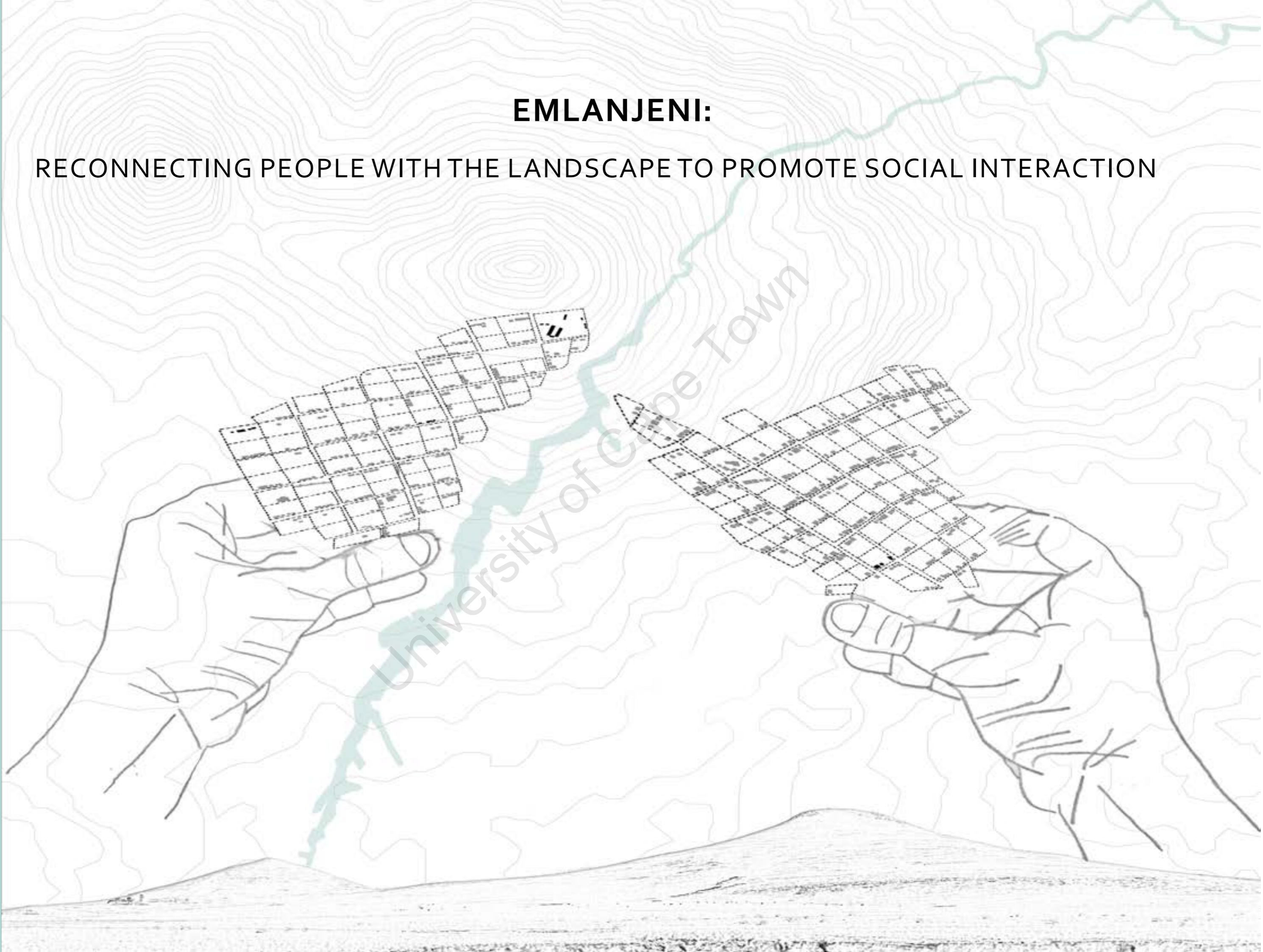


EMLANJENI:

RECONNECTING PEOPLE WITH THE LANDSCAPE TO PROMOTE SOCIAL INTERACTION



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EMLANJENI (The River)

RECONNECTING PEOPLE WITH THE LANDSCAPE TO PROMOTE SOCIAL INTERACTION

Sense of place | Memory | Storytelling

SISIPHO KANYA DAMANE

SUPERVISOR: Clinton Hindes, Dr Christine Price & Tarna Klitzner

Submitted in partial fulfillment of the Master of Landscape Architecture Degree



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This place is part of
myself

My relation to this
place is part of myself

If this place is
destroyed, something
in me is destroyed

My relation to this
place is such that if the
place is changed,

I am
changed.

by Arne Naess

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PART . A
INTRODUCTION



ABSTRACT

This thesis seeks to explore the idea of reconnecting the people of Ngqwarhu, Cofimvaba, Eastern Cape, with the landscape. This thesis will explore how a river from this village played a very important role to its people. The river was the centre of the village. This will further explore how rivers have historically served as a means of connecting people and explore ways people can interact with the natural environment. In this local context, the river functioned as a vital water resource and a space that connects communities. This connection provides a sense of identity and belonging in the village.

The past is a rich source of knowledge, a record of human experience that we can learn from and draw inspiration from. This thesis resurfaces the landscape memories by introducing social interaction that will reconnect the community. The disconnection of human-nature relationships in this village is the lack of development, conservation of culture, migration, and a lack of recreational opportunities. The river used to function as a vital water resource, it was used as a main space to wash clothes and to get drinking water. The river was not only used for essential needs, but it was an active space for connecting, socializing, and gathering. In the process of getting water and doing laundry, people used that time to socialize with one another. There were tangible and intangible reasons that brought people to the river. Without the crucial need to go to the river, the connection between the people and the landscape is fading away.

This thesis hopes to reconnect the people of the village not only through social interactions in the natural environment but to one another. This will also explore the significance of restoring the relationship between individuals and the landscape that surrounds the village. This thesis investigates the multifaceted benefits of such reconnection, as it can create opportunities, healthier, happier, and more sustainable communities.

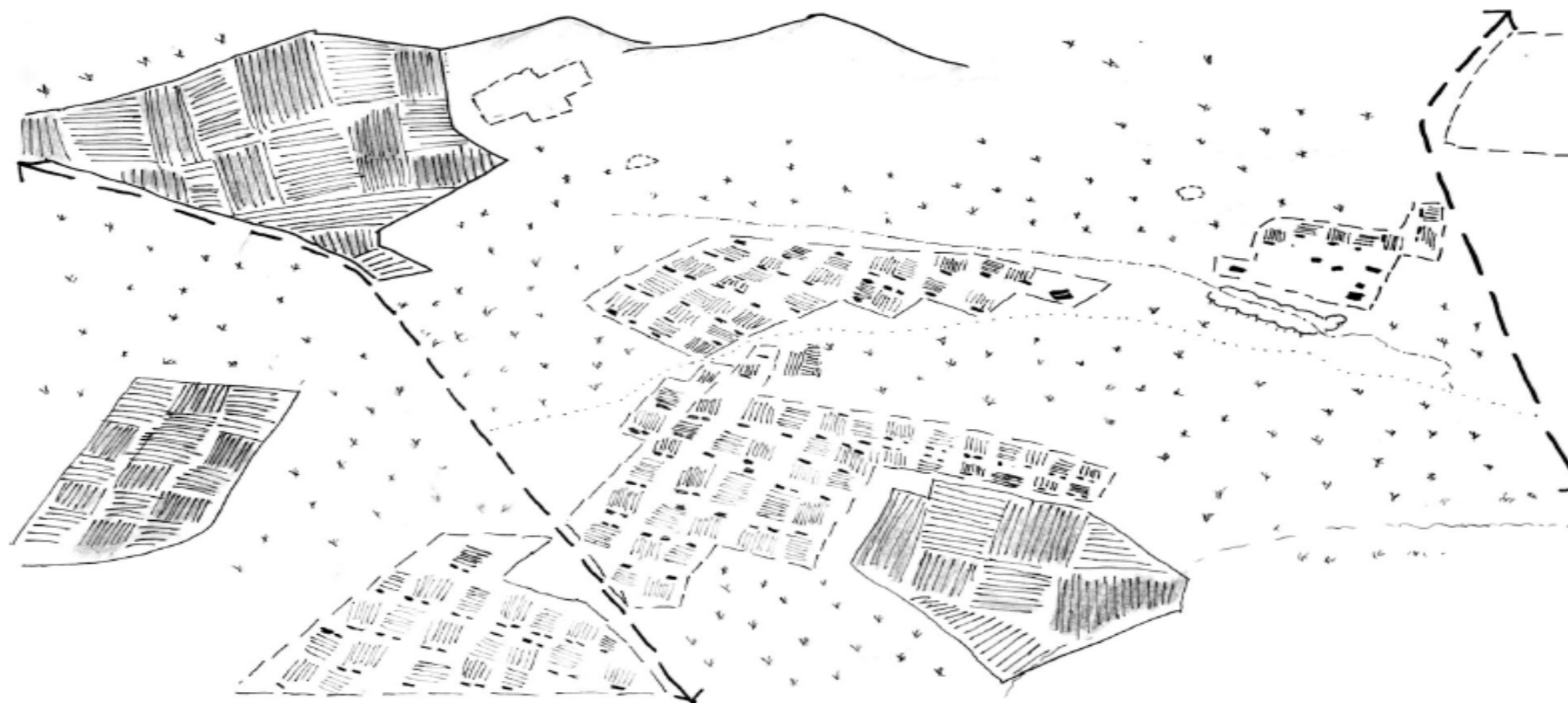
Keywords: The Landscape, Sense of Place, Memory, Storytelling

INTRODUCTION

This thesis is prompted by a personal aspiration to reconnect the people of Ngqwarhu, in the Eastern Cape to promote social interaction with the landscape specifically with the river. The river used to be the main communal public active space where people from the community used to gather and carry out their regular activities such as washing clothes, swimming, playing with clay (making models), fetching water for irrigation, and getting drinking water twice a day. The bond with the landscape was not only functional, but it served as a powerful catalyst for socialization. These shared experiences were not just about survival, they were opportunities for the community to strengthen its bonds, share stories, and transmit cultural knowledge from one generation to the next.

Over time people and the landscape have become significantly disconnected, perhaps as a result of contemporary lifestyle: the connection people had with the natural environment seems to be fading away. The activeness of this place lies in the memories of the people who have experienced the river as the heart of the community. I believe that the river might play a major role in forming a sense of identity in this community.

According to Verbrugge et al., (2019) rivers do not only provide services like food, water, transportation, and recreation, but they also provide intangible benefits like aesthetic, spiritual, or other place-based values. Rivers are crucial for maintaining an individual's quality of life. This thesis hopes to investigate the tangible and intangible elements that can connect the community with one another and with the landscape. The purpose of this research is to explore how people can reconnect with the landscape surrounding them, particularly the river to promote a relationship with one another while creating a sense of place and sense of belonging.



Problem Statement

Over the years, the connection between people from the village and the landscape has become weak. People in rural areas may lose their connection with the natural environment. The lack of recreational opportunities such as play parks, libraries, museum or functioning water points, plays a big role in the disconnection of relationships.

Project Aims

This study aims to explore the potential of reconnecting people with the landscape. By creating social gathering spaces for people to connect while enhancing the environment. These activities will not only promote social interactions but also strengthen social bonds and build a sense of belonging to the community.

Research Question

How can past experiences and connections with the landscape be incorporated into contemporary design?

Sub-questions

- I. What are the key drivers that lead to the disconnection between the people in the village and their landscape?
- II. How has the fading connection between the people and the landscape affected the community?
- III. How can memory (which is by nature intangible) be represented?

Methodology

This study utilizes a qualitative method to achieve a comprehensive understanding of the experiences and perspectives of individuals who are engaged in water-related activities. I conducted interviews with my family, with the local community, and with people who migrated from Ngqwarhu (study area) to the city. The interviews aim to understand the identity of the place, and memories shared within the study area, and to frame the research.

Ethical Considerations

The study adheres to ethical guidelines. Every interview is conducted in a comfortable environment, allowing the interviewees to answer openly and honestly. Informed consent is obtained from all participants to ensure their voluntary participation and the confidentiality of their responses. Participants have the right to withdraw from the study at any stage without penalty. The research procedures also prioritize data protection and anonymity.

PART . B
THE INTANGIBLE LANDSCAPE
(THEORY)

Ukulima



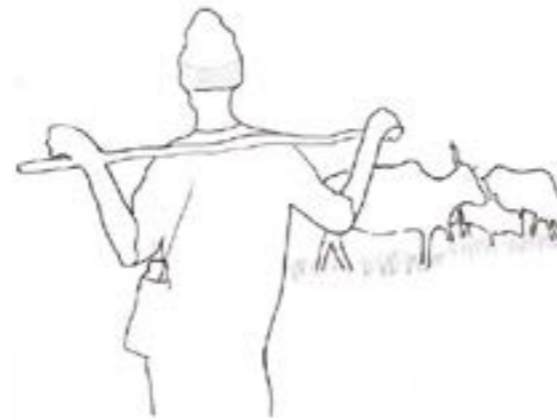
Ukusinda



Ukuhlamba Impahla



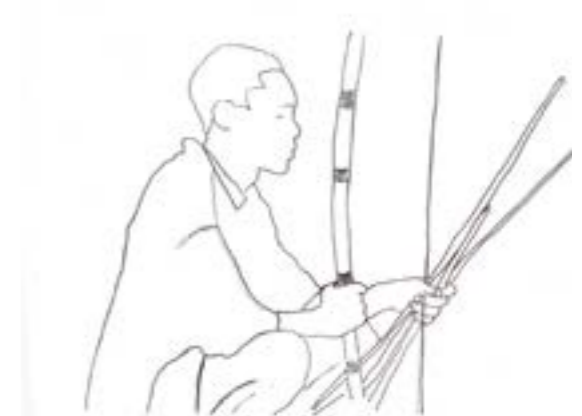
Ukwalusa



Ukuyokha Amanzi



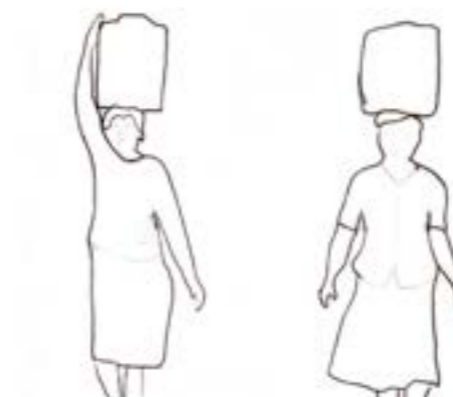
Ukuzingela



Ukuthenza



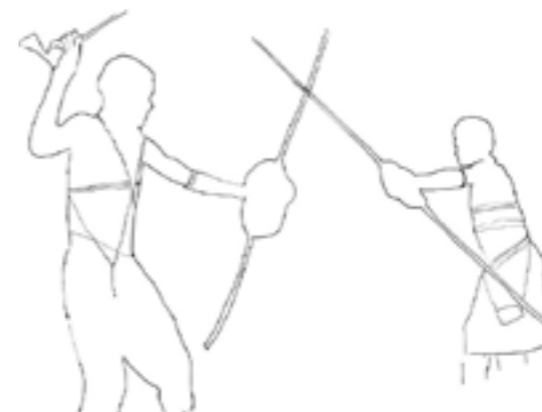
Ukuyokha Amanzi



Ukuthandaza



Induku



Ukuyoqokelela Udongwe (Clay Collection)



SENSE OF PLACE

The integration of memory and space can create meaningful and memorable environments that enhance an individual's sense of place and promote social interaction and identity. People perceive places holistically through their senses, recollection, and imagination to ultimately make sense of the place or experience it's Genius Loci (Norberg-Schulz, 1980). The retrieval of identity from a space converts that space into a 'place'; a consequence of attaching significant experiential quality to a space (Norberg-Schulz, 1980). To sense or know the place involves an emotional interaction between people and the place (Relph, 1976).

Embracing intangibles in space can create meaningful and engaging spaces that promote a deeper understanding of a shared history. Therefore, the sense of identity in this village is important as it maintains the social fabric of the community. The sense of identity serves as a source of pride and belonging, allowing people to feel rooted in their community and connected. By encouraging a deep connection with the landscape the village can nurture a strong sense of identity rooted in its distinct landscapes, traditions, knowledge, and shared experiences. This connection contributes to a unique identity that sets them apart and strengthens the bonds among community members.

The unique natural landscape of this village, and its surrounding contributes to its identity. The physical environment becomes an important part of the village's character and distinguishes it from other places. Young and Vosloo (2020) explain that it is important to keep in mind the elements that make a place memorable when planning its design. These elements relate to an Individual's memory and the liveliness that the sense of place evokes as they experience the place along with associations, they bring to it.

The section below provides a deeper understanding of the connection that the people from the village shared with the landscape that surrounded them. The connection with the landscape was not just a passive interaction but a dynamic, reciprocal relationship. They didn't just exist within this environment, they actively engaged with it. Every hill, river, and tree held stories and memories that bound the community together. These natural features were not just physical entities; they were sources of the village's tradition and culture.

"There is an inseparable relationship between the tangible and the intangible. The intangible is materialized by the tangible and the intangible plays a vital role in the establishment of the tangible."
(Muller, 2012, P. 13)

Past Relationships with the landscape



Ukuzingela (Hunting)
Men and young boys used to go to hunt. This was how they used to socialize and tell stories.



Induku (Stick fight)
Young men and boys would stick fight while herding livestock.



Uketheza (Fetching Firewood)
Women used to get dry cow dung and fire wood for cooking. This was one of the time to socialize.



Ukhlamba Impahla (Washing Clothes)
Washing was mostly done in the morning by the river. This was one of the activity that connected people to one another, and teachings in a form of storytelling.



Ukuyokha Amanzi (Fetching Water)
Women used to get drinking water from the river. This was a daily duty.

MEMORY

Memory plays a significant role as it shapes the way we perceive and interact with our surroundings. Herrington (2017) states that Memory is the foundation of imagination, someone who cannot recall will find it difficult to imagine. We are what we remember, therefore memory is also the foundation of self-identity. According to Abramson, (n.d.) Memory consists of personal recall and reconstruction of past events. Necessarily, it involves forgetting. Treib (2009) explains that memory is not just a thought process, but it is also embodied in our physical surroundings, helping us to remember events and experiences associated with a particular place.

Our personal and collective memories are an important part of how we define ourselves and our communities. Memory is a fundamental aspect of how we experience and understand space and it can be used to create meaningful places (Treib, 2009). According to Muller (2012) The process of memory sustains and shapes our sense of self, which is made up of both our individual knowledge that we use to define who we are as individuals and society's collective knowledge that is used to identify itself.

Landscape and memory are necessarily interconnected through the intangible aspects. In this context, memories can be used to contribute to creating a sense of place and promote a connection between people and their natural environment. When the intangible elements (memories, stories, and meaning) are embraced in a design people will connect to it because they have a meaningful relationship to the place and could produce a more effective outcome. In this case, the visual element may not hold the greatest importance. The landscape doesn't serve as a physical record or representation of memories, but rather as a way of actively recollecting those memories.

"Shared memory or collective memory not only aids in establishing an individual's self-identity in juxtaposition to the identities of others, but also creates crucial relationships and social ties between people: families, friends, neighbours, and communities. Collective memories therefore develop and sustain relationships, develop understanding, and trust between other people, and help us to define ourselves as individuals."

(Muller, 2012, p. 10)

Current Relationships with the landscape



Ukuthandaza (Praying)

Churchgoers go to the mountain to pray occasionally. This is one of the ways to connect with nature.



Ulwaluko (Initiation)

Young boys go to initiation from childhood to adulthood. Tradition



Ukwalusa (Herding Livestock)

Men/boys are responsible for herding the livestock. While they waiting for cattle, they used do stick fighting.



Ukulima (Farming)

Every homestead has vegetable garden. People from this village grow their own crops.



Ukuyokha Amanzi (Fetching Water)

People get water from water points (tap) and collect rain water with Jojo tanks.

STORYTELLING

A story can link time, experience, and memory to the more tangible, physical aspects of a place, some places only exist because they have stories associated with them but once they have acquired the story-based existence the landscape itself acquired the power off telling the story (Potteiger and Purinton, 1998). A cultural studies approach to storytelling emphasizes the importance of considering the cultural context in which stories are told and received. This approach recognizes that stories are not simply neutral or objective accounts of reality but are shaped by the cultural and historical contexts in which they are produced Brown (1997). People don't remember formal written information, but people do retain and act on stories because such stories capture the heart evoking an emotional connection.

The stories connected to the study area are highlighted in the following part(living stories). Generic identities were given to the interviewees such as "Makhulu" meaning grandmother, "Mha" (mother), and "Sisi" (Sister). These are the narratives that I've collected to understand the personal meaning of the river and the experience the interviewees have.



"Landscapes are experienced through multiple senses: oral recollections, storytelling, touch, sensory exploration, and social experience"

(Muller, 2012, p. 13)

Active Participants



Tat'mkhulu



Makhulu



Tata



Mama



Bhuti



Sisi

LIVING STORIES



"Many years ago, I enjoyed going to the river, as it would be filled with people, especially the younger ones. I liked seeing young people connect with one another and teaching and challenging each other because they learned from that. This river my child was the heart of this village. People lived in the ubuntu philosophy and young adults learned a lot but seeing that Umntu ngumntu ngabantu (I am because you are). It's a pity that most of your generation missed that, and they wont get to experience it." Makhulu



"Oh mntanam I'm too old now to partake in any activities. My days are spent attending ceremonies of close families. I no longer possess the energy to engage in much else. But I had my time when I was vibrant and full of life. During those days, I played a significant role in passing down our culture and traditions to the generations before you. I taught them the art of stick fighting, a skill that was both a form of self-defense and a reflection of our cultural heritage. Our teachings were not plain lessons; they were vibrant stories shared around the Imbawula (fire).

Around that fire, we would gather, young and old, to exchange tales of bravery and wisdom, to celebrate our rich traditions, and to impart the knowledge that has been cherished. It was a time of bonding, laughter, and of learning. I may not have the physical strength to engage in those activities anymore. But I can still pass down the stories, the values, and the essence of who we are as Xhosa people." Tat'mkhulu



"I only connect with the landscape when I am herding the livestock. Other than that there is nothing else to do besides going to the shop with my friends and hang around for a while but my phone keeps me company most of the time." Bhuti



"Our river became a way of connection between people from different areas of Ngqwaru location. Growing up I knew that every day after school I would go to the river and fetch fresh water for drinking, cooking, and doing laundry preparing for the next day at school. We used to dig clay from the side of the river and make art objects. This benefited me a lot because now I'm doing Artwork and I'm getting paid for it." Sisi (2023)

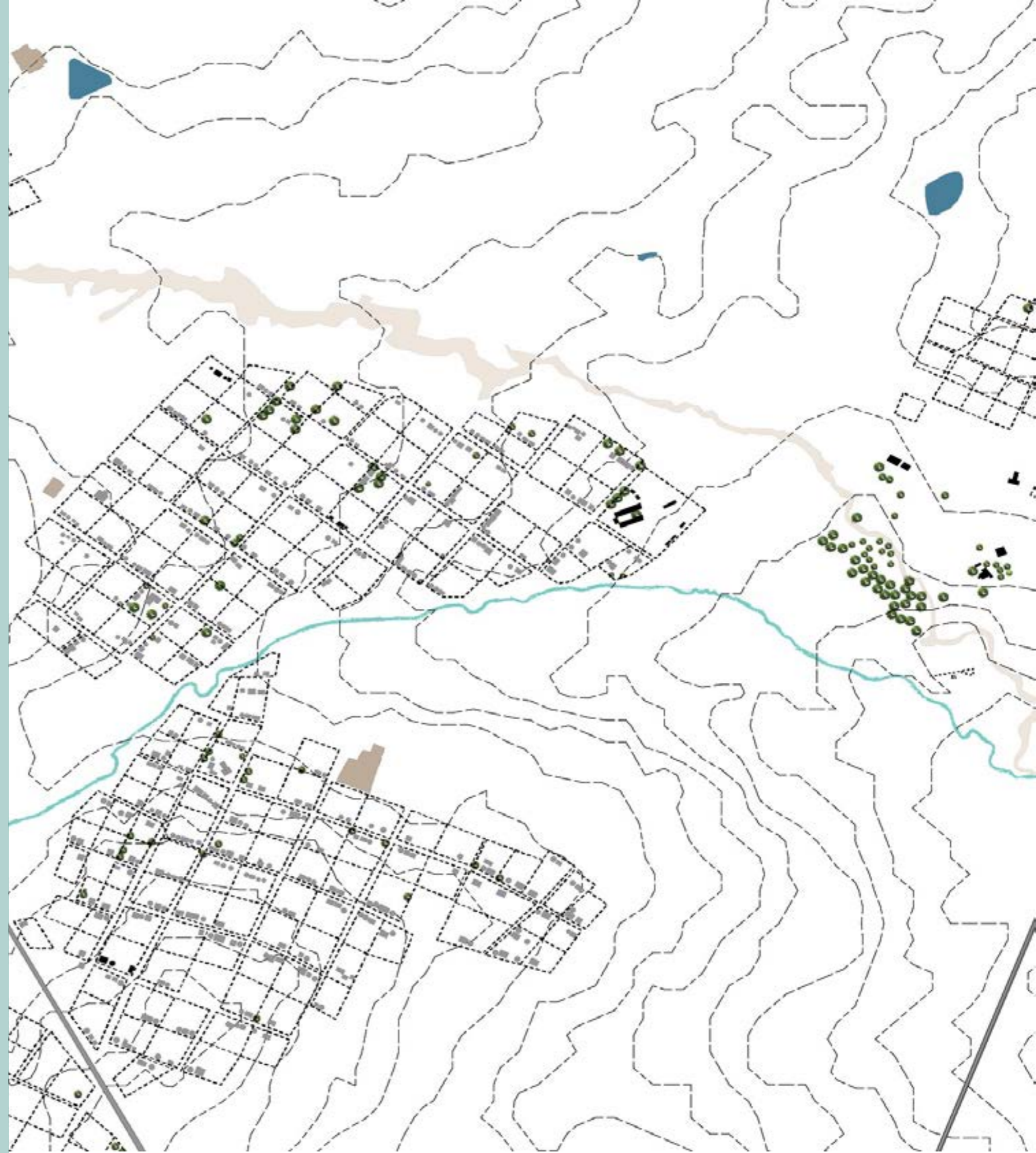


"Fetching water was like a lifestyle back in the day, it was non-avoidable, and we had to do it every morning and evening. You do not make tea in the morning with the water that you collected the day before, it was very important that you get fresh spring water (Amanzi omthombo) for fresh tea. A routine is never fun to any young person but let me tell you after a while I loved getting water, especially in the evening because its where I meet my husband Emlanjeni (In the river). Emlanjeni became our spot. You know how young men are, they knew in the evenings girls are getting water and their routine was to take livestock to the pastures in the morning and bring them back in the evening. This is one of my favorite story of this river, I met the father of my children." Mama



"When I'm at home, I have the chance to connect with people during traditional ceremonies or when I go shopping. However, there are no spaces for recreational activities where one can relax and have a good time. Without these ceremonies, there's a possibility that I might return to the city without engaging with the people from my village. I spend most of my time in my homestead because there are no enjoyable activities to do or opportunities to catch up with the people I grew up with. Establishing communal public spaces in this village would not only encourage social interaction but also create opportunities for individuals and the community to connect with the natural environment and with each other." Author

PART . C
READING THE LANDSCAPE
(CONTEXTUAL)



STUDY AREA

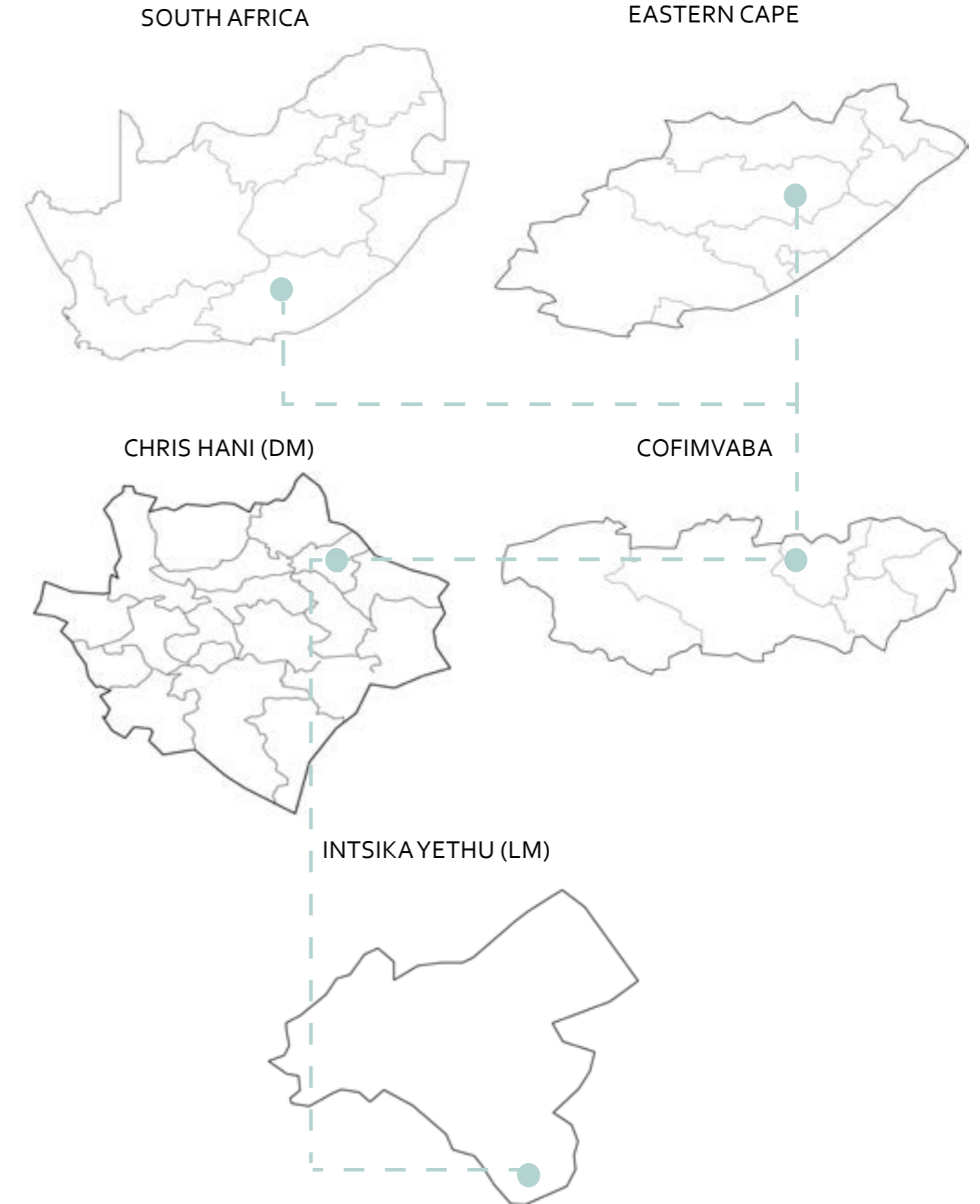
The study focuses on a site that holds deep personal significance to me. The chosen study site is the village called Ngqwarhu, it is a predominantly Xhosa-speaking village. It is where I spent most of my childhood years. I have a sincere connection to this place, which has greatly influenced my passion for landscape architecture and motivated me to explore its potential for positive change. its rich vegetation, meandering rivers, and beautiful mountains, instilled in me a strong appreciation for how nature and humans can coexist peacefully.

The study area is situated in the Eastern Cape Province, within the Chris Hani District Municipality, under the local municipality called Intsika Yethu. The study area is within the village called Ngqwarhu(EmabeleNtombi). Four villages, make up the study area, namely Bhongolwethu, Pesikeni, Seru, and Emnqwazini. The river separates the villages, Pesikeni and Seru are the villagers that are near the river.

The image below showcases the mountain that defines the village. This village is also affectionately known as EmabeleNtombi, which translates to 'breast of a virgin.' The name is inspired by the outstanding resemblance of the mountain's shape to that of a woman's breast.



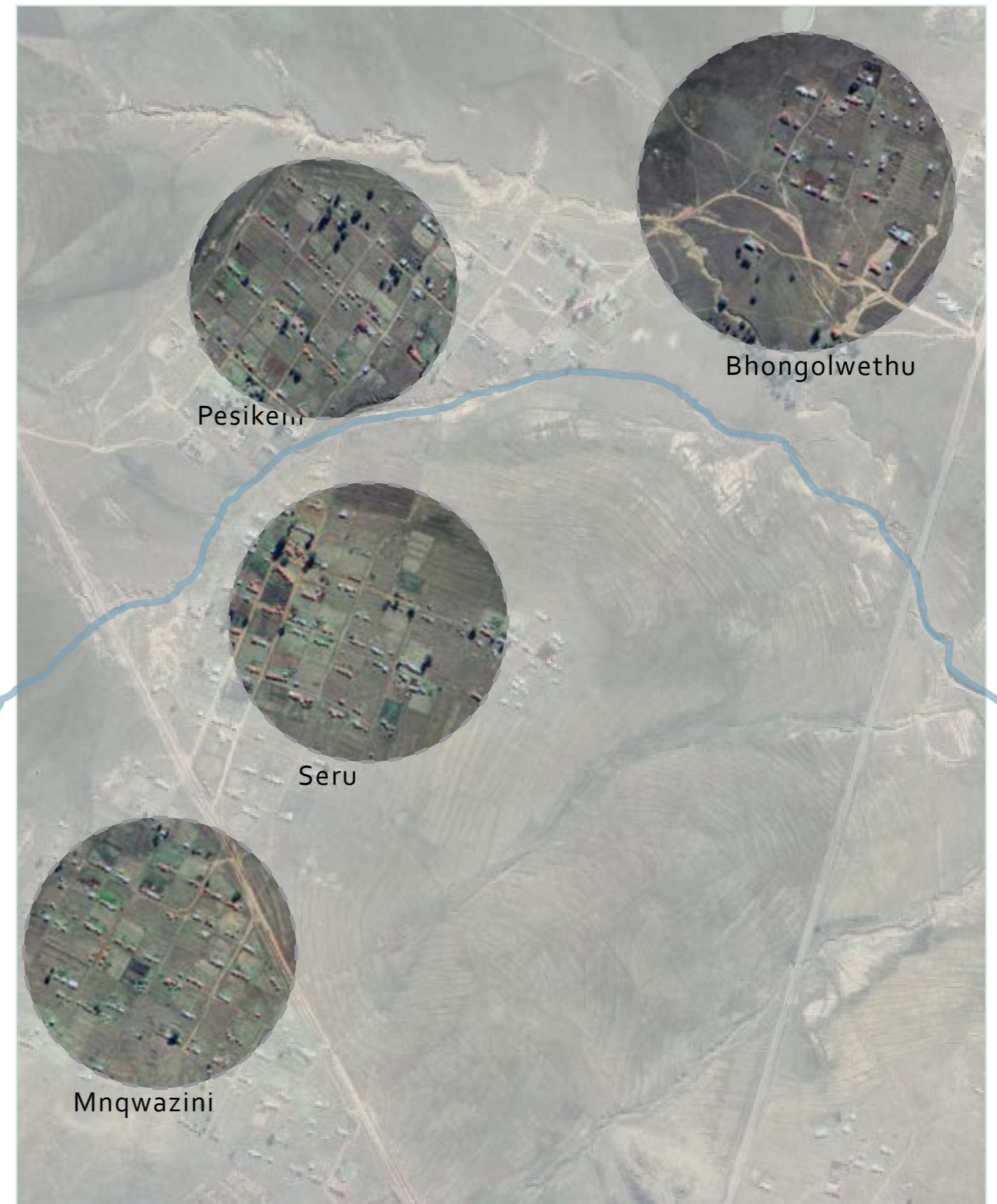
LOCATION MAP



THE RURAL LANDSCAPE

Rural landscapes are a peaceful and natural environment away from cities. The beauty of the rural landscape lies in its simplicity offering relief from the fast-paced modern world and reconnecting us with the natural world. According to the American Society of Landscape Architects (n.d.) rural landscape refers to the extensive part of the country that is not heavily populated or highly developed and it is not designated for preservation in its natural state. The rural landscape is valuable as it offers natural resources, sustains agriculture and the production of food and fibers, wildlife habitats, and serves as a source of inspiration.

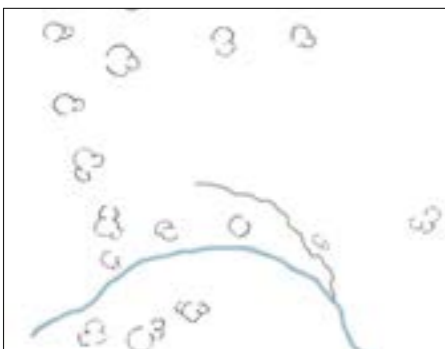







Many people appreciate rural areas for their beauty, simplicity, and tranquillity, and the escape the rural landscapes offer from the fast-paced urban lifestyle. The Rural landscapes allow one to appreciate the natural rhythms of the earth and to be enclosed in a sense of peace and harmony. The rural landscape captivates with its timeless charm.



IZWELIDALA NEZWELITSHA

Betterment planning

Betterment planning in South Africa refers to a series of government efforts aimed at addressing erosion, conserving the environment, promoting agricultural development in the 'homelands,' and reducing urbanization and migrant labor. The policy, first introduced in 1936, aimed to rehabilitate and make Betterment areas economically viable by dividing them into residential, arable, and grazing zones and implementing conservation measures. This policy implied that most rural black families would need to relocate from their existing scattered homes to newly designated residential areas to optimize agricultural land usage, as envisioned by government planners (De Wet, 1989).

Pre-Betterment planning		Post-Betterment planning	
 <p>Scatted Homesteads</p> <p>The original homestead was scattered across the vast expanse of the land, with cultivated fields dotting the landscape</p>	 <p>Planned Homesteads</p> <p>After the betterment planning, homesteads were organized in a linear pattern with fenced boundaries. Lands were divided into zones for farming, grazing, and homestead.</p>	 <p>Steyn, G. (2011). Portion of the Kaditshwene ruins from the air [Journal]. In The spatial patterns of Tswana stone-walled towns in perspective. https://journals.co.za/</p>	
 <p>Movement</p> <p>The people were moving around the entire village, heading towards the forests, cultivated lands, and rivers.</p>	 <p>Movement</p> <p>Now people move towards amenities like Shop, Clinic and School not around natural resources.</p>	 <p>Study Area typology. https://earth.google.com/web/@-31.87023252,27.83431722,989.52776434a,1468.20857989d,35y,35z,84439987h,ot,data=OgMKATA</p>	
 <p>More Agricultural Land</p> <p>There were more cultivated land and forests</p>	 <p>Abandoned Land</p> <p>There are abandoned homesteads that have been overrun by woody vegetation, and the fertile land that was once used for farming is now left uncultivated and barren.</p>		
Scatted Homestead	Planned Homestead		
Movement around the landscape	Movement towards amenities		
More Agricultural Land	Abandoned Land		

LANDSCAPE SYSTEMS

Hydrology

The hydrology of the study area consist of permanent river, two seasonal wetlands and Indonga (non perennial river). The river that meanders through this village stands as the primary source of water for various activities, apart from drinking. The village have water points(taps) and people collect rainwater for drinking.

Climate

Ngqwarhu falls under wet winters and warm, dry summers. Due to its wet winter, the river floods and blocks movement or access for people to walk across the river. Dry summer doesn't affect the river. The river has a permanent flow.

Vegetation

The project area falls within the Grassland biome, The Grassland Biome is made up by the warm and cool temperature. The vegetation type is Tsomo grassland.

Soil

The soil consist of sedimentary formation such as sandstone, mudstone, limestone, conglomerate, and tillite.

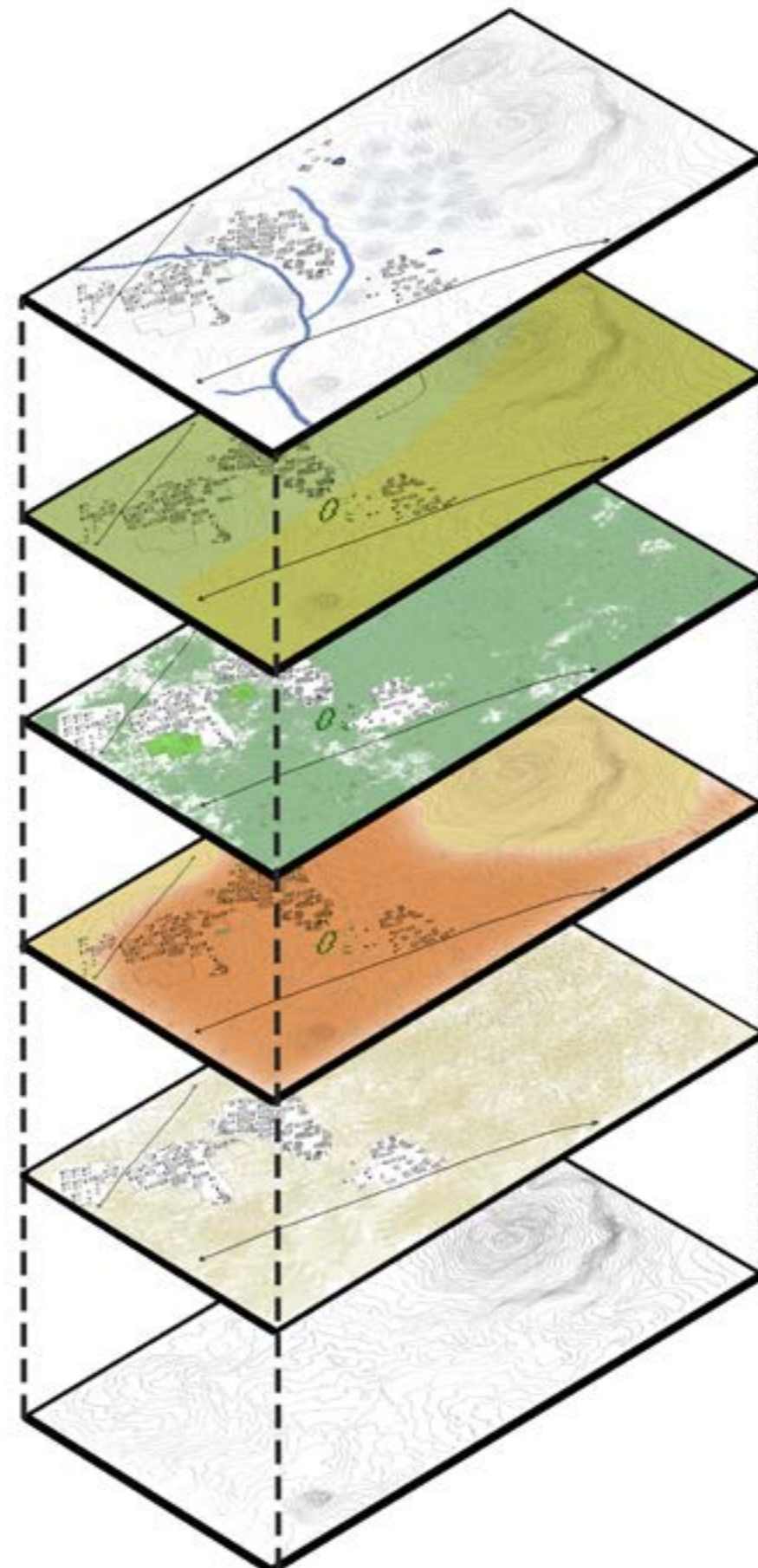
Geology

The geology within the study area is characterized by the Tarkastd Sugroup.

Topography

The landscape of the study area is defined by these two mountains.

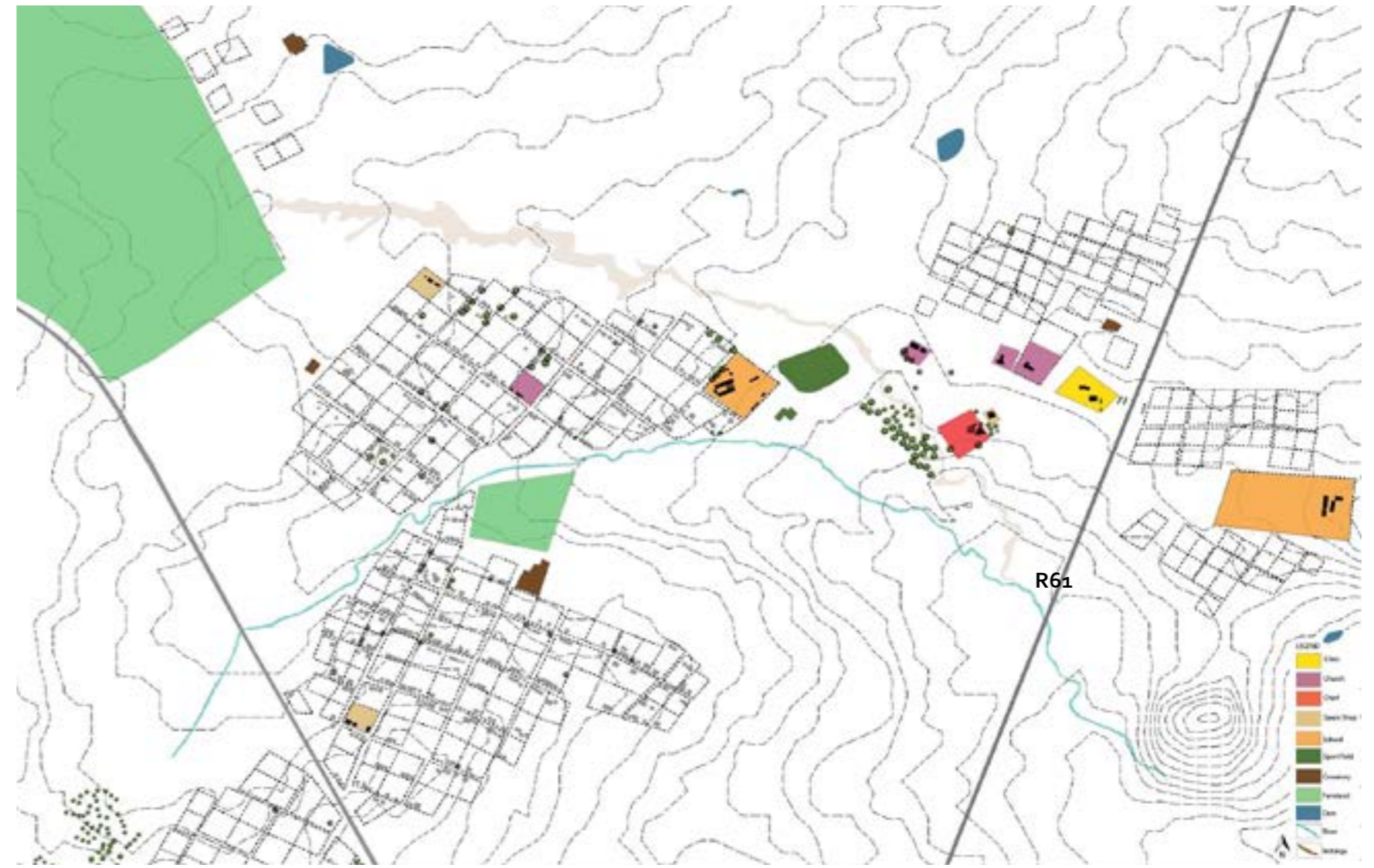
The village primary vegetation is grassland. The scarcity of vegetation is due to unfavorable soil conditions, excessive grazing, and over-exposure to harsh weather conditions. Over time, the soil structure in this region has deteriorated due to a combination of issues, including water runoff, the absence of vegetation, persistent winds, and the effects of overgrazing, resulting in areas prone to erosion.



SITE ANALYSIS

The study area is equipped with essential amenities, including schools, clinics, churches, and spaza shops. These vital spaces serve as gathering points for the residents of the village. These developments are allocated near the R61 road. The drawing on the left highlights these amenities.

The movement within the village establishes connections between various spaces, including graveyards, religious sites, educational institutions, and sources of water (such as rivers and taps). These pathways are often subjected to erosion, rendering them uncomfortable for pedestrians and drivers, especially during adverse weather conditions such as heavy rains and scorching hot days. The diagrams below illustrate the flow of movement using contour lines, active participants and livestock. These diagrams are intended to provide insights into the opportunities and constraints within the village, as well as the patterns of movement and gatherings within the village.



SITE PHOTOS



Pedestrian Crossing



Flooding



Vegetable Garden



Water Point



Eroded River

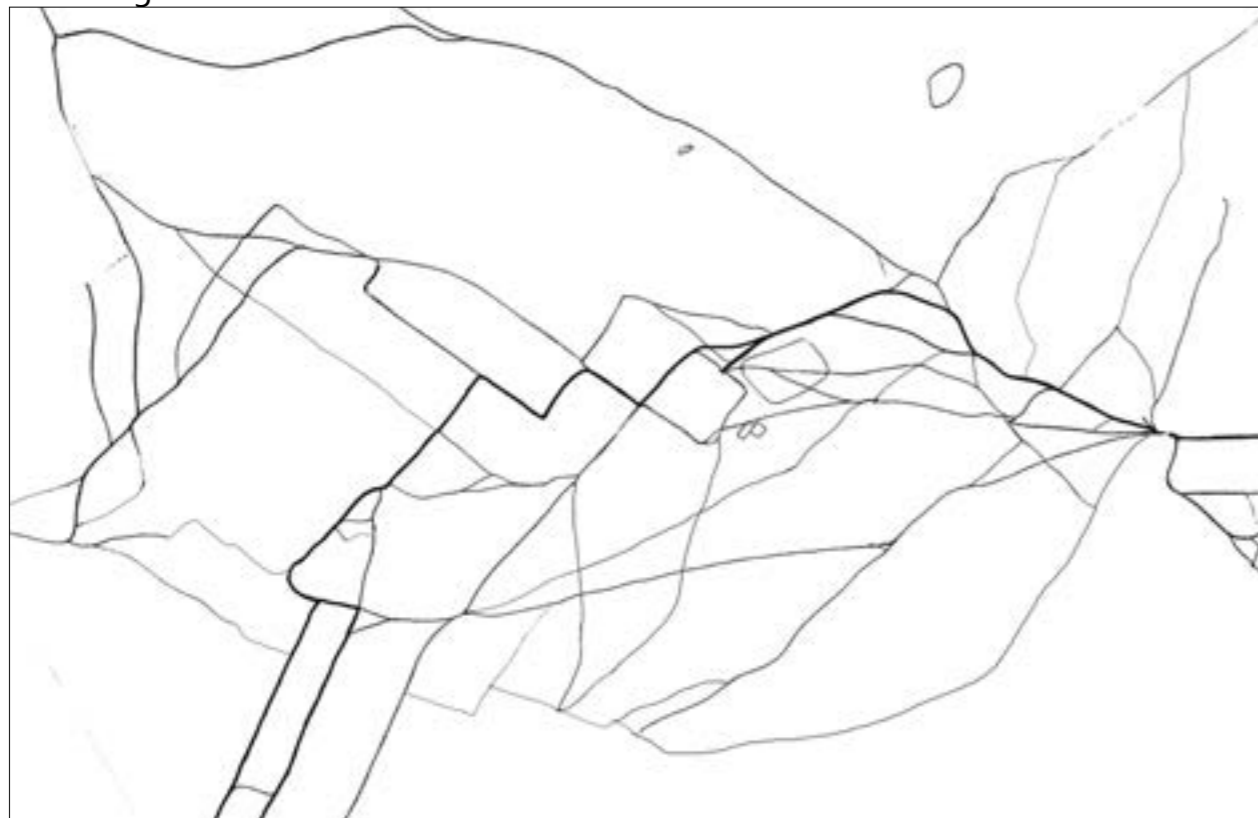


Vehicle Crossing

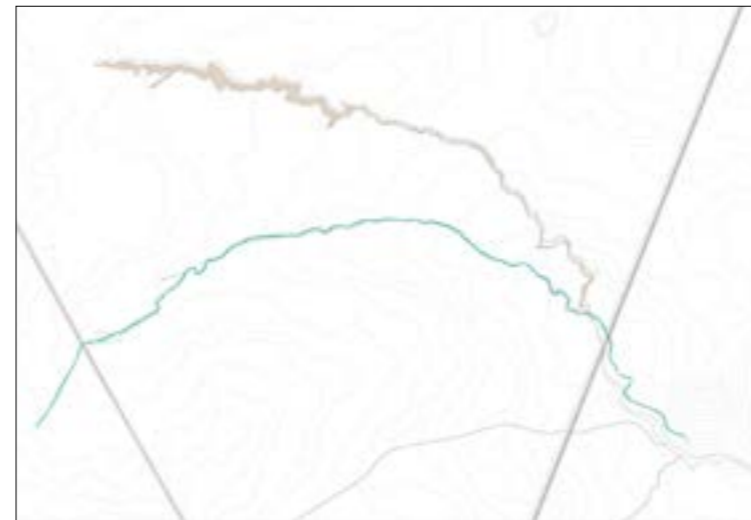
MOVEMENT

The observable movement pattern within this village is quite distinct. The flow of water, the gentle sway of the wind, and the various movements of livestock contribute significantly to the challenges associated with erosion in this community. It is evident that the dynamics of water, wind, and the presence of livestock collectively exacerbate the erosion issue within the village.

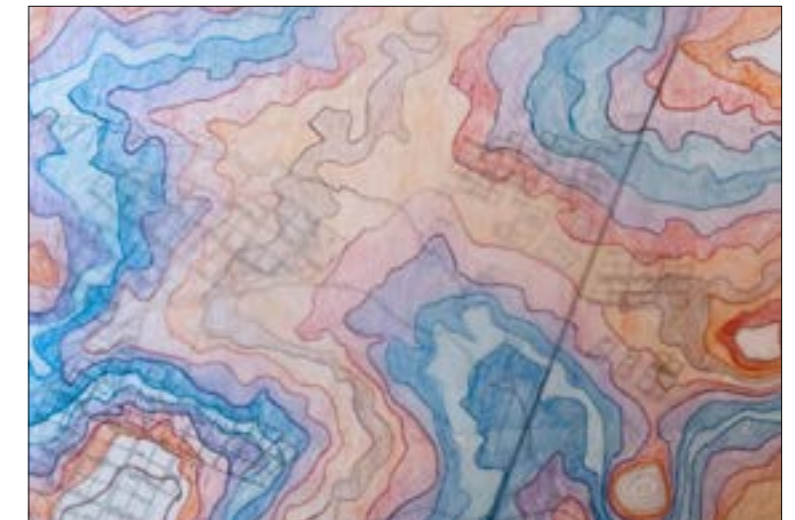
The movement of active participants in this village is notably influenced by the strategic placement of amenities. The layout is meticulously designed, with facilities situated in areas where people frequently move, ensuring convenient accessibility. These essential establishments, including shops, churches, and clinics, serve as communal hubs where residents not only access necessary services but also come together to socialize and strengthen community bonds. The deliberate placement of these amenities underscores their focal role in shaping the dynamics of movement and interaction within the village.



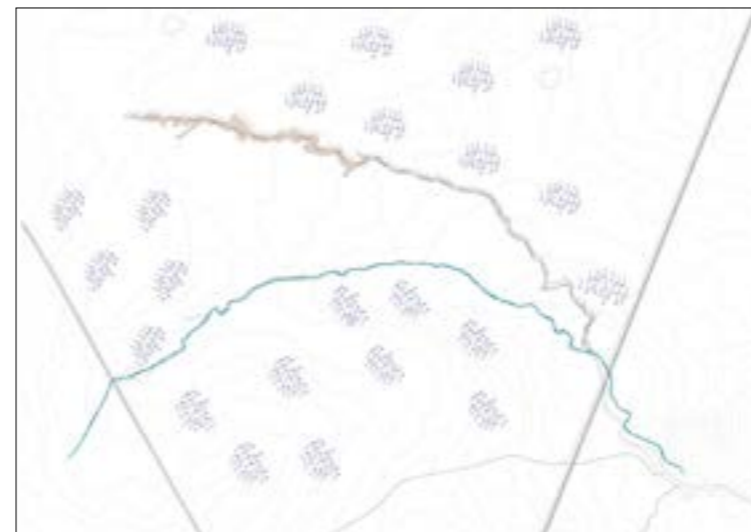
Hierarchy of Movement



Contours



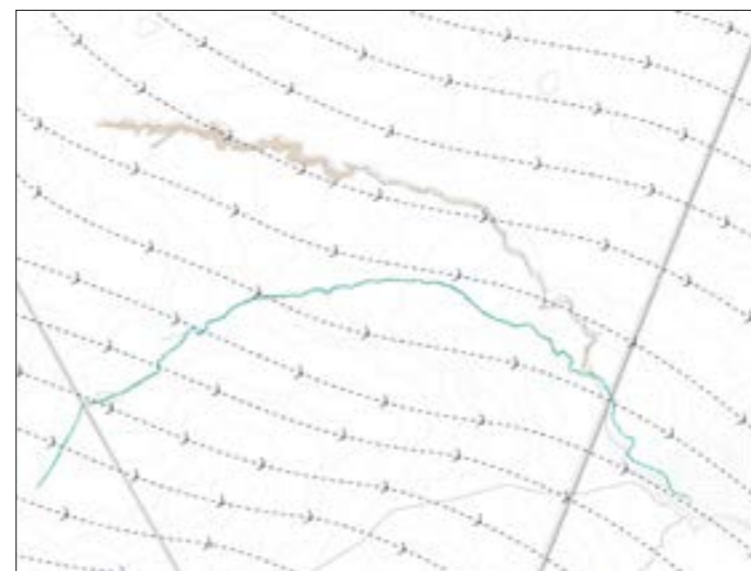
Understanding movement through Contours



Water Movement



Movement through Active Participant



Wind Direction



Movement by Livestock

PART . D
DESIGN DEVELOPMENT



EXISTING FRAMEWORK

Potential Site

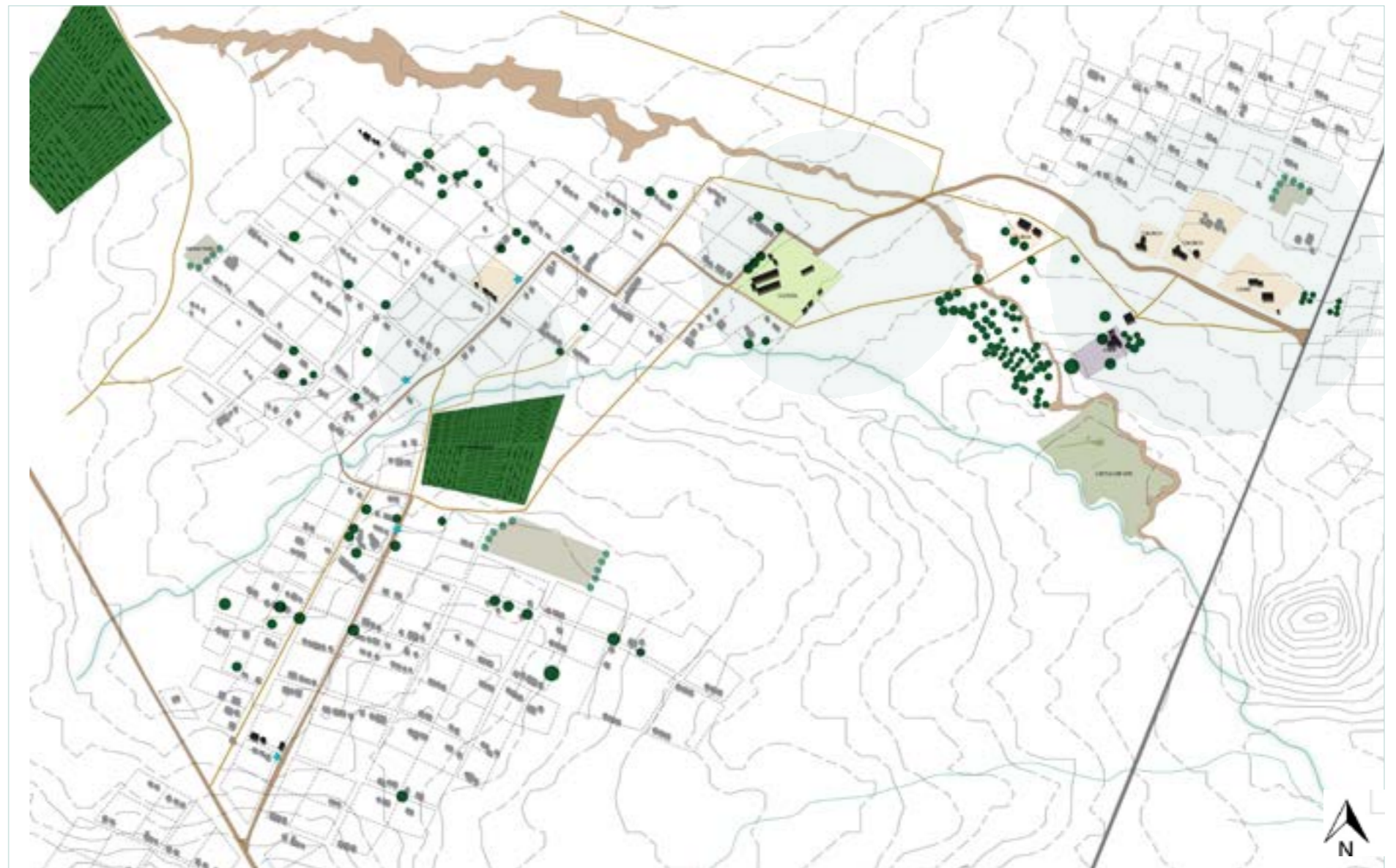
To begin with the project, I developed a framework looking at 3 areas that my active participants walk through daily

Activity Node: This central node encompasses the village access point, the locations of churches, clinic, and the site where old pensions are collected. It serves as a vital hub where various community activities converge.

Educational Node: This node is dedicated to education and recreation. It plays a crucial role in shaping the educational and physical development of the community.

Communal Node: The communal node revolves around the river, where residents gather to fetch water, wash blankets, and engage in activities such as swimming.

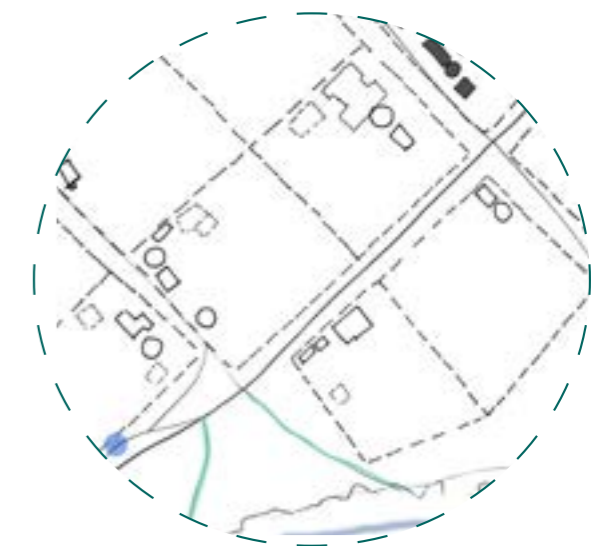
Looking at the existing features of this village I have concluded that they do not have a communal public space. Spaces were formed by their relationship with the landscape.



Activity Node



Educational Node



Communal Node

PROPOSED FRAMEWORK

The envisioned framework extends beyond the three identified nodes, transcending individual elements to include the village as a cohesive entity. A fundamental aspect of this comprehensive approach involves the establishment of designated spaces for controlled grazing, strategically positioned to mitigate erosion and preserve the integrity of cultivated lands. Recognizing the essential role of agriculture in rural settings, particular emphasis is placed on safeguarding and enhancing the farming environment. Additionally, provisions are made to maintain open spaces for traditional initiation sites, ensuring the preservation of cultural practices integral to the community.

Within the Activity Node, a proposal for a public library that serves as a communal resource for villages in the surrounding study area. This multipurpose facility also accommodates a trading space, utilized during the collection of old-age pensions, transforming it into a multi-functional waiting area. The approach addresses the practical needs of the community and enhances overall accessibility.

The Educational Node occurs as a focal point for intellectual and cultural growth. The introduction of an arts and culture space facilitates a deeper understanding of the community's history and heritage, offering a venue for both learning and recreation. A firewood plantation is strategically incorporated, not only as a sustainable resource but also to foster a relationship between the community and the surrounding landscape.

In the Communal Node, the emphasis is on fostering community cohesion and celebrating cultural identity. This gathering space provides an avenue for communal activities, including washing space and secure swimming areas, enhancing the quality of life for villagers. By incorporating these elements, the Communal Node serves as a vibrant hub for cultural expression, reinforcing a sense of shared identity among the community members.



Activity node



Educational node



Communal Node

PROPOSED FRAMEWORK



Activity Node



Educational Node



Communal Node

CONCEPTUAL MODELS

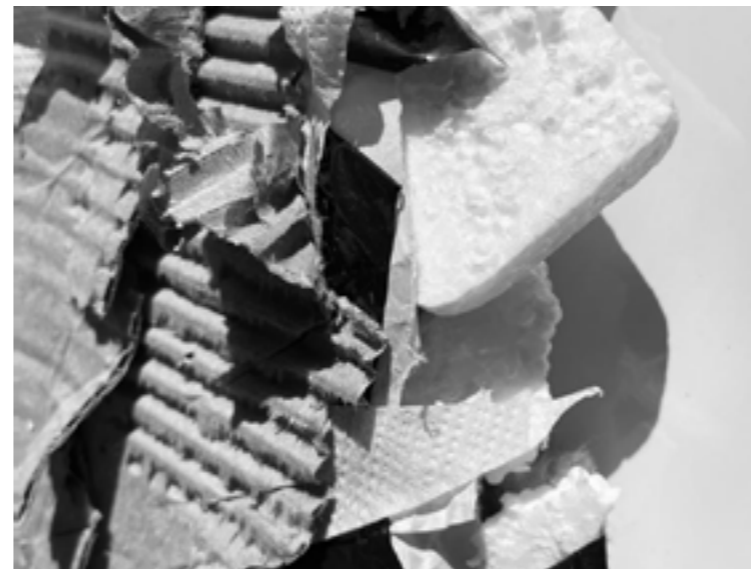
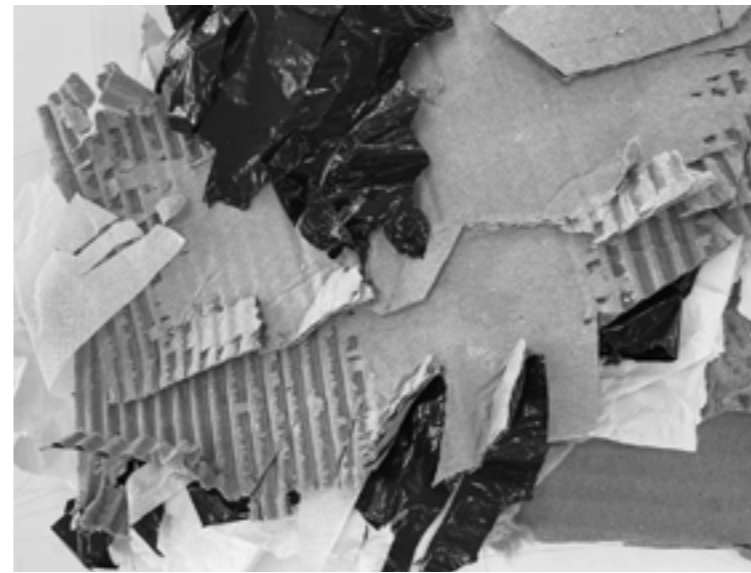
Artifacts

The purpose of the model making was to come up with the process words that are embedded in my research, and these words should capture a process that I will engage with in throughout my research process. These process words can be viewed as action words connected with the activities embedded within systems. I have conveyed some of these process words through the creation of physical models.

I've cultivated the following process words.

- Connection
- Restoration
- Recreation
- Erosion
- Function

I created the model focusing on one word (Erosion). Some part of the river is eroded, and the other words that I have listed package's the research.

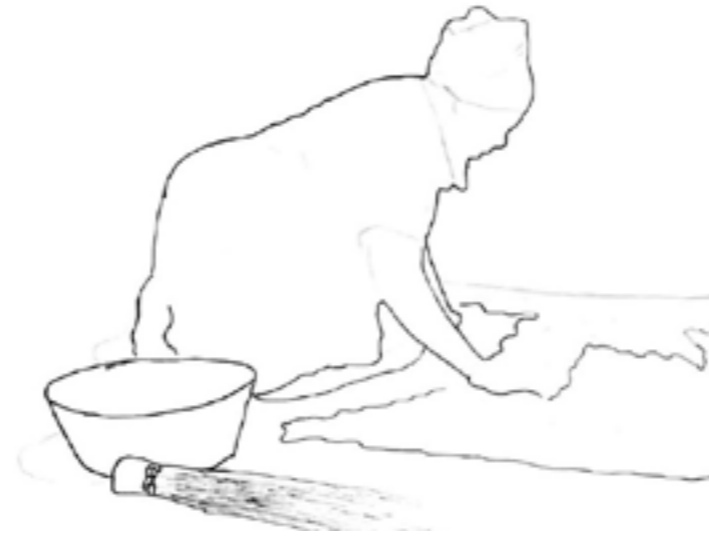


Creating disturbance can make things more noticeable visually

The layering of Time, Space and Memory

FORM GENERATION

The concept and the form generation of the design is derived from the shape of the mountain and the pattern that is made when the floor is being dunged, using a cow waste and water. This process is called ukusinda. The pictures on the right I was exploring "ukusinda" with a clay to see the pattern that comes out.



Communal node design development

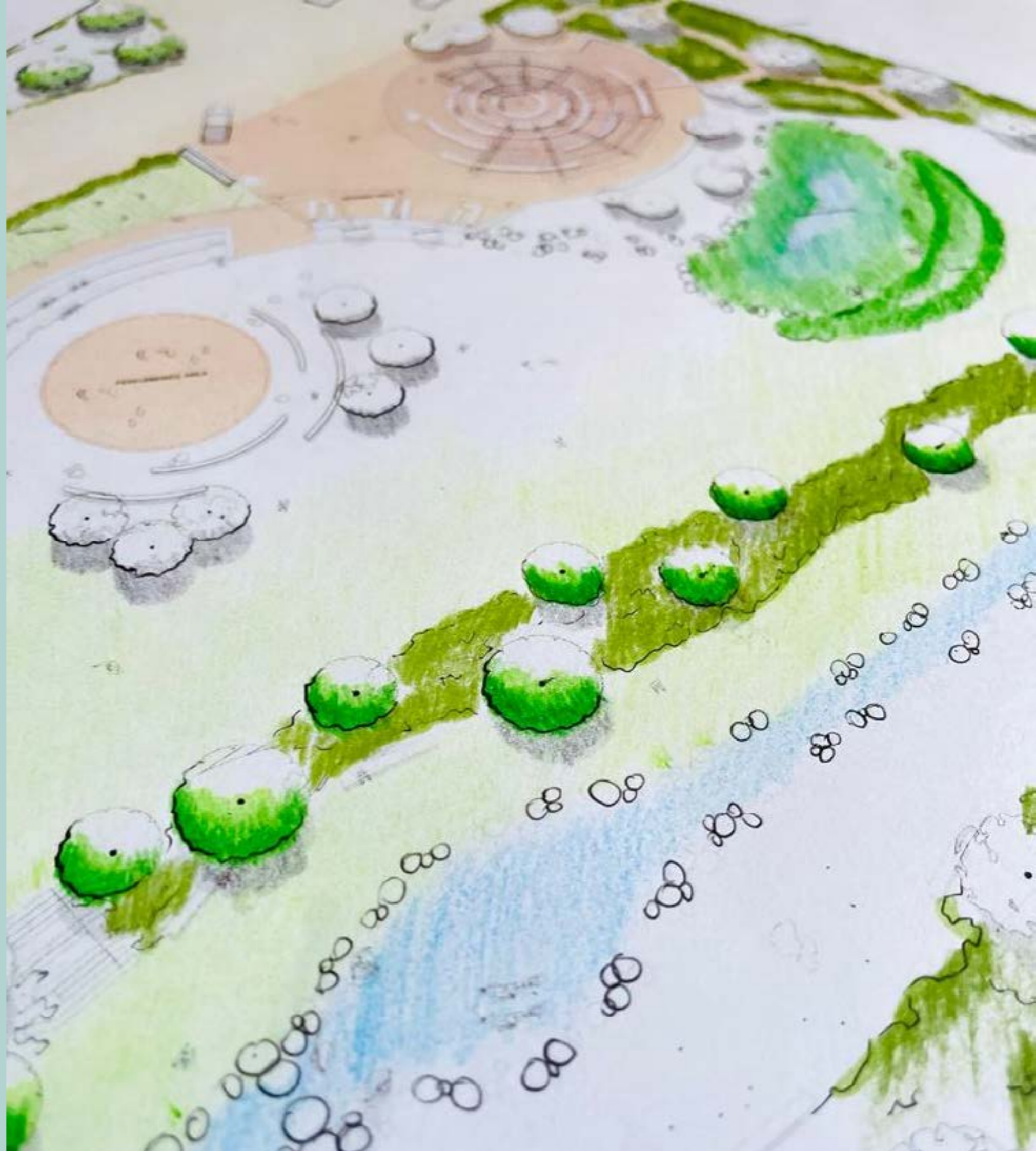


Educational node design development



Activity node design development

PART . E
THE DESIGN



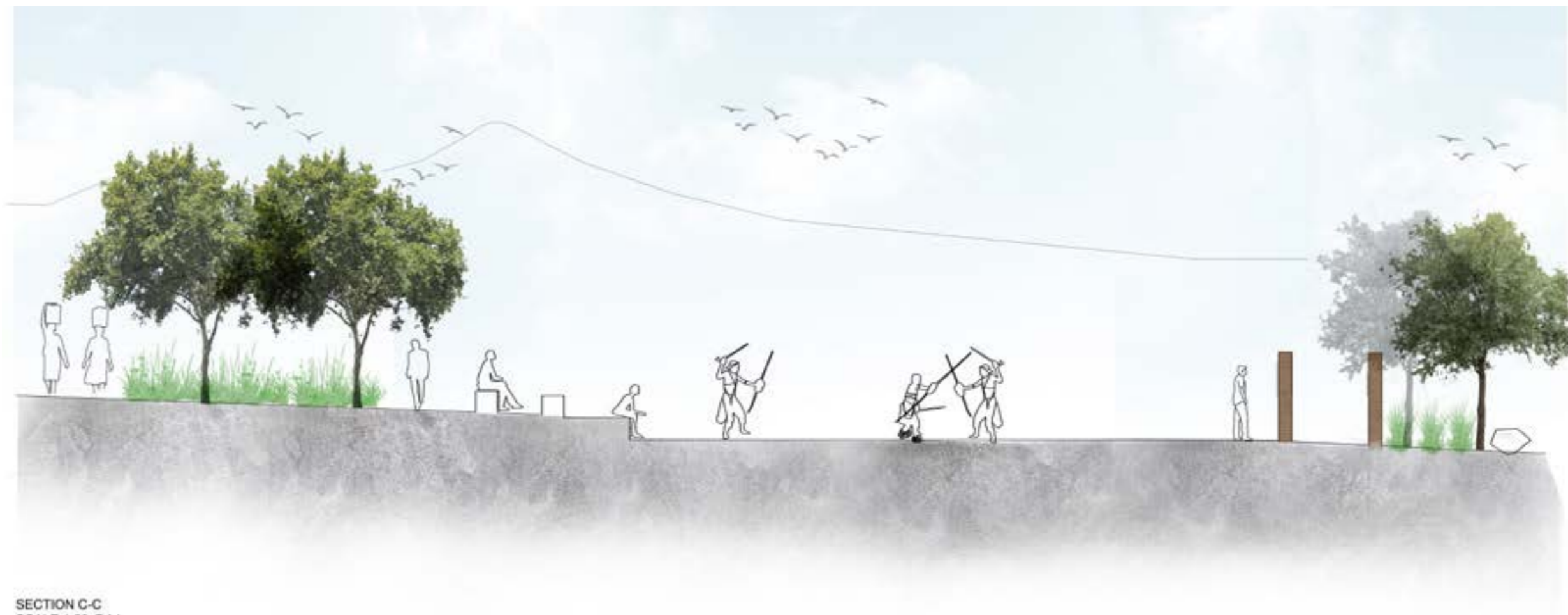
SKETCH PLAN



SECTIONS

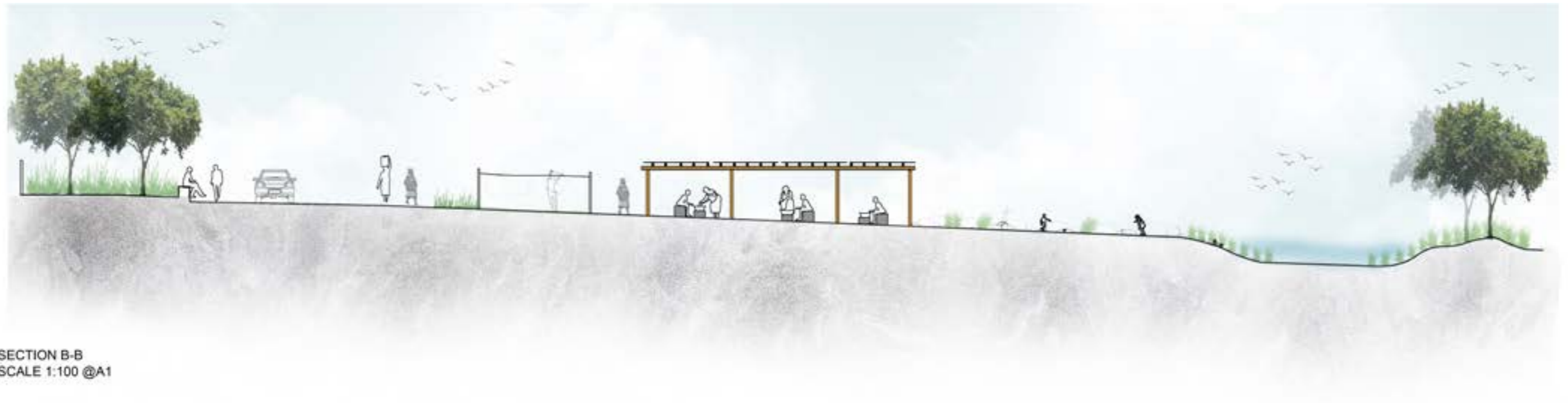


SECTION A-A
SCALE 1:100 @A1

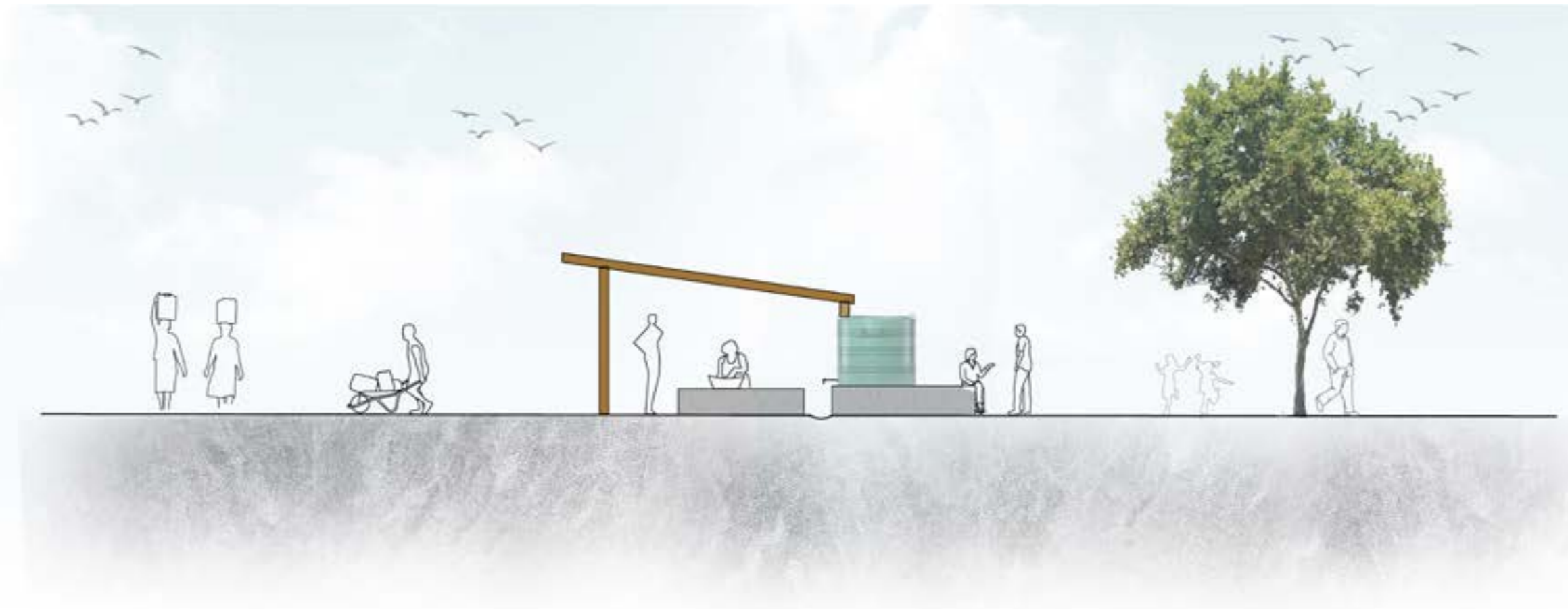


SECTION C-C

SECTIONS



SECTION B-B
SCALE 1:100 @A1



SECTION B-B DC
SCALE 1:50 @A1

3D
SKETCH UP



THE GATHERING SPACE (IMBAWULA SPPACE)



EMLANJENI;
Reconnecting People with the Landscape to Promote Social Interaction



EMLANJENI;
Reconnecting People with the Landscape to Promote Social Interaction





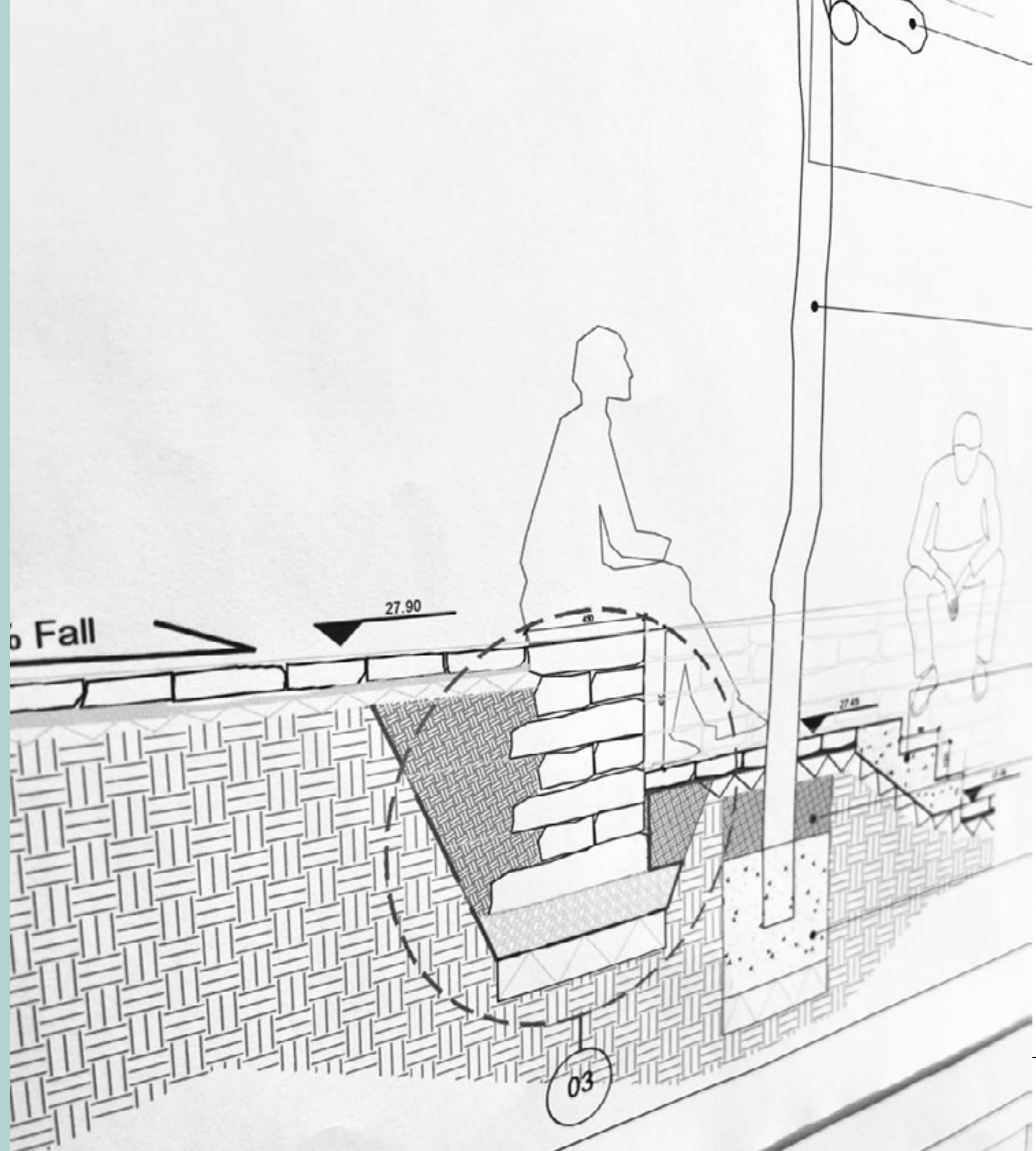
AMPHITHEATER AND WALLS WITH HISTORICAL REPRESENTATION



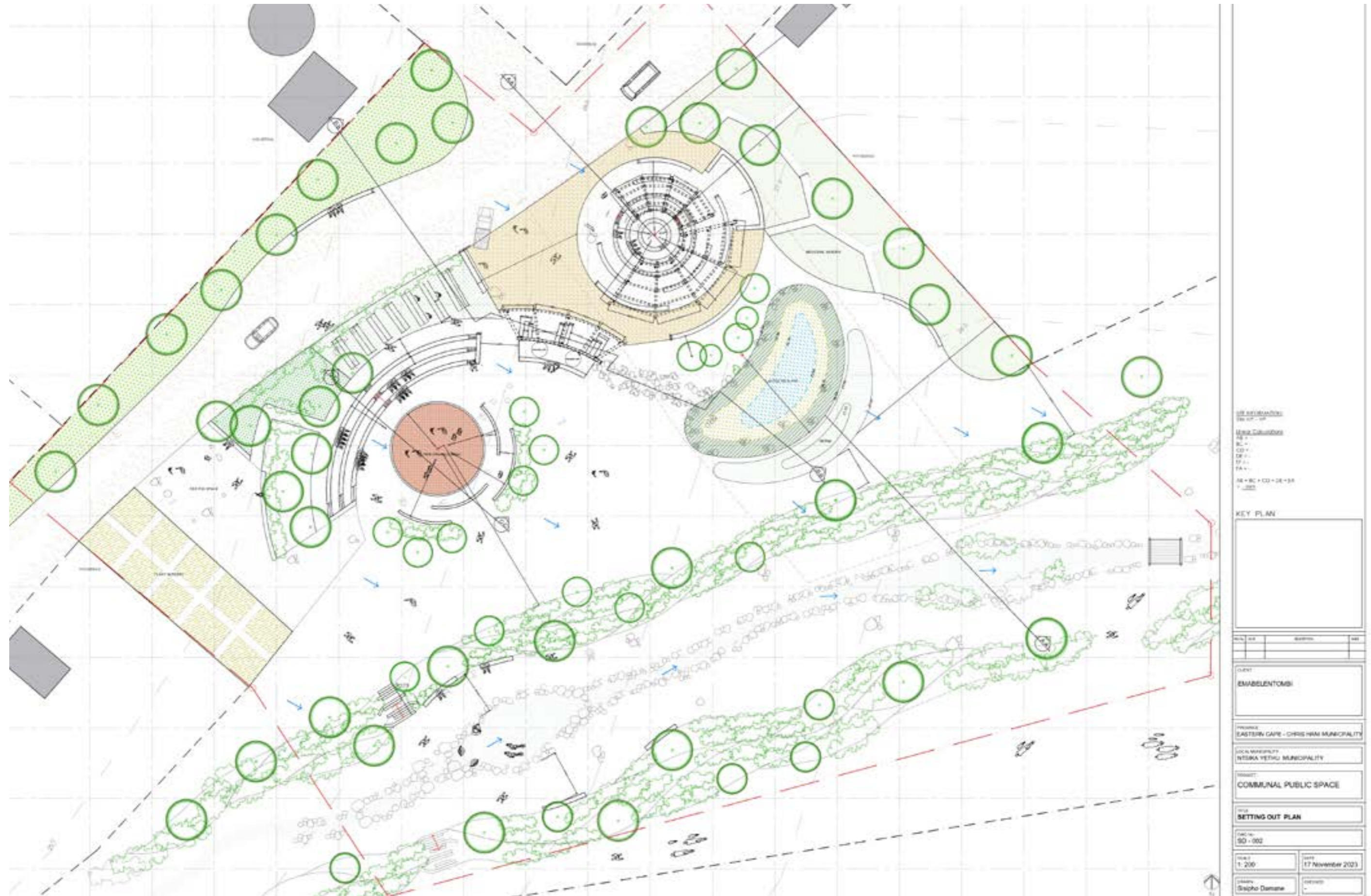


EMLANJENI;
Reconnecting People with the Landscape to Promote Social Interaction

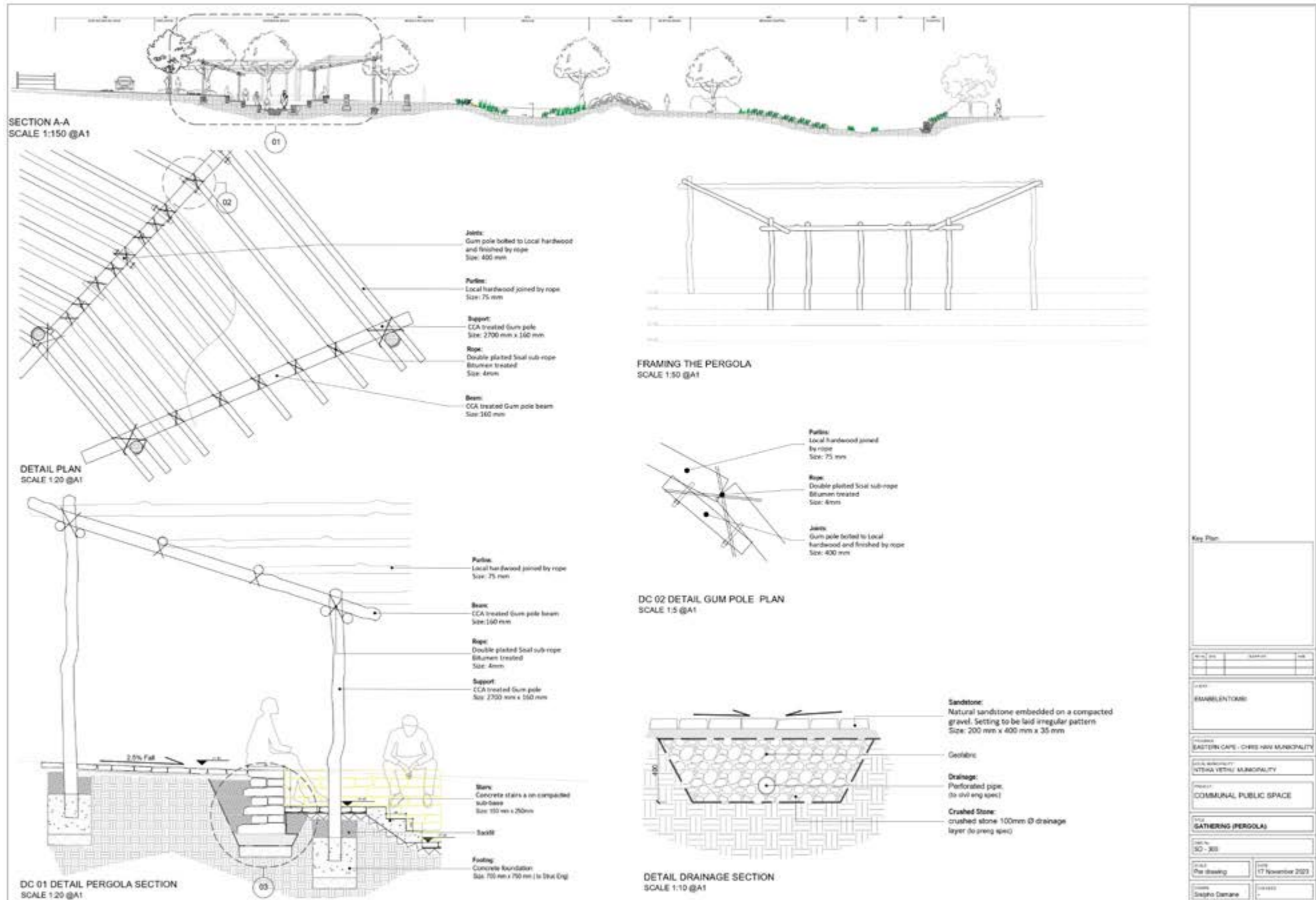
PART .F
TECHNICAL DRAWINGS



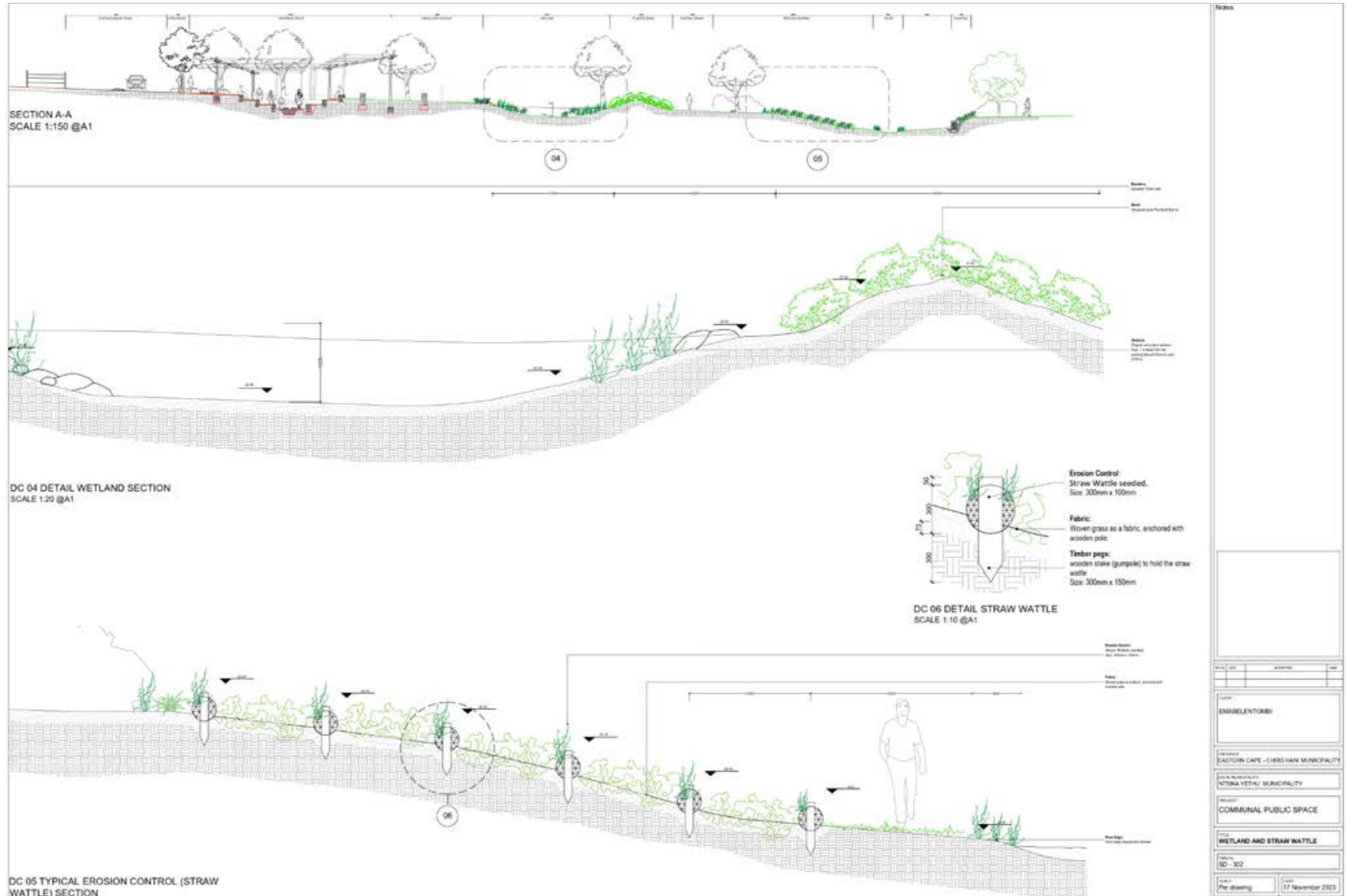
SETTING OUT PLAN



PERGOLA



WETLAND AND EROSION CONTROL



CONCLUSION

The proposed sketch plan aims to create a thriving and resilient community by addressing environmental sustainability, cultural preservation, and community well-being. It takes a holistic approach that extends beyond individual elements and embraces the village as a cohesive entity. The project emphasizes controlled grazing, preservation of agricultural lands, communal resources such as a public library, plant nursery, educational and cultural spaces (Imbawula space), and the development of community unity. It aims to reimagine a communal public space that recognizes the significance of cultural and spiritual connections with the landscape. People have a deep cultural and spiritual relationship with the landscape, and this project seeks to honour and preserve that relationship.



I am an African.

*I owe my being to the hills and the valleys,
the mountains and the glades, the rivers, the deserts, the trees,
the flowers, the seas, and the ever-changing seasons
that define the face of our native land.*

My body has frozen in our frosts and in our latter-day snows.

*It has thawed in the warmth of our sunshine
and melted in the heat of the midday sun.*

*The crack and the rumble of the summer thunders,
lashed by startling lightning,
have been a cause both of trembling and of hope.*

*The fragrances of nature have been as pleasant to us as the sight of the
wild blooms of the citizens of the veld.*

*The dramatic shapes of the Drakensberg, the soil-coloured waters of the
Lekoa, iGqili noThukela, and the sands of the Kgalagadi, have all been
panels of the set on the natural stage on which we act out the foolish
deeds of the theatre of our day.*

by Thabo Mbeki



ETHIC APPROVAL



2023/05/31

EBE/00179/2023

RE: Research Ethics Committee Project Approved with Condition(s) Letter

Dear Sisipho Kanya Damane,

Your application for ethics review of your project titled

EMLANJENI: Reconnecting people to promote Social Interaction with Natural Environment through Water

has been reviewed and evaluated by the
Engineering & Built Environment Committee.

Based on the information supplied your application has been conditionally approved.

Please note the following additional conditions associated with this approval:

- (i) The biggest challenge is that you intend to have peoples names as indicated on the consent form. This presents a higher risk. data management becomes an issue for both your questionnaires and the audio recordings. Please discuss safe storage of data with your supervisor. Also, it is noted that the nature of your research will use story telling as a source of data. Thus, one imagines language will come into play, and might play out specifically with vulnerable elderly community members. This is also an area that needs to be articulated handled with sensitivity. In translation what instruments will you use and how will quality be ensured there. Again, please discuss with your supervisor. Though it may be hard to tell what questions you may ask a story teller please include a least of standard questions that may apply to the story tellers.

Proof that you have met these conditions, in the form of letters of permission or other relevant documentation, should be supplied to the REC, via the eRA system.

Once you have met with the above condition(s), you may proceed with your research project titled:

EMLANJENI: Reconnecting people to promote Social Interaction with Natural Environment through Water

Please note that should:

- (i) any serious or adverse effects to participants occur and/or,
- (ii) aspect(s) of your current project change and/or
- (iii) any unforeseen events that might affect continued ethical acceptability of the project occur then you should immediately report this to the approving REC. You may be required to submit an amendment to this application, in order to determine whether the changed aspects increase the ethical risks of your project.

Regards,
Engineering & Built Environment Committee.

Sisipho Damane

From: Harro Von Blottnitz
Sent: Tuesday, 12 September 2023 18:05
To: Clinton Hinds
Cc: Christine Price; Sisipho Damane
Subject: RE: ethics approval with conditions for Sisipho Damane

Dear Clinton,

Thanks for reverting.

On your point 1), the eRA ethics module is not yet ready to capture post-award additions, it seems. So your email to me is sufficient – I wrote the approval such that it should be able to stand, and if anyone asks, you and I have an email follow-up trail.

On your 2nd point, that's really for our IT people, not me, but with your permission, I'd be happy to forward to them. If affirming that's ok, could you possibly also send me the system numbers for the two entries?

Thanks! Harro

EMLANJENI: Reconnecting people to promote Social Interaction with Natural Environment through Water

Approved with conditions -- Admin Info

1. Key Information *

2. Project Details *

3. Research Methodology

7. Outcome ▾

Final Decision

Outcome

- 1. Approved: Project can start
- 2. Lapsed/Withdrawn
- 3. Approved with condition(s): The project is approved but there are additional requirements, such as gatekeeper permission, that must be fulfilled before the project can start. It is the responsibility of the applicant to ensure these conditions are complied with before the project begins. In some instances, additional information will need to be supplied to the REC
- 4. Rejected

Approved with condition(s) ▾

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