

**THE IMPACT OF *IMPUCUKO* (MODERNISATION) OF RURAL HOMESTEAD  
LIVING SPACES ON THE DWELLERS IN A SELECTED AREA OF UMBUMBULU,  
SOUTH OF DURBAN.**

---

Submitted in fulfilment of the degree  
**MASTER OF APPLIED ARTS IN INTERIOR DESIGN**  
**FACULTY OF ARTS AND DESIGN**

Candidate:

**HLENGIWE MLAMBO**

**Student Number**

**20513142**

Institution

**DURBAN UNIVERSITY OF TECHNOLOGY**

**DEPARTMENT OF VISUAL COMMUNICATION DESIGN**

Supervisor

**PROF BRIAN PEARCE**

Co-supervisor

**PROF RODNEY HARBER**

**DATE: 28 APRIL 2016**

## DECLARATION

I Hlengiwe Mlambo, hereby declare that the work in this study is my own. Ideas, images, quotes and references taken from other authors, to the best of my knowledge, have been given due credit in this text.

### Masters Candidate:

Hlengiwe Mlambo

Signed: 

Date: 17/04/2016.

Approved for final submission

### Supervisor

Professor Brian Pearce

Signed: 

Date: 19/4/2016

### Co-supervisor:

Professor Rodney Harber

Signed: 

Date: 25 April 2016.

## **ABSTRACT**

This study discusses the impact of modernisation of rural homestead living spaces on dwellers in a selected area of Umbumbulu, south of Durban Kwa-Zulu Natal South Africa. The study was conducted after a change was noticed within the rural homesteads built environment. Factors responsible for the changes in building/ dwelling shape, size, style, as well as the choice of materials (SSSM) used were discussed. The study further examined the impact of the listed changes within the social context of Umbumbulu's rural dwellers, while addressing in-depth questions around the topic of modernisation, especially within the confines of rural homesteads and living spaces.

A qualitative research approach was employed where an interpretative research paradigm was chosen as a theoretical framework for the study. Data consisted of seven semi structured interviews. The research design consisted of themes, the analysis, as well as the findings in relation to literature.

The conclusion showed what the rural dwellers understand about modernisation in a rural context, as well as how it has impacted the changes in building/ dwelling shape, size, style, as well as in the choice of materials used. Three identifiable themes were discussed namely: 1. modernisation; 2. change in building shape, style, size and materials; and 3. positive living experience. Links were made between the themes which in turn indicate how modernisation has had an impact on rural homestead living spaces and dwellers.

## **TABLE OF CONTENTS**

ACKNOWLEDGEMENTS

ENGLISH TRANSLATIONS OF ZULU WORDS

LIST OF FIGURES

LIST OF APPENDICES

## **CHAPTER 1: INTRODUCTION**

1.1 Introduction.....	12
1.2 Background and reason for the study.....	12
1.3 Motivation of study.....	13
1.4 Aim of the study.....	13
1.5 Context of the study.....	17
1.6 Limitations .....	20
1.7 Delimitations.....	20
1.8 Research problem.....	20
1.9 Research methodology.....	21
1.9.1 Research design .....	21
1.9.2 Case study .....	21
1.9.3 Narrative enquiry .....	22
1.9.4 Research instrument.....	22
1.9.5 Target population.....	22
1.9.6 Sample method .....	23
1.9.7 Sample size .....	23
1.10 General outline of the study.....	23
1.11 Conclusion .....	24

## **CHAPTER 2: LITERATURE REVIEW**

2.1 Introduction to literature review .....	26
2.2 Psychology of space.....	26
2.3 House/ Home and dwellings .....	29
2.3.1 House .....	29

2.3.2 Home.....	29
2.3.3 Dwellings .....	31
2.4 Shelters.....	33
2.4.1 History of shelters .....	33
2.4.2 Early shelters.....	35
2.4.3 South African vernacular shelters .....	37
2.5 History of Nguni tribes .....	38
2.5.1 The Zulu tribe .....	39
2.5.2 The Swazi tribe .....	40
2.5.3 The Xhosa tribe.....	42
2.6 Rural homesteads .....	44
2.6.1 The traditional Zulu homestead design.....	45
2.6.2 The building materials and motifs .....	47
2.6.3 Traditional Zulu interiors .....	48
2.6.4 Traditional dwelling building process .....	49
2.7 Conclusion .....	50

## **CHAPTER 3: RESEARCH METHODOLOGY**

3.1 Introduction.....	52
3.2 Qualitative research.....	52
3.3 Theoretical framework.....	54
3.3.1 Social research .....	54
3.3.2 Interpretive research.....	54
3.4 Ethnography.....	56
3.5 Data capturing with interviews .....	57
3.6 Types of Interviews.....	57
3.6.1 Semi structured interviews.....	58
3.7 Pilot Study.....	58
3.8 Sample populations.....	58
3.8.1 Challenges in sample populations.....	59
3.9 Challenges with the overall scope of the project .....	59
3.10 Data Collections.....	59
3.9.1 Tools for data collection .....	60

3.11 Outline of interview guide .....	60
3.12 Data analysis .....	61
3.12.1 Modernisation .....	62
3.12.2 Building materials .....	62
3.12.3 Positive living experience .....	62
3.13 Ethics .....	64
3.13.1 Informed consent .....	64
3.13.2 Confidentiality .....	65
3.14 Limitations to methodology .....	66
3.15 Data Analysis and links .....	66
3.16 Conclusions.....	67

## **CHAPTER 4: RESEARCH FINDINGS**

4.1 Introduction.....	68
4.2 Understanding of modernisation in a rural context.....	69
4.3 Modernisation and building shape, style, size and materials.....	70
4.4 Modernisation and a positive living experience .....	73
4.5 Building shape, style, size, materials and positive living experience .....	76
4.6 Summary .....	80
4.7 Conclusion .....	81

## **CHAPTER 5: CONCLUSION**

5.1 Introduction.....	82
5.2 Themes.....	85
5.2.1 Understanding of modernisation in a rural context.....	85
5.2.2 Theme 1 .....	86
5.2.3 Theme 2 .....	87
5.2.4 Theme 3 .....	88
5.3 Value of study .....	89
5.4 Recommendations.....	89
5.4.1 Interior design profession .....	89
5.4.2 Higher education.....	90

5.5 Further study .....	90
-------------------------	----

## REFERENCES

References .....	91
------------------	----

## APPENDICES

Appendix A: Letter of information and informed consent .....	97
Appendix A1: Zulu translation of the letter of information and informed consent .....	102
Appendix B: Letter of permission to conduct research.....	104
Appendix B1: Zulu translation letter of permission to conduct research.....	105
Appendix C: Interview guide.....	106
Appendix D: Transcriptions for interviewed the interviews.....	111
Appendix E: Data analysis and links from the data analysis .....	139

## **ACKNOWLEDGEMENTS**

Foremost I would like to thank God who grants me every opportunity to grow and succeed.

I would like to express my gratitude to my supervisor Professor Brian Pearce who took over from my initial supervisor Professor Kate Wells, and guided me with his profound knowledge and wisdom. Thanks to my co-supervisor Professor Rodney Harber, who assisted in the structuring of my research topic during the proposal stages of the study.

I would also like to thank my colleagues Michelle Reynolds and Sue Barrett who have been very supportive. A special thanks also goes to Helen Richter my proof-reader, Dr Philippa Kethro for helping with the methodology, and Ms Xolisa Ndovela who assisted with the reading.

Finally I would like to thank my family, Mr M. G Mlambo and Mrs T.M, Mlambo for instilling values of hard work and diligence, a special thanks goes to my friend/sister/niece Ms Khanyisile Mabena for the support, encouragement and prayers.



## ENGLISH TRANSLATION OF ZULU WORDS

1. Impucuko - Modernisation
2. Indlu – House / dwelling
3. Ikhaya – Home
4. Amakhosi – Chiefs
5. Izinduna – Headmen
6. Umuzi/ Imizi – Homestead / homesteads
7. Uguqa – Traditional Zulu domical hut
8. Iqhugwane- Traditional domical hut
9. Amazulu – The Zulu people
10. Inxiwa – Site
11. Inkundla – Meeting place for Men
12. Undlu nkulu - Chiefs' mother's house
13. Sangoma – Zulu traditional healer
14. AmaSwazi – Swazi people
15. Isis Swazi – Swazi Language

## LIST OF FIGURES

Figure 1: Conway-Smith (2010) illustrates the rondavels in the village of Umvezo at the Eastern Cape, birthplace of the former President Nelson Mandela.....	14
Figure 2: Mlambo (2015) illustrates the Indigenous flat roofed structures, of homestead six of the research interviews conducted in Umbumbulu, South of Durban .....	15
Figure 3: Africa Media online (2015) illustrates rectangular thatched roofed dwellings showing the rural mission life at Main Mission Station, Engcobo district, Tembuland.....	15
Figure 4: Mlambo (2015) illustrates ‘Tuscan villa’ inspired house - a homestead of one of the interviews conducted in Umbumbulu, South of Durban ; a perfect example of how homestead design has changed within the rural areas .....	16
Figure 5: Trading Economics (2015) illustrates a Line graph of Statistics South Africa showing the rate of population growth in rural Kwa-Zulu Natal.....	17
Figure 6: Plan VU (2010) illustrates a map of Umbumbulu .....	18
Figure 7: Mlambo (2015) illustrates the beautiful valleys and hills of the Umbumbulu landscape .....	19
Figure 8: STATSSA (2011) illustrates the drop rate in people living in traditional dwelling types and an increase in people living in formal dwelling types, between the years 2001 and 2011 .....	31
Figure 9: Mlanbo (2015) illustrates formal a formal type dwelling of Homestead Ndlovu at Umbumbulu.....	32
Figure 10: Mlambo (2015) illustrates traditional rondavel with a thatched roof of homestead Ngcobo at Umbumbulu .....	32
Figure 11: Documama (2015) illustrates Example of informal dwellings of Alexandra Township in Johannesburg.....	33
Figure 12: Morse (2011) illustrates the homes from solid rock - Goreme National Park in Cappadocia, Turkey.....	34
Figure 13: Villa (2012) illustrates the South Africa's Border Cave - new research led by CU-Boulder on SA's Border Cave.....	36
Figure 14: Good morning Africa (2010) illustrates the Kwa-Zulu Natal Map .....	40
Figure 15: UNESCO (2009) illustrate a map of Swaziland WWDR3 .....	41
Figure 16: South Africa Tours and Travel (n.d) in the <i>Dominant language map</i> , illustrates the map of the dominant South African language languages, the pink indicating the location of the Xhosa speaking people .....	42

Figure 17: Warthog website (n.d) in the <i>Traditional Zulu homestead plan layout</i> , illustrates the kraal layout of the traditional Zulu homestead .....	46
Figure 18: Plaut (1890s) in <i>Zulu Huts</i> , illustrates the original traditional Zulu huts from a traditional Zulu homestead .....	47
Figure 19: : VTM website in <i>Zulu hut</i> (2015), illustrates the exterior and interior images of a traditional Zulu Indlu (hut) .....	49
Figure 20: Scouting website (n.d) in <i>Zulu huts</i> , illustrates the construction process of a traditional Zulu hut .....	50
Figure 21: Figure 21: Mlambo (2015) illustrates a diagram showing links made between Modernisation, Building materials, shape, style and size in the data analysis(Pos).....	64
Figure 22: Mlambo (2015) illustrates homestead Ngcobo (H1) showing the Tuscan type house and the traditional rondavels at Umbumbulu .....	71
Figure 23: Mlambo (2015) illustrates the interior of one of the dwellings in homestead Nzimande (H2) of the research interviews in Umbumbulu.....	73
Figure 24: Mlambo (2015) illustrates the interior of one of the in homestead Zondi (H6) of the research interviews in Umbumbulu.....	73
Figure 25: Mlambo (2015) illustrates the extension of a modern, complex/ ‘Tuscan villa’ inspired house at homestead Ngcobo’ (H1) at Umbumbulu .....	75
Figure 26: Mlambo (2015) illustrates the extension of a modern complex/ ‘Tuscan villa’ inspired house at homestead Ngcobo’ (H1) at Umbumbulu .....	75
Figure 27: Mlambo (2015) illustrates homestead Nzimande of the reseach interviews which was shows intentions to extend house .....	76
Figure 28: Mlambo (2014) illustrates homestead Ndlovu which had just been extended during the interviews.....	76
Figure 29: Mlambo (2015) illustrates the formal type dwelling – a modern complex/ ‘Tuscan villa’ inspired house constructed out of with modern manufactured building materials at Homestead Ngcobo in Umbumbulu .....	77
Figure 30: Mlambo (2015) illustrates a traditional rondavel constructed with a corrugated iron sheeting roof at homestead Ndlovu (H3) at Umbumbulu.....	78
Figure 31: Mlambo (2015) illustrates the unique Octagonal shaped rondavel of homestead Latha (H4) at Umbumbulu .....	80
Figure 32: Mlambo (2015) illustrates a thatched roofed traditional rondavel of Homestead Ngcobo at Umbumbulu .....	81
Figure 33: Mlambo (2015) illustrates a diagram of what the rural dwellers define as	

modernisation .....	86
Figure 34: Mlambo (2015) illustrates a diagram of the links between modernisation and change in building shape, style, size and materials to (SSSM). .....	87
Figure 35: Mlambo (2015) illustrates a diagram of the links between modernisation and positive living experience Theme2 .....	88
Figure 36: Mlambo (2015) illustrates a diagram of the change in building shape, style, size and materials (SSSM) in relation to Positive living experience.....	89

## **LIST OF TABLES**

Table 1: Mlambo (2015) illustrates coding method employed for the interviewed homesteads	70
Table 2: Mlambo (2015) illustrates a tabled summary of findings .....	85

# **CHAPTER 1**

## **INTRODUCTION**

### **1.1 INTRODUCTION**

In previous research cases conducted in relation to modernisation in a South African, rural context, rural modernisation is, in many cases, termed “rural development”; which is further defined as a form of providing basic services in order to improve the lifestyle, as well as the well-being of the rural settlers (Goupal 2006:4) .

According to Goupal (2006:3), rural societies are still perceived the most poor in the world, due to the lack of basic services. These include access to employment, health services, education, as well as affordable housing, amongst other essential resources (Goupal 2006:3). According to Eisenstadt (1974: 226) research in the study of sociology has, for the most part, been done on the mentioned topics, under rural development/ modernisation, yet the impact of modernisation in rural areas is visible in diverse forms, especially in the rural built environment.

### **1.2 BACKGROUND AND REASONS FOR THE STUDY**

Noticeably, Michel Blanc (1997:1) claims that there has been a dramatic change in rural areas over the last twenty years resulting in a turnaround in internal migration patterns. There also has been a visible shift in building design, shape, style, size, as well as the materials used for the construction of rural dwellers’ homesteads and this on its own, is another form of modernisation (STATSSA 2011).

Lushaba (2009: 1) states that Marxism and bourgeois, economic theory advance contending theories of modernity; of which both are the offspring of a larger, European enlightenment. In their research for the *Encyclopaedia of Sociology*, Armer and Katsillis (2001:1) describe modernisation as processes of transformation from traditional or underdeveloped societies to modern societies.

These definitions about modernisation clearly indicate that it is a process of transformation or improving. In this chapter, the reasons for conducting the study are

discussed, most of which are with regard to the noticeable impact of modernisation on rural homestead living spaces.

### **1.3 MOTIVATION OF STUDY**

In IsiZulu, the term *indlu* (house/ dwelling) is used to describe a house, while the term *ikhaya* (home), is used to describe a home. As a person of Zulu heritage, the researcher has lived in various types of houses, the traditional rondavel (Figure 1) with a thatched roof, and a flat roofed house (Figure 2) with a corrugated iron roof, amongst others. Depictions of early nineteenth century travellers show that “most indigenous communities lived in compounds consisting of cattle kraals, open living spaces and a number of one roomed, thatched, round huts, with mud walls” (Steyn 2006: 21). Steyn describes the huts as being “cone on cylinder, or cone on drum structures; they are, however, commonly referred to as rondavels” (2006: 21) as illustrated in (Figure 1).

Having lived in each of these spaces, the researcher recalls having different experiences within each structure, i.e. the cool rondavel on hot summer days and the warm rondavel on cold winter days; whereas the corrugated iron house would be freezing cold on cold, winter days and extremely hot on hot, summer days, causing great discomfort.

### **1.4 AIM OF THE STUDY**

The research study is aimed at investigating the experiences of people living in various types of dwellings from traditional to formal, while also focusing strongly on the impact of *impucuko* (modernisation) on rural settlement homesteads, in a more general context.

The objective of the enquiry is to establish the factors responsible for the changes in building shape, size, style, as well as the choice of materials used. The study further aims to examine the impact of these changes within the social context of Umbumbulu’s rural dwellers, while endeavoring to address in-depth questions around the topic of modernisation, especially within the confines of rural homesteads and their living spaces.

In addition, the research outcomes should enable designers and architects to select and design visually appealing structures, with materials that support the positive living of the rural dwellers; by making sure that these spaces are visually and aesthetically appealing in rural construction, as well as stimulating. Professionals could also use the findings of the study to teach rural dwellers about the value of good material choice, in relation to a positive living experience in their living spaces.

The following images visually depict the type of houses/ dwellings discussed and which the researcher has lived in. The houses shown also illustrate how building design and material choice have evolved over time and how modernisation has been a great influence in this regard.



**Figure 1: Conway-Smith (2010) illustrates the rondavels in the village of Umvezo at the Eastern Cape, birthplace of the former President Nelson Mandela**





**Figure 2: Mlambo (2015) illustrates the Indigenous flat roofed structures, of homestead six of the research interviews conducted in Umbumbulu, South of Durban**



**Figure 3: Africa Media online (2015) illustrates rectangular thatched roofed dwellings showing the rural mission life at Main Mission Station, Engcobo district, Tembuland**



**Figure 4: Mlambo (2015) illustrates 'Tuscan villa' inspired house - a homestead of one of the interviews conducted in Umbumbulu, South of Durban ; a perfect example of how homestead design has changed within the rural areas**

Over the past few years, during the researcher's visits to her home and as a junior lecturer in the interior design programme, a considerable change in the types of building materials used both in interior and exterior applications of a number of homes within her community were observed. In addition, a change in building design shape and style, which tends to affect interior spaces accordingly, such as that in the figures, (as noticed in figure 4).

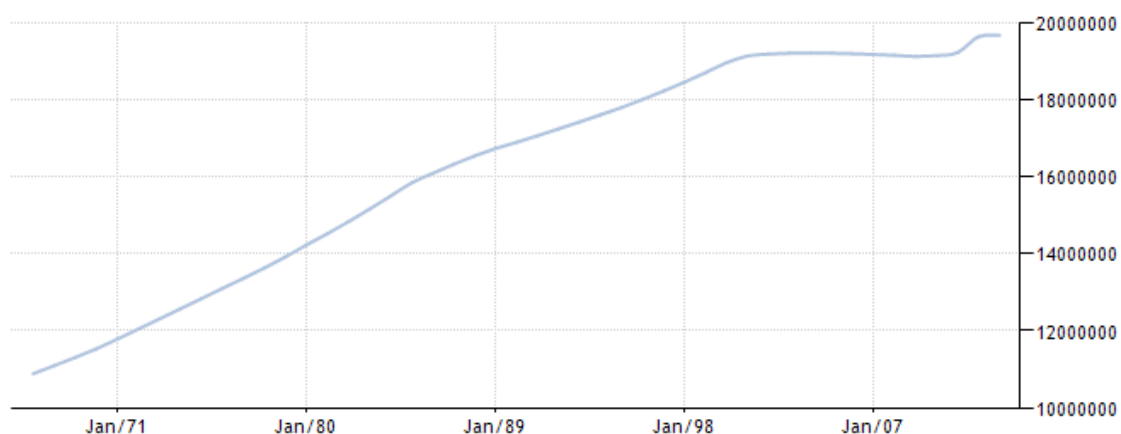
Furthermore, as a young girl, growing up in a rural settlement, there was little thought that interior design would, in time, become the researcher's chosen career. During her B-Tech studies the researcher developed an interest in investigating how the Interior Design profession could service the underprivileged. This led to an investigation, "Sustainable design requirements for Environmental Educational Centre's in informal settlements" (Mlambo, 2009), with the study focused on the needs of residents in informal settlements.

The following year, the researcher was appointed as a lecturer at the Durban University of Technology's Interior Design programme, teaching first year Design Technology. Lecturing increased her interest in the study of materials, especially

vernacular materials for the built environment. While facilitating a lecture on lime as a building material, the researcher realised that most, if not all the building materials used for construction of indigenous structures within the rural settlement, are in fact the most environmentally friendly and sustainable available. As an interior designer the researcher's investigation will be focused mostly on materials, and interiors of the dwellings within the homesteads, the design of the dwellings within the homesteads, as well as the factors that influence changes within rural homesteads.

## 1.5 CONTEXT OF THE STUDY

According to the government organisation Statistics South Africa (STATSSA), the South African rural population was estimated at 19146667.90 people, in the year 2010. The latest estimation, conducted in 2015, calculates the South African rural population approximating 2000 000 (two million) people.



**Figure 5: Trading Economics (2015) illustrates a Line graph of Statistics South Africa showing the rate of population growth in rural Kwa-Zulu Natal**

A line graph (Figure 5) is used to visually indicate the growth rate within the South African rural population, as this is the focus area of the research study.

The KwaZulu-Natal (KZN) province, comprising the former homelands of Kwa-Zulu in a merger with the old Natal province, is the second largest population in South Africa, with 10,69 million people, of which the majority live in rural areas. The SAHO website explains that “the homelands of Kwa-Zulu (or place of the Zulu) were granted self-government under apartheid on 1 December 1977” (2014). “According to the

apartheid social planner's ideal of 'separate development, it was intended to be the home of the Zulu people; though it was relatively large it was segmented and spread over an extensive area, in what is now the province of KwaZulu-Natal" (SAHO 2014).

Umbumbulu is one of many rural settlements in KZN, is located 40 kilometres from Durban, which forms part of the eThekweni Metro jurisdiction. It has a beautiful landscape, with valleys and hills (Figure 6) and is subdivided into 25 districts, with an estimated population of more than a quarter of a million people. The people of this area are still subject to the traditional rulership of *amakhosi* (chiefs) and *Izinduna* (headmen). Their main source of livelihood is subsistence agriculture (Machen, 2010:2). Umbumbulu is represented by a ward councillor through whom the researcher was able to obtain permission to access this research site.

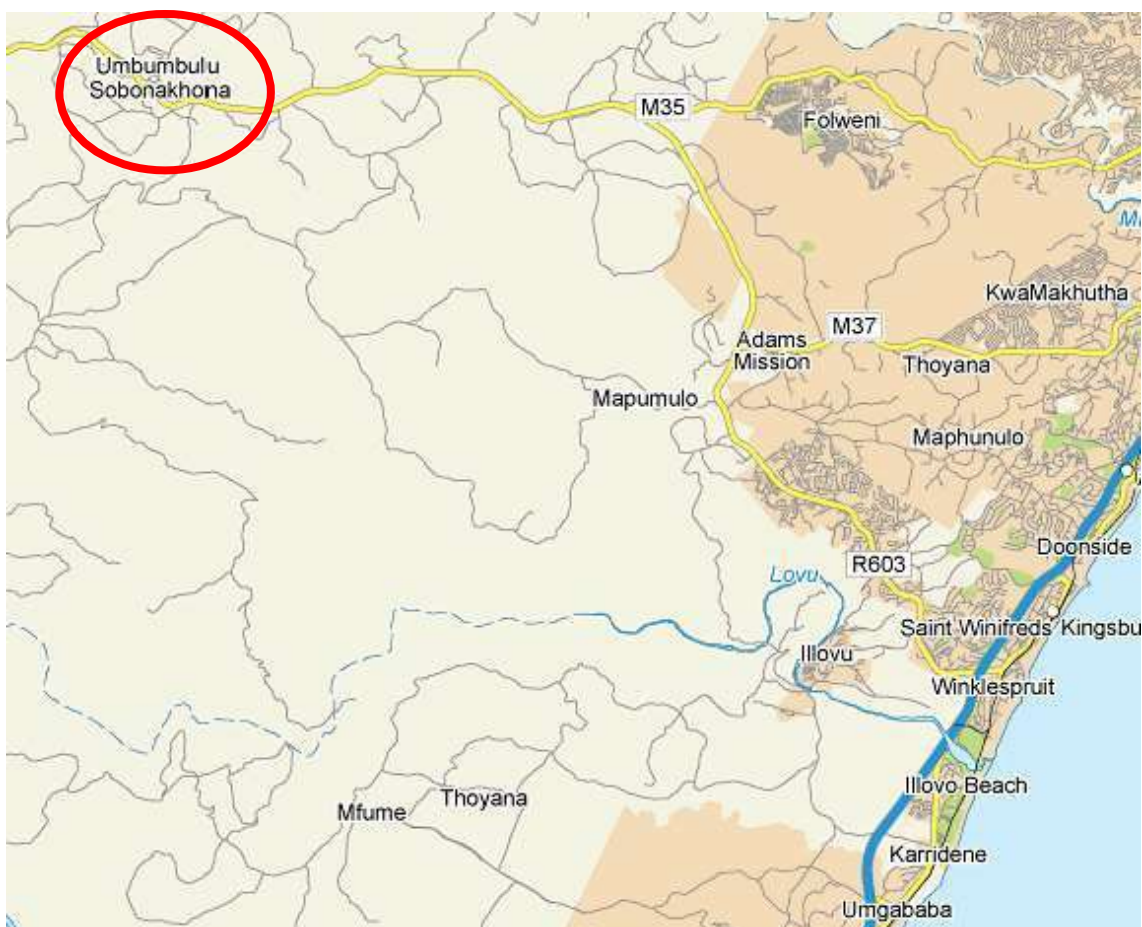


Figure 6: Plan VU (2010) illustrates a map of Umbumbulu

The map illustrates (Figure 5) the aerial view of the Umbumbulu district, in context to the other coastal and inland rural areas closely located to it, such as Umgababa, KwaMakhutha, Adams Mission, and Folweni. Umbumbulu is situated inland, in comparison to the other coastal, rural settlements.

Machen (2010:1) describes Umbumbulu as an under-serviced paradise, with virtually no economy and a place where people suffer greatly from unemployment. According to Machen's research, members of the community claim that not much has changed for them over the past decade. Nonetheless, there has been more infrastructure introduced in the form of roads, schools, clinics, electricity and water services, which is being gradually delivered to the community.

According to research conducted by Wilson, Smith and Beazley (2005) local government associations have undertaken a new vision to revive rural communities by improving public services. The present study will be conducted within a broader context of modernisation, as literature that has been reviewed reveals little about rural house-holds; instead describing access to "employment, education, land, housing, health services and other essential resources", (Gopaul 2006: 1) as modernisation. The key purpose of this study is to seek evidence of aspects of modernisation, within the confines of homes and homesteads, among the rural homesteads of Umbumbulu.



**Figure 7: Mlambo (2015) illustrates the beautiful valleys and hills of the Umbumbulu landscape**



## **1.6 LIMITATIONS**

Access to recent literature about South African interior design and architecture was a problem, as there seems to not be adequate recorded information in this regards in a South African context. Sometimes accessibility to the homesteads was a challenge as some areas of Umbumbulu had poor vehicle access, the researcher had to resort to walking long distances to reach some of the homesteads which made the data collection process cumbersome. There were instances where the researcher had to return to Umbumbulu to complete a task because respondents were not home to be interviewed at the time of visiting.

Most of the home owners denied the researcher into their traditional dwellings as they believed that it would be disrespectful for the researcher to photograph their ancestral spaces.

## **1.7 DELIMITATIONS**

Though the researcher is Zulu and IsiZulu speaking the language barrier had to be considered when going to conduct the interviews so the researcher had to translate every written letter of permission, as well as the interview guides. The decision to do so made the process of interviews easier and much more professional. In order to get better understanding of the respondents answers the researcher decided to transcribe all the interviews herself which proved to be time consuming. Ethical clearance was obtained from the DUT in order to conduct the research.

## **1.8 RESEARCH PROBLEM**

The aim was to investigate a selection of ten rural homes or dwellings, while particularly focusing on the interiors of their living spaces; gaining more of an understanding regarding the impact of modernisation on these spaces, as well as the changes that have occurred in the building types and material selection.

The following questions will guide the research:

1. What is modernisation in the rural context?

In order to establish a context, the researcher used secondary data, with information from books, journals and the internet.

2. What does the selected rural community in Umbumbulu understand about modernisation and what is modernisation in the context of their homesteads? Primary data, obtained from members of the community of Umbumbulu through interviews, were used to answer this question.
3. How has modernisation influenced the dwellers' choice in building style, shape, size and materials?

This question was answered using primary data.

## **1.9 RESEARCH METHODOLOGY**

### **1.9.1 Research design**

The research methodologies – a case study, narrative enquiry and descriptive observation – were used to identify the variables and explore their basics. The data was arrived at through a case study, as well as in depth examination of online journals, books and other relevant publications.

All this is complemented and enriched by the information gathered during, through and from experience gained as an interior designer and lecturer in the same subject.

### **1.9.2 Case Study**

The researcher employed an ethnographic study approach which according to Leedy (1997: 111) is defined as an understanding between behaviour and a culture. The researcher observed and recording observations by means of photographs which were used as evidence for the research study. The researcher has had a lived experience in the rural area and dwellings therein, therefore having lived experience. According to Lett “most cultural anthropologists agree that the goal of anthropological research must be an acquisition of both emic and etic knowledge”

(nd). Lett (nd) continues to explain the importance of Emic and Etic knowledge by stating that “Emic knowledge is essential for an intuitive and empathic understanding of a culture, and is also essential for conducting effective ethnographic fieldwork; Furthermore “emic” knowledge is often a valuable source of inspiration for “etic” hypothesis. “Etic” knowledge is essential for cross-cultural comparisons.

### **1.9.3 Narrative enquiry**

The researcher employed common places of “narrative inquiry, as this inquiry is a way of understanding and inquiring into experience through collaboration between researcher and participants, over time, in a place or series of places, and in social interaction with milieus” (Clandinin & Connelly, 2000: 20).

According to Clandinin & Connelly the common places of the narrative inquiry are: “temporality, sociality, and place” (2000:20). Common places are described as aspects that require to be explored concurrently when undertaking a narrative inquiry. Narrative inquiry apart from other methodologies is distinguished by its ability to attend to experience through inquiry into all three commonplaces (Clandinin & Connelly, 2000: 20). Clandinin & Connelly state that through their ability to address to commonplaces, “narrative inquirers are able to study the complexity of the relational composition of people’s lived experiences both inside and outside of an inquiry and, as well, to imagine the future possibilities of these lives” (2000:20).

### **1.9.4 Research instrument**

The data was collected through interviews, where the researcher compiled an interview guide for the rural homestead dwellers in a form of “unstructured interviews” (Bell, 2014:181). The researcher also used photographs to document the evidence.

### **1.9.5 Target population**

The rural area of Umbumbulu is one of many rural settlements in KZN, located 40km from Durban, and is part of the eThekweni Metro jurisdiction, is subdivided into 25 districts, and has an estimated population of more than a quarter of a million people (Machen 2010:2). Although the residents of this area are still subject to the traditional rulership of *amakhosi* (chiefs) and *Izinduna* (headmen), Umbumbulu is represented by a ward councillor.



### **1.9.6 Sample method**

The researcher targeted the homesteads that showcased the change in building/dwelling shape, style and size as well as the change in materials employed to construct their dwellings. So the sample method that was employed was random sampling.

### **1.9.7 Sample size**

In keeping with the interpretative research paradigm principles, the research must be kept to a small scale (Cohen, Manion, Morrison, 2000), thus the scale of ten homesteads was chosen. Ten homesteads is also a manageable number in terms of locating traditional homesteads with combination dwellings; since most of the homesteads in Umbumbulu are now modernised.

## **1.10 GENERAL OUTLINE OF STUDY**

### **Chapter 1: Introduction**

In Chapter one several important titles related to the impact of *impucuko* (modernisation) of rural homestead living spaces on the dwellers will be discussed. In addition, the context of the study will be examined, followed by the motivation for conducting the study.

### **Chapter 2: Literature Review**

The literature review concentrate on the history of shelters, how they came about and how the environment influenced people's shelters, much the same as modernisation would do in the present day. In this chapter the researcher will deliberate how the environment affects its occupants and how the occupant, in turn, affects the environment. The first types of shelters, such as caves and rock shelters, tents for the nomadic people and other shelters that relate to the study will be reviewed, to show how these have modernised and changed over time. Additionally, the history of interior design, the difference between a house, a home, a dwelling, as well as the environmental psychology of space, will also be appraised. Subsequently, the study of a home will lead to the study of rural homesteads and South African vernacular architecture and interior design.

### **Chapter 3: Research Methodology**

In this chapter, the primary data collected from the rural dwellers by means of interviews, will be analysed. An introduction will contextualise the research study, and unpack the critical questions that will address the research problem. The theoretical framework of the research study will be discussed, as will the research methods employed for the primary data collection. The case study will be evaluated, as well as the data collection methods used. The data will then be analysed, as per the relevant, theoretical framework chosen, with a list of semi-structured interview questions provided to show the key questions probed by the researcher. The relevance of sampling will also be discussed, including the method of data collection employed. All the ethical concerns that might be encountered throughout the research process will also be examined, as well as the procedures that have to be followed when conducting a case study. In closing, the data analysis approach used will be discussed, according to the relevant, theoretical framework selected for the research. The researcher will thereafter determine what the data collected suggests.

### **Chapter 4: Research Findings**

The results for the fieldwork conducted in chapter three and the practices, based on the collected and meaningfully analysed data, are set out in this chapter. In addition, the knowledge and understanding of modernisation in a rural context, as well as its impact on the dwellers' living spaces, will be examined.

### **Chapter 5: Conclusion**

This chapter concludes the dissertation, explaining the research questions and objectives and how they have been respectively answered and met, by making connections between the results based on the selected theory, literature, data and practice. Recommendations for future research and conclusions drawn from the study will also be made.

#### **1.11 CONCLUSION**

A variety of important titles, related to the impact of *impucuko* (modernisation) of rural homestead living spaces on the dwellers was discussed and the context of the study examined, along with the motivation for conducting the study. The research

methodology was explained, the limitations and delimitations, as well as the research aim and objectives.

The next chapter consists of the literature review, which focuses on the history of shelters, deliberating the effects of the environment, with a closer look at the types of shelters that relate to the study, illustrating how these have modernised and changed over time, the history of interior design, and the difference between a house, a home, and a dwelling. An appraisal of the environmental psychology of space will also be done, along with interior design and South African vernacular architecture.

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.1 INTRODUCTION TO LITERATURE REVIEW**

Whereas the previous chapter discussed the background of modernisation, the research methodology and research aims, the literature review chapter consists of four topics. The study examines the psychology of space; the analogy between a house, home, and dwellings; the history of shelters, as well as their evolution in time; and the three Nguni tribes of Zulu, Xhosa, and Swazi, from the South African context of shelters (with the main focus of the research located in KwaZulu-Natal, the focal point of tribes will be on the Zulu tribe).

Added to this are homestead design, while building materials and interior design are also looked at, along with the topic of modernisation in general, as well as in a rural context, and how it has impacted changes in building shape, style, size, in addition to the materials used in the building of the dwellings in rural housing. The chapter also examines the perception of rural dwellings from the past and how they have evolved over time to the modern day. Furthermore, homestead design and layout from the three tribes are explored, in comparison to each other and in relation to how they have influenced modern homesteads, houses and dwellings.

#### **2.2 PSYCHOLOGY OF SPACE**

According to Pile (2014), we take the major portion of the time spent indoors for granted, living in a modern, technologically advanced world, while being outside only happens on brief occasions when travelling from one inside space to another. Of all the living creatures, human beings have accepted inside space as the most usual way of everyday living. As interior space is a place where people spend most of their time, it is important that these spaces are suitable for the livelihood and well-being of the occupants.

Ching and Binggeli (2013:2) state that, "Space is a prime ingredient in the designer's palette and the quintessential element in interior design." The authors maintain that

we are not only in motion through the volume of space, but that we also “see forms, hear sounds, feel gentle breezes and the warmth of the sun, and smell the fragrances of flowers in bloom”(Ching and Binggeli 2013: 2). Accordingly, space acquires the characteristics of the components in its sphere, both sensual and aesthetic, and is described as not being material matter, such as, for instance stone and wood.

Space is, instead, depicted as naturally unshaped and dispersed, with universal space not having any defined borders. However, as soon as a component is positioned within its field, a visual link is created between the component and the space it is in. Numerous relationships are thus established when other components are brought into the field. These connections are observed between the space and the components, as well as among the components themselves. It is held that our perception of these relationships is what forms space (Ching and Binggeli 2013: 2).

In 1964 the French philosopher, Gaston Bachelard (1994: ), who wrote the “Poetics of Space”, made a statement that ‘an entire past inhabits a new home, with the result that a house is not only experienced from day-today, but also on the general idea of an account or in the conveyance of our story’. It is through dreams that an assortment of places of abode in our lives infiltrate and preserve what we consider ‘the treasures of former days’.

Through her research on environmental self-reflection (Israel: 2003: VIII), the environmental psychologist has come to believe the following:

1. That our sense of self and sense of the environment are intimately and profoundly entwined;
2. That the seed of this connection between self and place are planted in childhood;
3. Our sense of self-place connection continues to grow and change through our lives;

4. That connection is shaped not only by the physical reality of our environment but by the psychological, social/ cultural and aesthetic meaning that place holds for us uniquely;
5. We can become conscious of this meaning that place holds for each of us uniquely.
6. Such consciousness can help us create places that express self-place bond;
7. Those in the design world that shape our physical environment have a particular responsibility to build places that help us to reinforce this vital bond;
8. Design professionals who explore their own self-place connection can more consciously create fulfilling places for themselves and others whose lives they touch.

During her search for a house, Israel (2003:VII ) explored her own deep notion of home and in doing so, she found connections between her past, present and future sense of place that she never knew existed.

According to Augustin (2009), physical place design influences a person's mental state, as well as their attitude and behavior within the space that they occupy. Our senses are very important in this regard and Augustin (2009) states that everyone perceives the world around them differently. This is because psychologists have conducted studies and found that every person has their own prominent sense.

The impact of space in the mind is influenced by elements such as colour, smells, textures, furniture arrangements, ceiling heights, sounds, shapes, scale/ size etc. The researcher aims to investigate if the elements listed above have the same influence on dwellers within rural homestead living spaces.

## **2.3 HOUSE /HOME& DWELLINGS**

### **2.3.1 House**

According to Israel (2003; 2) “The house has become increasingly similar to other products being bought and sold, used and discarded like a car or a washing machine” A house satisfies our basic need for shelter, which is to provide security. Once that security is provided then it is possible to transform a house into a home; where it becomes a setting of meaning, it becomes not only a physical structure but a symbol. symbolising family, hearth, love, and belonging. This is true, as security creates a feeling of freedom, comfort and trust therefore turning a space that was purely used for shelter to provide a feeling that it is a home.

### **2.3.2 Home**

Cooper Marcus (1995: 2) maintains that, “The house is a symbol of self and a home fulfils many needs: a place of self-expression, a vessel of memories a refuge from the outside world, a cocoon where we can feel nurtured and let down our guard”. Individuals that don’t live in a permanent shelter, are distrusted in society, and regarded as ‘vagrants’, ‘hobos’, or ‘street persons’. Someone seeking a job, place to stay or to vote is seriously impeded by not having a physical address”. A ‘fixed’ home is, therefore, of great necessity to every individual.

Cooper Marcus’ findings also suggest that, “as we grow up throughout our lives our psychological development is not only influenced by meaningful and emotional relationships, but also by close, affective ties with a number of significant, physical environments, beginning from childhood” (1973: 3). Physical environment has an immense role to play in who we are, while also influencing the persons we become, as well as our tastes and preferences. “As I continued to work I became vaguely dissatisfied. I was learning and communicating a lot about the *house* (kitchen design, room layout, privacy needs, inadequate storage, and so on” (Cooper Marcus 1997: 3).

“People’s homes are sanctuaries, retreats that provide physical and mental shelter and support,” according to Augustin (2009: 169). This statement indicates that a home is much more than a building or a house; it is a space where there is a sense of

ownership, relationship, personality, where culture also influences the design and layout of a home. It is understandable, from these traits why different people's homes are so varied, yet sometimes share similarities. Moreover, some areas in homes are more private than others, allowing for personality and design options within those private areas.

Homes accommodate evolving people and the same space is used for different purposes at different times, for example, eating and studying can take place "in the same dining room at different times of the day". Therefore, homes contain all the attributes of a well-designed space, as they are comforting, communicating, complying and challenging as well as continuing (Augustin, 2009: 169). As an evolving space it is very important that a home design is one that "works", as this will make things easier for the occupants of the home in terms of accessibility and comfort.

Traditional Western culture describes a home as a particular structure or building, in which people reside and travel from, with the intentions of returning; and to most people a home symbolises stability, security and safety (Kopec 2012). Further theory describes the term "home" as a set of conditions that, when combined, lead to a concept that is then assigned an emotion (Rapoport 1995). The home environment can be considered in terms of its capacity to nurture and sustain psychological and social processes (Lawrence 1987), however, this need not to be limited to a physical structure. The notion of a home is made up of physical aspects, which vary by culture but has static psychological components; such as emotional attachments to place, as well as the perceived safety and security towards that space (Kopec 2012).

The meaning of a home extends beyond a physical building or structure; for example, the Nomadic tribes from all parts of the world wander over vast expanses of land, setting up villages for a period of time, only to disassemble them and set them up somewhere else again. The Romany (Gypsy) clans also travel the European countryside in colourful caravans, making the concept of a home totally disconnected to a fixed, physical structure. The definition of home, in this case, becomes a concept where individuals and groups experience a particular space temporarily and gain a socio-cultural understanding, which reinforces a sense of self, family, and community (Dovey, 1985).



### 2.3.3 Dwellings

The term dwelling means a vernacular house and includes many types of houses that are not professionally designed. These are also referred to as the buildings of the people, which are related to their environmental context and the available resources within that environment. Vernacular houses are customarily built by the owner, or the community, using traditional technologies (Oliver 2003:14). According to Statistics South Africa (STATSSA 2011), households living in formal dwellings increased from 65,1 percent in 1996 to 77,6 percent in 2011. The proportion living in traditional and informal dwellings decreased from 18,3 percent to 7,9 percent, as far as traditional dwellings are concerned, and from 16,2 percent for informal dwellings.

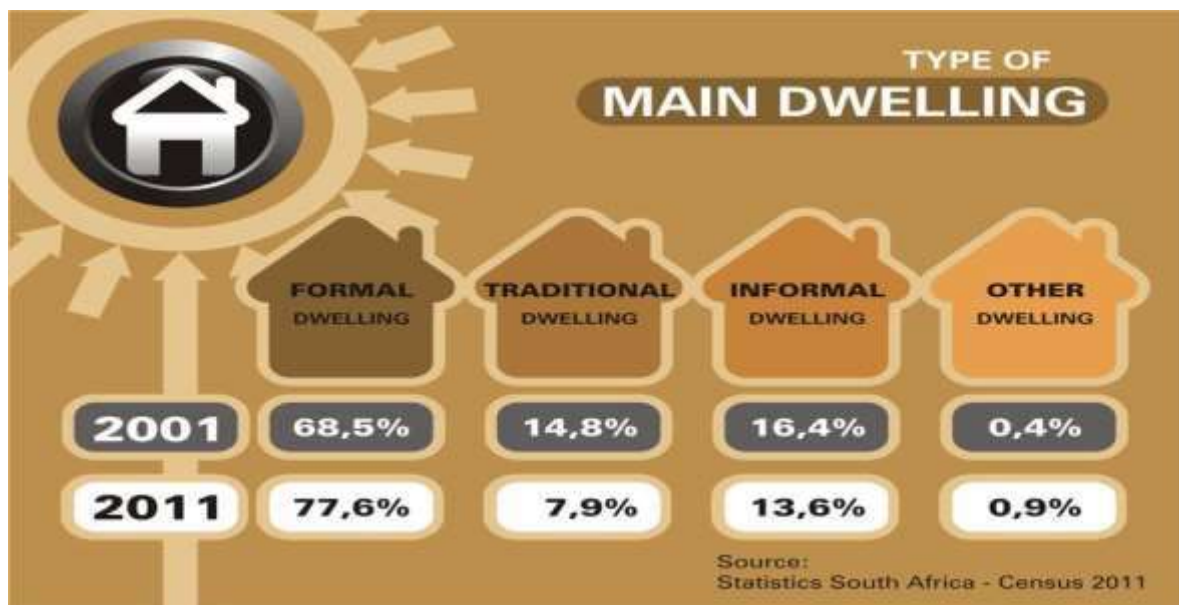


Figure 8: STATSSA (2011) illustrates the drop rate in people living in traditional dwelling types and an increase in people living in formal dwelling types, between the years 2001 and 2011

The statistics of the types of dwellings that are found within the South African context show proof that there is indeed a change in dwelling type and a shift where more and more people are living in formal dwellings (Figure 8). All of the dwellings listed are visually illustrated by means of images below:



**Figure 9: Mlambo (2015) illustrates formal a formal type dwelling of Homestead Ndlovu at Umbumbulu**



**Figure 10: Mlambo (2015) illustrates traditional rondavel with a thatched roof of homestead Ngcobo at Umbumbulu**



Figure 11: Documama (2015) illustrates Example of informal dwellings of Alexandra Township in Johannesburg

## 2.4 SHELTERS

### 2.4.1 History of Shelters

The term “shelter” is defined as an entity that is more than just a roof overhead (Shelter 1973: 3). This research is focused on establishing the types of shelters used by human beings to provide protection from environmental elements, such as weather and danger, starting with historical shelters, their evolution and the development of homesteads.

In the text *Shelter* (1973: 5), early man lived under trees and stars and after some time found improvised shelter, and with suitable climatic conditions, caves were used as a source of shelter. In some regions, such as the “Cones of Cappadocia” in central Turkey (Figure 12), people carved their homes from solid rocks that often produced spectacular results.





**Figure 12: Morse (2011) illustrates the homes from solid rock - Goreme National Park in Cappadocia, Turkey**

Whereas “standard construction spaces are enclosed by adding together different materials, these shelters were formed by the opposite process, that of subtraction” (*Shelter* 1973:5). The method of construction used at the “Cones of Cuppadocia” was not common, but is a great example of how the environment influences its inhabitants and in turn, the inhabitants the environment. The “Cones of Cappadocia” example shows the necessity of a shelter to human beings and that man has, through the ages, experimented with what was locally available to provide shelter for him.

Unlike the nomadic people, who had caves and rock shelters, the people of Cappadocia had to make do with what they had, which were cones that resulted from volcanic eruptions, to make shelter; as explained in *Shelter* (1973:5), “the soft volcanic stone crumbles under the fingertips and it was obviously easier to carve out houses than to construct them” as seen on figure 12. The “Cones of Cappadocia” are a perfect example of how people made use of their surroundings to provide shelter for themselves.

As indicated by Kopec (2012; 1), the human to environment relationship is symbiotic, in that the environment influences our behaviour and we in turn influence our environment. It could be as a result of fear, necessity, or natural occurrences, such as drought, floods, and extreme temperatures that we adapt to a variety of environmental conditions, which then lead to changes within the environment. For example, early

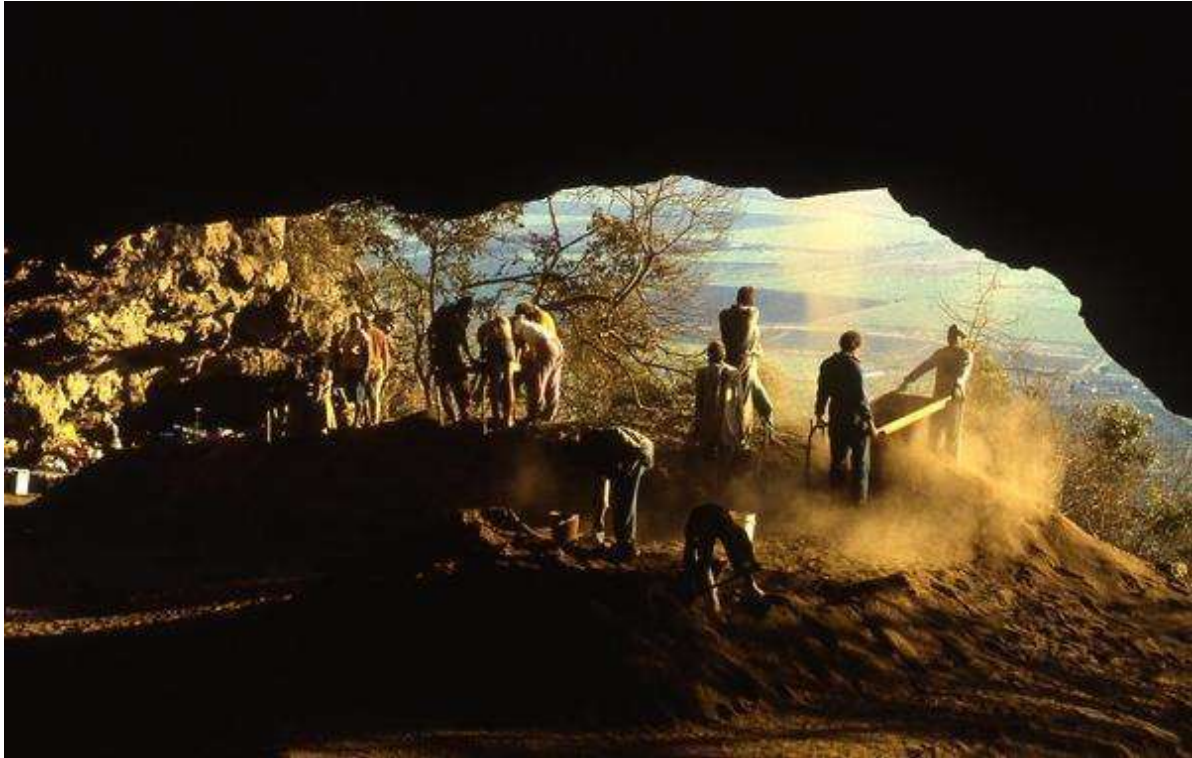
humans studied the weather patterns, interpreted human behaviour, and even identified fertile soils, amongst other efforts to understand the natural world. The result of these early studies prompted human response, such as stockpiling food and water, seeking shelter and high ground, and planting and harvesting crops (Kopec 2012: 1).

Before industrialisation, people built their own homes, grew their own food, and made their own clothes (Shelter1973: 3), while furthering the skill of providing for the basic needs of life was passed down from father to son, mother to daughter, and master to apprentice (Frescura1982).

In rural areas, the knowledge of the building process is passed on from the oldest to the very young, regardless of gender, with each person having their own pre-assigned task to fulfil. With the introduction of industrialisation there was, however, a shift, where people moved from country sides and villages to cities; the passed on knowledge was subsequently put aside and was later on lost. Today people have to be trained at university or tertiary institutions to offer such skills and payment is required in exchange for services; skills that were previously passed on from the elders to the younger generations are now 'sourced' and are remunerated.

#### **2.4.2 Early shelters**

According to Pile Archaeological evidence assumes that "the first shelters were either found in caves or made with materials that were easy to work with bare hands and simple tools" (2014:13). Caves according to Goldberg and Mandel are defined as "cavities that extend into the bedrock, are associated with karstic processes and linked with dissolution of limestone" (2008: 969). Australia, and from middle and late Stone Age sites in South Africa are well known sites for limestone caves (Goldberg and Mandel 2008: 969). Rock shelters, on the other hand, are wider compared to the deep caves; also resulting from karstic processes with different weathering of less resistant layers in the bedrock (Goldberg and Mandel, 2008: 969).



**Figure 13: Villa (2012) illustrates the South Africa's Border Cave - from the new research led by CU-Boulder on South Africa's Border Cave, which shows that Stone Age emerged more than 20,000 years than previously thought**

Pile (2005:13) discusses the fact that, even though ancient people made use of caves, it is unlikely that caves were the most widely used as a form of early human living space, due to only existing in certain places and being limited in number. The author also argues that caves are not particularly comfortable or attractive spaces to live in. This argument by Pile (2005:13) poses a question as to whether the cave structures were used as emergency shelters, places for special ceremonies or rituals; or that they may have been used for the works of art that we admire, as they were protected from the weather.

According to Goldberg and Mandel (2008: 969), significant findings have been uncovered as evidence that caves were used by human beings as a form of shelter, with fossil hominines remains, which show a human record. The findings include those of *Australopithecus* (prehistoric life); described as the first human species fossil found within South African caves and believed to have lived in Southern Africa over 2, 4 million years ago.

Goldberg and Mandel continue to discuss caves in greater detail, giving an example of the Tabun cave in Israel, which has “18m of deposit that contains lower and middle Paleolithic remains, spanning over 200 000 to 300 000 years of human history, and the Danger cave in the Great Basin of North America” (2008: 969), which hold stacks of well- preserved, primarily cultural sediments, with a lifespan of 10 000 years.

Pile (2014: 15) states that, in history, most interiors were designed successfully as a natural part of the process of building structures. Ancient societies developed various huts, tents, igloos, tepees and yurts to provide shelter in their particular climate, using available materials. It was only after people became more advanced in their exploring that they found appropriate ways of building more elaborate structures, which created their own kind of interior spaces.

In “The psychology of a home”, Gunter (2000:1) discusses the significance of a home, stating that it was only when primeval man abandoned a nomadic lifestyle that the roles of men and women were established. Men were hunters and women stayed behind to take care of the children. Instead of moving from location to location, human settlements were established as families and tribes needed a fixed base to return to after a successful hunt for food had been established.

### **2.4.3 South African vernacular shelters**

Frescura (1989: 7) describes South African architecture as being equipped with character, charm and personality and that the architecture was responsive to its inhabitants, culture, economy and physical environment. South African architecture is also endowed with a rich variety of dwelling forms, materials, textures and inventiveness. This architecture captures the imagination of countless visitors yearly. Frescura (1989:7) believes that, had this form of architecture originated overseas, it might have stimulated dozens of architectural styles; and that this architecture went unnoticed because it is indigenous. Though this statement was expressed by Frescura (1989) years ago, there has been a drastic change since then where African indigenous architecture is starting to influence the rest of the world.

It is held by Frescura (1989: 7) that, ‘a great deal of practicality and common sense’ is contained in South African vernacular architecture and “it has the potential of being

implemented to a high degree of sophistication". Frescura (1989: 7) defines vernacular architecture as a principle of housing a man, in a most efficient manner possible, using materials that are readily available; building a dwelling that is most suitable to its climate and natural environment. Additionally, the author states that vernacular architecture has an immense ability to blend with its immediate environment, due to the materials that it is built from, such as quarry, glass, sticks and mud, being provided by nature.

Vernacular architecture is also known as architecture of the found material, as it relies greatly on its natural properties and the performance of the materials when used by the builder. In this case, the availability of materials and the system of technical performance are more important than the aesthetic/physical appearance of the building (Frescura 1989:7). The advantage of rural architecture lies in the combination of both labour and materials. In the modern world, the conventional relationship between the client and the builder is largely similar to that of consumer and producer. In this case, should a client not be wealthy enough to afford a service offered by the architect, there is also minimal knowledge of the building process; rural architecture differs in so far as the relationship between the consumer and the producer is concerned, with it usually being the same person.

## **2.5 HISTORY OF THE NGUNI TRIBES**

In light of the history of the Nguni tribes it is important for the researcher to define the term "Nguni" as the sample population in the research belongs to this group. Oliver states that "Nguni is a collective name for a major group of Bantu-speaking people, belonging to the negroid racial group of Africa. The sample population under study resides in Umbumbulu South of Durban Kwa- Zulu Natal, which forms part of the Nguni tribe distribution. Oliver confirms that the Nguni lived in areas between the Drakensburg and the Indian Ocean; and along a broad belt of Swaziland, through Natal southwards into Transkei and Ciskei" (Oliver 2003; 125).

In *The Black People*, by Fuze (1979:1), the origin of black African people is expanded on, pointing out that, according to their forefathers, black people came from the North of the African continent. The finding is somehow void, with no written records substantiating this statement, as all they could do was point in that northerly



direction (Fuze 1979:1). According to Fuze (1979:1), when the black African people left the North and travelled towards the South, they dispersed throughout the African continent, skirting the sea and travelling towards the West and the South. Those who went towards the West were known as the “*Ntungwa*”, while those who skirted the sea and headed towards the South, known as the “*Nguni*”. The difference between the Nguni and the Ntungwa was identified in their speech; the Nguni people had soft low speech whilst the Ntungwa had a hard and high speech. These two tribes did not understand each other.

The significance of the ancient Nguni history lies in the contrast between cattle and agriculture, the Nguni people also expressed their division through gender and class. This research is, however, focused more on understanding the history of the Nguni people, as history indicates that Umbumbulu people originate from the Nguni tribe (Fuze 1979:1). Mills (1994) assert that the Nguni people migrated from the North and from the West in the middle of the 15<sup>th</sup> century. The culture is divided into three different groups: the first being the Northern Nguni, who are the Bantu speaking people in modern Natal and who are currently all known as the Zulu. The second are known as the Southern Nguni, mostly based in the former Transkei and Cape Town and grouped together as the Xhosa; and the third are currently known as the Swazi.

### **2.5.1 The Zulu Tribe**

Ngwane (1997:9) states that, the word amaZulu in the Zulu Language means the Zulu People, and the word Zulu means heaven. According to ‘the creation story’, it is believed the Zulu people came from heaven. Ngwane (1997:9) writes about how the Zulu people were very influential in the history of South Africa for the past 200 years. It is said that the Zulus rose to power under the Great Chief Shaka in the years 1787-1828. Shaka is described as a military genius who built the small chiefdom of the Zulu into a great and powerful kingdom that controlled much of the eastern coast of South Africa in the 1800s. The Zulu nation emerged around the late 18th century and was made up of hundreds of small clans residing on the northern regions of KwaZulu-Natal, on the eastern seaboard of South Africa (zulu-culture.co.za: 2015).



Figure 14: Good morning Africa (2010) illustrates the Kwa-Zulu Natal Map

The architecture of the Zulu was distinct up to recent times, for their wide use of grass-thatched domed dwellings layout in circular homesteads around a central cattle byre/ kraal (Frescura 1989:7). Furthermore Frescura clarifies that there has been revisions to this particular stereotypical setting since the 1950s, where the ubiquitous cone on cylinder began to replace the more picturesque but less efficient domed structures (1989:7).

### 2.5.2 The Swazi Tribe

Swaziland is a small kingdom situated in South-Eastern Africa, between the Republic of South Africa (RSA) and Mozambique (Booth 1983:1). Swaziland has always had a central effect on history and it lies across major, prehistoric migration routes of the Bantu speaking people from central into Southern Africa.



Figure 15: UNESCO (2009) illustrate a map of Swaziland WWDR3

The migrants at that time are the ancestors of Swaziland's present population. In the early 19<sup>th</sup> century, the wave of movement was reversed with Swaziland forced to defend itself against the threat of invasion from the south, after the Zulu wars of expansion (Booth 1983:7). According to Frescura (1983:5) Swazi are the Nguni-speaking group of people that live in the north-eastern part of the Southern African region, which is better known as the Kingdom of Swaziland.

The Swazi are Bantu-speaking people inhabiting a small, strategically located country in Southern Africa. The Swazi people are predominantly Nguni in language and culture, although earlier they had a Sotho admixture that now inhabits mainly the former Transvaal and Orange Free State and are, to a lesser extent the Tsonga, who now inhabit Mozambique. The mix of the cultures mentioned above has left the Swazis with Sotho and Tsonga cultural traces. According to tradition, it is believed that the Swazis, as part of the Nguni expansion southwards from East-central Africa, crossed the Limpopo River and settled in southern Tsonga land (Mozambique) in the 15<sup>th</sup> century. They were led by Dlamini and embo Nguni man. The other Nguni speakers

akin to the Swazi, notably the Xhosa and the Zulu, migrated further South (Booth 1983: 7).

They are better known as amaSwazi and their language is referred to as isiSwati. Their architecture resembles that of their Zulu neighbours, and make use of vast amounts of grass covered beehives. In more recent times however these have begun to give way to cone on cylinder dwellings (Frescura 1989:5).

### 2.5.3 The Xhosa Tribe

As with the other Nguni tribes, the Cape Nguni people, who are also known as the Xhosa, drifted southwards from the Great Lake region of Central Africa and by the mid 17<sup>th</sup> century settled in the coastal region of what is today known as the Transkei (Van der Watt 1981:15). According to Van der Watt (1981:15), the term “Xhosa” refers to the specific Cape Nguni tribe of the name. There are many other tribes in the south-eastern coastal area of South Africa that are known as Xhosa or Xhosa-speaking people. Figure 14 indicates the dominance of the Xhosa language in South Africa in colour.

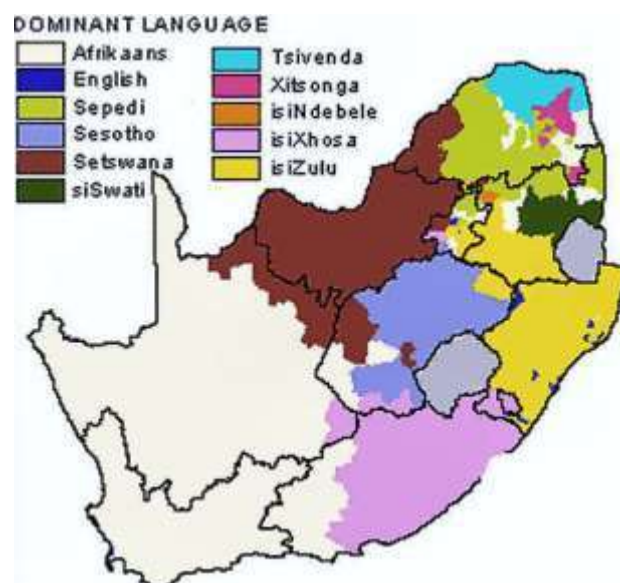


Figure 16: South African Tours and Travel in the *Dominant language map* (n.d) illustrates the dominant South African languages, with pink indicating the location of the Xhosa speaking people

“Xhosa are a Nguni-speaking group originating from the southern Transkei, Ciskei and Eastern Cape region” (Van der Watt 1981:15). Though they are now southern the Xhosa were the first Cape Nguni tribes that crossed the Kei River, now forming the western border of the former Transkei. In 1972 there was another westward movement, after the death of Chief Tshiwo, with an ensuing struggle for leadership. The historical split of the tribe occurred in 1740 and the supreme ruler of that time, Chief Phalo, resided in an area now known as the Transkei. His heir was Gcaleka from his great house, while his elder son from his right hand house was Rarade. Although Rarade was older; Gcaleka was a rightful heir to his father’s position, according to Xhosa custom (Van der Watt 1981:15).

According to Van der Watt’s narration of the Xhosa “Whilst his father was still alive, Gcaleka tried to take over his chieftainship, with Rarade supporting his father and winning the conflict. To avoid an invidious position for his father, Rarade sought out a home for his people and moved across the Kei River, to a place now known as the Ciskei. He was also joined by his father who feared for his life had he remained in the Transkei. The westward move was not an easy evacuation, as the land was already occupied by the Khoi Hottentots; there was a fierce battle against the Hottentots and Rarade emerged victorious. He negotiated with the Khoi leader’s widow and he purchased land with a great number of cattle, between the headwaters of the Keiskamma and Buffalo rivers and the Amatola Mountains. The tribes were established after the Xhosa tribe’s tongue was formalised and developed as a written language and used as a medium of instruction in schools, thereby forcing out the other Cape Nguni languages spoken by the different clans within the Cape Nguni tribe” (Van der Watt 1981: 15) .

The different Nguni clans mentioned are also identified by the different languages and sounds they make when they speak. The Xhosa tend to speak more quickly, dropping syllables and have picked up clicks from the Khoikhoi; whilst the Swazi language has undergone a number of sound shifts. This indicates the separation of the language from the Nguni culture from a while back (Mills 1994:1).

The division into separate groups was caused by people’s desire to feel closer to the chief, but with communities growing larger, some people felt neglected and therefore

gave their loyalty to an alternative leader.

“Although the Xhosa-speaking groups of South Africa cannot by any means be considered as a single entity, their architectural culture has achieved a large degree of homogeneity” (Frescura 1989:6). According to Frescura “most, if not all, are thought to have built hemispherical grass beehive dwellings but, since the early 1900s, these have been replaced with circular plan cone on cylinder structures. Barring a few regional variations in building methods and material textures, these present a uniform architectural style for the region” (1989:6).

## **2.6 RURAL HOMESTEADS**

It is of importance that the researcher discusses rural homesteads as the research chosen is focused in this area. In his paper for “Rural homestead design and permaculture”, Perry (2014: 1) discusses the design strategy of a traditional Zulu homestead. “The *umuzi* (homestead) is characterised by having several huts, with garden plots adjacent to the huts, a cattle kraal and livestock, tools and equipment, and agricultural storage huts housing other implements for farming” Perry (2014:1). Acquiring a homestead was considered a sign of maturity and economic prosperity, as homesteads hold material, social, and religious/ symbolic importance for its members (Perry 2014: 1). According to the literature, choosing *inxiwa* (a site for building) was very important, as it relates to one's connection with the ancestors, and the land rights to burial sites (Berglund 1936 cited in Perry 2014: 1).

Magubane (2003:7) writes in *African Heritage Homesteads* that rural people spend most of their time maintaining their homes, as these are prone to damage by heavy rains and various insects; on most occasions these have been found to be termites. The termite problem can be prevented by the use of the Timboti tree, also known as “*Spirostachys Africana*”, which is known to repel insects. Though the Timboti might be a solution, there is still a problem as not all rural communities have access to this tree.

Magubane (2003: 7) further explains the context of a typical traditional homestead, which was occupied by a man and his wives, unmarried daughters, his sons and their families, as well as others who attached themselves to the family in some way. A clan would be formed in an area where people descended from a common

ancestor. These loose communities of kinsmen formed a village, under the leadership of a headman. A number of villages would form a chiefdom, under an independent chief or in a large area, would be subdivided under subordinate chieftains.

Today however there has been a noticeable change in a traditional Zulu, Xhosa and Swazi homestead in structure, layout, size as well as function of the dwellings. Individual homesteads, with a plastered cylinder and cone rondavel hut, are a characteristic of a common dwelling found in the rural areas throughout the Eastern Cape, KwaZulu-Natal and Swaziland. Beehive huts are still being utilised by the Xhosa initiates and some are still seen among the Ngwanes and Swazis. It has also been observed that most of the Zulu traditional healers or Sangomas would have a beehive hut within their homesteads, and in most cases that is where they do their rituals. Today's modern homesteads reflect today's dwellers individual needs where one homestead can comprise of a combination of traditional and formal type dwellings.

The meeting place for men, also known as inkundla, was situated between the main hut and the gate of the kraal (Howcroft n.d). Some or all of the aspects listed can today still be seen in rural areas.

### **2.6.1 The traditional Zulu homestead design**

The researcher had to keep in mind how rural homesteads have changed over time, as these changes show how modernization has impacted on the dwellers and how they relate to their homesteads. According to (Oliver 2003: 125)Traditionally, the Nguni culture was made up of nomadic herders and farmers who lived in scattered homesteads, made up of between two to 40 beehive huts. Huts within a homestead were also traditionally situated on a slope, facing the rising sun, with the chief's hut at the highest point of the homestead. The huts were arranged in a semi-circle or a circle around the kraal, which was usually fenced with brushwood, stone, aloes, or sisal plants (Figure 17).

In his paper for rural homestead design and perma-culture, Perry (2014: 1) discusses the design strategy of a homestead. The *umuzi* (homestead) is characterised by



having several huts, a garden plot adjacent to the hut, a cattle kraal and livestock, tools and equipment, and agricultural storage huts for other farming implements.

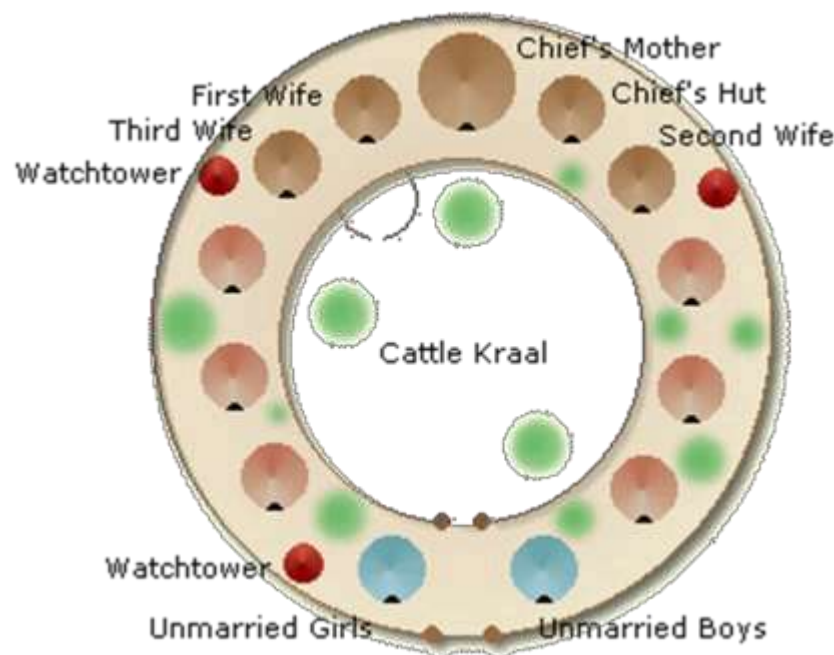


Figure 17: Warthog website (n.d) in *Traditional Zulu homestead plan layout*, illustrates the kraal layout of the traditional Zulu homestead

The design of an original, traditional, Zulu homestead also depicts the hierarchy within the housing system (Figure 17 and 18). The chief's mother's House, which is also known as "*Undlu nkulu*", is situated in the top centre of the homestead, opposite the gate to the homestead. To the right of "*Undlu nkulu*" is the chief's dwelling, followed by the second wife's hut, with the first wife's hut to the left, after which the third wife's hut is situated. These are then followed by other dwellings, with the unmarried boys and the unmarried girls of the homestead positioned to the right and the left of the gate. These houses are placed closer to the gate as an indication that the unmarried boys and girls of the homestead will not be part of the homestead for long, but are about to marry and go out and form their own homesteads.





Figure 18: Plaut (1890s) in *Zulu Huts*, illustrates the original traditional Zulu huts from a traditional Zulu homestead

### 2.6.2 The building materials and motifs

Magubane (2001:7) explains that South African rural communities continue to build their homesteads from vernacular materials, such as mud and stone and thatching grass. Because the listed materials are locally available to the rural areas and, where possible, are supplemented with corrugated iron sheeting and steel frame windows (Magubane, 2001: 7). Magubane (2001:7) further clarifies that in some outlying areas it is difficult to obtain materials, such as corrugated iron sheeting and steel frame windows, as the materials are either too expensive or too difficult to transport, due to badly maintained roads that service inaccessible areas.

According to de Klee (2015) “The art of building with earth is an ancient one that has stood the test of time, but negative perceptions in recent generations is making it an unpopular method. In many African cities, mud construction is often associated with rural poverty and urban residents would rather build with imported materials such as cement, which is a relatively expensive material and does not provide thermal and acoustic insulation” (de Klee 2015).

Du Preez and Magona (2006: 13) explains that Xhosa dwellings are more than just a mere structure, due to their design, as well as material selection; this is true in relation to traditional dwellings, as the researcher has also experienced the warmth and the welcoming atmosphere of the humble, traditional, rural dwelling. This evokes a sense of togetherness and honesty in structure. “Rural village homes are endowed with a sense of presence in African landscapes, built in the most efficient manner possible, walls are constructed from sundried mud bricks or poles and the roofs are thatched” (Strauss 1994:51).

Rural women have to take on the responsibility of looking after their own homesteads, due to the men having to leave home and work in a city, only returning during Christmas and Easter holidays. In some areas these women still continue to decorate their dwellings with bold geometric patterns, using clay or commercially available paint, alternatively delicate patterns are etched into a wet surface or newly plastered walls. The motifs painted or etched onto the walls are, according to Magubane (2001: 7), based on traditional designs associated with certain beadwork styles.

To maintain, the Ndebele murals are usually painted yearly, before or after the summer rains. In his research, Magubane (2001: 7) finds that, there has been a tendency within this culture, to refer to the urban dwellers lifestyle of access to electricity, running water and other modern life ‘wonders’, such as the double volume domestic dwellings that are found in large cities, for example, Johannesburg and Pretoria.

The researcher has made reference to the Ndebele tribe and their renowned murals. According to research the Ndebele migrated under Chief Muzi from Kwa-Zulu Natal around the 400 years ago (“South Africa inspiring new ways: colourful ndebele culture”: 2013).

### **2.6.2 Traditional Zulu Interiors**

Characteristic of the traditional *indlu* (hut) is its beehive-style construction. The frame of the hut is made of sapling poles placed in a circle, bent inwards and lashed together. After the frame is complete, it is thatched with grass. The floor of the hut is made from a mixture of anthill clay and cow-dung.

Once dry, the floor is covered with cattle-fat (Mbatha, Sibiya, Msimango & Ngema 2015).



Figure 19: VTM website (2015) in *Zulu Hut*, illustrates the exterior and interior images of a traditional Zulu Indlu (hut)

The domical *Indlu* (dwelling or house), which is also known as *iqhugwane* or *uguqa* (meaning “to kneel”), as kneeling was the only way in which you could enter this type of dwelling. According to Oliver (2003:125), the huts would have a circular hearth placed centrally in their interiors, and the furnishings were simple, with rolled reed sleeping mats, carved wooden headrests and possibly, a wooden stool for a headman. The meeting place for men, also known as *inkundla*, was situated between the main hut and the gate of the kraal (Howcroft 2012). Some or all of the aspects listed can still be seen in rural areas today.

### 2.6.3 Traditional dwelling building process

Since everyone was involved during a man’s homestead construction, there were different groups and the tasks were divided according to the different groups. The women were responsible for wall construction, floors and plastering; the men would take care of the timber roof frame and the thatch covering, whilst the children and the elders weaved grass ropes and prepared the materials for use. In other cases construction would be a community effort, with a whole community working together to erect a man’s home; in the knowledge that he will also be available to assist if and when called by another to do so.

The construction of the hut was very intricate, taking an estimated time of 65 working days to complete. While two thirds of the work, which involved weaving grass mats and braiding ropes, was done by the women. According to Oliver (2003: 125), the complexity of this dwelling made clever use of the knowledge and potential of available resources, as well as the skill and craftsmanship involved in the construction.

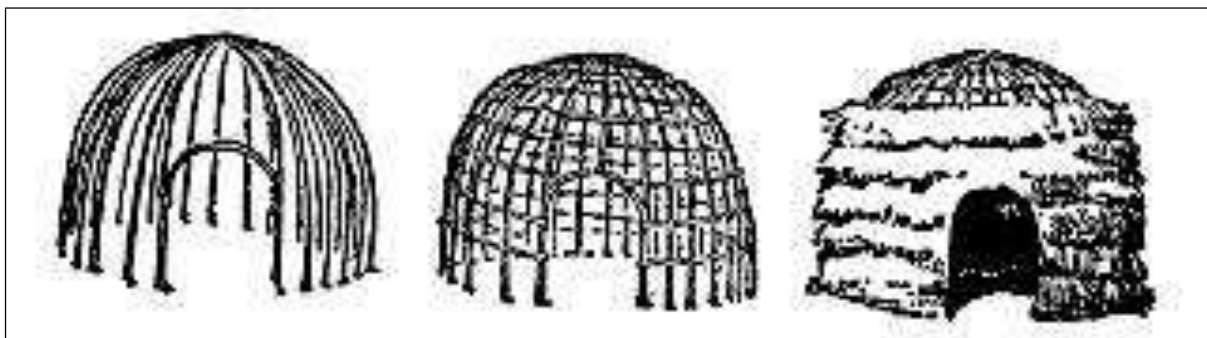


Figure 20: Scouting website in *Zulu Huts* (2015) illustrates the construction process of a traditional Zulu hut

Kennedy (2004:17) points out that this is not the case in present day situations where, due to modernisation, people are living in corrugated metal shacks, where they sweat in summer and freeze in winter.

## 2.7 CONCLUSION

In the literature review chapter a number of topics were discussed using secondary data such as literature as well as primary data from photographs to support the evidence from secondary data.

The chapter examined the psychology of space; the analogy between a house, home, and dwellings; the history of shelters, as well as their evolution in time; and the three Nguni tribes of Zulu, Xhosa, and Swazi, from the South African context of shelters (with the main focus of the research located in Kwa-Zulu Natal, the focal point of the Zulu tribe).

Added to this was homestead design, building materials and interior design, along with the topic of modernisation in general, as well as in a rural context, and how it has impacted changes in building shape, style, size, in addition to the materials used in the building of the dwellings in rural housing. The chapter also examined the perception of rural dwellings from the past and how they have evolved over time to this modern day. Furthermore, homestead design and layout from the three tribes were explored, in comparison to each other and in relation to how they have influenced

modern homesteads, houses and dwellings.

In the next chapter the researcher will be discussing in detail the research methods employed to for the data collection of the research study. The chapter will consist of Social research strategies employed in order to collect analyse and interpret the data. Topics such as Inductive theoretical approach, interpretive research paradigm, qualitative research, and data capturing methods, sampling, Data collection tools employed, and data analysis.

## **CHAPTER 3**

### **RESEARCH METHODOLOGY**

#### **3.1 INTRODUCTION**

All the social research strategies employed, in order to collect, analyse and interpret the data for the research study, are explained in this chapter. The inductive theoretical approach employed, to better understand the social research phenomena and to interpret the research findings, is also discussed. In addition, this chapter examines an interpretive research paradigm, which is described as a paradigm that is used for small scale research and involves the personal involvement of the researcher (Cohen, Manion, & Morrison, 2000: 35). Neuman (2011) describes interpretive social science as being closely related to hermeneutics, a theory of meaning originating in the 19<sup>th</sup> century. The theory emphasises conducting a very close, detailed reading of a text to acquire a profound, deep understanding; text in this case can mean conversation and/ or written words.

The research will be conducted using a qualitative research strategy. Qualitative research is depicted as a strategy that moves from the underlying philosophical assumptions, to specifying the selection of respondents (Maree 2007: 70). Data capturing methods used will be reviewed, such as the type of interviews employed, sample populations and the challenges in selecting sample populations. Data collection tools employed will also be deliberated, as well as the outline of the interview guide. Furthermore, the data will be analysed and ethical consent will be discussed; as well as the limitations of the methodology.

#### **3.2 QUALITATIVE RESEARCH**

Qualitative research can be identified as a strategy of research that typically accentuates words rather than quantification, in data collection and analysis. In the main, it underscores an inductive approach, with regards to the relationship that links theory and research, emphasising the generation of theories.

“The approach moves away from the norms and practices of natural science and of positivism, but rather gives preference to emphasise ways in which

individuals interpret the social world, and embodies the view of social reality as a constantly shifting emergent property of individuals' creation”  
(Bryman 2008:22)

This method avoids or downplays statistical techniques and mechanics of kinds of quantitative methods (Silverman 2006: 33).

Qualitative research is a type of scientific research that consists of an investigation that seeks to find answers to a question, by systematically using a predefined set of procedures to answer the question at hand, collect evidence, and produce findings that were not determined in advance, as well as generating findings that are applicable beyond immediate boundaries of the study. In addition qualitative research tries to understand a given research problem or topic, from the perspective of the local population it involves. Qualitative research is especially effective in obtaining culturally specific information about the values, opinions, behaviors and social context of particular populations (Mack *et al.* 2005:1).

The research paradigm has the ability to provide complex textual descriptions of how people experience a given research issue. It provides information about the “human” side of an issue, in other words, the often contradictory behaviours, beliefs, opinions, emotions and relationships of individuals.

The use of qualitative methods, according to Neuman (2011), sees most qualitative studies involve a language of cases and context; they examine social processes and cases in their social context, and study interpretations or meanings in specific socio-cultural settings. Neuman (2011) further states that, by explaining that most qualitative studies are built from the assumption that certain areas of social life are intrinsically qualitative; therefore qualitative data is not imprecise or deficient but very meaningful. The author describes the qualitative approach as being inductive, as it relies on grounded theory. Though qualitative data may seem soft and intangible, it can be gathered by documenting real events, recording what actual people say (with their words, gestures and tone), observing specific behaviours, examining written documents and studying visual images (Neuman 2011).

### **3.3 Theoretical framework**

The term theory, according to Bryman (2008:6), although used in diverse ways, generally implies “explanations of observed regularities”. Such theories tend to be of the sociological kind, which typically focuses more on theories with a higher level of abstraction, including structural-functionalism, symbolic-interactionism, and critical theory, as well as post structuralism and structuration theory, amongst others (Bryman 2008:6). Silverman (2006:112) defines theory as a set of concepts used to define / or explain some phenomenon. The theoretical framework section will define the following concepts that were employed for the research study, in detail: social research, inductive theory, interpretive research and ethnography.

#### **3.3.1 Social research**

This research study is a social study and social research concepts have, therefore, been employed for the study. Bryman (2008:18) states that social research describes exploration on topics relevant to the social scientific fields, such as sociology, human geography, social policy, politics and criminology. Social research draws on the social sciences for conceptual and theoretical inspiration, may be motivated by developments and changes in society and will employ social scientific ideas to shed light on those changes. While academics conduct social research because of what is going on in their modern, social lives, there may also be a noticeable gap in literature or an inconsistency between a number of studies or an unresolved issue in literature, which may require research. At other times, development in society provides an interesting point of departure for the investigation of research questions (Bryman 2008:18).

#### **3.2.2 Interpretive research**

Interpretivism refers to contrasting epistemology to positivism; the term subsumes the views of writers who share their outlook that the subject matter of social sciences, people and their institutions is fundamentally different to that of natural sciences. Social science is thus concerned with the theory and the method of interpretation of human actions. This theory differs from the positivist approach, which has its emphasis on the explanation of human behaviour; this is the chief ingredient of the positivist approach to social sciences and the understanding of human behaviour. The latter theory is concerned with the empathetic understanding of human action, rather than



with the forces that are deemed to act on it (Bryman 2008:11). According to Weber (1974) sociology is a science that attempts an interpretive understanding of social action, in order to arrive at a causal explanation of its cause and effects (cited in Bryman 2008: 11).

### **3.4 ETHNOGRAPHY**

Lewin & Somekh (2011: 34) defines Ethnography as a methodology, with its origins in anthropology. In the past, the study of anthropology involved western academic studying other, distant cultures. In the process of this kind of research, researchers would immerse themselves in their research, which would involve living in the environment or the field in which they were interested. This was done to observe naturally occurring events and was supplemented by interviews and the gathering of other forms of data (Lewin & Somekh 2011: 34). By choosing an ethnographic research methodology, the researcher seeks to establish the factors that impact modernisation of rural homestead living spaces on dwellers, in a selected area of Umbumbulu, south of Durban.

The research will be conducted with an ethnographic study approach which, according to Leedy (1997:111), is defined as an understanding between behavior and a culture. This information will be collected by interviewing rural homestead owners in a form of “semi-structured interviews” (Baker & Bell 1999 cited in Hersen & Turner 2003.), where the researcher will also be observing and recording observations by means of photographs, which will be used as a practical, visual presentation. This research will be conducted following the “emic” and “etic” neologisms, derived from an analogy with the terms “phonemic” and “phonetic”, coined by Pike (1954), the linguistic anthropologist. Pike (1954) describes the “emic” perspective as being focused on the intrinsic, cultural distinctions that are meaningful to members of the given society. The “etic” perspective is described by Pike (1954) as being reliant upon the extrinsic concepts and categories that have meaning for the scientific observers.

As stated by Lett (n.d: 2012), most cultural anthropologists agree that the goal of anthropological research must be an acquisition of both emic and etic knowledge. “Emic” knowledge is essential for an intuitive and empathic understanding of a culture,

and it is also essential for conducting effective ethnographic fieldwork. Furthermore, “emic” knowledge is often a valuable source of inspiration for “etic” hypotheses, with “etic” knowledge seen as essential for cross-cultural comparisons.

What makes this research study an anthropological study for the researcher is the fact that the researcher has lived in a rural settlement through childhood, even though it was not at Umbumbulu. This study could also be defined as that of an autoethnography. Autoethnography is an approach to research and writing that seeks to describe and systematically analyze (*graphy*) personal experience (*auto*) in order to understand cultural experience (*ethno*) (Ellis, Tony, Adams, Arthur & Bochner 2011:1)

### **3.5 DATA CAPTURING WITH INTERVIEWS**

An interview is not only a tool for data collection but is, in reality, a more complex, subtle process that cannot be separated from the dynamic of the project or from the varied and changing context of everyday life (Schostak 2006:10). Another explanation of an interview can be depicted as individuals focusing their attention on one another, to possibly gain an insight into the other person’s ‘experiences, concerns, interests, beliefs, values, knowledge and ways of seeing, as well as their thinking and acting’ (Schostak 2006:10). Interviews have been used in this study, as a tool to collect data, to improve the dwellers’ perception of modernisation and the impact that it has on their homesteads. The interviews have also been employed to establish people’s experiences within their dwellings.

### **3.6 TYPE OF INTERVIEWS**

The interview is probably the most widely used method in qualitative research, and ethnography usually involves a substantial amount of interviewing, with this contributing to the widespread use of the interview in qualitative research. What makes the interview so attractive is its flexibility. Though interviewing, transcription of interviews, and the analysis of the transcripts are all very time consuming, these can be accommodated into a researcher’s personal life. The two main types of interviews in qualitative research are the unstructured and the semi-structured interview (Bryman 2008).

### **3.6.1 Semi structured interviews**

This study employed a semi-structured interview, whereby the researcher has a list of questions or fairly specific topics to be covered, which is often referred to as an interview guide. The interviewee has a great deal of leeway in how to reply, as questions may not follow the outline of the schedule exactly. Questions not included in the guide may be asked as and when the interviewer picks up on things said by the interviewees (Bryman 2008).

## **3.7 PILOT STUDY**

“The aim of a pilot study is to try out the research approach to identify potential problems that may affect the quality and validity of the result” (Blessing & Chakrabarti: 2009). A pilot study is different to an exploratory study, which is defined as a proper study used to study a phenomenon in an exploratory way. The need to conduct a pilot study before embarking on a research project cannot be over emphasized. According to Blessing & Chakrabarti (2009) trying out research as planned – including data processing, analysis, and drawing conclusions – requesting feedback from the parties involved in the pilot study; reveals that several changes are required if the study is to be effective and efficient. The examples of these changes may include changing to better quality equipment for the recording and finding easier methods of recording. The emphasis of a pilot study is based on trying out the methods and the related procedures rather than the actual data obtained (Blessing & Chakrabarti: 2009). A preliminary visit was conducted as a pilot study, the visit helped the researcher identify problems and prepare necessary precautions before returning to Umbumbulu to conduct the interviews.

## **3.8 SAMPLE POPULATIONS**

Purposive sampling was employed in the choice of ten homesteads, with a specific purpose in mind; in this case, to build empathy between the researcher and the occupants of the rural homesteads being researched in detail (Maree, 2007:79). Cohen, Manion & Morrison (2000:92) describe purposive sampling as the process when the researcher hand picks the cases to be included in the sample, judged on their typicality; in this way the researcher can build up a sample that is satisfactory to their specific needs. Recruitment was undertaken with the counselor of the district, in order to satisfy respectful procedures. In keeping with interpretive research

paradigm principles, the researcher kept the sample small, thus the scale of ten homesteads was chosen.

According to Bryman (2008), purposive sampling is a non-probability form of sampling, where the researcher does not seek to sample research on a random basis. Purposive sampling is a form of choosing sample cases or participants in a strategic way, so that those samples are relevant to the research questions being posed. This type of sampling is chosen as a great deal of variety in the resulting sample is required, so that sample members differ from each other. Purposive sampling therefore, does not allow the researcher to generalise the population.

The aim of this study was to choose ten homesteads with a combination of dwellings, in order to establish experiences from different living spaces, while particularly focusing on the interiors of their living spaces; gaining more of an understanding regarding the impact of modernisation on these spaces, as well as the changes that have occurred in the building types and material selection. In addition to the noticeable change in building types and materials during the researcher's visits to Umbumbulu; the kind of homesteads with a variety of dwellings are limited in the area. Purposive sampling was also discussed further, including all the ethical concerns that might have occurred during the process of conducting the research. In closing, the proposed data analysis approach was discussed, according to the relevant theoretical framework selected for the research. The researcher was able to determine what the collected data suggested.

### **3.8.1 Challenges in sample populations**

The first challenge faced was related to sampling, where the researcher was not familiar with the environment within which the research study was conducted. Having been to Umbumbulu once for a pilot study, before conducting the research, the researcher was informed by locals that there were a number of traditional homesteads built from vernacular material, such as mud, thatch and stone. However, on returning to implement the research, it was discovered that most of the homesteads were almost similar, with one rondavel, with flat sheet-iron on the roof and a modern type dwelling adjacent to this, with multiple rooms inside. This was quite a challenge, as the expectation of finding multiple types of

homesteads, with multiple dwellings and a variety in building material, was not met.

The second challenge was the long distances that had to be travelled on foot, in an environment the researcher was not familiar with, in an attempt to locate homesteads with a variety of dwellings and building materials.

The third challenge in the sample population was that of redundancy, where more and more homesteads visited for interviews had similarities of some sort. All the challenges stated above eventually led to the researcher resorting to choosing fewer samples than originally intended, as the similarity of the samples negated the element of variety. It was thus decided to interview seven out of ten homesteads, to enable choosing some homesteads with different characteristics.

### **3.9 CHALLENGES WITH THE OVERALL SCOPE OF THE PROJECT**

Great difficulty was experienced with the overall scope of the project, as the researcher could not locate current information or text for the secondary data of the literature review. Limited data/literature was found in interior design related to indigenous studies and, the researcher instead found information on indigenous cultures and architecture.

### **3.10 DATA COLLECTION**

The data collected for the project includes primary data collected through semi structured interviews, as well as photographs taken by the researcher. In addition, the secondary data, consisted of existing data from texts and journal articles, as well as photographic imagery to visually support the documented findings of the research study.

#### **3.10.1 Tools for data collection**

##### *Semi-structured interviews*

The research employed semi-structured interviews as one of the tools for data collection. Interviews are probably the most widely employed method in qualitative research; however it is the flexibility of the interview that makes it more attractive as a data collection tool. A list of questions on specific topics to be covered was prepared

(an interview guide) (Bryman 2008:438). The questions were not asked in the exact way outlined in the schedule, with questions not in the guide being asked as the researcher picked up on things said by the participants.

#### *Photographs in qualitative research*

Photographs were used as another method of recording and grounding the questions, due to photographs being considered as a visual medium that has received much attention. The use of photographs in interviews is explored in the context of visual ethnography and used as *photo-elicitations*, where the researcher used the images as a springboard for discussions concerning meaning and significance to the images (Bryman 2008:424).

### **3.11 OUTLINE OF INTERVIEW GUIDE**

According to Bryman (2008:438), an interview guide should be less specific than that of a structured interview; the term can be employed to refer to the brief list of memory prompts of areas to be covered that is often employed in unstructured interviews. It can also consist of a somewhat structured list of issues to be addressed or questions to be asked in semi-structured interviews (Appendix D and D 1 for the interview guide). Semi-structured interviews were employed in this study, where a guide was prepared in keeping with guidelines from Bryman (2008:438).

Some basic elements followed in preparing the interview guide included:

- Creating a certain amount of order on the topic areas, so that the questions about them flowed reasonably well, while being prepared to alter the order of questions during the interview.
- Formulating interview questions in such a way that they helped answer the research question, but were not too specific.
- Using comprehensible language that is relevant to the people that were being interviewed, which were mostly IsiZulu.
- Not asking leading questions, since the interview was for a qualitative research study.
- Recording general and specific information, as such information was useful for contextualising data.
- Being familiar with the settings where the interviewee lived, by visiting the area of

Umbumbulu prior to going there for the pilot interviews.

- Recording the interviews with a good quality recorder, to facilitate transcription of the interviews.
- Transcribing and making sense of the interviews: The researcher taped and recorded the interviews and after a delayed response from transcribers, the researcher resorted to personally transcribing the interviews. This was of great benefit, even though it was a lot of work and very time consuming, as it brought the researcher closer to the data.

The researcher was able to identify themes and gain awareness of the similarities and differences between the participants' accounts through the process; certain categories were identified in the research, which also formed links for the data analysis.

### **3.12 DATA ANALYSIS**

Data analysis is a framework used to guide the analysis of data and this research employed a thematic analysis. The thematic analysis strategy is used to provide a framework developed at the National Centre for Social Research in the United Kingdom. The framework is described as the matrix based method for ordering and synthesising data (Bryman 2008:554). The idea is to create an index of central themes and sub themes, which are then represented in a matrix that closely resembles a spreadsheet, with a display of cases and variables. The themes and sub themes are basically recurring patterns in the text that are then applied to the data.

Themes are also a product of thorough reading and re-reading of transcripts that make up the data. The framework is subsequently applied to the data, which is initially organised into core themes, and then later displayed into sub themes (Bryman 2008:554). Gomm (2008:224) explains thematic analysis as a strategy, where the analyst looks for themes that are present in the whole set or subset of interviews and creates a framework by making comparisons and contrasts between the respondents. The themes are also inspired by theoretical ideas already identified by the analyst.

For the analysis of this study, a thematic analysis was employed, as there were already three identifiable themes from the data. According to Bryman (2008: 555) the outcome of the research is "inductive theory". The researcher therefore drew general

inferences out of the interview statements.

The three identified themes were:

### **3.12.1 Modernisation**

The theme of modernisation was identified during the preparation of the interview guide and was clearly identifiable in the research topic as well. The enquiry of modernisation was used as a screening question, where the researcher wanted a better understanding of what modernisation is in a general and a rural context, as well as in the context of a rural homestead.

### **3.12.2 Building materials**

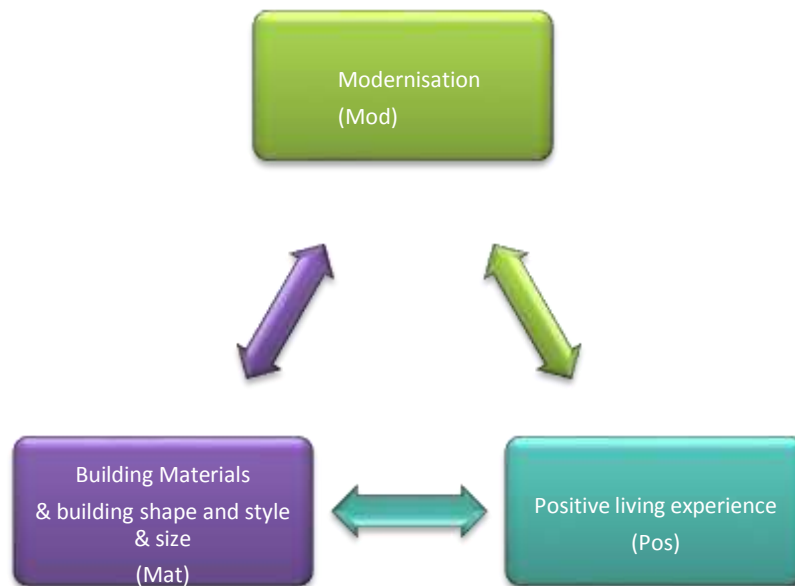
The enquiry regarding building materials was due to the noticeable change in building shape, style, and size, and the type of building materials that are used in the rural settlements. This was used to gain a better understanding of the cause for the noticeable transformation in building materials, as well as building types, shapes and sizes that are being built in Umbumbulu, south of Durban.

### **3.12.3 Positive living experience**

The positive living experience enquiry was mainly to establish what effect modernisation; building materials used, as well as the change in building shape and size, are having on the dwellers. The study was conducted in order that designers and architects may select and design aesthetically pleasing structures, with materials that support the positive living of rural dwellers, by ensuring that the spaces are visually appealing, stimulating, and aesthetically pleasing in rural construction.

The researcher aims to identify links or relationships between the theories that are discovered by the listed categories. The links will then count as evidence for the identified themes. The research will furthermore, link the themes according to the responses from the interviewees, with responses either falling into one of the listed themes or not.





**Figure 21: Figure 21: Mlambo (2015) illustrates a diagram showing links made between Modernisation, Building materials, shape, style and size in the data analysis (Pos)**

According to Gomm (2008: 244), coding transcripts to show what passage is an example to which theme, are therefore important code on a margin of a hardcopy. In the data analysis the research made use of Homesteads 1-7 and the codes (Mod), (Mat), and (Pos), to identify which saying relates to which code (Figure 19).

**Mod** = Modernisation

**Mat**= the building shape, style, size and materials (sssm)

**Pos**= Positive living experience

### **3.13 ETHICS**

Social research is not only a matter of right methodology and analysing data properly, but requires the researcher to be concerned with human issues, values and ethics. When we disconnect ourselves from human values and ethics and think of ourselves as mere technicians, we disconnect from two crucial questions: Why are we researching the topic or are we just concerned with furthering our educational research careers? Do we want to help and protect the people we study or are we simply using them for the research? (Silverman 2006:315).

In the text *Classical Social Theory* by Delaney (2004: 143), Weber (1964 cited in Silverman 2006) points out that all research is influenced to some extent by the researchers' values. It is only through those values that certain problems become identified and studied.

The study had to consider all the ethical concerns in relation to the study, with ethical pitfalls, such as exploitation, deception, revealing peoples identities when they might not want it or not revealing people's identities when they expect it, fraternising with groups we dislike, and participating in dubious bargains. There were therefore, certain ethical safeguards to be considered, such as ensuring that people's participation is voluntary, ensuring that people's comments and behaviors remained confidential, protecting people from harm, as well as ensuring mutual trust between the researcher and the people being studied.

Two ways of achieving and following such ethical safeguards, are through ethical guidelines, for example, informed consent and thoughtful, ethically responsible practice (Silverman 2006:315). The researcher therefore obtained ethical clearance from the Durban University of Technology (DUT) to conduct the research in an ethically responsible manner (Silverman 2006:315), by producing the necessary documentation, assessed and approved by the DUT ethical clearance committee (Appendix A, A1; B, B1 for Ethics clearance).

#### **3.13.1 Informed consent**

Informed consent consists of a form designed by the researcher of the research institution, providing information about the research, which is subject to participants'

decision whether to participate. This requires ensuring that the subject understands the information, by providing information sheets written in the subjects' language, while further ensures that the subjects' participation is voluntary, by means of requiring written consent. This can also be achieved by obtaining consent by proxy, where the subject is not competent to agree to the participation of the research study (Silverman 2006:315). The researcher had to design a detailed consent letter to inform those who participated in the study and since the area of research was in the KwaZulu-Natal region, the researcher had to, in addition, also issue the informed consent and letters to gatekeepers and participants in IsiZulu.

### **3.13.2 Confidentiality**

Invasion of privacy cannot be condoned, as the right to privacy is a tenet that many of us hold dear (Bryman 2008:123). Regarding confidentiality, the researcher issued respondents with a letter of informed consent, as the informed consent provides basic details, and an understanding of what the research participant's involvement is likely to entail. The informed consent therefore presents the respondent with the knowledge that the right to privacy has been surrendered for that limited domain (Bryman 2008:123).

The researcher interviewed respondents in their homes, in their personal spaces. Permission to enter their homes had to therefore be obtained, where the researcher had to ask for permission and access each homestead and conduct interviews. The informed consent further informed the participant that the researcher was going to be taking photographs of the dwellings, for use in the research study. In the informed consent letter it was fully explained what the research is about, who is undertaking and financing it, why it is being undertaken and how it will be disseminated (British Sociological Association: 2002).

In the analysis, the names of the participants were left anonymous, instead of stating the participants' name or surname. The researcher used numbering, by sorting out the interviews according to the homesteads from homestead1-7 (H1-H7) which constituted the number of the interviewed participants.

### **3.14 LIMITATIONS TO RESEARCH METHODOLOGY**

Qualitative research is a research strategy that usually emphasises words rather than the quantification of the collection and quantification of data (Bryman 2008: 366).

According to Holstein (1997 cited in Silverman 2006:14) the traditions of qualitative research discusses naturalism, which seeks understanding and social reality in its own terms 'as it really is' and provides people and interactions in natural settings. Some of the limitations that the researcher came across during the methodology included: redundancy in choosing sample populations. Homesteads were starting to look the same, and were using similar building materials.

### **3.15 DATA ANALYSIS AND LINKS**

The thematic analysis was employed where (Fig 22.3) by Ritchie *et al*, (2003 cited in Bryman 2008:555) Appendix E page 139, which advises on the guidelines to follow when inserting material into cells of the spreadsheet for the data analysis.

- The research has therefore indicated where in the transcript fragment comes from, by using the homestead number as a code.
- The participants' language has been maintained as far as possible.
- Not too much quotation material has been inserted.
- The researcher has also tried to use abbreviations where necessary to avoid having the cells too full.

As recommended by Ryan and Bernard (2003:85) in the guidelines to follow when searching for themes, the researcher has paid attention and noticed:

- Repetition or topics that recur again and again;
- Transition where topics shift in the transcript;
- Similarities and differences in the way that the interviewees respond to similar topics in different ways;
- Linguistic connections, as such terms pointed to causal connections in the minds of the participants;
- Missing data; and
- Theory related material, using social scientific concepts as a springboard for theme

### **3.16 CONCLUSIONS**

In the methodology chapter the researcher discussed the social research strategies employed, in order to collect, analyse and interpret the data for the research study. The topics of inductive theoretical approach, interpretive research paradigm for a qualitative research strategy are examined. Furthermore the data capturing methods used were reviewed, as well as sample populations and the challenges in selecting them. Data collection tools employed and the outline of the interview guide were also deliberated. Furthermore, the data was analysed and ethical consent was discussed; including the limitations of the methodology.

In the next chapter (findings chapter) the results from the data analysis will be discussed, where participants' understanding of modernisation in a rural context will be explained, as well as the impact modernisation of rural homestead living spaces has on its dwellers.

## **CHAPTER FOUR**

### **RESEARCH FINDINGS**

#### **4.1 INTRODUCTION**

Whereas chapter three discussed the research methodology, and all of the social research strategies employed in collecting, analysis and interpretation of the data, chapter four consists of the presentation of results from the data analysis. The participants' understanding of modernisation in a rural context will be explained, as well as the impact that modernisation has on the dwellers of rural homestead living spaces. Text and visual aid, such as photographic imagery, will be used when and where necessary, to illustrate and support the findings.

In addition, the research also interpreted the results from the analysis by using three headings clearly identifiable during the data analysis process:

1. Modernisation
2. Building Materials
3. Positive living experience.

Identifiable links were made between these headings and the findings from these connections (Figure 19). The links made between these headings inform the objectives of the enquiry, and consist of:

- The factors responsible for the changes in rural building shape, style, size, as well as building material used (SSSM).
- The impact that the changes have within the social context of the dwellers.
- To address questions around the topic of modernisation, especially in rural homesteads.
- Enabling designers and architects through the knowledge gained to design aesthetically pleasing dwellings and homesteads, with materials that promote positive living of the rural dwellers.

Seven of the proposed ten homesteads were interviewed, which is only 70 percent of the original number meant to be interviewed. The following structure was used during the analysis to identify the links between the topics:

1	Homesteads 1- 7 Statement by: H1 – H7	1. modernisation and building materials, shape and style & size	Concept
2	Homesteads 1- 7 Statement by: H1 – H7	2. Modernisation and positive living	Concept
3	Homesteads 1- 7 Statement by: H1 – H7	3. Building materials, shape and style, size and positive living	Concept

Table 1: Mlambo (2015) illustrates coding method employed for the interviewed homesteads

Each homestead was coded H1 to H7 to identify links between:

- Modernisation and building materials, shape, style and size.
- Modernisation and positive living experience.
- Building materials, shape, style, size and positive living experience.

Participants' understanding and thoughts observed during the semi-structured interviews are explained.

#### 4.2 Understanding of modernisation in a rural context.

Most of the participants from H1 to H7 seemed to understand what is meant by modernisation in a rural context, as they answered the screening questions by referring to modernisation as development and the provision of basic services to improve the lives of rural dwellers. *"...in my own understanding modernisation is the provision of necessary services to the communities, such as water, electricity, secured public transport and all the necessary services that people need and that may contribute to making people's lives easier..." (H5). "Modernisation is getting better information which can contribute development of one's self or the whole community" (H6).*

Though not in direct words, the respondents defined modernisation as development (Lushaba 2009:1). Modernisation is also associated with a better and more convenient

lifestyle for rural dwellers. In the context of the respondents' homesteads, a number of links were made between the three themes that were identified during the data analysis. The following are some of the examples, with the links that were identified.

### 4.3 Modernisation and Building shape, style, size and materials

According to H1, building a modern, complex house better known as a 'Tuscan house/ villa' (architectural style influenced by Italian design), defines being modern and authentic African architecture is not perceived as being modern; the respondent does not believe that modern architecture can be achieved using building materials, such as mud and thatch. *"So you can say we are semi modern because we have incorporated both concepts and in so doing, we complement both lifestyles..."* (H1). *"Well we really do not have much of a choice but to implement the modern style because logically it makes sense to have 'Tuscan' house or Western house* (H1). *"Could not implement the concept literally using mud or thatch, but was rather implemented in a modern way using modern building materials"* (H1). H3 also associates the change from vernacular to manufactured building materials, such as concrete blocks and corrugated iron sheets, as being modern. *"The houses are now modernised and improved by installation of white people's materials"*.



Figure 22: Mlambo (2015) illustrates homestead Ngcobo (H1) showing the modern, complex / 'Tuscan' type house and the traditional rondavels at Umbumbulu



Visual imagery (Figures 20 and 21) illustrates how this particular homestead in Umbumbulu has changed in comparison to the traditional Zulu homestead. With this specific homestead (H1) there is a noticeable change in building materials, style, as well as size. Various types of dwellings, such as formal and traditional dwellings, have been incorporated, thus being a perfect example of a modernised home in a rural context or perspective.

Some of the respondents, such as H3, associate modernisation with electric appliances that other people have, whereas the participant from H6 believes that, living in a mud house is not being modernised because mud houses lack durability and stability that is achieved by mud bricks. H6 therefore believes that manufactured materials, such as concrete blocks and roof tiles are more durable and therefore means being modernised, while also believing that a bigger house with more rooms and internal ablutions defines being modern. The respondent from H6 seemed to have an in-depth understanding of the built environment. For example: *“...I would rebuild a new house out of concrete blocks, use roof tiles, timber planks for the carpentry of the house even for the ceiling too. I would screed the floor and use ceramic floor tiles, plaster and paint the walls”* (H6).

The depiction of the interior living spaces of H3 and H6 (Figure 22 and 23) shows that having an electrical appliance is another definition of being modernised, as per the respondent from H3. Television sets, identified from the homesteads (Figure 22 and 23), are yet another way of identifying what modernisation is, in a rural context.



Figure 23: Mlambo (2015) illustrates the interior of one of the dwellings in homestead Nzimande (H2) of the research interviews in Umbumbulu



Figure 24: Mlambo (2015) illustrates the interior of one of the in homestead Zondi (H6) of the research interviews in Umbumbulu

In conclusion to the topic of modernisation, in relation to building materials, shape, style and size, and according to the participant's responses; building in a specific style, size and shape defines being modern. Authentic African architectural style is perceived as not being modern; also the dwellers believe that vernacular materials, such as mud, stone, and thatch cannot build modern structures (Figures 20 and 21). Respondents also associate modernity in their homesteads and dwellings with manufactured building materials, electrical appliances and equipment, as well as visual appearance.

#### **4.4. Modernisation and a positive living experience**

The researcher's definition of a positive living experience includes comfort, cleanliness, and safety, as well as appearance, and an environment that stimulates the positive well-being of rural dwellers. The researcher therefore looked for either one of these characteristics in the respondent's answers during the data analysis. Codes were created and categorised, following which links between these three categories were made. The majority of the respondents made many links between the categories coded 'Modernisation' and 'a Positive living experience'.

With visual appeal being one of the characteristics of a positive living experience, it was often mentioned by the respondents in association with modernisation. The respondents believe that if one's homestead is visually appealing it promotes a positive living, well-being, and comfort. H5 stated that *"...when it looks good and appealing it means being modernised, and that you have a good well-being with a modernised mind set. Appealing spaces make you feel relaxed, comfortable and proud..."*. H6 also agrees with this statement, saying that *"Modernisation contributes to a better well-being, as well as a change for the better in a person's state of mind and lifestyle"*.

The respondents also associate being modernised with taking care of their homesteads, a number of participants from different homesteads believe that cleanliness, neatness and organisation make a homestead appealing, which makes that homestead modernised. H5 *"...being clean shows that the occupants of the home think and that they care about their well-being and things that look good. Taking care of the homestead shows great sense of modernity within the homestead"*.

During the interview process, most of the participants from the different homesteads seemed very interested in the extension of their homesteads or dwellings, in one way or the other. In addition, whereas the concept of building bigger homesteads from those residents in smaller ones was quite common, there were some respondents that the researcher thought were resident in large, well-established homesteads, such as H1, who still wanted to enlarge and extend the buildings. *“I would extend the current house and make it even bigger than it is, just so it can accommodate more people and have space to serve other necessary requirements”* (Figures 24,25,26&27).



**Figure 25: Mlambo (2015) illustrates the extension of a modern, complex/ ‘Tuscan Villa’ house inspired house at homestead Ngcobo’ (H1) at Umbumbulu**



**Figure 26: Mlambo (2015) illustrates the extension of a modern, complex / ‘Tuscan Villa’ house at homestead Ngcobo’ (H1) at Umbumbulu**



Figure 27: Mlambo (2015) illustrates homestead Nzimande of the research interviews which shows intentions to extend house



Figure 28: Mlambo (2014) illustrates homestead Ndlovu which had just been extended during the interviews

Building out of material, such as concrete blocks, roof tiles, timber, ceramic floor tiles, and so on, is also associated with being modern within the rural dwellings. H6 stated that, if given a chance “...*I would rebuild a new house out of concrete blocks, use roof tiles, timber for the carpentry of the house and even for the ceiling too. I would screed the floor or put ceramic floor tiles, and plaster and paint the walls; I would make this house possibly a three bedroom house. I would build this house for the better well-being, for safety reasons, also for comfort and to feel modernised*” (Figure 28).





**Figure 29: Mlambo (2015) illustrates the formal type dwelling – modern, complex/ ‘Tuscan Villa inspired’ house constructed out of the modern manufactured building materials at Homestead Ngcobo in Umbumbulu**

With regards to what a positive living experience is in relation to modernisation, most of the respondents stated that visual appearance and comfort in a home or dwelling space is associated with being modern. Some believe that having a bigger house or homestead defines being modern, according to the participants’ change to a better state of living means being modernised. Cleanliness and a positive well-being were highlighted as a positive lifestyle and were therefore associated with being modernised. Safety was another factor of a positive living experience, and spaces that contribute to a safe, convenient lifestyle, are thus associated with being modern.

#### **4.5 Building materials, shape, style, size and Positive living experience**

- The term “building materials” defines the type of materials used for the building of the dwelling or house, as well as the materials that are used to finish it internally and externally.
- The building shape defines the shape of each dwelling within the homestead, for instance a rondavel is a circular, cylindrical type dwelling.
- Building style defines a dwelling built following a particular style, such as a Tuscan house, derived from Tuscany.

- Building size defines the size of a dwelling or a building which, in most cases, is referred to as two bedrooms, three bedrooms or a one-room, in rural terms.

Links were identified between each of the listed terms, in relation to a positive living experience. Some of the concepts that were identified:

The respondents from H1 made several statements related to a positive living experience, with one being that materials, such as tile and timber for the floors, promote a comfortable environment and are also easy to clean.

Materials, such as flat sheet iron or corrugated iron, though not exactly comfortable, are preferred as roofing materials due to safety from fire. *“I would still use flat sheet iron or corrugated iron sheeting, because as we live in the rural areas, in winter people start fires and the thatch roofs are not exactly safe, as they can catch fire and burn down”* (H2 and H3).

Thatch-roofed houses or dwellings, on the other hand, are described as the most comfortable spaces to live in as they have great thermal characteristics in both summer and winter. *“The thatch roof house was the most comfortable, as it gives a comfortable feeling both in Summer and Winter; causing the house to be cool in hot, summer days and warm in cold, winter days”* (H3 and H7).



Figure 30: Mlambo (2015) illustrates a traditional rondavel constructed with a corrugated iron sheeting roof at homestead Ndlovu (H3) at Umbumbulu.

The factors of building shape, style, and size go hand-in-hand and most of the respondents associate these characteristics with appearance, and comfort. *“The Tuscan-style house or ‘modern, complex house’, because it is big, it looks visually pleasing to the eye; it is also most comfortable because everything is in one space”* (H1).

The concept of extending their dwellings and homesteads was not merely because of appearance for all the participants but for some it was a necessity for space and a better living; for example the respondents from H2 were in the process of extending their home to create space to accommodate all the people within the homestead. *“The incomplete extension to the main dwelling was done so that we could have another bedroom to accommodate everyone that lives within this homestead”* (H2).

In terms of building shape, unique and unusual building shapes are also found to be more visually appealing than the normal ones; *“the rondavel on the side of the house is most appealing and looks better than other dwellings because it is different; it is not like normal rondavels, which are cylindrical, but rather an eight corners or octagonal in shape”* (H4).

People have shifted from the normal way of building, as observed with the people in Umbumbulu, who have moved away from building traditional rondavels and are now exploring new shapes, such as with the octagonal rondavel (Figure 30).





Figure 31: Mlambo (2015) illustrates the unique Octagonal shaped rondavel of homestead Latha (H4) at Umbumbulu

Another characteristic that surfaced and linked materials to a positive living experience from different participants was safety; participants believe that their homesteads should be safe and secure by provision of secured gates, windows and doors. Safety also emerged in material selection, and though some respondents complemented thatch for its great thermal characteristics, the majority would still much rather use corrugated or flat sheet iron, regardless of its discomfort. *“Thatch roofed dwellings was most comfortable to live in as it has great thermal characteristics in both summer and winter; causing the dwelling to be cool in hot, summer days and warm in cold, winter days; corrugated and flat sheet iron in comparison, is very cold in Winter and very hot in Summer”* (H2 and H3).



Figure 32: Mlambo (2015) illustrates a thatched roofed traditional rondavel of Homestead Ngcobo at Umbumbulu

Concrete blocks as a building material are also found to be more visually appealing and more durable than other vernacular building materials, such as mud bricks and thatch. *“I find the dwelling built out of concrete blocks more appealing than the one that I used to stay in which was built out of mud bricks; I can stay inside it without being worried that it might collapse over me”* (H6). It was evident that manufactured materials, such as concrete blocks, face bricks, terracotta roof tiles, corrugated iron sheeting, floor tiles, and so on, are preferred when it comes to choice in building materials. They are also found to be most appealing by the dwellers.

#### 4.6 Summary

In conclusion to the links between the concept of building shape, style, size and positive living experience; it was found that participants believe the choice of finishes for interiors contributes to a positive living experience, especially in ease of maintenance. The visual appearance of a dwelling or a homestead is associated with a positive living experience, and dwellers believe that a certain visual appearance is achieved, when using manufactured building materials, such as concrete blocks, corrugated iron sheeting, and so on.

The residents also associate appearance and comfort with the building style used, and size is associated with better living. The dwellers approve of the good thermal

characteristics of vernacular materials, such as thatch, however the material is disregarded in relation to safety. Respondents believe that building materials should promote security and safety and that corrugated iron sheeting, for instance, has such characteristics.

Since appearance is one of the characteristics associated with a positive living experience, those interviewed find that unique shapes, styles and sizes in dwellings and homesteads are visually appealing which, in turn, gives the respondents a sense of pride in their home. This also gives a sense of personal space, which promotes comfort, and neatness, while visual appearance also evokes a sense of pride and contributes to better living conditions. Some participants even believe that just painting a house makes it appealing and contributes to better living conditions.

#### **4.7 Conclusion**

This chapter set out the results from the data analysis, along with participants' understanding of modernisation in a rural context. In addition, the impact modernisation has on the dwellers of rural homestead living spaces was explained and illustrated, by means of text and photographic imagery, in support of the findings. The results from the analysis were also interpreted by using three headings that were clearly identifiable during the data analysis process namely modernisation, building materials and a positive living experience.

The next chapter will discuss the entire research study, in relation to the findings from the semi-structured interviews and how these answer the research questions posed earlier in the research. Added to this, recommendations are offered, as well as possible future research areas.

## **CHAPTER 5**

### **CONCLUSION**

#### **5.1 Introduction**

The previous chapter set out the presentation of results from the data analysis, and explained respondents' understanding of modernisation in a rural context, along with the impact modernisation has on the dwellers of rural homestead living spaces. Photographic imagery was employed to illustrate and support the findings. In this chapter, the outcome of the data collected from interviews with the rural homestead dwellers (participants) is discussed.

This chapter uses tables and diagrams/ figures to reflect the respondents' responses and understanding of the topic of modernisation in a rural context and how this has had an impact on the living spaces of rural dwellers. In addition, findings from the entire research study, in relation to the findings from the interviews and how these findings answer the research questions posed earlier in the research are also discussed.

To conclude, how modernisation has had an impact on the noticeable changes in building shape, size, style, as well as the choice of materials used is discussed. Furthermore, the findings of what these changes have signified, within the social context of the Umbumbulu's rural dwellers is summarised through the three identified themes namely:

- Modernisation and change in building style, shape and size;
- Modernisation and a positive living experience
- Change in building style, shape, size and a positive living experience.

The table below summarises the responses from the rural dwellers:

1. Rural dwellers definition and understanding of modernization in a rural context
2. Rural dwellers definition and understanding of modernization in a rural homestead context.
3. How modernisation (impucuko) in a rural homestead and context relates to a positive living experience.

4. Modernisation (*impucuko*) in a rural homestead context and change in building shape, style, size and materials (*sssm*).
5. Change in building shape, style, size and materials (*sssm*) related to the dwellers positive living experience.

#### **Rural dwellers definition and understanding of modernisation in a rural context**

- Development and access to basic living services and information in rural areas is referred to as modernisation in a rural context
- Change to a better state of living/ improved lifestyle is also defined as modernisation
- Convenient lifestyle e.g. having water in the house, is defined as modernisation in a rural context

#### **Rural dwellers definition and understanding of modernisation in a rural homestead context**

- Building bigger houses or homesteads to accommodate more people and with easy access from one room to the next.
- Using manufactured building materials such as concrete blocks, roof tiles, corrugated iron sheeting.
- Moving away from building simple shapes to more complex shapes e.g. a normal rondavel is circular and cylindrical, but now there are octagonal shaped rondavels.
- Cleanliness and tidiness, visual appearance of a homestead is perceived as being modern.
- Pride in a home is discussed as modernisation.

#### **Modernisation (*impucuko*) in a rural homestead context and change in building shape, style, size and materials (*sssm*)**

- Architectural style, such as Tuscan villas, according to Harris (2006) in the Dictionary of Architecture and Construction "is a home influenced by Italian design. These formal dwellings are defined as being modern.
- Rural dwellers do not consider traditional (Indigenous) dwellings, such as rondavels as modern.
- According to the rural dwellers vernacular materials, such as mud, and thatch, are not modern and cannot achieve modern structures.
- Manufactured materials, such as corrugated iron sheeting, concrete blocks, face bricks, roof tiles and floor tiles are defined as modern.
- Bigger houses with multiple rooms defines status which, in turn, defines being modern.
- Visual appearance (or how a homestead looks in terms of material finishes) of the homestead is also defined as being modern.
- Access to electrical appliances for interiors defines modernity.

### **Modernisation (*impucuko*) in a rural homestead context relates to positive living experience**

- Visual appearance of a homestead, which is associated with a positive living experience, is defined as being modernised.
- Comfort in a homestead is also defined as being modernised.
- Pride in one's homestead is associated with being modernised.
- Cleanliness and neatness in a home are associated with positive living define a modernised homestead.
- Safety in a homestead is defined as being modern.
- Bigger dwellings would lead to comfortable space which in turn would change the status of a home to being defined as modern.
- Better state of living defines being modern
- Space that contributes to a convenient lifestyle/ or is easily accessible e.g. a bigger house with multiple rooms is defined as being modern

### **Change in building shape, style, size and materials (sssm) relates to the dwellers positive living experience**

- Materials that are easy to clean and maintain such as floor tiles and, timber floors create a comfortable environment which promotes a positive living experience.
- Some materials such as corrugated roof sheeting though not comfortable are preferred only as they are associated with safety.
- Vernacular/ indigenous materials such as thatch provide comfortable interior environments and good thermal characteristics for both summer and winter and, as they create cool spaces in summer and warm spaces in winter, they also have great acoustic properties.
- Manufactured materials are preferred due to their durability, safety and visual appearance, as most dwellers found them to have all these properties, e.g. concrete blocks vs. mud bricks, thatch roofs vs. corrugated iron sheeting.
- Building style, shape and size are associated with appearance, comfort and pride and visual appearance in a home, which are factors listed under a positive living experience.
- Building size also provides more space in a home, which provides comfort for the dwellers.

**Table 2: Mlambo (2015) illustrates a tabled summary of findings**

## 5.2 THEMES

The purpose (aim) of the study was to establish the impact of modernisation on rural homestead living spaces and on dwellers in a selected area of Umbumbulu, KZN. The research sought to establish the understanding, of the selected community of Umbumbulu, about modernisation in a rural context, as well as in the context of their homesteads.

### 5.2.1 Understanding of modernisation in a rural context

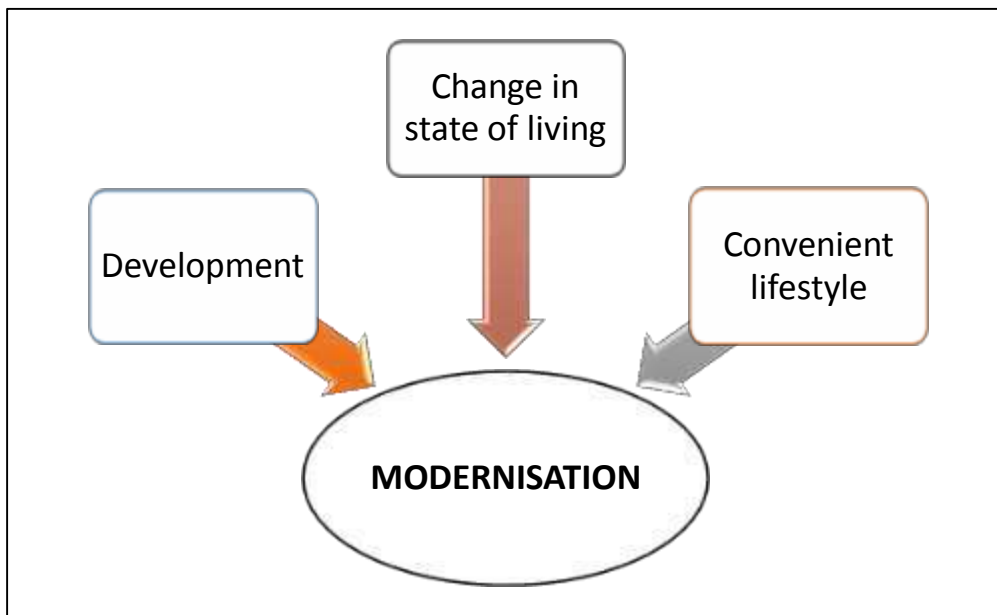


Figure 33: Mlambo (2015) illustrates a diagram of what the rural dwellers define as modernisation

According to the research, as the diagram indicates, rural dwellers understand modernisation in a rural context (Figure 33). Their explanation of what modernisation is in a rural context is not too far from how the literature defines modernisation in a general context. According to the Oxford South African Concise Dictionary (2006: 754), the word modernisation is “a process of adapting something to modern needs or habits”. Lushaba (2009:1) defines modernisation as development or improvement. The rural dwellers in this study believe modernisation is the development of a convenient lifestyle as well as a change in the state of living.

### 5.2.2 Theme 1: Modernisation and change in building shape, style, size and materials

Since modernisation has been defined as a process of adapting an entity to modern needs or habits, one of the aims of the research was to establish how modernisation has influenced rural homestead dwellers' choice in building style, shape, size and materials; due to the noticeable changes observed in building style, shape size and material application. One can conclude that most of the homestead dwellers who responded associated modernisation with changes in building shape, style, size and materials (SSSM) as indicated in figure 34 below:

- Traditional dwellings are becoming more formal,
- Smaller dwellings are being replaced by bigger ones,
- Vernacular materials are being replaced by manufactured ones, and
- Simple shapes are being replaced by complex shapes

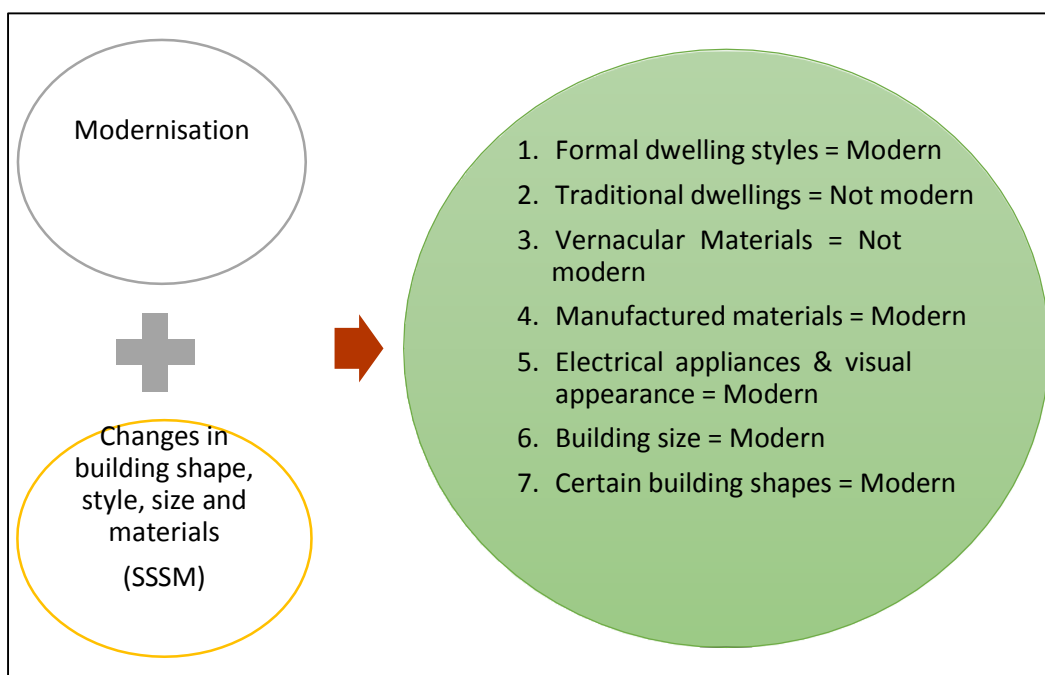


Figure 34: Mlambo (2015) illustrates a diagram of the links between modernisation and change in building shape, style, size and materials to (SSSM).

It was found (Figure 34) that the selected homestead dwellers of Umbumbulu associate modernisation with the changes in building shape, style, size, and materials (SSSM). As a consequence of these findings, the conclusion is that rural dwellers of



homesteads in Umbumbulu believe that formal dwellings, made from manufactured materials, are modern, and since many of them want to be modernised they are adapting to what they believe modernity is in their dwellings and homesteads. This finding could aid in explaining why, according to statistics, there is a growth of formal houses and a decrease in informal and traditional housing in the rural areas of South Africa (Statistics South Africa: 2011).

### 5.2.3 Theme 2: Modernisation and a positive living experience

According to the research findings, modernisation has already been categorised into three categories: development, change in state of living, and a convenient lifestyle. A positive living experience, on one hand, involves comfort, cleanliness, visual appearance and any other characteristic that stimulates positive well-being for the rural dwellers. The diagram below (Figure 35) illustrates the finding that modernisation promotes positive wellbeing in a rural context.

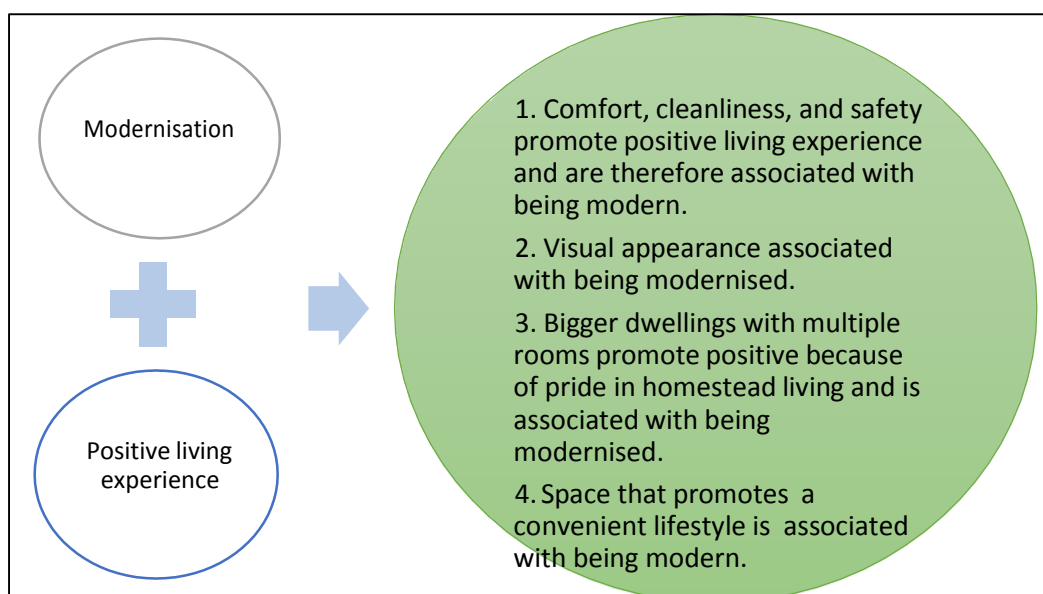
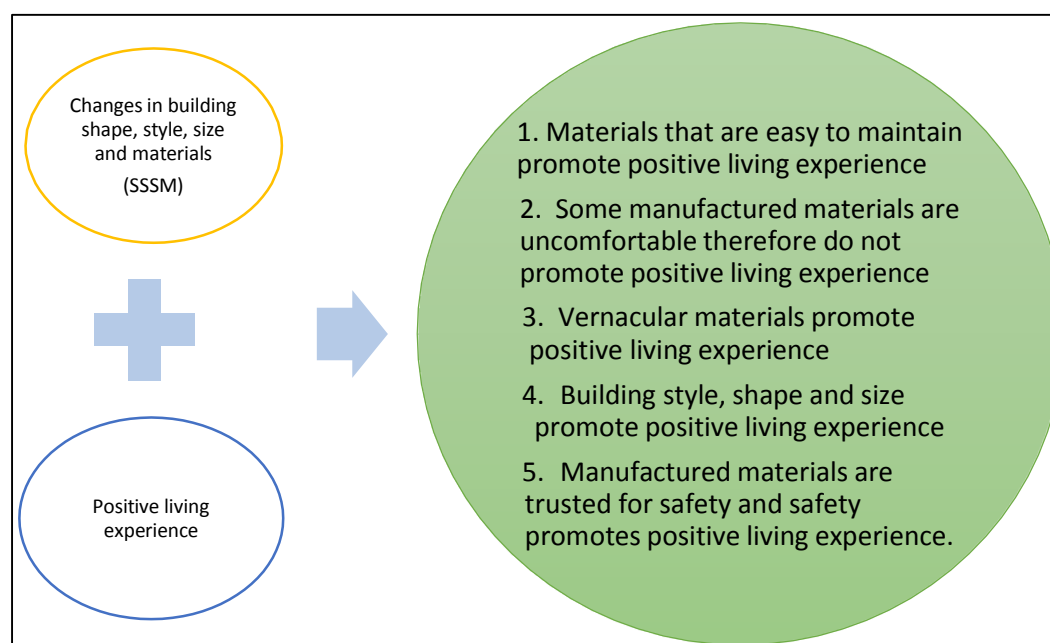


Figure 35: Mlambo (2015) illustrates a diagram of the links between modernisation and positive living experience Theme2

#### 5.2.4 Theme 3: Change in Building shape, style, size and material (SSSM) and the positive living experience.

The purpose of the study was to establish what impact modernisation has had, on the dwellers who occupy homestead dwellings. The previous theme identified that rural dwellers prefer modern building materials, as well as modern dwellings, in relation to traditional dwellings and vernacular materials. The next question sought to establish whether the change in SSSM does contribute to positive living. The links between the changes in SSSM and positive living experience of the rural dwellers are visually illustrated (Figure 36).



**Figure 36: Mlambo (2015) illustrates a diagram of the change in building shape, style, size and materials (SSSM) in relation to Positive living experience.**

According to the findings (Figure 36), it can be concluded that changes in building SSSM, promote a positive living experience within a home. According to Pile (2014: 13) it is of great importance that interior spaces are suitable for the livelihood and well-being of dwellers because they are places where people spend most of their time. Building SSSM selected for use should, therefore, promote a positive living experience within a homestead.

### **5.3 VALUE OF STUDY**

As it stands, research related to the indigenous Interior Design profession is very minimal, as the only source of literature in existence at present is that related to the architectural profession. The researcher therefore believes that the study is of great value to the Interior Design profession. One of the reasons for undertaking the study was so that designers and architects can select and design aesthetically pleasing dwellings using materials that support the well-being of rural dwellers, with reference to indigenous architecture, interiors and materials.

### **5.4 RECOMMENDATIONS**

#### **5.4.1 The Interior design profession**

The study is also conducted in the hope that rural dwellers can be taught that indigenous architecture and vernacular materials, if used correctly, can actually produce durable structures that contribute to the positive wellbeing of the occupants of the space. One such material is “Adobe” and it is one of the oldest building materials in use. It consists of soil that has been moistened with water, sometimes with chopped straw or other fibres added for strength, and then allowed to dry in the desired shape. According to Wilson, “Adobe” is a good thermal mass material, which can hold heat and cool well. It does not insulate very well though, so walls made of adobe need to be insulated in some way to maintain comfort in the building. (Wilson: 2015).

Just like this valuable building material “Adobe”, the researcher recommends that there are other building materials and methods that are important in indigenous South African architecture and could be used by the South African Interior design profession.

Interior design has always been perceived as a profession for the elite, especially in the South African context. This study could bring about change to this perspective as designers could start teaching in rural communities, that the big houses that they want to build can be achieved by means of vernacular materials without compromise on the building shape, style, size and materials. Interior design covers a much greater scope than that of elite dwellings therefore this research is useful for the larger population.

#### **5.4.2 Higher Education**

One of the missions of the South African Department of Education is “to develop capable, well-educated and skilled citizens who are able to compete in a sustainable, diversified and knowledge-intensive international economy, which meets the development goals of our country” (South African Department of Higher Education: 2011).

After conducting the study the researcher hopes to contribute not only to the Interior Design body of knowledge, but to the diverse world of academia. Whilst conducting the study the researcher benefitted from the exposure to different disciplines within the field of humanities, thereby realising that the world of academia is extensive, and that there is so much that each discipline has to offer.

#### **5.5 FURTHER STUDY**

Further study can be conducted to develop a more comprehensive historical context of South African Interior design, due to the fact that not much history is documented in this regard. Most of the published books that document some sort of study related to this study are image books, instead of knowledge based texts.

There is so much that the world can learn from South African architecture and Interior Design and, further study can contribute to academia and the interior design discipline, both locally and internationally.

## REFERENCES

### Books and Journals:

- Augustin, S. 2009. *Place Advantage Applied Psychology for Interior Architecture*. New Jersey. John Wiley & Sons, Inc., Hoboken.
- Armer J, M & Katsillis, J. 2011. Modernisation Theory “*Encyclopaedia of Sociology*”. *Gale Global Issues in Context*, (3):1-4.
- Bell, J & Waters S. 2014. *Doing your Research Project a Guide for first time researchers*. 6<sup>th</sup> Ed. Berkshire England: Open University Press McGraw – Hill Education.
- Bloor, M & Wood, F. 2006. *Keywords in Qualitative Methods*. London: Sage Publications Ltd.
- Blanc, M.1997. Rural development initiatives, the implications of the “Cork declaration”. Toulouse: Institute National de la Recherche Agronomique.
- Blessing, L, T, M & Chakrabarti, A. 2009. *DRM, a design research methodology*. London. Springer.
- Booth, A. R. 1983. *Swaziland Tradition and Change in a Southern African Kingdom*. Colorado. Westview Press, Inc.
- Bryman, A. 2008. *Social Research Methods*. 3<sup>rd</sup> Ed. New York. Oxford University Press.
- Ching, F.D.K, & Binggeli, C. *Interior design illustrated*. 3<sup>rd</sup> Ed. John Wiley & Sons, Inc.
- Clandinin, D. J. & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco: Jossey-Bass.
- Cohen, L, Manion, L & Morrison, K. 2000. *Research methods in Education*. 5<sup>th</sup> Ed. London and New York: Routledge Falmer.
- Cooper Marcus, C. 2006. *House as a mirror of self*. Lake Worth. Nicolas-Hays, Inc.
- Du Preez, K & Magona, S. 2006. *Mud Chic*. Cape Town: Quivertree Publications.
- Delaney, T. 2004. *Classical Social Theory*. De Angulo. 1973. *Shelter*. California. Shelter publications.
- Eisenstadt, S, N. 1964. Breakdowns of Modernisation. *Economic Development and Cultural Change*, 12(4) 345-367.

- Frescura, F. 1989. *Self-help housing: some rural examples and prototype*. Johannesburg. Department of architecture university of Witwatersrand.
- Fuze, M M. 1979. *The black people and when they came*. Pietermaritzburg. University of Natal.
- Gelderblom, D & Kok, P. 1994. *Urbanisation South Africa's Challenge*. Pretoria: HSRC Publishers. New York. Academic press.
- Goldberg, P & Mandel, R, D. 2008. Caves and rock shelters. *Encyclopaedia of Archaeology*.
- Gomm, R. 2008. *Social Research Methodology*. 2<sup>nd</sup> Ed. New York. Palgrave Macmillan.
- Harris, C, M. 2006. *Dictionary of architecture & construction 2300 illustrations*. New York. McGraw-Hill.
- Hersen, M. Turner, S, M. 2003. *Diagnostic Interviewing*. 3<sup>rd</sup> Ed. New York. Kluwer Academic publishers.
- Israel, T. 2003. *Some place like home: using design psychology to create ideal places*. 2<sup>nd</sup> Ed. Design Psychology Press.
- Kennedy, J. 2004. *Building without Borders*. Gabriola Island Canada: New Society Publishers.
- Leedy, P. 1997. *Practical Research Planning and Design*. 6<sup>th</sup> Ed. New Jersey: Prentice-Hall, Inc.
- Lewin, C. Somekh, B. 2011. *Theory and methods in social research*. 2<sup>nd</sup> Ed. London. Sage publications Ltd.
- Mack, N. Woodsong, C. MacQueen, K M. Guest, G. Namey, E. 2005. *Qualitative research methods: a data collector's field guide*. North Carolina USA. Family health international.
- Maree, K. 2007. *First steps in research*. Pretoria: Van Schaik Publishers.
- Minnaar, A de V. 1992. *Squatters, violence and the future of the informal settlement in the greater Durban region*. Pretoria. Human science research council.
- Mills, W.G. 1994. *African responses to European Intrusion*. St, Mary's University.
- Moller, V. 1996. *Perception of development in KwaZulu-Natal*. Durban. Indicator Press CSDS, University of Natal.
- Mouton, J. 2001. *How to succeed in your master's and doctoral studies*. 1<sup>st</sup> Ed. Pretoria: Van Schaik Publishers.
- Magubane, P. 2003. *African heritage homesteads*. Cape Town. Struik publishers.

- Neuman, W.L. 2011. *Social research methods qualitative and quantitative approaches*. 7thEd. Boston: Pearson Education, Inc
- Ngwane, Z. *Zulu*. 1997. The Rosen Publishing group, Inc. New York
- Oliver, P. 2003. *Dwellings*. New York: Phaidon Press Inc.
- Oxford South African concise dictionary. 2006. 2<sup>nd</sup> Ed. Cape Town.  
Oxford University Press South Africa (Pty) Ltd.
- Pile, J, F. 2014. *The history of interior design*. 4<sup>th</sup> Ed. New Jersey. John Wiley & Sons, Inc.
- Pike, K. L. 1954. *Phonetics: A critical analysis of phonetic theory and a technic for the practical description of sounds*. Ann Arbor: University of Michigan.
- Ryan, G, W & Bernard, H, R. 2003. *Techniques to Identify Themes*. University of Florida.
- Schostak, J. 2006. *Interviewing and representation in qualitative fieldwork*. New York: Open University Press.
- Strauss, P. 1994. *African style: South Africa dokkies, Khayas and Castles*.  
Jeppestown. Jonathan Ball Publishers (Pty) Ltd.
- Silverman, D. 2006. *Doing Qualitative Research*. 4<sup>th</sup> Ed. London. Sage Publications Ltd
- Steyn, G. 2006. Indigenous rondavel – a case for conservation. *South African Journal of Art History*, 21(1): 21 -38.
- Somekh, B & Lewin, C. 2011. *Theory and Methods in Social Research* 2<sup>nd</sup> Ed.  
London. Sage Publications Ltd.
- Van der Watt, T. 1981. *The Republic of Ciskei a nation in transition*. Pretoria. Benso.

### **Dissertations:**

- Gopaul, M. 2006. *The Significance of Rural Areas in South Africa for Tourism Development Through Community Participation With Special Reference To Umgababa, A Rural Area Located In The Province of KwaZulu- Natal*. MA,  
University of South Africa.

### **Online sources:**

- British Sociological Association. 2002. Statement of Ethical Practice for the British Sociological Association. [Online]. Available from:  
<http://www.britisoc.co.uk/about/equality/statement-of-ethical-practice.aspx>.

- [Accessed May 2015].
- South African Department of Higher Education and training. 2011. "Mission Statement". [Online]. Available from:  
<http://www.dhet.gov.za/SitePages/AboutUS.aspx> [27 June 2015].
- De Klee, K. 2015. "The African mud house goes modern". [Online]. Available from:  
<http://www.designindaba.com/articles/creative-work/african-mud-house-goes-modern>. [Accessed 03 July 2015].
- Durban University of technology. 2014. Letter of information and consent. [Online]. Available from: <http://ir.dut.ac.za/>. [Accessed June 2014].
- Ellis C, Tony E. Adams, Arthur P & Bochner. 2011. Autoethnography: An Overview. [Online]. Available from: <http://www.qualitative-research.net/index.php/fqs/article/view/1589/3095>. [Accessed Jan 2015].
- Howcroft, P. "Nguni". [Online]. Available from:  
<http://www.sahistory.org.za/article/nguni>. [Accessed 07 July 2012].
- Lett, J. n.d. "Emic/Etic Distinctions". [Online]. Available from:  
<http://blog.sciencenet.cn/blog-331736-550843.html>. [Accessed April 2012].
- Lushaba, L. S. 2009. "Development as modernity, modernity as development". [Online]. Available from <http://site.ebrary.com/lib/durbanut/doc>. [Accessed 2013/01/07].
- Machen, P. 2010 "Durban history our communities". [Online]. Available from:  
[www.ethekwinimunicipality.org](http://www.ethekwinimunicipality.org). [Accessed 07 July 2012].
- Perry, A. n.d. "Rural Homestead Design AND Permaculture". [Online] available from:  
<http://www.afesis.org.za/sustainable-settlements/sustainable-articles/364-rural-homestead-design-and-permaculture.html>. [Accessed 12 May 2014].
- Statistics South Africa. [Online]. Available from:  
<http://www.statssa.gov.za/publications/P0302/P03022014.pdf>. [Accessed 02 May 2015].
- South Africa inspiring new ways. "Colourful Ndebele culture". [Online] available from:  
<http://www.southafrica.net/za/en/articles/entry/article-southafrica.net-colourful-ndebele-culture>. [Accessed 04 MAY 2013].
- "Umgababa Coastal Management". [Online]. Available from:  
[www.ethekwinimunicipality.org](http://www.ethekwinimunicipality.org). [Accessed 04 April 2012].
- Wilson, L. Smith, M & Beazely, M. "Capacity building in rural areas: a working paper to the RERC". [Online]. Available from:



[www.rerc.ac.uk/findings/documents\\_social/SC2ContextReport.pdf](http://www.rerc.ac.uk/findings/documents_social/SC2ContextReport.pdf). [Accessed 08 April 2012].

Wilson, Q. n.d. "Adobe". [Online]. Available from:

<http://www.greenhomebuilding.com/adobe.htm>. [Accessed 27 June 2015].

Zulu Culture .The Zulu people. 2014. [Online] [Zulu-culture.co.za](http://Zulu-culture.co.za). The SAHO website.

## **Images:**

Alexandra Township Johannesburg. Available online: <http://documama.org/tag/south-africa/>. Accessed 27 June 2015.

Caroline Morse. 2011. Cones of Cappadocia - Available online:

<http://www.smartertravel.com/blogs/today-in-travel/daily-daydream-goreme-national-park-in-cappadocia-turkey.html?id=9725753>. Accessed 27 June 2015.

Conway-Smith, E.2010. Rondavels of the village of Umvezo at the Estern Cape, birthplace of President Mandela. Available

<http://www.theglobeandmail.com/news/world/mandelas-birthplace/article1380821/>. Accessed: 23 June 2015.

Dwelling type Available online: <http://mobi.statssa.gov.za/census2011/Housing.html>  
Accessed: 27 June 2015.

(Daily Daydream: Goreme National Park in Cappadocia, Turkey

Dominant language Map. Available online <http://www.south-africa-tours-and-travel.com/bantu.html>. Accessed 27 June 2015.

Kwa-Zulu Natal Map Available online:

[goodmorningafrika.blogspot.com/2010\\_03\\_01\\_archive.html](http://goodmorningafrika.blogspot.com/2010_03_01_archive.html). Accessed 27 June 2015.

Line graph. Available online: <http://www.tradingeconomics.com/south-africa/rural-population-wb-data.html>. Accessed: 02 May 2015.

Map of Umbumbulu (2010). Available online: <http://www.planvu.co.uk/cgi-bin/mapserv?map>. Accessed: 02 May 2015.

Rectangular thatched roofed house photograph: 2015. Showing the rural and mission life at Main Mission Station, Engcobo district, Tembuland Available: [http://www.africamediaonline.com/search/preview/280\\_22](http://www.africamediaonline.com/search/preview/280_22). Accessed: 23 June 2015.

South Africa's Border Cave. Available: <http://phys.org/news/2012-07-onset-date-south-africa-stone.html>: Accessed 25 June 2015.

UNESCO. 2015. Swaziland (WWDR3, 2009) Map Available

online.[http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/SC/images/img\\_csmap\\_wwdr3\\_swaziland\\_big.JPG](http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/SC/images/img_csmap_wwdr3_swaziland_big.JPG). Accessed 27 June 2015.

Traditional Zulu homestead Plan layout. Available online:

<http://www.warthog.co.za/dedt/tourism/culture/kraal/layout.htm>. Accessed 27 June 2015.

Zulu-Hut. Available online: [www.vtm.org.za/zulu-hut/](http://www.vtm.org.za/zulu-hut/). Accessed June 2015.

Zulu huts.<http://www.sahistory.org.za/content/traditional-zulu-huts-1890s-martin-plaut->. Accessed 27 June.

Zulu huts construction process. Available on line:

<http://www.scouting.org.za/seeds/zuluhut.html>. Accessed 27 April 2015.

## **APPENDICES**

## APPENDIX A



### LETTER OF INFORMATION

**Title of the Research Study:** The impact of impucuko (modernisation) of rural homestead living spaces on the dwellers in a selected area of Umbumbulu, south of Durban

**Principal Investigator/s/researcher:** Hlengiwe Mlambo, Master's Degree candidate

**Co-Investigator/s/supervisor/s:** Professor Brian Pearce (PhD) & Professor Rodney Harber M.U.R.P (U.Natal)

**Brief Introduction and Purpose of the Study:**

In IsiZulu, the term *indlu* (house) has been used to describe a house and *ikhaya* (home) a home. As a Zulu I have lived in various types of houses, the traditional rondavel with a thatched roof as well as a flat roofed house with a corrugated iron roof. Having lived in each of these spaces I can recall having different experiences within each structure. Through my research I aim to investigate these experiences while also focusing strongly on the impact of modernisation on rural settlement homesteads in a general context.

My interest in rural settlements stems from the fact that I grew up in such a settlement. Over the past few years, during my visits home, I have noticed a considerable change in the types of building materials used both in interior and exterior applications. I have also noticed a change in building design and shape which affects interior spaces accordingly. This has triggered my interest in the topic.

The objective of my enquiry is to establish the factors that are responsible for these changes noticed above. Further, I would also like to examine what impact these changes are having on the social lives of the rural dwellers particularly in Umbumbulu, south of Durban. This enquiry aims to address in- depth questions around the topic of modernisation such as; what role does modernisation play in a rural context?

The primary aim of this study is to gain a better visual understanding - through a photographic documentary –of the role that modernisation plays in the design of rural homestead living spaces in a selected area of Umbumbulu, south of Durban.

**Outline of the Procedures:**

To conduct this research my responsibilities include acquiring permission from the councilor of Umbumbulu to access the rural settlement site; and select up to ten appropriate homesteads for observations, interviews and photographs.

The responsibilities of the participants will be involving engaging in an interview and answering questions, which is a form data gathering. Interviews will take place at my participants' homes.

I aim to interview at least two persons per household and will ensure that both of my interviewees are above the age of eighteen. Follow ups will then occur if and when necessary and the interviews will take up to one hour per homestead.

**Recruitment:**

A connection has already been made with the councilor of the district and he has already preselected the appropriate homesteads.

**Risks or Discomforts to the Participant:** Not applicable in my study

**Benefits:**

The potential output and benefits of this research would be to produce a dissertation along with the practical component of a photographic documentary, which will be available to all my participants.

An opportunity to present my findings nationally and internationally through papers, and publication and contribute to the Interior Designs curriculum and body of knowledge. Lastly acquiring my M-tech in Interior design will allow me an opportunity to study towards my PhD.

**Reason/s why the Participant May Be Withdrawn from the Study:**

Should the participant wish to withdraw their comments from the study, they should feel free to do so at any time.

**Remuneration:**

The participant will not be given any form of remunerations for participating in this study.

**Costs of the Study:**

The participant is not expected to cover any cost towards the study.

**Confidentiality:**

The confidentiality of the participants is crucial therefore no personal and confidential information will be requested of the participant. The information that will be acquired through the interview will be used for the purpose of my Masters Degree.

**Research-related Injury:****Persons to Contact in the Event of Any Problems or Queries:**

Please contact the researcher 072 7936944, my supervisor Professor Kate Wells (31) 373665 or the Institutional Research Ethics administrator on 031 373 2900. Complaints can be reported to the DVC: TIP, Prof F.Otieno on 031 373 2382 or [dvctip@dut.ac.za](mailto:dvctip@dut.ac.za).

**General:**

Potential participants must be assured that participation is voluntary and the approximate number of participants to be included should be disclosed. A copy of the information letter should be issued to participants. The information letter and consent form must be translated and provided in the primary spoken language of the research population e.g. isiZulu.



## CONSENT

### Statement of Agreement to Participate in the Research Study:

- I hereby confirm that I have been informed by the researcher, \_\_\_\_\_ (name of researcher), about the nature, conduct, benefits and risks of this study - Research Ethics Clearance Number: \_\_\_\_\_,
- I have also received, read and understood the above written information (Participant Letter of Information) regarding the study.
- I am aware that the results of the study, including personal details regarding my sex, age, date of birth, initials and diagnosis will be anonymously processed into a study report.
- In view of the requirements of research, I agree that the data collected during this study can be processed in a computerised system by the researcher.
- I may, at any stage, without prejudice, withdraw my consent and participation in the study.
- I have had sufficient opportunity to ask questions and (of my own free will) declare myself prepared to participate in the study.
- I understand that significant new findings developed during the course of this research which may relate to my participation will be made available to me.

\_\_\_\_\_  
**Full Name of Participant**  
**Right**

\_\_\_\_\_  
**Date**

\_\_\_\_\_  
**Time**

\_\_\_\_\_  
**Signature /**  
**Thumbprint**

I, \_\_\_\_\_ (name of researcher) herewith confirm that the above participant has been fully informed about the nature, conduct and risks of the above study.

Hlengiwe Mlambo

26/03/2013

\_\_\_\_\_  
**Full Name of Researcher**

\_\_\_\_\_  
**Date**

\_\_\_\_\_  
**Signature**

\_\_\_\_\_

**Date**

## Signature

Date \_\_\_\_\_

## Signature

***Please note the following:***

Research details must be provided in a clear, simple and culturally appropriate manner and prospective participants should be helped to arrive at an informed decision by use of appropriate language (grade 10 level - use Flesch Reading Ease Scores on Microsoft Word), selecting of a non-threatening environment for interaction and the availability of peer counseling (Department of Health, 2004)

If the potential participant is unable to read/illiterate, then a right thumb print is required and an impartial witness, who is literate and knows the participant e.g. parent, sibling, friend, pastor, etc. should verify in writing, duly signed that informed verbal consent was obtained (Department of Health, 2004).

If anyone makes a mistake completing this document e.g. wrong date or spelling mistake a new document has to be completed. The incomplete original document has to be kept in the participant file and not thrown away and copies thereof must be issued to the participant.

### References:

Department of Health: 2004. *Ethics in Health Research: Principles, Structures and Processes*  
<http://www.doh.gov.za/docs/factsheets/guidelines/ethnics/>

Department of Health. 2006. *South African Good Clinical Practice Guidelines*. 2nd Ed. Available at: [http://www.nhrec.org.za/?page\\_id=14](http://www.nhrec.org.za/?page_id=14)



## APPENDIX A1



DepartmentName: Visual Communication Design  
Faculty Name: Arts and Design  
Durban University of Technology  
Room 18  
P O Box 1334  
Durban, South Africa, 4000  
Tel: (031)373 6101  
Fax (031)373 6505  
Email: hlengiwm2@dut.ac.za  
Call Centre: 0860 10 31 94  
[www.dut.ac.za](http://www.dut.ac.za)

### Mbambiqhaza

Incwadi yemininingwane nesivumelwano sokubamba iqhaza ngesihloko esilandelayo:

**Umthelelawempucukoezindawenizasemakhaya enyeyalezozindawo: Imbumbulu eseninigizimu ye-Theku**

Ngiwumfundiowenzaiziquze-Masters Degree ezifundwenize-Interior Design e-Durban University of Technology,  
lesihloko esibhalwengenhlawucwaningo engizolwenza ekuqhubeni izifundo zami. Inhlalaso yocwaningo lwami ukuthi ingicwaninge umthelelawempucukoezindawenizasemakhaya.

Ngibhalalencwadi ukucela imvume yokuhambela ikhaya lakho nokuxoxisana nawe nomayiliphi elinye ilungu lomndeni elidala emzini wakho. Lolucwaningo lwami luzobandakanya izingxoxiswano,  
ukubukaindelela okwenziwangayo izintonokwethwebula izithombo bezengaphakathi lezindawo eni hlalakuzo. Izinxoxokanyenezithombo bezibayixenye enkuluyombikoodingakalalolucwani ngo.

Ngithandaukunikaisiqinisekosokuthi abazombambaiqhazakulezizingxoxo imininingwane yabo oizogcinwaiyimfihlo, namagama abo ayogodlwa, kanti umabefisaukuhoxisaimibonoyabo ocwaningweni, bangaxhumana nami besebehoxa ocwaningweni nomanini.  
Uma kunemibuzo nomakukhona odingaukucaciselwa ngokubalwengenhlal, ungangabazi ukuxhumana nami kulenombolo – 0843320317 noma uxhumanenalowo obheke ucwaningo lwami (uSolwazi- Brian Pearce) kulenombolo 0829022296.

Isivumelwano Sokubambalqhaza Ocwaningweni:

**Umthelelawempucukoezindawenizasemakhaya enyeyalezozindawo : Umbumbulu eseninigizimu ye-Theku**

Mina.....

(igamanesibongookuphelelekozobambaiqhaza). Ngiyaqinisekisa

ukuthingiyayiqondisisa injongo nenhloso, okumayelana nesihloko esibaluliwesocwaningo.

Ngiyavumaukubambaiqhazakulolucwaningonjengobaluchaziwe encwadini. Angilindelenzuzo, nomainkokhelo okubhekiswe kimi.

Ngiyavumaukuthilgamalamilivezwengokweqhaza engilibambile kulengxoxo engehlal

Isigeneshayomhlaliwasemakhaya

.....

Usuku

.....

Ozithobileyo

u-Hlenqiwe Mlambo

Umfundi we- Masters



DepartmentName: Visual Communication Design  
Faculty Name: Arts and Design  
Durban University of Technology  
Room 18  
P O Box 1334  
Durban, South Africa, 4000  
Tel: (031)373 6101  
Fax (031)373 6505  
Email: hlengiwe2@dut.ac.za  
Call Centre: 0860 10 31 94  
[www.dut.ac.za](http://www.dut.ac.za)

## APPENDIX B

### LETTER OF PERMISSION TO CONDUCT RESEARCH

Dear Mr Mkhize (counselor)

**The impact of impucuko (modernisation) of rural homestead living spaces on the dwellers in a selected area of Umbumbulu, south of Durban**

**Principal investigator:** Hlengiwe Mlambo, Masters Candidate & Interior Design junior Lecture at DUT.

**Supervisors:** Professor Brian Pearce PhD (Royal Holloway College, University of London) & Rodney Harber M.U.RP (U. Natal)

I am an Interior Design Masters student and a junior lecturer at the Durban University of Technology. The above-mentioned topic is a study, which I aim to engage with for my Masters Degree qualification. The purpose of my research is to investigate the impact of *impucuko* (modernisation) on rural homestead living spaces.

I write this letter to request permission to access your rural settlement and to conduct interviews with 10 households. These Interviews will form part of my research and data collection procedure. The participation of the interviewees will remain confidential, and anonymous, and should the participants wish to withdraw from the study, they are welcome to do so at any time, without any consequences. The information I receive from this intervention, both photographic and transcripts of interviews will be kept on a password encrypted removable hard drive, and will be deleted on completion of my study.

I wish to conduct short, one hour Interviews, during the period of May to July 2013, at times suitable to my selected household members. If you have any queries and need further clarity with all that is mentioned above, please do not hesitate to contact myself at 084 3320317 or my Supervisor Professor Brian Pearce at 0829022296.

Yours sincerely

Hlengiwe Mlambo  
(Masters degree candidate)



Department Name: Visual Communication Design  
 Faculty Name: Arts and Design  
 Durban University of Technology  
 Room 18  
 P O Box 1334  
 Durban, South Africa, 4000  
 Tel: (031)373 6101  
 Fax (031)373 6505

## APPENDIX B1

### MnumzaneMkhize (Khansela)

Imvume yokuxoxisana namalunga omphakathi ngesihloko esilandelayo:

**Umthelela wempucuko ezindaweni zasemakhaya eneyalezozindawo: Imbumbulu eseninigizimu ye-Theku**

Ngiwumfundiowenza iziquze-Masters Degree ezifundwenize-Interior Design e-Durban University of Technology, ngikhethe isihloko esingenhla ekuqhubeni izifundozami.

Ngibhala lencwadi ukucela imvume yokuhambela imizi ebalelwakweyishumi endaweni ngenhloso yokuxoxisana nabahlali. Lezizingxoxo zizobayingxenywe enkuluyombiko odingakala kulolucwaningo. Abazobamba iqhaza kulezizingxoxo imininingwane yabo izogcinwa iyimfihlo, namagama abo ayogodlwa, umabefisa ukuhoxisa imibono yabo, bangaxhumana nami.

Izingxoxo zizobanjwa phakathi kwenyangaka-May no-July 2014, isikhathikuyoba esivumelanangaso mina namalunga emindeneni azobe ebambe iqhaza ezingxoxweni. Uma kunemibuzo nomakukhona odingaukucaciselwa ngokubalwengenhla, angangabazi ukuxhumana nami kulenombolo – 084 3320317 noma axhumane nalowo obheke ucwaningolwami (uSolwazi–Brian Pearce)kulenombolo0829022296.

Ozithobileyo

Hlengiwe Mlambo



Umfundi we-Masters



Department Name: Visual Communication Design  
 Faculty Name: Arts and Design  
 Durban University of Technology  
 Room 18  
 P O Box 1334  
 Durban, South Africa, 4000  
 Tel: (031)373 6101  
 Fax (031)373 6505

## APPENDIX C

### INTERVIEW GUIDE

**Interview 1:**.....

**Participant:**.....

**Checklist:**

#	Item
1.	Letter of agreement signed

**Title of research:**

**The impact of impucuko (modernisation) of rural homestead living spaces on the dwellers in a selected area of Umbumbulu, south of Durban**

**Principal investigator: Hlengiwe Mlambo, Masters Candidate & Interior Design junior Lecturer at DUT.**

**Supervisors: Professor Brian Pearce PhD (Royal Holloway College, University of London) & Rodney Haber M.U.R.P (U. Natal)**

The following set of questions will be asked to gain an in-depth understanding from the members of the homesteads. I have designed a set of questions around the title of the study while following the enquiry of: What role does modernisation play in a rural context? These questions will act as a guide to my research, each question has been interpreted into isiZulu.

**Questions: 1**

What is modernisation in your own understanding?

Iyini impuncuko ngokuqonda kwakho?

**Questions: 2**

What is modernisation in a rural context?

Iyinini impucuko ezindaweni zasemakhaya?

**Questions: 3**

What does modernisation mean in your homestead?

Ichaza ukuthini impucuko ekhaya lakho na?

**Questions: 4**

What aspect of your interior do you perceive as beautiful and Why?

Iyiphi ingxenye yengaphakathi lendluyakho oyibona iyinhle, kungani?

**Questions: 5**

Where do you place more importance in your homestead, the interior or the exterior and Why?

Ikuphilapho ubeka khona ukubaluleka emziniwakho, ngaphakathi noma ngaphandle, kungani?

**Questions: 6**

What materials were used to construct the exterior and the exterior of your dwellings and where were the materials sourced from?

Yiziphi izimpahla ezisetshenziswe ekwakheni ingaphandle nengaphakathi lezindlu zasekhayalakho, ingabe zatholakala kuphi lezi zimpahla?

**Questions: 7**

Why did you choose those materials for the construction of your dwellings?

Kungani ukhethe lezozimpahla ukwakha ngazo izindlu ekhaya lakho na?

**Questions: 8**

Who constructed the dwellings for you?

Ubani owayengumakhi wekhaya lakho na?

**Questions: 9**

How many dwellings do you have in your homesteads and what is each one used for?

Ingabe zingaki izindlu ekhaya lakho kanti futhi enye nenye isetshenziselwaini na?

--

**Questions: 10**

Which dwelling do you find most appealing and why?

Iyiphi indluethandekayo, nebukakayo kunazozonke ezinye ekhayalakho, kunganilokhu?

--

**Questions: 11**

Which dwelling do you find more comfortable and why do you find it more comfortable than others, kungani?

Iyiphi indlu enethezekile ukundlula ezinye, kungani?

--

**Questions: 12**

Which dwelling do you spend most of your time in and why?

Iyiphi indlu ozithola uchitha isikhathi esiningi kuyo lapha ekhaya lakho na, kungani?

--



**Questions: 13**

If given an option would you change about your homestead and what would you change?

Yini ongayishintsha ngekhaya lakho, kungani ungashintsha thaza kabanzi?

--

## APPENDIX D

### TRANSCRIPTIONS FOR INTERVIEWED THE RURAL HOMESTEAD DWELLER

#### Interview 1: Homestead Ngcobo

Interviewees: Bonga Ngcobo

##### Questions: 1

What is modernisation in your own understanding?

Iyini impuncuko ngokuqonda kwakho?

*“Modernisation occurred when the white people came into Africa and implemented the western culture which further influenced the Zulu/ Africans we had to adopt the western culture”.*

##### Questions: 2

What is modernisation in a rural context?

Iyini impucuko ezindaweni zasemakhaya?

*“Modernisation in a rural context means to change our lifestyle from that of ancestral or traditional and cultural lifestyle to an easier more convenient way of life. Where people have freedom of expression, different beliefs as well as technological influences on the way people live and how this contribute change in everything around us”.*

##### Questions: 3

What does modernisation mean in your homestead?

Ichaza ukuthi iyini impucuko ekhaya lakho na?

*“In this homestead we have implemented the two concepts one from the Zulu (African) culture and the other from the Western culture. We have two traditional rondavels, one big Tuscan house towards the gate, so you can say that we are semi modern by incorporating both concepts and we complement both lifestyles”.*

3.1 Do you perceive the one culture more beautiful than the other?

*“Well we don’t really have a choice but to implement the modern the style because logically it makes sense to have a Tuscan or Western type house nowadays, because it is rare to find true African architecture or to find architects that build*

*true African dwellings. Take Isibaya Casino for example apparently it was inspired by the Zulu culture but as you can see they couldn't implement the concept literally by building with thatch roofs. The building was rather implemented in a modern way also using modern building materials".*

**Questions: 4**

What aspect of your interior do you perceive as beautiful and Why?

Iyiphi ingxenye ye ngaphakathi lendluyakho oyibona iyinhle, kungani?

*"The living room because that is the heart of the home where people gather and entertain the furnishings are comfortable the finishes are also comfortable and also they are materials that are easy to clean as well such as tiles and timber strip flooring".*

**Questions: 5**

Where do you place more importance in your homestead, the interior or the exterior and Why?

Ikuphi lapho ubekakhona ukubaluleka emzini wakho, ngaphakathi noma ngaphandle, kungani?

*"The interior and the exterior of the homestead are both very important as both these spaces have to look good and appealing. Because when it looks good and appealing it means being modernised and that you have good wellbeing and that your mind set is that of a modernised person, but if I had to choose I would rather have an appealing interior because that is where people spend most of their time and when people (visitors) arrive at your home you entertain them inside the house not outside. Also when you have an appealing space makes you feel relaxed and comfortable".*

**Questions: 6**

What materials were used to construct the exterior and the exterior of your dwellings and where were the materials sourced from?

Yiziphi izimpahla ezisetshenziswe kwakheni ngaphandle nengaphakathi lezindlu zase khayalak ho, ingabe zatholakala kuphi lezizimpahla?

*"All the dwellings within my homestead which included the Tuscan style house, the two rondavels and the flat roofed dwelling are built out of concrete blocks with the different roofing materials with one rondavel with a thatch roof and the other flat sheet iron, the granny flat is has an asbestos for the roof and the Tuscan style house*

*has roof tiles. All the materials were bought including the thatch which was installed by a company that specialises in the selling and installation of thatch”.*

**Questions: 7**

Why did you choose those materials for the construction of your dwellings?

Kunganiukhethelozimpahlaukwakhangazoizindlekhalakhona?

**Questions: 8**

Who constructed the dwellings for you?

Ubaniwayengumakhiwekhalakho na?

*“The Tuscan style house was built by the by my contracting company and the other houses were constructed by local builders”.*

**Questions: 9**

How many dwellings do you have in your homesteads and what is each one used for?

Ingabezingakiizindlekhalakhokantifuthienyeneyisetshenziselwaini na?

*“Main house “Tuscan type” house which is plastered and painted white on the exterior and*

*Flat roof dwelling 1 room (granny flat)*

*Rondavel 1 with a thatch roof*

*Rondavel 2 with flat sheet iron”*

**Questions: 10**

Which dwelling do you find most appealing and why?

Iyiphiindlethandekayo, nebukayokunazonkeezinyeekhalakho, kunganilokhu?

*“I find the Tuscan style house because it is big and looks visually pleasing to the eye”.*

**Questions: 11**

Which dwelling do you find more comfortable and why do you find it more comfortable than others, kungani?

Iyiphiindlu enethezekile ukundlula ezinye, kungani?

*"The Tuscan house is the most comfortable because everything is in one space, I would refer to it as a lazy house because of the minimal distance between spaces, and you do not need to walk a long distance from one space to the next".*

**Questions: 12**

Which dwelling do you spend most of your time in and why?

Iyiphiindlu ozithola uchitha isikhathi esiningi kuyo lapha ekhaya lakho na, kungani?

*"The Tuscan house because of comfort and the ease of access between rooms".*

**Questions: 13**

If given an option would you change about your homestead and what would you change?

Yini ongayishintshange khaya lakho, kungani ungashintshatha kabanzi?

*"I would extend the current house and make it even bigger than it is, just so it can house more people and have space to serve other necessary requirements".*

13.1 would you make it just one big mansion or would there be other dwellings too?

*"No, we need other dwellings too all the dwellings that we have are currently serve their own purpose. i.e the*

- Granny flat is for the workers because they cannot stay with them in a flat,*
- Rondavel 1 with a thatch roof is Isigodlo and it is used for traditional rituals and it is a place they consult the ancestors.*
- Rondavel 2 with the flat sheet iron is used as a kitchen*
- The Tuscan style house is the main house where most of the activities take place".*

## Interview 2: Homestead Nzimamande

Interviewees: Xolile Nzimande

### Questions: 1

What is modernisation in your own understanding?

Iyini impuncuko ngokuqonda kwakho?

*"I understand that modernisation means change for the better in a person's lifestyle. Change for the better in a person's state of living, change in their state of mind"*

### Questions: 2

What is modernisation in a rural context?

Iyini impucuko ezindaweni zasemakhaya?

*"As we live in the rural areas it is whereby we can have access to basic services such as water, electricity and infrastructure (roads and transportation) as well as having job opportunities".*

### Questions: 3

What does modernisation mean in your homestead?

Ichaza ukuthini impucuko ekhaya lakho na?

*"In my homestead modernisation means to have the home neat, organised and appealing at all times."*

### Questions: 4

What aspect of your interior do you perceive as beautiful and Why?

Iyiphi ingxenye yengaphakathi lendluyakho oyibona iyinhle, kungani?

*"In our current situation there is no part of my homestead that I find most appealing purely because the homestead is not to the standard that I wish the homestead should be".*

4.1. What do you wish for the homestead to be like?

*"I wish that we can have all the things that we need within the homestead as well as materials for the house such as building materials to fix the house, furniture and electrical appliances such as televisions and radios, and all the other people have that we cannot afford. That can also make us feel modernised like other homesteads from around our neighbourhood"*

### Questions: 5

Where do you place more importance in your homestead, the interior or the exterior and Why?  
Ikuphilapho ubeka khona ukubaluleka emziniwakho, ngaphakathi noma ngaphandle, kungani?

*“Both the Interior and exterior of a homestead is important because the exterior of a homestead is exposed to people more than the inside so it must be appealing. Also the element of safety must be kept in mind on the exterior of the homestead, because if the home is not secured and safe people can enter and harm us, so there must be a fence and a secured gate, secured windows for the dwellings.*

*The homestead must also look good so it has to be plastered and painted both inside and outside and the completion in the building of the so that it can be safe and lockable and secured for us to live in.*

*The Interior is also important because it must be an environment that is suitable for people to live in, it must be suitable for the wellbeing of the people living in it”.*

5.1. Can you explain further what you mean by *“It must be an environment where people can live and have wellbeing, I do not mean that we should have fancy tiles on the floor, but I mean that the environment must be neat and healthy for the people that live in it”.*

### Questions: 6

What materials were used to construct the exterior and the exterior of your dwellings and where were the materials sourced from?

Yiziphi izimpahla ezisetshenziswe ekwakheni ingaphandle nengaphakathi lezindlu zasekhyalakho, ingabe zatholakala kuphi lezi zimpahla?

- *Concrete blocks some were bought and some we manufactured ourselves these are used for both the dwellings in the homestead.*
- *Corrugated iron is used on the roof of the main dwelling*
- *Flat sheet iron is used for the roof of the rondavel*

6.1. Do you have anyone that specialises in the manufacturing of concrete blocks within the homestead?

*“No we all contributed to the moulding of the concrete blocks”*

**Questions: 7**

Why did you choose those materials for the construction of your dwellings?

Kungani ukhethe lezozimpahla ukwakha ngazo izindlu ekhaya lakho na?

**Questions: 8**

Who constructed the dwellings for you?

Ubani owayengumakhi wekhaya lakho na?

*"A local man who is now deceased, constructed the dwellings for us."*

8.1 I notice that one of your dwellings was left incomplete why is that?

*"This is because we do not currently have the financial capacity to continue building the dwelling, the lady that contributed financially to the extension of this dwelling is deceased therefore there is no one else who can continue with the structure because of lack of finances. The incomplete dwelling is an extension of the main dwelling and it was done so that we can have more bedrooms to accommodate everyone that lives within this homestead".*

**Questions: 9**

How many dwellings do you have in your homesteads and what is each one used for?

Ingabe zingaki izindlu ekhaya lakho kanti futhi enye nenye isetshenziselwaini na?

*"We have two dwellings*

- One rondavel this where we consult the ancestors and do our traditional rituals we call it indlu yabantu abadala (the ancestors). We also use the rondavel to make a fire and cook in it. At night it acts as a sleeping area too.*
- An existing 2 room dwelling with an extension joining to it, in this dwelling we have a living room and a bedroom. We also use the living room to sleep in at night"*

**Questions: 10**

Which dwelling do you find most appealing and why?

Iyiphi indluethandekayo, nebukakayo kunazozonke ezinye ekhayalakho, kunganilokhu?

*"None of the dwellings are to the standard that I would like them to be in, so none of them are appealing to me".*



**Questions: 11**

Which dwelling do you find more comfortable and why do you find it more comfortable than others, kungani?

Iyiphi indlu enethezekile ukundlula ezinye, kungani?

*"I wouldn't say that it is comfortable to live in, but it is better to live than the rondavel because the rondavel has leaks on the roof so it is really uncomfortable to live in when it rains you cannot stay inside it because of the water and drips from the roof".*

**Questions: 12**

Which dwelling do you spend most of your time in and why?

Iyiphi indlu ozithola uchitha isikhathi esiningi kuyo lapha ekhaya lakho na, kungani?

*"We spend most of our time in the two room dwelling because it is the only one that is in a better condition, and also we have a television and couches to seat on when we are inside the house".*

**Questions: 13**

If given an option would you change about your homestead and what would you change?

Yini ongayishintsha ngekhaya lakho, kungani ungashintsha thaza kabanzi?

*"I quite a bit of things in my would like to change, but first I would put a new roof on the rondavel,"*

13.1. What materials would you use now?

*"I would still use flatsheet iron or corrugated iron roof because we live in the rural areas in winter people start fires and thatch roofs aren't exactly safe because they can catch a fire and burn downs, so it is better to have a flatsheet or corrugated iron setting".*

### Interview 3: Homestead Ndlovu

Interviewees: Gogo Ndlovu

#### Questions: 1

What is modernisation in your own understanding?

Iyini impuncuko ngokuqonda kwakho?

*"I am not sure if I quite know what modernisation mean and I do not think that modernisation. I have not seen the impact of modernisation in our rural areas.*

*What modernisation is anyway? (impucuko eyayikuphi?). We use to live in these rondavel houses before, initially they did not have ukhetha (corrugated iron) but now most of them are roofed with (corrugated iron). The houses are now being modernised/improved by installation of white people's materials.*

1.1 What is "ukhetha" gogo?

*"Ukhetha is the material that is used on the roofs of our rondavels also known as uthayela (corrugated iron)".*

1.2 Was the rondavel in this homestead initially roofed with thatch/tiat roofed sheeting?

*"We have been here since initially in 1994 the rondavel were thatched roofs, but as the time went by they started changing the thatch for corrugated iron sheeting".*

1.3 So you live in a house with a thatched roof?

*"Yes of course I'm from Richmond we lived in thatched roofed dwellings. Where the kitchen would be roofed with thatch. When we moved here we built the 1<sup>st</sup> rondavel kitchen and it had a thatched roof it was "Isizulu" house but they burnt it down so we changed it to flat roof sheeting".*

1.4 Why most of the houses here are roofed with iron sheeting?

*"Because when we moved here in 1964, there were (izimpi) where different clans were fighting and burning down peoples homesteads. This act led to people changing the materials that were used to build these houses Ungcwecwe".*

#### Questions: 2

What is modernisation in a rural context?

Iyini impucuko ezindaweni zasemakhaya?

**Questions: 3**

What does modernisation mean in your homestead?

Ichaza ukuthini impucuko ekhaya lakho na?

**Questions: 4**

What aspect of your interior do you perceive as beautiful and Why?

Iyiphi ingxenye yengaphakathi lendluyakho oyibona iyinhle, kungani?

*"All parts of my homestead are beautiful and I believe that is why my children love it. My children are now the one renovating it and making it beautiful. Their father passed on in 1998, he had built this house already but now the children are extending and renovating it"*

**Questions: 5**

Where do you place more importance in your homestead, the interior or the exterior and Why?

Ikuphilapho ubeka khona ukubaluleka emziniwakho, ngaphakathi noma ngaphandle, kungani?

*"Both the interior and the exterior, the children are the ones with the powers to take care of the home now so most of how the homestead look now depends on them".*

**Questions: 6**

What materials were used to construct the exterior and the interior of your dwellings and where were the materials sourced from?

Yiziphi izimpahla ezisetshenziswe ekwakheni ingaphandle nengaphakathi lezindlu zasekhayalakh, ingabe zatholakala kuphi lezi zimpahla?

- *"Concrete blocks*
- *Asbestos in the main house (roof) which has just been extended with more rooms.*
- *Iron sheeting for the rondavel".*

**Questions: 7**

Why did you choose those materials for the construction of your dwellings?

Kungani ukhethe lezimpahla ukwakha ngazo izindlu ekhaya lakho na?

**Questions: 8**

Who constructed the dwellings for you?

Ubani owayengumakhi wekhaya lakho na?

*"My children hired local people to construct the dwellings, recently they were working on the house extension and they have included a bathroom and two more rooms to the far right hand side of the house".*

**Questions: 9**

How many dwellings do you have in your homesteads and what is each one used for?

Ingabe zingaki izindlu ekhaya lakho kanti futhi enye nenye isetshenziselwaini na?

*There are 2 houses in the homestead but there is a wall a 3<sup>rd</sup> dwelling which was just demolished so now we are left with 2 the main house and the rondavel.*

**Questions: 10**

Which dwelling do you find most appealing and why?

Iyiphi indluethandekayo, nebukekayo kunazonke ezinye ekhayalakho, kunganilokhu?

*"I like all of my dwellings, my homestead is beautiful."*

**Questions: 11**

Which dwelling do you find more comfortable and why do you find it more comfortable than others, kungani?

Iyiphi indlu enethezekile ukundlula ezinye, kungani?

*"I don't really have one but I do know that I like my sleep so I spend most of my time in my bedroom."*

**Questions: 12**

Which dwelling do you spend most of your time in and why?

Iyiphi indlu ozithola uchitha isikhathi esiningi kuyo lapha ekhaya lakho na, kungani?

*"I used to like spending time in the traditional rondavel the most because they would make a fire in that rondavel, so it was lovely, comfortable and warm. (Indlu ka gogo). Initially it was constructed out of mud bricks (isoyi) but it also had iron flatsheet iron on the roof".*

1.1 Why did they demolish that house?

*"Because the roof and the walls were worn down so they decided to rebuild another, but out of concrete blocks this time like the other houses, because the concrete block is stronger and lasts longer than the mudbricks".*

1.2 When you still had the old rondavel that has just been demolished which dwelling did you prefer spending time in? *"The ancestral house which is the rondavel. We did not make fire in that house we only made fire in the house that was demolished"*.

1.3 As a person who has lived experience in both the thatch (utshani) roof and a corrugated iron (ukhetha) which house was most comfortable to live in and why?

*"The thatched roofed house was most comfortable as it gives a comfortable feeling in both summer and winter. The house would be cool in hot summer day and warm in cold winter day, while the (ukhetha) corrugated iron sheeting is very cold in winter and get very hot in summer"*.

1.4 Do you still wish that you had a thatched roofed house?

*"No because everyone around don't build using thatch anymore and also because we did not have great experience with thatch especially during the times when they use to burn peoples homesteads in the past"*.

### Questions: 13

If given an option would you change about your homestead and what would you change?

Yini ongayishintsha ngekhaya lakho, kungani ungashintsha thaza kabanzi?

*"I am very comfortable and old now and i do not think i would change anything about it. I am grateful to whatever my children do for me in the in the house now"*.

1.1 The room that we are sitting in right now what is it used for?

*"It is our sitting room (living room) where we gather to watch television"*.

#### Interview 4: Homestead Latha

Interviewees: Thoko Latha

##### Questions: 1

What is modernisation in your own understanding?

Iyini impuncuko ngokuqonda kwakho?

*“Modernisation in my own understanding is when everyone can be in the same level as other people. Where it can be beautiful, where you live, where you can live in modern space where it looks appealing”.*

##### Questions: 2

What is modernisation in a rural context?

Iyini impucuko ezindaweni zasemakhaya?

*“As we live in the rural areas modernisation to us means access to basic services such as water, electricity, and roads. Anything that can help make our lives easier or better than our past situation is perceived as modernisation”.*

##### Questions: 3

What aspect of your interior do you perceive as beautiful and Why?

Iyiphi ingxenye yengaphakathi lendluyakho oyibona iyinhle, kungani?

*“It is the room that we are sitting in right now or the dwelling that we are sitting in because the others are not appealing. This dwelling I find more appealing than the one that I used to stay in which was made out of mud brick”*

1.1 What room is this that we are sitting in referred to?

*“It is a living room, we watch television in”*

##### Questions: 4

Where do you place more importance in your homestead, the interior or the exterior and Why?

Ikuphilapho ubeka khona ukubaluleka emziniwakho, ngaphakathi noma ngaphandle, kungani?

*“Both inside and outside, where the house can be fixed outside to look appealing by being plastered and painted and for those that are already painted to be repainted”.*

##### Questions: 6

What materials were used to construct the exterior and the exterior of your dwellings and where were the materials sourced from?

Yiziphi izimpahla ezisetshenziswe ekwakheni ingaphandle nengaphakathi lezindlu zasekhayalakho, ingabe zatholakala kuphi lezi zimpahla?

*“Concrete blocks for all of them except for one that was constructed using mud, bricks and cement. The materials were bought from a place called isipingo and transported here”.*

**Questions: 7**

Why did you choose those materials for the construction of your dwellings?

Kungani ukhethe lezozimpahla ukwakha ngazo izindlu ekhaya lakho na?

**Questions: 8**

Who constructed the dwellings for you?

Ubani owayengumakhi wekhaya lakho na?

*“My brother was responsible for building the house that we are in right now who is now late. Hired local people who also build people’s houses to build it for him. When he had passed on we had a crises whereby the house burnt down and therefore the roof has recently been changed”.*

**Questions: 9**

How many dwellings do you have in your homesteads and what is each one used for?

Ingabe zingaki izindlu ekhaya lakho kanti futhi enye nenye isetshenziselwaini na?

*“There are 4 houses now because the one at the end of the homestead (the one built using mud and cement) is collapsing and we my children and i used to stay in it before”.*

**Questions: 10**

Which dwelling do you find most appealing and why?

Iyiphi indluethandekayo, nebukelayo kunazonke ezinye ekhayalakho, kunganilokhu?

*“None because most of them are still being fixed or under construction. I would say that the one that we are inside in is better than the rest of them. The rondavels on*

*the side of this house i would say is most appealing and looks better than all the others”.*

**Questions: 11**

Which dwelling do you find more comfortable and why do you find it more comfortable than others, kungani?

Iyiphi indlu enethezekile ukundlula ezinye, kungani?

*“It is the one that I live in even though it is not totally upto standard as they just have just put up a new roof”.*

**Questions: 12**

Which dwelling do you spend most of your time in and why?

Iyiphi indlu ozithola uchitha isikhathi esiningi kuyo lapha ekhaya lakho na, kungani?

*“The one that we are in because i feel comfortable and free in it as it is my personal space we also watch television. There is a kitchen inside everything is here also because this is the house that is now my personal space within the homestead”.*

**Questions: 13**

If given an option would you change about your homestead and what would you change?

Yini ongayishintsha ngekhaya lakho, kungani ungashintsha thaza kabanzi?

*“I would move away from here because this is not my house or personal. i would build my house elsewhere”.*



### Interview 5: Homestead Zaca

Interviewees: Thokozane & Mfana Zaca

#### Questions: 1

What is modernisation in your own understanding?

Iyini impuncuko ngokuqonda kwakho?

*Thokozani: "modernisation is a system of assisting people and communities by the introduction and implementation of good and beautiful things that will improve people's lives and the appearance of the community. Impucukoko ukusizakala kwalowo muntu/ noma kwaleyo ndawo ngokuthi kubekhona izinto ezinhle ezenzekayo, njengokwakhiwa kwezindlu ezinhle".*

*Mfana: "In my own understanding modernisation is the provision of the necessary basic services to the communities, such as water, electricity, and secured public transport and all the necessary and services that people need and that may contribute to the making peoples' lives easier and more".*

#### Questions: 2

What is modernisation in a rural context?

Iyinini impucuko ezindaweni zasemakhaya?

*Mfana: "It is everything that I have mentioned in the 1<sup>st</sup> answer regarding modernisation".*

What is modernisation in a general context?

*"Education is also one way of being modernised because education is one way of gaining information that changes your life for the better. Like said before modernisation is having excess to the necessary services that would further influence people's lives in a good way, and would change people's current situations for the better and also make peoples lifestyles better".*

#### Questions: 3

What does modernisation mean in your homestead?

Ichaza ukuthini impucuko ekhaya lakho na?

*Mfana: "What modernisation means in my homestead is whereby, firstly there is cleanliness from the people that live within the homestead because being clean shows that a person thinks and care about their wellbeing and also like things that*

*look good. There shouldn't be any litter, taking care of the homestead so that it looks good shows a great sense of modernity within the homestead."*

**Questions: 4**

What aspect of your interior do you perceive as beautiful and Why?

Iyiphi ingxenye yengaphakathi lendluyakho oyibona iyinhle, kungani?

*Mfana: "There is one bedroom within the main house of the homestead which to me is very appealing and beautiful it is very neat and tidy, and the interior of the room contributes to the neatness of the room as there is a provision of built in cupboards and which provides space to fold things and put them away neatly".*

**Questions: 5**

Where do you place more importance in your homestead, the interior or the exterior and Why?

Ikuphilaphoubekakhonaukubalulekakhonaukubalulekaemziniwakho, ngaphakathi noma ngaphandle, kungani?

*Mfana: "Importance is placed on both the interior and the exterior of the homestead, it is important that they both look appealing. For example both the exterior and the interior of the house must both be painted with attractive colours, so that you can be proud to even open up your homestead to visitors and so that they too can complement the house because of the way that it looks. So I would say both the exterior and the exterior of the homestead are very important".*

**Questions: 6**

What materials were used to construct the exterior and the exterior of your dwellings and where were the materials sourced from?

Yiziphi izimpahla ezisetshenziswe ekwakheni ingaphandle nengaphakathi lezindlu zasekhayalakho, ingabe zatholakala kuphi lezi zimpahla?

*Mfana:*

**Main House:**

*"I will start with main house which is built using a combination of face brick and concrete blocks, and corrugated is used for the roof, cement and sand was used to plaster the house. In the interior there are tiles on the floor. The main house is a six*

room house with a veranda which also has a tiled floor; the house is also painted on both the interior and exterior. The six rooms include a kitchen, a living room and four bedrooms. The face bricks were recycled, and all the other materials were bought.

**Cabin:**

The Cabin is my personal dwelling is made out of timber, but it was not constructed on site but was rather bought as a prefabricated structure, it has a corrugated iron roof and ceramic tile floor in the interior.

**Rondavel:** is my uncle's house and it was built from mud bricks and has a flat sheet ironed roof. The bricks were moulded by us.

**Ixhiba (kitchen):** is the incomplete dwelling that is currently a place where we make fire for boiling water or cooking. It is built from recycled bricks, stones, wooden sticks, mud and cement; it also has a corrugated iron roof".

**Questions: 7**

Why did you choose those materials for the construction of your dwellings?

Kungani ukhethe lezozimpahla ukwakha ngazoizindlu ekhaya lakho na?

**Mfana:** "The face bricks were not bought, but were recycled from a police station that was demolished in the past. My grandfather who was working at the police station at the time then asked for permission to use those bricks, so he used to bring a couple of bricks home every day after work. Sometimes he would bring one or two and sometimes he would put a couple in his bag and bring them home. Eventually there were enough bricks to start building the house, which was completed by bought concrete blocks, as well as the other building materials.

The house was completed around 1978 and the tiles were installed only recently around the year 2000s, they were bought by one of the daughters of the house. The house previously had dust as the floor not finished therefore it was not suitable to live in".

### Questions: 8

Who constructed the dwellings for you?

Ubani owayengumakhi wekhaya lakho na?

*Mfana: "Different local builders were used to construct the dwellings except for the cabin and ixhiba (fire kitchen) which my mother and I constructed ourselves and the cabin which was bought as a prefabricated structure".*

### Questions: 9

How many dwellings do you have in your homesteads and what is each one used for?

Ingabezingakiizindlu ekhayalakhokantifuthienyeneyisetshenziselwaini?

*Mfana: "We have for dwelling and each one serves its own purpose as follows:*

**Main house:** *is where is used by most of the family they watch television and sit in the living room, they prepare, cook and serve food in the kitchen, bedrooms are used for sleeping except for one which is currently being used as a storeroom for building materials.*

**Cabin:** *My personal room (where I spend most of my time and even sleep there)*

**Rondavel:** *My uncle's personal space he sleeps there too, but it is also used as a traditional house where people consult the ancestors.*

**Ixhiba:** *incomplete it's currently used to make fire inside".*

### Questions: 10

Which dwelling do you find most appealing and why?

Iyiphi indlu ethandekayo, nebukekayo kunazonke ezinye ekhayalakho, kunganilokhu?

*Mfana: "I think most people find the main house most appealing because most people stay there when they come home, but everyone has their own preference and I find my cabin most appealing as it is unique and mine. It my own personal space and I feel free inside it, and even though it is small I still like the fact that I have my own personal space there. I have experienced living in a concrete block house too and I find that I like having my personal space in the cabin. When I clean no one comes and messes it up, I don't lose my stuff because I know that I am the only one staying in there.*

**10.1 You mentioned that you have experienced living in a concrete block house before, what is the difference between living in such a house and the cabin?**

*The difference is the fact that the cabin is cold but regardless of that factor I would not live it because I love it and it is very special to me; and the brick and block house is warmer.*

### Questions: 11

Which dwelling do you find more comfortable and why do you find it more comfortable than others, kungani?

Iyiphi indlu enethezekile ukundlula ezinye, kungani?

*Thokozani: "I find the main house comfortable because everything happens inside; the kitchen is inside though it is not in perfect condition yet, we watch television we only get out to get water from the tap.*

*Mfana: My Cabin is the most comfortable for me, just because of my own personal space, even though it is cold, but it was better in summer it was not cold then".*

### Questions: 12

Which dwelling do you spend most of your time in and why?

Iyiphi indlu ozithola uchitha isikhathi esiningi kuyo lapha ekhaya lakho na, kungani?

*Thokozani: "I spend most of the time in the main house only because of the same reasons that I find it comfortable"*

*Mfana: "My cabin because I like having my own personal space"*

### Questions: 13

If given an option would you change about your homestead and what would you change?

Yini ongayishintsha ngekhaya lakho, kungani ungashintsha thaza kabanzi.

*Mfana:*

*"I would change the roof of the main house and put roof tiles on, because the corrugated iron gets rust and holes as it disintegrates. I would repaint the house both inside and outside and make it appealing and more uniform because currently the rooms are painted in different colours.*

*I would install new doors, and put built in cupboards in the kitchen. I would also extend the house and make it bigger".*

*Thokozani: "I would also extend the house and include my own personal room that also looks appealing by putting roof tiles or asbestos, floor tiles, plastered and painted walls".*

## Interview 6: Homestead Zondi

Interviewees: Brian Zondi

### Questions: 1

What is modernisation in your own understanding?

Iyini impuncuko ngokuqonda kwakho?

*“Modernisation is getting better information which can contribute to development of one’s self or for the whole community”.*

### Questions: 2

What is modernisation in a rural context?

Iyinini impucuko ezindaweni zasemakhaya?

*“Modernisation in a rural context means to change or introduce development to the current situations and circumstances within the rural areas, to make more suitable for the people that are living in such areas. For example it could be bringing about basic social development services such as housing, ablutions, water, instead of us getting water from the river as before we have taps. Housing would also help provide us with stronger structures than the mud structures which tend to collapse over us when affected by the climate. Modernisation contributes to a better wellbeing as well as a change for the better in people’s state of mind and lifestyles”.*

### Questions: 3

What does modernisation mean in your homestead?

Ichaza ukuthini impucuko ekhaya lakho na?

*“Modernisation in my homestead would mean changing the current situation in my home for the better for example: I was living in a mud house and that house is not strong enough structurally and it is also affected by the weather than it collapses over and over again. Modernisation in this scenario would be achieved by building a concrete block house, with tiles for the roof, with internal ablutions, possibly a three bedroom”.*

**Questions: 4**

What aspect of your interior do you perceive as beautiful and Why?

Iyiphi ingxenye yengaphakathi lendluyakho oyibona iyinhle, kungani?

*“A place like a dining room or a place that you enter to when getting into someone’s house. In my current situation with the three houses that I have the 2 room house that we are sitting in as we conduct this interview I think is more beautiful than others, because I can live inside it without being worried about the rain dripping inside when it rains. Also the materials that I used for the construction did not cost me in such a way that I was able to build and complete without worrying about not being able to afford the material”.*

**Questions: 5**

Where do you place more importance in your homestead, the interior or the exterior and Why?

Ikuphilaphoubekakhonaukubalulekakhonaukubalulekaemziniwakho ngaphakathi noma ngaphandle, kungani?

*“The interior and the exterior of the homestead are both very important as both these spaces have to look good and appealing. Because when it looks good and appealing it is means being modernised and that you have good wellbeing and that your mindset is that of a modernised person”.*

**Questions: 6**

What materials were used to construct the exterior and the exterior of your dwellings and where were the materials sourced from?

Yiziphi izimpahla ezisetshenziswe ekwakheni ingaphandle nengaphakathi lezindlu zasekhayalakho, ingabe zatholakala kuphi lezi zimpahla?

***Main dwelling and the 1 room mud dwelling:***

*“The two room house that we are sitting in right now I used stones which were sourced from the surroundings, I had to personally deliver them home, wooden sticks and the also picked from the surroundings mud. Then the covering materials which act the last layer of the house, these are bought materials such materials are: corrugated iron for the roof, cement which was used to plaster the house as well as for the screed floor.*

**Concrete block dwelling:**

*It is constructed from concrete blocks which were recycled from an old house that collapsed.”*

**Questions: 7**

Why did you choose those materials for the construction of your dwellings?

Kungani ukhethe lezozimpahla ukwakha ngazo izindlu ekhaya lakho na?

*“I chose to use such materials as I wouldn’t have afforded to buy materials otherwise, money is an issue and building materials are very expensive”.*

**Questions: 8**

Who constructed the dwellings for you?

Ubani owayengumakhi wekhaya lakho na?

*“I constructed all the three dwellings myself from start to finish. Also because I can and it is much better do it myself”.*

**Questions: 9**

How many dwellings do you have in your homesteads and what is each one used for?

Ingabe zingaki izindlu ekhaya lakho kanti futhi enye nenye isetshenziselwaini na?

**“Main dwelling two room dwelling**

*I have my bedroom within this dwelling a living room as well in which I cook, watch television and also entertain guests.*

**1 room mud dwelling:**

*The second mud dwelling which was also a two room dwelling but had the one half of the room fall apart is*

**Concrete block dwelling:**

*It was just built and hasn’t yet been used for anything, but intend to move to it as it is a much more secure house because of its materials”.*

**Questions: 10**

Which dwelling do you find most appealing and why?

Iyiphi indluethandekayo, nebukekayo kunazonke ezinye ekhayalakho, kunganilokhu?

*“The one built on concrete blocks is the one that is most appealing to me because it is more stable than the others, I can stay inside it without being worried that it*



*might collapse over me. It also looks much better in appearance than the others because of the building materials used”.*

**Questions: 11**

Which dwelling do you find more comfortable and why do you find it more comfortable than others, kungani?

Iyiphi indlu enethezekile ukundlula ezinye, kungani?

*“The dwelling that I find most comfortable is the 2 room house that I currently stay in, it has a warm cosy feeling because it is secured and everything that matters the most to me is in this dwelling. I also do not have to leave the dwelling and go to another to get something from there as everything is within one dwelling”.*

**Questions: 12**

Which dwelling do you spend most of your time in and why?

Iyiphi indlu ozithola uchitha isikhathi esiningi kuyo lapha ekhaya lakho na, kungani?

*“The comfortable dwelling for the same reasons that are explaining why it is comfortable. Everything I need is easily accessible in this dwelling”.*

**Questions: 13**

If given an option would you change about your homestead and what would you change?

Yini ongayishintsha ngekhaya lakho, kungani ungashintsha thaza kabanzi?

*“I would rebuild a new house out of concrete blocks, use tiles for the roof, use planks/ timber for the carpentry of the house even for the ceiling too. I would screed the floor and also use ceramic floor tiles and plaster and paint the walls. I would build this house for a better well-being and for safety reasons and also for comfort”.*

## Interview 7: Homestead Khuzwayo

Interviewees: Thenjiwe Khuzwayo

### Questions: 1

What is modernisation in your own understanding?

Iyini impuncuko ngokuqonda kwakho?

*“Modernisation is getting access to information and other necessities that can contribute to making a person’s life better or more convenient”.*

### Questions: 2

What is modernisation in a rural context?

Iyini impucuko ezindaweni zasemakhaya?

*“In a rural context modernisation simply means getting access to things that were not available before to improve the lively hood of the people living in rural areas. This can either be schools, hospitals, infrastructure, water, electricity, job opportunities so that people can support their families and eliminate the element of poverty. It is a process of introducing change for the better for the people who live in the rural areas”.*

### Questions: 3

What does modernisation mean in your homestead?

Ichaza ukuthini impucuko ekhaya lakho na?

*“Modernisation in my home is associated with a*

- *Clean space*
- *Visually appearing space*
- *Technology electrical appliances and equipment*
- *Furniture*
- *Finishing’s “*

### Questions: 4

What aspect of your interior do you perceive as beautiful and Why?

Iyiphi ingxenye yengaphakathi lendluyakho oyibona iyinhle, kungani?

*“The dwellings I perceive as beautiful in my dwelling is the main house (Victorian), the traditional rondavel because of its unique use of building materials for it, it is rare to find traditional rondavels with a thatch from here I therefore find this dwelling unique and original”.*

### Questions: 5

Where do you place more importance in your homestead, the interior or the exterior and Why?  
Ikuphilapho ubekakhona ukubaluleka ukubalulekaemziniwakho, ngaphakathi noma ngaphandle, kungani?

*“Both the interior and the exterior of my homestead is important to me because how a homestead looks from the outside says a lot about the people living inside it, also the interior of each dwelling is very important to be presentable and neat at all time, for the wellness of the people that live inside.*

*The house must be warm and welcoming. The choice of materials and colours are also very important as they evoke certain moods in the house”.*

### Questions: 6

What materials were used to construct the exterior and the exterior of your dwellings and where were the materials sourced from?

Yiziphi izimpahla ezisetshenziswe ekwakheni ingaphandle nengaphakathi lezindlu zasekhayalakho, ingabe zatholakala kuphi lezi zimpahla?

*“Main House: six room house with two verandas constructed from face bricks and roof tiles*

*Interior: ceramic floor tiles, plastered walls, paint, timber ceiling, normal ceiling board,*

- *Granny Flat: three room house with one veranda, constructed from face bricks and a corrugated iron roof*

*Interior: screed floor, plastered and painted walls, exposed timber trusses*

- *One traditional rondavel constructed from concrete blocks with a thatch roof*

*Interior: painted screed floor, plastered and painted, (Umsamu) shrine for ancestral consultations and burning of incense which is polished with cow dung.*

- *One rectangular shaped thatched roofed gable (iyisi) also constructed concrete blocks and with a thatch roof.*

*Interior: screed floor, plastered and painted, (Umsamu) shrine for ancestral consultations and burning of incense which is polished with cow dung, and a fire drum in the centre of the dwelling”.*

**Questions: 7**

Why did you choose those materials for the construction of your dwellings?

Kungani ukhethe lezozimpahla ukwakha ngazo izindlu ekhaya lakho na?

*"I chose these materials because of their durability and strength i wanted to build a strong homestead for my children and their children".*

**Questions: 8**

Who constructed the dwellings for you?

Ubani owayengumakhi wekhaya lakho na?

*"Two local builders who had a building skill that they acquired from working with contractors".*

**Questions: 9**

How many dwellings do you have in your homesteads and what is each one used for?

Ingabe zingaki izindlu ekhaya lakho kanti futhi enye nenye isetshenziselwaini na?

*"I have four houses:*

*The main house is where we stay most of the time*

*Rondavel this is where we consult the ancestors and perform traditional rituals*

*Granny Flat it belongs to my elder son whenever he is back for a visit with his family they stay in the granny flat*

*(Iyisi) rectangular gable with a thatch roof, is where we make a fire and sit around it and sometimes cook in the open fire to save electricity".*

**Questions: 10**

Which dwelling do you find most appealing and why?

Iyiphi indluethandekayo, nebukekayo kunazonke ezinye ekhayalakho, kunganilokhu?

*"The rondavel and the main house because they are just beautiful and well kept"*

**Questions: 11**

Which dwelling do you find more comfortable and why do you find it more comfortable than others, kungani?

Iyiphi indlu enethezekile ukundlula ezinye, kungani?

*"The thatched roofed dwellings are both very comfortable they are cool in hot summer days and warm cold winter days, the main house is also nice and cool in summer but it freezes in winter because of the ceramic floor tiles".*

**Questions: 12**

Which dwelling do you spend most of your time in and why?

Iyiphi indlu ozithola uchitha isikhathi esiningi kuyo lapha ekhaya lakho na, kungani?

*"It depend on seasons, in winter we spend most time in the thatched roof structure that we make the fire in, this is because the room is warm and cosy so we gather around the fire, we cook at the same time".*

**Questions: 13**

If given an option would you change about your homestead and what would you change?

Yini ongayishintsha ngekhaya lakho, kungani ungashintsha thaza kabanzi?

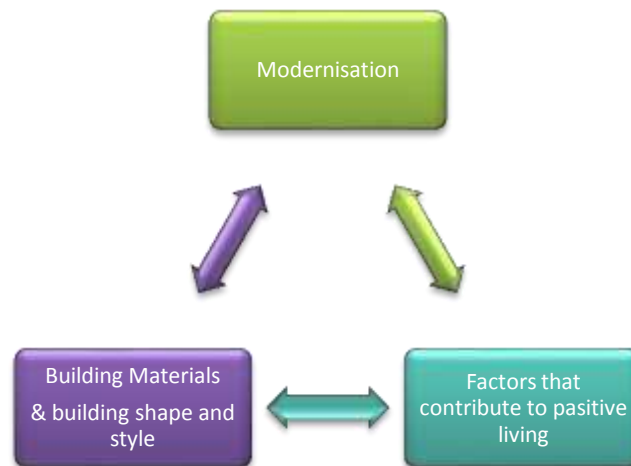
*"I would extend the main house, build indoor bathroom and toilet, because we currently do not have one yet, I would change the roof on the granny flat and put roof tile instead of a corrugated iron systems and I would also change quite a bit in all the interiors, built in cupboards in the kitchen and bedrooms, tiles in all the dwellings that currently have a screeded floor,etc."*

## APPENDIX E

### DATA ANALYSIS AND LINKS

Identified links in between:

Modernisation and building materials, Modernisation and positive living, Building materials and positive living



The thematic analysis using Ritchie's *et al* Fig 22.3 from Bryman (2008: 555) was employed, which advises on the guidelines to follow when inserting material into cells of the spreadsheet.

- The researcher has therefore indicated where in the transcript fragment comes from by using homestead number as a code.
- The researcher has tried to keep the participants language as far as possible.
- The researcher has tried not to insert too much quote material.
- The researcher has also tried use abbreviations where necessary to avoid having the cells too full.

As Ryan and Bernard (2003) recommended the guide lines to follow when searching for themes, the researcher has paid attention and noticed:

- repetition or topics that recur again and again
- transition where topics shift in the transcript
- similarities and differences in a way that the interviewees similar topics in different ways
- Linguistic connections because such terms pointed to causal connections in the minds of the participants.
- Missing data
- As well a theory related material, using social scientific concepts as a spring board for themes.

Homesteads 1-7  Statement by: H1 – H7	1. modernisation and building materials, shape and style & size	Concept
<p>H1</p> <p>H1</p> <p>H1</p> <p>H2</p> <p>H3</p> <p>H4</p> <p>H6</p> <p>H6</p>	<ul style="list-style-type: none"> <li>• “Traditional rondavel, one big Tuscan house towards the gate, so you can say that we are semi modern by incorporating both concepts and we complement both lifestyles”.</li> <li>• “Well we don’t really have a choice but to implement the modern the style because logically it makes sense to have a Tuscan or Western type house nowadays, because it is rare to find true African architecture or to find architects that build true African dwellings”.</li> <li>• “Couldn’t implement the concept literally by building with thatch or mud. The building was rather implemented in a modern way also using modern building materials”.</li> <li>• “Materials for the house such as building materials to fix the house, furniture and electrical appliances such as televisions and radios, and all the other people have that we cannot afford. That can also make us feel modernised like other homesteads from around our neighbourhood”.</li> <li>• “We use to live in these rondavel houses before, initially they did not have ukhetha (flat sheet iron) but now most of them are roofed with (flat sheet iron). The houses are now being modernised/ improved by installation of white people’s materials”.</li> <li>• “Where it can be beautiful, where you live, where you can live in modern space where it looks appealing”.</li> <li>• “I was living in a mud house and that house is not strong enough structurally and it is also affected by the weather than it collapses over and over again. Modernisation in this scenario would be an achieved by building a concrete block house, with tiles for the roof, with internal ablutions, possibly a three bedroom”.</li> <li>• “I would rebuild a new house out of concrete blocks, use tiles for the roof, use planks/ timber for the carpentry of the house even for the ceiling too. I would screed the floor and also use ceramic floor tiles and plaster and paint the walls. I would build this house for a better well-being and for safety reasons and also for comfort and to also feel modernised”.</li> </ul>	<ul style="list-style-type: none"> <li>• Building style defines being modern or modernisation.</li> <li>• Authentic African architecture is not modern.</li> <li>• Believe that thatch and mud cannot build a modern house.</li> <li>• Modernisation is associated with building materials, appliances that other people have.</li> <li>• Change in building materials from vernacular to purchased and manufactured materials is modernisation.</li> <li>• Visual appearance is modern.</li> <li>• Concrete blocks, roof, internal toilet, 3 bedroom house defines modern.</li> <li>• The listed building material defines modern.</li> </ul>

Homesteads 1-7 Statement by: H1 – H7	2. Modernisation and positive living	Concept
<p>H5</p> <p>H1</p> <p>H6</p> <p>H3</p> <p>H5</p> <p>H6</p> <p>H5</p> <p>H6</p> <p>H5</p>	<ul style="list-style-type: none"> <li>• “Because when it looks good and appealing it is means being modernised and that you have good wellbeing and that your mind set is that of a modernised person, appealing spaces makes you feel relaxed and comfortable and proud”.</li> <li>• “I would extent the current house and make it even bigger than it is, just so it can house more people and have space to serve other necessary requirements. we need other dwellings too all the dwellings that we have are currently serve their own purpose”</li> <li>• “Modernisation means change for the better in a person’s lifestyle. Change for the better in a person’s state of living, change in their state of mind”.</li> <li>• Home neat, organised and appealing at all times.</li> <li>• Firstly there is cleanliness from the people that live within the homestead because being clean shows that a person thinks and care about their wellbeing and also like things that look good. There shouldn’t be any litter, taking care of the homestead so that it looks good shows a great sense of modernity within the homestead.</li> <li>• Modernisation contributes to a better wellbeing as well as a change for the better in people’s state of mind and lifestyles.</li> <li>• Because when it looks good and appealing it is means being modernised and that you have good wellbeing and that your mind set is that of a modernised person.</li> <li>• I would rebuild a new house out of concrete blocks, use tiles for the roof, use planks/ timber for the carpentry of the house even for the ceiling too. I would screed the floor and also use ceramic floor tiles and plaster and paint the walls. I would build this house for a better well-being and for safety reasons and also for comfort and to also feel modernised.</li> <li>• Modernisation is getting access to information and other necessities that can contribute to making a person’s life better or more convenient.</li> </ul>	<ul style="list-style-type: none"> <li>• Appearance and comfort is seen as modernisation.</li> <li>• Having a bigger house means being modernised or a bigger homestead means being modernised”</li> <li>• Change for a better state of living is modernisation.</li> <li>• Appearance is modernisation</li> <li>• Cleanliness, wellbeing defines modernisation.</li> <li>• Modernisation contributes to a better lifestyle and well-being.</li> <li>• Appearance means being modernised</li> <li>• Being safe, comfortable, better wellbeing is associated with being modern.</li> <li>• Modernisation is associated with a better and convenient lifestyle</li> </ul>



Homesteads 1-7  Statement by: H1 – H7	3. Building materials, shape and style, size and positive living	Concept
<p>H1</p> <p>H1</p> <p>H1</p> <p>H2</p> <p>H2</p> <p>H2&amp;3</p> <p>H3</p> <p>H6</p> <p>H4</p> <p>H6</p> <p>H5</p>	<ul style="list-style-type: none"> <li>• “Furnishings are comfortable the finishes are also comfortable and also they are materials that are easy to clean as well such as tiles and timber strip flooring”.</li> <li>• “I find the Tuscan style house because it is big and looks visually pleasing to the eye”.</li> <li>• “Tuscan house is the most comfortable because everything is in one space; I would refer to it as a lazy house because of the minimal distance between spaces”.</li> <li>• “Because if the home is not secured and safe people can enter and harm us, so there must be a fence and a secured gate, secured windows for the dwellings”.</li> <li>• “The incomplete dwelling is an extension of the main dwelling and it was done so that we can have more bedrooms to accommodate everyone that lives within this homestead”.</li> <li>• “I would still use flat sheet iron or corrugated iron roof because we live in the rural areas in winter people start fires and thatch roofs aren’t exactly safe because they can catch a fire and burn downs, so it is better to have a flat sheet or corrugated iron setting”.</li> <li>• “The thatched roofed house was most comfortable as it gives a comfortable feeling in both summer and winter. The house would be cool in hot summer day and warm in cold winter day, while the (ukhetha) flat iron sheeting is very cold in winter and get very hot in summer”.</li> <li>• “I find this dwelling built out of concrete blocks more appealing than the one that I used to stay in which was made out of mud bricks”.</li> <li>• “The rondavels on the side of this house I would say is most appealing and looks better than all the others because its different it is not like a normal rondavel but rather an 8 corner shape /octagonal shape”.</li> <li>• “I feel comfortable and free in it as it is my personal space we also watch television. There is a kitchen inside everything is here also because this is the house that is now my personal space within the homestead”.</li> <li>• “Very appealing and beautiful it is very neat and tidy, and the interior of the room contributes to the neatness of the room as there is a provision of built</li> </ul>	<ul style="list-style-type: none"> <li>• Interior finishes from manufactured materials = comfort and ease of maintenance.</li> <li>• Size and building style = pride in a home which contributes to positive living for the dweller.</li> <li>• Size = comfort and convenient and ease of circulation between rooms.</li> <li>• Building materials contributes to safety in a home.</li> <li>• Size of dwelling = more accommodation which provides comfort for all the dwellers in the homestead.</li> <li>• Corrugated iron is preferred because it is safer than thatch contributing to a positive living experience.</li> <li>• vernacular materials = thermal comfort</li> <li>• Concrete blocks are more appealing</li> <li>• Unique shape is visually appealing</li> <li>• Personal space = comfort</li> <li>• Built-in wardrobes = neatness, visual appearance</li> <li>• Painted house = pride in a home</li> </ul>

H5	in cupboards and which provides space to fold things and put them away neatly”.	
H5	<ul style="list-style-type: none"> <li>• “For example both the exterior and the interior of the house must both be painted with attractive colours, so that you can be proud to even open up your homestead to visitors”.</li> </ul>	<ul style="list-style-type: none"> <li>• Installation of tiles contributed to better living condition.</li> </ul>
H5	<ul style="list-style-type: none"> <li>• “Tiles were installed only recently around the year 2000s, they were bought by one of the daughters of the house. The house previously had dust as the floor not finished therefore it was not suitable to live in”.</li> </ul>	<ul style="list-style-type: none"> <li>• Concrete blocks and Bricks have thermal comfort &amp; wooden cabin is cold making it not comfortable.</li> </ul>
H5	<ul style="list-style-type: none"> <li>• “The difference is the fact that the cabin is cold but regardless of that factor I would not live it because I love it and it is very special to me; and the brick and block house is warmer”.</li> </ul>	<ul style="list-style-type: none"> <li>• Painting the house makes it appealing.</li> </ul>
H5	<ul style="list-style-type: none"> <li>• “I would repaint the house both inside and outside and make it appealing and more uniform because currently the rooms are painted in different colours”.</li> </ul>	<ul style="list-style-type: none"> <li>• Listed materials are more visually appealing.</li> </ul>
H6	<ul style="list-style-type: none"> <li>• “Appealing by putting roof tiles or asbestos, floor tiles, plastered and painted walls”.</li> </ul>	
H6	<ul style="list-style-type: none"> <li>• “The one built on concrete blocks is the one that is most appealing to me because it is more stable than the others, I can stay inside it without being worried that it might collapse over me. It also looks much better in appearance than the others because of the building materials used”.</li> </ul>	<ul style="list-style-type: none"> <li>• Concrete blocks are more appealing than mud brick s and contribute to a safer more stable dwelling.</li> </ul>
H7	<ul style="list-style-type: none"> <li>• “I would rebuild a new house out of concrete blocks, use tiles for the roof, use planks/ timber for the carpentry of the house even for the ceiling too. I would screed the floor and also use ceramic floor tiles and plaster and paint the walls. I would build this house for a better well-being and for safety reasons and also for comfort and to also feel modernised”.</li> </ul>	<ul style="list-style-type: none"> <li>• Building out of the listed materials contributes to a better wellbeing, safety, comfort and to feel modernised.</li> </ul>
H7 & H3	<ul style="list-style-type: none"> <li>• “Traditional rondavels because of its unique use of building materials for it, it is rare to find traditional rondavels with a thatch from her I therefore find this dwelling unique and original”.</li> <li>• “The thatched roofed dwellings are both very comfortable they are cool in hot summer days and warm cold winter days, the main house is also nice and cool in summer but it freezes in winter because of the ceramic floor tiles”.</li> </ul>	<ul style="list-style-type: none"> <li>• Thatch roofs contribute to comfort, good thermal characteristics but the ceramic floor tiles makes it uncomfortable in winter because they get too cold.</li> </ul>