UNIVERSITY OF KWAZULU-NATAL

INYUVESI YAKWAZULU-NATALI

THE INFLUENCE OF YOUTH RURAL-URBAN MIGRATION ON ARCHITECTURE AND URBANISM: Towards an Employment Indigenous Skills Centre in Durban

By

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COLLEGE OF HUMANITIES DECLARATION

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DEDICATION

To my son, Uyamkelwa Phuphelihle Sithole.

You are my light, joy, and reason to keep persevering through all life's challenges. The love I have for you is unmeasured.

ACKNOWLEDGEMENTS

ABSTRACT

Rural-urban migration has a huge impact on urbanization, population distribution and settlement. Young adults migrate in search of better opportunities in education and employment (Muhwava W. et al, 2010). People perceive cities to have better living and working conditions. These migrants generally do not possess the skills or the education to enable them to find and secure employment in the formal sector, and they must settle for work in the informal sector which is mainly informal trading (Timalsima, 2007:1). This largely impacts on the urban fabric and the architecture provided in the cities to service the needs for the population. Rural urban migration also contributes to a lot of social issues that affect the city's population.

Rural-urban migration is attributed to the idea that urban areas have better economic conditions and opportunities. This is the pulling factor that attracts rural people into the cities. Political and social factors and conditions also play a big role in drawing people into cities. This causes a big shift in architecture and the provision of services in big cities, causing housing backlogs etc.

This study aims to explore the influence of rural-urban migration on architecture and urbanism as means for creating a skill's centre for the youth of Durban. The study investigates the role of culture and identity in restoring and preserving local identity through the built environment, as well as providing opportunities for sustainable economic development for rural-urban migrants. The need to develop local cultural identities in order to build environments and ensure that these are expressed in a progressive and dynamic manner in order to express culture as a dynamic evolving organ rather than a static dogma, ensuring versatility and significance to future generations. It will also highlight the importance of heritage and cultural preservation through built form. Culture is reflected through history and forms part of buildings, artefacts that form part of the traditional built environment which is how rural urban migrants read urban spaces (Mensah O, 2012:18). Cultural identity plays an important role in the preservation of indigenous knowledge skills, knowledge systems and their conservation (Hoppers, 2002).

The research investigates how culture, tradition, and built environments can be integrated to create a meaningful environment that is an epitome of and responds to people's needs. The study will be conducted in Durban one of South Africa's major port city that is home to the largest industrial hub after Gauteng. Durban is in the province of KwaZulu-Natal. The study will focus on the area of Stamford Hill (co-ordinates -29.0846906, +31.031977). It is in an

urban setting. The area is affected with high concentrations of informal settlements and lacks integration in the overall Durban economy. The area is affected by issues of low levels of literacy and skills development and a lot of unsuitable development practices. Durban is deeply divided in terms of social inequality with almost 70 % of its population residing on the periphery of the CBD in peri urban areas. In Durban, peri-urban areas can be identified along the threshold between the CBD and the immediate surrounding suburbs and rural areas outside the urban development line.

Indigenous knowledge and the integration of knowledge systems, the promotion and conservation of these systems is important (Hoppers,2002:1). To empower and develop people, these systems help in finding human a human-cantered vision of development and preservation of basic human rights and the alleviation of poverty (Hoppers,2002:3). Sustainable human development that is built on these systems that exist in communities helps promote societies and development that benefits generations (Hoppers, 2002:3). The loss of these cultural reference points sometimes leads to a breakdown in societies (Hoppers, 2002:3). These systems can be used to benefit the youth.

The precedent studies looked at are the BAT Centre in Durban and the Nelson Mandela Youth and Heritage Centre in Qunu (Eastern Cape). These precedents will explore the concepts of identity and the role that architecture plays in instilling national pride and identity while reinforcing the importance of skills development. The materials and the celebration of identity in creating place. The relationship between architecture and heritage and the role it plays in economical growth.

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CHAPTER 1   INTRODUCTION

1.1   INTRODUCTION

1.1.1 Background

Migration currently has no accepted formal definition universally (Shezi, 2013: 10). Sociologists emphasize that migration is due to social and cultural consequences (Shezi, 2013: 10). Migration may be described as the process of migrating, either inside or outside. within the country or across international borders (Shezi, 2013: 11). The country's urban population is believed to be rising at an alarming rate, with a startling 80 percent of the population expected to live in cities or metropolitan regions by 2050. (Mlambo V, 2018)

Studies show that rural-urban migrants post-apartheid era have been increasingly informal and among these migrants are the youth in their early 20's (Muhwava W. et al, 2010). Rural-urban migrants migrate for these reasons:

- Convenience
- Government support (better social s ervices)
- Poverty (searching for employment opportunities)
- Better health care
- Better educational facilities

Rural-urban migration has a huge impact on urbanization, population distribution and settlement. Young adults migrate in search of better opportunities in education and employment (Muhwava W. et al, 2010) (Fig 1.1).

People perceive cities to have better living and working conditions. These migrants, in general, lack the skills and knowledge required to locate and secure job in the formal sector, and so must accept for work in the informal sector, which is primarily informal commerce (Timalsima, 2007:1). This largely impacts on the urban fabric and the architecture provided in the cities to serve the needs of the population. Rural-urban migration also contributes to many of the social issues that affect the city's population (Timalsima, 2007:1).
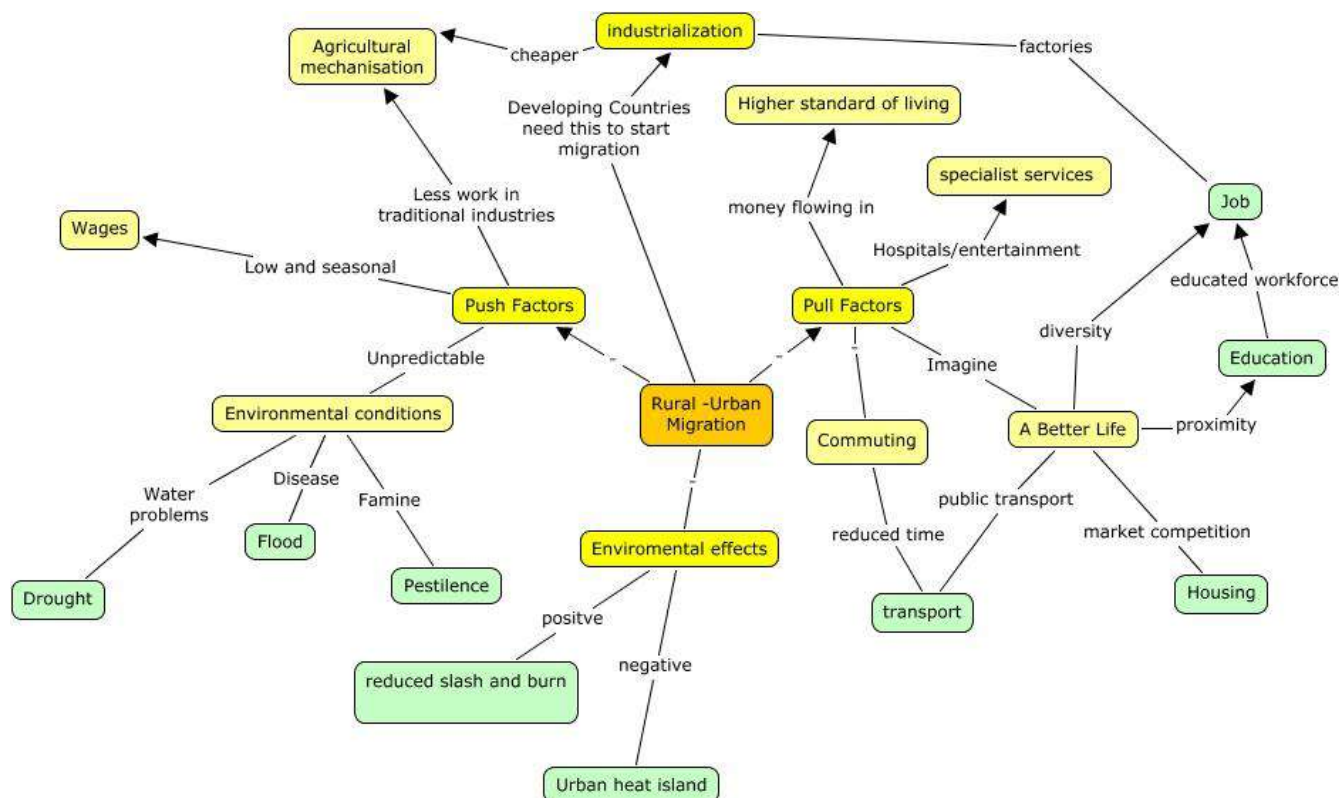
Fig. 1.1 Rural-urban Migration mind map showing push and pull factors of rural-urban migration (2006-2011) (Rural Africa in motion, 2017)

Rural-urban migration has a significant impact and implication on urban development and growth. Migrants exert pressure on cities and the state cannot cater for the influx and provide adequate infrastructure and recourses to allow for better living conditions. In this case, we look at the rural-urban migrants that we consider unskilled. These migrants play a major role in the travel and tourism sector as they possess the informal indigenous skills that they use to form different types of trade that boost the tourism sector (Mlambo V,2018).

Most of these migrants are the youth (Mlambo V,2018). When people migrate, they leave behind their families and children to be raised by their parents and relatives. They support these children by the money they make in the city. These children grow up and follow the trend of migration. The skills that they possess are cultural and regional. People travel from within the bounds of the country and from other countries to either find the products or services they sell.

The youth that usually follows the trend of rural-urban migration are the children of the traders as they usually come from a generation of migrators. These children grow up to come

and help their parents in the city and that is how these skills are currently transferred (Mlambo V,2018). Rural-urban migration is not just about physical things. It is about people's perception of what cities can do for their economic growth and social needs.

1.1.2   Motivation/Justification of the study

Urban areas in South Africa have experienced an increase over the years, of people coming to work and ending up settling down (Mlambo V,2018). Rural-urban migration has also caused an increase in social issues affecting urban areas such as crime, a backlog in infrastructure provisions such as housing and has caused an increase in traffic (Mlambo V, 2018).

Rural-urban migration affects both the area of origin and the area of destination. The increasing number of people moving towards the city causes three things to happen:
- Urban growth
- Urbanization
- Rural depopulation

This study will look at how rural-urban migration affects the generation of architecture in the cities in the global context through to the African context. Also looking at the city's planning itself and how this can then inform the type of architecture being built to address the population's needs. This will also address the issues of social cohesion an integration in the urban context and what role it plays on architecture.

1.2   DEFINITION OF THE PROBLEM AIMS, AND OBJECTIVES

1.2.1   Definition of the Problem

Rural-urban migration is a process that is an essential part of economical development (Mueller Lee, 2013:33). Today rural-urban migrants migrate from the rural-areas to seek greener pastures in urban areas. This is due to the underdevelopment of rural areas. Young people drop out of school and choose to migrate to cities to seek employment to take care of their families. This is their way of escaping poverty.

Many young people moving into cities from the rural areas is usually considered as unskilled as they possess no formal skills that can be used to better integrate them into the cities economical structure. With that stated, it must also be noted that they are skilled informally as most possess indigenous skills that they learn from elders at home. These skills are embedded in culture and heritage. These indigenous skills include beadwork, wood carving, pottery, thatching and many more.

These skills can also be seen in cities as forming part of the travel and tourism sector as many informal traders display their work in stalls around the city to be able to sell to tourists and people from in and around the country itself. Informal trading then becomes a survival strategy for rural-urban migrants.

It is evident that a multidimensional architectural approach is required that invites everybody (socially, ethnically, politically, nationally, and so on) to contribute to building social cohesion through economic empowerment and cultural understanding.

Because people's beliefs and thought patterns shape the environment in which they live, the spaces in which they live must accommodate and reflect their lifestyles, cultural beliefs, and identity. One of the most essential parts of this research is the emphasis assigned to the idea of spatial identity as the interrelationship of mental abilities, social activity, and formal qualities.

1.2.2 Aims

This study aims to explore the influence of rural-urban migration on architecture and urbanism as means for creating a skill's centre for the youth of Durban, South Africa.

1.2.3 Objectives

- To analyse the driving forces behind rural-urban migration of the youth.
- To critically investigate the impact of rural-urban migration on the urban fabric and spaces
- To examine the issues surrounding skills development and literacy for migrants and how it influences their socio-economic status in urban areas.

- To examine how indigenous cultural skills are linked and integrated into the urban environment and how culture can influence architecture and skills development for rural-urban migrants.

- Demonstrate how the researcher understands the impact of rural-urban migration on architecture and urbanism through a proposed Employment Skills Centre in Durban

1.3   SETTING OUT THE SCOPE

1.3.1   Delimitation of Research Problem

This study will present a brief background on what rural-urban migration is to formulate an understanding of who the migrants are and what causes them to migrate. It will analyze the influences of rural-urban migration on an urban urban context and enquire the role culture and identity play on how rural urban migrants read the urban environment.

The study will be informed by the roles of culture and identity and how these two concepts influence the migrants' lives. The research is informed by the background analysis, it will focus on the social, indigenous, and economical aspects that will further inform the typology of the building that will be designed as a response to the research problem.

The research problem will briefly put forward and demonstrate the role of skills development as a response to socio-economical development for the unskilled and how architecture can help formalise and facilitate the strategies as a response. This will aid in the exploration of ideas about how culture and identity influence the built environment in order to produce a meaningful response within the context and parameters of this research.

1.3.2   Definition of Terms

- **Bantu:** refers to the black people that migrated away from the North of Africa to the South regions after it had been converted to Christianity (Chigwere, 1982)

- **Tradition:** refers to a custom, opinion or belief passed down from one generation to the next, orally or by practice (Thompson, 1995).

- **Rural-urban migration:** refers to the movement of people from rural areas into urban areas (cities)

- **Youth:** refers to young people from the ages 18 to 35

- **Indigenous skills:** refers to cultural skills imparted from generation to generation of a culture, these skills are regional and usually unique to specific areas.

1.3.3   Starting Assumptions

- Rural-urban interactions are interlinked with economic, social and cultural transformations.
- Rural-urban linkages play an important role in sustainable regional developments.
- Rural-Urban migration plays a big role in rapid urbanization.

1.3.4   Key Questions
Primary question

What are the influences of rural-urban migration on architecture and the urban fabric?

Secondary Questions

- What are the driving forces behind rural-urban migration?
- How has rural-urban migration impacted urban fabric?
- What are the planning strategies to combat the effect of rural-urban migration on the city's architecture and urban fabric?
- What are the skills that rural-urban migrants have and how are they developed and integrated towards creating a sustainable living for the migrants?
- What are indigenous cultural skills and how do they inform socio economic development for rural-urban migrants in the urban environment?
- How does architecture become a tool to respond to rural-urban migration and its impact on the urban fabric and architecture through a proposed Employment Skills Centre in Durban?

1.4 CONCEPTS AD THEORIES

1.4.1   Introduction

This study will demonstrate or highlight the influence of rural-urban migration on architecture through understanding culture and identity as drivers for indigenous knowledge and skills. This will then help us understand how indigenous knowledge can drive architecture and socio-economic status of rural urban migrants thus explaining how rural- urban migrants read spaces and architecture.

This study employs the following key concepts and theories
- Social cohesion

- Theory of sense of place
- Cultural Theory
- Concept of Identity

This is to help develop and analyse the research topic in order to enable the researcher to develop and generate a design process in response to rural-urban migration. This will help identify design generators to respond according to the context of Durban.

1.4.2 Social Cohesion

Across disciplines, social cohesion differs when defined (Durkheim, 1984). The first person to use or define social cohesion as a concept was Emile Durkheim, according to him, it is the interdependence of society's representatives, shared localities, and solidarity. He saw growing diversity as a sign of growth that would require sharing of differences between individuals in order to achieve common objectives (Durkheim, 1984; Kearn and Forrest, 2000: 3-14). Despite the fact that many definitions exist, the concept of a socially integrated society does not have many elements, Societies with a cohesive character are ones in which there is minimal social disorder and minimal mechanisms of social control, Societies that are cohesive have a lot of social capital, which includes social networks, contributing to a decreasing economic dynamic through participation and social solidarity (Kearn and Forrest, 2000: 3-14). Social cohesion is defined as embracing social solidarity, collective welfare, and equality of opportunity (Kearn and Forrest, 2000: 3-14).

1.4.3 Theory of Sense of Place

Theory of sense of place focuses on how a person feels about their environment, as well as their emotional connection to it, based on a knowledge of the area, recognizing elements in space, and on memories and past experiences (Relph, 1984: 5, Woods, 2009). According to Relph, while some psychologists believe this process can take time, individuals perceive their relationship with space solely via activities, paying little attention to the area itself, unconscious familiarity: This stage is unconsciously perceived, At this level, it is more collective and cultural than personal, and individuals like contributing to social activities and deep familiarity: at this point entails a person's essential integration with himself as well as with their surroundings. (Relph, 1984: 5). A cohesive environment would necessitate all

three levels because having a sense of place encourages participation in social activities and helps people form bonds with a place as well as other people (Steele, 2000).

1.4.4   Cultural Theory

What Cultural theory intends to do is define and shed light on various cultural concepts. The theory explores how certain significant events may influence issues pertaining to culture such as gender, ideology, race, nationality and social class. Culture is a loaded term, and the scope of the concept is quite broad Rapport (2002) insists that this is an issue that can be handled with relative ease if broken down to "manageable chunks". Rapport pays most attention to the scale at which culture may operate and he does this by focusing on cultural groups (Rapport, 2002).

In order to simplify classifying various cultures the blanket approach of nationality is used and thus we have terms like "Africans", "Americans" and "British". These are generally used as a way to distinguish and classify cultural groups. However, Africa for instance perfectly demonstrates how nationality does not translate to homogenous cultures. The classification of cultural groups thus stretches much further and deeper than nationality, nationality barely scratches the surface. For instance, a small country like Guatemala with a population of just eleven million has 22 different languages being spoken despite the fact that sixty percent identify Mayan. This is another clear demonstration of how plural cultural groups exist within one nationality (Rapport, 2002).

As discourse progressed in academic corridors, the concept of using nationality as a metric to identify culture has become obsolete in modern society (Rapport, 2002). The purpose which nationality now serves is to merely show which cultural group a person may belong to. It is by no means definitive. A demonstration of this may be in Nigeria where there are three major ethnic groups and by just knowing that a person is Nigerian one may infer that they are likely to belong to one of these three ethnic groups (Yoruba, Hausa/Fulani and Ibo). The complications arise from the fact that there are an additional three hundred other smaller tribal groups. The Nigerian example demonstrates how the plurality of cultures and ethnic background influences cultural groupings. It is however possible to further define these groups using   social status, education, occupation, gender, age, and so on (Rapoport, 2002).

Culture as a concept, through the merger of modern and traditional forms of culture, has gone through a metamorphosis (Rapoport, 2002). The more modern cultural norms focus a lot on expression which is at times a defining factor in certain cultures. The concept of culture itself is too broad to define and thus using every small detail to try and distinguish between certain groups may be too time consuming. This would eventually lead to defining individuals instead of cultural groups (Rapoport, 2002). Thus, the best way or most useful element in defining a cultural group is lifestyle, especially in the general sense (Rapoport, 2002; 10).

For Americans, the lifestyle groups are quite well researched and thus distinguished using geography, psychographics, and demographics (Rapoport, 2002). For instance, this research can be used for analytics to determine human settlement needs for different groups. This type of study aids marketers in better understanding what sales approaches will be necessary for distinct lifestyle groups (Rapoport, 2002).

The social representations of culture frequently have an influence on the built environment through affecting lifestyle and, eventually, activity patterns in the built environment" (Rapoport, 2002). Lifestyle, as well as other cultural social manifestations that contribute to cultural variety and interaction, is an essential component of culture (Rapoport, 2002). In the case of South Africa, there are several cultural groupings that derive from diverse ethnic groups and the country's apartheid history, further complicating the notion of creating cultural diversity (Rapoport, 2002). The cultural group study indicated above is a means of identifying with certain cultures and, as a consequence, enabling the built environment to respond directly towards the demands of the specific cultural group (Rapoport, 2002). The idea of cultural identity refers to a collection of comparable cultural groups' capacity to embrace the same cultural identity, to which architecture may respond in line with their unique cultural demands (Rapoport, 2002).

1.4.5   Concept of Identity

Africa is a continent characterized by extreme poverty. A third of the world's population is estimated to live on one dollar or less per day, with only 15% of the world's population able to live on more than three dollars per day (Forjaz,2002). As a result, it is critical that

architecture undergo a major transformation in which architects begin to cater to the needs of the majority impoverished population rather than the exclusively privileged minority. This will result in more meaningful architecture that takes into account past, present, and future cultural climates (Forjaz,2002).

Respect for social needs and the environment is the foundation of good architecture (Forjaz ,2002). Architecture should be aesthetically pleasing and a part of its cultural context (Forjaz, 2002). As a result, it is critical that urban spaces be designed appropriately in order to recognize the various cultural groups that use the urban landscape. In terms of cities and the urban landscape (Forjaz ,2002). Furthermore, good cities are made up of good relationships between buildings and open spaces, rather than a collection of good buildings next to each other (Forjaz ,2002).

Traditional lifestyles are quickly being abandoned in favor of more contemporary ways of existence. All parts of society have altered, including how people dress and interact, and also how parents and children's relationships have developed to reflect new economic trends and technology (Forjaz, 2002).

Architecture is inextricably linked to the city overall, and every function in the city reflects architecture's success or failure (Argan, 1996). It also argues that by employing this basis, we may establish a theoretical framework for judging architectural excellence and creating a meaningful architectural identity that represents our world's reality (Forjaz, 2002). Our world's truth is that the divide between affluent and poor is becoming larger and further apart. Culture is evolving as a result of society's ongoing change (Forjaz, 2002). Traditional traditions are quickly giving way to more contemporary ways of existence. To reflect new economic trends and technology, many parts of society have altered, including how people dress and interact, but also how parents and children's connections have developed (Forjaz, 2002)." (Forjaz, 2002).

As a consequence, architecture may be utilized to achieve a better-quality existence and activity in those areas by manipulating the human environment (Forjaz ,2002). Finally, he underlines the significance of architects learning about the cultural components of the cultural group for whom they work, such as their thinking history, religion, social and economic

organization, and physical surroundings (Forjaz ,2002). Identifying cultural features and architectural expressions, as well as comprehending what makes them unique and distinctive, should be part of the process (Forjaz, 2002). These characteristics enable humans to connect fully with the architecture (Forjaz ,2002).

1.5   RESEARCH METHODS AND CASE STUDY
1.5.1   Introduction

The study is a qualitative study with an interpretive paradigm as it is appropriate for the research topic. In this study, contextually based solutions will be informing the approach due to the dynamics of the research topic. The study's research materials are a combination of publications, visual records, books, precedent analysis and primary data from a case study.

1.5.2   Research Philosophy and Strategy

The philosophy for this research is ethnographic. This is to understand the culture and the meaning of the research topic internally with an emic view**.** Interpretivist approaches are fairly pragmatic for the research problem. Due to the dynamics of migration, the approach taken will inform contextually based solutions.   This approach also supports the strategies to be implemented for data collection.

1.5.3   Secondary Data Collection

Precedent Studies:

Precedent studies will be analysed both locally and internationally to interpret the spatial requirements for skills training. They will also display the relationship between culture and architecture and what role does culture play in the design for integration of culture and skills in order to create spaces for skills development and economic upliftment. The investigation of precedent studies will be used to form an analysis and understanding of how similar structures have used architecture to preserve indigenous arts and to promote skills development.

Literature Review:

The literature on theories and concepts will be explored to understand the theoretical approach to architectural design.

1.5.4 Primary data Collection

The purpose of this research is to critically understand the influence of rural-urban migration on architecture and urbanism in the city. This is to critically investigate its people and spaces affected by this phenomenon in the urban context and the social activities and issues it presents whether negative or positive. To find out the cultural and economic needs have people and how architecture can contribute to the betterment of the lives of these people.

1.5.5 Research Materials

The following research materials will be used in order to obtain the required knowledge for the research topic.

- The use of photographic evidence with regards to analysing the case study
- Interviews will be conducted with sets of structured questions but allowing for open-ended responses and a chance for surplus knowledge to be obtained in the process
- Questionnaires will be designed to further gather a broader scope of understanding of the built environment professionals regarding skills development in the context of South Africa

1.5.6 Research Analysis

Precedent Studies

The investigation and analysis of The Nelson Mandela Youth and Heritage Centre and The Barthel Arts Trust (BAT) Centre will be analysed to understand the process of how similar structures have used architecture to preserve indigenous arts and to promote skills development.

Case Studies

The investigation of !Khwa ttu San Heritage Centre will be analysed to understand how culture and indigenous arts and crafts to promote skills development and cultural preservation.

1.5.7 Summary

Objectives	Research Question	Data Sources	Data Analysis Methods	Data Presentation Form and Style
To understand the driving forces behind rural-urban migration of the youth.	What are the driving forces behind rural-urban migration?	Published Document, Journals Questionnaires	Discourse Semi-structured	Text, Pictures, Narrative
To critically investigate the impact of rural-urban migration on the urban fabric and spaces	How has rural-urban migration impacted urban fabric?	Published Document, Journals Questionnaires	Discourse Semi-structured	Text, Pictures, Narrative
To examine the issues surrounding skills development and literacy for migrants and how it influences their socio-economic status in urban areas.	What are the skills that rural-urban migrants have and how are they developed and integrated towards creating a sustainable living for the migrants?	Published Document, Journals, Questionnaires Precedent Studies Case study	Discourse Semi-structured	Text, Pictures, Narrative
To examine how indigenous cultural skills are linked and integrated into the urban environment and how culture can influence architecture and skills development for rural-urban migrants.	What are indigenous cultural skills and how do they inform socio economic development for rural-urban migrants in the urban environment?	Published Document, Questionnaires Precedent Studies Case study	Discourse Semi-structured, Descriptive	Text, Pictures, Narrative
Demonstrate how the researcher understands the impact of rural-urban migration on architecture and urbanism through a proposed Employment Skills Centre in Durban	How does architecture become a tool to respond to rural-urban migration and its impact on the urban fabric and architecture through a proposed Employment Skills Centre in Durban?	Published Document, built form, Journal articles, Questionnaires Precedent Studies Case study	Discourse Semi-structured, Descriptive	Text, Pictures, Narrative, Maps

1.2.1 Conclusions

The analysis of this research will provide an analytical understanding with regards to the perceptions that already exist within rural-urban migration. This will provide appropriate insight and engagement of the lifestyle of rural-urban migrants and the issues that surround rural-urban migration. This will help in creating a facility that will respond to the issue and provide transformation and economic development for the migrants to create sustainable livelihoods.

1.6   DISSERTATION STRUCTURE

Chapter 1: This chapter provides the background of the study and presents the main concepts and theories the study will focus on. It highlights the study's objectives and research methodologies.

Chapter 2: This chapter will present and define what migration is and rural-urban migration. It is will also review its impact on the urban environment.

Chapter 3: This chapter reviews literature using the theories and concepts briefly introduced in chapter 1.

Chapter 4: This chapter is the continuation of literature reviews and provides the framework for exploration.

Chapter 5: In this chapter precedent studies are presented and analysed to depict the principles followed toward their architectural language and response

Chapter 6: This chapter discusses the case study, describes principles in relation to the literature review that inform the design.

Chapter 7: This chapter deals with the researcher's findings and reflections that will further inform and influence the architectural response.

Chapter 8: Concludes the document as a whole and summarises key points

1.7   SUMMARY

The researcher has viewed this topic as an extension that expands on urban unemployment, access and the needs of spatial transformation. This can work as a long-term solution to undo the injustices of the past colonial history and apartheid systems of separation. This discourse is rooted in architectural space, societal needs and the concept of lifestyle and culture as the tool for special transformation for the previously disadvantaged economic development.

CHAPTER 2: Understanding Rural-Urban Migration

2.1   INTRODUCTION

This chapter will focus on what migration is and the driving forces behind rural-urban migration. This overview will discuss historical accounts of rural-urban migration and rural-urban migration characteristics. The focus will be on the South African context and how history has influenced the driving forces behind rural-urban migration. This will further explain and highlight how rural-urban migration has impacted the urban fabric and the urban context.

The main headings for this chapter are as follows

- Rural-urban migration overview
- The driving forces behind rural-urban migration
- Impact of rural-urban migration on the urban fabric

2.2   RURAL-URBAN MIGRATION OVERVIEW

2.2.1   Early Rural-urban Migration

Recognizing that South Africa plays an integral role in an increasingly globalized and modernized world during the apartheid era, past hostile political, social, and economic conditions have shaped the country's direction. It seems. Magubane (2010) states that this could be due to the distribution of apartheid and made many differences based on racial boundaries. In this regard, apartheid as a political ideology was built on the premise of four ethnic groups: black, white, Indian, and coloured. Those with their own culture, language, history, and social traditions should live separately. In this context, whites, on the other hand, occupy superior positions in terms of access to resources, access to proper education, and ownership of farmland (Fiske and Ladd, 2004). Blacks, on the other hand, occupy an inferior position. They were forcibly placed in the settlement and hometown. They just received a Bantu education (Fiske and Ladd, 2004). According to Rosenthal (2010), this has made South Africa one of the most unequal societies in the world. Whilst placed at the periphery of economic prosperity and competition because of a lack of skills, blacks have never wanted to remain in their homelands. In South Africa, apartheid socialized black people to accept that there were limits to what they could do and become. This climate inevitably paved way for migration.

Early migration studies focused on male labour migration to mines, with females rarely mentioned or assigned. One of the reasons for this was the nature of the mining industry, which was not a suitable environment for women and women with children. Mining was considered and recognized as a male job. The role of women was to continue agricultural production in the mansion and raise children (Beinart, 1982; Bozzoli, 1983; Harries, 1982). Originally blacks lived in rural areas, but as South Africa experienced political changes during apartheid, the white government at the time decided that blacks and whites needed to be alive and governed separately. This was made possible by the enactment of laws such as the Land Act 27 of 1913. Over time, they sought to free most of the black population from their rural lands. Since then, these rural areas have become known as hometowns. Each South African tribe had its hometown (usually a small land) and a chief who managed the black population (Butler et al., 1977; Thompson, 2000). The discovery of gold in Kimberley took place in 1886, but the movement of workers from their hometowns to urban areas did not occur until much later. Labour transfers from home to the mine were mainly carried out by black men (Walker, 1990). Because it was intended to be transitory, migratory labourers were not permitted to dwell permanently in metropolitan areas. Control actions put on the Black people by the then-White authority, such as residency regulations and the Urban Areas Act of 1923, guaranteed that mobility from the homelands was restricted (Butler et al., 1977; Gelderblom, 2004; Wentzel and Tlabela, 2006).

South Africa is now in the process of transitioning away from a system characterized by poverty and enormous disparities. Apartheid appears to have ended in a rather peaceful manner, according to Magubane (1994). Most experts, however, warn that such a collapse should not be openly welcomed because it has firmly ingrained rising demands of variety, multiculturalism, and globalization. Redressing imbalances caused by poverty and inequality that the democratic government inherited has not been an easy assignment in South Africa thus far. South Africa has succumbed to globalisation forces, with several governments seeking to develop and safeguard their particular national interests. Determined to correct historical inequalities, the South African government's policy decisions following a smooth transition to democracy have not generated major improvements.

"Large segments of rural-based populations continue to face the brunt inexorably." Economic development has stopped in particular since the Reconstruction and Development Programme (RDP) was replaced by Growth, Employment, and Redistribution (GEAR). GEAR's concept

has campaigned for the reduction of the public sector, whereas RDP initially intended to increase public spending (Rosenthal, 2010:258). The global economic catastrophe that began in 2008 has also inflicted enormous irreversible harm on emerging countries. Subsequently, the South African government altered its policies to focus on 'capably meddling' in the country's economic affairs through a 'developmental state' paradigm. However, it is argued that this move will face significant challenges because "most East Asian developmental states may have achieved their developmental goals under undemocratic circumstances, but in South Africa, a democratic country, the delivery of the development agenda will not only have to start taking place in the economic and social spheres but also must deepen democracy" (Gumede, 2009:7). The existing atmosphere in South Africa is thought to be unfavourable for a "developmental state." According to Gumede (2009), most developing governments have been autocratic or controlled under dominant party modern democracies. Not only will delivery in the economic and social areas be required in South Africa, but governance must also be enhanced. In light of these issues, attitudes to the notion of a "developmental state" have been varied.

2.2.2   South African Rural-Urban migration

Because of its significance in regional population redistribution, migration is an essential part of South African demography. South Africa's population is extremely mobile; more than 10% of the South African population migrates inside the nation each year (Kok and Collinson, 2006). The reasons for high mobility patterns in South Africa have indeed been shaped by past apartheid policies; the creation of homelands and application of the Influx Regulation and Group Areas Acts resulted in overcrowded homelands and high rural poverty (Kok et al., 2004), with large scale immigration of able-bodied males to mining and industrial centres while discouraging female and child migrations (Ndegwa et al., 2004). (Posel, 2004). However, it was projected that major population migrations would occur in the post-apartheid period. However, the proportions of persons migrating have not changed significantly, even though the causes for migration are changing. Migration trends in a rural areas of South Africa during the post-apartheid era are investigated.

Despite the enormous population shifts that were projected following the end of apartheid, migration numbers in South Africa remained steady between 1975 and 2001 at roughly 11 to 13 per cent (Kok et al., 2003; Kok and Collinson, 2006). However, there have been changes in the causes of migration. The primary motive for migration has remained economic gain.

Migrations in quest of improved infrastructure, social capital, and institutional services, on the other hand, have grown significantly in South Africa (Cross et al, 1998). Furthermore, the makeup of migrants has shifted from males of economically active age demographics to include women and small children.

The key factors of migration in KwaZulu-Natal, have also changed in recent decades. According to Cross et al. (1998), infrastructure and land have joined work as key motivations for migration in KwaZulu-Natal. Their research revealed that in the fifteen years preceding their study, almost three million individuals had moved throughout the province, with three-quarters of these migrations occurring from rural-to-rural regions, with many drawn to rural areas around small towns and secondary cities (Cross, 2001). As a result, the primary pushing factor was toward places of potential, mainly in terms of social services such as schools and hospitals. On the other hand, it implies that "poor and disadvantaged" households will be constantly shifting in quest of improved social services. Various types of migration have different effects on urbanization, population distribution, and settlement patterns. People who relocate from rural regions to small towns in South Africa are more likely to stay permanently, whereas those who go to major cities or metropolitan areas are more likely to be transitory migrants (Lehohla 2006).

Resettlement is the primary feature of migration within South Africa. Collinson (2006) observed at Agincourt, Limpopo, that the ratio of permanent to transitory migrations in the Agincourt sub-district population in 2002 was 1 to 2, implying that two-thirds of migratory shifts in the rural South African northeast were transient. The reasons for South Africa's persistent transient nature of migration are several. According to Posel (2003), in an environment of increasing labour market uncertainty and rising unemployment, the home of origin may provide 'insurance' for job searchers, childcare, and a preferred retirement location. Relatively low levels of income per capita, as well as socio-cultural linkages with rural regions, may be key contributory factors to sustaining high levels of temporary migration, with migrants keeping particular links with their home places that go beyond economic gains." The reasons for South Africa's persistent transient nature of migration are several. According to Posel (2003), in an environment of increasing labour market uncertainty and rising unemployment, the home of origin may provide 'insurance' for job searchers, childcare, and a preferred retirement location. Fairly low rates of income per capita, as well as socio-cultural linkages with rural regions, may be key contributory factors to sustaining elevated amounts of temporary

migration, with migrants keeping particular links with their home places that go beyond economic gains.
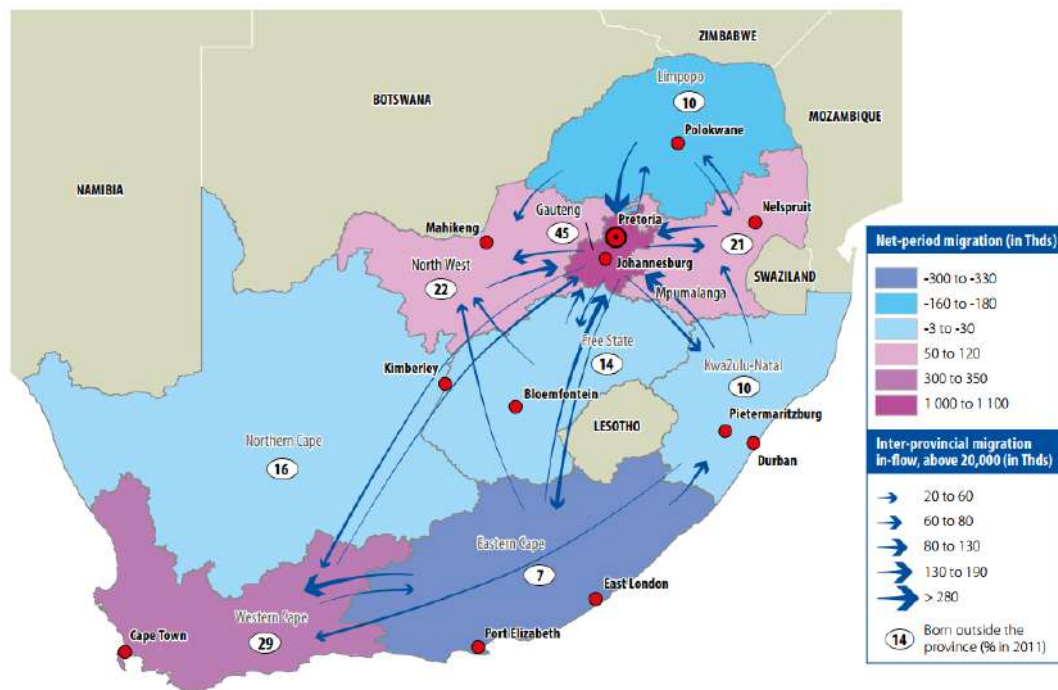
Fig. 2.1 Migration dynamics (2006-2011) (Rural Africa in motion, 2017)

2.3   THE DRIVING FORCES BEHIND RURAL-URBAN MIGRATION

The driving forces of rural-urban migration are known as the "push and pool" factors of rural migration (see fig 2.1 and fig 2.2). The uneven development distribution of basic human amnesties between rural and the urban is usually the contributor to these push and pull factors (Twumasi-Ankrah K., 1995).
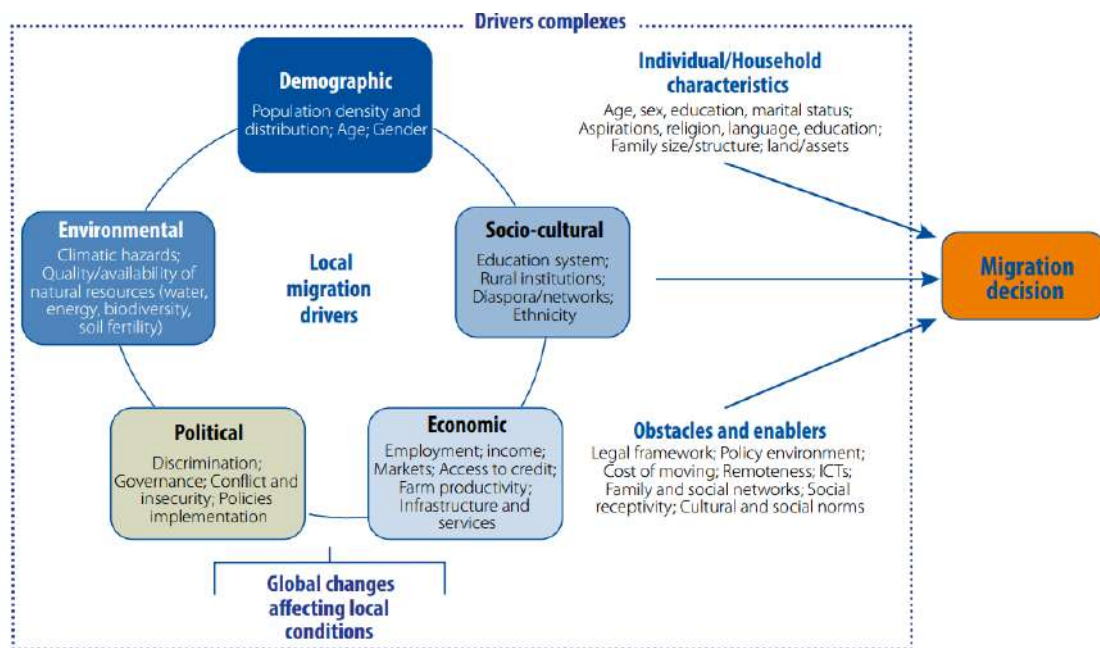
Fig. 2.2 The multifaceted drivers of rural migration (Rural Africa in motion, 2017)

- Causes of rural-urban migration in South Africa

  Migration in most situations is usually driven by one's ambition to economically develop and grow via the pursuit of economic possibilities, and so this is always the primary factor driving individuals to engage in migration." However, these causes vary from nation to country and area to region. The following are the key drivers driving rural-urban migration in South Africa.

- Employment opportunities

  According to the Organization for Economic Cooperation and Development (2011: 80), quickly expanding areas such as Gauteng and Western Cape see a large influx of individuals from all over South Africa looking for work. Gauteng and the Western Cape have fast-growing economies and widespread industrialisation, making them popular destinations for job seekers. Rural-urban migration in South Africa is mostly motivated by economic factors. Because rural regions do not give adequate work possibilities, individuals choose to move to cities in pursuit of them. Without a question, the most important issue driving rural-urban migration in South Africa is a lack of job prospects.
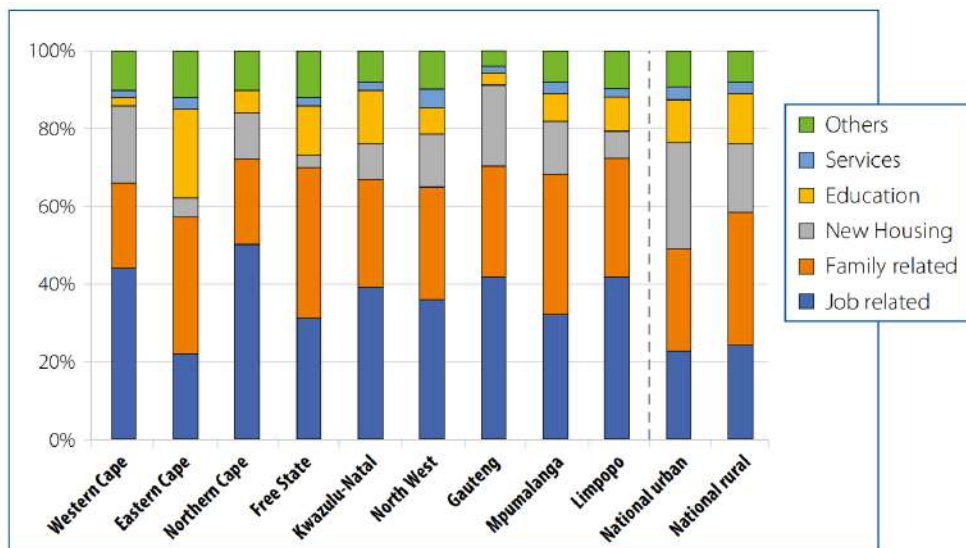
Fig. 2.3 Main reasons for migration in 2016 :Rural migration (Rural Africa in motion, 2017)

- Educational and Health services
  Rural communities in South Africa are distinguished by a scarcity of health and educational establishments. It is referred that rural services are in disarray and are characterized by corruption, nepotism, and poor accountability and service delivery; such problems entice people to seek places with better services; while they may not migrate to cities, people will eventually seek places such as developing towns that are characterized by the effective provision of services, which further complicates governments' fight against rural-urban migration (see fig 2.3).

- Wage difference
  Working in an urban location improves the possibility of earning more than labouring in a rural area, which becomes a compelling reason for one to relocate to an urban area. According to Kok and Collinson (2006), many individuals from northern KwaZulu-Natal go to Gauteng to seek higher compensation since northern KwaZulu-Natal is characterized as a rural environment and so cannot compete in terms of salaries with metropolitan regions in Gauteng. Eastern Cape, KwaZulu-Natal, and Limpopo are predominantly rural provinces, and the large wage disparity between urban and rural regions encourages people to relocate to cities.

2.4   IMPACT OF RURAL-URBAN MIGRATION ON THE URBAN FABRIC

- Over population and government services

  According to Todes et al (2010: 331-348), Gauteng province is the smallest province in South Africa in terms of size, but it is the most inhabited; it attracts people from all over the nation because they believe it to be characterized by economic opportunity and personal progress. While Gauteng's progress has been applauded, it has resulted in a considerable population rise, which has contributed to a rise in crime and placed enormous strain on government funds. According to Kollamparambil (2017: 12), economic disparity among provinces in South Africa would then keep contributing to the influx of people to Gauteng. The growing population will put pressure on government resources since the interim government would have to serve a larger population, which will have an influence the efficacy of service delivery to some level.

- Housing Provisions and traffic congestion

  The surge in rural-urban migration already has stretched the supply of housing services in cities such as Johannesburg and Cape Town, and the continued flood of people will undoubtedly put cities under significant strain to meet the rise in population (Wakefield, 2015). Road traffic will also be difficult to control as more people relocate to cities, and there is a significant likelihood of car congestion as more acquire autos.

- Crime and unemployment

  The inflow of ever-increasing numbers of people into cities could lead to an increase in crime. As people migrate, not all of them find work, and to make a living, some may turn to crime, and certainly, elevated crime rates have indeed been pervasive throughout cities like Johannesburg and Cape Town (Singh, 2016). While this is not to say that increased rural-urban migration leads to increased crime in cities, there is a strong correlation.

  Although people migrants may make a significant contribution to their destination, rural regions gain as well since migrants send wages that help the migrant's family and maintenance. From a policy standpoint, the government has promised to invest enough resources to improve rural regions, such as updating health and educational

facilities, permitting access to education, and developing rural people via workshops. These, however, are less likely to work because the main reasons for rural-urban migration have still not been resolved.

- Urban Decline

  The high levels of unemployment increase crime rates and poverty are the contributors to the urban decline. This means there is no growth and investment opportunities for the city (Mnikathi, 2016:04). This results in building abandonment which is the visible feature of many inner-city areas which then alludes to the physical negligence and the absence of amnesties, making the appearance more visible (Mnikathi, 2016:04). Urban decline in South Africa has resulted in poor urban management and planning by the public sector (Mnikathi, 2016:04). The uneven wealth distribution is one of the reasons there is this degradation in cities and the most crime in the inner cities. Urban decline is caused by poor management and the physical deterioration of the built environment around the city is apparent (Mnikathi, 2016:05). This reflects the social unrest in relation to all the other issues surrounding rural-urban migration.
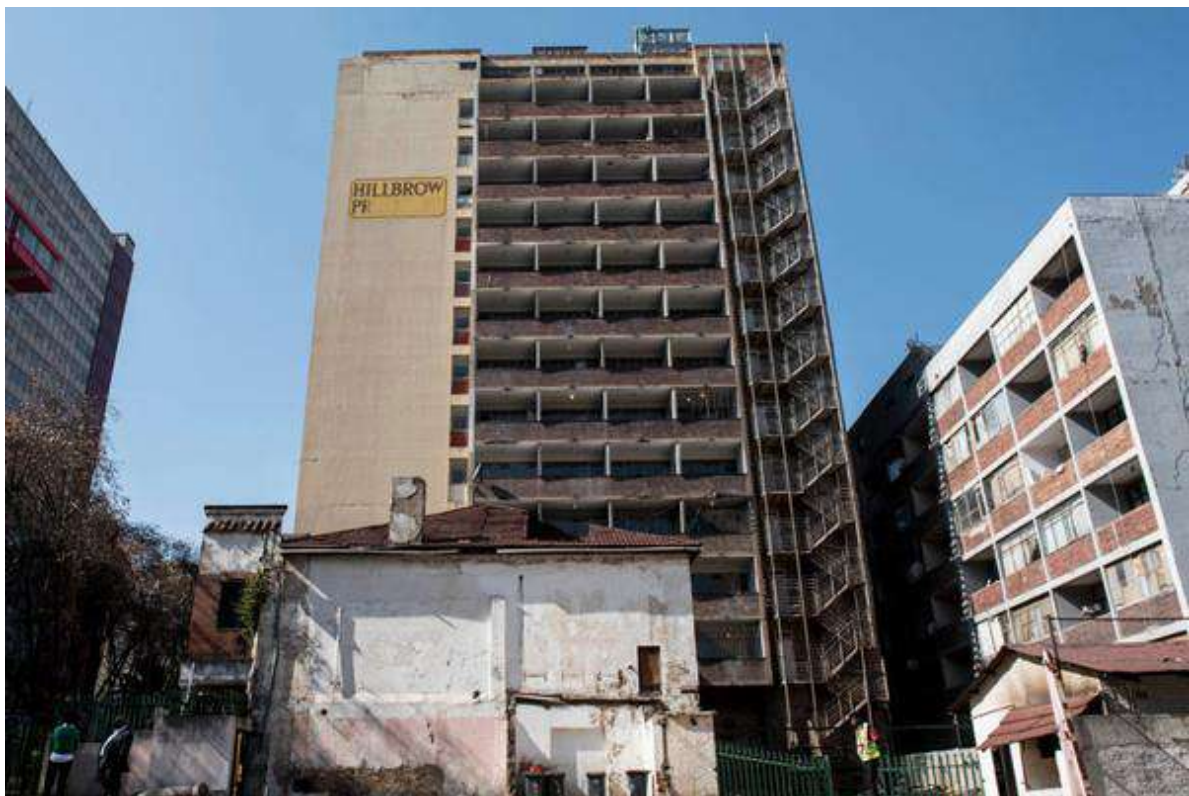
Plate. 2.1 Urban Decay in the inner city of Durban (Rural Africa in motion, 2017)

- Urban decay

Santhurie (2003) defines urban deterioration as the urban blight or worn-out of structures or areas to an undesirable condition (see plate 2.1). This notion serves as the research's foundation. Blight can occur as a consequence of a single significant event or as a result of a combination of circumstances. Crime, which reduces investment potential; violence; bad living circumstances, such as a lack of utilities, essential services, inadequate living spaces, or unsuitable homes; illnesses and the age of the building, and also changes in the environment of a region, are examples of these variables. Building neglect and mismanagement are also contributing factors to urban decay. It is most common in low-income, dilapidated neighbourhoods. Cities are in continuous metamorphosis, spurred and impacted by a slew of political, economic, socio-demographic, and ecological shifts. Cities must continually reinvent themselves in reaction to changing conditions, while still retaining their cultural and urban past. If they do not adjust to different circumstances, they will remain in the established order and face significant difficulties such as degradation or even obsolescence (Franz, 2014). They could lose their allure and eventually be unable to compete as destinations for people, economic activity, and visitors with other cities. There are four categories of conventional urban decay: frictional, functional, physical, and economic. Underneath, these types of blight are dissected.

- Frictional decline

The dissonance of two adjoining land uses causes this type of blight (Myurie, 2014). The performance of one land use may be hampered by the effectiveness of the other, having a negative impact on the other land use. This, in turn, contributes to the area's downfall. A school, for example, may be positioned near an industrial area. These two land uses (educational and industrial) do not even have a mutually beneficial connection. In contrast, industrial land use has a negative impact on the school because the children will be exposed to toxic fumes from the industry. Furthermore, the amount of noise pollution created by the sector would be detrimental to the well-being of youngsters. As a result of the incompatible land uses, frictional blight occurs.

- Functional decline

  This type of deterioration occurs when land uses or constructions do not correspond to the original purpose for which the area was allocated (Myurie, 2014). As a result, the area is unable to satisfy the requirements and wants of the users of that specific area since the usage has changed, resulting in urban blight. In the case of a residential unit, the building becomes noticeably inadequate as a result of not meeting people's demands. For example, a commercial facility that has been converted to a residential unit may not meet the demands of the residents, such as complete bathrooms, functional kitchens, and en-suites. Furthermore, if the number of tenants increases, the building may run out of parking places.

- Physical decay

  Physical degradation refers to the deterioration of the physical urban environment, such as existing infrastructure facilities (Santhurie, 2003). Different aspects, such as building abandonment and neglect by owners, bad and wasteful planning, poor upkeep of the region, insufficient services, and poor urban design, all contribute to physical degradation. Other elements that lead to the physical decline of land uses include irregularity in lot sizes and kinds, a lack of parking, old structures, and insufficient urban planning.

- Economic decline

  This type of blight is caused by the zone's or city's incapacity to be economical (Fainstein, 1996: 172). As a result, unoccupied properties are plentiful and often left undeveloped, and commercial property is underutilized (Myurie, 2014). Businesses prefer to relocate beyond the city to secondary regional locations that offer prospective economic returns and have the potential to be commercially viable. For example, in Durban, most enterprises have relocated to Umhlanga due to the commercial prospects available. As a result of their failure to attract investors, firms that leave the region leaving behind dormant vacant buildings. The inability of a city to encourage investment, keep enterprises viable and evacuate structures in an area all contribute to economic urban degradation.

2.5 CONCLUSION

The driving forces behind rural-urban migration are largely influenced by job deficits, which remain the biggest dilemma in South Africa. Searching for employment or a form of income-generating activities becomes the major driver of rural-urban migration. From the chapter, it is highlighted that individuals move generally as this conveys a sense of hope for rural-urban migrants for access to better education and improved livelihoods.

Rural-urban migration impacts on the urban fabric are overpopulation, housing provisions, traffic congestion, crime and unemployment, urban decline, urban decay, friction decline, functional decline, physical decay and economic decline.

Rural-urban migrants can be viewed as agents that can inform the development of an urban context as rural-urban migration is largely shaped by contingent factors and long-term trends. This can thus inform the architecture that can be used to facilitate migration and offer rural-urban migrants opportunities for economic growth, thus bettering their lives. This can make positive contributions toward revitalizing the urban architecture and urban growth.

CHAPTER 3 Indigenous skills, culture and empowerment

3.1   INTRODUCTION

The previous chapter discussed rural-urban migration in depth. This chapter will focus on the skills development of rural-urban migrants. It will define indigenous cultural skills in-depth and how they are developed. It will highlight the role culture plays in economic empowerment and using indigenous skills to create sustainable living. In this discussion, the importance of cultural preservation will be highlighted and an understanding of how social cohesion can be used as a tool for economic transformation. This will be highlighted by understanding the relationship between economic empowerment and culture.

The main headings for this chapter are as follows:

- Indigenous skills and culture
- Economic empowerment and valuing urban cultural heritage
- Economic empowerment and the culture
- Identity in indigenous skills

3.2 ECONOMIC EMPOWERMENT AND VALUING URBAN CULTURAL HERITAGE

Cultural heritage forms a particular subset of environmental goods with specific characteristics in terms of uniqueness and historical orientation (Nijkamp, Riganti, 2009: 57). Cultural heritage in broad terms can be defined as a record of human achievements and interactions with the rest of the world (Nijkamp, Riganti, 2009: 57). As a result, even if it contains universally shared values, it will always have a local dimension (Nijkamp, Riganti, 2009: 57). Heritage is a notion formed by societies, by individuals assigning worth to things, ceremonies, languages, settings, lifestyles, historic places, and massive structures (Nijkamp, Riganti, 2009: 57). Heritage is a resource on several levels: social, economic, and cultural (Nijkamp, Riganti, 2009: 57).

Urban cultural legacy is the tangible manifestation of a community's identity that must be passed down to future generations (Nijkamp, Riganti, 2009: 58). The preservation of an environment for future generations is an important aspect of sustainability (Nijkamp, Riganti, 2009: 58). As a result, protecting built heritage entails maintaining it for the benefit of present and future generations (Nijkamp, Riganti, 2009: 58).

3.2.1   The importance of skills development as a tool for economic development

The Development Information Business Unit (DIBU) in the Skills Development Strategy (1997) explains the importance of skills development to South Africans by emphasizing that all South Africans need to be empowered with skills to adequately fulfil their roles in a democratic society. South Africans need to be developed skills that will enable them to generate income so that they can cope with the demands of everyday life in a society that is in rapid transition. DIBU proposes the establishment of multipurpose centres (MPCC's) as sources of education that should focus on helping with the acquisition of skills that create employment and enterprising opportunities for individuals, especially the unemployed. Section 29 of the bill of rights in the Constitution of the Republic of South Africa (108 of 1996) emphasizes that everyone has a right to basic education, including adult basic education and training; that is, everyone should have access to training and development of skills to enable them to generate income (plate 3.1).

Plate. 3.1 Women using the skill of basket weaving as a tool to generate income (Google) Accessed 10.10.2020

The purpose of The Skills Development Act no.97 of 1998 is to devise techniques for skill development and improvement of all South Africans. The work of the state is to make provision for the financing of skill development in the National Skills Fund to regulate employment services and promote self-employment. A great emphasis on skills development is shown by the Department of Labour in the Skills Development Strategy for Economic and Employment Growth in South Africa (1997) where it argues that its objective is to assist target populations

in obtaining regular work or self-employment by increasing access to skills development to enable people to remain economically efficient in order to enjoy the rising standards of living. The main aim of the ABET policy (1997b:12) is to provide for learners, including adult learners access to develop themselves to enhance the standard of their lives and their communities.

The state has issued or produced documents such as The Skills Development Strategy for Economic and Employment Growth in South Africa (1997), The ABET Act (1997b), The Skills Act (1998) and The Constitution of South Africa (Act 108 of 1996) in which the purpose of skills development is explained. The State's aim in producing these documents was to ensure that people are able to initiate self-employment to service the needs of all South Africans, especially the poorest and the most disadvantaged in our society (ABET policy, 1997b:12). The state documents are reviewed to satisfy that the rural-urban migrants are not neglected when it comes to skills development processes and the importance of acquiring skills to include them in economic activities to better their lives (plate 3.2).

Plate. 3.2 Vendors at the Durban beachfront, these markets are created by the municipalities as a form of inclusion for the traders into the city's economy by selling artefacts they create themselves (Google) Accessed 10.10.2020

The focus on skills development in the Green Paper for Skills Development Strategy, (1997) is on the process of deepening individuals' specialised capabilities to generate income through community projects which will be able to contribute to the country's economic growth and social development. This policy links skills formation to skills development, which complements the formal educational system. In the Skills Development Act (1998), the State tries to devise and implement techniques for skill development and improvement of South

Africans by providing for the financing of skill development through the use of a national Skills Fund and also regulating employment services to promote self-employment.

In addition to the Skills Development Act (1998), Section 29 of the Republic of South Africa's constitution (108 of 1996) provides everyone with the right to basic education and the State's actions to ensure everyone has access to education and training, including skills development. One of the goals of the Department of Labour's Skills Development Strategy initiative, which was introduced in 1997, was to contribute to the growth of human resources and alleviate skill shortages in South Africa by establishing skills development programs in communities.

3.3   ECONOMIC EMPOWERMENT AND THE CULTURE

3.3.1   Social cohesion as a tool for economic transformation

According to Seo Bu-Kyong (2013), a micro-level of social cohesion refers to individuals' social connections to social networks at the city scale, and thus the study of social networks focuses on how these connections are formed and how they affect individuals and their relationships in society (Bruhn, 2009). A social network, in its most basic form, is a network of social interactions and relationships (Lin, 1999), This network is made up of individuals known as "nodes" in social network theory. The relationship or ties of the resources is the flow of resources that describe a specific well-defined relationship between individuals. (Wasserman, 1999 and Denny, 2011: 111), These resources could include social support, emotional support, or shared activities. A network, on the other hand, is a collection of people and their ties (William et al 2008: 549-453).

Clusters of densely knit areas are where individuals are tied to each other like a family in these networks; each cluster, in turn, connects to another, forming bridges, thus promoting a platform for cohesive relationships (William, 2008: 549-450). However, due to the increased demand for resources shared by nodes, nodes are generally finite. As a result, people are marginalized as one node enters a network centre and the other is pushed to the side, breaking the connection, and associated norms of reciprocity and trustworthiness become vulnerable (Outnam, 2001). As previously stated, this results in fragmented communities that are less likely to form networks, thereby reducing opportunities for social capital. (Reekens, 2008).

Because social capital differs from but is congruent with social network theory, recent discussions of social capital are rooted in older literature on social networks. The concept of social capital was first introduced in a book in 1946, a book about how communities collaborated (Putnam, 1993), today's literature recognizes that time and space are constantly changing, particularly in cityscapes. People change, and so do the relationships that form in a cohesive society, making it difficult to come up with a single definition of social capital. Furthermore, the term varies depending on whether the primary focus is External, the relationship of individuals with others, Internal, the type of relationship among individuals in a collective society, or both types of links (Kasule, 2016).

The study looks at both types, focusing on external binding, which is defined by Knoke (1999) as the process by which social actors create and assemble their network connections with society to gain access to other social actors. Bourdieu claims that (1986). This type of link is a mutual understanding relationship comprised of social obligations that can take the form of economic capital or social exchange (Boudieu, 1986). This type of link emphasizes the significance of ties in extended social circles and beyond friendships (Granovetter,1973, 2002 Wellman, 1997). Internal bonding, on the other hand, was defined by Coleman (1990) as the goal of a variety of different entities that share two characteristics with some aspect of the social structure while assembling the actions of individuals (Coleman, 1990). It was later defined as a feature of social organization such as network, relationships, and the coordinator of mutual benefits to simplify the concept (Putnam, 1993,2004). In today's modern world, these advantages promote civilization by organizing elements of trust, norms, and networks (Kearn and Forrest, 2001, Putnam, 1993: 35-40). These elements indicate the abundance of resources and the strength of the social fabric, such as the presence of high levels of tolerance, indicating society's ability to act cooperatively. As a result, various links and networks, such as economic capital, cultural expression, and forms of social behaviour, are formed, enhancing social cohesion in a society (Klinkberg, 1999).

3.3.2   The relationship between social capital, economic capital, and cultural capital.

According to research, countries with similar inducements of natural, physical, and human capital achieve varying levels of economic success; this observation has led scholars to seek meaningful explanations about what holds a society together in order to foster equal economic development (Rossing, 1999: 4). A review of the literature yielded a variety of

frameworks that led to the concept of social capital (Kasule, 2016). However, what is the connection and how does social capital contribute to the formation of economic development? Many scholars have attempted to answer this question, defining the connection between social capital and economic capital as value, social capital has economic value, and economic value is that which increases individuals' competitive advantage through a network (Ryan, Sales et al 2008). This connection is a type of transfer from economic capital to cultural and, eventually, social capital and back (Boudieu, 1986, Rossing,1999: 4).

Scholars such as Boudieu (1986) presented capital in three fundamental forms in the broad literature on capital. Economic capital is immediately and directly convertible into money and defined by access to material resources (Boudieu, 2011: 118), The connection between social capital and the economy is defined in the literature as a foundation of social relations that influence the actions of economic agents, facilitate greater participation in community activities, and strengthen connections to dominant economic structures (Hunter, 2004) Without which, there can be no satisfactory economic development, stifling the production of cultural capital (Hunter, 2004).
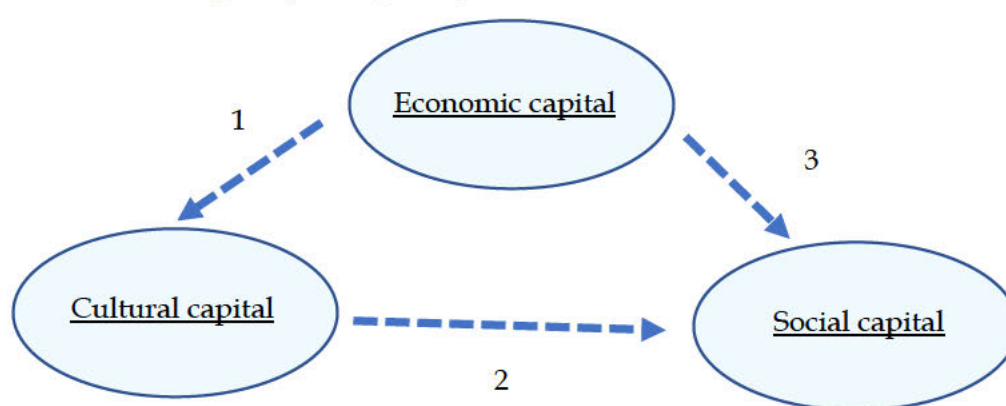
Fig 3.1; Relationship between capital forms (source by: Pierre Boudieu 1986: 120)

Cultural capital is defined as the collection of non-financial symbolic elements acquired by members of a social class to promote social interaction beyond economic means (Boudieu, 1986, Passerns, 1986), Figure 2.5 depicts how cultural capital plays an important role in the promotion of cohesiveness (Kasule, 2016). As previously stated, economic capital is directly converted into money, but it can also be instrumentalized in the form of cultural capital, which can then be converted into economic capital, and it can eventually be institutionalized in the form of social capital, which is made up of social obligations that suggest strong links

that have been found to generate high levels of trust and tolerance among individuals (Browning, Webster, 2000).

Cultural capital plays a role in societal well-being (Mendis, 1998), Members of a group associated with cultural capital exhibit a diverse range of public social network behaviours (Stoel and Rochon, Putnam, 2000: 42). It was discovered at the dawn of the twenty-first century that cultural forms play an irreplaceable role in defining individuals and groups; the concept provides a shared language through which members of society can communicate beyond everyday speech (Vellar, 2000). Furthermore, forms of capital have been shown to have a positive impact on social cohesion; capital brings people together, encourages partnerships and interaction, promotes intercultural understanding, and has a positive impact on people and their identities (Jeannotte, 2006).

3.3.3   Examining the relationship between forms of capital and social spaces.

Over time, the concept of social capital has evolved into a panacea for societal ills. As previously stated, the concept is concerned with the cultivation of goodwill, fellowships, and social relations among members of a society (Ijla, 2012: 49). Furthermore, social capital entails the connection of disparate groups in a diverse society. As a result, a lack of social capital within and between societies leads to a lack of confidence and acceptance, ultimately resulting in disintegrated public spaces caused by a lack of participation by all individuals (Durkheim,1983 and Ijla, 2012: 49).

The relationship between social capital and social space was developed by Henri Lefebvre (1991) and is now the focus of Robert Putnam's work (2002). Putnam (2002) made contributions to the concept of social capital as it relates to urban life and public spaces. He argued that social capital and social cohesion are important dimensions for societies to prosper economically while also ensuring significant development (Putnam 2002). Spatial design and placemaking are critical to ensuring this happens successfully. Clean, well-designed societal safe places foster trust and social networks, strengthening social capital and, as a result, mitigating the pernicious effects of socioeconomic disadvantage (Putnam 2002: 319-325). This improves social network practices by reducing disparities, reducing segregation, and bridging disparate societies (Putnam 2002: 65-67).

3.4   INDIGENOUS SKILLS AND CULTURE

The use of architecture as an informational tool, a way of passing knowledge down through generations, is one of the most significant features of the architecture that has not altered." This notion offers a purposeful architecture that goes further than the idea of employing architecture and methods just for shelter. Today's architecture looks to just have lost its function and seems to be focused exclusively on visual attractiveness, which is meaningless. The emergence of new materials and construction processes appears to be burying the prior meaning through which a community gets an identity. As a result, conserving and disseminating indigenous knowledge continues to be a vital concern in the process of restoring cultural identity.

In addition, historical structures were decorated with attractive patterns and works of art, some of which are indicative of particular regions and societies." Women found the designs when applying mud treatments to their dwellings; the hand would then leave patterns, offering the potential for varied patterns to function as ornaments to their homeland. According to Oliver (1975: 122), various patterns indicated distinct locations and meanings, which then became symbolic of particular ideas (plate 3.3).

Plate. 3.3 Ndebele Homestead- decorative indigenous patterns that are an indigenous art (Google) Accessed 05.10.2020

The bulk of interpretations of indigenous knowledge pertain to the collection of experience and the transfer of knowledge within a culture from one generation to the next (Mundy, Compton, 1995: 112). Through dialogue, art, and social integration, these indigenous systems facilitate

the preservation and transfer of indigenous knowledge to the following generations. As a result, skills centres become perfect institutions for preserving and disseminating such information, to recover a society's identity.

The Indigenous Knowledge Systems framework encourages and strengthens indigenous knowledge's input to social and economic development." The assertion of cultural values in the age of globalisation - is a clear need given the need to create a positive identity; nonetheless, the difficulty lies in deciding how best architecture could be used as a tool for indigenous knowledge conservation and distribution. Tado Ando (1998) highlights the necessity of passing on craftsmanship to coming generations (plate 3.4).
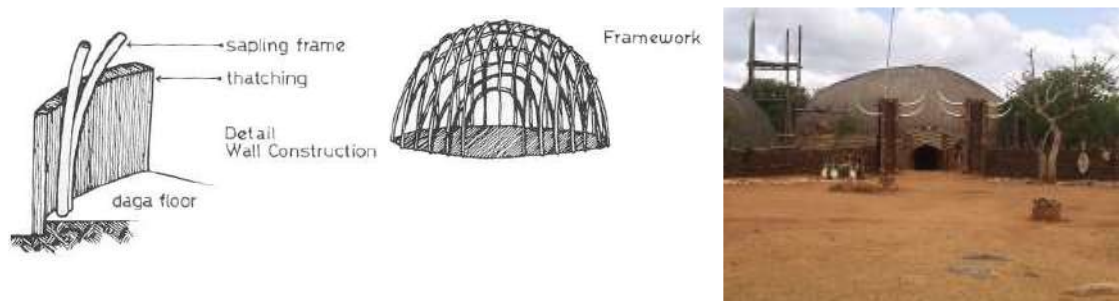
Plate 3.4 Zulu hut at Shakaland- the application of building an indigenous Zulu hut done at Shakaland (Deyer, 1978)

Indigenous knowledge is indeed an effective means of reconciling people and surroundings with their history. Such technologies can facilitate social integration and engagement, giving society the tools, it needs to construct meaningful and relevant settings. Indigenous skills centres are the best venues to preserve indigenous knowledge that ensure future generations can utilise it (plate 3.5).
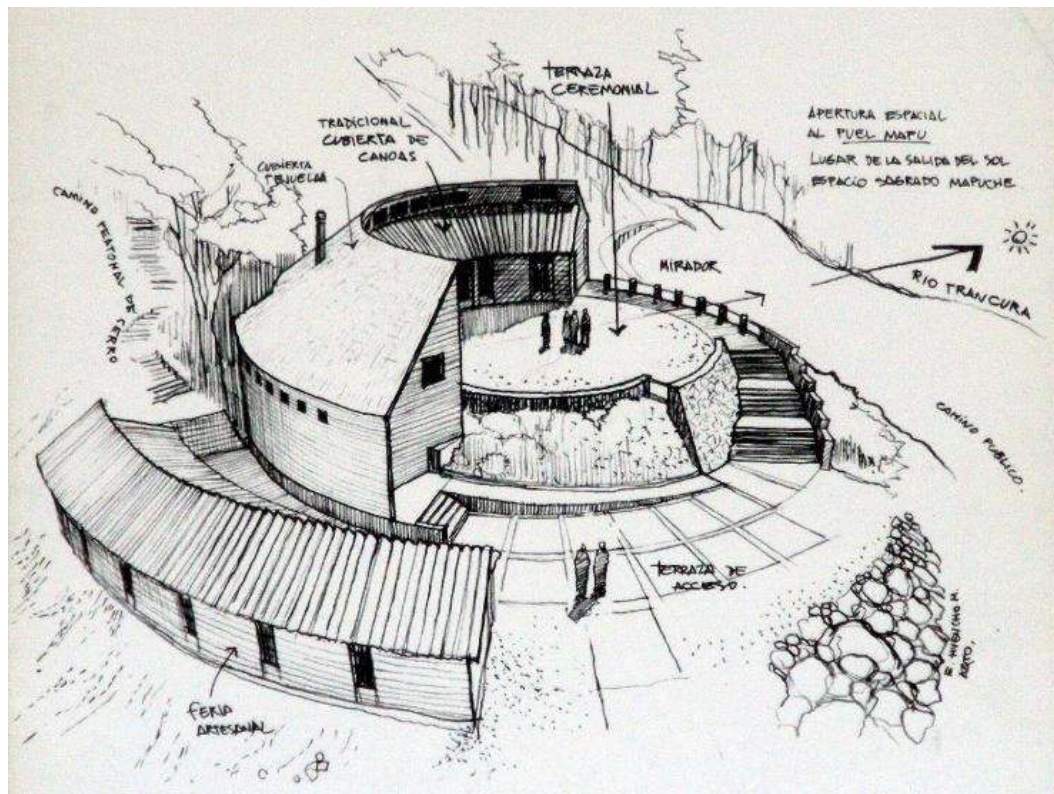
Plate. 3.5 Sketch for Trawupeyüm Intercultural Village. **The spatial formation of the intercultural village is informed by how the indigenous people interact with the built form and respects the indigenous people's values in order to make the spaces meaningful and relevant to the people of Chile** (e-flux.com 2002–2004)

3.5   IDENTITY IN INDIGENOUS SKILLS

Indigenous skills are frequently boosted by their symbolic value as a result of the fact that they carry ritualistic purposes to them (Nettleton, 1989). Because they serve ritualistic purposes, indigenous skills are frequently enhanced by their symbolic quality (Nettleton, 1989).

One of the most important aspects of architecture that has not changed is the use of Utilizing architecture as an informative tool, a technique of transmitting data down through generations. This concept suggests a meaningful architecture that goes beyond the concept of making use of architecture and methods solely to provide refuge. The architectural composition of today appears to have lost its relevance and appears to be concerned solely with aesthetic charm, which is lacking significance. New technology and the emergence of new building products and methods appears to be burying the historical meaning that civilization takes identity from. As a result, protecting and transmitting indigenous knowledge stands as a critical issue in the movement for cultural identity revival.

Furthermore, historical structures were embellished with appealing Designs and murals, many of which are representative of certain places and societies (plate 3.6). Women found the designs when applying mud coatings to their dwellings; the hand would then leave a pattern, creating the potential for varied patterns to function as embellishments to their homeland. An argument that different embellishments represented different regions and understandings or interpretations, which became characteristic and denotative to certain ideologies was presented by Oliver (1975). The majority of interpretations of indigenous knowledge refer to the agglomeration of understanding and the transmission of knowledge throughout a civilization, from one generation to the next (Mundy, Compton, 1995: 112). These primitive systems enable the safeguarding and transmission of indigenous knowledge to future generations through transmission, art, and social integration. As a result, indigenous skills centres become perfect institutions for preserving and disseminating such information, to recover a society's identity.

Plate 3.6; Ndebele and Tswana House Decoration—Renowned artist Ester Mahlangu has thrived in integrating the Ndebele house decorative indigenous artwork into different products commissioned by companies (Google) Accessed 10.10.2020

The Indigenous Knowledge Systems is a framework for stimulating and strengthening indigenous knowledge's contribution to social and economic development. The assertation of cultural values as a result of globalization is an obvious requirement given the need to create a positive identity; nonetheless, the problem remains in understanding how best architecture might be employed as a vehicle for indigenous knowledge protection and dissemination. Tado Ando (1998) stresses the significance of conserving workmanship that has been transmitted down to future generations. Indigenous knowledge may help people and places reconcile with their history. Such technologies can facilitate social integration and engagement, giving society the tools, it needs to construct meaningful and

relevant settings Indigenous skills centres are the right facilities that might be utilized to protect indigenous knowledge and secure the utilization of such information by future generations.

3.6   CONCLUSION

The advancement of architectural exhibitions has enabled architects to move beyond the standard and the ordinary, allowing them to invoke and stir their thought processes in ways that will push their profession." Art has encouraged creativity that surpasses chronological limits, intending to create a building that outlives time while retaining significance. Some well-known and recognised architects' work has received much criticism but has left an impression and has become a work of art. Their projects show art as a manifestation of both Forms that are futuristic and timeless. Some are generated from metaphorical representations conveyed in constructed form.

The bulk of these works has just become monumental, symbolic, landmarks and archetypal or iconic. This allows architects to get to a point where creative impression and meaning blend to produce something progressive while keeping the core meaning of the intended function for that specific structure to prevent replication and recurrence of the previously existent. Even said, the acknowledgement that function must take primacy in the design and moulding of environments, and that, as Frank Lloyd Wright advocated, form and function are inextricably linked. Indeed, architecture is a component of art if it is merely examined functionally, with no creative or aesthetic effect; nevertheless, art is an element of culture, and it narrative about just how people live. This also permits and enables structures to remain faithful to their function and history while adapting to the development of time, indicating that architecture is not a stagnant dogma and culture would not be a static dogma whereas the fundamentals and primary aim is that they fulfil their role.

In the researcher's view, understanding the skills of rural-urban migrants and how they can be integrated to create sustainable living conditions for rural-urban migrants, as highlighted in this chapter, is critical. Understanding what these skills are and how they can inform socio-economic development for rural-urban migrants aids in defining the architecture that will respond to both skill development and socioeconomic growth while celebrating culture, heritage, and identity.

CHAPTER 4: Indigenous Skills, Culture and the Built Environment

4.1   INTRODUCTION

In the previous chapter, the relationship between culture and environments is interrelated and is discussed to understand the importance of how culture will inform and shape the spaces lived in. This will further discuss or inform on what planning strategies could be to combat the effects of rural-urban migration on the city's architecture and the urban fabric. It will investigate how culture may be utilized to impact the built environment to produce a more sustainable environment for rural-urban migrants that promote socioeconomic empowerment in spaces with which rural-urban migrants can identify in society.

The main headings for this chapter are as follows:

- Culture and interactive public spaces
- The formation of built environments
- Built environment and empowerment
- Culture and the built environment
- Establishing place through identity
- The meaning of indigenous skills and culture in the built environment
- Environments that promote interchange

4.2   CULTURE AND INTERACTIVE PUBLIC SPACES

People perceive and respond to space and spatial arrangements in culturally appropriate ways, drawing on indications from the past, the present, and their predicted future (plate 4.1). From the designer's viewpoint, the interpretive process relies on social, intellectual, and symbolic information to generate a design that arises from a cultural background but also adds a subjective experience of aesthetic flair to the cultural phenomenon (Low, 1985: 301).
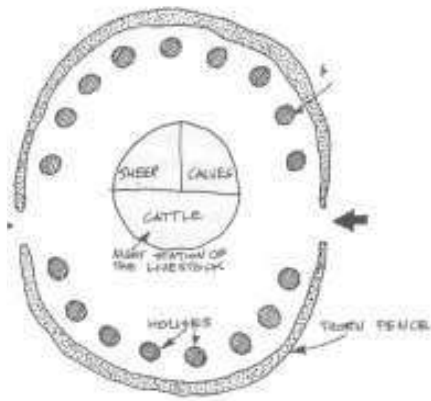
Plate 4.1; African Homestead Layout (Rapoport, 1969)

The culturally relevant design needs more than just relying on our old work expertise; it necessitates awareness of social and cultural change and even the production of new form and design philosophy. Culturally appropriate home design, according to the idea, must begin with an awareness of the greater urban context. (Low, 1985: 302).

Culture is not a fixed entity; it is a dynamic process in which alternative interpretations can be proposed, negotiated, and realized. Designs that have a good influence on the environment will require a forward-thinking approach informed by the past. Cultural alterations will have a direct influence on the presentation of viable and living settings.

Rural and urban areas have many immediately recognizable differences. The infrastructure is one key difference. The high-rise buildings of Johannesburg and the dusty streets of rural Nongoma can never be mistaken, they are representing two very different worlds in terms of the way of life and the architecture demonstrates that. The research is concerned with how urban spaces identify themselves however it is important to note and understand how rural and urban areas relate to each other. Urban spaces and their architecture are often ahead in development and rural spaces are always playing catch up. As rural spaces gradually develop, some of their elements begin to resemble urban spaces. You start getting tarred roads in Nongoma, and streetlights which are things that would not be associated with rural areas in the past. This certainly also influences indigenous cultures and how they are projected. For instance, the culture of rural boys going to court girls in the riverbanks gradually dies out as rural areas develop because girls no longer have to go to the river for water. They get the water in their homes like in urban areas, so the way of

life in rural areas gradually (although very slowly) begins to resemble urban areas (Fathy, 1973).

The concept of tradition is central when an identity is being established and this includes the identity of urban spaces. It is important to note that tradition is quite fluid and thus it should not be misconstrued as being synonymous with stagnation (Fathy,1973: 24). Tradition is as fluid as human innovation. Tradition often responds to human needs and thus as human needs change, so does tradition. When new problems arise, existing knowledge (tradition) is used to solve that problem and in that process, new lessons are learned and that is how tradition can gradually change to fit the context in which people currently live. Architecture is about building, not destroying and thus the work of predecessors should always be respected even in the process of innovation and evolution. Architecture should be like a time capsule that preserves tradition as it develops and respecting this process will result in the promotion of the South African identity (Plate 4.2).

Plate 4.2 Plan of the Legislature for Northern Cape Provincial Government- the organic form of the plan represents the tradition of a central gathering space feeding off to different areas (Deckler, T 2006)

Art is easily the best tool for unifying people from contrasting cultural backgrounds. It is thus

important that socio-economic issues like wealth inequality do not limit access to art to only the rich because art can and should be enjoyed by everyone. As an architect, you are also an artist and when working in public spaces, in a country like South Africa, your art should reflect the diversity of the people you are creating art for. Celebrating and encouraging that diversity. You must understand the image that the city intends to project through its architecture. Each city wants to have somewhat of a global appeal and thus the features of the city that make it unique should heavily influence architectural decisions. Issues like the dialects and general etiquette of the city's people become central in building a unique identity for the city that sets it apart from other cities. The five components that make up a city's identity are paths, districts, nodes, landmarks and edges. These are the components which heavily influence how a city or town is perceived. The process of creating public spaces is a delicate one and requires careful consideration of the above-mentioned five components (Lynch, 1960; 3).

One of the most important traits an architect must poses is how observant they are of their surroundings. In observing large spaces like districts, observers have nodes to come to their aid. These nodes are placed at various points within a city to assist the architect or observer, these are often entry points. These points may be in four-way stops, train stations or even taxi ranks. There are also external reference points, these are often landmarks which could include street signs, a mall or even something like Table Mountain for instance (Lynch, 1960). There is a very clear way and principle that a designer should use when urban space is involved and there is a need to define space. There are very specific and important elements which a key path ought to have to draw a contrast between other paths. These can include patterns, lights, and trees amongst other things. Features like edges must be made easily accessible to get better visibility. Landmarks are often the pride of the city, a tourist attraction and have the potential to create economic opportunities for those surrounding it thus important that they are visible.

The spatial planning of a city should allow landmarks to play their role of being the jewel or cherry on top of the city by ensuring its visibility. Paris has the Eiffel Tower, New York has the Statue of Liberty and London has Big Ben, the jewels of these respective cities. Planning a city and not allowing these landmarks to stand out would not make sense and thus nodes should coincide with helping these landmarks stand out.

Understanding the culture of the society that inhabits the city is an important part of the process. This is because you need to understand the type of lifestyle people find desirable to understand

what type of public spaces would be appreciated by them. The most important detail when it comes to public spaces is the people who will be making use of that public space. Details like convenience, comfort and safety should be at the forefront. Public spaces are social spaces, and they should meet basic needs of socializing like walking, sitting, and standing amongst others (Gehl, 2006).

How architecture is set up heavily influences people's interaction within a particular space. For this reason, architecture must have human interaction as the bedrock in which facilities within public spaces are organized (Schultz, 1971).

Understanding these three components will give you a better understanding of how architecture should respond to its culture and society. Identity can be defined as the identification of an object that distinguishes it from other things, implying its distinction from other things, and thus recognizing it as its distinct entity (Shultz, 1971). On a human scale, identity can be easily discerned through rituals, clothing, language, gender,

As an architect, you are somewhat of a social scientist. You need a good understanding of humans, and this is perhaps why architecture falls under the school of Humanities. Public buildings are ultimately built for human relations to some extent and thus their designs should encourage human socialisation. A key part of human socialisation is how human senses that engage the higher faculties are catered for. Art is about evoking emotions and feelings in humans and architecture can certainly contribute to this and thus enhance the human experience within public spaces. For instance, the way a restaurant or hotel on the coast can make use of the Seabreeze, the sound of the waves and all things that make the coast pleasing to the human senses plays a huge role in how desirable that restaurant or hotel is.

Because culture is not a fixed phenomenon; it is always developing, the strategy for culturally influenced designs must seek a futuristic interpretation whilst honouring the significance of the past. The reality that human requirements are continually evolving underscores the necessity for a forward-thinking approach to architectural problems. Designs for the present and future must not have been a carbon copy of crude designs from the past.

Rather than just depicting assumptions, architecture must actively explore new linkages between material, purpose, and reality. It must explore languages of expression that connect with history without re-enacting it, that value substance over image and myth, and that

construct culture rather than remember it "(Barsness, Bentel, Minor, 1989: 11)". So according to Hasan-Uddin Khan, architecture entrenched in cultures and traditions should broaden to reflect modern concerns and modify historical models to catalyze the future. "Tradition and modernization are two synonymous terms that must be addressed simultaneously." Building must be viewed as a dynamic, organic, and ecological effort rather than a rigid dogma. It is the basis of invention, and it is founded on recollection, good judgement, and expertise "(Pearson, 1994: 121)". Architecture must again become one of the most human of all elements of human nature to identify its nature, to understand that it is an expansion of life itself with the life as it is currently lived, a humanistic and so passionately human thing. "Architecture is a vital representation of such human existence as we currently know if we are to exist with originality and beauty."(Frank Lloyd Wright, 939: 3).

Buildings must look for new ways to express culture without emulating primitive forms from the past. The forms must be able to escape from their historical limits while yet celebrating the past in the present to educate the future, signifying that constructed form must not be restricted by old traditions and must be able to express meaning in a far more futuristic manner. Today's architecture must outlive its period, and this may be done by appealing to a person's most primal instincts. It must be capable of transforming while instilling meaning and identity.

4.3   BUILT ENVIRONMENTS AND THEIR FORMATION

To provide a clear definition of the built environment, it is necessary to first grasp what constitutes the environment. When designing environments, four elements are structures: space, meaning, communication, and time "(Rapoport, 1980: 11).

The built environment expresses and supports cosmological schemata, separates realms, differentiates between private and public, here and there, private and public, and offers a tangible distinction between locations and situations. They not only communicate the numerous functions they provide, but they also transmit acceptable behaviour. Built environments serve as a spatiotemporal framework for events and activities, as well as a reflection of what these activities are. "(Rapoport, 1980: 17).

The architectural environment, according to Rapoport (1978: 17), makes ideas visible, designates power status, communicates, and supports cosmological schemata, separates

realms, distinguishes between sacred/profane, men/women, here/there, inhabitable/habitable, front/back, private/public, and so forth. He continues by saying that physical distinctions between locations and situations not only convey the diverse roles they provide but also signal acceptable behaviour. As a result, physical environments provide such a spatiotemporal framework for events and activities while also informing individuals of what these events are (plate 4.4). They would only do these activities if the meaning is understandable, that is if it is related to the culture as well as its activities. (Rapoport, 1978: 17).

Plate 4.4: Northern Cape Provincial Legislature Building- the idea of the architecture is visible as it clearly represents a status of power (Deckler, T 2006)

Rapoport (1980: 11), highlights, on the other hand, that the environment may be understood as a set of interactions among things and things, people and things, and people and people. These interactions follow a pattern and have structure. Rapoport believes that the environment is not a random collection of behaviours and attitudes. Both commercials are directed by schemata, or templates, which arrange people's lives and their settings. As a result, patterns and organization share traits that will be the subject of our examination.

The fact that individuals respond and act differently in diverse situations shows that the built environment is important in delivering indications for behaviour and can therefore be a type of nonverbal communication (Rapoport, 1997:3). Furthermore, creating environments

requires arranging places for diverse purposes in line with numerous rules that represent the activities, beliefs, and aims of the persons or organizations managing the areas (Rapoport, 1980:11). This concept claims that the link between culture and environment may be established via the use of activities as a spatial structuring component. Environments, on either hand, create space for objects to interact and enable specific behaviours to take place. Environments are shaped by meaning, activities and cultural values (Rapoport, 1980:11).

Employing space as an organizational factor suggests that action creates space, values may be represented using space, and space also embodies ideal pictures of a certain society. Things and people, as well as people and things, can interact in the environment. Time becomes an essential role in the construction of the environment because people are living in time and actions, and also because people change over time. As a result, changes in human behaviour can have an impact on design and the built environment throughout time. Rapoport (1982: 180) says that one significant manner in which communication and the built environment are connected is through who does what and with whom, under what conditions, how, when, where, and in what context and scenario. Furthermore, meaning allows for communication features to be represented through signage, materials, colours, shape, sizes, furniture, landscape, and upkeep, among other things (Rapoport 1982: 180).

4.3.1 An interactive public space

Rural and urban areas have many immediately recognizable differences. The infrastructure is one key difference. The high-rise buildings of Johannesburg and the dusty streets of rural Nongoma can never be mistaken, they represent two very different worlds in terms of the way of life and the architecture demonstrates that. The research is concerned with how urban spaces identify themselves however it is important to note and understand how rural and urban areas relate to each other. Urban spaces and their architecture are often ahead in development and rural spaces are always playing catch up. As rural spaces gradually develop, some of their elements begin to resemble urban spaces. You start getting tarred roads in Nongoma, and streetlights which are things that would not be associated with rural areas in the past. This certainly also influences indigenous cultures and how they are projected. For instance, the culture of rural boys going to court girls in the riverbanks gradually dies out as rural areas develop because girls no longer have to go to the river for water. They get the water in their homes like in urban areas, so the way of

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Plate 4.5: Esplanade Youth Plaza, Fremantle. The before and after of the park was a clear interpretation of the fluidity of tradition, showcasing that as time changes the needs of a community change and the innovation that comes with those changes, a park can be more than just greenery but can also offer entertainment spaces which is now a new tradition. (Google) Accessed 10.10.2020

There are mainly five components that create a city's public image, and these include paths, edges, districts, nodes and landmarks (Plate 4.6). These are the elements that speak to how the city is visually perceived and experienced. Understanding these components is central when creating public spaces as they somewhat act as a navigation tool for dwellers (Lynch, 1960;3).
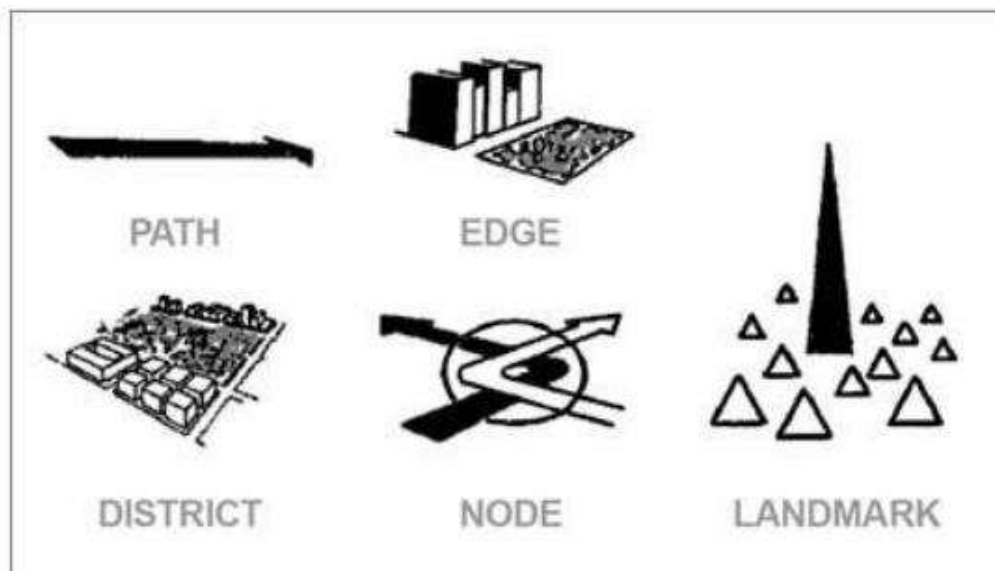
Plate 4.6: Image of the city elements (Lynch, 1960)

Paths are the channels in which a person may manoeuvre. This could be a road, pavement or bridge. A district refers to a large section of the city which people may venture into. Nodes assist people in identifying points of entry and they are often found on four-way stops, train stations or maybe taxi ranks even. There are also external reference points which are merely landmarks, people may not necessarily enter them, but they assist in navigation. These could be anything like road signs, major buildings or even the beach.

As these paths are elements of guidance, there should be mechanisms in place to contrast them with others. These could be patterns, trees, plants or anything that enhances visibility. Edges should seamlessly blend into the rest of the city as they are often points of access. Landmarks are often the jewels of the city therefore their location is very important (Plate 4.7). The spatial setting of a city should make the landmarks stand out (Lynch, 1960).
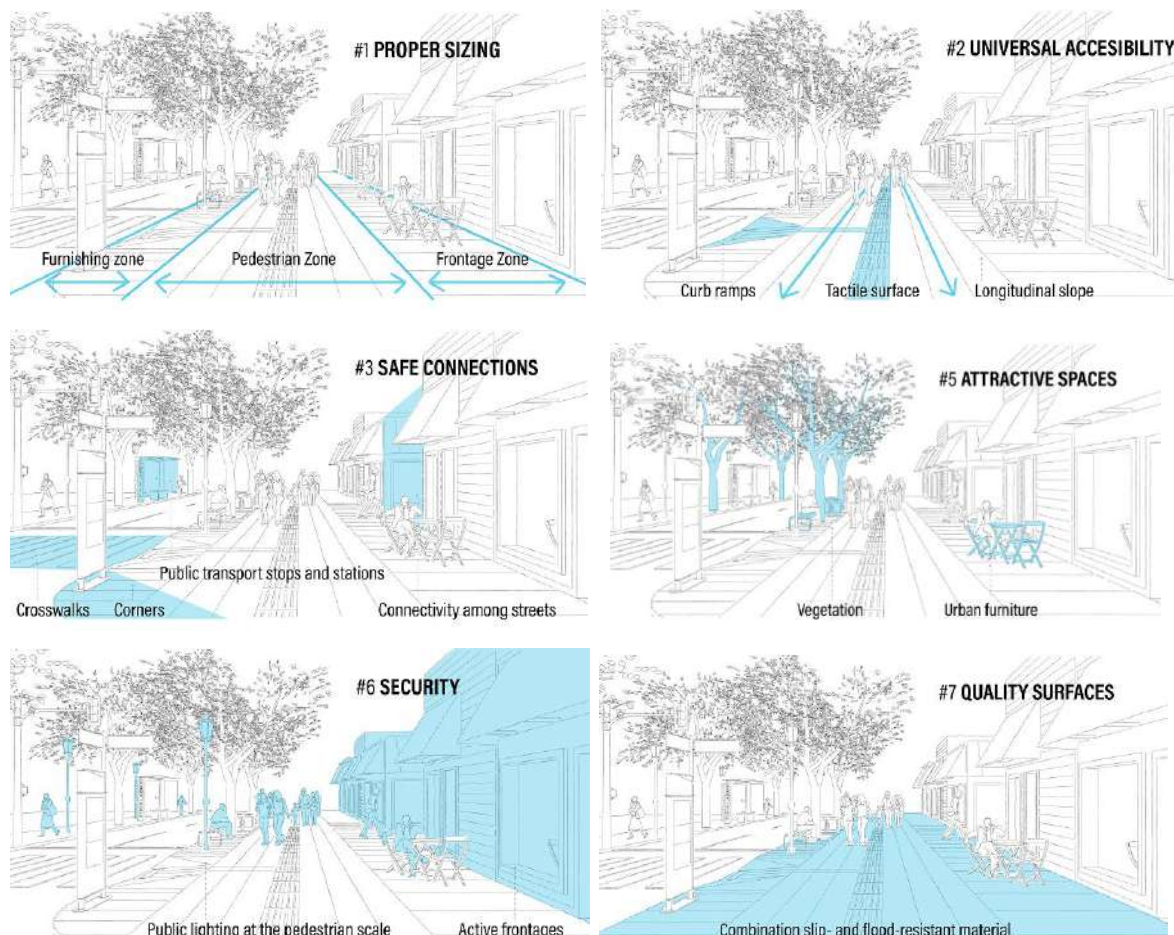
Plate 4.7: Principles for better public spaces (Smith H and Santos P 2019)

Understanding these three components will give you a better understanding of how architecture should reflect or represent the culture and lifestyle of the people who inhabit that space (Lynch, 1960). One can define identity as the identification of an object how an object manifests and is perceived, and the elements it possesses that contrast it from other objects (Lynch, 1960). For people, identity can be casually discerned through rituals, clothing, language, gender, and so on. These are characteristics that are part of a person's identity and allow him or her to be easily identified amongst others (Lynch, 1960). The same principle holds for the built environment (Lynch, 1960). The way architects design their surroundings helps create unique elements about a city that ends up being key to its identity (Lynch, 1960).

How an architect decides to design spaces influences the way of life and social relations of people who will be occupying those spaces. The spatial planning of a city must be done in cognisant of that and foster social relations amongst people. The type of social activities that happen in and around a building heavily influence how it's perceived. Buildings and public spaces should engage the sensory feelings of humans that engage their higher faculties that appreciate the artistic work that comes into creating that public space (Grove, 1983; 83).

4.4   BUILT ENVIRONMENT AND EMPOWERMENT

As previously described, empowerment is the action or practice of granting someone or something permission or power of doing something (Staples, 1990). To be empowered refers to a process as well as a consequence in the endeavour to gain a relative degree of capacity to impact the world (Staples, 1990).

4.4.1 Individual empowerment

Can be understood using Maslow's hierarchy of needs principles since it is inextricably tied with the power or authority of an individual who must make decisions or act to achieve objectives (Sadan, 1997:75). To better comprehend how the built environment may improve this process, it is necessary to contextualize and understand empowerment, as well as the power and authority it provides individuals (Sadan, 1997:75).

Maslow's Extended Hierarchy of Requirements may be used to understand an individual's needs. According to Maslow (1943), induvial are always driven to satisfy wants because

once one is met, a person tries to meet the next one. The needs are then divided into eight tiers, which are further subdivided into deficiency needs and growth needs (Maslow, 1943). (See fig 4.1 below).
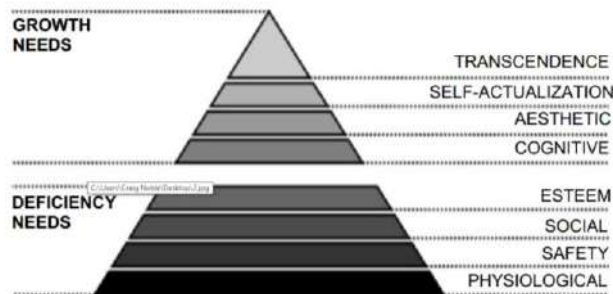
Fig 4.1; Maslow's Extended Hierarchy of Needs (simplypsychology.org/Maslow)

The physiological needs are at the base of the pyramid and also at the bottom of the deficient needs (Maslow, 1943). This includes the fundamental survival factors such as food, drink, and sleep, which allow the physical body to operate (Maslow, 1943). The second layer includes safety demands such as physical safety from danger, protection from the weather, and financial stability, all of which contribute to the reduction of anxiety and fear (Maslow, 1943). The second layer contains ensuring the implementation including physical safety from danger, weather protection, and financial security, all of which help to reduce anxiety and panic (Maslow, 1943). The fourth shortfall layer includes esteem needs, which include all of the factors that influence how people are perceived by others and how they perceive themselves, which might be impacted by achievements, social position, or financial status, for example (Maslow, 1943). These are the necessities of all human beings, and they serve as the foundation upon which individuals may deal with everyday life (Maslow, 1943). Maslow asserts that the final set of wants inside the development bracket will only be addressed if and when the deficient needs are fulfilled (Maslow, 1943). The cognitive needs are included on the fifth layer of the pyramid and the first tier of the growth needs. The need to comprehend and know are examples of cognitive requirements (Maslow, 1943). This is the most essential need in the context of this research since it is this always need the built environment seeks to influence (Maslow, 1943). The sixth tier consists of aesthetic demands, which are related to visual, aural, and physical beauty and might include aspects of nature such as a beautiful lady or a sunset, as well as art, music, or architecture (Maslow, 1943). The seventh layer includes self-actualization demands, which include components such as realizing human potential, finding meaning, self-fulfilment, and personal progress, all of which are inextricably related to the educational

component of this research (Maslow, 1943). The third tier consists of transcendence needs, which relate to an individual's desire to assist others in meeting their needs. This begins to imply a positive loop that results from meeting transcendent demands (Maslow, 1943). Understanding this link implies that the built environment of the teaching environment should promote this process to allow learners to meet their requirements and accomplish their goals (Maslow, 1943). This would have a significant influence on educational quality. (Maslow, 1943).

4.4.2 Group empowerment

Individual empowerment varies somewhat from group empowerment in that group empowerment entails moving beyond the confines of 'I' and into the expanse of 'we's' potential (Sadan, 1997: 81). Keohane argues that formal institutions of learning are, or should be, intergenerational collaborations in learning and discovery with compelling moral ends that encompass not only teaching and research but also societal service (Sadan, 1997). We are not merely loosely associated individuals with overlapping or competing interests, but organizations that make an impact in the community (Keohane, 2006: 2). This emphasizes the notion that learning facilities serve a far larger purpose in society than just educating individual learners effectively (Keohane, 2006).

The structure of a formal educational institution can empower others beyond its walls, and the architectural environment should aid in this process. Steven Holl feels that there is a need to develop an architecture that helps to connect the architecture's aim to the viewer's perception, which supports this viewpoint (Sadan, 1997). This drives the need for users to feel a part of the built environment's mission, which in this case is to empower and encourage improved economic circumstances in South Africa (Sadan, 1997). Muschamp agrees, stating that "architecture is the scientific skill of making structure communicate thoughts" (Muschamp, 2002: 49). The built environment should engage building users in terms of the purpose of the built environment in which they live (Muschamp, 2002: 49).

The process of community empowerment is a social transformation process that entails organizing and establishing a community with a shared critical trait that suffers from social taboos and discrimination and gains the ability to better govern its relevant environment and affect its future (Sadan, 1997: 145). The physical environment has the potential to empower

education by removing current stigmas, giving the learning community greater authority and capacity to shape its destiny (Sadan, 1997). The link between both the built environment and group empowerment, therefore, is contingent on the capabilities of the built environment to allow the organizing and building of a community (Sadan, 1997). Second, to alter for education to contribute to the improvement of South Africa's socio-economic situation (Sadan, 1997).

4.5   CULTURE AND URBANISM THROUGH ARCHITECTURE
4.5.1   Culture and its meaning in the spatial formation

Indigenous skills centres are ideal spaces to accommodate cultural activities that aim at responding to the need for rural-urban migrants to develop skills and preserve indigenous values and skills while encouraging economic growth. These centres promote and instil knowledge transfer and the celebration of the culture and identity of a society. The skills centres create a platform that allows for social cohesion and integration and transmission of indigenous knowledge to future generations. This promotes unity and identity. The indigenous skills centre helps unite, teach preserve and inform. The spatial articulation of all provided spaces must be such that people can easily identify with the surroundings and that the centre expresses culture in a way that influences society and the environment.

Architecture is similar to literature in the sense that it is (like literature) an art form in which culture is expressed or demonstrated (Nesbitt, 1996). Literature is a common form of expression or art which helps people to interact with one another daily. As a result, architecture's language helps in establishing mannerisms of communications between the people and architectural structures which they occupy. According to Graves (Nesbitt, 1996), the architecture expresses two types of languages. First, there is a building's internal language, which is an analysis of the building's basic form in terms of its constructional and technical requirements. The poetic form exists in the sense that architecture resembles poetry in the way buildings manifest and how they are perceived and marvelled at. The external components refer to statues and other art forms that illustrate the mythology and culture of a society (Nesbitt, 1996: 86). The poetic forms of architecture give a visual expression to a society's more figurative expressions. Effective use of poetic architecture gives an artistic rendition that speaks to the society's cultures and social norms (Plate 4.8).
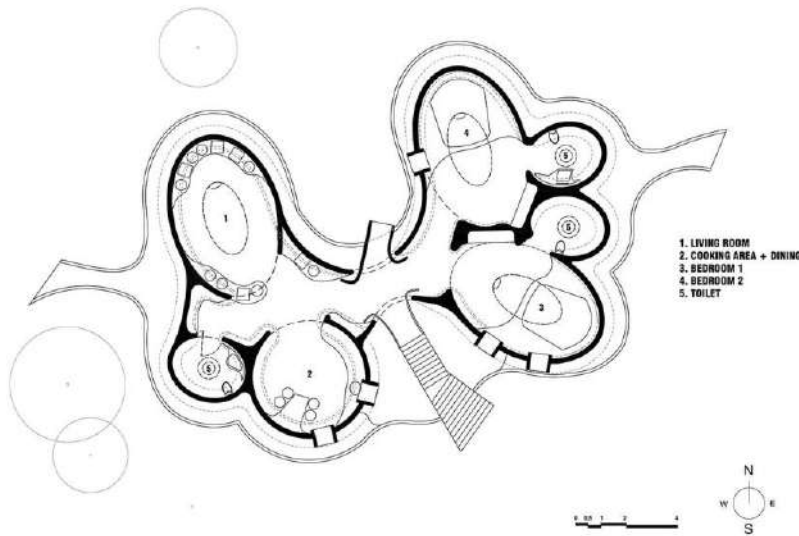
Plate 4.8: Gumpha House, India. An example of an artistic rendition of how people culturally perceive and interact with spaces. (Google) Accessed 25.102020

Graves (Nesbitt, 1996) The internal language of architecture and the poetic form of architecture were both discussed. These two languages can be analysed and compared to the connection between functionalism and post-functionalism. It is critical to maintaining a distinct balance between the two languages. Eisenman (Nesbitt, 1996) describes the link between form and function, which controls how internal spaces should be used and whether the building's function must be portrayed in its form He explains that humanist architecture sought a balance between technical elements of a building, such as accommodation, and the expression of themes in forms. However, the rise of industrialism caused an imbalance by introducing new functions that seemed to add more misunderstanding to the concept of building typology. As a result, function saturated form; function had adapted to evaluate the form and massing of the building.

4.6   ESTABLISHING PLACE THROUGH IDENTITY

For a place to be memorable, distinct and have a lasting impression it needs to engage the sense. So, the way it smells, the colours, how it feels when you touch it, the sound of your footsteps as you walk across the floor, the room temperature, all these elements influence how a person experiences a place and how memorable it will be to them. Spaces must be imbued in culture in the context of the people of that city (Trancik, 1986).

Plate 4.9: Flats in Delhi: The building's façade uses warm tones and textures to depict its context (Mathur 2015)

Even though the place theory is mainly concerned with the physical characteristics of the environment, it is crucial in the construction of a South African identity. The quest for a national identity aims to engage with the country's broader social aspects; however, place theory becomes critical in the context of architecture, as architecture ought to try to make a meaningful impact on society by creating spaces with significance and places that speak to greater issues in society. Therefore, architecture gains greater significance in society.

Architecture should seek to strengthen environmental identity and feeling of place while also developing a proper link between the human, physical, and cultural settings to satisfy the needs of modern society (Trancik, 1986). Similarly, Marschall (2000) claims that architecture in post-apartheid South Africa should consider specific contexts such as economic, social, environmental, cultural, and technological challenges (Marschall, 2000). As a result, the structure will become socially relevant by tackling concerns such as 20 job creation and training possibilities that engage and involve society in many ways (Marschall, 2000) (plate 4.9).

Trancik (1986) strongly asserts that the people, culture, and activities that occur in a given space contribute to the identity and character of that location (Trancik, 1986). For an identity to be established, architects need to learn more about a location's people and culture, focusing on issues such as local history, community feelings and needs, tradition, and indigenous culture (Trancik, 1986). Furthermore, an architecture of place takes advantage of a location's unique natural characteristics; creates or reinforces identifiable urban spaces or enclosures.... and employs the skills and devices of previous generations

of designers (such as scale, proportion, colour, and so on) to create meaningful architecture (Marschall, 2000; 11).

As a result, a direct copy of indigenous architecture is a reflection of the past rather than the present; nevertheless, analysing and applying indigenous ideals results in more relevant architecture that is in sync with modern society's transformation.

However, as Schultz (1997) points out, architecture cannot break away from tradition; rather, it should strive to preserve tradition's basic principles rather than its motives (plate 4.10).
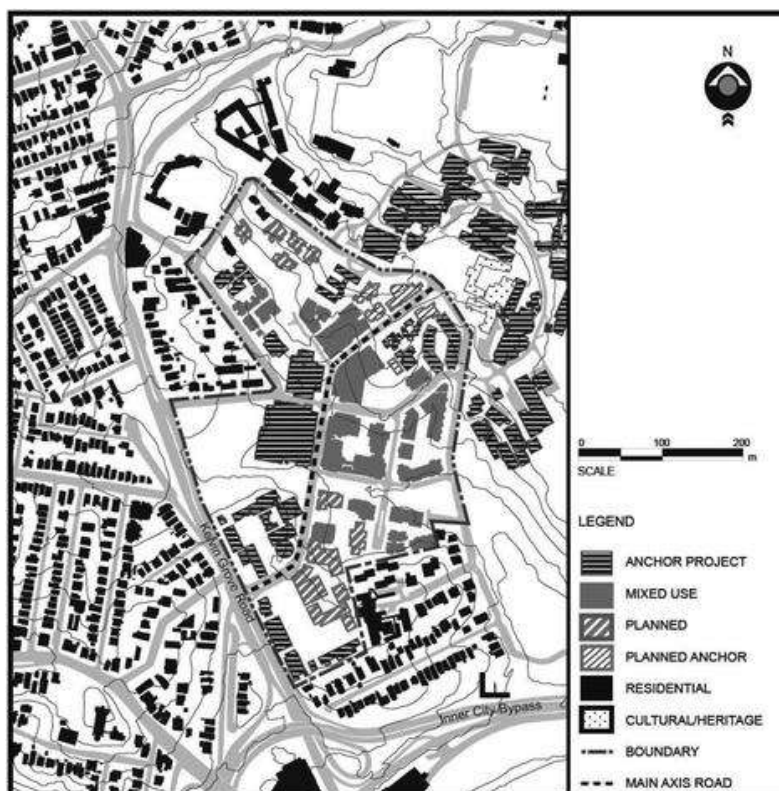
Plate 4.10: Kelvin Grove Urban Village (Brisbane) Figure-Ground (Pancholi, Yigitcanlar & Guaralda; 2015)

Tradition plays the role of a regulator, according to Rapoport (1969), and tradition's removal results in institutionalization. However, in modern culture, the role of tradition as a regulator has faded due to the increasing variety of building kinds, many of which are too complex to construct in a traditional manner (Rapoport, 1969). Tradition, he claims, has also perished as a result of the loss of a common shared value system and worldview (Rapoport, 1969; 6).

Subsequently, the communal spirit of cooperation that permits individuals to support their neighbours' and buildings' autonomy is vanishing (Rapoport, 1969). Because of a lack of social cohesion in modern society, zoning laws and restrictions have been imposed (Rapoport, 1969). In indigenous communities, these rules did not exist because there was a general sense of communal belonging (Rapoport, 1969). Because of this, these are only a few of the lessons that indigenous arts and crafts, as well as indigenous ways of life, may teach us (Rapoport, 1969).

4.7 THE MEANING OF INDIGENOUSE SKILLS AND CULTURE IN ARCHITECTURE

The demand for indigenous knowledge conservation and restoration remains a critical need for society (Mangena 2010:41). This is to aid the understanding of values and the importance of existence in the past, present, and future (Mangena 2010:41). The concept of using the built environment for exercises that are meaningful and important to societies has been a routine tendency throughout generations, thus the importance of accommodating and preserving the activities that remain important (Mangena 2010:41). A good example is the Roman and Greek temples (plate 4.11) and spa baths, where the built form was essential but did not outweigh the activity, the culture of social integration and synergy (Mangena 2010:41). Spa baths were places where people managed to meet politicians and officials of excellent academic standing, and markets because of international transactions were places where people got a financial boost (Mangena 2010:41). A simple illustration of how a need at a specific time and location will necessitate an environmental response (Mangena 2010:41). Indigenous skills centres affect the built environment because of the requirements for space to enable activities that connect with people's needs and some of which are meaningful to society has an impact on the built environment (Mangena 2010:41). These activities and events will create a specific environment, whether physically or socially. (Mangena 2010:41).

Plate 4.11: Greco-Roman Temple (Google) Accessed 10.10.2020

Indigenous skills centres evolve into suitable venues for hosting several activities to address the requirements of varied individuals while conserving specific traditional values. Such institutions foster a culture of connection, affiliation, and sharing, which are all critical components in the creation of a community (Sokhela, 2012). These centres will thus act as a basis not just for social integration, but as well as for indigenous knowledge transfer to coming generations, and the development of identity and unity (Sokhela, 2012). Such centres have the power to bind, instruct, conserve, and inform, so establishing a lively mode and functioning as just a pull factor for the people (Sokhela, 2012). The spaces must then be articulated in such a way that users can typically associate with them, and the facilities should have a cultural expression which has an influence mostly on the environment as well as on society (Sokhela, 2012) (plate 4.12).

Plate 4.12: Women's Opportunity Centre, Rwanda (Felivella E, 2013)

4.8   ENVIRONMENTS THAT PROMOTE INTERCHANGE

The focus on similar targets is one aspect of social cohesiveness; it refers to society's diversity, dictating how lack of integration leads to economic and social interchange. In addition, the dimension encompasses social, economic, and physical activities that foster a feeling of shared purpose in society through interaction (Stjerno, 2004, Bergenda, 2015: 90). This section looks at how cultural awareness can be used to promote social, cultural, and economic interchange through the design of capital sites that are eventually intended to become cultural and social interchange areas. An exchange is a system of social interchange that involves the exchange of a wide range of social relations that connect individuals in the form of social units and social capital (Marrison, 2006: 2109). According to sociologist Durkheim, an exchange is a system of social interchange that creates a vast network of cohesion by involving the exchange of a wide range of social relations that connect individuals in the form of social units and social capital (Marrison, 2006: 2109). (Marrison 2006 and Durkheim 2002).

Social interchange: Ideas, information, experiences, and moments are exchanged (Kasule, 2016).

Economic interchange: The exchange of goods as the foundation of social order (Kasule, 2016).

Cultural interchange: promoting understanding across various cultures by showcasing how diverse society is in terms of culture, religion, geographical locations, and social

backgrounds, thereby providing a chance to gain a better comprehension of different ways of life (Fernandaz 2008 and Hintri 2015).

4.8.1 A spatial configuration that encourages intercultural dialogue

To promote interchange in a diverse society, venues that are viewed as free welcoming spaces are needed, spaces that embrace different types of cultures without making them feel judged or undervalued by other cultures (Monnet, 2011). The creation of opportunities for meaningful interaction across diverse societies in one geographical setting through the spatial configuration of open spaces, such as markets and plazas, as a gathering place that brings people of different cultures, races, gender, nationality, and age together has been noted by sociologist Robert Putnam (2003), who noted the creation of opportunities for meaningful interaction across diverse societies in one geographical setting through the spatial configuration of open spaces, such as markets and plazas as a gathering place that brings people of different cultures, race, gender, nationality (Project for public space, 2009).

Openness and connection aimed at boosting the possibilities for social interchange, visibility aimed at attracting individuals of various income levels and shared grounds, where people can interchange comfortably, are all characteristics of such venues (Project for public spaces 2009). However, promoting interchange requires more than just an open public space; venues that promote interchange must be ideal for exchange through spatial continuity, cultural flexibility, and reflective architecture (Masden, 2008: 25-26). (plate 4.12).

Plate 4.13: Heydar Aliyev Centre (Google) Accessed 14.09.2020

Spatial continuity is achieved by matching the physical space's spatial setting with the physical space's spatial setting in terms of size, perspective, coordinated systems, scale, and the link between interior and exterior by creating a seamless transition of geometry and texture in multiple connections, thereby improving cultural interchange (Rocker et al 2007). Furthermore, a coherent spatial hierarchy constrains cultural interchange spaces, necessitating the need for designated spaces for specific purposes, such as the need to celebrate cultural diversity and generate a visually nurturing environment that elicits positive psychological responses and fosters social interaction, while simultaneously creating distinct spaces where specific cultures can be highlighted and celebrated (Knapp, 2000).

4.8.2 Reflective spaces: Materiality, form, and colour as an intercultural theme

In today's globalization, where diverse cultural groups participate in cultural exchanges, a new global community is emerging, one which comprises multiculturalism as an architectural role (Vassileu, 2013: 13). Architecture has a role to play in a multicultural society by transmitting messages that convey common values, fostering tolerance, and encouraging social cohesion by restoring societal balance through commemoration and the showcasing of cultural diversity (Vassileu, 2013). Cultural interchange involves architectural language's formal, spatial, and aesthetic symbolism; it is the perception of architecture, allowing it to provide a material link between the past, present, and future by separating from the past what is still relevant today, such as the use of raw timber, earth

walls, and stones (Kurokawa, 1994). By examining and uncovering connections among many cultures, the building of an intercultural environment needs a diversified architectural vernacular that fosters the formation of an intercultural society that accommodates all cultures (Kurokawa, 1994). The decoding of signals hidden in items through perception, as well as the usage of cultural factors as norms and values metrics, such as vivid colours, natural materials, and shapes, are all part of this process (Kurokawa, 1994). These are architectural characterizations that employ recognizable things to indicate identities and homes, as well as a distinct setting and reality, to shape experience and promote positive sensations (Elsevier, 2001).

4.9   CONCLUSION

According to the literature, there is an interrelated relationship between culture and architecture, and both influence each other in various ways. As a result of this connection, it can be assumed that elements and methods used in indigenous skills can also be used in architecture to achieve an architectonic identity informed by tradition. Indigenous skills, tradition, and culture are intertwined (Kasule, 2016). This process provides relevance and a sense of place to rural-urban migrants, making sure that indigenous skills continue to evolve (Sellschop, 2002: 78). The same concept can be applied to architectural identity, where the influence of indigenous skills and culture can start giving architecture a sense of place, and architecture can continue to evolve along a path that is relevant to the modern society, in this case referring to rural-urban migrants (Kasule, 2016).

Recognizing the link between the built environment and empowerment then helps in clearly outlining and defining some of the planning strategies that can be used to combat the effects of rural-urban migration on the city's architecture and urban fabric (Kasule, 2016). This then helps in clearly defining the principles for creating an architecture that responds to the issues highlighted while relating to how individuals read and react to space and spatial provisions in culturally sensitive ways. This allows the user to better relate to the infrastructure provided (Kasule, 2016). The culturally relevant design needs more than just relying on our old work expertise; it necessitates awareness of social and cultural change and the production of new forms and design philosophy. Culturally appropriate home design, according to the idea, must begin with an awareness of the greater urban context. (Low, 1985: 302)

Culture is not a fixed entity; it is a dynamic process in which alternative interpretations can be proposed, negotiated, and realized. Designs that have a good influence on the environment will require a forward-thinking approach informed by the past. Cultural alterations will have a powerful effect on the presentation of viable and living settings.

CHAPTER 5: PRECEDENT STUDIES

5.1   INTRODUCTION

The previous chapter analysed and explained the relationship between skills development and culture and how it influences the urban fabric and spaces. It spoke to spatial configuration for spaces that promote interchange that is influenced by culture and identity. In this chapter, we will look at two architectural examples to put theories and concepts discussed in the previous chapters (Sokhela, 2012). This is now to focus and understand how architecture now becomes a tool that can respond to rural-urban migration and its impact on the urban fabric and architecture.

This will then provide additional understanding and insight into how culture and identity can play a role in defining an architectural identity for rural-urban migrants in the urban environment that will promote socio-economic development.

The precedent study chosen is more concerned with the concepts of social cohesion and heritage. It establishes a precedent by defining the methods and means by which contemporary South African architecture can be realized through the influence of rural-urban migration and the promotion of indigenous skills and culture (Sokhela, 2012). The precedent which will be discussed is the Nelson Mandela Youth and Heritage Centre and The Barthel Arts Trust (BAT) Centre.

5.2   THE NELSON MANDELA YOUTH AND HERITAGE CENTRE
5.2.1   Introduction

The Nelson Mandela Youth and Heritage Centre (NMYHC) is a multipurpose facility for the local youth and children to help them share in the experience of Nelson Mandela's youth experiences (Sokhela, 2012). It pursues a contemporary translation of the region's vernacular architecture. Eicker (2007) states that the region's indigenous architecture was understood to echo a forward-thinking first-world aesthetic (Eicker, 2007:18). Be that as it may, within an unsophisticated landscape, the NMYHC appears to respond to its surroundings and lacks a sense of modernity in terms of material selection and space use. As a consequence, it loses applicability in the inhabitant community (Sokhela, 2012).

It had been Mandela's wish that the NMYHC not be a formal centre, but rather a community centre where South Africans could visit and expose themselves to the rural lifestyle that Mandela had a good time in his youth. (Eicker, 2007). As a result, indigenous activities like stone-throwing, garden tending, stick fighting, rockslide, pony rides, stone-throwing, and stick fighting are included in the centre just as a way of collecting and preserving the societies' identity (Sokhela, 2012).

5.2.1 Location

Plate. 5.1 Aerial View of a Section Qunu Village in Eastern Cape showing the position of the Centre (Google Maps) Accessed 10.09.2019

The Nelson Mandela Youth and Heritage Centre is positioned in a small village in Qunu (Eastern Cape) where Nelson Mandela grew up. It is constructed on the ruins of Mr Mandela's old primary school (Sokhela, 2012). The centre consists of an administrative centre, a museum, dining hall, community halls, restaurant, sports halls, crafts manufacturing buildings and a resource centre. The heritage centre is an extension of the Nelson Mandela Museum which was his home where he spent his childhood that is also located in the village (Sokhela, 2012) (See plate 5.1). The Museum is divided into three sections: the historic Bhunga Building in Mthatha, the Youth and Heritage Centre at Qunu, and the open-air museum at Mvezo, where Nelson Mandela was born (Eicker, 2007). 2007).

5.2.2 Architecture as a tool for social inclusion and cultural integration.

The Department of Arts and Culture commissioned the project, Osmond Lange architects, RFB Consulting Architects and Stauch Vorster Architects (Eicker, 2007). The location lies on top of a hill where Nelson Mandela spent his early school years, and the foundations of the school he attended can still be seen on the site, albeit the buildings are no longer there (Eicker, 2007). Therefore, the existing buildings became the focal point of the site, and the new buildings were strategically situated so that they would not interfere with the original school site (Eicker, 2007). Because the location sits on top of a hill, the new structures had to be eye-catching; therefore, they were separated into smaller portions to blend in with the rural surroundings (Eicker, 2007). Furthermore, the hill functioned as a passageway between Lower Qunu and Upper Qunu, resulting in the arrangement of the building parts forming a ribbon-style of development. (Plate 5.2) that, rather than a single huge facility, stretches the centre to incorporate the surrounding rural surroundings (Eicker, 2007).

1. school ruins
2. covered coutyard
3. admin
4. restaurant & kitchen
5. exhibition space
6. community hall
7. workshop
8. resource centre
9. accomodation
10. sports hall
11. ablutions
12. dining hall
13. kitchen

floor plan
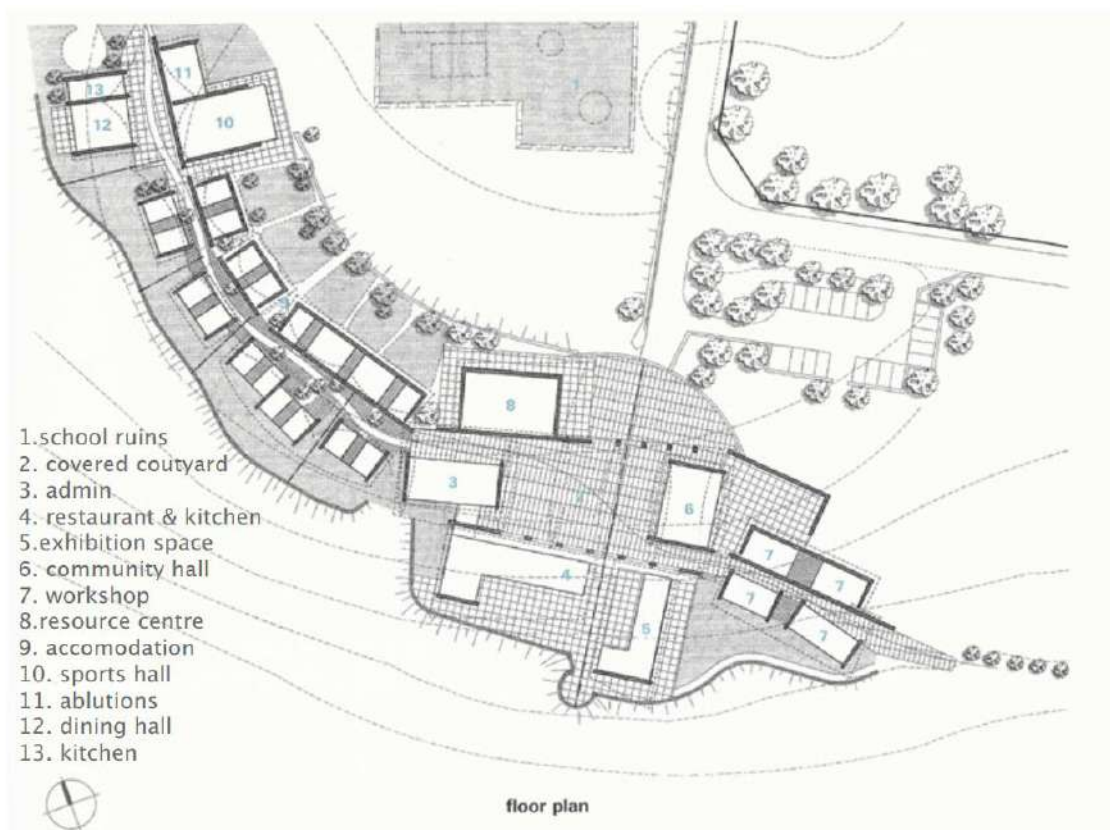
Plate. 5.2 Nelson Mandela Youth Heritage Centre Site Plan (Zuri Concepts and Projects, 2015: 18)

The rural community was considered in the design of the NMYHC (Eicker, 2007). The Qunu community was able to revise the first design, which was more of a literal representation of the local vernacular architecture since they were involved in design discussions and choices from the beginning of the project (Eicker, 2007). The community wanted to see a structure that would be admired both locally and globally (Eicker, 2007). As a result, this theory indicates that the rural community need buildings and places that represent the modern characteristics of a continually evolving community (Eicker, 2007). According to Eicker (2007), the building was created in a contemporary manner while keeping to the same principles as the rest of the neighbourhood. The NMYHC criticism, on the other hand, will stress how modern design should use vernacular architectural aspects to enrich South African architecture's character, regardless of whether structures are in rural or urban contexts (Sokhela, 2012).

5.2.3   The influence of culture and context on architecture.

The design of the NMYHC is inspired by the local vernacular architecture, which includes mud houses, thatch roofs, and rocks. In response to vernacular architecture's usage of timber structures that may be roofed before filling in the cladding on the walls, a similar idea is employed for the centre, with steel-framed buildings and a brick-and-mortar infill (Eicker, 2007). According to the author, substituting vernacular architecture elements with more modern materials such as steel is a literal interpretation of vernacular architecture, which looks to depict a misperception about African architecture as stagnant and incapable of evolution. The form of the NMYHC is evocative of native adobe architecture, with soft rounded edges (Plate 5.4) and window reveals (Eicker, 2007). In addition, the structures feature a solid gently curved wall at the back and sides, as well as fenestrated screens with timber panels for rooms that demand seclusion while simultaneously permitting views of the surrounding countryside (Eicker, 2007). In addition, the structures feature a solid gently curved wall at the back and sides, as well as fenestrated screens with timber panels for rooms that demand seclusion while simultaneously permitting views of the surrounding countryside (Eicker, 2007). The buildings are positioned to provide for vistas and the continuation of the ravine into the centre, as well as the interplay between the light and shadow cast by the structures (Eicker, 2007). As a result, as previously stated, the integration of the natural and constructed surroundings is a crucial part of conveying a South African identity through architecture (Sokhela, 2012).

The design of the centre also makes use of a variety of textures to portray the warmth and softness of nature while contrasting with the structural steel framework's severe linear lines (Eicker, 2007). The materials have been represented in this manner to show their humble attitude using varied textures, which also engages the user of the space to experience the building (Sokhela, 2012). This concept was realized by employing hand-formed plaster work, which has an undulating texture and round borders (Plate 5.3) (Eicker, 2007). Furthermore, the building's exoskeleton has a low-pitched roof to decrease the building's impact on the horizon, the bare steel utilized has only been galvanised rather than painted, and the masonry treatments have been kept to a minimum and not overly adorned (Eicker, 2007). The idea, according to Eicker (2007), was for the buildings to be simple and in harmony with the environment as a reflection of Nelson Mandela's nature; thus, the impact of the buildings on the hilltop is mitigated by the naturally coloured materials of the structures and the tall tree line as a backdrop (Sokhela, 2012).
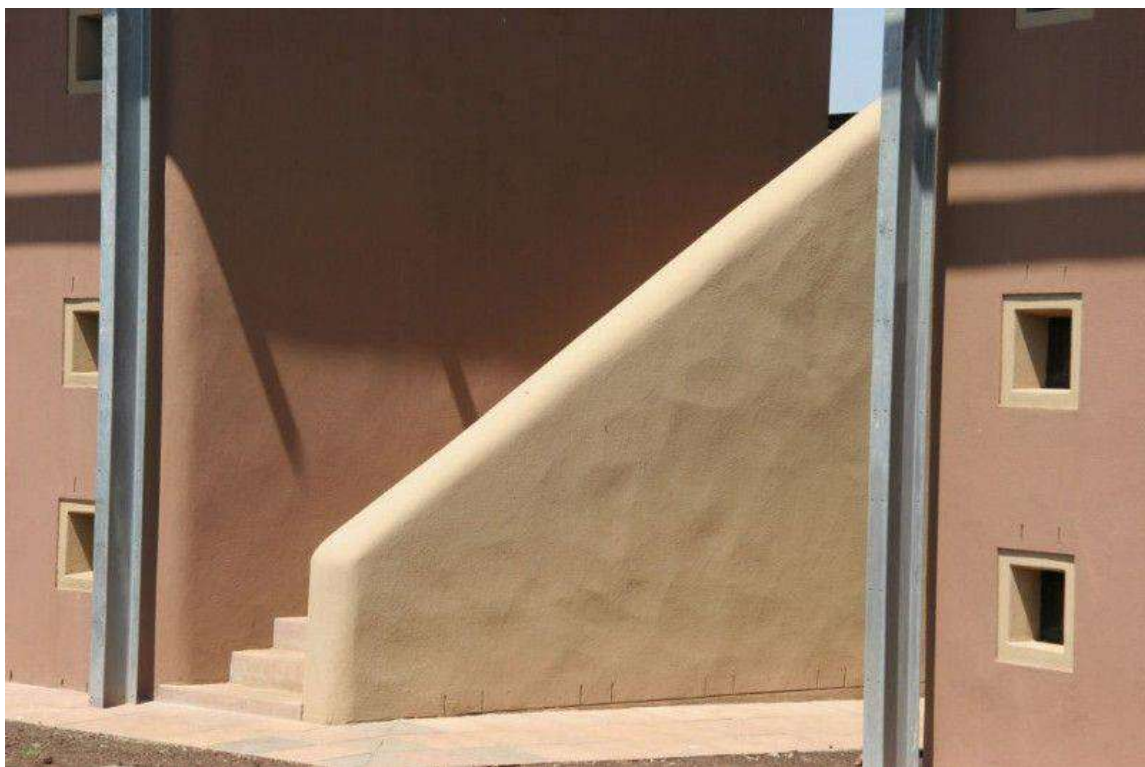
Plate. 5.3 An undulating plaster work with round edges and undulating texture (Eiker, 2019: 18)

The rural settlements in the Qunu region are designed around a central open space that acts as a focal point for conversations and social activities (Eicker, 2007). As a result, the NMYHC

has adopted the notion of a central courtyard, with the central gathering area serving as the complex's heart.; as a result, this central space in the design has been covered with a 10-meter-high canopy that casts a large shadow and shelters the space (Plate 5.4); additionally, the shape of the canopy mimics the shape of the hill and gives the centre visual prominence (Eicker, 2007).

Plate. 5.4 The main canopy protecting the building the buildings (Eiker, 2019: 18)

The canopy is held by vertical steel columns coated in lumber to resemble tree trunks, with a broad stem at the base spreading out into four branches (Plate 5.4). In this fashion, the tree-shaped columns depict the once-existing forest in the region (Eicker, 2007). The notion of a central meeting area is underlined further by the creation of a village roadway between the buildings, which creates an open thread running first from the west (Plate 5.5), through the complex, and over to the east and nearby villages (Eicker, 2007). According to Eicker (2007), this allows the complex can become part of the macro-context as just another little hamlet along a pedestrian path, encouraging social interaction and elevating the central meeting area (Sokhela, 2012).
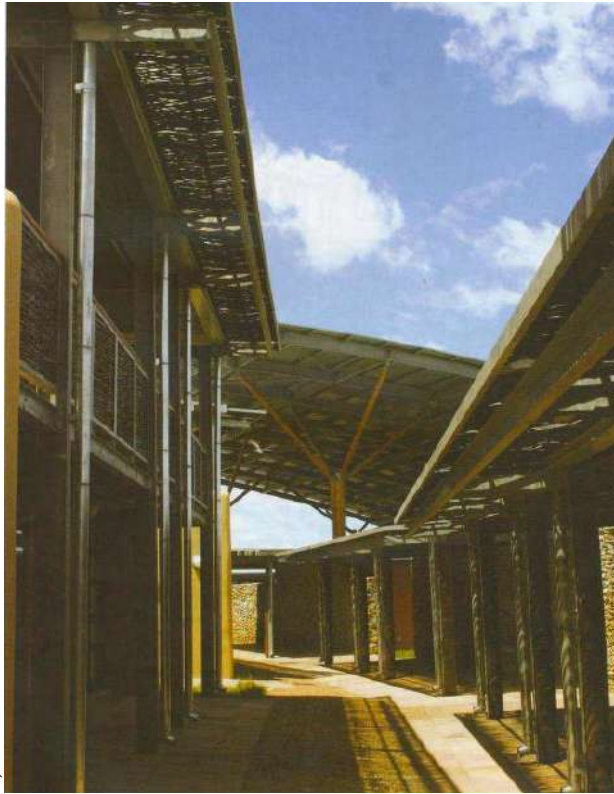
Plate 5.5 Image of a village street, running through the centre of the village buildings (Eicker, 2007; 16).

The centre is made up of a sequence of little parts that describe the environment of a hamlet; each element is portrayed as a structure with its purpose (Eicker, 2007). The sports centre, which is located on the facility's western edge, can handle boxing contests, games, and meetings, and it is meant to be flexible and function outside of the centre's hours (Sokhela, 2012). The sports centre, which is located on the complex's western side, can handle boxing contests, games, and meetings, and it is meant to be flexible and function outside of the centre's hours (Eicker, 2007). The facility also contains a residential component, as well as a kitchen and dining hall for the youngsters that attend the centre from across Africa (Eicker, 2007). As a result, the central meeting space in the complex leads to a commercial restaurant; an exhibition space displaying gifts given to Mandela during his tenure as Leader of the nation; a community hall for functions, movies, and conferences; an administration aspect; and a resource centre that offers a young learning experience for the community's youth (Eicker, 2007).

Plate 5.6 - Latte screens were used as shading devices and as a means of privacy and the screens were made from locally harvested wattle branches (Eicker, 2007; 18)

In terms of how the NMYHC relates to the question of architecture and identity, the previously mentioned point is the requirement for architecture to become a branch of the natural world into constructed form; however, the NMYHC appears to interpret this idea literally (Sokhela, 2012). According to the author, the architectural response of the architects towards the needs and requirements of the community requires considerable authenticity, where vernacular elements are appropriately analysed to reconstruct spaces and buildings that adapt to the needs of the community, in this way the building has become relevant mainly to the local community and secondarily to the larger community of South Africa (Sokhela, 2012). The community requested a building that could be appreciated both locally and worldwide; hence, the architectural approach incorporated vernacular architecture principles to impact both the design and structural components of the structure (Sokhela, 2012). Because of the use of contemporary materials, the building becomes a copy of vernacular architecture, and instead of making a global statement, it becomes a meaningless structure that becomes simply another hamlet on a hill (Sokhela, 2012). (Plate 5.6).

5.2.4   Conclusion

To establish a distinct architectural character for rural-urban migrants, architects must first understand the setting in which they are constructing (Sokhela, 2012). Mbeki (1996) considers the country's climate and geography to be part of its natural surroundings (Sokhela, 2012). Furthermore, identity is a key notion that may be utilized to understand social domains, which is important in constructing modern architecture. As a result, as Correa (1983) claims, comprehending rural-urban migrants and the environment leads to the finding their identity (Sokhela, 2012). Place theory becomes a crucial instrument for developing rural-urban migrants' identity since it deals with their surroundings and proposes ways and techniques to make urban places more accessible and legible for them (Sokhela, 2012).

5.3   BAT CENTRE
5.3.1   Introduction

The Barthel Arts Trust (BAT) Centre provides a platform for local artists to present their work. This example study is essential to the research as it is a framework that tackles some of the problems stated concerning arts and crafts promotion (Sokhela, 2012). The purpose of the building is to improve the community via initiatives and activities that are focused primarily on the needs of the people, with art serving as a constructive catalyst for social progress (Claude, 1996). In addition, the centre hopes to connect formally established artists with developing and informal artists in the city and neighbouring underprivileged regions (Claude, 1996). The centre is a multi-purpose art and craft development centre. In the centre, there is a restaurant and bar, as well as a huge hall and various shop establishments (Sokhela, 2012). It also consists of a conference room, exhibition-ready art studios, resource centre, music practice rooms, and a dance studio (Claude, 1996). Paul Mikula of Architects Collaborative designed the building for the Barthel Arts Trust in 1997 (Claude, 1996).

5.3.2 Location
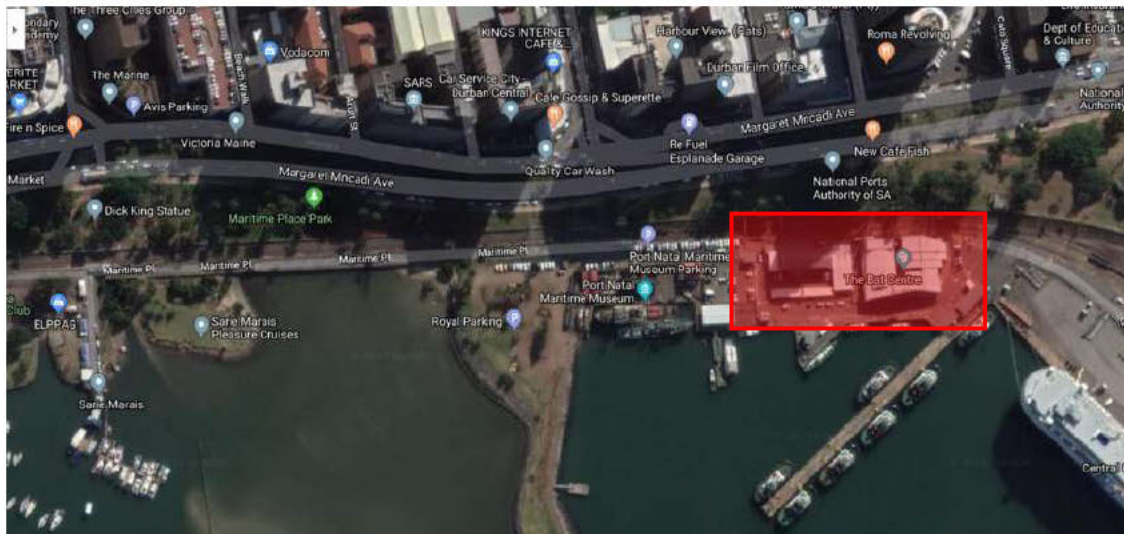
Plate. 5.7 Site plan The BAT Centre by the Durban Habour (Google Maps) Accessed 10.09.2019

The Centre is situated on the northeast side of Durban Harbour, off Victoria Embankment (Claude, 1996). The site was chosen for its harbour vistas, with the intention that the facility will pave the way for development along the harbour's edge (Mikula, 1996). The location is also accessible to other city cultural institutions, such as the Playhouse and Durban Art Gallery (Mikula, 1996). It was thought to be strategically positioned to service the communities along the Esplanade and even the harbour employees (Mikula, 1996). According to Mikula (1996), the goal of a level crossing connecting the city to the centre never came to fruition; nonetheless, a level crossing would have little influence on easing the concerns of excessive motor traffic along the Victoria Embankment (Sokhela, 2012). (Plate 5.7).

5.3.3 Architecture as a tool to facilitate skills development

Hugo Barthel, who founded the Barthel Art Trust in 1992, left the centre as an inheritance (Sokhela, 2012). However, upon his death, the partners at Shepstone and Wylie, Dick Breytenbach and Paul Mikula were named trustees. (Mikula, 1996). Breytenbach and Mikula started a process to figure out how to effectively use the trust to serve Durban's artistic community (Mikula, 1996). They hoped to establish a multipurpose arts centre based on their research (Mikula, 1996). The SAS Inkonkoni building, which was once a navy facility in the harbour, was renovated to accommodate the centre (Sokhela, 2012).

The BAT Centre advertises itself as "a haven for everyone looking for assistance and exciting settings to develop their artistic potential." It is a non-profit organization that promotes KwaZulu Natal music, dance, literature, visual arts, and craft (Sokhela, 2012).

As a consequence, the centre strives to develop a diverse variety of artistic disciplines, consequently enhancing cultural activity and engagement. The notion of a diverse range of cultural programs is also connected to Durban's background as a multi-cultural community (Sokhela, 2012). The centre's programs include weekly entertainment programs such as music nights, drumming nights, and comedy nights (Sokhela, 2012). There are also community art programs, youth development programs, and arts and crafts shop and a visual arts studio at the centre (Mikula, 1996). As a result, the centre can be described as a community centre that utilizes art to bring people together and foster cultural variety in the city (Sokhela, 2012).

5.3.4   The influence of tradition on spatial configuration

As previously stated, the centre makes no effort to link with the city, making access to the site extremely challenging. The south facade is welcoming and delicate to accommodate vistas (Sokhela, 2012) (Plate 5.8), but the north-facing façade is obscured by a railway line and a busy road. The busy road and the railway line act as barriers that prohibit a visible link between the centre and the inner city meaning the structure fails to connect to the CBD due to this reason (Sokhela, 2012). Despite the installation of pedestrian underpasses, most members of the public are afraid to utilize them since they constitute a security concern. (Sokhela, 2012).

Plate. 5.8 Elevation View (Google) Accessed 10.09.2019
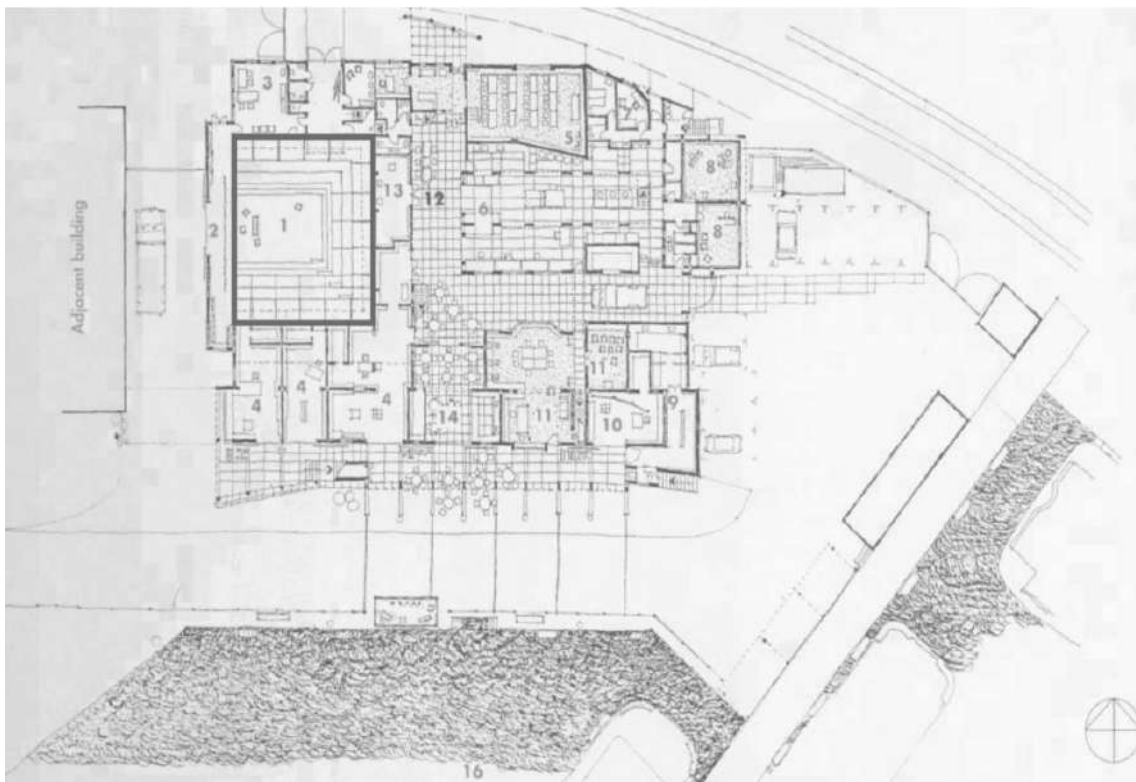
Plate. 5.9 Site plan The BAT Centre by the Durban Habour (Google) Accessed 10.09.2019

The areas in the centre are grouped around a north-facing interior courtyard (Sokhela, 2012) (Plate 5.9). The interior courtyard is used in a similar way to the South African

Chancery (SAC), which also features areas structured around an internal courtyard. However, unlike the SAC, which was covered in response to German environmental conditions, the courtyard of the BAT Centre is open in this case, emphasizing its relevance to its environmental surroundings. Similarly, the BAT Centre's indoor courtyard represents "inkundla"(gathering space) (Sokhela, 2012). The interior courtyard, on the other hand, should be larger as a meeting spot to support both indoor and outdoor activities (Sokhela, 2012). Therefore, art performances and exhibitions may be expanded to include the courtyard. The only performing venues in the centre are the theatre and the jazz café. (Sokhela, 2012). The author believes that the theatre should be more versatile, with the ability to link to exterior places to enhance volume as needed (Sokhela, 2012). The secondary performance space, the jazz cafe, on the other hand, has a better relationship with the harbour vistas better than the courtyard (Sokhela, 2012). Although internal performance spaces do not connect, access to the art studio is positioned beside the courtyard with the interior courtyard; as a result, the yard is continually bustling with activity because studio students utilize this room as workspace due to its orientation, which allows for a lot of light (Sokhela, 2012) (Plate 5.10 and Plate 5.11).

Plate. 5.10 Courtyard Space (Google) Accessed 10.09.2019

Plate. 5.11 Courtyard space activities (Google) Accessed 10.09.2019

Regarding the It should be mentioned that in terms of architectural reaction, while indigenous materials were utilized in the centre's construction, it is not intended to be a representation of current South African architecture, but rather an example demonstrating that noteworthy structures do not have to be extravagant or costly (Mikula, 1996; 2). As a result, telephone poles and corrugated iron are used as beams demonstrating that money is not always a condition for amazing architecture (Mikula, 1996; 2). The BAT Centre's construction, on the other hand, had an element of originality (Sokhela, 2012).

5.3.5   Conclusion

As a result, the Bat Centre teaches valuable lessons about the function of arts and crafts in the community. Even though accessibility is a big issue at the centre, the cultural activities held by the centre help it to succeed by offering venues for artists and the public at large. The BAT Centre encourages artist and community integration. (Sokhela, 2012). In addition, the centre provides social events that connect the community via the arts and crafts. (Sokhela, 2012). The building is mentioned in a beautiful part of the city near the harbour; however, the location is insufficient for the role and functions that the building is supposed to fulfil. The building becomes isolated from the city and the people it is supposed to serve (Sokhela, 2012).

5.4 CONCLUSION

It is critical to comprehend how architecture becomes a tool for responding to rural-urban migration and its impact on the urban fabric and architecture (Sokhela, 2012). Understanding lifestyle and activity patterns in connection to the built environment has an impact on cultural social expression. (Sokhela, 2012). Cultural identity enables cultural groups to influence architecture by understanding shared ideologies to which design may correctly adapt to satisfy specific demands (Sokhela, 2012). Good or responsive architecture stems from a respect for social needs and the environment in which it exists. Architecture must be designed in such a way that it recognizes the culture and identity of the specific cultural groups that it represents (Sokhela, 2012).

The examples were carefully chosen to highlight the influence of local culture and tradition on the construction of architectural environments and culturally inspired features (Sokhela, 2012). Analogous constructed forms must serve as inspiration for structures of this sort. The constructions have powerful symbolic features and use creative expression to honour multiculturalism. The structures are a celebration of culture, history, and human skill, and they embody the concepts of utilizing art as a means to inform identity in architecture. The principle of symbolism is expressed in a high dimension (Sokhela, 2012). The significance of architectural language is demonstrated by the coherence of form and space (Sokhela, 2012).

It is then of the authors' view those indigenous cultural skills play an integral role in informing the architecture of the building. The design articulation has to respect the needs of the people it is designed for while representing and respecting their culture. Understanding the specifics of the cultural groups would allow for better spatial planning and provisions that would be informed on the knowledge and better understanding of who the urban migrants are. This will then help provide an architectural environment that will inspire and promote indigenous skills development through its creative expression that will better represent the rural-urban migrants' identity.

CHAPTER 6: CASE STUDY

6.1   INTRODUCTION

The case study's goal is to put the theories and concepts discussed to the test. The analysis of this case study will further provide understanding and insight into the importance of identity and integration, and the importance of cultural preservation through architecture as an extension to the previous chapter.

The study was conducted in the Western Cape Province, South Africa. The case study was chosen as it relates to the research topic and focuses on the key concepts and theories from the research. The key findings are descriptive and presented in this chapter as thematic analysis. The place was visited in October 2019. The visit was done to explore and describe the perception of spatial planning concerning culture and identity.

The case study relates to the concept of cultural interchange and identity. The importance of skills development through indigenous teachings and the role culture plays in the built environment. This will also help highlight the importance of the preservation of culture through architecture. The name of the case study is !Khwa ttu San Culture and Education Centre. This chapter will display the important role culture plays in skills development and the role of architecture in facilitating the preservation of traditions, heritage history and identity of a people. This is now to focus and understand how architecture now becomes a tool that can respond to rural-urban migration and its impact on the urban fabric and architecture.

6.2   THE !KHWA TTU SAN CULTURE AND EDUCATION CENTRE
6.2.1   Introduction

The !Khwa ttu San Cultural and Culture and Education The Centre provides a bright display of San culture and values, as well as a forum for hitherto unheard stories. The San are among the poorest and most marginalized people in Southern Africa. Nonetheless, they possess exceptional qualities, talents, and expertise. Southern Africa has traditionally been home to the San. Their ancestors may be traced back to South Africa, the "cradle of the human intellect" and the birthplace of all of us. Understanding our common past helps us remember who we are (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202).

The Heritage Centre project is a valuable resource that consists of three interconnected components:

- A new Heritage Centre building at !Khwa ttu
- Five Community Satellites
- A global Digital Archive.

! Khwa ttu also provides an appealing outlet for San artists and craftspeople.

It was founded by a Swiss anthropologist, Irene Stachelin who agreed to help the San in 1999 (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202). Her vision was inspired (influenced by heritage centres in America and Canada) (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202). She purchased a farm on the west coast of South Africa for the project. The project is run by a non-profit company and jointly directed by the Ubuntu Foundation Switzerland and the Sand who are represented by WIMSA. The South African San Institute (SASI - a San support organization) aided WIMSA in 1998 in establishing a tourism and training initiative concentrating on education and training, revenue-generating, culture, and history. In 1999 Irene purchased the farm that is now !khwa ttu through her UBUNTU foundation which was fully dedicated to supporting the venture (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202).

The centre's vision is to establish itself as a premier sustainable centre which celebrates San Culture- past, present, and future. The centre is for empowering San people are using this centre to recover and share their heritage and culture in their unique way. It is to help promote cultural preservation and also promote their languages (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202). The UBUNTU Foundation provided cash for the whole site's refurbishment and has since generously supported the initiative (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202). Several South African institutions and international donors have already contributed in various ways (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202).

6.2.2 Location

Plate. 6.1 The site plan of The !Khwa ttu San Culture and Education Centre (Google Maps) Accessed 10.09.2019

The !Khwa ttu San Heritage Centre is situated on an old rural farm in Yzerfontein(Darling) in Cape Town (Western Cape). The location is 70 kilometres north of Cape Town. The site location was chosen by the San communities around Southern Africa as a Place of common ground for all San communities residing in South Africa, Mozambique, and Botswana (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202).

They considered the location central to all their communities. The centre consists of a media centre,2 exhibition buildings, a heritage museum, and an administration building with a restaurant (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202). The centre is currently a thriving tourism destination (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202).

6.2.3 Architecture as a tool for social inclusion and cultural integration.

The !Khwa ttu San Culture and Education Centre was launched on the 24th of September 2018. It is a world-class historical centre dedicated to the history, livelihoods, problems, and accomplishments of all Southern African San communities (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202). The centre is dedicated to Southern

Africa's first people to tell their story their way (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202). Many tourists that visit Southern Africa want to discover more about San's history and culture. However, most people are unaware that today's San continues to face significant poverty, prejudice, and marginalization (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202).

The centres' buildings are dedicated to telling the San people's story the past, present and future. The centre seeks to promote cultural activities and interaction (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202). The activities promoted by the centre also form part of the educational program that aims at preparing the San's youth to make informed decisions about their future and encourage them to further study or start their own business !Khwa ttu improves the social and economic well-being of San communities in Southern Africa by launching effective and long-term community and other tourist activities (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202).

Plate. 6.2 The site plan of The !Khwa ttu San Culture and Education Centre (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202)

6.2.4 The influence of culture and context on architecture.

The design of !khwa ttu draws inspiration from both the existing colonial architecture which is the restored farmhouses and the vernacular represented by the interiors of the spaces and the San way of life museum on site (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202). Therefore, the architectural response tells a story of the San people's journey as Southern Africa's first people. This is achieved architecturally by using basic principles from the San people's way of living depicted using natural materials and elements to evoke feelings along the whole precinct (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202). The San people are generally known as hunters and gather that lived in the open spaces of the Kalahari. That is represented in all spaces in the precinct through materials (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202). There is an application of some contemporary materials such as steel to help with the support of the structures on site (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202). The buildings on site are laid out in a way that they tell a story from beginning to end. From "The First people", "Encounters" building and "The way of the San' museum (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202).

Plate. 6.3 !Khwa ttu Heritage Centre buildings layout. (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202)

<u>The First people : Represented by the blue circle (Plate 6.3)</u>

In two Rooms, San origin stories and artworks are presented alongside the latest archaeological and genetic findings of human origins (Plate 6.4). The internal spaces are all plastered and painted in white with big white openings to bring in light as a representation of the inside-outside relationship the San people have with the environment (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202).
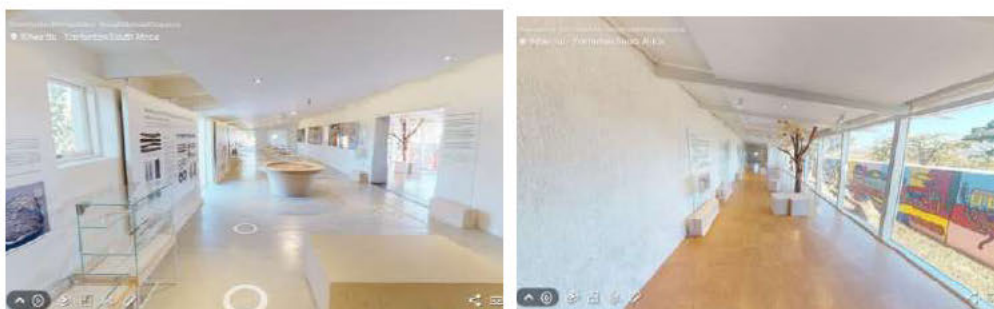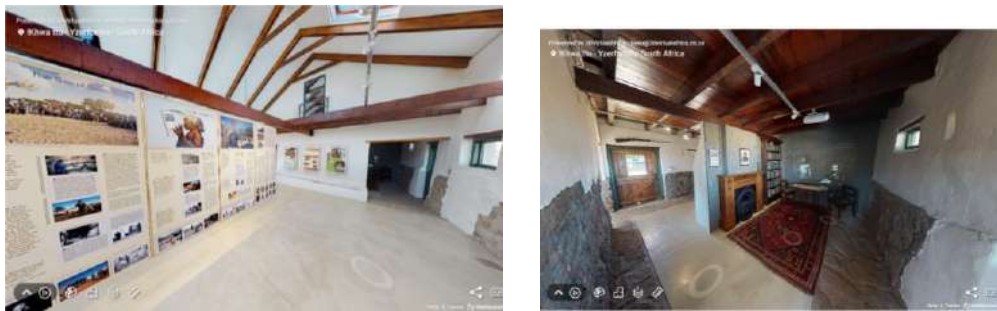

Plate. 6.4 Images showing the internal spaces of the First people bundling (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202)

The Encounters: Represented by the red circle (Plate 6.3)

The colonial farmhouse tells the difficult story of the colonisation of the San people and updates the San history with the contemporary community display (Plate 6.5). The rooms in this building have smaller openings and the use of stone and wood to change the mood and represent the pain the San people went through during the colonisation period (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202).

Plate 6.5 images showing internal spaces of the Encounters Building (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202)

The way of the San People: Represented by the green circle (Plate 6.3)

This is an immense building that takes you to the heart of the San life in the Kalahari. This is where you get introduced to the knowledge and indigenous skills of the world's last-gatherers. The museum is a great deal of a collections of artefacts and photographs from the past. It is the initiative's forerunner, embracing the notion of community curation (!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202).

The Museum is the final stage of the countryside! Khwa ttu is a San cultural and heritage area. It exhibits the San 'way of life,' not as a typical Museum, but as an organic environment with an emphasis on ecological and ethical design. The undulating building is immersed in the terrain over a granite ridge with views of the Atlantic Ocean at Yzerfontein on the West Coast (!KHWA TTU San Heritage Centre / KLG Architects, 2020).

The structure is seamlessly integrated with its surroundings thanks to an indigenous planted concrete roof. Internally, the uncovered granite rocks are incorporated into an exhibition

wall. Concrete was chosen as a material because of its adaptability, structural plasticity, and austere aesthetic features. These characteristics may be seen in the roof's undulations and curves, which necessitated a particularly precise consistency and stiffness of the material. The roof parapets are precisely shaped to satisfy the increasing medium on top of multi-layered drainage insulation boards (!KHWA TTU San Heritage Centre / KLG Architects, 2020).

The structure is seamlessly integrated with its surroundings thanks to an indigenous planted concrete roof. Interior, the exposed granite rocks are incorporated into an exhibition wall. Concrete was chosen as a material because of its adaptability, structural plasticity, and austere aesthetic features. These characteristics may be seen in the roof's undulations and curves, which necessitated a particularly precise consistency and stiffness of material (!KHWA TTU San Heritage Centre / KLG Architects, 2020). The roof parapets are precisely shaped to support the growth media on top of multi-layered drainage insulation boards (!KHWA TTU San Heritage Centre / KLG Architects, 2020). A hydronic underfloor heating system is installed on top of a hard insulating layer as part of an 'active' thermal mass design plan for heat radiation during the cooler winter months. The Media Centre (Plate6.6) is structured like a non-symmetrical eclipse and includes a rock shop constructed within its tapering bulk. Air is routed through all the walls to cool it before being discharged into the area at roof level (!KHWA TTU San Heritage Centre / KLG Architects, 2020).

Plate 6.6 The way of the San Museum internal media centre (!KHWA TTU San Heritage Centre / KLG Architects, 2020)

These environmentally friendly ways provide a climatically stable indoor environment while also lowering the demand for traditional heating and cooling services. Through a mix of environmental tactics and modern technology, the structure purposefully exhibits a balance between context, material, and design process (!KHWA TTU San Heritage Centre / KLG Architects, 2020)

We combine cutting-edge immersive technology and unique gallery architecture in the 'Way of the San' building to present visitors with the reality of life as a San gatherer and hunter. Best of all, take one of our guided excursions to get a first-hand experience of San life and the kind of knowledge needed to live successfully just from what nature offers (!KHWA TTU San Heritage Centre / KLG Architects, 2020).
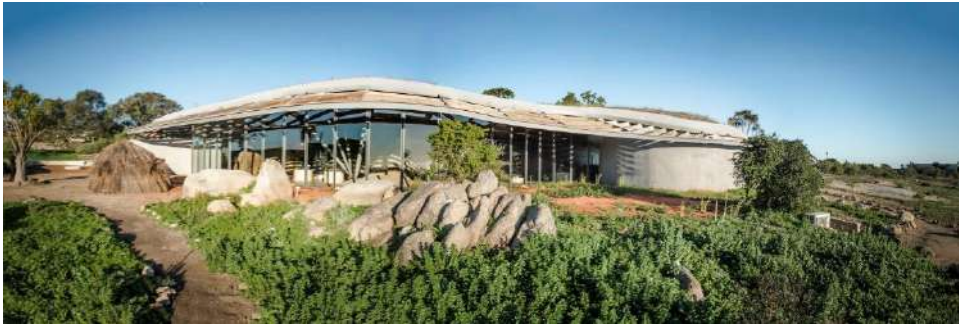
Plate 6.7 The way of the sane Museum glass façade (!KHWA TTU San Heritage Centre / KLG Architects, 2020)

The building has contemporary qualities that purely represent the nature of the Sans way of living. It is designed with modern technologies but follows indigenous ideologies and principles that showcase the San's culture (Plate 6.7). The designs draw inspiration from the landscape by forming part of it and using natural materials. It is a true representation of an evolved vernacular that uses a combination of modern materials and vernacular to showcase an evolved idea of African Architecture that is not stagnant (!KHWA TTU San Heritage Centre / KLG Architects, 2020).

Plate 6.8 A view of the way of the San Museum with the context (!KHWA TTU San Heritage Centre / KLG Architects, 2020)

The use of glass on the building is to make the building form part of the landscape by bringing in light and making the space have a relationship with the external environment having the views of the landscape as an extension to the building and making the experience be more of an outdoor adventure whilst inside the building and protected from all the external elements. The views and the make the experience more meaningful and make the San way of living experience more sensual (!KHWA TTU San Heritage Centre / KLG Architects, 2020) The unity formed by the natural environment and the architecture forms the architecture's identity. The structure is a part of the landscape (Plate 6.9).
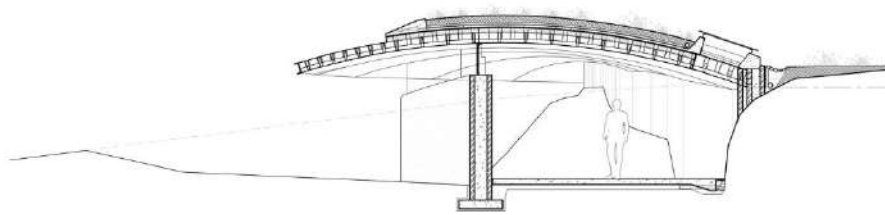
Plate 6.9 Section of The way of the San Museum shows the relationship of the building with the landscape (!KHWA TTU San Heritage Centre / KLG Architects, 2020)

Plate 6.10 Shades and privacy provided by the latte screens made from locally harvested wattle branches
(!Khwa ttu - The "Embassy" of the San - Home to a Very Different Museum, 202)

Therefore, with regards to how The !Khwa ttu San Cultural and Culture and Education Centre relates to the issues of architecture, identity, and culture As previously stated, the point is that architecture must become a constructed extension of the natural environment. The centre appears to have a balanced interpretation of his relationship while adhering to the basic principles of San culture. According to the author, the architects' architectural reaction to the wants and expectations of the San community requires more authenticity, in which vernacular components are carefully evaluated to reproduce places and buildings that meet their needs (!KHWA TTU San Heritage Centre / KLG Architects, 2020). As a result, the building becomes relevant first and foremost to the San people, and secondarily to tourists and others who visit the building to learn about San culture. The San people asked for a building that could be appreciated by all the San people from all the countries of Southern Africa and international tourists; As a result, it can be stated that the San people required a building of international standing and also showcase their identity and culture clearly, the architectural response all parts of the building's design and structure were

influenced by vernacular architectural concepts (!KHWA TTU San Heritage Centre / KLG Architects, 2020). As a result of the use of modern materials, the building becomes part of vernacular architecture rather than making an international statement, and instead becomes a meaningful building that truly represents who the San people are (Plate 6.8).

6.2.5   Conclusion

Identity and culture are fundamental in understanding an architectural language of a people relating to heritage and cultural teachings and belief systems. The landscape, climate and the natural environment play a fundamental role in relating architecture to social realms for a specific cultural group. Understanding people's way of life helps in designing buildings that express culture and tell a story and journey of that cultural group. This leads to meaningful buildings that are acceptable to that cultural group, that celebrates and pays homage to their heritage. Place theory is an essential tool as it establishes the identity and deals with the environment. It clearly suggests methods and techniques for creating spaces that can celebrate heritage and identity.

Good building relationships promote better interaction between people and the built environment. Good architecture is designed to promote each citizen's identity and individuality by encouraging social interaction at all times. It is important to understand that Architecture may be utilized to influence people's environment in a variety of ways that it can enhance their quality of life through activities provided in those spaces. !Kwa ttu teaches a valuable lesson that architects devote themselves to comprehending cultural elements of each cultural group for which they work, including their history, religion, social, and economic contexts and their physical surroundings.

This process allows the identification of characters and architectural expressions of cultures, as well as comprehension of what makes all these aspects of their lives valuable. This then allows for a formation of a complete architectural experience that celebrates the culture and identity of the specific cultural group while bettering their lives. This allows people to connect with architecture. Architecture is used as a cultural preservation tool and heritage while celebrating the identity and the way of life of the San people. This in the author's opinion is what makes !Kwa ttu successful.

CHAPTE/R 7: DISCUSSION AND ANALYSIS0322

7.1 INTRODUCTION

This chapter will analyse key points highlighted in the research document that is related to the author's opinion, to conclude this document and therefore the recommendations. The previous chapters have explored a variety of concepts, theories, precedents and case studies to draw an understanding and inspiration for the research topic and research problem. This chapter engages all data gathered from the background research to analyse and discuss the influence of youth rural-urban migration on architecture and urbanism.

7.2 SUMMARY AND ANALYSIS OF RESEARCH FINDINGS

7.2.1   Summary of the study

The process of It is an ongoing process to find an architectural expression that represents the modern community. Because South African society is undergoing social and economic transformation, the concept of identity is becoming increasingly important in defining appropriate architectural responses in times of social transition. Mbeki (1996) expands on the concept of identity by stating that national identity stems from a sense of belonging to a country and pride in its history, cultures, languages, landscapes, and traditions. As a result, to achieve a national identity, certain aspects of a specific location come to fruition to inform one's identity. As a result, it can be stated that location is crucial in determining a rural-urban migrant's identity. Identity is an understanding of oneself and their surroundings, which emphasizes the strong link between individuals, groups, and architectural identities (Correa, 1983). Rapoport (20020 and Forjaz (2002) also emphasize that an individual's identity shapes group identity, which shapes architectural identity. This emphasizes the significance of both individual and social identity as key informants of architectural identity.

The place theory is crucial in the process of forming a South African identity. As architecture seeks to make a positive impact in society by creating meaningful spaces and places that begin to address broader social issues, place theory becomes increasingly important. As a result, architecture becomes more relevant to society. The concept of relevant architecture necessitates the rejection of universal formulas, the imitation of international paragons, and the uncritical

embrace of stylistic or technological fashions in favour of an architectural expression determined by the specific and unique parameters of its place (Marschall, 2000; 1). As a result, relevant architecture should reflect aspects of the country's climate, landscape, and society.

Trancik (1986) also claims that the people, culture, and activities that take place in a specific space contribute to the place's identity and character. To establish an identity, architects must gain a deeper understanding of a place's people and culture, where they seek to delve deeper into issues such as local history, community feelings and needs, tradition, and indigenous culture (Trancik, 1986). Furthermore, according to Marschall (2000), An architecture of place takes full advantage of the specific natural characteristics of places; constructs or reinforces recognizable urban spaces or enclosures.... and employs the skills and devices of previous generations of designers (such as scale, proportion, colour, and so on) to achieve meaningful architecture (Marschall, 2000; 11). As a result, a literal improvisation of indigenous architecture reflects the identity of the past rather than the present; however, analysis and application of indigenous values lead to a more relevant architecture that respects modern society's transformation (Marschall, 2000).

Through the illustrations and demonstrations provided in chapters five and six, it is clear that the underlying principle of generating a concept that deals with cultural factors require understanding the history and background of society and place remains unquestionable. The people's cultural and traditional connotation, as well as their setting, play an important role in both the generation and development of a concept (Sokhela, 2012). The historical attributes supersede the functional approach to designing cultural facilities. This is not to say that function is ignored, but the historical attributes become primary informants in deriving the design concept (Sokhela, 2012).

History preserves the meaning and intent of intentions. This concept implies that environments are a result of humans' existence and needs and that those environments have natural characteristics that must be followed to achieve coherence and stability between man and place (Sokhela, 2012). The location of the concepts and designs must have spiritual and historical meanings and understandings. This implies that to formulate modern architecture as a significant contribution that contributes to the environment, comprehension of society's values and beliefs is essential (Sokhela, 2012). Meaningful concepts will either uplift, celebrate, or honour history's past (Sokhela, 2012). These meanings are then translated to inform in a much

more abstract or futuristic manner; such engagement welcomes the notion that culture and tradition are not stale entities, but rather evolving living organisms (Sokhela, 2012). Concepts and ideas are presented through symbolic interpretation.

Context and site become important elements in the design of environments, and the studies conducted play an important role (Sokhela, 2012). Absorption and comprehension of the site, working with it rather than against it, produces remarkable results in the creation of culturally supported environments (Sokhela, 2012). Context is made up of several important properties that govern humans. It is the human umbilical cord; context provides a setting for people and designers to interact (Sokhela, 2012). The projects in the preceding study demonstrate the importance of fusing a building to its landscape and how a building is designed to achieve acknowledgement and respect for context (Sokhela, 2012). Because of the nature of the environment and terrain, there are numerous opportunities for intervention through built form. Aside from climate, location, and orientation, context provides spiritual meaning to a location, guiding man's intentions and motives (Sokhela, 2012). The projects expressways to capture the genius loci of a place and how both the building and its context can be synthesised to create a place with meaning (Sokhela, 2012). Colour and materials are used in a way that complements the environment (Kasule, 2016).

The form articulation is symbolic of certain beliefs, customs, or historical backgrounds of people, places, or events from the past that are presented in a more futuristic manner in the future (Kasule, 2016). The buildings embody the essence of time as a constantly evolving organ, acknowledging time in much more dignified ways while liberating themselves from the constraints imposed by the past and always seeking a progressive means to convey the past's meanings. By being expressive of culture, identity, or commemoration of specific events, the forms become monumental landmarks. The qualities and features pique the interest of the viewers (Kasule, 2016). The structures themselves tell a story and become an immersive journey of discovery (Kasule, 2016).

Certain artefacts and motifs are used in art to express significant meaning and identity (Kasule, 2016). This concept allows for relativity through form and creates a platform for man and form to interact in much deeper and more dynamic ways (Kasule, 2016). People relate to these artistic impressions, so art catalyzes for people to interact with and engage with built form. Depending on the message being conveyed, art can be symbolic of the past or the future. The

meanings and interpretations of various artworks and symbols vary (Kasule, 2016). As a result, art expression conveys meaning to people and serves as a representation of certain events and beliefs (Kasule, 2016).

The overall spaces signify something and have a specific meaning. Spatial articulation occurs in stages, and the spaces must be more of an experiential journey filled with discovery and encounters (Sokhela, 2012). The layouts are not limited to formality, but rather respond to the context and meaning of each space. The study emphasizes the importance of clear transitional spaces, the need for natural light in public spaces, and the clear definition of space that is designed to accommodate activities (Sokhela, 2012). There are designated areas for various activities (Sokhela, 2012). However, it is recommended that the spaces become flexible and adaptable to a variety of uses to allow for multi-functionality of activities (Sokhela, 2012). For the building to become a means of communication and a source of preserving and passing knowledge, the spaces must also express the cultural identity or intentions for the desired purpose of the building (Sokhela, 2012).

By working with the site and its context, such buildings have a minimal environmental impact. The use of natural and local materials promotes a sustainable approach to not only architecture but also the environment (Sokhela, 2012).

7.2.1   Over Riding Themes

Theme 1: Cultural Celebration and Preservation

Chapter 3 emphasizes the significance of cultural commemoration and the importance of preserving culture through the conserving of indigenous skills. Skills centres become ideal architectural systems for the preservation and dissemination of cultural knowledge. This contributes to the restoration of a society's identity and ensures the preservation of cultural values and techniques. This then stimulates and strengthens indigenous knowledge's contribution to social and economic development. This enables social integration and involvement, which empowers and provides a society with tools to shape its future. This then ensures that future generations will continue to use indigenous skills, preserving culture.

Plate. 7.1 How international organizations support the protection of peoples' material and spiritual culture (Culture & Creativity, 2022)

Theme 2: Culture as a Tool for the Formation of the Built Environment

It is important to note that built environments express ideas, signify status, differentiate between gender and so forth (Rapoport, 1978). It is important to know that architecture can be used to express activities that remind people who they are. This is achieved when the architecture is legible and suitable for the culture and its activities (Rapoport, 1978). Understanding that people behave differently in different settings suggests that it is important that the built environment provides cues for behaviour, and the environment can influence non-verbal communication (Rapoport, 1980).

This implies that the relationship between culture and built environments can be achieved by employing activities as spatial organizing factors (Culture & Creativity, 2022). This means that cultural values can model built environments by using cultural space-generating activities. This then provides interaction between things and people (Culture & Creativity, 2022).
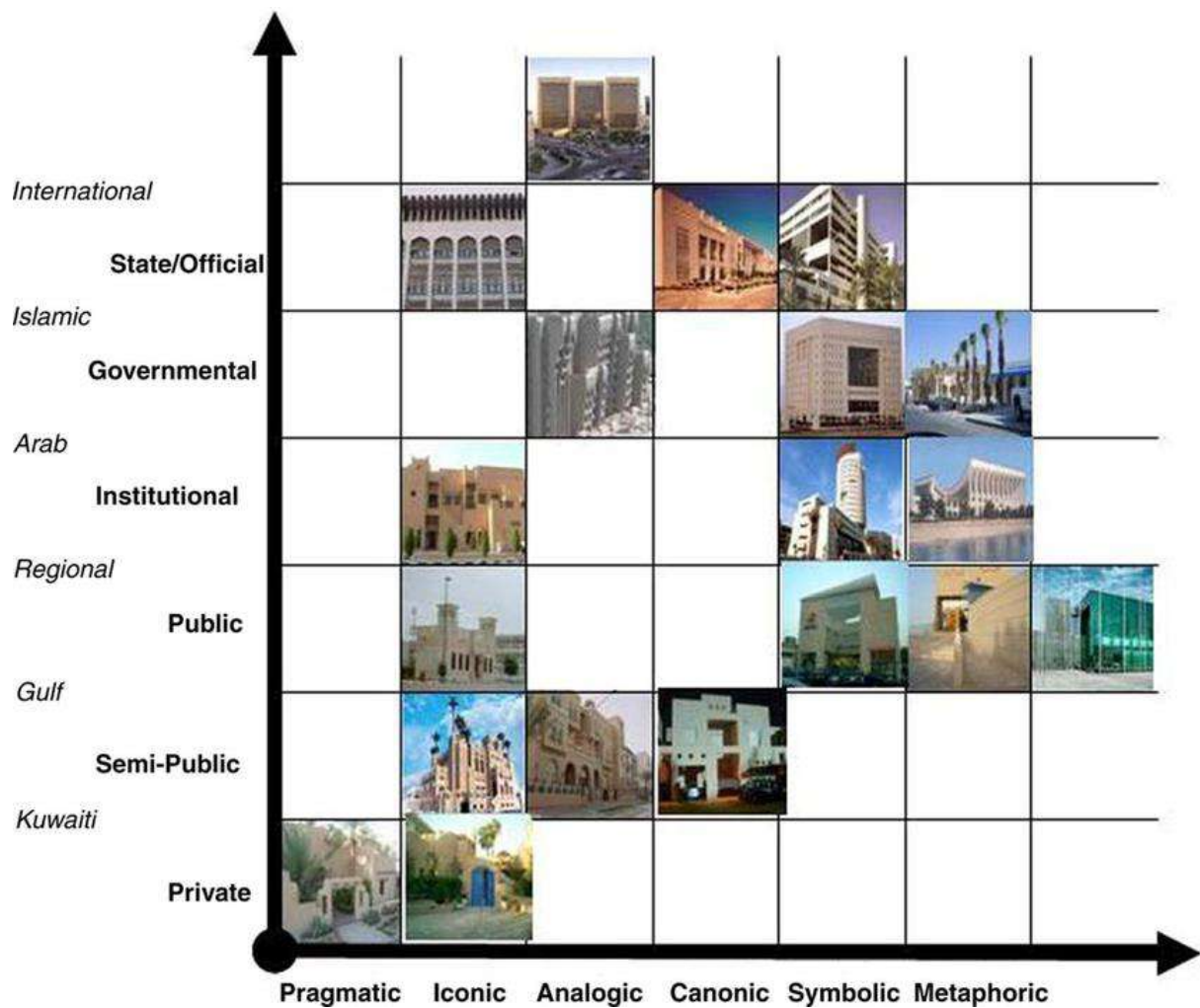
Plate. 7.2 A matrix illustrating strategies for expressing cultural identity in architecture (Architecture and the expression of cultural identity in Kuwait, 2007)

Theme 3: Fostering Skills Development Through Culture

Indigenous knowledge systems provide a framework for stimulating and strengthening indigenous knowledge's contribution to social and economic development (Architecture and the expression of cultural identity in Kuwait, 2007). Cultural values are being affirmed through skills development gives a clear imperative that shows a need to promote a positive identity, which then architecture is used to preserve and disseminate indigenous knowledge or skills (Architecture and the expression of cultural identity in Kuwait, 2007).

Plate. 7.3 Fostering creative thinking skills through education and culture ((Fostering creative thinking skills through education and culture, 2022)

Cultural knowledge is an effective tool for reconciling people and environments. These systems allow for social integration and involvement which empowers a society with tools to shape its environments (Fostering creative thinking skills through education and culture, 2022). This then ensures continuity of the use of indigenous knowledge by future generations thus preserving culture (Fostering creative thinking skills through education and culture, 2022).

It is of the author's view that it is important to understand architecture largely influences people's environments in many ways that could help enhance their quality of life through activities provided and spatial planning. The following design responses should be adopted to better respond to the needs of the rural-urban migrants:

- Reading and understanding the site context and responding accordingly is very important in designing a culturally inclusive building.
- The design brief should allow for flexibility of the spatial provisions to promote, spatial relationships from the private to the public realm. The building should foster inclusive interactions between internal and external environments.
- The building should be located closer to transportation routes to promote accessibility to the public.
- The design itself should foster an inclusive design framework that would better serve the people's needs and promote economical growth and a sense of inclusion.

- The site should be pedestrian-friendly, to provide more public-friendly activities to take place in the public spaces on site i.e., trading. This will help promote a sense of inclusion.
- The building's architectural language should respond to the context while respecting heritage and cultural celebration through spatial planning and activities hosted.

CHAPTER 8: CONCLUSION AND RECOMMENDATIONS

8.1 CONCLUSION

Finally, the literature, precedent studies, and case studies all demonstrate the significance of architecture in the preservation of culture and identity through the built environment. It is obvious that architecture has numerous duties and has the potential to make a substantial contribution to the built environment. Built environments must adapt to both cultural and traditional necessities to display a society's identity.

Since culture is not static, the built form must reflect it as dynamic; as a result, the constructed form must be compatible and adaptable to suit people's requirements and desires. Buildings must respond generously to the setting in which they are constructed. To guarantee relativity and relevance to the area, context and people's experiences must be synthesized. Buildings must aspire to be a progression of the history and nature of the landscape. It is also essential that public buildings achieve a sense of multi-functionality and flexibility for the facilities to be economically sustainable or for the end-benefit users.

The importance of identity in the establishment of such centres cannot be overstated. Symbolism finally becomes crucial in establishing the identity and constructive meanings of some components through which the people will be recognized. The interaction between people, culture, and built environment must be achieved through the constructed form. The relevance of activity in such designs cannot be emphasized. The notion that facilities must employ activity as a generator of spatial cohesiveness, and that such spaces must embody and form identification with the purpose for which they are constructed. Such constructions must satisfy the fundamental standards for public spaces, and the spatial relationship and transition must promote integration and engagement. Buildings must evolve to be compatible with modern technology and be adaptable to future generations. Architecture must convey progress while still respecting the past. Meaning influences the construction of constructed forms and environs.

According to a review of the literature and prior studies, social cohesiveness can have an impact on the architectural design process we live in a world with many different cultures, religions, backgrounds, ages, races, and social classes. Professionals such as urban designers and

architects, as diverse as people are, cannot stand by and watch as our differences turn cities into places of disintegration. This dissertation acknowledges the existence of deeper societal issues, that spaces and aesthetics alone will not enhance social cohesiveness, and that the design of an Indigenous skills centre intends to economically empower the population. Creating a market-like framework for commerce on all levels: economically, socially, and culturally, to give a platform for individuals to economically empower themselves and incorporate into the urban environment.

The major purpose of an Indigenous skills centre is to identify parallels via spatial designs, dissolving barriers, and avoid accentuating the contrasts that already exist. This is not intended to diminish cultural identities; rather, it is intended to provide a platform for rural-urban migrants to upskill and incorporate into the urban economy while honouring their culture and distinctiveness.

8.2 OVERVIEW OF FINDINGS

Objective 1: To analyse the driving forces behind rural-urban migration of the youth.
Response: Chapter 2 investigates rural-urban migration in-depth, it thoroughly discusses and analyses the driving forces of rural-urban migration.

Objective 2: To critically investigate the impact of rural-urban migration on the urban fabric and spaces
Response: Chapter 2 discusses the impact of rural-urban migration on the urban fabric in detail.

Objective 3: To examine the issues surrounding skills development and literacy for migrants and how it influences their socio-economic status in urban areas.
Response: Chapter 3 and 4 explore literature that expounds on the issues surrounding skills development and links it to the influences of socioeconomic status of rural-urban migration.

Objective 4: To examine how indigenous cultural skills are linked and integrated into the urban environment and how culture can influence architecture and skills development for rural-urban migrants.
Response: Chapters 3,4,5 and 6 discuss literature and examples linked to culture and the built environment. How architecture can be utilised as a response to these issues.

Objective 5: Demonstrate how the researcher understands the impact of rural-urban migration on architecture and urbanism through a proposed Employment Skills Centre in Durban

Response: This objective is dealt with in part two of the document whereby based on the analysis and synthesis of the research towards designing a hypothetical indigenous skills centre for rural-urban migrants.

8.3 LIMITATIONS OF THE RESEARCH

This study had limited examples that could be explored in terms of case studies and precedent studies. The researcher had to rely on examples that are located in rural and remote areas that are isolated from the general urban public. This could affect the outcome as the site for the research is based in an urban context. The researcher found that literature exploring rural-urban migration in depth was limited, this may create a bias in the findings as issues vary contextually.

Due to the pandemic (COVID-19) the researcher found difficulties in conducting interviews that were vital for the research which involved, built environment professionals, traders and traders facilitating organization professionals. These were vital as they would have provided the researcher with first-hand lived experiences that would have provided an additional dimension to the research. Due to covid, remote engagements and the utilisation of technology rather were a challenge for the researcher.

8.4 RECOMMENDATIONS

Overall Design Approach and Recommendations

The recommendations for designing an indigenous skills centre based on exploring culture and identity are as follows

DESIGN PRINCIPLES

Access and Linkages:

Accessible to all senses making space memorable. The space should promote interchange in a diverse society. For space to provide that it must have free welcoming spaces. Openness and connectivity should characterize access, to increase the potential for interchange. Creating links between the human, human, physical and cultural context. The architecture should provide spatial connectivity and fluidity. It should be reflective architecture.

Plate. 8.1 Image showing access and linkages in the design process space (How to Develop Design Concepts in Architecture? 2022)

Courtyard spaces:

Courtyards are unifying elements that create space for social activities, they are formative spaces that promote interaction, a sense of unity and a sense of community (Importance of Courtyards in Various Cultures - RTF | Rethinking The Future, 2022). They foster a sense of community by encouraging reflection, exploration, and participation (Importance of Courtyards in Various Cultures - RTF | Rethinking The Future, 2022).

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Plate. 8.2 Image showing a courtyard space (Importance of Courtyards in Various Cultures - RTF | Rethinking The Future, 2022)

Visibility, Transparency and Flexibility

Easily recognised. Visual transparency permits passive supervision and shows cases the spatial purposes of the design (The Architecture of Ideal Learning Environments, 2022). Flexibility in spatial planning is beneficial to allow for social skills development opportunities that encourage the integration of technology (The Architecture of Ideal Learning Environments, 2022). Visual transparency promotes collaboration and aims to blend boundaries between spaces. Transparency is important in the design of a modern structure, from how the external materials interact with the inner space to how the environment leads the user while they are within (The Architecture of Ideal Learning Environments, 2022).

Plate 8.3 Each classroom at Annie Purl Elementary School features floor-to-ceiling glass walls to create an open and transparent environment (The Architecture of Ideal Learning Environments, 2022)

Plate 8.4 The Innovation Zone is a hot spot for collaboration, presentations, and social activity, challenging the traditional separation of schools into academic and non-academic areas (The Architecture of Ideal Learning Environments, 2022)

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PART TWO

DESIGN REPORT

TABLE OF CONTENTS

CHAPTER 1   INTRODUCTION

1.1 INTRODUCTION

The proposed Employment Indigenous Skills Centre in Durban is grounded in the findings of the research compiled through literature review, precedent studies, and case study. The facility is cantered on responding to issues presented by the phenomenon of rural-urban migration, it addressed the issues presented by unemployment by providing a platform for economic empowerment and interchange. Furthermore, the centre sets out to provide a place of hope and unity for the diverse cultures of Durban. This will be achieved through consideration of issues of culture, identity, sense of place and cohesion based on upskilling people with indigenous trade skills. The aim of this design is to provide a built form that is cantered on representing cultural and social cohesion, unity, cultural preservation and providing empowerment facilities to improve rural-urban migrant's livelihoods and better integration into society with different cultural backgrounds.

This chapter, therefore, aims to show how research conducted could be applied to the design of an Employment Indigenous Skills Centre. Furthermore, the chapter proposes a client. Presents the client's requirements, brief and schedule of accommodation in line with the research theoretical framework.

1.2 PROJECT DESCRIPTION

The aim of this research is to explore the influence that rural-urban migration has on architecture and urbanism as means of creating an Indigenous skills centre for the youth of Durban. This is to create a platform for upskilling and developing the youth to be integrated better within the city's economy as to empower them to be self-sufficient while also preserving indigenous cultural skills. The proposal requires an inclusive relationship between the public and the Department of Social Development to ensure that all issues raised in the research are better incorporated and responded to in the design process. In line with the departments vision of caring and creating a self-sufficient society, the project is one of the department's responses in ensuring that they deliver on their vision of creating resilient societies. The proposed project is a catalyst for cultural preservation, economic inclusion, upskilling the youth, and better integration for rural-urban migrants in the city. It is to act as a symbol for unifying diverse cultures and embracing social cohesion while

responding to the needs of the community. The indigenous skills centre is therefore proposed as means to foster connections, celebrate culture and unifying diversity by providing facilities that promote economic empowerment. It is an educational centre that promotes interchange in both cultural and economic realms to ultimately providing a social mediator where collaboration, trade and upskilling promotes a new identity for the city. The centre will therefore weave new social and spatial networks that will connect the society's multicultural communities and better integrate and connect the currently divided cultures while solidifying the proposed public spaces with the proposed skills networks within the building through trade.

1.3 THE CLIENT

Plate 1: Department of Social Development logo. (Google) Accessed 10.06.2022

The centre aims to promote indigenous skills development, to solidify people's sense of place and cultural preservation. It is set in a multi-cultural environment and its focus is to promote economic development. The centre accommodates two main functions, skills and knowledge development, trade and cultural preservation and integration. Through the review of these functions, it was an appropriate decision to propose the Department of Social Development as the client. Their values speak of finding new innovative ways to creating sustainable support in communities and building cohesive communities that can tackle the triple threat of poverty, unemployment and inequality (NDA.org.za 2021).

1.3.1 The Client's Requirements

The client requires an indigenous skills centre that will be a catalyst for socio-economic change for all rural-urban migrants. The building should provide facilities to enable skills development and economical opportunities. The indigenous skills centre should be an architectural representation of cultural preservation and celebration, to enable socio-economic transformation. This is to provide micro economies for the community to create a cohesive environment for rural-urban migrants that promotes integration, development and cultural celebration. The mission

is to create a place where culture and tradition forms basis of economic upliftment. The building will create sustainable livelihoods by:

- Promoting indigenous skills development
- Providing access to information and economic growth opportunities
- Celebrating indigenous arts and culture
- Promoting diversity in culture and heritage

Therefore, the building is to portray a sense of meaning through culture to generate an experience through contemporary design methods. Unity is to be represented through spatial planning, texture, and symbolism. The building designs should be cantered on cultural inclusion by ensuring that cultural identities are not lost by careful consideration on spatial planning and to ensure humane response through urban contextual planning and spatial configuration. The client further requested the centre to be a visible landmark and accessible to all. It should aim at responding to the context sensible while respecting all environmental factors.

1.3.2 Detailed Client Brief

Proposed Schedule of Accommodation

Activity	Quantity	Area
BASEMENT		
Parking	125	$3580m^2$
GROUND FLOOR		
(BLOCK A)		
Reception (Including Public Ablutions)		$416m^2$
Arts & Crafts Shop		$693m^2$
Library (Including Ablutions)		$1092m^2$
(BLOCK B)		
Restaurant (including storage and kitchen)		$680m^2$
Woodwork/thatching/carving and indigenous housing skills workshop (including office and storage)		$714m^2$
(BLOCK C)		
Clay & Pottery workshop (including Damp Storage)		$441m^2$

Sewing, beadwork & basket weaving workshop (including storage)		619m^2
Visual arts Studio		274m^2
Ablutions (including changerooms and storage)		93m^2
FIRST FLOOR		
(BLOCK A)		
Library (including ablutions)		812m^2
Foyer		369m^2
Administration		1044m^2
Open plan offices X 5		365m^2
Semi Open Plan Offices X 2		138m^2
Boardroom		74m^2
Head of school		74m^2
Staff room (with Kitchenette)		80m^2
Ablutions		49m^2
(BLOCK B)		
Reception/ foyer		332m^2
Museum/ gallery space (including office and meeting room)		1000m^2
Auditorium (including prep room, tech room)		1188m^2
(BLOCK C)		
Foyer space		887m^2
Dance Studio		307m^2
Ablutions (including change rooms and cleaners store)		93m^2
Seminar Room X 2		619m^2
Cleaners Storage		31m^2
Photography studio (Including office and dark room)		423m^2
SECOND FLOOR		
(BLOCK B)		
Museum/ gallery space 1st floor (including storage space)		874m^2
Auditorium Mezzanine level		-

Reception/ foyer		121m^2
(BLOCK C)		
Dance Studio 1st Floor		233m^2
Ablutions (including change rooms and cleaners store)		93m^2
Seminar Room X 2		619m^2
Cleaners Storage		31m^2
Computer Room		423m^2

1.4 CONCLUSION

The indigenous skills centre needs tobe cohesive with the general context and the public, a synthesis of land and buildings, heavy and light, and public and private. The proposal draws theoretical and practical issues to provide a center that makes use of the existing diverse present life, symbolizing a new identity and a synthesis of culture. Client's brief and requirements in support of cultural preservation and unity can be implemented in the design process. Different elements and spatial configuration are to be designated at ensuring sense of place and perception are adequately combined to ensure sufficiency and functionality, the design is to incorporate safety measures that do not at any point make anyone feel unwelcome. This chapter was to briefly introduce the proposed project, client brief and requirements. The following chapter introduces the site and gives a brief analysis on the immediate context.

CHAPTER 2 SITE SELECTION, SURVEY AND ANALYSIS

2.1 INTRODUCTION

The proposed indigenous skills centre is to welcome people of all cultures and serves as a landmark and a symbol of cultural continuity and celebration. It is therefore important and appropriate that the chosen site is rich in history for the success of the intervention. The site has to resonate symbolically and have potential to weave networks. The focus of this chapter is to document relevant information to understand the social, historical and contextual position of the chosen site.

2.2 SITE SELECTION AND DISCUSSIONS

The selected site is located in uMngeni area near the Greyville precinct in the Durban CBD found in KwaZulu-Natal, South Africa. Durban has a warm sub-tropical climate and has an elevation of 21meters above sea level (World Atlas).

2.2.1 Site Selection criteria

Location: Site must be lactated in a culturally mutual space. A place that allows people from different cultural backgrounds to co-exist. It must not only serve as a transitional space. Migration is about movement; transportation nodes and routes play a big role in linking the urban to the rural.

Urban Context: the proposed facility is cantered at economically empowering people and upskilling, the site itself must have some degree of trading. The site is to serve as an extension of the already existing forms of trade and enhance the culture of trading.

Accessibility: the site is to be located within reasonable distance from major transportation systems. The site must be visible and become a landmark that is easily identified contextually and encourage the public at large to use its facilities.

Size: must be able to accommodate the spaces required by the client with the outdoor spaces that are required by the client i.e. (market, park, plaza). It is to focus on how the general public transits through its ground floor public spaces and to have open permeable spaces that create links through the outdoor and indoor spaces.
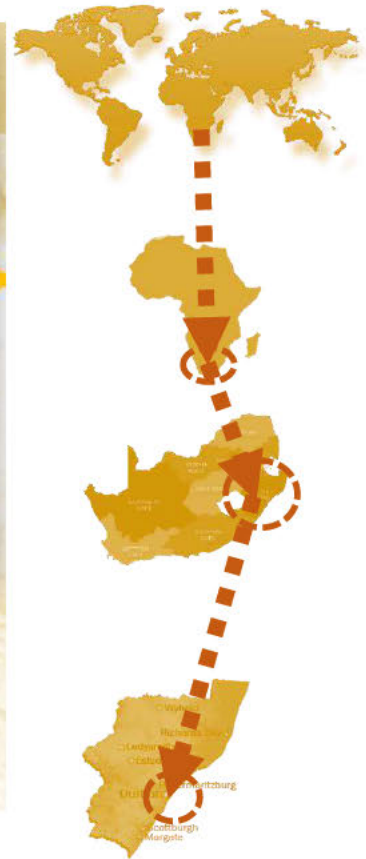
2.3 HISTORICAL BACKGROUND OF THE SITE

Located on the now known as the Greyville Precinct, in the Durban Umngeni area, corner of Osborne Street and Gladys Manzi Road, in an area historically known as Block AK where there were forced removals of the Indian communities due to the group areas act under the apartheid government.

2.3.1 Location

The site is located within walking distance of major transportation systems that link to the teacher's centre, the Durban Workshop, Greyville racecourse, Sunday Market and the Mansell Market. The major train and bus station (Durban Station) is within the immediate vicinity from site. It is less than 3minutes to walk from site for the nearest shopping centre (City View). There are existing informal markets all around site including the Mansell market which is within immediate walking distance. There are

already existing and established long distance taxi ranks for long distance commuters. The site is facing Umngeni Road that has direct links to informal markets. The site falls within a different mixture of building typologies that form part of the Umngeni Road informal and formal precinct and is set within a vibrant commercial area.
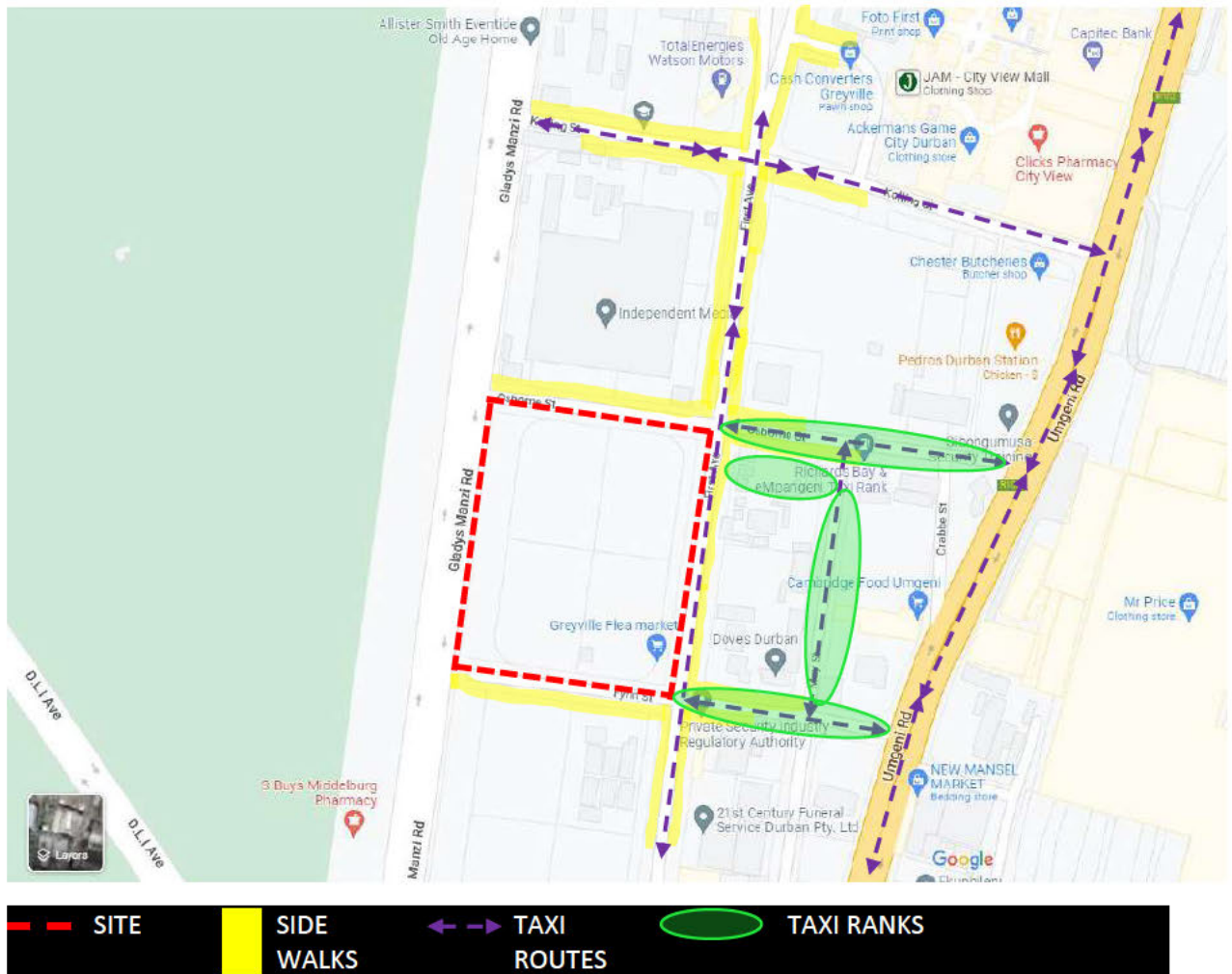
2.4 DESCRIPTION OF EXISTING SITE CONDITIONS (SITE SURVEY)

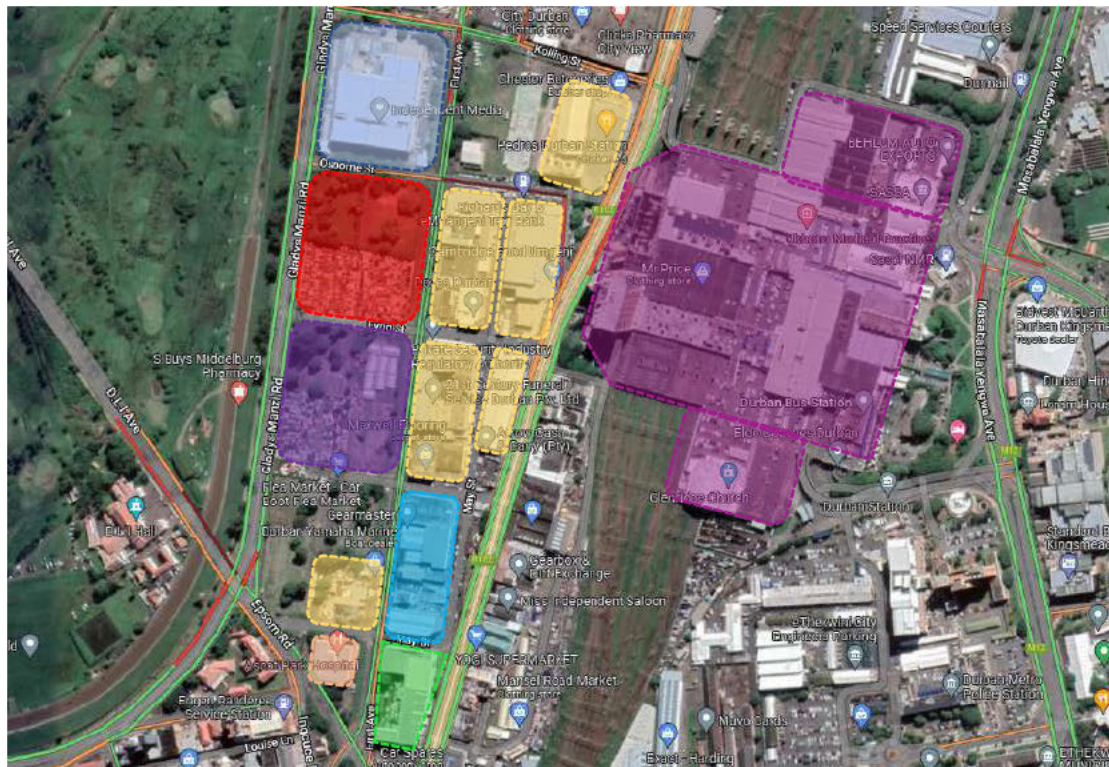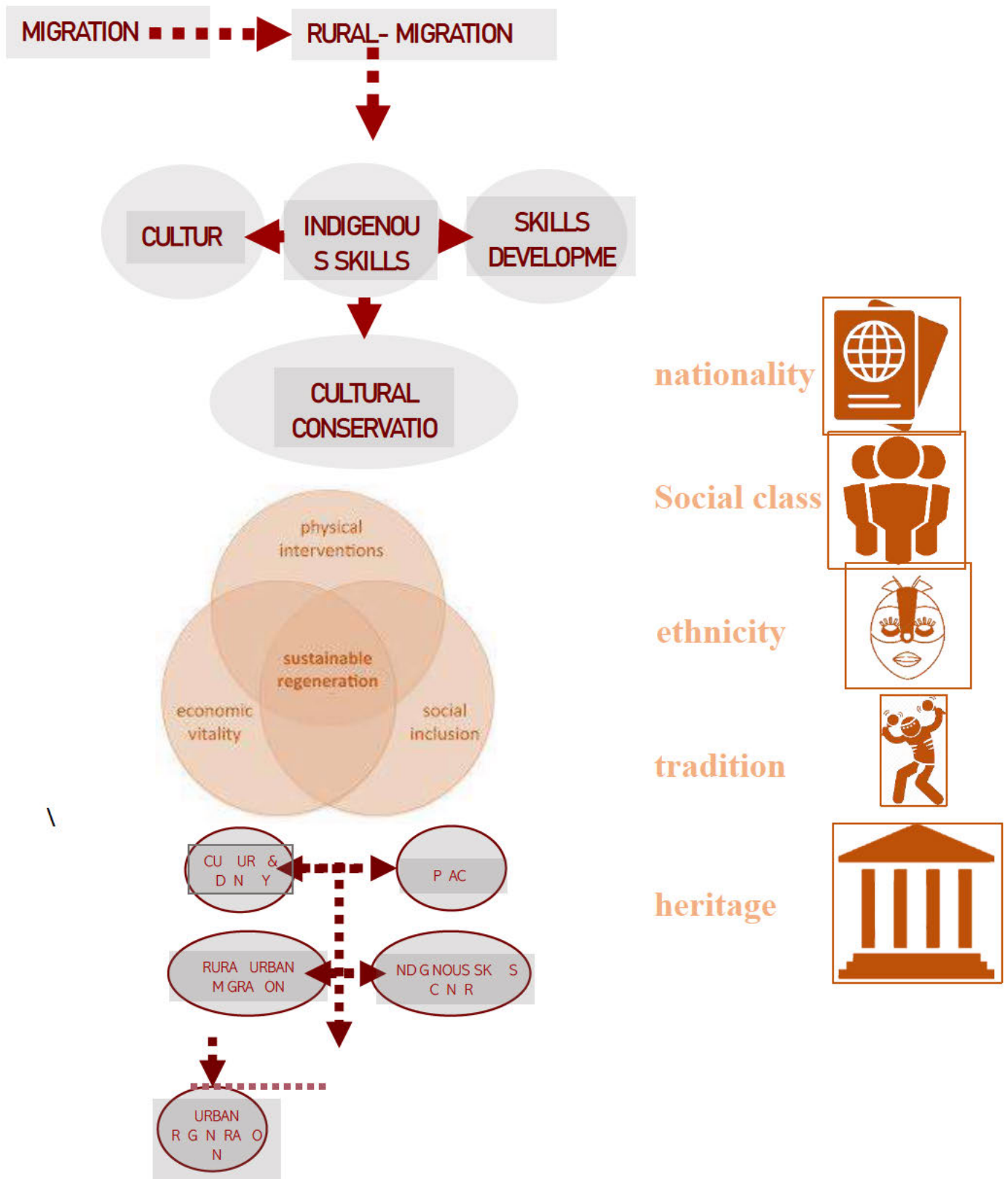**Pictures showing the architecture that is existing on site by author**

2.5 SITE ANALYSIS

- - SITE	▮ SIDE WALKS	←--→ TAXI ROUTES	⬭ TAXI RANKS

	MEDIA		SITE		COMERCIAL		HEALTH
	BANKS		BUS/TRAIN STATION		FARMERS MARKETS		INDUSTRIAL

2.6 CONCLUSION

By analysing the site, using the analysis done to indicate the suitability of the chosen site for the building typology, it is indicated that the chosen site is suitable for the proposed indigenous skills centre development as it is linked to the Umngeni precinct. The site has social, economical and spatial potential to become an anchor of the already existing culture that is identified along the precinct. Its links re-enforced the key conceptual drivers of the research and have potential to give the place a new integrated identity that is inclusive of all cultures to accommodate rural-urban migrants.
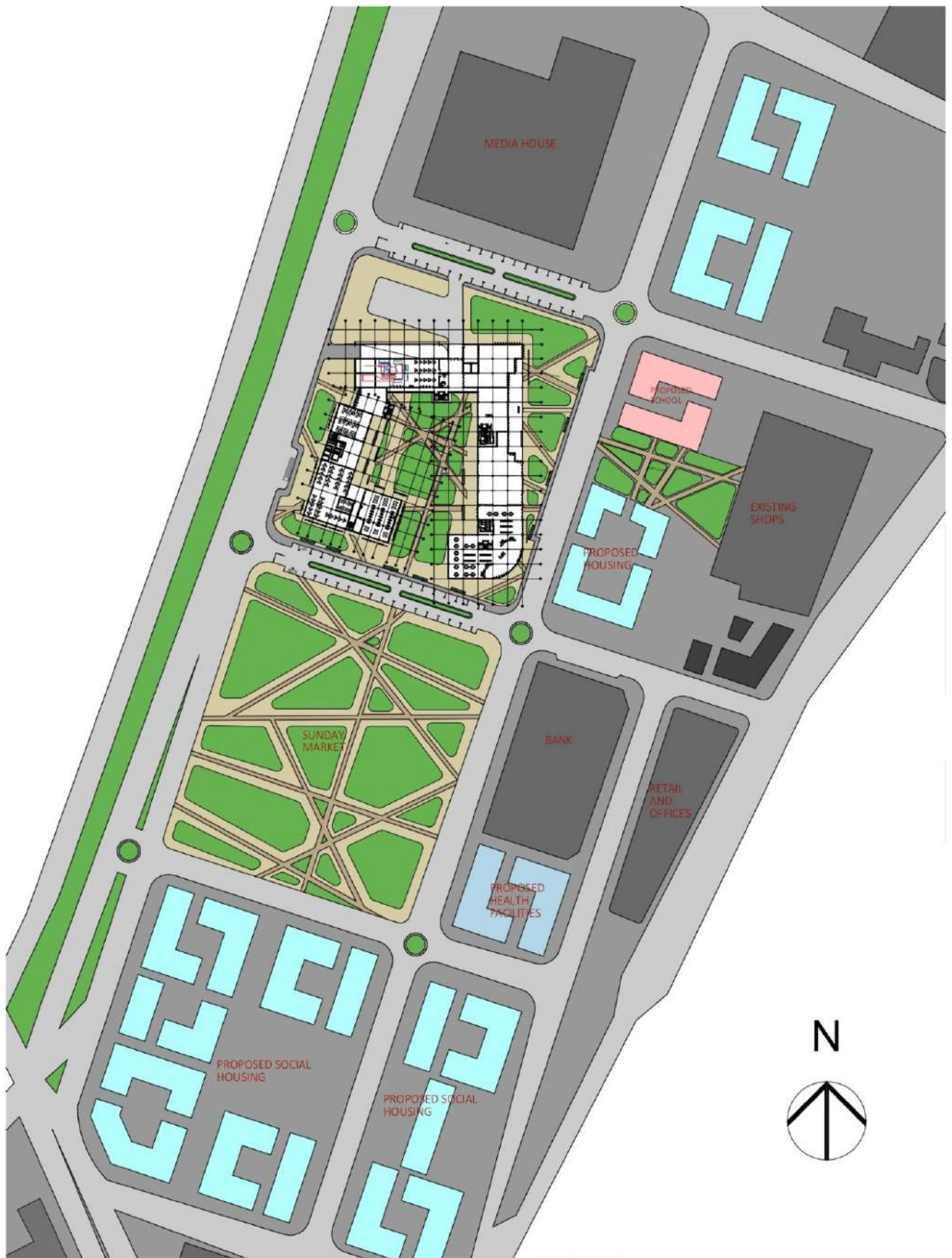
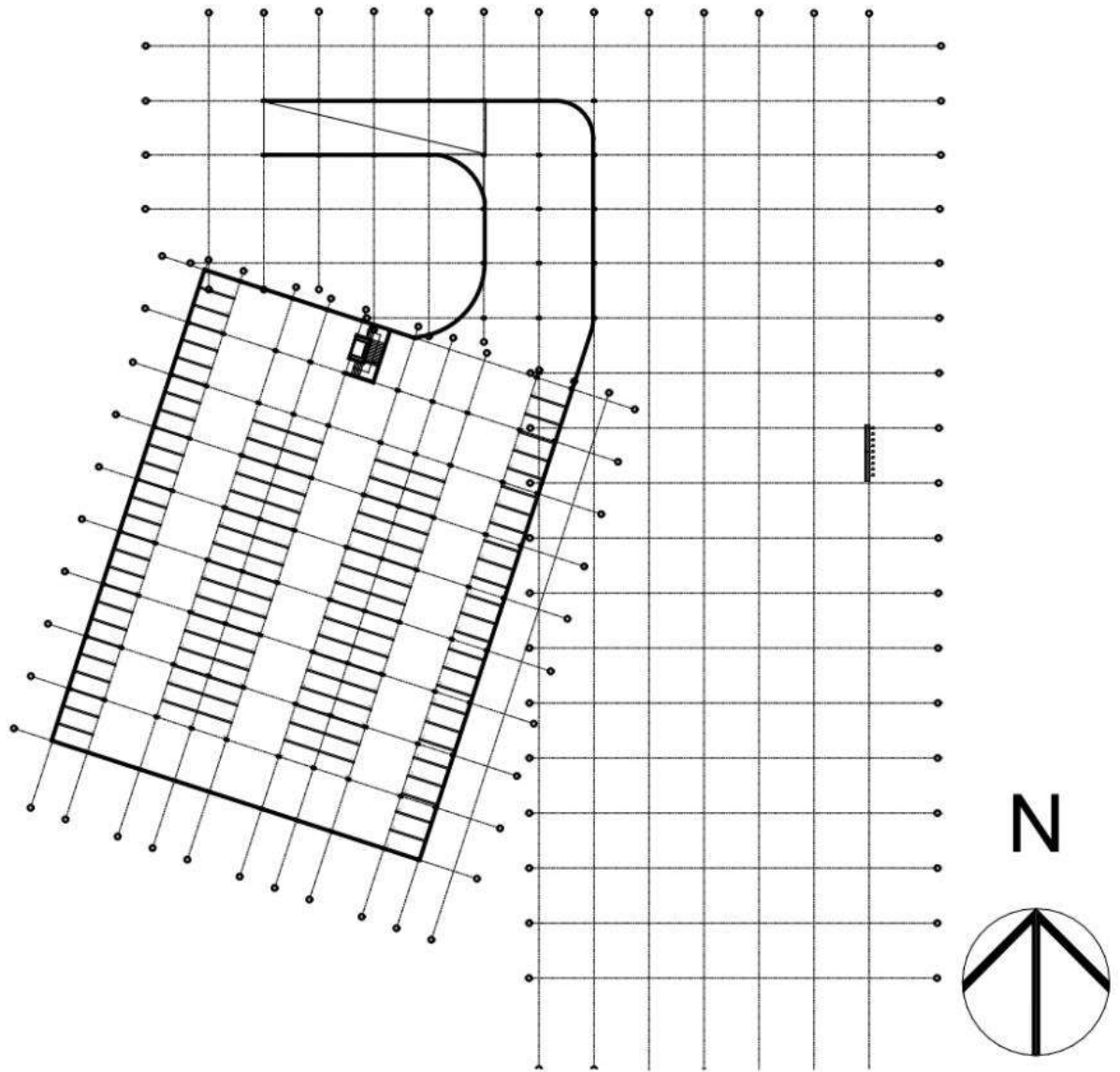# CHAPTER 3 DESIGN DEVELOPMENT AND RESOLUTION

3.1 FINAL DESIGN PROPOSAL

MIGRATION ▪ ▪ ▪ ▪ ➤ RURAL- MIGRATION

CULTUR ◄ INDIGENOU S SKILLS ➤ SKILLS DEVELOPME

CULTURAL CONSERVATIO

physical interventions

sustainable regeneration

economic vitality

social inclusion

\

CU UR & D N Y ◄ ▪ ➤ P AC

RURA URBAN M GRA ON ◄ ▪ ➤ ND G NOUS SK S C N R

URBAN R G N RA O N

nationality

Social class

ethnicity

tradition

heritage

3.1.1 Urban Design Drawing

MEDIA HOUSE

PROPOSED SCHOOL

EXISTING SHOPS

PROPOSED HOUSING

PROPOSED HOUSING

BANK

RETAIL AND OFFICES

SUNDAY MARKET

PROPOSED HEALTH FACILITIES

PROPOSED SOCIAL HOUSING
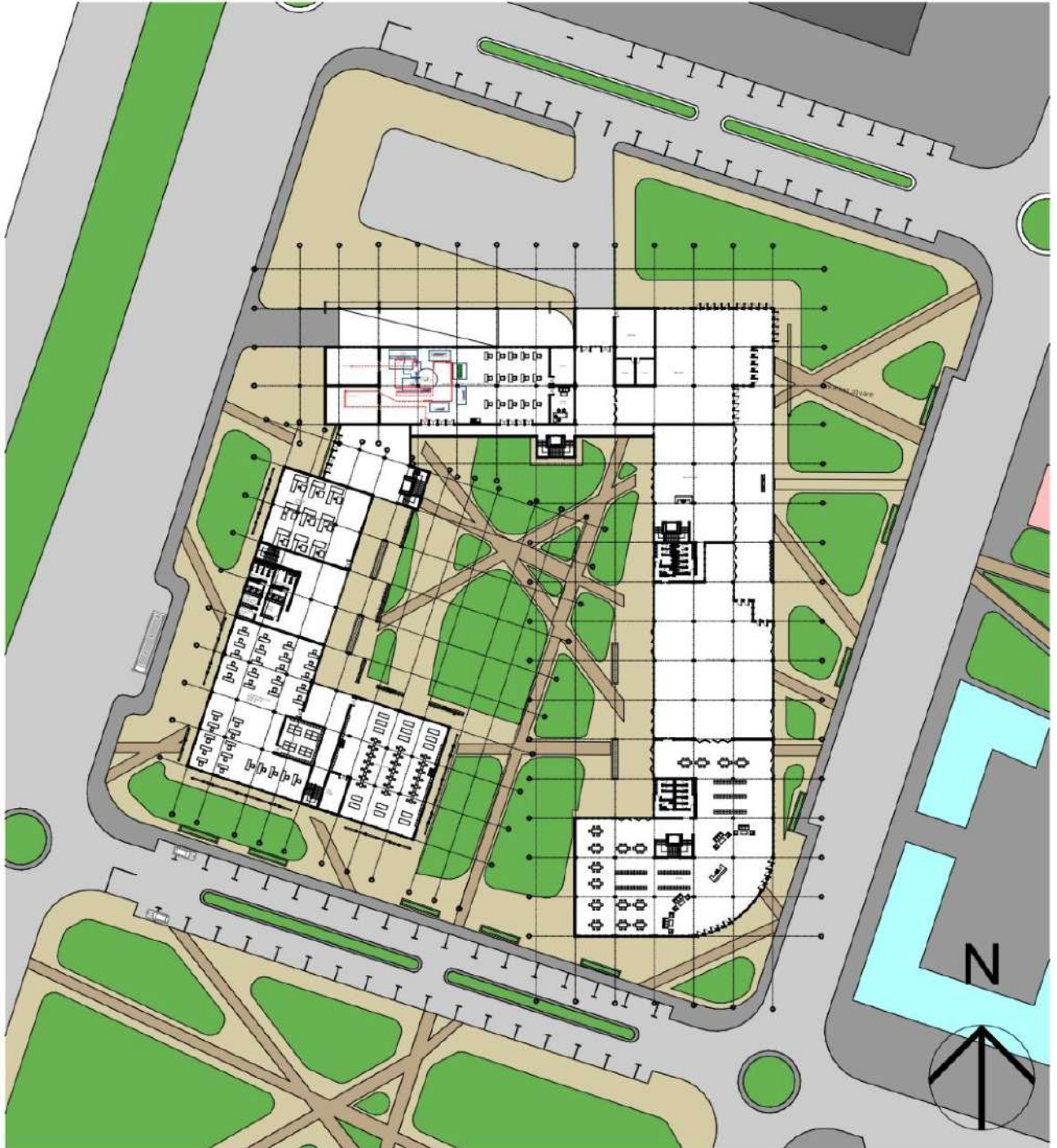
PROPOSED SOCIAL HOUSING

N

1:2000   **URBAN PLAN**
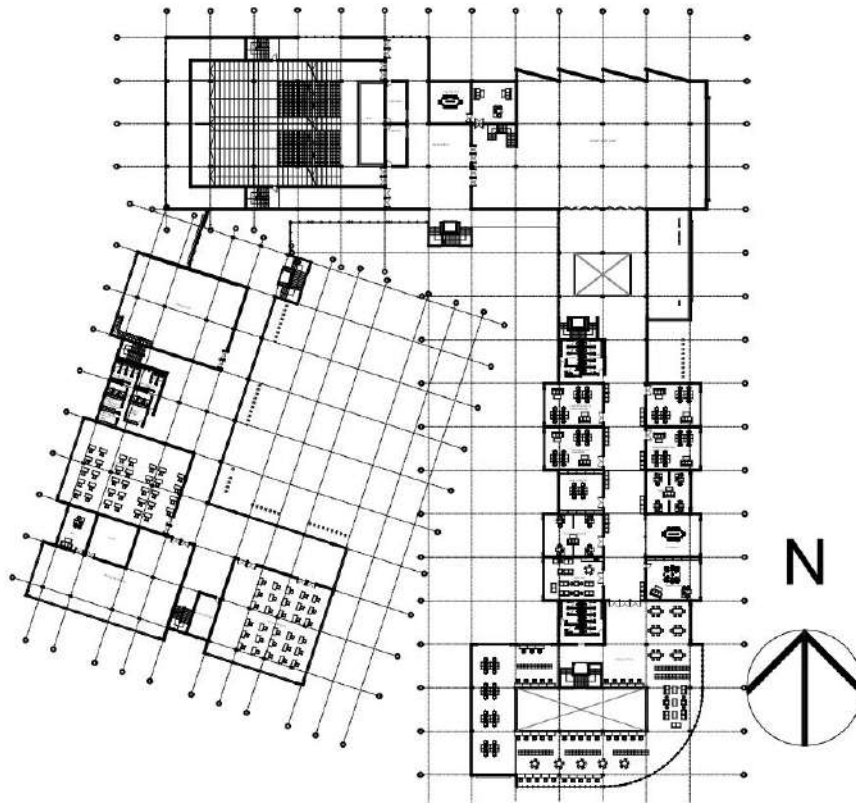
3.1.2 Architectural Design Drawings
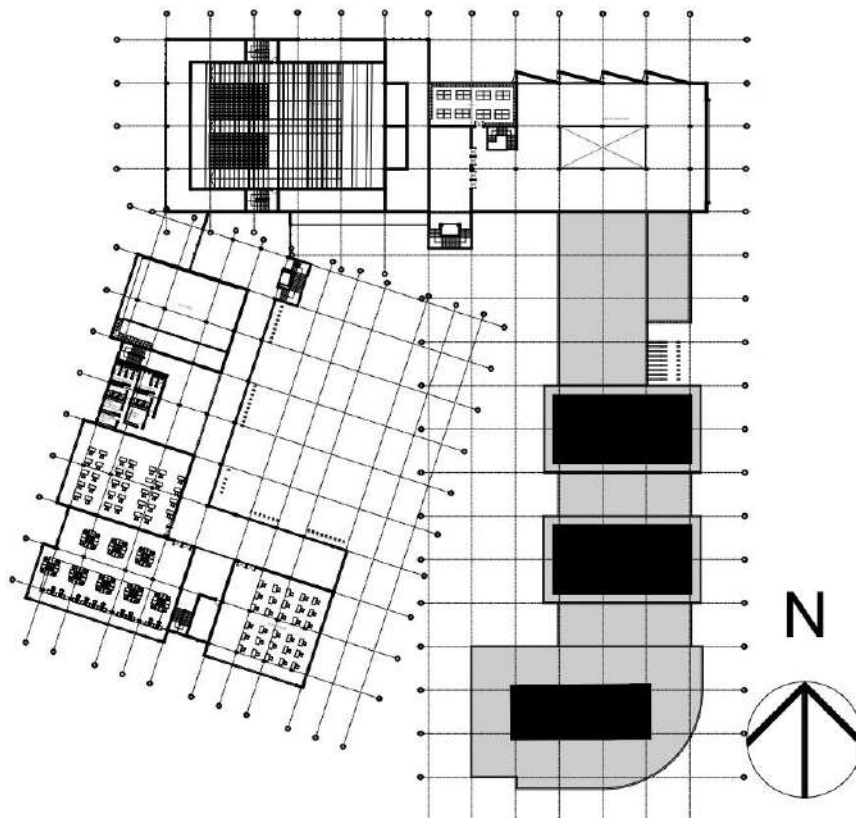

1:1000   BASEMENT PARKING

1:1000 **GROUND FLOOR**
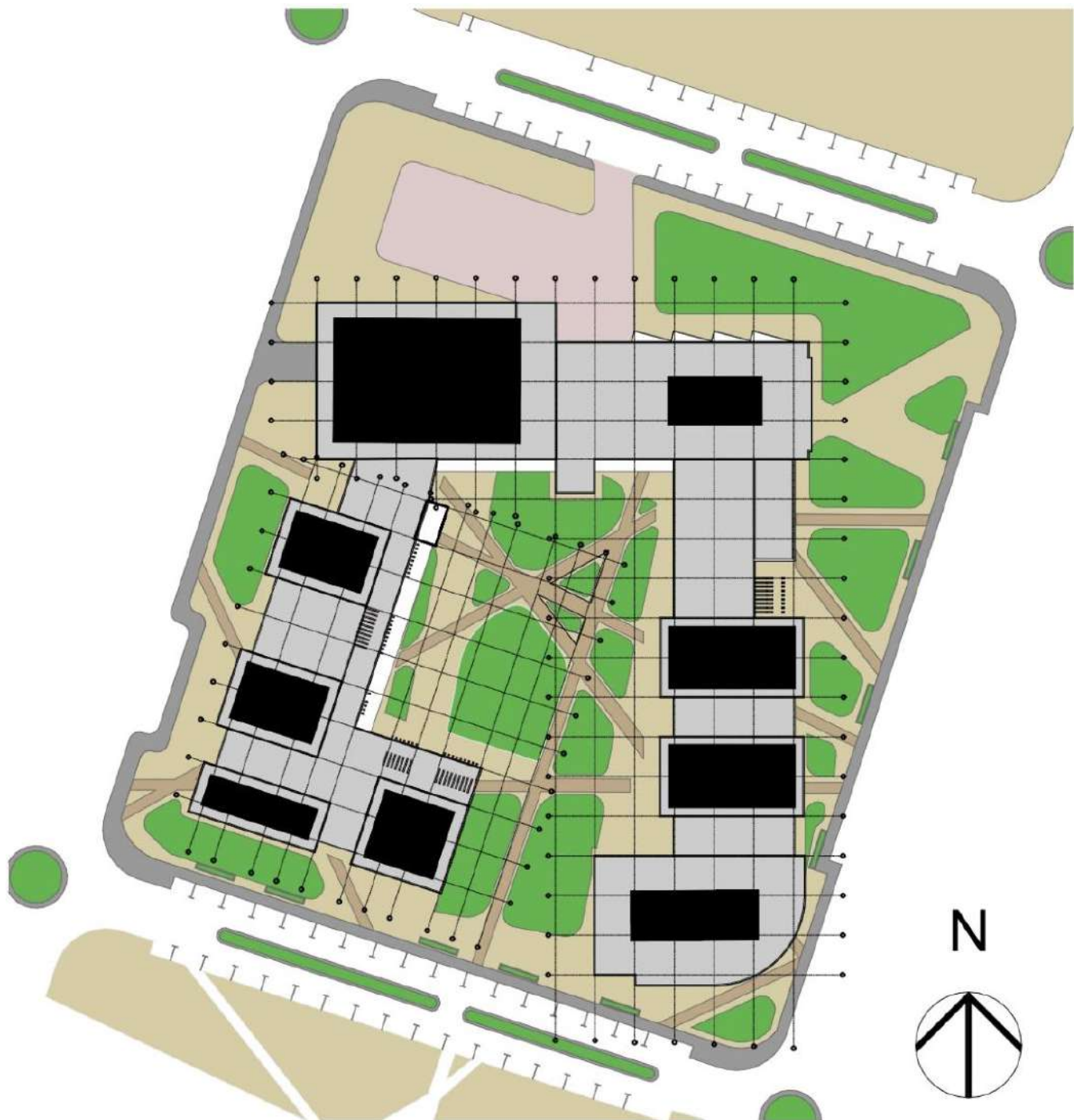
1:1000   **FIRST FLOOR**

1:1000   **SECOND FLOOR**

1:1000   **ROOF/SITE PLAN**

1:500 WEST ELEVATION

1:500 EAST ELEVATION

1:500 NORTH ELEVATION

1:500 SOUTH ELEVATION

1:500 EAST SECTIONAL ELEVATION

1:500 NORTH SECTIONAL ELEVATION

3.1.3 Computer Models

View of the main entrance from First Avenue

View from the corner of First avenue and Osborne Street

View from the corner of Gladys Manzi Road and Fynn Street

View from Fynn Street showing the link from Market to the internal courtyad

View from First Avenue

View from the Sunday market to the building

View of the internal courtyard space on site

View from Gladys Manzi Road

View showing the external façade of the Museum/Gallery Space

APPENDICES

ETHICAL CLEARANCE

UNIVERSITY OF ™
KWAZULU-NATAL

INYUVESI
YAKWAZULU-NATALI

14 October 2019

Ms Thulisile Nomthandazo Sithole (213528880)
School of Built Environment & Development Studies
Howard College Campus

Dear Ms Sithole,

Protocol reference number: HSS/0322/019M
Project title: The influence of youth rural-urban migration on Architecture and urbanism: Towards an Employment Indigenous Skills Centre in Durban

Approval Notification – Expedited Application

In response to your application received 01 April 2019, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number. **PLEASE NOTE:** Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only <u>valid for a period of 1 year</u> from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

....
Dr Rosemary Sibanda (Chair)

pp

/ms

Cc Supervisor: Majahamahle Nene Mthethwa
cc Academic Leader Research: Professor Oliver Mtapuri
cc School Administrator: Ms Angeline Msomi

---

20 May 2021

Ms Thulisile Nomthandazo Sithole (213528880)
School of Built Environment & Development Studies
Howard College Campus

Dear Ms Sithole,

Protocol reference number: HSS/0322/019M
Project title: The influence of youth rural-urban migration on Architecture and urbanism: Towards an Employment Indigenous Skills Centre in Durban

Approval Notification – Recertification Application

Your request for Recertification dated 17 May 2021 was received.

This letter confirms that you have been granted Recertification Approval for a period of one year from the date of this letter. This approval is based strictly on the research protocol submitted and approved in 2019.

Any alteration s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study must be reviewed and approved through the amendment /modification prior to its implementation. Please quote the above reference number for all queries relating to this study.

PLEASE NOTE: Research data should be securely stored in the school/department for a period of 5 years

All research conducted during the COVID-19 period must adhere to the national and UKZN guidelines.

HSSREC is registered with the South African National Research Ethics Council (REC-040414-040).

Yours sincerely,

Professor Dipane Hlalele (Chair)

/dd

Cc Supervisor: Majahamahle Nene Mthethwa
cc Academic Leader Research: Professor Oliver Mtapuri
cc School Administrator: Ms Angeline Msomi

Humanities & Social Sciences Research Ethics Committee
UKZN Research Ethics Office Westville Campus, Govan Mbeki Building
Postal Address: Private Bag X54001, Durban 4000
Tel: +27 31 260 8350 / 4557 / 3587
Website: http://research.ukzn.ac.za/Research-Ethics/
Founding Campuses: ■ Edgewood ■ Howard College ■ Medical School ■ Pietermaritzburg ■ Westville

INSPIRING GREATNESS

GATE KEEPERS

UNIVERSITY OF KWAZULU-NATAL
INYUVESI YAKWAZULU-NATALI

The School of Built Environment and Development
Studies Architecture Programme
University of KwaZulu-Natal
Durban, South Africa

DATE: 19 March 2019

To whom it may concern
Senior Manager
Khwattu San Heritage and Education Centre
info@khwattu.org
022 492 2998

Miss Thulisile Sithole, a Master's student in Architecture at the University of KwaZulu-Natal, formally requests permission to conduct a case study of your institution Khwattu San Heritage and Educational Centre. She would like to use the data collected from the institution to understanding of how culture is preserved through indigenous knowledge skills and used to educate people. She would also be studying the building and architecture of the institution. She would like to use this data for her Master's dissertation entitled: "THE INFLUENCE OF YOUTH RURAL-URBAN MIGRATION ON ARCHITECTURE AND URBANISM: Towards an Employment Indigenous Skills Centre in Durban". The dissertation will acknowledge Khwattu San Heritage and Education Centre and the dissertation will be shared if requested.

Thank you and Kind regards

Student: Miss Thulisile N. Sithole
Supervisor: Mr Majahamahle Nene Mthethwa
Email: MthethwaM@ukzn.ac.za
Tel number: 0608756655

Permission to use ...... data Granted by:

Name:_____

Signature:_____

Date:_____

NAME OF DEPARTMENT
NAME OF INSTITUTION

RESEARCH CONSENT FORMS

APPENDIX A

UNIVERSITY OF
KWAZULU-NATAL
INYUVESI
YAKWAZULU-NATALI

RESEARCH QUESTIONNAIRE

This research questionnaire form complies with the Code of Conduct for Research; Research Ethics Policy V; School Committee for Research Ethics under the Combined Proposal and Ethical Clearance (HSF.14). (*)Please complete the relevant questionnaire between F, G or H SECTIONS IN THIS FORM

SECTIONS IN THIS FORM	
Section A: Researcher's Details	Section E: Consent Form
Section B: Disclaimer	*Section F: Built Environment Professionals' Interview Schedule
Section C: Cover Letter for Built Env. Professional	*Section G: Traders Organizations professionals Interview Schedules
Section D: Traders Organizations professionals and Traders	*Section H: Traders Interview Schedules

SECTION A

RESEARCHER'S DETAILS		
Title	Miss	
Name	Thulisile	
Surname	SITHOLE	
Student No.	213528880	
Degree	Masters of Architecture	
Research Topic	THE INFLUENCE OF YOUTH RURAL-URBAN MIGRATION ON ARCHITECTURE AND URBANISM: Towards an Employment Indigenous Skills Centre in Durban	
Contact Details	Email: thulisilesithole2@gmail.com	Mobile No.: +27 66 375 8813
Supervisor's Details		

Title	Mr	
Name	Majahamahle Nene	
Surname	Mthethwa	
Qualifications	BArch, And MArch.	
School	Built Environment and Development Studies	
Contact Details	Email: MthethwaM@ukzn.ac.za	Mobile No.: +27 60 875 6655

SECTION B

Disclaimer

The research herein may or may not be utilized or form part of the dissertation, THE INFLUENCE OF YOUTH RURAL-URBAN MIGRATION ON ARCHITECTURE AND URBANISM: Towards an Employment Indigenous Skills Centre in Durban. Which will be submitted in fulfilment of the requirements for the degree of Master of Architecture, in the Graduate Programme in Architecture, University of KwaZulu-Natal, Durban, South Africa. Confidentiality

a) The researcher shall treat all Confidential Information belonging to the other party as confidential and safeguard it accordingly; and

b) The researcher shall not disclose any Confidential Information belonging to the other party to any other person without the prior written consent of the other party, except to such persons and to such extent as may be necessary for the performance of the Agreement or except where disclosure is otherwise expressly permitted by the provisions of the Agreement.

c) Participation in the study is entirely voluntary. Should the participant wish to withdraw from the study they are free to do so with no consequences or benefits to themselves.

SECTION C

The School of Built Environment and Development Studies Architecture Programme
University of KwaZulu-Natal
Durban, South Africa

RE: Research for Master of Architecture Dissertation and Consent to Participate in Research

Date: 18 February 2019

To Whom It May Concern,

My name is Thulisile Sithole and I am a student from the University of KwaZulu-Natal. I am studying my Master's in architecture, in the school of Built Environment and Development Studies which is part of the College of Humanities and is situated at the Howard College Campus.

I am currently undertaking a research project to determine how rural-urban migration influences architecture and urbanism.

The research topic which encompasses the study is as follows:

THE INFLUENCE OF YOUTH RURAL-URBAN MIGRATION ON ARCHITECTURE AND URBANISM: Towards an Employment Indigenous Skills Centre in Durban.

You are being invited to consider participating in this study which aims to identify how architecture can provide a skills center for indigenous and cultural skills, to promote the cultural arts and culture skills trans fare and create sustainable livelihoods for the youth that are rural-urban migrants. This is to help better integrate them into the urban environment.

The study is expected to enroll 25 participants, 15 of which are traders in Durban, 6 of which are from the organizations that facilitates traders around Durban and 4 of which are built-environment professionals.

To this end I kindly request that you complete the following short questionnaire regarding your knowledge and experiences to the following questions. It should take no longer than 10 - 15 minutes of your time. Your response is of the utmost importance to the research.

Please note that participation in this research is entirely voluntary and that should you wish to withdraw participation at any point, you may do so without incurring any penalty or loss. If you have agreed to participate in the study and thereafter wish to withdraw your participation, please contact me directly via email, notifying me of your withdrawal as well as providing a reason for withdrawal.

If questionnaires are not fully completed, the researcher holds the right to terminate the participant from the study. This is due to the fact that analysis and conclusions made from the questionnaire will inform the study. Incomplete questionnaires cannot be evaluated fairly.

Please note that there will be no costs incurred by participants because of participation in the study. Additionally, confidentiality is of the utmost importance and participants will be continuously reassured of this. Pseudonyms will be given to participants of the study to protect their identities.

The primary information collected will be analyzed and summarized, with findings being discussed in the thesis, oral presentations, publications etc. Actual questionnaires which have been filled in will not be published. Participants will not be requested to write their names, company names or contact details on the questionnaire.

After the study is completed, data will be stored for duration of the five years. All paper-based data will be stored in a file, kept under lock and key by the supervisor. Electronic data will be stored on an encrypted flash drive which will be secured under lock and key with the file mentioned above. Thereafter, all data will be disposed of. All paper-based data will be shredded and burnt so that information cannot be gauged at all. Electronic data stored on the flash drive will be deleted and overwritten with the flash drives being completely reformatted so that files cannot be restored in any way.

This study has been ethically reviewed and approved by the UKZN Humanities and Social Sciences Research Ethics Committee (approval number_____).

In the event of any problems or concerns/questions you may contact me telephonically at 066 375 8813 or email me at thulisilesithole2@gmail.com.com or you may contact the UKZN Humanities & Social Sciences Research Ethics Committee, contact details as follows:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building

Private Bag X 54001
Durban
4000

KwaZulu-Natal, SOUTH AFRICA

Tel: 27 31 2604557- Fax: 27 31 2604609

Email: HSSREC@ukzn.ac.za

Kindly return the completed questionnaire via email by 10 May 2019. Summary results of this research will be published for the Barrie Biermann Architecture Library in 2020.

Thank you for your time. I hope that you will consider taking part in this study.

Yours sincerely,

Thulisile Sithole

B Architectural Studies

SECTION E

CONSENT FORM

I _____ have been informed about the study entitled "THE INFLUENCE OF YOUTH RURAL-URBAN MIGRATION ON ARCHITECTURE AND URBANISM: Towards an Employment Indigenous Skills Centre in Durban." by Thulisile Sithole.

I understand that the aim of the study is to identify how rural-urban migration influences architecture and urbanism with the objective of proposing a design for a youth skills center to promote cultural skills development in Durban, and I understand the procedures of the study.

I have been given an opportunity to answer questions about the study and have had answers to my satisfaction.

I declare that my participation in this study is entirely voluntary and that I may withdraw at any time without affecting any of the benefits that I usually am entitled to.

I have been informed about any available compensation or medical treatment if injury occurs to me as a result of study-related procedures.

If I have any further questions/concerns or queries related to the study I understand that I may contact the researcher telephonically at 066 375 8813 or via email at thulisilesithole2@gmail.com. If I have any questions or concerns about my rights as a study participant, or if I am concerned about an aspect of the study or the researchers then I may contact:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building

Private Bag X 54001
Durban
4000

KwaZulu-Natal, SOUTH AFRICA

Tel: 27 31 2604557 - Fax: 27 31 2604609

Email: HSSREC@ukzn.ac.za

Additional consent, where applicable

I hereby provide consent to:

The drawings of adolescent patient participants being published YES / NO

_____   _____

Signature of Participant   **Date**

_____   _____

Signature of Witness   **Date**

(Where applicable)

_____   _____

Signature of Translator   **Date**

(Where applicable)