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RESEARCH REPORT

Sustainable Rural Heritage Practices In A Local Context: The Regeneration Of Rural Heritage Towns To Mitigate The Negative Effects Of Gentrification.

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Research Field: Legacy, Memory and Identity

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DECLARATION OF ORIGINALITY

I declare that the mini-dissertation, *Sustainable Rural Heritage Practices In A Local Context: The Regeneration Of Rural Heritage Towns To Mitigate The Negative Effects Of Gentrification*, which has been submitted in fulfilment of part of the requirements for the module of DIT 801, at the University of Pretoria, is my own work and has not previously been submitted by me for any degree at the University of Pretoria or any other tertiary institution.

I declare that I obtained the applicable research ethics approval in order to conduct the research that has been described in this dissertation.

I declare that I have observed the ethical standards required in terms of the University of Pretoria's ethic code for researchers and have followed the policy guidelines for responsible research.

Signature: ……  ……

Date: 28 June 2024

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SUSTAINABLE RURAL HERITAGE PRACTICES IN A LOCAL CONTEXT

The Regeneration of Rural Heritage Towns to Mitigate the Negative Effects of Gentrification

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ABSTRACT

Rural architectural regeneration lacks sufficient academic and professional focus. Rural towns face significant social, economic and environmental challenges, exacerbated by population decline, unlike the rapid growth issues of urban areas. The deterioration of rural architectural heritage underscores the importance of this issue globally and locally. Rural areas are crucial parts of society, dealing with diverse challenges in demographics, environment and economy. While heritage regeneration is important, it can lead to gentrification. Therefore, intentional and sensible conservation methods are essential to sustainably regenerate rural heritage towns in South Africa. The research uses both qualitative and quantitative methods within the pragmatic paradigm to understand human behaviour and a regenerative paradigm to analyse and establish the relationship between architecture and its urban condition. Qualitative methods include historical analysis, case studies and grounded theory, while quantitative methods involve descriptive and correlational research. The study includes interviews with local architects and academics, and secondary case studies, referencing both South African and international conservation efforts. The main focus is on towns like Greyton, Tulbagh, Wupperthal and Genadendal in the Western Cape, placing the work in a global context. The analysis involved the consolidation of various themes, which were designed to address the primary research question: *How can sustainable architectural heritage practices contribute to the regeneration of rural heritage towns while mitigating the negative effects of gentrification?* Through investigation, understanding and thematic categorisation of the interviews and case studies, this dissertation offers insights into existing heritage approaches and practices in a local context. The relationship between conservation and preservation contributes to an overall understanding and approach towards sustainable regenerative heritage practice. These principles are discussed and theoretically implemented and recommended in Genadendal. This dissertation contributes to the overarching discourse on heritage practice in South Africa by bridging the gap between urban and rural heritage regeneration in South Africa. It argues that through a sustainable and regenerative heritage approach, the negative effects of gentrification can be mitigated and the sustainable conservation of rural mission towns can be fostered.

Key Words:
Sustainable architectural heritage practices, Rural regeneration, Sustainable heritage, South African heritage practices, Sustainability, Gentrification, Rural heritage towns, Economic sustainability, Social impact, Cultural preservation, Rural development, Genadendal.

DEFINITIONS

Conservation

The Burra Charter (Australia ICOMOS 2000:2) states that conservation encompasses all the activities involved in caring for a place to preserve its cultural importance and significance (NHRA 1999:8). Conservation is criticism put into practice (Figure 01). It transforms architectural and historical critique into protective and restorative actions, relying on cultural values associated with historical structures and the built environment (Townsend 2014:16).

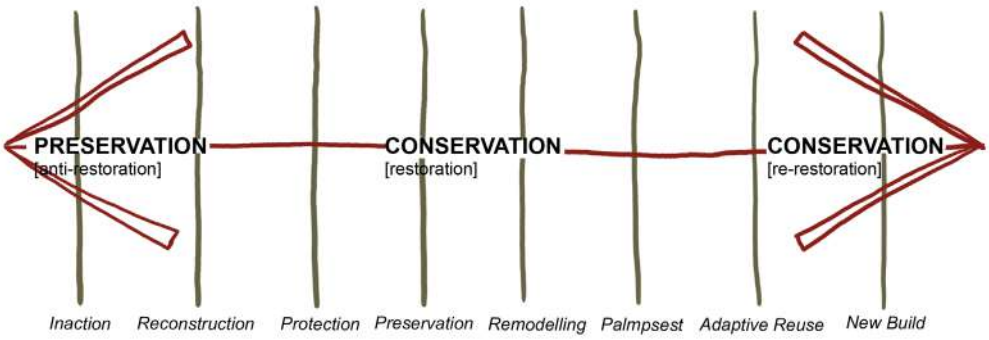


Figure 01: Preservation & Conservation: A scale of non-dialectic attitudes [Barker 2020 adapted by Author 2024].

Cultural Heritage

Cultural heritage comprises the physical artefacts, cultural property, and intangible attributes of a group of society that are passed down from past generations, preserved in the present and entrusted for the benefit of future generations (Bolin 2019:, Kurin 2004:67). Bleibleh and Awad (2020:197) define cultural heritage as including monuments (such as architectural works, sculptures, paintings and archaeological structures), buildings and sites (creations by humans or combined efforts of nature and humans). Cultural heritage gives communities, groups and individuals a sense of identity and continuity, helping them understand their world and the meaning of living together (UNESCO 2008:3).

Cultural Significance

Cultural significance refers to the aesthetic, historical, scientific, social or spiritual value a place holds for past, present and future generations (Australia ICOMOS 2000:2, NHRA 1999:8). This significance is reflected in the place itself, including its structure, surroundings, usage, associations, meanings, records, related sites and related objects. Different people or groups may attribute various values to place (Australia ICOMOS 2000:2).

Gentrification

Gentrification involves upper-middle-class buyers purchasing properties from working-class owners or small landlords, leading to a shift in the neighbourhood's social class, culture, income, and lifestyle over a decade or two. Originally observed in older urban areas, gentrification now includes rural contexts as well (Philips 1998, Smith 2002). It is a process where a new, often highly educated and well-paid population moves into a neighbourhood, replacing the existing residents (Townsend 2024). The process typically begins with art and culture workers moving in. While the economic dynamics of gentrification (Smith 1979) and the cultural characteristics of gentrifiers (Ley 1995) are well-studied, the desirability of gentrification remains a debated issue. Gentrification is synonymous with *displacement* of those less fortunate and the choice to stay is no longer your own, but rather the choice of an outsider (Ogbu 2017).

Intangible Cultural Heritage

Intangible cultural heritage encompasses oral traditions, performing arts, social practices, rituals, festive events, knowledge of nature and traditional craftsmanship, as well as the sites where these activities occur. It is the culture people practise daily, including beliefs, performances, and events that are not physical objects like monuments and artefacts (Kurin 2004:67). It is inclusive, shared across different regions and adapted by migrating communities, fostering identity and continuity by linking past, present and future. Valued for its communal roots, it relies on the transmission of traditions and skills within communities, promoting social cohesion. Recognised by the communities that create, maintain and transmit, intangible cultural heritage is defined by those who practise it, ensuring its ongoing relevance and vitality (UNESCO n.d.).

Preservation

Preservation involves keeping the structure of a place in its current condition and slowing down any decay (Australia ICOMOS 2000:2). It means protecting an object from destruction and ensuring it is not significantly altered. Often applied to architecture, it requires careful decisions about materials and methods. Preservation focuses on retaining as much of the original building fabric as possible, making repairs with minimal changes and using similar materials and methods to those originally used (Figue 01) (Bjorneberg 2021).

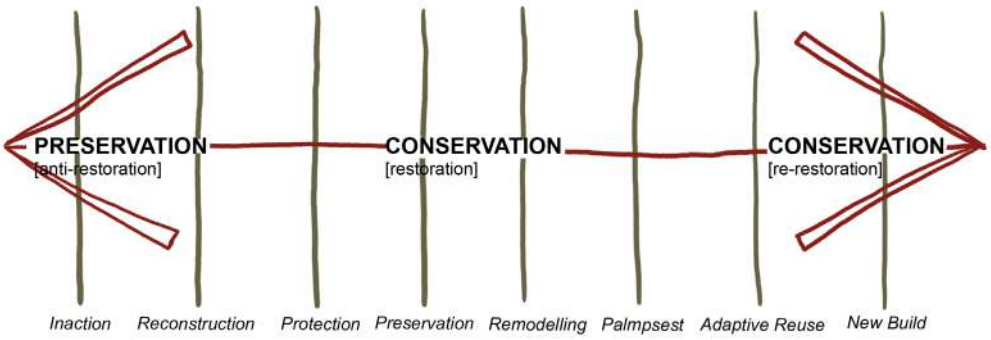


Figure 01: Preservation & Conservation: A scale of non-dialectic attitudes [Barker 2020 adapted by Author 2024].

Regeneration

Regeneration within architecture is defined as the reuse, adaptation and evolution of buildings within urban or rural contexts with consideration for environmental, social and cultural sustainability. It is a crucial and innovative approach to heritage management and the creation of sustainable built environments (Orbaşli & Vellinga 2020:1).

Sensitivity (Cultural Sensitivity)

Cultural sensitivity involves understanding and respecting another person's beliefs and values based on their ethnic or racial background while recognising the existence of other cultures and being willing to adjust to accommodate different cultural traditions. It indicates that no culture is superior to another and that all cultural beliefs deserve respect (Barowski 2023). A person's culture influences their food choices, beliefs and interactions with the world and, therefore, cultural sensitivity is essential for promoting cohesion and honouring diverse identities. A culturally sensitive society fosters empathy and appreciation for different backgrounds, allowing individuals to thrive within their communities (Barowski 2023).

Significance

The criteria for significance include the asset's protection status, condition, historical documentation, group value, rarity, visibility and vulnerability. These indicators, while not definitive, contribute to a broader judgement based on the specific circumstances of each asset (Liffey Valley 2022:7). It is determined by its defining elements and types of significance, as well as its societal value according to the National Heritage Resources Act (NHRA) guidelines (Department of Environmental Affairs 2016:5).

Sustainability (Sustainable Development)

Sustainability involves a collective commitment from individuals and societies, encompassing not only environmental and economic practices, but also the preservation of cultural and ethnic diversity (Green Lines Institute 2007). It is the pursuit of improved quality of life for all people, both now and in the future (Hřebik, Třebicky & Gremlica 2006:3-9).

Tangible Cultural Heritage

Tangible heritage encompasses immovable assets like monuments, architecture, archaeological sites and natural environments, many of which UNESCO acknowledges through its World Heritage Sites program (UNESCO 2008:3). It also includes movable heritage, such as historical artefacts, artworks, sculptures and archaeological objects (Sitas & Stewart 2013:6).

1. INTRODUCTION

1.1. NORMATIVE POSITION

In South Africa, the tendency to conserve and *'regenerate'* rural heritage towns has been through unsustainable development, often resulting in gentrification. This is evident when looking at towns like Prince Albert, Greyton and Tulbagh. Metropolitan inhabitants escape larger cities and invest in rural towns, leading to an increase in property value, the displacement of rural inhabitants' activities, economic markets and existing ecosystems. It presents the threat of tourism-led gentrification that often dismantle the initial inhabitants' social, economic and environmental sectors. With the increase of wealth within these towns, commodification occurs and the people, heritage and social sustainability suffer the economic consequences. Through gentrification, heritage, memory and history become irrelevant and present the stories of what was in an idealised way to meet the needs of the current end-users, resulting in an inconceivable loss of richness and legacy. I believe that through the lens of unsustainability, one has to identify the key role players and understand that they are a symptom of significance and not a cause of significance, especially when looking at rural heritage mission towns. The above mentioned towns all relate to one another based on their heritage, strongly embedded in the mission towns they once were. The heritage of these towns became and is becoming more irrelevant with time and the focus shifts towards the location, natural environment and economic opportunities. I am convinced that these towns are often overlooked due to the vague attitude and approaches towards heritage in South Africa, often leading to unsustainable interventions. In saying that, I firmly believe that South Africa has the legislation, knowledge, skill and understanding to approach heritage in a sustainable and regenerative way. An approach to heritage conservation has not yet been fully embraced and well documented to ensure a clear, general understanding of it. One cannot look at these patterns in mission towns and not think of a recent case of destruction, in Wupperthal, that caused tremendous uproar, re-evaluation and redevelopment.

Wupperthal is a small rural Moravian Mission Town nestled in the Cederberg in the Western Cape of South Africa. Its rich heritage dates back to 1830 when German missionaries, Baron Theobald von Wurmb (1800-1834) and Johann Gottlieb Leipoldt (1803-1872), established the first Rhenish mission town in South Africa (Jacobs 2023:8). Wupperthal evolved into a mission station inhabited by freed slaves and Khoe San from the Cape (Jacobs 2023:9, Keahey 2019:38) who became pastoralists, gardeners and artisans (Bilbe 2009). The mission outpost experienced swift growth and by the 1850's, the *kerkwerf* (church square) expanded to include a new clergy residence, upgraded school facilities and a shoe factory. The northeast hillside of the town developed into a residential area with rows of thatched houses. With the departure of the Rhenish Mission Society, the Moravian Church assumed control of the mission town in 1965 (Jacobs 2023).

Wupperthal continues to operate as one of three mission stations in the Western Cape, overseen by the Moravian church (Breed & Franklin 2017). Disaster struck in 2018 when a fire broke out due to the smoking out of a beehive. The fire did not only leave approximately 200 inhabitants homeless, but it destroyed the historic fabric of the town centre. Intangible heritage was lost during the catastrophic fire with all brass instruments of the Wupperthal orchestra ruined and the community's social and cultural dignity ravaged (African Travel Crew 2021). Through Wupperthal as a case study, I believe that architectural regeneration in rural heritage towns should be approached in a sustainable way while considering the social, environmental and economic sectors in these towns. I believe that when looking at the restoration of a case like Wupperthal, it is important to identify the tangible and intangible heritage and to respond to both in an appropriate, truthful and respectful way. Wupperthal consists of histories that span over various demographics and I believe that, within the regeneration of heritage, it is important to identify the different histories and consider all of them in the decision-making process.

Similar cases of heritage loss can be seen in Tulbagh, Greyton and Genadendal. These cases offer the opportunity to evaluate sustainable development, resilience and regeneration within a heritage context in South African rural mission towns.

1.2. BACKGROUND

> ***"Have we not sufficiently regretted and deplored the loss or destruction, by our predecessors, of potentially informative sources to avoid opening ourselves to the same reproach from our successors?" (Nora 1989:13).***

Heritage conservation in South Africa is complex, shaped by diverse cultural and historical legacies. Local architects stress the importance of context in conservation strategies. Despite robust legislation, practical application is challenging due to differing perspectives on heritage significance while Peter Büttgens[1] (c1969-) highlights that there is a difference in opinion regarding conservation in South Africa, due to various cultures and races (Büttgens 2024). Graham Jacobs[2] (c1952-) notes the efficiency of Heritage Western Cape[3] and the need for cohesive understanding among provincial authorities (Jacobs 2024). Overall, South African heritage conservation underscores the importance of context, stakeholder engagement and informed approaches, whilst balancing local and global considerations (Büttgens 2024, Jacobs 2024, Le Grange 2024, Townsend 2024, Wilson-Harris 2024a).

The interplay between heritage preservation and sustainable architectural regeneration in rural towns offers a promising approach to mitigating the adverse effects of gentrification. As urban areas become increasingly congested and expensive, rural communities face the dual challenge of preserving their unique cultural heritage while fostering economic growth (Visser 2003:82). Gentrification, characterised by the influx of wealthier residents and subsequent displacement of long-term, lower-income inhabitants, threatens the social fabric and historical continuity of these towns (Ogbu 2017). Sustainable architectural regeneration seeks to address this by integrating viable practices (of the past and present) and community-focussed development strategies that honour the historical and cultural essence of these areas.

By prioritising the conservation of historic buildings and landscapes, sustainable regeneration efforts can enhance local identity and cultural richness that attract both residents and visitors. This approach not only helps in maintaining the architectural integrity and historical value of rural towns but also supports the creation of a resilient, diversified economy. Incorporating sustainable design principles, such as the use of local materials and adaptive reuse of structures, aligns with broader environmental goals, promoting long-term economic sustainability. Sustainable development, crucial for enhancing quality of life for current and future generations, integrates societal accountability, economic prosperity and environmental guardianship. This includes equitable use of cultural and natural heritage, which fosters identity and dignity (Waas *et al*. 2011, Boer-Buquicchio 2003). Local examples like Wupperthal demonstrate the importance of social sustainability and community cohesion (Keahey 2019, Breed & Franklin 2017). Resilience, essential for sustainable development, involves adaptive strategies in environmental, economic and social realms (Walker *et al*. 2004, Mileti 1999). Architectural regeneration, emphasising a shift to ecological worldviews, aligns human activities with natural systems, fostering cultural evolution and community involvement (Mang & Reed 2012, Haggard 2002 in Mang & Reed 2012:5). Heritage-led regeneration balances preservation with adaptive reuse, ensuring benefits across financial, environmental and social domains (Elkington 2013 Orbaşli 2020:30).

1 Peter Joseph Büttgens is a Professional Conservation Architect (SAIA, CIfA) and Heritage Consultant at Peter Büttgens Architects. He obtained his B.Arch degree at the University of Cape Town and completed Master of Philosophy (MPhil) Conservation of Built Environment Conservation at the University of Cape Town between the years 1988-2010. He specialises in conservation work in Cape Town and surrounding areas (CIFA 2020a, Linkedin 2024a).

2 Conservation architect and international heritage consultant Graham Jacobs has been involved in architectural heritage and cultural landscape projects since 1986 when he obtained his Master's degree in Conservation (Built Environment) from the Institute of Advanced Architectural Studies, York University, UK. He also holds a Bachelor's degree in Architecture from the University of Cape Town (Jacobs 2024, Linkedin 2024b).

3 Heritage Western Cape, founded in January 2003, is a provincial authority dedicated to preserving the Western Cape's diverse heritage. This includes significant landscapes, sites, artefacts and buildings. Established under the National Heritage Resources Act of 1999, it promotes cooperation among national, provincial and local authorities for heritage conservation. Heritage Western Cape acknowledges both tangible and intangible heritage resources (Heritage Western Cape 2019).

Rural regeneration involves addressing countryside characteristics, extending beyond vernacular styles to include modern structures and historical landmarks, with a focus on boosting local economies and communities by leveraging local resources and cultural distinctives (Oxford University Press 2024, Lončar 2020, Lončar & Vellinga 2020). Despite local and global significance, rural architectural regeneration lacks sufficient academic attention. South African heritage architects emphasise its importance for sustaining livelihoods and managing urban influx impacts (Büttgens 2024, Jacobs 2024, Le Grange 2024, Townsend 2024, Wilson-Harris 2024a). Heritage conservation, involving minimal alterations to preserve cultural significance, balances development and conservation, which is particularly complex in South Africa due to its dual status as developed and developing (Oxford University Press 2024, Graham *et al*. 2000, Barker 2020, Townsend 2003). Local approaches and legislation are essential for sustainable conservation, considering tangible and intangible contexts (Büttgens 2024, Jacobs 2024, Le Grange 2024, Townsend 2024, Wilson-Harris 2024a).

Rural regeneration, essential for sustaining rural communities, is debated regarding its impact on gentrification amidst heritage preservation efforts. While some argue heritage conservation alone does not lead to gentrification, it is recognised for fostering community identity, cohesion and economic growth (Coulson & Leichenko 2004, Jones & Bromley 1996:375, Duxbury & Campbell 2011:111).

Genadendal, South Africa's oldest Moravian mission town, exemplifies this complexity, blending rich heritage with modern challenges (Donaldson 2017:128). Recognised for its cultural significance by both Western Cape and Dutch governments, Genadendal offers an opportunity for integrated conservation and regeneration (Du Preez 2009:12, Western Cape Government 2023, Van Oers 2009:1). Thus, embracing permaculture principles and community engagement can preserve its legacy while fostering sustainability (Van Papendorp 2009:59, Damons & Brand 2009:83). However, addressing gentrification challenges necessitates careful planning and ongoing community involvement (Doucet 2014 in Donaldson 2017:124). Through a regenerative framework prioritising social, cultural and environmental values, Genadendal can navigate regeneration while preserving its unique identity (Le Grange & Smidt 2009:40, Mang & Reed 2012:5). In this context, sustainable architectural regeneration becomes a holistic strategy that balances heritage conservation with modern needs, creating vibrant, inclusive and economically viable rural communities. By embracing sustainable practices and prioritising the voices of local inhabitants, rural towns can transform potential gentrification challenges into opportunities for sustainable growth and cultural revitalisation.

1.3. RESEARCH PROBLEM

There is a notable lack of academic and professional attention paid towards rural architectural regeneration (Lončar & Vellinga 2020:146). Globally, rural towns face significant social, economic and environmental challenges compared to urban settings. In addition, while urban areas typically struggle with issues stemming from rapid and sometimes unregulated population growth, rural areas often contend with difficulties exacerbated by population decline. Furthermore, rural architectural heritage is deteriorating in numerous regions worldwide, underscoring issues of global and local significance (Orbaşli 2020:27). Rural areas are integral and dynamic elements of contemporary society, confronting diverse challenges, spanning demographics, environment, society and economy (Lončar & Vellinga 2020:146). While the regeneration of heritage is important, it often results in gentrification as a symptom (Townsend 2024). Thus, through the identification of significance, conservation requires intentional and sensible approaches and attitudes to sustainably regenerate rural towns in a South African context.

1.4. RESEARCH QUESTIONS

The overarching research question is:

How can sustainable architectural heritage practices contribute to the regeneration of rural heritage towns while mitigating the negative effect of gentrification?

The associated research questions are as follows:

+ *How can sustainable development strategies be implemented to balance the preservation of tangible and intangible heritage with the prevention of the negative effects of gentrification in the regeneration of South African rural mission towns, as exemplified by the case of Wupperthal?*

+ *How can an intentional and contextual approach to heritage conservation in South African rural towns balance the preservation of historical narratives with the demands of modern development and community empowerment?*

1.5. LIMITATIONS, DELINEATIONS AND ASSUMPTIONS

This dissertation is an introduction to, and explanation of, current heritage practices in South Africa, from the perspective of heritage architects, practitioners and conservationists. The dissertation will include a broad understanding of heritage practices within a global context, alongside an in depth investigation into heritage practices in a local context in the Western Cape. It is focused on heritage practices in rural towns, specifically Mission towns. This investigation includes interviews conducted with five architectural heritage practitioners, architects or conservationists in the Western Cape. The research is based on literature reviews, mixed method data collection and deductive data analysis.

Heritage can be used as a catalyst for sustainable architectural approaches and for this mini-dissertation, the regeneration of Moravian mission towns will be investigated. The outcomes of the research are not developed as a model that can act as an insertion across all rural towns in South Africa, but rather specifically for rural Mission towns within the Cape. The focus of this dissertation is on sustainability in architecture, which addresses social, environmental and economic sectors. In conclusion, the development of heritage-, regeneration- and sustainability theory involves constructing a conceptual framework that explains the phenomenon of heritage regeneration. The theory is derived from the data and is firmly rooted in the objective evidence gathered throughout the research process.

2. RESEARCH METHODOLOGY

Rural regeneration involves addressing countryside characteristics, extending beyond vernacular styles to include modern structures and historical landmarks, with a focus on boosting local economies and communities by leveraging local resources and cultural distinctives (Oxford University Press 2024, Lončar 2020, Lončar & Vellinga 2020). Despite local and global significance, rural architectural regeneration lacks sufficient academic attention. South African heritage architects emphasise its importance for sustaining livelihoods and managing urban influx impacts (Büttgens 2024, Jacobs 2024, Le Grange 2024, Townsend 2024, Wilson-Harris 2024a).

Research Paradigm and Method

The research for this mini-dissertation follows qualitative and quantitative research methods that fall within the pragmatic paradigm, which allows for a combination of methods to be followed as a way to '*understand human behaviour*' (Kivunja & Kuyini 2017:33) as well as a regenerative paradigm to analyse the relationship between architecture and its urban condition (Mang & Reed 2012:8). At the qualitative level, the study begins with historical analysis, where past data is located, evaluated and synthesised to establish a historical phase. This is followed by a case study methodology, which provides an in-depth understanding of the context, procedure and consequences of artefacts (in this case, towns) by analysing the *cause-and-effect* relationships and evolving processes over time. Additionally, grounded theory is used to develop hypotheses and theories through systematic data collection and inductive reasoning. At the quantitative level, the research includes descriptive and correlational studies. Descriptive research involves developing a hypothesis after data collection to provide detailed descriptions, while correlational research examines the relationships between variables, identifying trends and patterns (Barker 2024). By integrating these methodologies, the research leverages the strengths of both qualitative and quantitative approaches to achieve a comprehensive understanding of the subject matter. The relational epistemology of the research supports an ontology of a non-singular reality and proposes a value-laden axiology (Kivunja & Kuyini 2017:27-28), while also using a naturalist methodology through interviews with architects and academics within the field, and the use of secondary desktop case studies and research. This dissertation refers to architectural conservation work done by various South African architects in the local context as well as conservation and regeneration work done internationally, in both the global East and West. This situates the dissertation within a global context. Focus is then placed on work done in towns in the South African Greyton, Tulbagh, Wupperthal and Genadendal.

The data collection comprises two main categories: site visits and interviews with the architectural heritage practitioners alongside an analysis of the respective towns, architects and their design approaches, normative positions towards architectural conservation and heritage stances.

Data Collection

Primary data is collected through structured interviews with the respective architects and heritage practitioners. The interview format and questions follow an existing ethics approval from Professor Arthur Barker (EBIT Ethics approval 66/2021), in the Department of Architecture at the University of Pretoria (See Appendix A). The theory is analysed and secondary data is collected. Mainstream and secondary data collection consisted of desktop reviews of articles, theses, dissertations, YouTube videos and social media.

The literature covered throughout the research serves as base information from which the interview questions are formulated. The text is analysed using *Zotero*™[4] and *Miro*™. Through *Zotero*™[5], themes are identified and placed on a *Miro*™ board alongside supporting quotations under each of the themes.

4 *Zotero*™ is a free and open-source reference management and analysis software
5 *Miro*™ is a free online collaboration tool that allows users to store and share information.

Data Analysis

Tools used for data analysis include *Zotero™, Miro™, Descript™, Google Docs™* and handwritten notes. The interviews were recorded and thereafter automatically transcribed using *Descript™* alongside manual transcription. The data was analysed through an inductive research methodology and a qualitative analysis (Clarke & Bruan 2013:4).

Through the inductive data analysis method followed, themes are identified in both *Zotero™* and *Miro™.* Themes identified in *Zotero™* are placed on a *Miro™* board to create a table with links made where themes overlap or integrate through the use of different colours. This table clearly indicated which themes are irrelevant due to insufficient supporting data. The themes identified in the literature review act as an additional layer which was added to another table to identify sub-themes and draw focus to the gap in the discourse. Through overlaying the different columns and colours, we draw further connections between themes and identify a hierarchy of themes within the mind map.

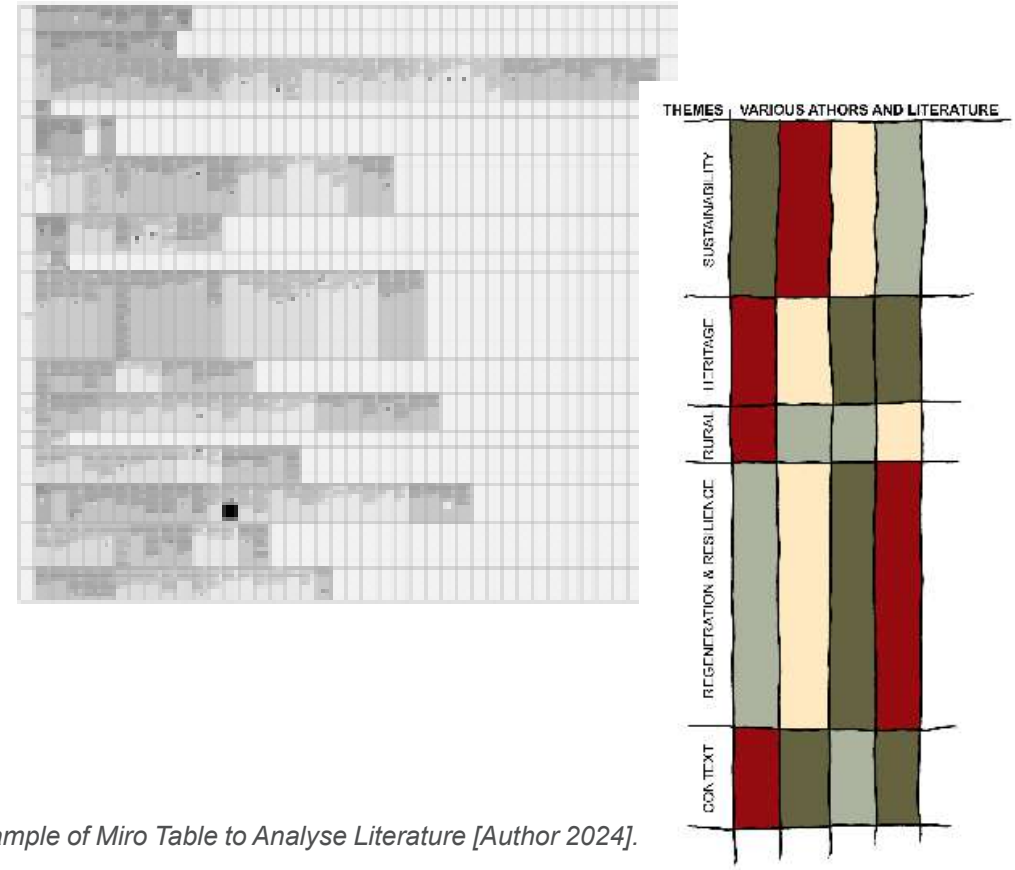


Figure 02: Example of Miro Table to Analyse Literature [Author 2024].

Through this process of overlaying and refinement, the research question is found using the Harada Method on *Miro™*. Identified supporting questions led to the core question:

HOW CAN SUSTAINABLE ARCHITECTURAL HERITAGE PRACTICES CONTRIBUTE TO THE REGENERATION OF RURAL HERITAGE TOWNS WHILE MITIGATING THE NEGATIVE EFFECTS OF GENTRIFICATION?

3. SUSTAINABLE RURAL HERITAGE REGENERATION

3.1. NORMATIVE POSITIONS TOWARDS HERITAGE IN A SOUTH AFRICAN CONTEXT

The general stance towards architectural heritage, according to local heritage architects and conservationists, argues that context is key and should form the basis of any approach or stance towards heritage. Conservation architect Peter Büttgens (Figure 03) states that the South African legislation regarding heritage and the heritage act is of a high standard. However, he argues that the general approach towards heritage is still finding its way due to the great divergences of approaches in South Africa (Büttgens 2024). As a result, the country has lost a significant amount of heritage buildings, sites and places of national significance. Büttgens is of the opinion that the importance of heritage and significance of buildings and places vary greatly across the demographics of South Africa. He emphasises that white South Africans often regard buildings as significant, whereas black South Africans value the place of significance and what happened there. This argument implies that there is a general consideration towards heritage, but that significance differs. An example of this could be Robben Island. The buildings are dilapidated and deteriorating, but the place carries great significance in South Africa and contributes to the heritage of the country. Büttgens asks the question: *"If the buildings were important, why are they not well maintained and looked after?"*. He states that we, as heritage practitioners, should be aware of these differences and the conversations they unlock. To address this issue, he recommends being consultative, speaking to as many stakeholders as possible and through that, finding that the assessment of importance and significance will vary greatly. Furthermore, he mentions that there is an imbalance between the different heritage authorities of the nine different provinces, stating that Heritage Western Cape is by far the most efficient as there is a homogenous understanding of important places, which is not the case in provinces such as Limpopo and the North West (Büttgens 2024).

Figure 03: Peter Büttgens [SAHRIS 2018 adapted by Author 2024].

Figure 04: Graham Jacobs [SAHRIS 2012 adapted by Author 2024].

In agreement with this statement, Graham Jacobs (Figure 04) conservation architect and international spatial heritage consultant, states that Heritage Western Cape is the most effective heritage authority in South Africa by having the required consideration towards heritage. Unfortunately, places like Mpumalanga do not have an efficient heritage authority, while some of the most ancient sites within South Africa are located in this province, begging for closer attention (Jacobs 2024). He refers to a project in Gauteng in which he was involved and uses it as an example of the inefficiency of other heritage authorities. The project was to solve the deterioration of Main Reef Road, which was part of the Old Rand Mines. There was an old mining hospital that could house approximately 3000 people. The intention was to preserve the building and turn it into a school, which unfortunately never came to fruition. Thus, Büttgens and Jacobs agree that there is a lack of homogenous understanding between various authorities (Büttgens 2024, Jacobs 2024). Furthermore, Jacobs states that South Africa is in a privileged position regarding its legislation around heritage. Post 1994 (post Apartheid), democracy led to the rewriting of our legislation and presented the opportunity to incorporate much of the International Burra Charter into our national legislation, which has resulted in the appropriate management of heritage resources and careful consideration of interventions done (Jacobs 2024). He states that countries like the United Kingdom (UK) and the United States of America (USA) are less fortunate than

South Africa because their legislation has not changed much over the past decades, leaving the current practitioners with an outdated framework and some irrelevant considerations.

Architect John Wilson-Harris[6] (1964-) (Figure 05) makes the statement that one cannot necessarily divorce the stance towards local heritage practice from the stance towards global heritage practice and that the word heritage associates with both contexts (Wilson-Harris 2024a). He asks: *"Isn't our heritage, something that we think is important, going to be important globally anyway?"*. He argues that his stance towards heritage is based on the consideration of: *"What would be lost?", "Who cares about the heritage in question?" and "Who is interested in what is lost?"*. He addresses the fact that a national and global understanding is required to grasp the concept that the value or level of importance will vary and it is crucial that we, as heritage practitioners and architects, acknowledge that. Wilson-Harris mentions that an approach towards heritage should acknowledge and address misinformed questions and realise that our local importance fits into the global context and therefore respect is required to make peace with the fact that each scale of *'importance'* will vary. He refers to restoration done in Wupperthal, after the destruction of a devastating fire, as an example. He states that the restoration of Wupperthal is definitely not as important to someone living in the USA as it is to the community living in Wupperthal and that the preservation of heritage is first and foremost for the local community. Restoring a Moravian mission town like Wupperthal, not only impacts the inhabitants, but also its greater geographical, economical and cultural context. It contributes to the heritage of the Moravian church as a whole and has an effect on the various mission towns within the Western Cape (Wilson-Harris 2024a, Townsend 2024). Through approaching heritage in such a way, it is situated within a global context as these mission towns generate income through tourism from foreigners visiting Cape Town. This shows that the approach towards heritage is not merely isolated to one individual town, but instead has broader economic implications.

Wilson-Harris mentions Gawie Fagan (1925-2020) and tells the story of the '*glossies'*. The *'glossies'* were Fagan's way of addressing magazines about international trends, to which he had a strong aversion. Wilson-Harris states that Fagan was not interested in international trends and argued that they have nothing to do with us, in the local context. Wilson-Harris contests Fagan's argument, stating that, once again, one has to consider context within the heritage practice. Wilson-Harris also says that even though Fagan was '*not interested'* in international trends, he saw principles of Le Corbusier's work in Fagan's work, proving that the '*library'* in one's mind plays an integral role in decision making, approach and design. Through drawing from these *'libraries'* in our minds, we cross-pollinate to create something new for something new, ensuring that it adapts to its context and is intentional and appropriate for the time in which it is created. Wilson-Harris concludes by stating that the '*glossies'* are not all wrong, and that it is important to take from the global context and situate it within a local context. This improves our understanding of heritage on both scales and ensures that there will always be the opportunity to cross-pollinate, even if only in one's mind (Wilson-Harris 2024a).

In agreement with Wilson-Harris, architect and conservationist Stephen Townsend[7] (1947-) (Figure 06) reiterates the importance of context within his stance towards heritage, both in a local and global context. Townsend states that as soon as you deal with heritage, one has to consider the significance and the impact and size of the relevant significance (Townsend 2024). The significance has to be well researched, based

6 Professional Architect John Wilson-Harris (SAIA, CIfA, SACAP) obtained a National Diploma in Architecture from Cape Peninsula University of Technology, 1986, his Bachelor of Architectural Studies (with distinction) from the University of Cape Town in 1993 and his Bachelor of Architecture (with distinction) from the University of Cape Town in 1996. Wide experience in design, documentation and project management. Experienced in architectural heritage work as well as in the design and use of green building technologies such as rammed earth and rock stores (Gabriel Fagan Architects 2023, Linkedin 2024c, Wilson-Harris 2024a).

7 Stephen Stewart Townsend is an architect and conservationist. He graduated in architecture in Cape Town, earned a diploma in conservation studies from the University of Rome (equivalent to a master's degree) and completed a PhD at UCT. He has experience as an architect, land use and conservation regulations administrator for the Cape Town City Council and CEO of Heritage Western Cape. Appointed to the Heritage Western Cape Council in 2010, he chaired its Impact Assessment Committee and served on both the Built Environment and Landscape Committee and the Inventories and Grading Committee. He established and led the MPhil in Conservation of the Built Environment program at UCT for nine years and now works as a consultant (CIFA 2020b, Townsend 2024).

on valid arguments and evidence, and credible to truly consider the heritage significance of a heritage site, building or place of heritage. He asserts that history is what makes it heritage and within those histories conflicts exist. These conflicts lead to conversations that often, if not always, require some sort of compromise and uses wind farms as an example. He mentions that the argument over building wind farms in pristine and special landscapes is contested, but that one has to consider the great need for energy versus the value of the pristine landscape. Within this conflict, reasonable compromises must be considered. How various things fit into one another and how these arguments contribute to the overall context, means that heritage is always controversial (Townsend 2024). Townsend also argues that heritage will be lost if one constantly argues and questions whose heritage is whose. He states that heritage ownership is a misleading question and, as mentioned, agrees that, in the example of the Moravian towns, a much bigger context than the towns themselves is affected. He argues that heritage is often contested in poor communities with the inhabitants susceptible to any kind of gentrification, because they often live in poor accommodation with minimal services and dignity. Therefore, heritage and ownership of heritage should be unpacked carefully and it should be considered where the questions are coming from and who will be affected before dealing with the physical context and fabric.

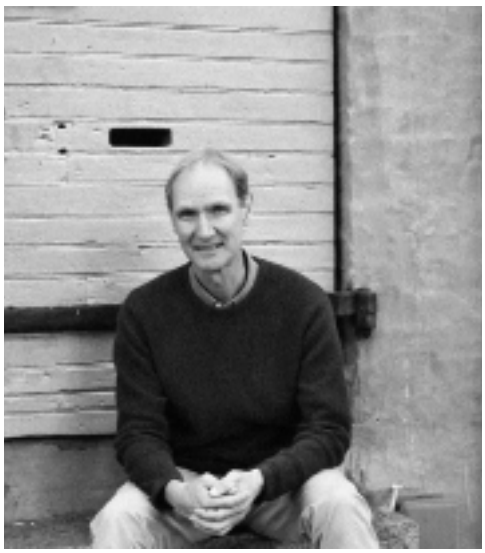


Figure 05: John Wilson-Harris [Olivier 2022 adapted by Author 2024].

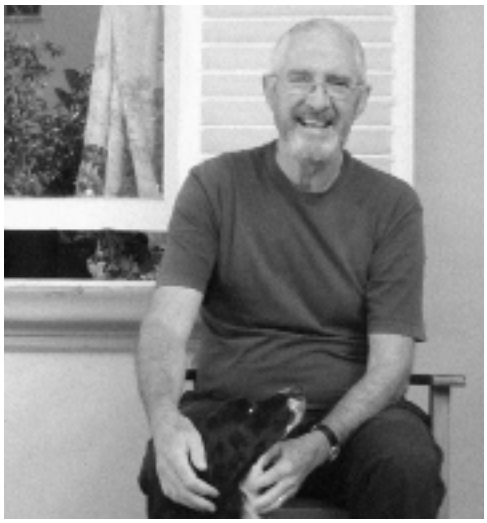


Figure 06: Stephen Townsend [LinkedIn 2024 adapted by Author 2024].

Urban planner, conservation architect and academic Lucien le Grange[8] (1947-) (Figure 07) affirms the above and states that an understanding is required regarding the cultural and historical context to really comprehend how the site or building came about (Le Grange 2024). He argues that once an understanding is reached regarding the context, an intentional response is required. This response should be implemented in a sensitive and faithful way, whether it is a restoration or adaptation project. Simone le Grange[9] (c1972-) adds to the conversation, arguing that an intervention next to an old, historic building should *'not pretend'* and should instead honour the time in which it was created (S. Le Grange 2024). They refer to the work of Carlos Scarpa's (1906-1978) Castelvecchio, stating that his work is an example of honest and sensitive architecture, representing the

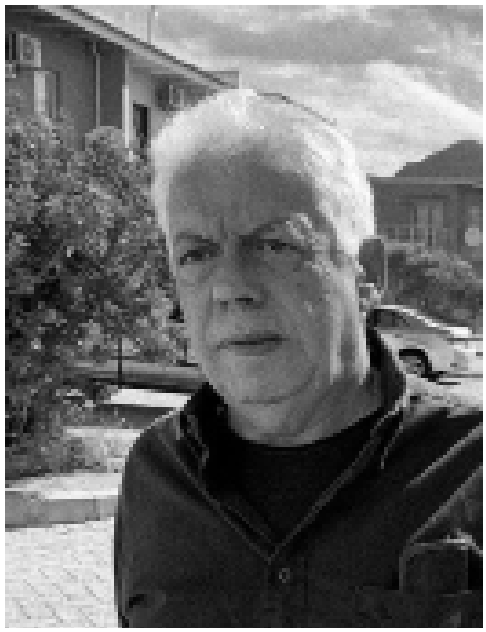


Figure 07: Lucien le Grange [Urban Design Institute of South Africa 2021 adapted by Author 2024].

8 Lucien le Grange is a professional architect (CIfA, SAIA) and academic. He completed his B.Arch at the University of Cape Town in 1972 and obtained his Master's degree in Urban Design at Rice University in Houston, Texas in 1975. He started teaching at the University of Cape Town School of Architecture in 1978 and became director of the school from 2005 - 2010 and left the school in 2011. He started his own practice in the 1980's, Lucien le Grange Architects and Urban Planners, and the practice grew considerably post 1994. Le Grange is retired now and resides in Cape Town (CIfA 2020c, Sophia Gray 2021).

9 Simone le Grange completed her B.Arch at the University of Cape Town in 1996 and obtained her Master's degree in Urban Design from the University of California, Berkeley in 2004. She taught at the Peninsula Technikon until 2000 while working for her father, Lucien le Grange, until 2003. She was a graduate student researcher at the University of California in 2004, after which she returned to South Africa and joined the University of Cape Town as a part time lecturer while rejoining her father's firm until 2008. In 2008 she formally joined the University of Cape Town School of Architecture as a lecturer and continues to teach as a lecturer, architect and urban designer (Linkedin 2024d).

time and context without pretending to be part of the original buildings (Le Grange 2024, S. Le Grange 2024) while being respectful to the history. Le Grange concludes by stating that heritage should be preserved and respected in terms of materiality and building scale and that it should honour the context in which it is located.

The general normative position towards heritage clearly points towards the importance of context, the rigorous consideration thereof and the careful discretion in approach. Through the conservation and preservation of heritage, the economic, environmental and social sectors are all impacted and should all be considered as the context in which one is working (Büttgens 2024, Jacobs 2024, Le Grange 2024, Townsend 2024, Wilson-Harris 2024a) (See Appendix B). Tourism is often a result of restoration (or conservation) but, as with gentrification, it is not a cause of heritage significance, but rather a symptom of significance (Townsend 2024, Wilson-Harris 2024a, Le Grange 2024). Alongside the significance of heritage, it is important to consider the local and global context and carefully discern whether distinction should be drawn between the two. Within a South African context the imbalance of different heritage authorities should be dealt with and indicates that there are important aspects of heritage in terms of various histories, which should be addressed in order to set up a rigorous base for the future of heritage practice (Büttgens 2024, Jacobs 2024).

3.1.1. CRITIQUE / ASSOCIATION

Reflecting on these stances towards heritage practices in South Africa, I have to agree with the overall conclusion that '*context is king'* (Wilson-Harris 2024a) and that context involves facets way beyond the geographical boundaries of a site, building or artefact. I concur that social, economic and environmental sectors impact the approach towards heritage and that through these considerations, conservation and preservation can lead to the *preservation of heritage practice*. I also agree with Wilson-Harris and Townsend, who argue that the global and local contexts should be considered and approached in the same way. I understand what Wilson-Harris means when stating that one cannot really divorce the two contexts, but I am of the belief that our local context should be evaluated, analysed and thoroughly understood before situating it within a global context. I believe that it is of great importance to consider the global influences that impact our local South African context, but one cannot ignore the local informants, histories and memories in order to ensure '*global appropriateness'*. I agree that the local context has a much greater impact than merely on its immediate surroundings and am of the opinion that this is a great opportunity. We, as aspiring architects and heritage architects, should use the local heritage and context as a spark to improve the local approach towards heritage and strive to situate local heritage within a global realm, once the local context is rigorously understood and the values that lead to significance are identified. Furthermore, I agree with Le Grange (2024) that heritage conservation should be truthful and approached in a sensitive manner. I am convinced that through sensitivity, delicate architectural insertions can contribute to the preservation of heritage while representing the architectural language of the current times and contexts. When understanding heritage, one must recognise that time is an important factor and that histories and memories evolve into heritage only through the passage of time. Therefore, I am convinced that it is of utmost importance to document and comprehend existing approaches and attitudes in order to build on and improve future approaches and attitudes to ensure that heritage will continue to take a seat on the forefront of architectural approaches and practices in South Africa.

3.2. UNSUSTAINABILITY IN RURAL HERITAGE TOWNS [MISSION TOWNS IN THE CAPE]

> ***"Have we not sufficiently regretted and deplored the loss or destruction, by our predecessors, of potentially informative sources to avoid opening ourselves to the same reproach from our successors?" (Nora 1989:13).***

Unsustainable rural development occurs when there is an inability to maintain both renewable and non-renewable rural resources, including natural, altered and cultivated ones (Union of International Associations 2020). Renewable resources present the best chance for sustainable development, but this potential is squandered or undermined by insufficient environmental conservation practices or a disconnect between development and conservation (Union of International Associations 2020). The connection between overarching architectural design principles and architectural conservation strategies may pose challenges unless they are intricately intertwined and mutually referenced (Punter 1997 in Townsend 2003:6). The bond between the past and the present has been disrupted. What once was a future that seemed clear, foreseeable, manageable and seamlessly connected to the present has now become unpredictable as architectural heritage practice is closely linked to historical power dynamics, resulting in the marginalisation of specific histories, while favouring others (Nora 1989, Barker 2020:124, Büttgens 2024). Similarly, our approach and conception of the past has shifted from being visible and coherent to being invisible and fragmented; from a stable and consistent past to one marked by ruptures and inconsistencies. We have moved from seeking history in the flow of memory to encountering memory as fragmented by historical disruptions (Nora 1989). This indicates that social sustainability suffers the consequences of inaccurate histories and memories, resulting in unsustainable conservation thereof.

When addressing unsustainable development in rural towns, one has to consider the disagreement or divergence of views regarding the consequences of development and how it resonates across different societal spheres. At the core of every argument lies the clash between private and public interests and although the context of these disagreements may differ across nations, the underlying dynamics and key issues within these conflicts reoccur persistently (Townsend 2003:2). The decision making process becomes a crucial stage within sustainable development as it contributes to the understanding of individuals and their surroundings and aids in foreseeing constraints and obstacles to adaptation (Fresques-Baxter & Armitage 2012 in Bischeri & Dupre 2019). The process of conservation and/or preservation of rural towns often involves a top-down approach which leads to an unsustainable economic sector and the exclusion of the rural community and their heritage, skill and ecosystems. The result of these processes lead to unsustainable tourism and gentrification (Sutton 2015). Gentrification tends to follow recognisable stages, however, there has not been a systematic classification of this progression. It appears that artists and cultural workers often play a prominent role in the initial phase (Visser 2003:82). Treanor (2002) argues that the establishment of the first art gallery in a working-class neighbourhood is a classic indicator of impending gentrification. Subsequently, these activities and the accompanying population may be displaced by an older, wealthier demographic. While the physical and social indicators of gentrification are relatively straightforward to observe, opinions about its desirability vary widely (Donaldson 2017, Visser 2003). Gentrification and tourism-led gentrification are quite common in rural towns and can be identified within a global and South African context.

In the UK, the Housing Assistance Council (2005:44-45) states that rural gentrification often results in long-term residents forced to seek affordable housing elsewhere, often without much attention given to them. In rural areas, gentrification typically coincides with housing development, indicating its dominant trend. Similarly, in South Africa, towns such as Greyton and Tulbagh serve as an example as affluent English-speaking residents from metropolitan areas replaced the former Afrikaner farming communities, leading to the emergence of new forms of social segregation and unsustainable socioeconomic sectors (Donaldson 2017). Pierre Nora (1989) distinguishes, although not explicitly, between *'heritage creation'* and *'cultural curation'*.

Gawie Fagan believed that they were *'curating existing culture'* by stylistically restoring the Church Street in Tulbagh to what was regarded as its *'Cape Dutch best'* (Augustyn-Clark 2017:3) in the 20th century. In contrast, Nora (1989) could argue that they were erasing previous cultural history and merely creating a new *'conventional heritage'*.

Figure 08: Restored Church Street in Tulbagh by Gawie Fagan [HiltonT 2011 adapted by Author 2024].

He further states that oral history as *'real'* culture versus conventional collective history suggests that those in power manipulate historical narratives to construct national identity (Nora 1989). Thus, Augustyn-Clark (2017) argues that, notwithstanding the presumably *'good'* intentions of the advocators, the significant financing of restoration costs by the South African government underscores the restoration's importance to the state. This suggests that the restoration of Tulbagh was indeed a manifestation of nationalism and an act of *'white nation-building'* (Augustyn-Clark 2017) which is supported by Wells (2007:11 in Barker 2020) arguing that heritage approaches are often closely tied to Western perspectives, and it may not be suitable to apply the same treatment to sites elsewhere. This is a clear example of the disregard of social, economical and environmental sustainability and contributes to an unsustainable development approach for future generations. Through the understanding of these towns and the consequences of unsustainable development, it is clear that there is a strong correlation between gentrification, unsustainability and the consideration of heritage within the context of mission towns. Gentrification does not only lead to the displacement of the rural inhabitants but leads to the negligence of sustainable considerations in terms of livelihoods, culture and tradition. Büttgens (2024) states that we, as architects, are the people who have an holistic understanding of space making, placemaking and crafting conservation areas. Thus, it is crucial that architects rise to the occasion and intentionally regenerate rural towns, through creating conserved spatial experiences, that allow prosperous growth in terms of livelihoods and heritage.

3.3. GENTRIFICATION AS A SYMPTOM

Gentrification occurs when affluent buyers replace working-class homeowners, transforming neighbourhoods socioeconomically and culturally (Smith 2002 in Visser 2003:82). Townsend (2024) describes it in three waves: initial conformist use of old structures, significant development and displacement of original inhabitants. Studies highlight a conflict between focussing on economic dynamics (Smith 1979) and the attributes and consumption habits of gentrifiers (Ley 1995, 1996) (See Appendix C).

The transformation of rural regions, encompassing small towns and countryside settlements, is intertwined with counterurbanisation - a phenomenon where individuals from the service sector or self-employed professionals are progressively relocating to these smaller towns (Donaldson 2017:120, Paniaga 2002). These factors may include production-driven reasons such as labour or entrepreneurial migration, as well as consumption-driven motivations like seeking amenities and lifestyle changes. Additionally, migrations can also be influenced by a combination of both production and consumption factors (Ingle 2013, Eimermann *et al*. 2012 in Donaldson 2017:120). Visser (2003:83) addresses the *'production and consumption'* of gentrification by arguing that gentrification is integral to the broader phenomenon of uneven urban development under capitalism.

Slater (2002 in Visser 2003:84) contends that his perspective originates from the geographical pattern of capital divesting from inner cities while simultaneously investing in decentralised suburban infrastructure. Furthermore, Visser (2003) states that researchers studying gentrification, particularly those emphasising the consumption-related perspectives, highlight the significance of understanding the characteristics of gentrifiers. Slater (2002 in Visser 2003:86) aligns with this viewpoint, asserting that while the property must be conducive to gentrification, the process also relies on the distinct phenomenon of individuals desiring to inhabit these areas. Hamann (2000:18 in Donaldson 2017) states that, consequently, there is a trend where urban residents, disillusioned with city life, opt to either *'check out'* or engage in *'semigration'*. Additionally, as Ballard (2005:13) clarifies, *'semigration'* offers an alternative route to complete emigration, enabling individuals to withdraw from South Africa without physically leaving the country's borders. Goodall (1987 in Hoogendoorn & Visser 2004:107) suggests that a second home is a residence, either owned or leased for an extended period, primarily used as a sporadic dwelling by a household that typically resides elsewhere. Through the acknowledgement exerted by second homes, along with the diverse groups of individuals engaged in this intricate network of migration driven by both production and consumption.

The above has recently begun to garner recognition at the highest hierarchical level of South African governance (Hoogendoorn & Visser 2004:105). There is a junction between tourism, second homes and local development within the context of actual observed circumstances (Hoogendoorn & Visser 2004:105) which leads to various challenges arising in local development from the expansion of second homes in host communities (Hoogendoorn & Visser 2004:106). These include property value increase and job opportunities, alongside constraints on residential mobility and the unintentional perpetuation of residential segregation and racial divisions (Hoogendoorn & Visser 2004:106). The destination communities are profoundly affected by several consequences, including the generation of employment, the introduction of fresh perspectives and investments alongside the alteration of local market prices for land and other commodities (Hoogendoorn & Visser 2004:107). Muller (2004:393) confirms that the development of second homes can be seen as a type of rural gentrification, signifying a meeting point between traditional rural ways of life and urban perceptions of rural areas. The introduction of these fresh perspectives affirms the displacement of histories and memories, discussed in the normative position, that present stories in an idealistic way to meet the needs of the newcomers. This alludes to unsustainable regeneration of heritage, as the representation of the heritage becomes distorted.

URBAN	RURAL
Occurs in select neighbourhoods	Occurs throughout whole towns and countries
Race and class elements; racial dimensions are very strong	Less race; more class (although race is an issue in specific areas)
Rented houses sold for homeownership; older buildings renovated or torn down; residents displaced	Most growth is conversion or farmland or other open space; more residents are "locked out" of new development rather than displacement
New residents move in from other parts of metro area	New residents move into rural areas from expanding metropolitan areas
Countertrend; most growth is still in suburbs	Dominant pattern of growth in area; rural communities are in the path of metropolitan expansion

Figure 09: Main differences between urban and rural gentrification [After Housing Assistance Council 2005 adapted by Author 2024].

Phillips (2000:1) defines rural gentrification as a shift in the social makeup of an area, typically towards a more *'middle-class'* demographic, brought about by middle-class migration or colonisation alongside the displacement of the working class. His research challenged the notion of individual gentrifiers renovating properties independently, revealing instead the commercialisation of gentrification in rural towns. Based on Lefebvre's framework of material spaces, representational spaces and spaces of representation, Phillips (2000:1) proposed that gentrification can be viewed as a material transformation involving changes in built structures due to investment, a symbolic construction evident in media discourse, advertising and lifestyle representations and finally a cultural shift in the fabric of communities. This illustrates how the demand from urban migrants seeking a rural lifestyle can drive up the prices of agricultural land as well as those in rural towns and hamlets. The After Housing Assistance Council (2005:44) defines the main aspects of rural gentrification, with one of the most prominent ones being that the gentrification of rural towns lies in the transformation of farmland (Figure 09). Townsend (2024) strengthens this argument by stating that the prevention of gentrification in rural towns requires the intentional consideration in terms of land use planning and density in rural towns. Additionally, rural gentrification may result in fragmented land ownership and heightened human activity, disrupting local heritage ecosystems (Hoogendoorn & Visser 2004:107).

Townsend (2024) states that tourism (and gentrification) is a symptom of significance and not a cause of significance in a town. Gotham (2005:1102 in Donaldson 2017:126) offers insight into the nature of tourism gentrification, citing two key reasons. Firstly, he underscores the intertwined dynamics of globalisation and localisation shaping contemporary urban development, wherein tourism serves as both a globalised industry dominated by international corporations and a localised endeavour driven by grassroots cultural expression and localised consumption. Secondly, he challenges conventional explanations of gentrification, which typically attribute the process to either demand-side or production-side factors. By employing a lens of tourism gentrification, Gotham illuminates a conceptual duality that bridges these perspectives, highlighting the complex interplay between production and demand in the gentrification process. In a local context, Büttgens (2024) argues that Prince Albert used to be a *'rough and dusty'* town with amazing architecture of the time (Figure 10). Today the rural town has transformed into something that can compete with Franschhoek on a smaller scale. He states that there should be a clear distinction between local and global appropriateness, alluding to the fact that the topiaries and the selling of French crockery is suitable in the Loire Valley, but not in the Karoo (Figure 11). He argues that tourism in the town *'demanded'* this economic sector in order to maintain the tourism-led gentrification that took place but does not benefit the local community or the heritage of the town (Büttgens 2024). Jacobs (2024) reinforces this argument by stating that, within an economic sector in these rural towns, one should always ask the question "*By whom?"* and *"For whom?"*. He states that before any intervention takes place, there must be a clear understanding of the significance in order to identify the places of sensitivity to determine how the local community could benefit or be involved.

Figure 10: The original Karoo Hotel in the 'rough and dusty' Prince Albert [Karoo South Africa 2013 adapted by Author 2024].

Figure 11: The Swartberg Hotel as a result of tourism-led gentrification [Mont d'Or 2024 adapted by Author 2024].

It has been observed that numerous migrants hold romanticised views on rural living, which might clash with the realities of daily life and the cultural norms of local communities. Such discrepancies could manifest as interpersonal tensions among neighbours or escalate into broader political conflicts within the community, concerning matters like land development approvals and environmental conservation (Philips 1998 in Hoogendoorn & Visser 2004:107). It is important to note the correlation between the various discrepancies and the relationship with unsustainable development, prohibiting regeneration.

3.4. SUSTAINABILITY [SUSTAINABLE DEVELOPMENT]

Professor Arthur Barker (2021:2) argues that architects must carefully consider their architectural design approaches, attitudes and strategies in historical settings to avoid portraying historical contexts merely as unchangeable settings. This is extremely important as it has a direct correlation to sustainability and the process in which we apply it to interventions within rural heritage (mission) towns. Sustainable development can be described as enhancing quality of life for current and future generations (Hřebik *et al*. 2006: 3-9). The Green Lines Institute for Sustainable Development (2007) argues that sustainability is a topic that obliges all individuals and communities, not only in environmental and economic actions, but also in safeguarding our cultural and ethnic diversities. Sustainable development can be evaluated and recognised through three particular lenses: societal accountability, economic prosperity and environmental guardianship (Waas *et al*. 2011). Cultural (social) and natural (environmental) heritage is a fundamental contributor to sustainable development as it improves longevity, identity and human dignity. It facilitates the equitable and cautious utilisation of cultural, natural and landscape resources, while acknowledging diversity. Therefore, it is imperative to thoroughly analyse and redefine heritage (within sustainable development) to ensure its preservation for future generations, not solely for conservation purposes, but also for comprehending its significance and roles within the ongoing processes of social change (De Boer-Buquicchio 2003).

Referring back to the Wupperthal case, one can look at the historic implementation of the abovementioned literature. According to Lina, a local Wupperthal resident, (Keahey 2019) apartheid had an effect on other regions in South Africa, but in Wupperthal the people *'stood together and lived well'*. This indicates that there was a sense of social sustainability implemented years ago and today the same attitude exists in the community. Henry Lefebvre (1986) argues that social space can be put into three different categories: spaces for representation, representation of space and spatial practices (Breed & Franklin 2017:50). Adapted from Franklin (2015:24), Wupperthal's social sustainability is maintained through the church in three different ways. The building itself is an experience in which the community can cling to the Governance of God, since the establishment of the town. The form and presence of the church within the landscape forms part of the representation of God and the missionary movement and lastly, the space within and around the church aids in the holistic understanding of Wupperthal once one enters the church and sees the Bible which is a representation of the church's heritage (Breed & Franklin 2017:50).

Figure 12: The Church in Wupperthal with its surrounding spaces [Moravian Church 2019 adapted by Author 2024].

Figure 13: The restored Church in Wupperthal [Tracks4Africa n.d. adapted by Author 2024].

English Rural Affairs Minister Knight (2005) argues that safeguarding buildings, historic sites and structures is crucial for the longevity of rural communities. He underscores the importance of balancing preservation efforts with community vitality, cautioning against preserving buildings at the expense of community cohesion. Knight advocates for nurturing both the rural built environment and natural landscapes to foster sustainable rural communities. This approach will not only conserve but also celebrate the rich rural heritage for present and future generations (Knight 2005 in Başkan 2008). In coherence with Knight, Wilson-Harris (2024a) states that through recording and showing the histories of communities, the gap between generations decreases. Furthermore, he argues that younger generations often take things for granted and only later become interested in their heritage and want to celebrate it. This can be translated into architecture through involving the elderly and recording the past (Wilson-Harris 2024b) as seen through the restoration of 53 houses in Wupperthal and the Herrnhut House of 1838 transformed into a heritage museum in Genadendal. Sustainable development includes the maintenance and improvement of the economic and environmental sector of a town.

It is important to identify resilience alongside sustainable development in order to lead to the regeneration of rural heritage towns. Walker *et al*. (2004:5) state that resilience is the system's ability to reorganise, endure change and engage in disruption while maintaining its essential function, structure and identity. To assess resilience of a community to a specific menace, Mileti (1999 in Bischeri & Dupre 2019) argues that three rudimentary facets have to be evaluated: the environmental, economic and social realms. One can see that sustainable development results in the resilience of not only the tangible, but also the intangible. Within the sphere of resilience, scholars have proposed various strategies for adapting to demographic change, incorporating measures of change such as increasing awareness at the administrative level, enhancing investment in local public services and pooling resources to *'safeguard the quality of life'* (Steinführer *et al*. 2014, The Green Lines Institute 2007). Additionally, Hudson (1989 in Bischeri & Dupre 2019:191) explored the correlation between quality of life and adaptation in rural settings, highlighting that despite unfavourable perceptions, rural living conditions can aid in the enhancement of adaptation and the bettering of lifestyle, ultimately contributing to all three facets taken into account. Moreover, understanding the connections and relationships between individuals and their environments can aid in predicting obstacles to adaptation (Fresque-Baxter & Armitage 2012) and, therefore, Murphy *et al*. (2017 in Bischeri & Dupre 2019:191) proposed *'an architecture of resilience in rural towns'*, which considers adaptation through the lens of place attachment and integrates place-making into the decision-making process.

Resilient towns are based on four emerging trends: location, function, representation, and community involvement (Bischeri & Dupre 2019:193). The closure of the Associated Pulp and Paper Mill (APPM) in 2010 in Burnie, Tasmania, marked the end of a long-standing industrial era in Burnie. The Burnie Makers' Workshop, designed by Terroir, is a significant project as it was envisioned as a communal space, serving as a blend of craft, museum and cultural elements, aiming to honour the town's local heritage and its ties to the industrial-sector, which played a vital role in shaping Burnie's identity. It offers various amenities and serves as a cultural hub while affiliated with the University of Tasmania. Strategically located near other cultural and recreational facilities, the Workshop symbolises the desire to reclaim the coastline from industrialisation whilst integrating the local creative community into the economic sector. The Makers' workshop stands as a testimony to celebrating the community's history while fostering future growth (Bischeri & Dupre 2019:194, Terroir 2009).

Similarly, within a South African context, one can look at the refurbished Wupperthal Shoe Factory. The Shoe Factory was founded in 1836 and, even though it did not burn down, was refurbished after the fire (Jacobs 2024). The small factory, known for its high-quality *veldskoen* shoes, maintained its reputation even after its main operations relocated to Clanwilliam while production in Wupperthal resumed on a smaller scale.

To revive the heritage of this industry, The Rupert Foundation decided to refurbish the factory and assist in marketing its products. Similar *'on-the-job'* training provided for niche skills in traditional construction materials, such as lime mortars and renders, the revitalisation of the shoe factory presented another opportunity to create jobs and support the local industry and community (Jacobs 2023:41). These projects relate and consider Bischeri and Dupre's (2019:191) argument that resilient rural towns should consider the four trends mentioned above. This does not only equip rural towns with resilience, but it starts infiltrating regeneration approaches that ultimately contribute to sustainable heritage development.

Figure 14: The restored Shoe Factory in Wupperthal and the job creation [Wupperthal 2024 adapted by Author 2024].

3.5. ARCHITECTURAL REGENERATION [AS A FRAMEWORK]

Du Plessis (in Mang & Reed 2012:2) describes regenerative sustainability as shifting from a mechanistic to an ecological worldview, crucial for ensuring Earth's habitability (Metzner 1999, Elgin and LeDrew in Mang & Reed 2012:2). This shift is urgent and significant, emphasising new perspectives and practices. Haggard (2002 in Mang & Reed 2012:5) views regenerative development as seeing sites as dynamic energy systems rather than static elements. New worldviews integrate into disciplines, evolving into norms and procedures (Mang & Reed 2012). According to Sanford and Mang (1992), regeneration requires methodologies based on new worldviews. Recognising one's worldview shapes one's perception and method and method selection (Miller & West 1993), which aligns with heritage's role in changing environmental perceptions (Courtneya *et al*. 2006, Başkan 2008) (See Appendix D).

Regeneration follows a framework adapted from scientific protocols (Figure 15) (Mang 2009, Kothari 1990, Mang & Reed 2012:6):

1. Philosophical Assumptions: Basis for method organisation.
2. System of Methods: Structures work systematically.
3. Specific Methods and Tool: Used in projects.

Understanding worldviews as belief sets that shape perception is key in regenerative development (Mang & Reed 2012) and recognising one's worldview guides growth and improves methods in heritage contexts (Krone 1992). The *'practice movement'* in planning, emphasises application and context-specific activities (Watson 2002, Townsend 2003). Regeneration aligns human activities with natural systems, fostering cultural evolution (Mang & Reed 2012:13).

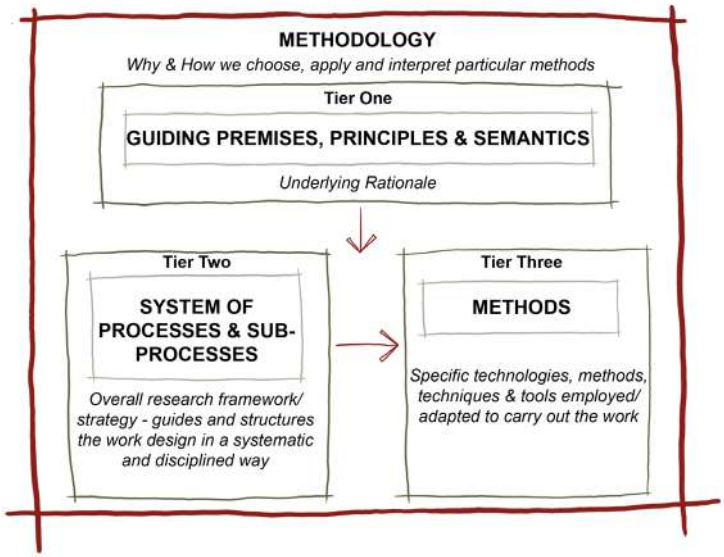
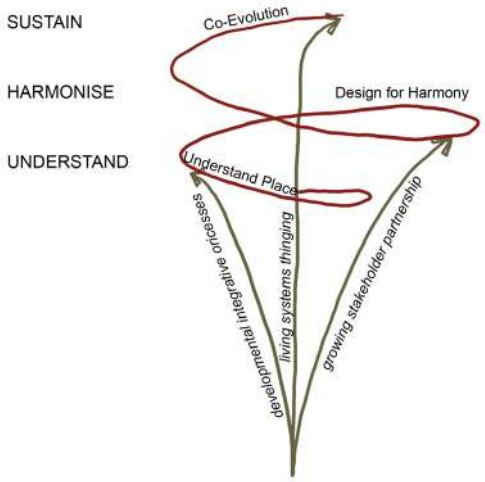


Figure 15: Regenerative Methodology Framework [Mang & Reed 2012 adapted by Author 2024].



It requires a holistic design approach, active designer participation and a shift from traditional architecture, focusing on cultural communities and future generations (Haggard *et al.* 2006 in Mang & Reed 2012:5, Townsend 2003). This approach merges ecosystems, understands psychology and culture and unlocks community creativity, enhancing design policies to promote excellence (Figure 16) (Mang 2006, Bischeri & Dupre2019, Punter & Carmona 1997, Mang & Reed 2012).

Figure 16: Regenerative System of Process in Three Phases [Mang & Reed 2012 adapted by Author 2024].

To sustainably engage with regeneration, Figure 17 shows the level of hierarchy, indicating that *Potential* work is above *Existence*. By merely maintaining and operating, the entire entity is threatened and can lead to the depletion of larger systems (Mang & Reed 2012:6). It is therefore important to consider the relationship and hierarchy of importance in order to regenerate without eliminating crucial factors. Krone (in Mang & Reed 2012:7) states that all levels of work form an integrated whole, enabling the achievement of higher standards in ideals, practice, performance and value generation. Lastly, regeneration refers to *working developmentally* in order to enhance overall value, elevate systems and inspire higher objectives, aiming to improve design policies and outcomes for better design control and excellence (Mang & Reed 2012:5).

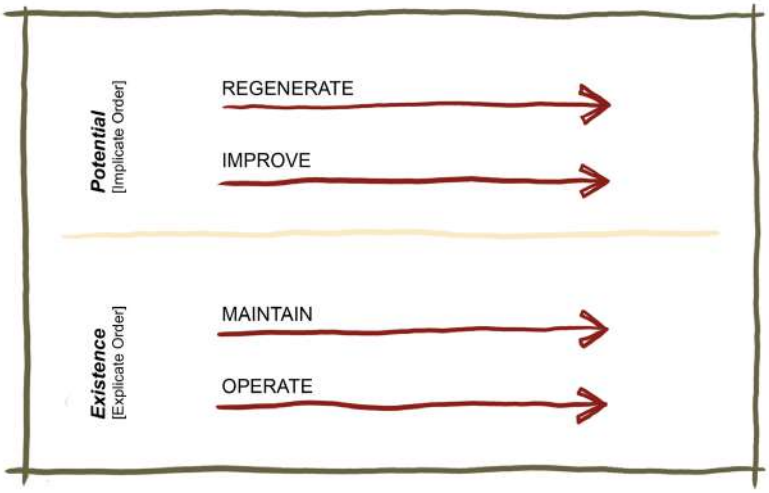


Figure 17: Regenerative Levels of Work Framework [Mang & Reed 2012 adapted by Author 2024].

In this dissertation, the focus can be placed on heritage-led regeneration. Heritage- or conservation-led regeneration is now widely acknowledged and accepted as an approach for the preservation, economic vitality and social progress of historic areas (Orbaşli 2020:28 in Orbaşli & Vellinga 2020). There are numerous reasons for preserving, maintaining and repurposing existing buildings. Decisions regarding the reuse involve assessing architectural merit, suitability for new purposes and conducting cost-benefit analyses. Considerations also include legal frameworks, environmental priorities and the potential for regeneration to enhance social benefits (Orbaşli 2020:28 in Orbaşli & Vellinga 2020). This approach is underscored by the directive to maintain cultural significance while minimising alterations guided by principles of preservation, adaptation, restoration and reconstruction (Barker 2020:123). Heritage-led regeneration initiatives prioritise comprehensive strategies that encompass various elements such as economies of scale, funding mechanisms, partnerships, infrastructure and urban development efforts. Consequently, it is crucial to strike a balance between the economic value of individual buildings and the broader regeneration outcomes at the area level (Orbaşli & Vellinga 2020, Tiesdell *et al.* 1996). The triple bottom line approach, originally introduced by John Elkington in the 1990's, advocates for the integrated assessment of financial, environmental and social impacts associated with a project (Elkington 2013 in Orbaşli 2020:30). This approach aims to prevent disproportionate or adverse effects on different aspects of the project, ensuring equitable distribution of benefits across all domains and aligns with Mileti's (1999 in Bischeri & Dupre 2019:187) argument that the environmental, social and economic realms should be considered within resilience, as well as regeneration.

3.6. BENEFITS OF ARCHITECTURAL REGENERATION

Based on the three realms that need to be considered within regeneration, one has to consider all of these equally. Mohamed *et al.* (2017 in Orbaşli 2020:31) stated that architectural regeneration is recognised for fostering new economic activities within historic environments. Rypkema (2006 in Orbaşli & Vellinga 2020:30) contends that the conservation and regeneration of existing buildings during the construction process creates more job opportunities compared to constructing new buildings, while Mohamed *et al.* (2017 in Orbaşli & Vellinga 2020:30) assert that retrofit projects typically yield higher returns on investments than new construction. Whether gauged through direct commercial returns or indirect means, historic preservation consistently delivers substantial economic benefits (Mason 2005 in Orbaşli & Vellinga 2020:30). Architectural regeneration efforts may necessitate significant intervention and upgrades to existing buildings, contingent upon their condition. However, if a proposed intervention compromises the character and intrinsic value of the building, it may not be the most suitable choice for its new use or building type (Orbaşli & Vellinga 2020:154). This becomes relevant within our local context due to South Africa's dual status as both developed and developing, exhibiting qualities of both first- and third-world nations. Compounded by national and regional economic imperatives that prioritise growth and development, the tension between development and conservation in South Africa carries an added complexity and urgency (Townsend 2003:132) which has a direct effect on the economic sector. Within the economic benefits of regeneration, it is important to be aware of the fine line between economic growth and economic displacement. As a regeneration cycle matures, it typically begins to attract investment funds due to the assurance of profits. However, this phase is often associated with gentrification, leading to the displacement of individuals (local community) who contributed to earlier stages of the regeneration process (Orbaşli 2020:34). Economic factors often drive regeneration, focusing on construction rather than lasting benefits. Regeneration is an ongoing process that extends beyond initial changes, building on past efforts and setting the stage for future ones.

A historical building, site or environment frequently offers a distinctive or character-filled setting, delivering not only intangible advantages, but also demonstrating prudent financial logic (Orbaşli 2020:38). Notably, Genadendal's tourism industry is solely based on the historic buildings turned into museums and exhibitions spaces, showcasing the heritage of the town, while regenerating the buildings and contributing economically.

Figure 18: Old Moravian buildings restored and turned into museum spaces [Author 2024].

The advantages of regeneration encompass both intangible benefits such as heritage preservation and cultural identity, as well as tangible gains including economic and environmental advantages. It is up to the practitioner to assess the significance of the artefacts (buildings) by examining value statements that explore factors such as the artefact's connection to both the local and global contexts, its relationship with its designer and environment and other relevant factors (Orbaşli 2020:41, Barker 2020:128). Regeneration is frequently regarded as a means to counteract the harm caused by linear resource flows and to establish self-sustaining resource systems, as outlined by John Tillman Lyle's research (Mang & Reed 2012:7). However, limiting the scope of regenerative design to this primary objective which addresses sustainability at its foundational level, often overlooks its broader potential applications in various areas such as agriculture, culture and so forth (Lyle 1994). Reusing or adapting existing buildings conserves materials, reduces CO_2 emissions and prevents waste, contributing to environmental sustainability and preserving undeveloped agricultural land (Orbaşli 2020:37, GHEU 2007:27). Regenerative development involves addressing key issues to guide design and fostering stakeholder collaboration (Mang & Reed 2012:8). Stephen Robert Kellert (2005:10)

advocates for the term *'restorative environmental design'* to highlight the need for reestablishing positive human-nature relationships in the built environment.

In a local context, Büttgens (2024) stated that his philosophy regarding conservation requires an understanding of materiality and the chemical compositions, which, in old buildings, is vastly different to modern buildings. One must understand these tensions, between materiality and the implementation thereof, (Büttgens 2024) to avoid further degradation that has a direct impact on the environment. Orbaşli cites Gorgolewski (2018) and states that reusing materials and buildings, in this context, aligns with the principles of the circular economy forming a closed-loop system. This approach benefits both the environment and the economy by supporting mission towns and maintaining agriculture as the primary food source (Orbaşli 2020:37 in Orbaşli & Vellinga 2020). As these *'farming'* industries form a great part of Wupperthal and Genadendal's heritages, there lies great value in the regeneration of the environment, whilst regenerating the economy alongside it. According to Roos (in Du Preez, Van Oers & Roos 2009:26), the essence of historical and future Genadendal lies in its landscape, serving as the cohesive element, providing the desired influence (on the environment) and offering a clearer understanding of the place's zeitgeist. As stated by Genadendal resident Joseph Fisher, during an interview, through the protection and regeneration of the town's agriculture and natural environment, jobs are created and the sense of community is reinstated for the generations to come (Fischer 2024).

Lastly, one has to consider the intangible and social benefits of architectural regeneration. It is clear that economic, environmental and social sectors have an impact on the ecosystem within rural towns, deriving from the economic and environmental benefits while the social aspect creates the third link to fulfil the meaningful impact of regeneration. Orbaşli cites Eyles and Williams (2008) and argues that the concept *'sense of place'* encompasses the interrelated psychological, social and environmental dynamics that connect the physical surroundings with the feelings of attachment and belonging (Orbaşli 2020:38 in Orbaşli & Vellinga 2020). Assigning fiscal value to the intangible aspects of cultural heritage is highly challenging and it is important to acknowledge that building conservation also serves the greater public interest, providing broader societal advantages (Mason 2005 in Orbaşli 2020:38). Social factors, like the diverse utilisation of buildings and shared spaces for multiple purposes, leading to enhanced efficiencies, are integral to the sustainability aspects of architectural regeneration (Gorgolewski 2018 in Orbaşli 2020:41).

However, the planning profession's emphasis on zoning or strategic planning frameworks often overlooks the social dimension of space, despite the recognition that the quality of environments is heavily influenced by social connections and community wellbeing (Healey 2002 in Orbaşli 2020:39). Intangible benefits, as outlined by Duxbury and Jeannotte (in Orbaşli 2020:38), encompass various aspects. These include fostering a strong sense of place, ensuring safety and security within the environment, facilitating convenient access to amenities and opportunities, promoting ethnic and demographic diversity, providing avenues for public engagement and aligning with the values and aspirations of the local community. These elements reflect a holistic perspective on development, transitioning from top-down approaches to bottom-up initiatives that prioritise community involvement and empowerment. These aspects are in harmony with Bischeri and Dupre's argument that recognising the community's identity goes beyond simply creating an architectural *'artefact'* that resonates with the intended audience. It plays a pivotal role in either shaping or magnifying the effectiveness of the facility in bolstering community resilience by fostering a sense of ownership among the community members and authentically representing their characteristics (Bischeri & Dupre 2019:197).

In a local context, Barker (2020:131) agrees when stating that *'tangible and intangible artefacts'* symbolise cultural endeavours, and their intertwined traditions cannot be separated. Relating that to an existing approach within South Africa, one can use the intangible social aspects informing the restoration of Wupperthal. During an interview, Jacobs (2024) elaborated on the intangible needs of the community, that not only got destroyed during the fire, but also caused severe destruction to the *'heartbeat'* of the Moravian community.

When the community hall burned down, all the brass instruments that formed a key part of the Lutheran and Moravian church were destroyed. Jacobs states that it is one thing to restore the buildings themselves, but there was an entire community that needed restoration as well. Jacobs managed to persuade the President of the Moravian church to start a fund in order to replace the instruments. As the Moravian missionaries mainly descended from Germany, the country generously donated to the community to replace these instruments and pass some instruments down to other mission stations (Jacobs 2024). Wilson-Harris (2024a) contributed to the importance of intentionally regarding the community's intangible needs alongside their heritage. He explains their process of restoring the houses that burnt down. The Department of Human Settlements provided little white *'hokkies'* (temporary houses) on the community's rugby field that provided the residents with accommodation during restoration. These houses, known as *White City*, were insulated, with running water, showers and toilets, providing dignity to the victims. In order to incorporate the community's needs and visions into the restoration process, Wilson-Harris and the rest of the professional team, including a community representative, interviewed each homeowner to document their attitude towards what they had and what they would incorporate into their houses, as reconstruction and restoration was required regardless. Through this process, each house was permitted to add small extensions, preferably at the back, to preserve the original streetscape while providing extra space for residents. The *'personalisation'* of these houses contributed to the pride each resident took in their homes and allowed for the reuse of the *White City* buildings to prevent waste (Wilson-Harris 2024a). The restoration of both the brass band and the houses point towards the implementation of social regeneration that exists within the attitudes and approaches practice.

Figure 19: Wupperthal's intangible heritage and brass band restored [Live the Journey 2024 adapted by Author 2024].

Effective architectural regeneration hinges not only on practical aspects, but also on mindset. It is emphasised that adopting a perspective where buildings are regarded as reusable resources, rather than disposable commodities, is crucial for advancing sustainable outcomes (Bullen & Love 2010:221 in Orbaşli 2020:41). Initiatives involving consultation or active involvement of local communities tend to yield more sustainable solutions (Morrison & Waterson 2019 in Orbaşli 2020:41), thus affecting sustainable contributions to regeneration.

3.7. RURAL REGENERATION

According to the Oxford University Press (2024), the term *'rural'* is commonly understood to describe characteristics associated with the countryside rather than urban environments. Williams (1976 in Orbaşli & Vellinga 2020:148) and Cloke (2006:18) state that it is acknowledged as a contemporary *'keyword'* that can encapsulate a range of situations within a single conceptual framework. However, Cloke (2006 in Lončar & Vellinga 2020:148) suggests that when attempts are made to unpack the overarching rural narrative, much of its conceptual power becomes diffused into specific contexts of particular locations, economic processes and social identities. The examination of rural architecture has often been encompassed within the broader study of vernacular architecture, a domain that has consistently been sidelined in architectural discussions (Oliver 1997, Asquith & Vellinga 2006, Brown & Maudlin 2012 in Lončar & Vellinga 2020:145).

However, rural architecture extends beyond vernacular styles to encompass a variety of modern or formal structures found in different regions. These include tourist accommodation, industrial facilities and so forth. Additionally, one can encounter historical landmarks such as religious buildings and country estates, alongside contemporary architect-designed rural residences (Lončar & Vellinga 2020:153). Lončar and Vellinga (2020:146) state that the notable absence of academic and professional attention towards rural architectural regeneration is striking for two main reasons.

Firstly, rural regions globally encounter significant social, economic and environmental issues related to those experienced in urban settings. Secondly, while urban areas typically grapple with challenges stemming from rapid and occasionally unregulated population expansion, rural locales often confront difficulties aggravated by population decline. Moreover, rural architectural heritage is deteriorating in numerous regions worldwide, situating the issue both locally and globally. Rural areas constitute essential and dynamic components of contemporary society, encountering multifaceted challenges encompassing demographics, environment, society and economy. Lončar and Vellinga (2020:147) argue that architectural regeneration initiatives, grounded in local resources, cultural distinctives and architectural innovation, possess the capacity to bolster rural economies, environments and communities akin to their urban counterparts' impact on cities. Başkan (2008:8) cites Collignon (2001:27) who states that rural regions are vibrant hubs of creativity and innovation, serving as the foundation of diverse cultures and housing significant elements of Europe's natural, architectural and historical heritage. In spite of their geographical distance from urban centres and their apparent adherence to traditional rural characteristics, such as agriculture or low population density, rural areas increasingly witness lifestyles among their inhabitants that closely resemble those found in urban settings, largely due to the impact of new communication technologies. This phenomenon is observable not only in developed nations, but it is becoming increasingly prevalent in rapidly developing countries like India. Rather than being viewed as dichotomous categories, rural and urban lifestyles are seen to exist along a continuum wherein rural areas are acknowledged as possessing a diversity and complexity relating to urban environments (Lončar & Vellinga 2020:148). Lončar and Vellinga (2020:153) state that there is a rising fascination with rural architecture itself, alongside a growing acknowledgement of the challenges confronting rural areas and the potential for architectural design to address some of the issues.

Marsden *et al.* (1993 in Lončar & Vellinga 2020:150) coined the term *'differential countryside'* to underscore the diverse nature of rural areas, emphasising that seemingly similar rural locales may exhibit significant variations in their economic and social configurations and developmental paths. Marsden's typology states that *preserved 'countryside'* is characterised by a thriving economy and influential middle-class groups who oppose further development. '*Paternalistic countryside'* is shaped by traditional large landowners who influence developmental patterns, whereas the '*contested countryside'* sees clashes between the interests of newcomers and traditional local communities. In the '*clientelist countryside'*, the economy relies on external state subsidies for survival, while '*rent-seeking*' countryside relies predominantly on agriculture for its economic sustenance. Finally, the '*dependent countryside'* primarily derives income from external private and public sectors. These categorisations illustrate the diverse socioeconomic dynamics within rural areas (Marsden *et al.* 1993 in Lončar & Vellinga 2020:151), offering the opportunity to understand and situate regeneration appropriately.

Drawing from global literature, it is important to situate our local context within this realm and assess the approaches and attitudes toward rural architectural regeneration through the lens of South African heritage practice. In various interviews, the general argument is that there is significant worth in regenerating rural towns, especially within our South African context (Büttgens 2024, Jacobs 2024, Le Grange 2024, Townsend 2024, Wilson-Harris 2024a). Peter Büttgens (2024) stated that regenerating rural towns is probably one of the most important things we need to do. He argues that these towns are there for a reason and they often have a significant impact on its greater context, specifically in terms of agriculture, as they are often the main source of food security. Büttgens addresses the enormous influx in big and small cities, like Worcester and Pietermaritzburg, and states that these cities do not always have the capacity to carry this influx. Lucien le Grange argues that the negligence of the regeneration of rural towns will lead to major cities, resulting in severe loss of agriculture (Le Grange 2024). Therefore, as rural and urban livelihoods exist along a continuum, it is crucial that rural towns are protected, to maintain sustainable livelihoods in both urban and rural contexts (Büttgens 2024, Le Grange 2024). Wilson-Harris (2024) agrees in stating that there is huge worth in regenerating rural towns, but it is crucial to address the reason behind the regeneration and consider the complexities that come with it, often including various, conflicting opinions within a community.

Both these elements should be dealt with in such a way that it supports the *'Why is the intervention necessary?'* and constantly refer back to the '*How will regeneration be approached?'*.

Wilson-Harris's argument can be supported by Townsend (2024), arguing that the central focus is the rural towns, but one cannot ignore the poverty and structural imbalances that are affecting the people. According to Townsend, one of the most important complexities is to consider what will happen in the future and requires sensible and intentional interventions. The interventions have to consider the community's ability for maintenance and management. He states that one cannot merely throw money towards these towns and leave after the intervention(s) has been constructed and implemented. One has to understand the real needs and try to anticipate what the future needs will be (Townsend 2003, Townsend 2024). Through the understanding of specific needs, now and in future, Jacobs (2024) specifically refers to rural mission towns and states that the regeneration of these towns is essential as they are often some of the most impoverished towns, yet they sit on some of the most important and significant heritage resources. He states that heritage can act as an opportunity (rather than a limitation) and catalyst to improve people's lives on a whole number of levels. Jacobs further argues that heritage is one of the most untapped resources to focus a project around. An example of this could be an old building turned into a museum, preventing the building from being abandoned and preventing heritage from being '*fossilised'*. Jacobs states that these rural areas often do not realise what they have got and affirms that regeneration includes the built heritage as well as the customs and traditions embedded in their cultural heritage (Jacobs 2024). Le Grange (2024) argues that a crucial aspect of regeneration in rural towns is to work with what you have and to use the existing *'ecosystems'* that often revolve around agriculture.

The historical occurrence of architectural abandonment is evident across various regions locally and globally. Regenerating neglected rural areas presents intricate challenges, emphasising the pressing necessity for comprehensive, innovative and sustainable policies and practices (Lončar 2016 in Lončar & Vellinga 2020:157). Thus, establishing that there is coherence between the local and global attitude towards regeneration, making a case like Wupperthal a viable precedent study in terms of its restoration and regeneration. The significance of architecture in addressing these challenges is often overlooked, resulting in limited research and understanding of rural architectural regeneration.

3.8. ARCHITECTURAL HERITAGE

The term *'heritage'* refers to something inherited from the past, often a tradition or cultural practice. It pertains to products, locations or other entities that evoke nostalgic feelings of tradition or historical significance (Oxford University Press 2024). Heritage in architecture involves the preservation and maintenance of buildings passed down through history. It falls upon succeeding generations to uphold the material, design and historical significance of these structures (Hollenbach 2015:60). Heritage can be defined as the remnants of historical significance that a society opts to safeguard, suggesting that heritage serves as a means of self-definition (Van Gorp & Renes 2006:407). According to Graham *et al*. (2000:2), heritage comprises elements from the past chosen in the present to serve contemporary needs. This perspective suggests that heritage is more relevant to the present than it is to the past. Barker (2020:121) states that the practice of architectural heritage emerged from the well-documented dispute between *'restoration'* (preservation) and *'anti-restoration'* (conservation) factions, spearheaded by figures such as Eugene Emmanuel Viollet-le-Duc (1814-1879), John Ruskin (1819-1900) and William Morris (1834-1896). This debate has contributed to the development of contrasting approaches to heritage conservation.

Within this debate, Townsend argues that for every development plan, it is essential to ascertain the values that lead to a level of significance associated with the buildings, as this is likely to influence both the conservation strategy and the extent to which authorities uphold or challenge development rights (Department of Environmental Affairs 2016:20, Townsend 2003:12). He explains that identifying significance relies on

available information and societal values related to history, architecture, the environment, recent politics and the assessor's social position (Townsend 2003:13). However, Punter (1985:8) warns that making broad generalisations about development is threatening as each case is distinct, involving a diverse array of individuals with different motives and limitations, all situated within specific technical, political and developmental contexts. Architectural conservation depends primarily on societal and political values (particularly in South Africa) and the cultural importance (significance) of the object being preserved. Secondly, it requires a commitment to respecting this significance, leading to the preservation of the object for the benefit of society as a whole (Townsend 2003:21). It is important to situate these arguments in existing *'frameworks'* outlined by various international charters. In the attitudes and approaches to heritage it is important to differentiate between conservation and preservation and how that impacts the decision-making process regarding significance in heritage contexts. Article 14 in the 1999 Burra Charter (and its 2000 and 2013 revision) elucidates the various conservation processes, which encompass retaining or reintroducing specific uses, preserving associations and meanings, and conducting activities like maintenance, preservation, restoration, reconstruction, adaptation and interpretation, often in combination (Australia ICOMOS 2000). Article 17 of the Burra Charter emphasises preservation as suitable when the existing fabric or its condition serves as evidence of cultural significance, or when insufficient evidence exists to pursue other conservation methods (Australia ICOMOS 2000). Article 18 underlines that the process of restoration and reconstruction should uncover and showcase culturally meaningful elements of the location. Based on universal legislation, Barker (2020:131) refers to the familiar mantra of *'do what's needed to maintain and make the site functional but minimise alterations to preserve its cultural significance'* and emphasises a careful stance toward heritage conservation.

Once again it is important to situate the local context within the global context and understand the relationship and hierarchy between the two. Given the emphasis on growth and development in national and regional economic priorities, the conflict between development and conservation gains added complexity (Townsend 2003:1). Townsend (2003:8) mentions that it is worth noting that while conservationists generally support and embrace international agreements and charters, they have a dual nature. He cites Choay (2001:140) who demonstrated how these agreements can contribute to the spread of globalisation and the dominance of Western powers in heritage conservation. It is ironic that efforts aimed at protecting the unique essence and local character, often referred to as the *'genius loci'*, find themselves relying on international charters and agreements. While heritage charters provide overarching policy direction, they frequently neglect the ethical, functional and practical aspects emphasised in heritage conservation (Barker 2020:127). Therefore, it is worth noting and documenting the current local attitudes and approaches toward heritage preservation in a local context. Wilson-Harris (2024a) clearly argues that there should be careful consideration on the necessity to divorce the local and global approach from each other, while Jacobs (2024) and Büttgens (2024) reiterate the value of the local heritage approach, authorities and legislation in South Africa.

The primary consumers consist of two groups. Firstly, the cultural community that recognises and aligns with the importance of the building or site as outlined in the Nara Document on Authenticity (ICOMOS 2001:94). Secondly, the future generations of humanity as emphasised in various international charters and agreements dating back to the 1931 Athens Charter (ICOMOS 2001). Emphasis is placed on the significance of proactive planning procedures that encompass a thorough assessment of local characteristics, including typologies and both tangible and intangible resources. This approach allows for flexibility necessary for achieving successful outcomes (Bischeri & Dupre 2019:197). Finding a balance between the heritage attitudes and actual approaches consist of several intertwined challenges. Larkham (1996:5 in Townsend 2003:8) states that, firstly, determining what should be preserved raises questions about who identifies worthy buildings and areas and whether this aligns with the sentiments of the local community. Secondly, there's the issue of reconciling the views of those driving the development with those affected by it. Thirdly, the process of conservation and preservation raises concerns about whether identified buildings and areas are disconnected from the relevant natural life cycles and finally, the nature and scope of changes to the physical landscape also come under scrutiny. Thus, architectural heritage should be approached in a manner that considers the

global and local context. South African legislation contributes to a sustainable approach towards heritage and within this approach, it is important to situate relevant national and international heritage resources to conserve the tangible and intangible context (Büttgens 2024, Jacobs 2024, Le Grange 2024, Wilson-Harris 2024a).

3.9. SUSTAINABLE [REGENERATIVE] RURAL HERITAGE [TO LIMIT THE NEGATIVE EFFECTS OF GENTRIFICATION

Sustainability entails ensuring the long-term viability of life and maintaining the essential support systems crucial for the survival of humans and other species, a primary objective being to enhance people's quality of life and overall well-being (Sassi 2020:245). Towards the end of the last century, significant changes occurred that disrupted traditional societal structures, particularly evident in the breakdown of rural communities. This upheaval brought attention to the concept of memory, which became a focal point in philosophical discourse. The idea of memory became central as thinkers grappled with how to make sense of and respond to the transformation and challenges of society (Nora 1989:15). Memory, with its emotional and mystical qualities, tends to selectively embrace facts that align with it, nurturing recollections that vary in clarity and scope. In contrast, history, as an intellectual and secular endeavour, demands analysis and critique. While every history inherently carries a critical aspect, historians have consistently aimed to expose the false narratives of their predecessors. However, when history begins to reflect on its own evolution, it introduces a fundamental shift in perspective (Nora 1989:8-10). In agreement with this normative position, the echoes of the past experiences, once cherished in the comfort of tradition, the quietness of customary practices, and the repetition of ancestral ways, have been overshadowed by the influence of a deeply historical perspective (Nora 1989:7). *'Lieux de Mémoire'* (sites of memory) are formed through the interplay of memory and history, a dynamic interaction between these two elements that leads to their mutual influence and reinforcement (Nora 1989:19). Therefore, history now serves as the fundamental point of reference for an era stripped of its depth, resembling a realistic novel in a time devoid of genuine literary works. Memory has been elevated to the forefront of historical discourse, making a significant loss for literature (Nora 1989:24). Based on the balance between memory and history, it is worthy to note that there is a correlation that can be drawn between memory and history, and tangible and intangible heritage. Phrases such as *'cultural landscape'* have started to raise architects' awareness regarding the importance of heritage, as well as the significance of place, culture and form and their interconnectedness (Barker 2021:43). Wilson-Harris (2024b) states that sustainable regeneration is about recording and showing the history of the community to decrease the disconnect between different generations. He states that through involving the elderly, and documenting their memories and histories, the past can be made into architecture that could resonate with the present development of a town (Wilson-Harris 2024ab).

Barker (2021:43) outlines an analytical method for engaging with historical environments in different stages. Through the recognition of significance and the collection of relevant data one has to analyse by breaking down its underlying values and assessing its significance. Wilson-Harris (2024a) argues that one has to understand what particular small (rural) towns are about and what particular interventions one can provide that will keep the town going beyond the mere *'intervention*' phase. Sustainable regeneration could strongly rely on the next stage outlined by Barker (2021). He cites MacGilvary's work from 1988 (in Barker 2021), who identifies three primary options for managing historical resources: preservation, alteration or demolition. Meanwhile, the International Congress of Architecture in Madrid in 1904, introduced philological perspectives on existing monuments. They categorised these monuments as either *'living'*, if they still served their original purpose, or *'dead'*, if they belonged to a past civilisation or no longer fulfilled their intended function. According to the Congress, living monuments were to be restored, while dead ones should be preserved, albeit only to prevent their deterioration into ruin (Erder 1986:209 in Barker 2021:43). The Maker's Workshop, as discussed, serves as an example of a successful attitude towards the regeneration of an abandoned building that could have been left as a ruin, while enabling sustainable cultural, historic and economic sectors.

Jacobs (2024) states that to sustainably regenerate rural towns, you have to deal with existing buildings and decide how they can be repurposed and contribute to the livelihood of the community. He refers to Wupperthal as an example and argues that even though the fire was devastating, it presented new opportunities that were not there before. The school in Wupperthal was moved and the old buildings have now become guest accommodation, enabling the community to generate income through tourism, while restoring a historic building in a sustainable manner (Jacobs 2024).

Figure 20: The old school buildings damaged after the fire in Wupperthal [ARCON 2019 adapted by Author 2024].

Figure 21: Old school buildings retained and restored as guest accommodation [TV3 Architects adapted by Author 2024].

Barker (2021:43) goes on to explain that after an established attitude towards an intervention, the approach must be intentional and with purpose. Approaches indicate an understanding of the connection between the original historical structure of the building and its new additional or defining elements. This aims to initiate a dialogue through a dialectical interaction between these elements. To address the inclination towards either replicating or contrasting in historical settings, a relational scale is proposed. This scale spans from continuity to contrast, aligning with the principles of *'defamiliarisation'* (Figure 22) (Barker 2021:44).

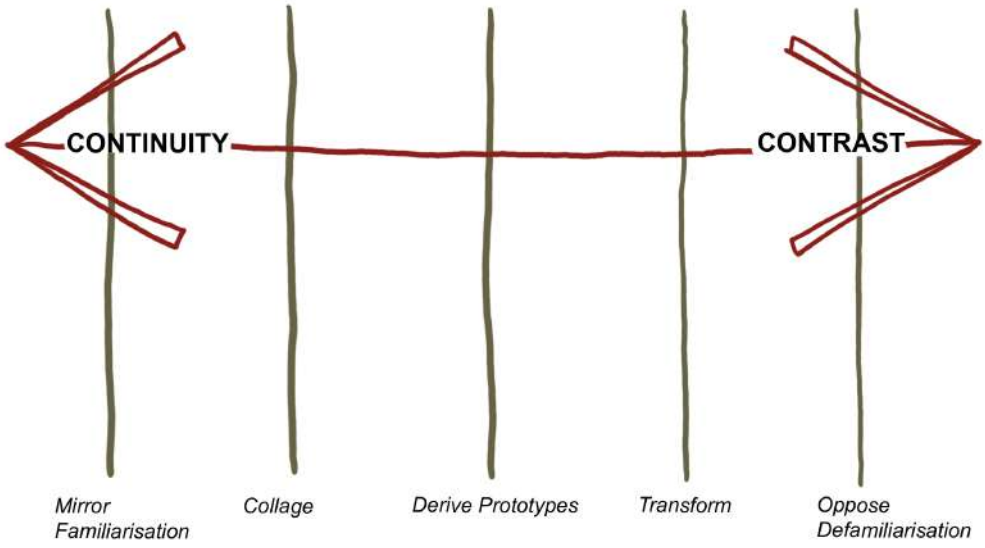


Figure 22: Continuity & Contrast: A scale of non-dialectic architectural approaches [Barker 2020 adapted by Author 2024].

In coherence with this approach, the Burra Charter Article 3.1 states that conservation respects the existing fabric and significance of a structure (site), aiming to make essential alterations while minimising changes and continues in Article 22.1, stating that new additions to the site may be permissible if they do not alter or obscure the cultural significance of the place, nor diminish its interpretation and appreciation (Burra Charter 2013). In a local context, one can refer to Wupperthal and acknowledge the sustainable approach in terms of the mirroring of familiarisation in order to regenerate the community's intangible heritage, while respecting the historic built fabric and streetscapes. Townsend (2024) argues that the architectural approach to sustainable regeneration entails a clear understanding of the environment and the response to the environment. He states that an architect has to draw from urban design skills to 'do' architecture and ensure that the intervention or buildings fits into the environment and that it responds to the context politely.

To sustainably regenerate rural heritage towns, Townsend (2003:11) states that several interrelated questions should be considered. Firstly, it investigates the favoured methods of key stakeholders, including those within the conservation community and the development industry. Secondly, it examines whether these differences lead to the conflicts or disparities that influence the outcomes of completed projects (Townsend 2003:11), that can be drawn back to the scale of continuity and contrast. In order to ensure sustainability within an approach towards regenerative interventions, Townsend (2003:16) argues that to establish or define the essential criteria for evaluation, it seems there are just three questions or sets of questions to address:*"What are the characteristics of the subjects we are focusing on?"*, *"What are these subjects?"* and *"How should they be preserved for the future?"*. These questions align with the Burra Charter stating that the objective of conserving heritage is to preserve the cultural importance of a location (Burra Charter).

In a local context, Büttgens (2024) argues that architects should take the lead within the decision-making process of these strategies. He argues that an architectural understanding of placemaking, spacemaking, spatial planning and settlement making responds and identifies the significance (or insignificant) areas and implements relevant connectors between these areas and the greater context. Barker (2021:45) states that strategies encompass detailed decisions regarding formal responses to and interactions with the existing built environment, primarily focusing on the relationship between new and existing fabric. Bollack (2013 in Barker 2021:45) categorises these strategies into types such as *'insertions, parasites, wraps, juxtapositions and weavings'*, while Borsotti and Campanella (2015:4 in Barker 2021:46) emphasise those associated with remodelling, including *'approach, addition, insertion and superimposition'*. These strategies are expressed through the use of space, materials, technologies and light (Barker 2021:46). By implementing these architectural strategies, the identified nodes are regenerated to function optimally and contribute to a sustainable *'life cycle'* in a community (Büttgens 2024, Jacobs 2024).

Architectural regeneration involves a reversal of the development process, focusing on finding a new purpose for a building instead of seeking an appropriate site for a particular use (Shipley *et al*. 2006). An increasing body of qualitative and empirical research is reinforcing the advantages, both social and economic, as well as environmental, of preserving and repurposing existing structures. Rather than simply advocating for conservation, this perspective urges innovative and imaginative strategies that not only make these buildings suitable for contemporary needs but also enhance their environmental sustainability and community functionality (Orbaşli 2020:41). In the revitalisation of historic areas, community development and economic growth are uniquely intertwined, unlike other forms of economic development. Conservation and architectural regeneration have the potential to transform areas into thriving, livable and inclusive spaces (Rypkema 2006:6). Orbaşli (2020:30) states that *'heritage-led'* regeneration is often used interchangeably with *'conservation-led'* regeneration and is now recognised as a legitimate approach to regeneration and can be identified in a local and global context. Marshall (2001 in Orbaşli 2020:29) states that *'heritage-led'* regeneration has contributed to the renewal and transformation of post-industrial zones, exemplified by projects in Washington, United States of America and Cape Town, South Africa. This proves that sustainable regeneration is not unknown to our local context and should be amplified to the betterment of an understanding thereof.

In order to establish sustainable built environments, it is crucial to develop high-quality, socially, culturally and economically viable projects that have minimal environmental impact in the long term (Sassi 2020:245). Sassi (2020:246) states that regenerating a disadvantaged area should enhance resident's quality of life, but may also displace local communities if property prices rise beyond their means. It is crucial to consider the context and potential impact of development to make well-informed decisions. Jacobs (2024) mentions that the understanding of the community structures and complexities, serve as an indicator of what is viable in a community. In South Africa, specifically in Mission towns, it is important to take into account the *'champion'* of the town. This means that the existing hierarchy of the town should be considered and consulted in order to sustain the regenerated intervention(s). He refers to Wupperthal, arguing that the sustainability of the regenerated town strongly relies on the hierarchy already in place and refers to the relationships between the Minister, the *Opsieners Raad* (Overseeing Council) and the local community. Through finding these key people, it becomes easier to sustain a vision and ensure the longevity of the implemented plans.

Within architectural regeneration, the Ecological Footprint, devised by Rees and Wackernagel in the early 1900's, serves as a valuable tool for assessing the potential benefits of interventions by gauging the Earth's carrying capacity relative to human activity (Chambers *et al*. 2000 in Sassi 2020:247). It can be contended that if the built environment fosters leisure spaces and social interaction that enhance human wellbeing, instils pride, cultivates group and individual identities and fosters a sense of ownership and community, it may mitigate the reliance on consumerism as a leisure pursuit and status symbol (Sassi 2020:247).

Moreover, Le Grange (2024) argues that a key element to the sustainable regeneration of a rural heritage town lies in the employment of the community. Through training the community and making use of local and historic materials, one empowers the community to sustain themselves and the community they are part of, eliminating the need to employ or rely on outsiders, taking away from the local economic sector. He refers to a carpenter and thatcher in Genadendal, that were trained and upskilled to restore and maintain the iconic *rietdakke* (thatch roofs) which contributes to the preservation of the heritage in terms of the built fabric, but also in terms of historic skills, materials and tools. Through the Moravian church network, it serves a greater community than just Genadendal and materials and skills are *'exchanged'* between these Mission towns while generating maintainable employment (Le Grange 2024). This can serve as an example and method of implementation across other industries in Genadendal to regenerate and implement sustainable economic industries.

Figure 23: Local skill and materials contributing to conservation in Genadendal [Jonas 2009 adapted by Author 2024].

3.10. REGENERATION IN GENADENDAL

Many argue that concepts like heritage preservation pave the way for gentrification (Coulson & Leichenko 2004), yet some scholars challenge this idea. Jones and Bromley (1996:375) contend that *"the evidence available indicates that conservation alone does not lead to the creation of gentrified areas"*. Duxbury and Campbell (2011:111) argue that arts, culture and heritage are now seen as vital pillars for sustainability and prosperity of rural or small communities, rather than mere enhancements. They contribute significantly to community identity, cohesion, economic growth and overall well-being, underscoring their essential role in shaping the community's future. To successfully regenerate heritage in a sustainable manner, it is important to consider the complexities of the greater and immediate surroundings.

By the late 17th century, some indigenous Khoi tribes resettled on the western side of the Baviaanskloof (now known as Genadendal), after being displaced from the Hottentots Holland area by the Dutch East India Company (VOC) enforcing the exclusive presence of the Dutch Reformed Church (Du Preez 2009:12). In 1735, Dutch Reformed ministers urgently sought missionaries to work among the Khoi, leading to the Moravians' arrival (Figure 24 & 25). Georg Schmidt (1709-1785), arriving in 1737, initiated missionary efforts, teaching agriculture and Christian doctrine to the Khoi in Baviaanskloof. Despite early opposition, Schmidt's work continued until his departure in 1743 (Du Preez 2009:13). However, the persistence of baptised converts like Magdelena (formerly Vehettge Tikkuie) kept missionary interests alive. The VOC's approval in 1791 led to the arrival of Moravian missionaries Schwinn, Marsveld and Kühnel in 1792, who encountered Magdelena and initiated construction of their house, whereafter schooling started for the first 25 pupils of Baviaanskloof (Du Preez 2009:13). The missionaries' complexities, challenges and interactions with the Khoi are documented in their diaries (Du Preez 2009:14) and indicate that social significance in the town has always been relevant and considered between various cultures and traditions.

Figure 24: A painting of Genadendal mission station during the first half of the nineteenth century [Du Preez 2009].

Figure 25: The layout of Genadendal in the nineteenth century [Heritage Chronicles SA n.d.].

Genadendal (Valley of Grace) flourished during the 19th century, with its *kerkwerf* (church square) laid out in the traditional Moravian settlement fashion. The first buildings were constructed in 1794, although the missionaries were initially prohibited from building a church. Nonetheless, the *Middelhuis* (Middle House) serving as a central meeting place, was erected as the first structure. In 1797 both the water mill and the smithy were completed, with Kühnel teaching apprentices the craft of knifemaking (Du Preez 2009:13). Genadendal is recognised for its array of significant accomplishments and notable milestones. This includes, but is not limited to, the first teachers' training institution in South Africa, the first *'industrial'* town in the country, practising several trades and a primitive printing press was utilised in Genadendal, alongside the

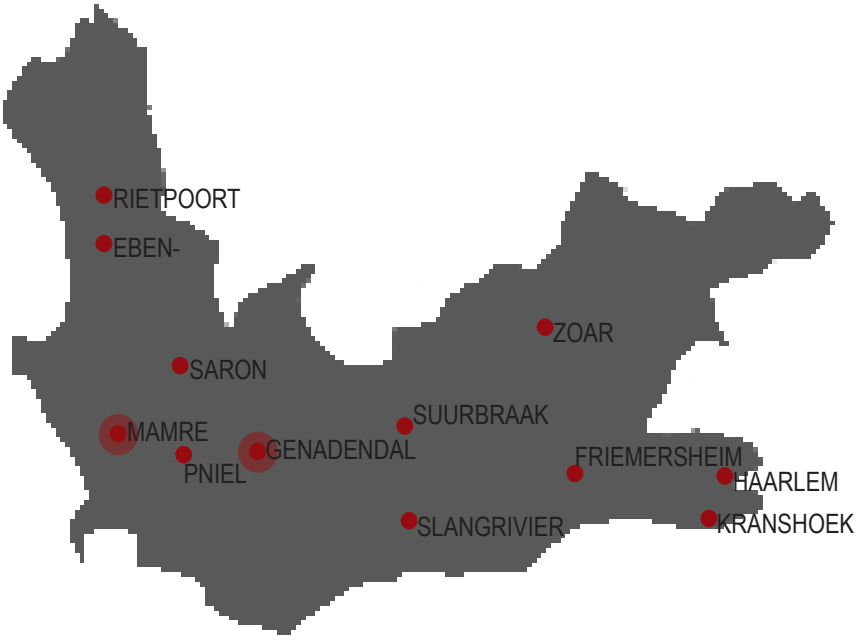
establishment of vineyards, construction of a cellar and acquisition of a permit for wine sales by the missionaries (Du Preez 2009:15). It is clear that Genadendal's history offers the opportunity to investigate the tangible and intangible, placing emphasis on its agricultural, social and cultural significance.

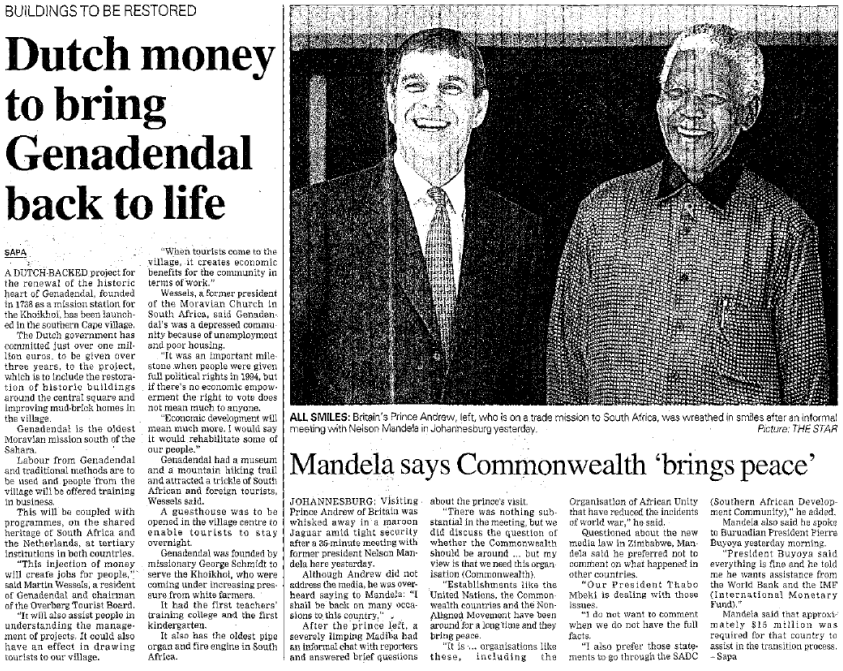
The town is in close proximity to two extentions of the mission towns, Voorstekraal and Bereaville (1864) to the west and an established town, Greyton, five kilometres to the east. In 1854, Herbert Vigne created Greyton, a freehold agricultural village on his Weltevreden farm. He kept two portions and designated the rest as common land for erven proprietors. Greyton, located at the road's end from nearby Caledon, lacks a thoroughfare, marking it as the road's terminus (Donaldson 2017:128). The Greyton Conservation Society (2024) marvels at how the village's essence and its Cape Vernacular architectural character have remained mostly unaltered. They express astonishment that Greyton has thus far avoided the *'out-of-place'* and unsympathetic development that has afflicted numerous small towns in the Cape region. It is noteworthy that even though the built fabric was conserved, the original Afrikaner farming population was supplanted by a wealthy English-speaking community from urban areas, resulting in the emergence of new types of social segregation (Donaldson 2017:142) that affects Greyton and Genadendal.

Figure 26: An aerial view of Genadendal in its greater context with Voorstekraal and Bereaville to the east and Greyton to the west [Google Maps 2024 adapted by Author 2024].

The Western Cape Government (2023) classifies Genadendal as one of only twelve rural areas in the Western Cape. Furthermore in 2006, the Western Cape Government outlined the Moravian Heritage in South Africa, stating that nine of these towns are located in the Western Cape, with one of them being Genadendal. This is a town with both formal rural classification as well as Moravian Heritage status, offering the opportunity to work with the complexities of rural towns, while considering the regeneration of deeply rooted heritage in a local context. The juxtaposition of Greyton next to Genadendal speaks of contrast and the visible effects of gentrification (Donaldson 2017:129), both positive and negative. Through interviews with community members (2024), it is clear that the workforce of Greyton cannot afford the living conditions in the town, thus creating an influx of residents in Genadendal, with minimal opportunities to be self-sustainable.

The headline *'Dutch money to bring Genadendal back to life'* grabbed attention in the Cape Times on February 7th, 2002. Historically, significant funding from the Dutch Government for restoration in former colonies prioritised grand cultural-historical landmarks closely tied to colonial history with the Netherlands (Van Oers 2009:1). The *Restoration Project of Genadendal* originated as a South African endeavour with a lengthy history of involvement, including case studies at the University of Cape Town (UCT) for over two decades. Initially, supported by the Dutch Department for Conservation in Zeist, plans for Dutch technical aid and co-funding were refined at Delft University of Technology (DUT).





BUILDINGS TO BE RESTORED

Dutch money to bring Genadendal back to life

SAPA

A DUTCH-BACKED project for the renewal of the historic heart of Genadendal, founded in 1738 as a mission station for the Khoikhoi, has been launched in the southern Cape village.

The Dutch government has committed just over one million euros, to be given over three years, to the project, which is to include the restoration of historic buildings around the central square and improving mud-brick homes in the village.

Genadendal is the oldest Moravian mission south of the Sahara.

Labour from Genadendal and traditional methods are to be used and people from the village will be offered training in business.

This will be coupled with programmes, on the shared heritage of South Africa and the Netherlands, at tertiary institutions in both countries.

"This injection of money will create jobs for people," said Martin Wessels, a resident of Genadendal and chairman of the Overberg Tourist Board.

"It will also assist people in understanding the management of projects. It could also have an effect in drawing tourists to our village.

"When tourists come to the village, it creates economic benefits for the community in terms of work."

Wessels, a former president of the Moravian Church in South Africa, said Genadendal's was a depressed community because of unemployment and poor housing.

"It was an important milestone when people were given full political rights in 1994, but if there's no economic empowerment the right to vote does not mean much to anyone.

"Economic development will mean much more. I would say it would rehabilitate some of our people."

Genadendal had a museum and a mountain hiking trail and attracted a trickle of South African and foreign tourists, Wessels said.

A guesthouse was to be opened in the village centre to enable tourists to stay overnight.

Genadendal was founded by missionary George Schmidt to serve the Khoikhoi, who were coming under increasing pressure from white farmers.

It had the first teachers' training college and the first kindergarten.

It also has the oldest pipe organ and fire engine in South Africa.

ALL SMILES: Britain's Prince Andrew, left, who is on a trade mission to South Africa, was wreathed in smiles after an informal meeting with Nelson Mandela in Johannesburg yesterday. *Picture: THE STAR*

Mandela says Commonwealth 'brings peace'

JOHANNESBURG: Visiting Prince Andrew of Britain was whisked away in a maroon Jaguar amid tight security after a 35-minute meeting with former president Nelson Mandela here yesterday.

Although Andrew did not address the media, he was overheard saying to Mandela: "I shall be back on many occasions to this country."

After the prince left, a severely limping Madiba had an informal chat with reporters and answered brief questions about the prince's visit.

"There was nothing substantial in the meeting, but we did discuss the question of whether the Commonwealth should be around ... but my view is that we need this organisation (Commonwealth).

"Establishments like the United Nations, the Commonwealth countries and the Non-Aligned Movement have been around for a long time and they bring peace.

"It is ... organisations like these, including the Organisation of African Unity that have reduced the incidents of world war," he said.

Questioned about the new media law in Zimbabwe, Mandela said he preferred not to comment on what happened in other countries.

"Our President Thabo Mbeki is dealing with those issues.

"I do not want to comment when we do not have the full facts.

"I also prefer those statements to go through the SADC (Southern African Development Community)," he added.

Mandela also said he spoke to Burundian President Pierre Buyoya yesterday morning.

"President Buyoya said everything is fine and he told me he wants assistance from the World Bank and the IMF (International Monetary Fund)."

Mandela said that approximately $15 million was required for that country to assist in its transition process. – Sapa

Figure 27: (Top) The nine Moravian mission towns in the Western Cape [Author 2024].

Figure 28: (Middle) The twelve classified rural towns in the Western Cape [Author 2024].

Figure 29: (Bottom) 'Dutch money to bring Genadendal back to life' newspaper article [Author 2024].

Since the late 1990's, DUT and the Western Cape Cultural Commission have collaborated to upgrade and rehabilitate Genadendal's historic core, consulting with the local community. Genadendal holds significance as a common cultural heritage between the Netherlands and South Africa due to its ties with the Moravian Church in Zeist and its historic Moravian mission status (Roos 2002:336). As the oldest Moravian mission settlement, the religious history and diverse interventions justify its selection for a long-term integrated conservation plan. Noteworthy considerations, as outlined in UCT's Mission Settlements Research Project in 1995, include development challenges, conservation efforts, existing legal status, and potential for sustainable development, positioning Genadendal as a candidate for Dutch Government subsidy towards comprehensive rehabilitation efforts (Roos 2002:337). For the *Conservation and Use Plan* for Genadendal, the flexible *Conservation Development Framework* was adopted in 2002, rather than a fixed masterplan. Traditional planning approaches have relied on comprehensive master plans that outline specific end states based on immediate needs, often providing inflexibility to changing circumstances and unable to integrate diverse aspects like funding and infrastructure. These plans were typically driven by external agencies and failed to adapt effectively. In contrast, the proposed strategy for Genadendal emphasised the *Conservation Development Framework* designed to be flexible, accommodating uncertainties and changes while allowing for conservation, growth and adaptive change through guiding principles and structured elements (Le Grange & Smidt 2009:36, Le Grange 2024).

Mang and Reed (2012:3) identify and explain regeneration through a three tiered framework, addressing the underlying rationale in tier one, the overall research framework and strategy in tier two and specific technologies, methods and techniques to carry out the work as the third tier. The premise of regeneration is explained through the *role of the humans, a new mind, a new role* and *working developmentally* (Mang & Reed 2012:4).

The *role of the humans* aligns human aspirations and activities with natural systems, reconnecting communities and economies to harmonise with life processes. It is about fostering cultural evolution in sync with the dynamics of life, rather than just preserving and restoring ecosystems (Mang & Reed 2012:5). The *Conservation Development Framework* for Genadendal addressed *'limited integration'* and mentions the delay in upgrading sidewalks along Bergstraat, Kloofstraat and Volksstraat has hindered the integrated renovation of the streetscapes. Similarly, postponing the rehabilitation of garden allotments linked to these streets has prevented cohesive development between gardens, sidewalks, and restored houses. However, sensitive execution of these projects later could achieve the needed integration (Le Grange & Smidt 2009:45). Agriculture in Genadendal was one of the key elements forming part of the town and affects sustainability on a social, environmental and economic level (Le Grange 2024, Roos 2002:337, Van Papendorp 2009:56). Since its establishment, the Genadendal Valley has incorporated cultivation through garden plots and allotments (Figure 30 & 31). Traditionally, each family was granted a plot for growing fruits, vegetables and supporting livestock

Figure 30 & 31: Some of the traditional garden allotments still maintained [Author 2024].

like chickens, pigs and cows (Van Papendorp 2009:56). These plots were irrigated through the *leivoor* (furrow) irrigation system, drawing from reservoirs fed by mountain streams. When commercial agriculture emerged in the early 1900's, subsistence farming declined sharply. Yet, remnants of these allotments persist in the landscape, evident through wire fences, quince hedgerows and tree avenues. The shift to conventional mono-crop agriculture, which led to the decline of diverse traditional farming, is now questioned for its sustainability in food production in Genadendal and its surroundings. In the realm of agribusiness, the consequences are evident: land degradation from overstocking, contamination of land and water from chemical use (Van Papendorp 2009:57). The *role of the humans* feeds into the technologies of tier two, considering *living systems thinking*, shifting to an ecological worldview that requires an understanding of systems rather than isolated components (Mang & Reed 2012:11). Mang & Reed (2012:11) refer to Charles Krone's '*Living Systems Thinking'*, focusing on their organisation, structure and evolution. This approach reveals a system's inherent potential for greater vitality through understanding reciprocal relationships (Mang & Reed 2012:11). Complementing this, *permaculture* develops the skill to create patterns that integrate human and natural systems into a cohesive whole, optimising design solutions that link various elements, such as roads that also function for water harvesting and wildlife habitat. Together, these approaches promote a holistic, regenerative view of living systems (Mang & Reed 2012:12). Van Papendorp (2009:58) argues that permaculture, as a foundation for alternative lifestyles, is closely linked with the idea of eco-villages, which serve as pioneering models for sustainable human settlements. These communities act as laboratories for testing innovative ideas, techniques and technologies that can be integrated into broader community development projects. Eco-villages combine human habitation with agriculture, economics and conservation efforts, fostering environments conducive to developing community and business skills (Van Papendorp 2009:59). Given the challenges of extreme poverty, unemployment and social issues in Genadendal, there is a pressing need for a sustainable approach to land use. Permaculture principles offer an opportunity to regenerate the cultural and economic landscape of the town, safeguarding its uniqueness and well-being of its inhabitants. Failure to preserve this special place would represent a significant loss to the region and humanity (Van Papendorp 2009:59).

Tier three speaks of technologies and methods to carry out the required work, which relates to the proposed repair of the landscape through the training of local tradesmen with traditional skills (Du Preez & Roos 2009:114). A *new mind* requires a shift in mindset that surpasses the mere adoption of technologies (Mang & Reed 2012:4). Through the regeneration and conservation of the garden allotments and its agriculture, the *'static'* heritage can serve as a platform to incubate new agricultural systems, offering the opportunity to conserve traditional practices while introducing modern technologies to ensure optimal self-sustainability. The *Conservation Development Framework* outlines the objective to upgrade the infrastructure of the town, in order to function optimally. This includes the implementation of permaculture principles, allowing circular ecosystems[10] (Damons and Brand 2009:83). This includes the shift towards the integration of the local cultural community and fostering an adaptive mindset for future generations, following the second and third tier of the regenerative framework. Merging existing ecosystems to sustain more significant surroundings adheres to the *new role regeneration* requires. The goal of the *Restoration Project of Genadendal* was to achieve social sustainability, restoring pride and offering a future perspective. Over six years, the project's shift allowed the introduction of new measures, enhancing social sustainability. While progress may seem limited, the diverse efforts provide a solid foundation for further development by utilising the area's history and authenticity to attract visitors and boost involvement (Roos 2009:33).

Understanding Genadendal's spatial and urban structure is crucial, as future development should build on its historical foundation. With the restoration project's formal end in 2008, the community faces challenges,

10 In this case, ecosystem refers to the cultural services providing wellbeing benefits from interacting with the environmental space through various activities. Benefits include social connections and cultural identity (O'Brien 2005). Ecology studies organism-environment interaction, but in this case, cultural ecology studies the interactions between cultures and their ecological environments. It examines the evolving relationship between culture and environment, focusing on developmental adaptations (Bame Nsamenang 2008).

particularly in management and supervision. Effective oversight is needed to protect and develop Genadendal, ensuring historical preservation and promoting local entrepreneurship for sustained progress (Roos 2009:34). This approach towards Genadendal, in alignment with the regeneration framework, can be viewed through various levels of work and provides an ecosystem perspective that highlights the interrelatedness and interdependence of different sustainability approaches (Mang & Reed 2012:6). Sustainably engaging in regeneration requires an ecosystem perspective, recognising the interdependence of various sustainability approaches and maintaining a hierarchical understanding of importance to prevent depletion of larger systems and achieve higher standards in ideals, practice and value (Figure 32) (Mang & Reed 2012:6).

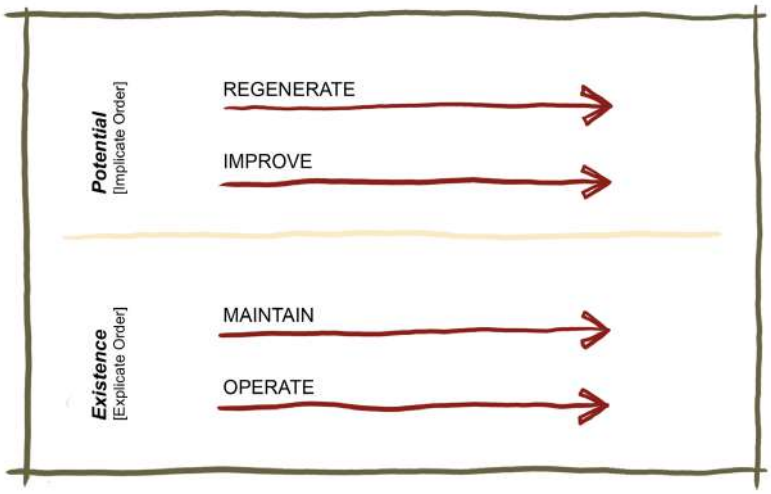


Figure 32: Regenerative Levels of Work Framework: Applied to Genadendal [Mang & Reed 2012 adapted by Author 2024].

The Genadendal Restoration Project, through the *Conservation Development Framework*, identified values through making use of the *Spiral* (Figure 33). The *Spiral* diagram (Roos 2009) illustrates values by showing historical continuity as a central column, with a climbing spiral representing the design process (Roos 2009:25). *Click-on lines* link this continuity to various values such as stakeholders, basic needs, socio-economic development, beauty and social sustainability. For Genadendal, social sustainability is crucial. The restoration project's design process, starting with surveys and analysis, integrates these values from the beginning to the end, considering both the tangible and intangible. The project's initial phase focuses on connecting historical continuity with social sustainability, treating Genadendal's delicate adobe structures with care to ensure meaningful and lasting redevelopment (Roos 2009:26). The *Spiral* diagram fits into the second tier approach of regeneration, through addressing *place* and *story of place*. *Place* is defined as the unique, multi-layered network of living systems within a geographic region, shaped by the complex interaction of natural ecology and culture over time.

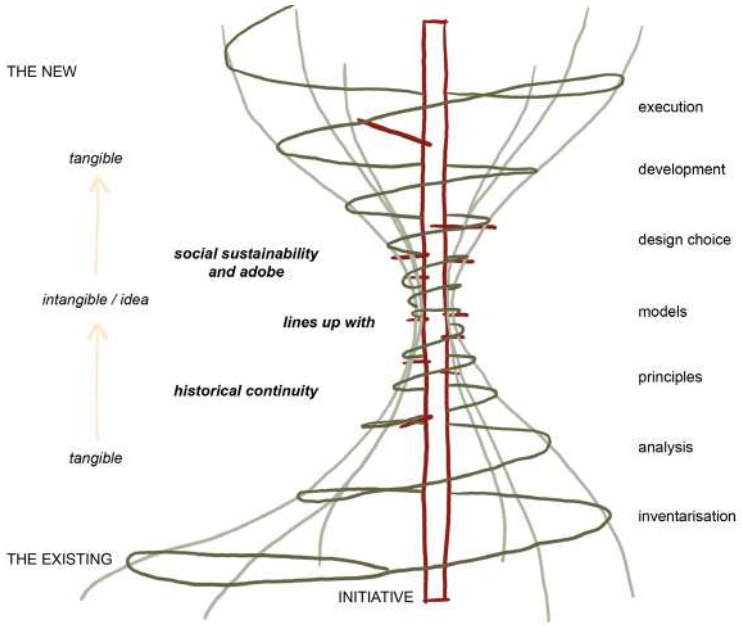


Figure 33: The Spiral Diagram: A model for thought [Roos 2009 adapted by Author 2024].

The regenerative paradigm should enhance the capacities of the natural, cultural and economic system impacts (Sanford 2011 in Mang & Reed 2012:8). This approach emphasises the vital co-creative relationship between humans and their environment, fostering intimacy, responsibility and meaningful identity in relation to place. By doing so, it restores the importance of place in human life and highlights shared values among all stakeholders (Mang & Reed 2012:9). Stories help individuals and groups understand complex systems and envision different futures collectively. A story organises information coherently, showing relationships and connections. The *Story of Place* serves multiple purposes: it fosters a deep connection to place, essential for sustaining societal will for change; it helps understand local living systems, guiding humans to align with them beneficially; and supports ongoing learning for human-environment co-evolution. Additionally, stories can create collective identity, meaning and purpose, bridging divides and fostering collaboration (Forbes 2006, Mang 2009 in Mang & Reed 2012:10).

The core consideration of the aforementioned principles was the comprehension of the social, cultural and historical context of Genadendal as a place. The *Conservation and Use Plan* asserted that Genadendal is significant due to its historical, social, cultural, religious, symbolic, environmental and recreational values. Its importance stems from its historical role as a notable settlement in the Western Cape region. Within the Moravian missionary movement in South Africa, Genadendal has gained symbolic status because of the people and events associated with it, and it continues to be the *'mother'* church and settlement, serving as a pilgrimage site for Moravians across the country and globally. The broader cultural landscape, various outlying settlements, distinct areas or precincts, and individual buildings within the *kerkwerf* (church square) and village from different historical periods all contribute to Genadendal's overall significance (Le Grange & Smidt 2009:40).

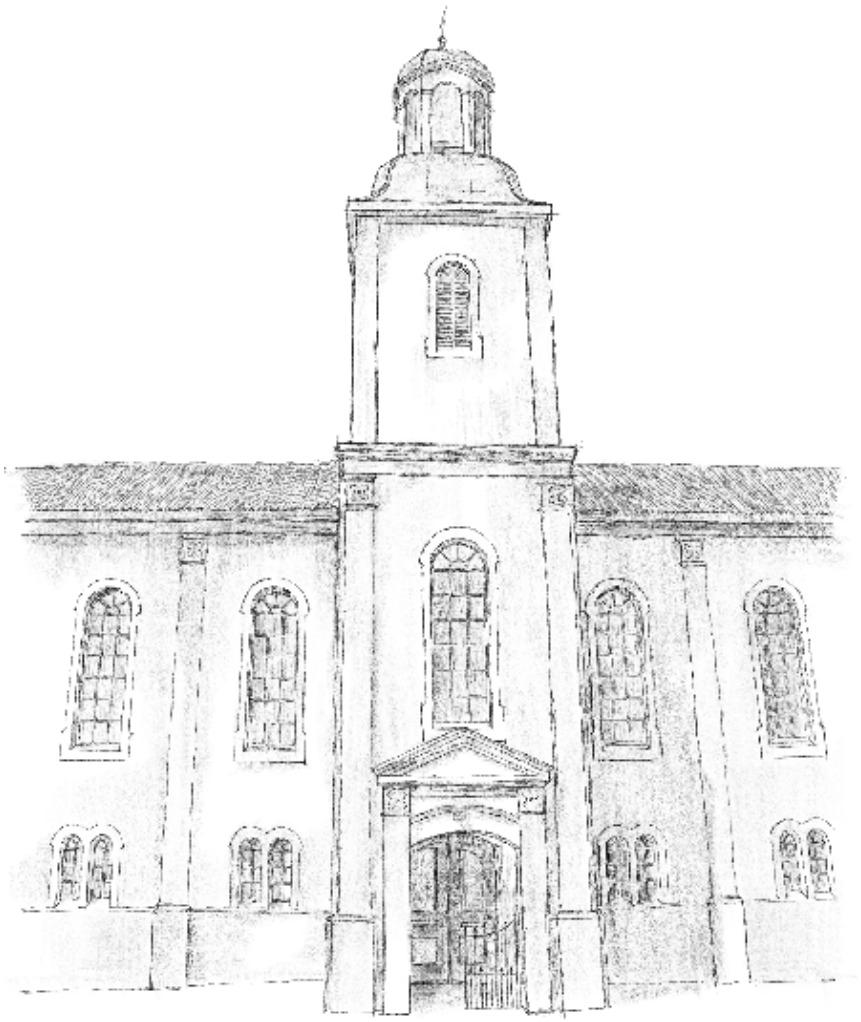


Figure 34: Genadendal's 'mother' Moravian Church serving as a pligrimage site [Author 2024].

Considering sustainability, regeneration and significance, it is important to mitigate the negative effects of gentrification while still promoting tourism and social sustainability, while contributing economically. The *Conservation Development Framework* suggested further recommendations based on the completed work and the incomplete proposals and recommendations of the restoration project (Van Oers 2009:7). Building on these fundamental decisions, the Congress proposed a set of recommendations known as the policy of *'integrated conservation'*, which involves actively incorporating cultural properties into local life. This approach includes an integrated approach to the historic environment, meaning regional planning policies must consider heritage conservation and support it, particularly by encouraging new activities in economically declining areas to prevent depopulation and the deterioration of old buildings. It also involves multidisciplinary teams of institutions and individuals in the rehabilitation process, integrating conservation and rehabilitation into urban planning and design at all levels, including the general master plan and specific conservation and management plans for historic areas and using methods tailored to the heritage's character and quality on a case-by-case basis (Van Oers 2009:8-9).

These recommendations are in alignment with the issues regarding gentrification, as stated by Doucet (2014 in Donaldson 2017:123). Doucet summarises the ongoing debate around gentrification, highlighting the issues such as reinvestment of capital, the lack of social upgrading, landscape changes and displacement of residents. The debate also includes the creation of social mixing through active state intervention and policy and a discourse on commercial gentrification, noting that non-gentrifier residents often neither need nor can afford new amenities. Additionally, a distinct phenomenon has emerged where policies favour the affluent while social welfare programs are being dismantled (Doucet 2014 in Donaldson 2017:124). In Genadendal this can be addressed through integrating various stakeholders, ensuring well informed decisions and an ongoing decision making process to maintain the interventions.

Through engaging with the community, through semi-structured interviews (2024), the needs of the community were identified. These needs include the development of skills, job creation within the community, a place for manufacturing local goods and a need to expand tourism beyond the Church and museum. This offers the opportunity to implement regenerative strategies and approaches, while sensitively intervening with the needs of the community as the first point of call. Ensuring the continuous benefit to the community, internal ecosystems will be strengthened, mitigating the influences of *'wealthier newcomers'* while fostering pride and offering opportunities to bring people into Genadendal and supporting local trade and conservation.

Figure 35: Genadendal's Heritage Site as an aid towards the regeneration of the town [Author 2024].

3.11. REVISED NORMATIVE POSITION

It is undeniable that context, within conservation, acts as a pillar around which attitudes, approaches, strategies and interventions revolve. The context includes factors far beyond the mere geographical surroundings and considers the social, environmental and economic sectors. I stand by and agree with the sensitive and contextual approach towards heritage practice according to the interviews with (heritage) architects, heritage practitioners and conservationists (2024). Wupperthal is a clear representation of a successful approach towards conservation in terms of the restoration of the overall town and specifically in its restoration of the streetscapes (Jacobs 2023, Jacobs 2024, Wilson-Harris 2024a).

The relationship between memory and history is one skewed by perspective and should be approached and dealt with in a more intentional way (in a South African context). What once was a clear, foreseeable and manageable future, seamlessly connected to the present, has now become unpredictable due to architectural heritage practices being closely tied to historical power dynamics. This connection results in the marginalisation of certain histories while favouring others (Nora 1989, Barker 2020:124). Similarly, our understanding of the past has shifted from being visible and coherent to invisible and fragmented, transforming from a stable and consistent narrative to one marked by ruptures and inconsistencies. We have transitioned from seeking history within the flow of memory to encountering memory fragmented by historical disruptions (Nora 1989). Towns like Tulbagh and Greyton are a testament of conservation alongside preservation and serve as an example of the conflict between memory and history in terms of what is represented and conserved. Both towns were restored to their architectural *'glory'*, but do not show the long and deep histories encompassing various cultures. I would argue that it could be seen as a one-sided story being told.

Through the passage of time, heritage can be seen as a static collection of built fabric and irrelevant ways of doing that are not conserved or preserved. I am of the opinion that heritage can serve as a static *'spine'* in a town and the regeneration thereof can serve as the *'flesh'* weaving through that which is static. Ben Haggard (2002 in Mang & Reed 2012:5) asserts that development regeneration draws its innovative potential from a paradigm shift. Instead of viewing a site or town as a static collection of physical elements, a regenerative approach towards heritage sees the dynamic energy systems - interrelated ecosystems of processes that continually shape and reshape the area. I believe that the conserved built fabric can act as the tangible spine with the intangible practices, cultures and traditions weaving through and contributing to the regeneration of a place, combining what is conserved with the modern era we live in.

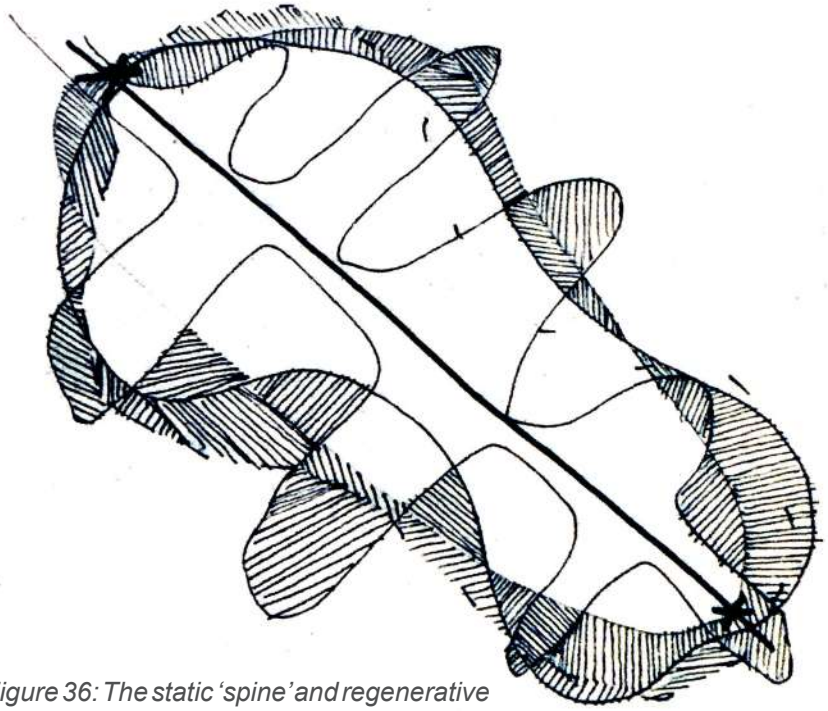


Figure 36: The static 'spine' and regenerative 'flesh' interpreted [Author 2024].

Townsend (2003:21) argues that architectural conservation primarily depends on societal values and the cultural significance of the object in focus. Secondly, it relies on respecting that significance, which leads to conserving the object for the benefit of society as a whole. I agree with this statement and believe that through intentional and sensible interventions, architecture can contribute to the conservation of South African rural towns, ensuring heritage preservation and offering the opportunity to create a platform on which history can evolve and the ever changing practices and memories can be documented and intentionally facilitated and preserved.

I agree with Barret (1993:453 in Townsend 2003:6) stating that by adopting broader aims and objectives, conservation can be integrated into a wider theory of local townscape management. This approach seeks to maintain a variety of useful buildings that contribute to a human-scale environment, rather than merely preserving elite architectural structures and creating museum-like streets. Büttgens (2024) states that the role of the architect is the most crucial when it comes to an understanding of placemaking and spacemaking. I am of the opinion that a town like Genadendal offers an opportunity to consider the immediate and greater context in order to intervene intentionally through conservation. The town has a rich history and can serve as a catalyst for a regenerative approach towards conservation. I believe that the existing *kerkwerf* (church square) should be respected and appreciated for the restoration and conservation already done. The museum and its tourism can serve as a base in the decision making process, introducing the opportunity to work with existing tourism and implementing heritage-led tourism while empowering the community's social, environmental and economic sector.

Barker (2020:133) cites Simitch and Warke (2014:136) who argue that contrast is an obvious approach to form making in architectural conservation. Enrichment involves a design enhancing the meanings of an existing building or site by emphasising, isolating or revealing previously overlooked or hidden aspects of its original forms. Barker (2020:140) further states that the goal is to develop a modern solution that acknowledges, but does not strictly adhere to, the past and its architectural value. I agree that contrast is the most common response but I am of the opinion that each building and its context should be approached and analysed with clear intention and understanding. I believe that rural heritage towns in South Africa offer the opportunity to place emphasis on what was, without depriving them of what could be and empowering communities through an intentional and sensible regenerative approach.

4. CONCLUSION

The consensus among local architects and conservationists is that understanding and preserving the context of heritage sites is paramount. The varied approaches in South Africa, marked by the disparity between effective heritage authorities like Heritage Western Cape and less efficient ones, highlight the need for a balanced, consultative approach to heritage preservation. Recognising the differences in how various demographics value heritage (buildings for some, places for others) is crucial. This understanding helps address issues of gentrification and promotes sustainable development. By integrating local and global contexts and embracing sensitive, well-researched interventions, the preservation of heritage can positively impact social, environmental and economic sectors. Ultimately, a nuanced, inclusive approach ensures that heritage conservation contributes to a sustainable and cohesive future for all communities.

Sustainable rural development demands a balanced approach that integrates heritage conservation, economic viability and social inclusivity. Historical neglect of valuable resources highlights the need for sustainable practices that align development with environmental conservation. The relationship between architectural design and conservation calls for coherent strategies to preserve rural heritage. Gentrification, driven by tourism and migration in this local context, often displaces original inhabitants and distorts local heritage. Local and global examples illustrate how affluent newcomers create socio-economic imbalances and unsustainable development patterns. To address these issues, architects must prioritise the livelihoods and cultural heritage of local communities, fostering sustainable environments. Understanding the dynamics of gentrification and tourism's dual role, development initiatives should align with the genuine needs and histories of rural populations to ensure positive contributions to their futures.

The integration of sustainable development and resilience within architectural regeneration is essential for the conservation and revitalisation of rural heritage towns. Scholars emphasise that sustainable development encompasses societal accountability, economic prosperity and environmental guardianship, contributing to cultural and natural heritage. Resilience, defined as the ability to recognise and adapt while maintaining core functions, complements sustainability by enhancing community adaptability. It is important to understand local examples, like Wupperthal, and identify how they illustrate the successful application of these principles, emphasising community involvement, cultural heritage and local economic development.

The integration of sustainable and regenerative practices with heritage can effectively counteract gentrification and preserve rural communities' cultural and historical fabric. By balancing memory and history, as seen in Wupperthal and Genadendal, architectural regeneration respects cultural landscapes. The holistic approach mitigates gentrification's negative impacts and ensures rural heritage's longevity and relevance.

Regenerating Genadendal requires balancing heritage conservation with community needs to limit gentrification. Integrating culture, agriculture and heritage fosters sustainability and prosperity in rural towns. Historical significance, social cohesion and economic growth can be achieved through flexible frameworks, addressing both tangible and intangible heritage. Engaging local stakeholders ensures adaptive and sustainable development, promoting social and environmental well-being while preserving Genadendal's unique cultural identity.

The conservation of heritage in rural South African towns like Genadendal necessitates an intentional and sensible contextual approach that embraces both the tangible and intangible elements of heritage. By integrating conservation into broader townscape management, the preservation of historical narratives can be ensured while fostering contemporary community development. This approach aligns with the dynamic nature of heritage, where static existing built environments serve as a foundation for regenerating vibrant cultural practices and community engagement. Intentional and respectful interventions can enhance historical significance and social cohesion of these towns, promoting sustainable development and empowering local communities.

This mini-dissertation introduces the opportunity to, through an overall understanding, investigate and further research implemented approaches to heritage conservation in South Africa and can serve as a guideline to start implementing sustainable and regenerative methods in rural towns. It is important to ensure that these guidelines are context specific and that relevant adaptations are considered where appropriate. It is valuable to learn from past mistakes and avoid repeating them in the future. The study suggests that there is an urgent need for sustainable and regenerative implementations in rural heritage towns in order to ensure the longevity of various diverse stories that need to be told in South Africa. In our local context, there are limited resources and documentation on a holistic understanding of existing philosophies, making it challenging to document approaches if the philosophies are not clear. Further research could consider the documentation of various philosophies in order to analyse or introduce new ways of doing. The importance of architecture in tackling these challenges is frequently underestimated, leading to insufficient research and understanding of rural architectural regeneration. More extensive and comparative studies are essential to grasp the global dynamics of rural regeneration processes and their varied expressions across different locations, regions and countries.

As an architect, it is essential to identify one's personal stance towards heritage and compare that to those who have been paving the way forward. It is crucial that we, as architects, heritage practitioners and conservationists, face the condemnation of what the country has already lost and embrace the urgency to protect and regenerate what is left. We should reflect on the regret and sorrow we feel for the loss or destruction of valuable sources of information that occurred in the past due to the actions of previous generations. By acknowledging these losses, we become more aware of the significance of preserving and protecting sources of knowledge and information for the benefit of future generations. In a context like ours, it is crucial that we recognise *'whose heritage'* is being addressed, focussing on the need for intelligent and compassionate handling of both tangible and intangible heritage that has adversely affected certain groups. If we fail to take action to safeguard these sources now, we may be subject to the same criticism from future generations for our neglect or indifference. We have to ask questions and respond in intentional, sensible and persuasive ways in order to create a heritage *'movement'* in which South Africa can contribute to global attitudes, approaches and strategies.

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6. APPENDICES

6.1. APPENDIX A: EBIT ETHICS APPROVAL 66/2021

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Engineering, Built Environment and Information Technology

Fakulteit Ingenieurswese, Bou-omgewing en Inligtingtegnologie / Lefapha la Boetšenere, Tikologo ya Kago le Theknolotši ya Tshedimošo

9 June 2021

Reference number: EBIT/66/2021

Prof AAJ Barker
Department: Architecture
University of Pretoria
Pretoria
0083

Dear Prof AAJ Barker

FACULTY COMMITTEE FOR RESEARCH ETHICS AND INTEGRITY

Your recent application to the EBIT Research Ethics Committee refers.

Conditional approval is granted.

This means that the research project entitled "A record and critical analysis of the design legacy of South African architects and associated architectural design " is approved under the strict conditions indicated below. If these conditions are not met, approval is withdrawn automatically.

Conditions for approval
A letter of permission should be obtained from the company at which the architect and contractor were employed at the time of working on the particular building on which the interview is based. The letter should be obtained prior to the interview and submitted to the EBIT REC in due course.

While the motivation for asking the interviewee personal questions is acceptable, the interviewee cannot be asked to divulge personal information of others who were involved in the commissioning of the building (Questionnaire Item B2), unless those 'others' grant written permission or provide their names and dates of birth themselves.

The researcher holds true to the statement that all respondents may retract information after the interview, or withhold information they feel uncomfortable with. The respondents need to be well informed about these rights.

This approval does not imply that the researcher, student or lecturer is relieved of any accountability in terms of the Code of Ethics for Scholarly Activities of the University of Pretoria, or the Policy and Procedures for Responsible Research of the University of Pretoria. These documents are available on the website of the EBIT Ethics Committee.

If action is taken beyond the approved application, approval is withdrawn automatically.

According to the regulations, any relevant problem arising from the study or research methodology as well as any amendments or changes, must be brought to the attention of the EBIT Research Ethics Office.

The Committee must be notified on completion of the project.

The Committee wishes you every success with the research project.

Kai-Yin

Prof K.-Y. Chan
Chair: Faculty Committee for Research Ethics and Integrity
FACULTY OF ENGINEERING, BUILT ENVIRONMENT AND INFORMATION TECHNOLOGY

6.2. APPENDIX B: INTERVIEW QUESTIONS 9PROFESSIONALS)

SUGGESTED ETHICS QUESTIONS

1. Who have been/are your architectural ‘heroes’ through time? Educationally and professionally?

2. In which architectural practices did you work after graduating?

3. Who was influential there in your direction as an architect?

4. Do you have a particular architectural philosophy?

5. Can you explain it?

6. How were you involved in the restoration of Wupperthal? How did the design process begin?

7. Did you refer to any architectural precedent?

QUESTIONS BASED ON RESEARCH AND FINDINGS

8. What is your stance towards heritage practice within a global context?

9. What is your normative position towards heritage within South Africa?

10. What worth is there in regenerating rural towns in South Africa?

11. What is your attitude towards the advantages or disadvantages of gentrification?

12. How would you mitigate the effects of gentrification?

13. How do you think architectural interventions rather than town planning or urban design could contribute to the regeneration of a small town?

6.3. APPENDIX C: GENERAL GENTRIFICATION

Gentrification can be identified, where affluent buyers acquire properties from working-class homeowners or small-scale landlords. Over the span of a couple of decades, the original inhabitants are gradually replaced by individuals of a different socioeconomic background, cultural identity, income bracket and way of life. While gentrification typically unfolds in ageing urban areas, there's a growing body of literature examining its occurrence in rural settings (Smith 2002 in Visser 2003:82). In alignment with this, Townsend (2024) argues that gentrification happens in waves and states that the first wave of gentrification consists of a nonconformist approach through the use of old fabric, while transforming and changing the use thereof. He goes onto the second wave, explaining that these people are the main transformation as they increase development and begin to transform the environment and its context. Lastly, the third wave is when there are no initial inhabitants left of the original occupation (Townsend 2024). It is often simplest to conceive of gentrification as a transformation in a neighbourhood spurred by the arrival of newcomers who differ socially, economically, culturally and so forth, from the existing residents. These newcomers are often well-educated, skilled and financially prosperous (Visser 2003:83). The study of gentrification has revealed a significant conflict between two distinct perspectives. On one side are those who emphasise the economic dynamics of gentrification, how capital moves and shapes urban landscapes, as highlighted by Smith (1979). On the other side are scholars intrigued by the attributes of gentrifiers themselves and their consumption habits within the larger framework of urban culture in a post-industrial society (Ley 1995, 1996).

6.4. APPENDIX D: ARCHITECTURAL REGENERATION

Du Plessis (in Mang & Reed 2012) defines the concept of regenerative sustainability as a shift from a mechanistic worldview to an ecological or living systems perspective. According to Du Plessis and other scholars, such as Metzner (1999) and Elgin and LeDrew (in Mang & Reed 2012), this transition is crucial for making the radical changes necessary to ensure earth remains habitable for humans (Mang & Reed 2012). The stakes involved in this shift are exceptionally high, emphasising the urgency and significance of embracing this new worldview and accompanying practices. Ben Haggard (2002 in Mang & Reed 2012:5) states that regeneration within development draws its innovative potential from a significant shift in perspective (worldview), involving a reversal of paradigms. Instead of viewing a site, development (or town) as a static collection of physical elements, a regenerative approach would adopt the ability to perceive them as dynamic energy systems - interrelated ecosystems of processes constantly shaping and reshaping the area (Haggard 2002 in Mang & Reed 2012:5).

As new worldviews emerge, they gain traction as the paradigms they introduce become integrated into various disciplines and domains of activity, progressively evolving into established norms, protocols and procedures (Mang & Reed 2012:2). Sanford and Mang (1992) argue that the regenerative process, at the operational level, requires the integration of new worldviews and is facilitated through the creation and utilisation of thorough methodologies deliberately based on the underlying principles of the emerging worldviews. The initial stage in creating and employing these methodologies involves recognising the impact of one's worldview, which serves as a cognitive filter shaping perception and understanding of phenomena, thereby influencing the selection and application of methods (Miller & West 1993:3) This also agrees with Courtneya, Hill and Roberts (2006) when they cite Hoggart in highlighting heritage as a pivotal force driving change in rural areas, as it possesses the capacity to alter individuals' perceptions (worldview) and assessments of the natural environment (Başkan 2008). Adapted from Mang (2009), Kothari (1990) and Mang and Reed (2012:2), regeneration can be approached through a framework adapted from established protocols utilised in scientific and academic research. It aims to elucidate the rationale behind the selection and implementation of specific methods, tools and strategies and to correlate their utilisation with defined objectives. This framework comprises three tiers (Figure 15):
01. Philosophical assumptions and principles that serve as the foundation and rationale for organising, selecting, applying and interpreting particular methods (Mang & Reed 2012).
02. The comprehensive system of methods or processes that govern and structure work in a systematic and disciplined manner (Mang & Reed 2012).
03. Specific methods, techniques and tools employed in the undertaking (Mang & Reed 2012).

Tier 01, within regenerative development, considers design methodologies through interpreting worldviews as cohesive sets of beliefs and convictions that influence one's perceptions and engagements with the world, determining their cognitive processes and thus influencing their thoughts (Figure 16)(Mang & Reed 2012:3). When a worldview complex remains unnoticed, it hinders progress in one's pursuits, yet when recognised, it serves as a framework for continual personal and organisational growth, improving operational methods and providing guidance for both individual development and task completion within a specific (heritage) context (Krone 1992:3-4). In this context, the emergence of the 'practice movement' within planning theory emphasises the importance of practical application over theoretical abstraction, often through case studies. This movement suggests that context-specific accounts of planning activities offer more effective means of bridging the gap between planning theory and practice, providing deeper insights into the nature of potential of planning activities compared to previous planning theories (Watson 2002:7, Townsend 2003). Regeneration considers the role of the humans as it involves aligning human aspirations and activities with the ongoing evolution of natural systems. It involves the reconnection between human communities and economic endeavours to harmonise with life processes. This is not merely about preserving or restoring ecosystems, but rather fostering the ongoing cultural evolution in sync with the evolving dynamics of life (Mang & Reed 2012:4).

Furthermore, regeneration entails a new mind that surpasses the mere adoption of new techniques, but rather requires a fundamental mindshift. This involves reimagining design processes holistically, taking into account both the designer and the inhabitants (Mang & Reed 2012:4) and requires the designer to actively participate in various stages of the project, all the while recognising the appropriate moments to intervene (Barker 2020:124). It requires embracing a radically different worldview and paradigm, diverging from traditional approaches that have shaped architecture for centuries (Haggard et al. 2006 in Mang & Reed 2012:5) and realising that the primary consumers include the cultural community connected to the site's (rural town's) heritage and future generations who value its significance (Townsend 2003). In addition to this, regeneration relies on a new role, requiring the merging of all relevant ecosystems to generate and sustain more significant surroundings (Mang & Reed 2012:4) while demanding a better understanding of psychology and culture, along with the skill to unlock untapped creativity within community by incorporating diverse expertise and perspectives into the design process and centering the community's direct involvement (Mang 2006, Bischeri & Dupre 2019). Working developmentally enhances the overall value, elevates systems to a higher level and inspires higher-order objectives while aiming towards the enhancement of design policies and outcomes to bolster the effectiveness of design control in promoting excellence in design (Punter & Carmona 1997, Townsend 2003, Mang & Reed 2012:5).

6.5. APPENDIX E: PETER BÜTTGENS INTERVIEW CONSENT FORM

PETER BÜTTGENS

Date 25/03/2024

Dear Sir/Madam,

I am an Associate Professor of Architecture in the Department of Architecture at the University of Pretoria.

My research titled "The record and critical analysis of the legacy of South African (SA) architects and associated architectural artefacts" is about capturing the design approaches of architects while understanding the needs of clients and their working relationship with the architect and contractor, as related to the built artefact under question.

My study aims to capture design processes, and approaches, as architectural precedent is incredibly important part of a continuum of architectural thinking over time. My aim is to record this design legacy and critically analyse it, so that it becomes useful for contemporary design while providing a permanent record, in perpetuity. My research focus thus lies with the legacy, and continuum of, SA architectural production.

The purpose of this questionnaire/interview for the client of a building is to elicit how they came into contact with the architect, what their requirements were and how the design and construction process and architect/client/contractor relationship worked.

The purpose of this questionnaire/interview for the architect of a building is to understand their formative years to elicit an understanding of what influenced their design thinking over time (from childhood to the present), how they interact with clients and what their architectural philosophies and approaches are. The research may also require information from the contractor involved to elicit an understanding of the creative/working relationship between themselves and the architect and client.

You were chosen as a respondent because you are either a client for, or an architect of, or contractor for a building under that is being researched.

Your participation is voluntary, and you can withdraw at any time without penalty. Throughout the survey your privacy will be protected, and your participation will remain confidential unless you consent to specific information about yourself, your involvement in a project either as client or architect is relevant to make the research a valuable contribution to the record of South African architecture.

If you **agree** to participate, please complete the questionnaire that follows this cover letter. It should take about an hour and a half of your time, at the most. By completing the questionnaire or interview, you indicate that you voluntarily participate in this research. Alternatively, the questions will be put to you in a person-to-person recorded interview, if possible, in the location of the building under research. If you have any concerns, please contact me using the details provided below.

Prof Arthur Barker
arthur.barker@up.ac.za
072 987 7238

By selecting the "Yes" option I hereby voluntarily grant my permission for participation in this questionnaire. The nature and the objective of this research project have been explained to me and I understand it.

I understand my right to choose whether to participate in the research project and that the information provided will be handled confidentially. I am aware that the results of the questionnaire may be used for academic publication. I have the right to indicate which answers to which questions may or may not be used for research purposes?

X Yes

☐ No

Informed consent form

1. Project information

1.1 **Title of research project:** The record and critical analysis of the legacy of South African architects and associated architectural artefacts.

1.2 **Researcher details:** Prof Arthur Barker, Department of Architecture at the University of Pretoria

1.3 **Research study description.**

1.3.1 Project description:

The aim of the research project is to capture and critically analyses the foundation, and enduring legacy, of important architects and buildings in South Africa so as to provide a permanent record of this work in the Architectural Archives in the Department of Architecture at the University of Pretoria (AAUP) and explicate research so that it becomes useful for the broader architectural and student community, through teaching and research publications.

1.3.2 What I ask of you:

I ask of you to share such memories and knowledge with me that you feel can be made public about yourself, architects, engineers and building craftspeople, as well as buildings and other material, such as photographs, drawings and other documents that would help me reach my research goals. If you have any information that you would not want to be made public, I ask you not to share this. In this way participants are requested not to provide any information for specific purposes and in respect of which the individual can reasonably expect that it will not be made public.

1.3.3 What I aim to do with the information:

The information provided will be used to update the internal records of AAUP, to produce scholarly articles and to within the Department of Architecture, University of Pretoria. It will also form part of design teaching practices in the Department of Architecture, through online platforms and invited lectures.

1.3.4 Financial considerations:
There will be no monetary compensation for your participation.

2. Informed consent

2.1

I, PETER BITTGENS

[name of participant – this needs to be completed by the participant]

hereby voluntarily grant my permission for participation in the project as explained to me by

JEANNIE VAN ZYL
[name of researcher or the person that explained the project to the participant]

jeannievanzyl4@gmail.com | 082 553 1087
[email and telephone number of person that conducted the interview]

2.2 I also [tick appropriate box]:

[ ] ... prefer to remain anonymous and not have my name or association with the topic discussed made public.

or

[✓] ... give my permission that the information provided by myself in this interview may be used for the purposes of research and publication or other form of public dissemination. I further give my permission that my name, document, person, company, building or other topic discussed, as well as the date of the interview be used to cite the information provided. I wish my name to be recorded as [fill name in here].

2.3 The nature, objective, possible safety and health implications have been explained to me and I understand them.

2.4 I understand my right to choose whether to participate in the project and that the information furnished may be made public. I am aware that the results of the investigation may be used for the purposes of publication.

2.5. I understand that I am under no obligation to answer any questions that I do not want to and that I may stop this interview and withdraw from this research at any time. I also understand that I do not have to explain or give any reasons for my choices.

2.6 I understand that I will first receive the wording of any verbatim quote for approval before the researcher may publish such a quote.

2.7 I give consent that the interview may be recorded: ✓YES/NO

2.8 I give consent that a photograph of me my be taken and published as companion to the writing relating to the content of this interview: ✓YES/NO

2.9 Upon signature of this form, the participant will be provided with a copy.

Signed: [signature] **Date:** 25|03|2024

Witness: **Date:**

Researcher: [signature] **Date:** 25|03|2024

***INTERVIEW TRANSCRIPT AVAILABLE ON REQUEST**

6.6. APPENDIX F: GRAHAM JACOBS INTERVIEW CONSENT FORM

Faculty of Engineering, Built Environment and Information Technology
Fakulteit Ingenieurswese, Bou-omgewing en Inligtingtegnologie / Lefapha la Boetšenere, Tikologo ya Kago le Theknolotši ya Tshedimošo
Department of Architecture

Date 26 | 03 | 2024

Dear Sir/Madam,

I am an Associate Professor of Architecture in the Department of Architecture at the University of Pretoria.

My research titled "The record and critical analysis of the legacy of South African (SA) architects and associated architectural artefacts" is about capturing the design approaches of architects while understanding the needs of clients and their working relationship with the architect and contractor, as related to the built artefact under question.

My study aims to capture design processes, and approaches, as architectural precedent is incredibly important part of a continuum of architectural thinking over time. My aim is to record this design legacy and critically analyse it, so that it becomes useful for contemporary design while providing a permanent record, in perpetuity. My research focus thus lies with the legacy, and continuum of, SA architectural production.

The purpose of this questionnaire/interview for the client of a building is to elicit how they came into contact with the architect, what their requirements were and how the design and construction process and architect/client/contractor relationship worked.

The purpose of this questionnaire/interview for the architect of a building is to understand their formative years to elicit an understanding of what influenced their design thinking over time (from childhood to the present), how they interact with clients and what their architectural philosophies and approaches are. The research may also require information from the contractor involved to elicit an understanding of the creative/working relationship between themselves and the architect and client.

You were chosen as a respondent because you are either a client for, or an architect of, or contractor for a building under that is being researched.

Your participation is voluntary, and you can withdraw at any time without penalty. Throughout the survey your privacy will be protected, and your participation will remain confidential unless you consent to specific information about yourself, your involvement in a project either as client or architect is relevant to make the research a valuable contribution to the record of South African architecture.

If you agree to participate, please complete the questionnaire that follows this cover letter. It should take about an hour and a half of your time, at the most. By completing the questionnaire or interview, you indicate that you voluntarily participate in this research. Alternatively, the questions will be put to you in a person-to-person recorded interview, if possible, in the location of the building under research. If you have any concerns, please contact me using the details provided below.

Prof Arthur Barker
arthur.barker@up.ac.za
072 987 7238

By selecting the "Yes" option I hereby voluntarily grant my permission for participation in this questionnaire. The nature and the objective of this research project have been explained to me and I understand it.

I understand my right to choose whether to participate in the research project and that the information provided will be handled confidentially. I am aware that the results of the questionnaire may be used for academic publication. I have the right to indicate which answers to which questions may or may not be used for research purposes?

X Yes

□ No

Informed consent form

1. **Project information**

1.1 **Title of research project:** The record and critical analysis of the legacy of South African architects and associated architectural artefacts.

1.2 **Researcher details:** Prof Arthur Barker, Department of Architecture at the University of Pretoria

1.3 **Research study description.**

1.3.1 Project description:

The aim of the research project is to capture and critically analyses the foundation, and enduring legacy, of important architects and buildings in South Africa so as to provide a permanent record of this work in the Architectural Archives in the Department of Architecture at the University of Pretoria (AAUP) and explicate research so that it becomes useful for the broader architectural and student community, through teaching and research publications.

1.3.2 What I ask of you:

I ask of you to share such memories and knowledge with me that you feel can be made public about yourself, architects, engineers and building craftspeople, as well as buildings and other material, such as photographs, drawings and other documents that would help me reach my research goals. If you have any information that you would not want to be made public, I ask you not to share this. In this way participants are requested not to provide any information for specific purposes and in respect of which the individual can reasonably expect that it will not be made public.

1.3.3 What I aim to do with the information:

The information provided will be used to update the internal records of AAUP, to produce scholarly articles and to within the Department of Architecture, University of Pretoria. It will also form part of design teaching practices in the Department of Architecture, through online platforms and invited lectures.

1.3.4 Financial considerations:
There will be no monetary compensation for your participation.

2. Informed consent

2.1

I, **Graham Jacobs**

[name of participant – this needs to be completed by the participant]

hereby voluntarily grant my permission for participation in the project as explained to me by

JEANNIE VAN ZYL
[name of researcher or the person that explained the project to the participant]

jeannievanzyl4@gmail.com | 082 558 1087
[email and telephone number of person that conducted the interview]

2.2 **I also** [tick appropriate box]:

[ ] ... prefer to remain anonymous and not have my name or association with the topic discussed made public.

or

[X] ... give my permission that the information provided by myself in this interview may be used for the purposes of research and publication or other form of public dissemination. I further give my permission that my name, document, person, company, building or other topic discussed, as well as the date of the interview be used to cite the information provided. I wish my name to be recorded as [fill name in here]. **Graham Jacobs**

2.3 The nature, objective, possible safety and health implications have been explained to me and I urderstand them.

2.4 I understand my right to choose whether to participate in the project and that the information furnished may be made public. I am aware that the results of the investigation may be used for the purposes of publication.

2.5. I understand tha: I am under no obligation to answer any questions that I do not want to and that I may stop this interview and withdraw from this research at any time. I also understand that I do not have to explain or give any reasons for my choices.

2.6 I understand tha: I will first receive the wording of any verbatim quote for approval before the researcher may publish such a quote.

2.7 I give consent that the interview may be recorded: YES/NO **Yes**

2.8 I give consent that a photograph of me my be taken and published as companion to the writing relating to the content of this interview: YES/NO **Yes**

2.9 Upon signature of this form, the participant will be provided with a copy.

Signed:  **Date: 27 June 2024**

Witness: **Date:**

Researcher:  **Date:** 26/08/2024

***INTERVIEW TRANSCRIPT AVAILABLE ON REQUEST**

6.7. APPENDIX G: LUCIEN LE GRANGE INTERVIEW CONSENT FORM

LUCIEN LE GRANGE

Date 26/03/2024

Dear Sir/Madam,

I am an Associate Professor of Architecture in the Department of Architecture at the University of Pretoria.

My research titled "The record and critical analysis of the legacy of South African (SA) architects and associated architectural artefacts" is about capturing the design approaches of architects while understanding the needs of clients and their working relationship with the architect and contractor, as related to the built artefact under question.

My study aims to capture design processes, and approaches, as architectural precedent is incredibly important part of a continuum of architectural thinking over time. My aim is to record this design legacy and critically analyse it, so that it becomes useful for contemporary design while providing a permanent record, in perpetuity. My research focus thus lies with the legacy, and continuum of, SA architectural production.

The purpose of this questionnaire/interview for the client of a building is to elicit how they came into contact with the architect, what their requirements were and how the design and construction process and architect/client/contractor relationship worked.

The purpose of this questionnaire/interview for the architect of a building is to understand their formative years to elicit an understanding of what influenced their design thinking over time (from childhood to the present), how they interact with clients and what their architectural philosophies and approaches are. The research may also require information from the contractor involved to elicit an understanding of the creative/working relationship between themselves and the architect and client.

You were chosen as a respondent because you are either a client for, or an architect of, or contractor for a building under that is being researched.

Your participation is voluntary, and you can withdraw at any time without penalty. Throughout the survey your privacy will be protected, and your participation will remain confidential unless you consent to specific information about yourself, your involvement in a project either as client or architect is relevant to make the research a valuable contribution to the record of South African architecture.

If you agree to participate, please complete the questionnaire that follows this cover letter. It should take about an hour and a half of your time, at the most. By completing the questionnaire or interview, you indicate that you voluntarily participate in this research. Alternatively, the questions will be put to you in a person-to-person recorded interview, if possible, in the location of the building under research. If you have any concerns, please contact me using the details provided below.

Prof Arthur Barker
arthur.barker@up.ac.za
072 987 7238

By selecting the "Yes" option I hereby voluntarily grant my permission for participation in this questionnaire. The nature and the objective of this research project have been explained to me and I understand it.

I understand my right to choose whether to participate in the research project and that the information provided will be handled confidentially. I am aware that the results of the questionnaire may be used for academic publication. I have the right to indicate which answers to which questions may or may not be used for research purposes?

☒ Yes

☐ No

Informed consent form

1. **Project information**

1.1 **Title of research project:** The record and critical analysis of the legacy of South African architects and associated architectural artefacts.

1.2 **Researcher details:** Prof Arthur Barker, Department of Architecture at the University of Pretoria

1.3 **Research study description**.

1.3.1 Project description:

The aim of the research project is to capture and critically analyses the foundation, and enduring legacy, of important architects and buildings in South Africa so as to provide a permanent record of this work in the Architectural Archives in the Department of Architecture at the University of Pretoria (AAUP) and explicate research so that it becomes useful for the broader architectural and student community, through teaching and research publications.

1.3.2 What I ask of you:

I ask of you to share such memories and knowledge with me that you feel can be made public about yourself, architects, engineers and building craftspeople, as well as buildings and other material, such as photographs, drawings and other documents that would help me reach my research goals. If you have any information that you would not want to be made public, I ask you not to share this. In this way participants are requested not to provide any information for specific purposes and in respect of which the individual can reasonably expect that it will not be made public.

1.3.3 What I aim to do with the information:

The information provided will be used to update the internal records of AAUP, to produce scholarly articles and to within the Department of Architecture, University of Pretoria. It will also form part of design teaching practices in the Department of Architecture, through online platforms and invited lectures.

1.3.4 Financial considerations:
There will be no monetary compensation for your participation.

2. Informed consent

2.1 Lucien le Grange

I,

[name of participant – this needs to be completed by the participant]

hereby voluntarily grant my permission for participation in the project as explained to me by

JEANNIE VAN ZYL
[name of researcher or the person that explained the project to the participant]

jeannievanzyl4@gmail.com | 082 553 1037
[email and telephone number of person that conducted the interview]

2.2 I also [tick appropriate box]:

[ ] ... prefer to remain anonymous and not have my name or association with the topic discussed made public.

or

[✓] ... give my permission that the information provided by myself in this interview may be used for the purposes of research and publication or other form of public dissemination. I further give my permission that my name, document, person, company, building or other topic discussed, as well as the date of the interview be used to cite the information provided. I wish my name to be recorded as [fill name in here].

2.3 The nature, objective, possible safety and health implications have been explained to me and I understand them.

2.4 I understand my right to choose whether to participate in the project and that the information furnished may be made public. I am aware that the results of the investigation may be used for the purposes of publication.

2.5. I understand that I am under no obligation to answer any questions that I do not want to and that I may stop this interview and withdraw from this research at any time. I also understand that I do not have to explain or give any reasons for my choices.

2.6 I understand that I will first receive the wording of any verbatim quote for approval before the researcher may publish such a quote.

2.7 I give consent that the interview may be recorded: YES/NO ✓

2.8 I give consent that a photograph of me my be taken and published as companion to the writing relating to the content of this interview: YES/NO

2.9 Upon signature of this form, the participant will be provided with a copy.

Signed: [signature] **Date:** 26th March 2024.

Witness: **Date:**

Researcher: [signature] **Date:** 26/03/2024.

6.8. APPENDIX H: STEPHEN TOWNSEND INTERVIEW CONSENT FORM

STEPHEN TOWNSEND

Date 17/05/2024

Dear Sir/Madam,

I am an Associate Professor of Architecture in the Department of Architecture at the University of Pretoria.

My research titled "The record and critical analysis of the legacy of South African (SA) architects and associated architectural artefacts" is about capturing the design approaches of architects while understanding the needs of clients and their working relationship with the architect and contractor, as related to the built artefact under question.

My study aims to capture design processes, and approaches, as architectural precedent is incredibly important part of a continuum of architectural thinking over time. My aim is to record this design legacy and critically analyse it, so that it becomes useful for contemporary design while providing a permanent record, in perpetuity. My research focus thus lies with the legacy, and continuum of, SA architectural production.

The purpose of this questionnaire/interview for the client of a building is to elicit how they came into contact with the architect, what their requirements were and how the design and construction process and architect/client/contractor relationship worked.

The purpose of this questionnaire/interview for the architect of a building is to understand their formative years to elicit an understanding of what influenced their design thinking over time (from childhood to the present), how they interact with clients and what their architectural philosophies and approaches are. The research may also require information from the contractor involved to elicit an understanding of the creative/working relationship between themselves and the architect and client.

You were chosen as a respondent because you are either a client for, or an architect of, or contractor for a building under that is being researched.

Your participation is voluntary, and you can withdraw at any time without penalty. Throughout the survey your privacy will be protected, and your participation will remain confidential unless you consent to specific information about yourself, your involvement in a project either as client or architect is relevant to make the research a valuable contribution to the record of South African architecture.

If you agree to participate, please complete the questionnaire that follows this cover letter. It should take about an hour and a half of your time, at the most. By completing the questionnaire or interview, you indicate that you voluntarily participate in this research. Alternatively, the questions will be put to you in a person-to-person recorded interview, if possible, in the location of the building under research. If you have any concerns, please contact me using the details provided below.

Prof Arthur Barker
arthur.barker@up.ac.za
072 987 7238

By selecting the "Yes" option I hereby voluntarily grant my permission for participation in this questionnaire. The nature and the objective of this research project have been explained to me and I understand it.

I understand my right to choose whether to participate in the research project and that the information provided will be handled confidentially. I am aware that the results of the questionnaire may be used for academic publication. I have the right to indicate which answers to which questions may or may not be used for research purposes?

☑ Yes

☐ No

Informed consent form

1. **Project information**

1.1 **Title of research project:** The record and critical analysis of the legacy of South African architects and associated architectural artefacts.

1.2 **Researcher details:** Prof Arthur Barker, Department of Architecture at the University of Pretoria

1.3 **Research study description.**

1.3.1 Project description:

The aim of the research project is to capture and critically analyses the foundation, and enduring legacy, of important architects and buildings in South Africa so as to provide a permanent record of this work in the Architectural Archives in the Department of Architecture at the University of Pretoria (AAUP) and explicate research so that it becomes useful for the broader architectural and student community, through teaching and research publications.

1.3.2 What I ask of you:

I ask of you to share such memories and knowledge with me that you feel can be made public about yourself, architects, engineers and building craftspeople, as well as buildings and other material, such as photographs, drawings and other documents that would help me reach my research goals. If you have any information that you would not want to be made public, I ask you not to share this. In this way participants are requested not to provide any information for specific purposes and in respect of which the individual can reasonably expect that it will not be made public.

1.3.3 What I aim to do with the information:

The information provided will be used to update the internal records of AAUP, to produce scholarly articles and to within the Department of Architecture, University of Pretoria. It will also form part of design teaching practices in the Department of Architecture, through online platforms and invited lectures.

1.3.4 Financial considerations:
There will be no monetary compensation for your participation.

2. Informed consent

2.1

I, STEPHEN TOWNSEND

[name of participant – this needs to be completed by the participant]

hereby voluntarily grant my permission for participation in the project as explained to me by

JEANNIE VAN ZYL
[name of researcher or the person that explained the project to the participant]

jeannievanzyl4@gmail.com | 082 553 1037
[email and telephone number of person that conducted the interview]

2.2 I also [tick appropriate box].

[ ] ... prefer to remain anonymous and not have my name or association with the topic discussed made public.

or

M... give my permission that the information provided by myself in this interview may be used for the purposes of research and publication or other form of public dissemination. I further give my permission that my name, document, person, company, building or other topic discussed, as well as the date of the interview be used to cite the information provided. I wish my name to be recorded as [fill name in here].

2.3 The nature, objective, possible safety and health implications have been explained to me and I understand them.

2.4 I understand my right to choose whether to participate in the project and that the information furnished may be made public. I am aware that the results of the investigation may be used for the purposes of publication.

2.5. I understand that I am under no obligation to answer any questions that I do not want to and that I may stop this interview and withdraw from this research at any time. I also understand that I do not have to explain or give any reasons for my choices.

2.6 I understand that I will first receive the wording of any verbatim quote for approval before the researcher may publish such a quote.

2.7 I give consent that the interview may be recorded: (YES) NO

2.8 I give consent that a photograph of me my be taken and published as companion to the writing relating to the content of this interview: (YES) NO

2.9 Upon signature of this form, the participant will be provided with a copy.

Signed: [signature] **Date:** 27/3/2024.

Witness: **Date:**

Researcher: [signature] **Date:** 27/08/2024

***INTERVIEW TRANSCRIPT AVAILABLE ON REQUEST**

6.9. APPENDIX I: JOHN WILSON-HARRIS INTERVIEW CONSENT FORM

JOHN WILSON HARRIS

Date 27/03/2014

Dear Sir/Madam,

I am an Associate Professor of Architecture in the Department of Architecture at the University of Pretoria.

My research titled "The record and critical analysis of the legacy of South African (SA) architects and associated architectural artefacts" is about capturing the design approaches of architects while understanding the needs of clients and their working relationship with the architect and contractor, as related to the built artefact under question.

My study aims to capture design processes, and approaches, as architectural precedent is incredibly important part of a continuum of architectural thinking over time. My aim is to record this design legacy and critically analyse it, so that it becomes useful for contemporary design while providing a permanent record, in perpetuity. My research focus thus lies with the legacy, and continuum of, SA architectural production.

The purpose of this questionnaire/interview for the client of a building is to elicit how they came into contact with the architect, what their requirements were and how the design and construction process and architect/client/contractor relationship worked.

The purpose of this questionnaire/interview for the architect of a building is to understand their formative years to elicit an understanding of what influenced their design thinking over time (from childhood to the present), how they interact with clients and what their architectural philosophies and approaches are. The research may also require information from the contractor involved to elicit an understanding of the creative/working relationship between themselves and the architect and client.

You were chosen as a respondent because you are either a client for, or an architect of, or contractor for a building under that is being researched.

Your participation is voluntary, and you can withdraw at any time without penalty. Throughout the survey your privacy will be protected, and your participation will remain confidential unless you consent to specific information about yourself, your involvement in a project either as client or architect is relevant to make the research a valuable contribution to the record of South African architecture.

If you agree to participate, please complete the questionnaire that follows this cover letter. It should take about an hour and a half of your time, at the most. By completing the questionnaire or interview, you indicate that you voluntarily participate in this research. Alternatively, the questions will be put to you in a person-to-person recorded interview, if possible, in the location of the building under research. If you have any concerns, please contact me using the details provided below.

Prof Arthur Barker
arthur.barker@up.ac.za
072 987 7238

By selecting the "Yes" option I hereby voluntarily grant my permission for participation in this questionnaire. The nature and the objective of this research project have been explained to me and I understand it.

I understand my right to choose whether to participate in the research project and that the information provided will be handled confidentially. I am aware that the results of the questionnaire may be used for academic publication. I have the right to indicate which answers to which questions may or may not be used for research purposes?

☒ Yes

☐ No

Informed consent form

1. Project Information

1.1 **Title of research project:** The record and critical analysis of the legacy of South African architects and associated architectural artefacts.

1.2 **Researcher details:** Prof Arthur Barker, Department of Architecture at the University of Pretoria

1.3 **Research study description**.

1.3.1 Project description:

The aim of the research project is to capture and critically analyses the foundation, and enduring legacy, of important architects and buildings in South Africa so as to provide a permanent record of this work in the Architectural Archives in the Department of Architecture at the University of Pretoria (AAUP) and explicate research so that it becomes useful for the broader architectural and student community, through teaching and research publications.

1.3.2 What I ask of you:

I ask of you to share such memories and knowledge with me that you feel can be made public about yourself, architects, engineers and building craftspeople, as well as buildings and other material, such as photographs, drawings and other documents that would help me reach my research goals. If you have any information that you would not want to be made public, I ask you not to share this. In this way participants are requested not to provide any information for specific purposes and in respect of which the individual can reasonably expect that it will not be made public.

1.3.3 What I aim to do with the information:

The information provided will be used to update the internal records of AAUP, to produce scholarly articles and to within the Department of Architecture, University of Pretoria. It will also form part of design teaching practices in the Department of Architecture, through online platforms and invited lectures.

1.3.4 Financial considerations:
There will be no monetary compensation for your participation.

2. Informed consent

2.1

I,

[name of participant – this needs to be completed by the participant]

hereby voluntarily grant my permission for participation in the project as explained to me by

JEANNIE VAN ZYL
[name of researcher or the person that explained the project to the participant]

jeannievanzyl4@gmail.com | 082 553 1037.
[email and telephone number of person that conducted the interview]

2.2 I also [tick appropriate box]:

[ ] ... prefer to remain anonymous and not have my name or association with the topic discussed made public.

or

[✓] ... give my permission that the information provided by myself in this interview may be used for the purposes of research and publication or other form of public dissemination. I further give my permission that my name, document, person, company, building or other topic discussed, as well as the date of the interview be used to cite the information provided. I wish my name to be recorded as [fill name in here].

2.3 The nature, objective, possible safety and health implications have been explained to me and I understand them.

2.4 I understand my right to choose whether to participate in the project and that the information furnished may be made public. I am aware that the results of the investigation may be used for the purposes of publication.

2.5. I understand that I am under no obligation to answer any questions that I do not want to and that I may stop this interview and withdraw from this research at any time. I also understand that I do not have to explain or give any reasons for my choices.

2.6 I understand that I will first receive the wording of any verbatim quote for approval before the researcher may publish such a quote.

2.7 I give consent that the interview may be recorded: ✓ YES/~~NO~~

2.8 I give consent that a photograph of me my be taken and published as companion to the writing relating to the content of this interview: YES/NO

2.9 Upon signature of this form, the participant will be provided with a copy.

Signed: [signature] **Date:** 27/03/2024

Witness: **Date:**

Researcher: [signature] **Date:** 27/03/2024

***INTERVIEW TRANSCRIPT AVAILABLE ON REQUEST**

6.10. APPENDIX J: SIMONE LE GRNAGE INTERVIEW CONSENT FORM

(SIMONE LE GRANGE

Date 26/03/2024

Dear Sir/Madam,

I am an Associate Professor of Architecture in the Department of Architecture at the University of Pretoria.

My research titled "The record and critical analysis of the legacy of South African (SA) architects and associated architectural artefacts" is about capturing the design approaches of architects while understanding the needs of clients and their working relationship with the architect and contractor, as related to the built artefact under question.

My study aims to capture design processes, and approaches, as architectural precedent is incredibly important part of a continuum of architectural thinking over time. My aim is to record this design legacy and critically analyse it, so that it becomes useful for contemporary design while providing a permanent record, in perpetuity. My research focus thus lies with the legacy, and continuum of, SA architectural production.

The purpose of this questionnaire/interview for the client of a building is to elicit how they came into contact with the architect, what their requirements were and how the design and construction process and architect/client/contractor relationship worked.

The purpose of this questionnaire/interview for the architect of a building is to understand their formative years to elicit an understanding of what influenced their design thinking over time (from childhood to the present), how they interact with clients and what their architectural philosophies and approaches are. The research may also require information from the contractor involved to elicit an understanding of the creative/working relationship between themselves and the architect and client.

You were chosen as a respondent because you are either a client for, or an architect of, or contractor for a building under that is being researched.

Your participation is voluntary, and you can withdraw at any time without penalty. Throughout the survey your privacy will be protected, and your participation will remain confidential unless you consent to specific information about yourself, your involvement in a project either as client or architect is relevant to make the research a valuable contribution to the record of South African architecture.

If you agree to participate, please complete the questionnaire that follows this cover letter. It should take about an hour and a half of your time, at the most. By completing the questionnaire or interview, you indicate that you voluntarily participate in this research. Alternatively, the questions will be put to you in a person-to-person recorded interview, if possible, in the location of the building under research. If you have any concerns, please contact me using the details provided below.

Prof Arthur Barker
arthur.barker@up.ac.za
072 987 7238

By selecting the "Yes" option I hereby voluntarily grant my permission for participation in this questionnaire. The nature and the objective of this research project have been explained to me and I understand it.

I understand my right to choose whether to participate in the research project and that the information provided will be handled confidentially. I am aware that the results of the questionnaire may be used for academic publication. I have the right to indicate which answers to which questions may or may not be used for research purposes?

☑ Yes

☐ No

Informed consent form

1. Project information

1.1 **Title of research project:** The record and critical analysis of the legacy of South African architects and associated architectural artefacts.

1.2 **Researcher details:** Prof Arthur Barker, Department of Architecture at the University of Pretoria

1.3 **Research study description**.

1.3.1 Project description:

The aim of the research project is to capture and critically analyses the foundation, and enduring legacy, of important architects and buildings in South Africa so as to provide a permanent record of this work in the Architectural Archives in the Department of Architecture at the University of Pretoria (AAUP) and explicate research so that it becomes useful for the broader architectural and student community, through teaching and research publications.

1.3.2 What I ask of you:

I ask of you to share such memories and knowledge with me that you feel can be made public about yourself, architects, engineers and building craftspeople, as well as buildings and other material, such as photographs, drawings and other documents that would help me reach my research goals. If you have any information that you would not want to be made public, I ask you not to share this. In this way participants are requested not to provide any information for specific purposes and in respect of which the individual can reasonably expect that it will not be made public.

1.3.3 What I aim to do with the information:

The information provided will be used to update the internal records of AAUP, to produce scholarly articles and to within the Department of Architecture, University of Pretoria. It will also form part of design teaching practices in the Department of Architecture, through online platforms and invited lectures.

1.3.4 Financial considerations:
There will be no monetary compensation for your participation.

2. Informed consent

2.1

I, Simone le Grange
[name of participant – this needs to be completed by the participant]

hereby voluntarily grant my permission for participation in the project as explained to me by

JEANNIE VAN ZYL
[name of researcher or the person that explained the project to the participant]

jeannievanzyl4@gmail.com | 082 553 1057.
[email and telephone number of person that conducted the interview]

2.2 I also [tick appropriate box]:

[ ] ... prefer to remain anonymous and not have my name or association with the topic discussed made public.

or

[✓] ... give my permission that the information provided by myself in this interview may be used for the purposes of research and publication or other form of public dissemination. I further give my permission that my name, document, person, company, building or other topic discussed, as well as the date of the interview be used to cite the information provided. I wish my name to be recorded as [fill name in here].

2.3 The nature, objective, possible safety and health implications have been explained to me and I understand them.

2.4 I understand my right to choose whether to participate in the project and that the information furnished may be made public. I am aware that the results of the investigation may be used for the purposes of publication.

2.5. I understand that I am under no obligation to answer any questions that I do not want to and that I may stop this interview and withdraw from this research at any time. I also understand that I do not have to explain or give any reasons for my choices.

2.6 I understand that I will first receive the wording of any verbatim quote for approval before the researcher may publish such a quote.

2.7 I give consent that the interview may be recorded: YES/NO

2.8 I give consent that a photograph of me my be taken and published as companion to the writing relating to the content of this interview: YES/NO

2.9 Upon signature of this form, the participant will be provided with a copy.

Signed: [signature] **Date:** 26.03.2024

Witness: **Date:**

Researcher: [signature] **Date:** 26/03/2024