Figure 1: Isivivane, Freedom Park (Author, 2015)

A critical analysis of the relationship between commemoration, meaning and landscape design in Post-Apartheid South Africa: *Isivivane,* Freedom Park - a case study

A dissertation submitted as partial fulfilment for the Master's Degree
in Landscape Architecture (by research)

Programme in Landscape Architecture, Department of Architecture
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DECLARATION

I declare that this dissertation, which I hereby submit for the degree Master of Landscape Architecture (by research) at the University of Pretoria, is my own original work and has not previously been submitted by me for a degree at another university. I further state that no part of my dissertation has already been, or is currently being, submitted for any such degree, diploma or other qualification. I further declare that this dissertation is substantially my own work. Where reference is made to the works of others, the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

DEDICATION

This dissertation is dedicated to my wife Lou Ann, whom I want to thank for supporting me emotionally, cheering me on, and always encouraging me no matter the circumstances, and my son Jonah, who has been patient throughout the process and who too was always there with words of encouragement and reassurance when the pressure of outside influences came to bear.

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ABSTRACT

This study is based on research undertaken in the context of a democratic, Post-Apartheid South Africa, over 20 years into democracy. At the dawn of democracy, the nation was seeking a new identity and for many South Africans it was to be an identity based on their African culture and tradition. The nation's politicians were also seeking ways to commemorate people who had lost their lives in conflicts leading up to 1994, when South Africa held its first democratic elections. In attempting to achieve this, the Department of Arts and Culture initiated a number of legacy memorial and heritage projects. The purpose of this study is to investigate the effectiveness of landscape architecture in communicating the intent and meaning of *Isivivane,* one of these commemorative places, located in Freedom Park, Pretoria. To achieve this the study provides the phenomenological context to clarify and recognise how people comprehend and experience *Isivivane*; carries out an empirical analysis of *Isivivane's* landscape features and their capacity to amplify visitors' experience and provoke an emotional response that unlocks the significance and meaning of the place; draws on lessons gained from a literature review and a descriptive presentation of the *Isivivane* case study. The data indicate that *Isivivane's* landscape features create a strong sense of place that intensify visitors' experience and contribute significantly to their ability to interpret and understand of the meaning of the place. The study confirms that the landscape is a powerful tool in conveying meaning and commemoration and that it seems to have cross-cultural significance in the context of post-apartheid South Africa. The study also enhances an understanding of the conjunction between commemoration, identity and landscape design. It is hoped that it will prompt further research into the relationship of national identity, nation building and landscape architectural design at other Post-Apartheid projects, as well as research into the power relations associated with commemorative places in South Africa.

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Key Words: Landscape design, memorials, commemoration, Freedom Park, Post-Apartheid South Africa

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ABBREVIATIONS

FPT	Freedom Park Trust
IKS	Indigenous Knowledge Systems
OCA	Office of Collaborative Architecture
UNISA	University of South Africa
TRC	Truth and Reconciliation Commission

CHAPTER 1: INTRODUCTION

It means a lot to me. What it means to other people I cannot say, but it must, of necessity, mean something.

Laurie Olin in (Treib 2011:80)

This study is undertaken in the context of a democratic, Post-Apartheid South Africa, over 20 years into democracy. Notions of national identity and commemoration were especially pertinent to South Africans after the outcome of the 1994 elections when South Africa became a new democracy. The country was at the beginning of a democratic process that sought to rid South Africans of the shackles of the colonial era and the Apartheid regime. The nation was seeking a new identity and for many South Africans it was to be an identity based on their African culture and tradition. It was also seeking ways in which to commemorate the people who had lost their lives in conflicts over the many years leading up to 1994. In attempting to achieve this, the South African Department of Arts and Culture initiated a number of legacy and heritage projects[1]. Freedom Park, incorporating *Isivivane*, a memorial place within Freedom Park, was one of these legacy projects.

The author[2] has chosen to focus on the *Isivivane* case study to engage with the issues raised in this thesis. In doing so the study will describe the nature of one of these legacy projects as well as contribute to an understanding of the relationship between commemoration, meaning and landscape design in Post-Apartheid South Africa,

[1] "Soon after the democratic elections of 1994, the office of the President was being inundated with requests from diverse sources for official approval for the development of monuments and museums and for the commemoration of historic events and important leaders. Almost all the requests came from communities, leaders and individuals whose heritage was neglected during the previous political dispensation in the country. Notably, the requests came from women, sections of the black community and non-racial progressive organisations in South Africa. Clearly, the diversity of requests received, with their overlaps, different representations and multiple perspectives of our heritage, called for a coherent set of principles and criteria to harmonise these initiatives. The Cabinet therefore approved the establishment of the Legacy Project as a mechanism to establish commemorative structures that will be based upon a coherent set of principles and criteria. The Legacy Project principles were developed taking into consideration the need for redress, consultation with affected parties, environmental sensitivity and linking heritage with economic development. In essence, the Legacy Project sought to maintain coherence in aligning the resources and expertise of government to establish a system to acknowledge and honour a largely neglected part of South Africa's inheritance. At the same time, it sought to change the nature of commemoration by making spaces that are people friendly, functional and accessible". http://www.dac.gov.za/news/speeches/2002_06_16.htm?
The Freedom Park development process was initiated by the Department of Arts and Culture and the Freedom Park Trust was established to be the implementing agent of the project. Freedom Park was legislated by the National Heritage Act, No. 25 of 1999 Section 7.1 (a), and was classified as *"Grade 1 Project because it is a heritage resource with qualities so exceptional that they are of special national significance."* (Young and Le Roux, 2004).

[2] The author was the lead landscape architectural consultant in the design team for the project. The team was made up of landscape architects, architects and artists who worked in conjunction with traditional healers, academics, historians and poets to conceptualise the project. The design team comprised: NLA Landscape Architects; a joint venture of MMA Architects and GAPP Architects and Urban Designers and Africon Consulting Engineers.

1.1 BACKGROUND TO THE STUDY

On 27 April 1994, a dramatic event took place in South Africa. It was the birth of a new and hopeful 'rainbow nation'[3] when Nelson Mandela became South Africa's first democratically elected President.

"Prior to 1994, most landscape design commissions came from the private sector, with only tentative and often misdirected government spending allocated for public landscapes. The value and meaning of public places had been seriously neglected and had no meaning for most of the population. However, post 1994 change was everywhere!" (Barnard and Young 2009:6). The nation was in flux and it was a time when everything was up for debate - exposing the many inadequacies and disparities that characterized the nation. According to Barnard and Young, "The value of public space was debated as to its function, meaning and relevance in South Africa. This led to the awareness that public projects where vitally important" (2009:6) and could be employed in the service of engendering forms of national identity, resulting in politically motivated legacy projects such as Freedom Park.

The designed public landscapes and the commissions that followed began to take on a significant role in attempting to be socially, culturally and environmentally responsive and to create a common ground that South Africans could relate to. These new places were intended to become icons of commemorative and cultural expression. Slowly, the scene was set in the years after 1994, for the role of landscape architecture, and its application in design to take on a new significance as it tackled these issues.

Within this formative context, the idea of a so-called 'Freedom Park' was first mentioned in a speech by then President Nelson Mandela, when during the Truth and Reconciliation process, he asked the question "where is this place, this Freedom Park"[4].

Freedom Park was conceived as a monumental scheme that wished to symbolise a reconciled nation. In the words of then President Thabo Mbeki, the "Legacy Project is the most ambitious heritage project to be undertaken by the new democratic government … an ambitious and noble task." (Noble, 2011:218). Described by the Freedom Park Trust as a Garden of Remembrance, Freedom Park was to integrate with the natural ecology of the site and include the following components: "symbolic spaces for cleansing and healing (*Isivivane*)[5]; a memorial and sanctuary,

[3] Archbishop Desmond Tutu coined the phrase soon after the emergence of the 'new' South Africa in 1994 with the inauguration of President Nelson Mandela when he said we are the people of a 'Rainbow Nation'. During the 'honeymoon' period of the country's newfound democracy, there was a heady jubilation and the people of South Africa wholeheartedly embraced this notion. Today, 20 years on, many are cynical about it.

[4] I have heard this story told by Dr Wally Serote, past CEO of Freedom Park. However, I have yet to find the proper reference.

[5] In the naming of the various places at Freedom Park, The Freedom Park Trust sought to use a variety of South Africa's 11 official languages i.e. *Isivivane* is IsiZulu; *S'khumbuto* is IsiSwati; *//hapo* is Koisan; *Moshate* is IsiSotho; *Tiva* is Zitsonga and *Uitspanplek* is Afrikaans. Personal communication with Ms. Jane Mufamadi, Acting CEO, Freedom Park. 12 May 2014.

S'khumbuto; an interactive museum, *//hapo*; Gallery of Leaders; Archives; a large outdoor amphitheatre; a hospitality suite for visiting dignitaries, *Moshate;* a rest area, *Uitspanplek;* and a 'sacred lake', *Tiva."* (The Freedom Park Trust, 2004).

Isivivane was to be part of the first phase of the project. In addition to being a place for 'cleansing and healing' *Isivivane* was, according the client[6], to be a 'spiritual' place, a place where the memory of those who died in the cause of freedom could be honoured. The construction of the other phases started after the completion of *Isivivane* and continued through to 2012 when *//hapo* and the Archives where completed.

A major challenge presented itself to the client; can *Isivivane* be embraced by South Africans as an authentic representation of their national identity and effectively become a place of memorialization, reconciliation and nation building. In attempting to deal with the differing perceptions and values that vary across the landscape of South African cultural identities, the Freedom Park Trust anticipated these questions. Through an attempt at engaging with the South African community through focus group workshops, they solicited opinions as to what Freedom Park should become. The feedback from the research and workshops was used as inspiration for the design of *Isivivane* and filtered by the creative team and Client, who eventually proposed design solutions for a place they believed would be responsive to and representative of South Africans' expectations of a landscape (or at least, those that were part of the research) that expressed their values of commemoration and an identity that they could relate to. The question is pertinent, as, in spite of the democratic advancements that South Africans have made since 1994, in many ways the country remains divided over 20 years after democracy. Freedom Park is today a place around which an emotional, political, social, religious and to a lesser degree, an environmental debate continues.

Jacobs (2014:140) states in this regard, "The necessity of the monument has been debated and continues to be debated internationally and locally, but in South Africa necessity has been compromised by political expediency that has led to the construction of what some may call totally unnecessary or extravagant monuments and memorials and the retention of some considered inappropriate as colonial or apartheid relics".

1.2 MOTIVATION FOR THE STUDY

In the introduction to the book, *Places of Commemoration: Search for Identity and Landscape Design* its editor, Joachim Wolschke-Bulmahn, states that "'Commemoration' and 'identity' are two terms

[6] The Freedom Park Trust.

that refer to fundamental concerns of human existence." (2001:3). He claims that issues of memory, commemoration, and identity have been discussed in numerous scholarly fora over the past twenty years but "the relationship between issues of commemoration and identity, on the one hand, and gardens and landscape design, on the other hand, have not yet been investigated in the same thorough and comprehensive manner" (ibid 2001:3). Over the years gardens and landscapes have served many purposes from food production, leisure activities, infrastructure, the demonstration of power and wealth. They have also played "commemorative roles in the process of identity formation at different times and for different cultures" (ibid 2001:3). Wolschke-Bulmahn (2001:1) contends that "everyone is occupied consciously or unconsciously with identity, one's origin, and the question of one's place in humankind and society, past, present and future".

In his discussion of the constructs of memory and identity Wolschke-Bulmahn (2001:2) argues that commemoration is closely related to memory and according to Gillis (in Wolschke-Bulmahn, 2001:3) "Identity and memory are not stable and objective things but representations or constructions of reality."

He explains:

> The members of a particular nation, for example, share a specific history, but do they necessarily have the same identity. The way humans see themselves as a member of a particular group depends also on their own interpretation of history, their own ideas about the future, and their political, moral and other ideals. Identity and memory have to do with particular interests, such as class, gender, or power relations "that determine what is remembered (or forgotten), by whom and for what end" (Gillis 1994:3 in Wolschke-Bulmahn, 2001:2). Such specific interests and power relations are often pivotal in deciding whether to build a memorial and how to design it. (Wolschke-Bulmahn, 2001:2).

Notions of national identity and commemoration were especially pertinent to South Africans after the outcome of the 1994 elections when South Africa became a new democracy. The country was at the beginning of a democratic process and sought to establish a new identity for the nation. This sentiment was echoed in Thabo Mbeki's 'I am an African' speech (Mbeki, 1998) when he eloquently stated his vision for the future of the nation and Africa presented to the United Nations University on 9 April 1998 when he was Deputy President. The desire for a new beginning for the nation was also evident in the processes involved with the Truth and Reconciliation Commission[7].

[7] Another important influence on the beginnings of the idea of a 'Freedom Park' derives from South Africa's Truth and Reconciliation Commission (TRC). "The TRC sought the truth and 'full disclosure' of violent acts associated with 'political objectives' in the years 1960 – 1993. When full disclosure was given, amnesty was awarded to the perpetrator of the violent act. The official report of the Truth and

This study engaged with these issues as they relate to *Isivivane* by first providing a phenomenological context to clarify and recognise how people comprehended and experienced the space. And second, by carrying out an empirical study (quantitative and qualitative questionnaire) to form the basis of an investigation into *Isivivane's* landscape features and their capacity to contribute to peoples' perception of the place and its intended meaning. It drew on the lessons learned from theory (Chapter 2) and the *Isivivane* case study (Chapter 3) to provide a basis for the interrogation of these issues.

1.3 RESEARCH PROBLEM: AIM AND OBJECTIVES

The research was undertaken in the context of a democratic, post-apartheid South Africa[8]. A time when commemorative places where being commission and designed to address the government's need to develop 'legacy' projects that had relevance for people in the new South Africa - not an easy task given the multi-culturalism and pluralistic identities contained within the nation. The main concern in this research is to investigate this problem through human perception and experience variables and assess these variables to determine whether individuals could attach meaning and consequently identify with the places.

The study could not rely solely on theory: to investigate the problem the study explored the relationship between commemoration[9], identity[10] and landscape design by means of peoples' observation and experience of the place.

The aim of this research is to understand peoples experienced and perception of *Isivivane* and to find out which design features reinforced this perception, ultimately enabling them to ascribe individual meaning to the place. This aim is perhaps best expressed as the following research question: Can peoples' experience and perception of *Isivivane* be influenced by its landscape design features in a way that allows them to identify with the place and consequently attach meaning to it?

Reconciliation Commission notes that the legal basis for amnesty was derived from legal instruments that emerged from the political negotiations", these being "recorded in postscript … to the Constitution of South Africa" (Truth and Reconciliation Commission, in Noble, 2011:218). The aforementioned postscript states that "[t]he Pursuit of national unity, the well-being of all South African citizens and peace require reconciliation between the people of South Africa and the reconstruction of society." (Constitution of the Republic of South Africa, Act 200 of 1993). From this sentence, we may note how the 'pursuit of national unity' is linked to 'well-being' – indeed, the need for healing – and the need for 'reconciliation' and it is precisely this twin thematic – of nation and of reconciliation – that underpins the primary intention of Freedom Park (Noble 2011: 214).

[8] In 1994 South Africa held its first democratic election, which was the beginning of a process of 'emancipation' for many of its people from the legacy a colonial and Apartheid past.

[9] According to Wolschke-Bulmahn (2001:1) "Commemoration is closely related to memory. It can be described as a calling to remembrance or a preserving in memory, often by some observance and public celebration".

[10] Wolschke-Bulmahn (2001:1) describes identity as being "…. one's origin and the question of one's place in humankind and society, past, present and future". It is "a condition of one's being the same as others – or feeling the same – in regard to a specific political, ethnic, religious, or other group".

Isivivane was analysed using descriptive and hermeneutic[11] research strategies to better understand these relationships. The primary tools were a study of landscape design theory (Chapter 3), a descriptive case study (Chapter 4) and a questionnaire based on both quantitative and qualitative methods (Chapter 5). The objectives of the study are summarized as follows. To:

- investigate landscape theory to provide a theoretical context for the research as it pertains to meaning, identity and commemoration in landscape design (Chapter 3)
- describe the conceptualization and implementation process of *Isivivane* to understand how cultural symbolism and meaning were interpreted in the planning and design process and how narrative as a design device was applied to 'tell the story of the place' (Chapter 4)
- measure people's experience/perception of the place (Chapter 5)
- identify landscape features that evoked a strong sense of place and in turn affected people's understanding of the meaning of the place (Chapter 5).

1.4 DELIMITATIONS OF THE STUDY

In the last decade, many papers[12] and books have been written about Freedom Park and other post-Apartheid architectural heritage projects and commemorative spaces, most notably Noble's *African Identity in Post-Apartheid Public Architecture*. These studies, whilst being understood within the context of "the post-colonial policy of erecting new monuments in opposition to old colonial and apartheid" (Jacobs 2014: ii), deal primarily with the political authenticity, national identity and social overtones of the projects. Noble (2011:11) states that a recurring theme of his research is the "political/aesthetics questions as to what constitutes authentic (or inauthentic) African identity", and its expression in design. Freedom Park and other projects, are discussed in terms of the "social discourses that circulate these projects, and the varied forms of identification that have resulted from these circuits." (Noble, XX: 4).

Another author on the topic, Duane Jethro (2015:232) concludes his thesis by stating that "he looked at how a series of heritage projects [Freedom Park being one of these] concerned a politics of authentication on the one hand, and, on the other, aesthetics of persuasion, and how these processes played a role in nation building."

To avoid these broader, political and social issues, and the "theoretical questions as to the representation of identities, cultural and subjected histories, and how these concerns impact on our

[11] James Corner refers to the hermeneutic tradition of interpretation and *interpretive* theory which "is well recognized in related disciplines as a form of knowledge that does not attempt to predict and control the world in the same way as instrumental theory, yet neither is it as disruptive as critical theory. Instead, an interpretive theory helps us better *understand* a situation, without necessarily changing it" (Swaffield 2002:13).
[12] Jacobs (2014) meta-analysis consolidates a lot of this thinking.

conception of architecture" (Noble, XX: 2), the study turns away from the often 'messy', issues of nation building, healing and reconciliation and the social discourses associated with Post-Apartheid heritage projects. It rather focuses on the effectiveness or otherwise of designed elements to evoke meaning at the place. The issue is not whether the meaning is 'authentic' or 'appropriate' in its expression, but to simply understand whether or not the designed features at *Isivivane*, have been effective in conveying intended meaning. And, to ultimately know, what meaning individuals attach to the aesthetic of the place through phenomenology[13] .

It is for these reasons that the study focused only on one aspect of Freedom Park, i.e. the *Isivivane*. This approach therefore delimits the scope of the study to one of the featured spaces within Freedom Park and provides a better opportunity to address the main aim and objectives as set out for the study.

1.5 LIMITATIONS OF THE STUDY

One possible limitation is that the author was intimately involved with the design of *Isivivane* which could have led to a bias in the research. In addressing this issue, the author made full disclosure when he presented his research proposal to the Department of Architecture's Research Committee. The committee did not take issue and approved the proposal outright with no conditions as long as the research method could be deemed to be objective in all its aspects. To address this the research method was therefore designed that emphasized quantitative aspects of data collection and included a questionnaire as the main source for data collection. This approach effectively removed the researcher from the raw data collection process.

The method used in this study is 'nonprobability, convenience' sampling. "Convenience sampling makes no pretence of being representative of a population. It takes units as they arrive on the scene … by mere happenstance." (Leedy 1989:152). The risk with this type of sampling is that it can result in a skewed poll that favours a specific demographic due to circumstance beyond the control of the researcher.

Another limitation could have been the sampling method used for the survey (i.e. nonprobability, convenience sampling – refer to Section 3.4 which discusses this method) and the length of the questionnaire and the logistics of having to complete it at *Isivivane*, or elsewhere at Freedom Park before the participant left the property. Most participants, as the data later indicated, were students attending Freedom Park on a field trip, and therefore had limited time in which to

[13] "Phenomenology is the study of structures of consciousness as experienced from the first-person point of view. The central structure of an experience is its intentionality, its being directed toward something, as it is an experience of or about some object. An experience is directed toward an object by virtue of its content or meaning (which represents the object) together with appropriate enabling conditions" (https://plato.stanford.edu/entries/phenomenology/ accessed 12 November 2019)

complete the questionnaire before moving on to another aspect of the park. This could have led to the hasty filling out of forms with not too much reflective cognizance taken by the participant when completing the task. In a few instances this resulted in some questions, particularly the qualitative open-ended questions, being misunderstood and not answered as intended by the researcher.

Regardless of these limitations the implications of the study are useful and can potentially open doors for further studies that delve deeper into an understanding of the contribution that landscape design can make in the design of commemorative places in a pluralistic, politically charged, multi-cultural Post-Apartheid South Africa.

1.6 RESEARCHER'S CREDENTIALS

The author has been practicing landscape architecture for over 40 years and teaching within its field for approximately 30 years. This experience makes him uniquely qualified to understand design features that inform the qualities of place making and consequently the ability of place to shape perception. Also, his personal involvement in the Freedom Park project (from 2001 to 2012) allowed for a detailed and authoritative description of the processes leading to the conceptualization, design and construction of *Isivivane*. These included many research workshops held with various focus groups around South Africa to gain knowledge from people about their understanding of what *Isivivane* should become based on their unique cultural perspective, and the associations and rituals around the act of honouring those who had passed in the struggle for freedom.

1.7 SUMMARY

Chapter 1 introduced the study by explaining that it takes place in Post-Apartheid South Africa. It contextualized the situation during this period and then gives the rationale for doing this study, which was to bring about an understanding of the effectiveness of designed elements at *Isivivane* to induce individuals' attachment of meaning to the place. This chapter also presented the research problem and the aim and objectives of the study. Finally, the delimitations and limitations were acknowledged and the research credentials of the author given.

Chapter 2 will present a literature review.

*** END CHAPTER ONE ***

CHAPTER 2: LITERATURE REVIEW

Places bring things to mind.

Donlyn Lyndon (in Treib 2009:63)

In order to place the research problem into a theoretical context the literature review focused on three main concepts:

- commemoration (memory) places, identity and landscape design
- the role of narrative in the conceptualization and design of commemorative places and
- meaning in landscape design.

The point of departure is the book *Places of Commemoration: Search for Identity and Landscape Design* edited by Joachim Wolschke-Bulmahn (2001). It contextualizes the issues of commemoration and identity~~,~~ on the one hand and landscape design on the other through a series of memorial case studies which explain the role landscape design plays for sites that serve commemorative purposes and will "enhance an understanding of the conjunction between commemoration, identity, and landscape design (2001:8).

2.1 COMMEMORATION AND IDENTITY

In his introduction to the book, *Places of Commemoration: Search for Identity and Landscape Design,* Wolschke-Bulmahn (2001:2) states that "The concepts of memory and identity are related to each other. Identity is probably inconceivable without history and without the remembrance and commemoration of history however much such remembrance may distort historical events and facts". John Gillis (in Wolschke-Bulmahn 2001:2) reinforces this notion by emphasizing, "… The parallel lives of these terms alert us to the fact that the notion of identity depends on the idea of memory, and vice versa. The core meaning of individual or group identity, namely, a sense of sameness over time and space, is sustained by remembering; and what is remembered is defined by assumed identity". "Identity", Wolschke-Bulmahn iterates (2001:2), "is oriented toward the future but is based on a history that individuals have in common with others, and on the process of remembering this history, often via the act of commemoration. This history may be shared religious or common cultural traditions….. The search for identity and the need for commemoration gain a particular importance in the course of political and social revolutionary processes". That is why Jackson states, "…every new revolutionary social order, anxious to establish its image and acquire public support, produces many commemorative monuments and symbols and public celebrations" (in Wolschke-Bulmahn 2001:3).

When considering the relationship between commemoration, identity and landscape design Wolschke-Bulmahn suggests that political issues need to be considered. He asks, "Does a relationship exist between the political organization of a society and the landscape design of its memorials? Can one, for example, distinguish between the landscape design of commemoration sites in democratic and authoritarian societies? Who are the social, political, ethnic or other groups that "own" history, who have the power to interpret it and to determine the ways to commemorate it?" (2001:4).

Wolschke-Bulmahn (2001:4) also discusses the 'intended [designed] effect' of a memorial and the response of users. He postulates "While I do not think that it is possible to predict precisely a visitor's response, does that mean that landscape design is of no importance at all for places of commemoration? Is the visitor's reaction and perception defined by his or her predisposition alone, or can landscape design facilitate a common experience?" (2001:4)

In the design of commemorative places, it is important to keep in mind the psychological factors that make a place good and make it memorable. These factors relate to our memories and the vibrancy that the sense of place evokes as we experience places, along with the associations we bring to them. "The distinctive characteristic of how a place is experienced is that of *insideness",* states Edward as quoted by Brain Wattchow (in Howard et al. 2013:90). Wattchow emphasizes "To be inside a place is to *feel* the bonds of attachment and to *sense* that you are welcomed home." (in Howard et al. 2013:90-91). Donlyn Lyndon (in Treib 2009:63), suggests that

> Place refers to spaces that can be remembered, that we can imagine, hold in the mind, and consider. They are territories that can be lived in with special satisfaction because they resonant with associations that engage our interest. Places bring things to mind. As designers our task is to find ways to make places that are especially memorable and to consider how we may absorb and direct attention through the thoughtful making of places. As authors of the forms and relationships through which people move, and to which they attend, we need to ask what should be brought to mind and what range of observations are likely to be discovered there. The experience of place is infused with memory.

Wattchow (in Howard et al. 2013:91) advocates that for a person to truly experience a place and its 'sense' requires that "[they] suspend [their] belief in several cultural ideas and ideals that [they] hold dear" and subsequently to "develop reciprocal relationships with places require [their] active sensory participation with a place that [they] believe to be already inherently meaningful". He reinforces this point by stating, "The bonds between people and places that arise from such place-

responsive experiences are rich and powerful. [Knowing this] requires [designers] to consider a place … quite differently." To emphasise the point Wattchow (in Howard et al. 2013:91-92) again quotes Relph and refers back to the notion of *insideness,*

> Emphatic insideness demands a willingness to be open to significances of a place, to feel it, to know and respect its symbols. …. This involves not merely looking at a place, but seeing into and appreciating the essential elements of its identity. … To be inside a place emphatically is to understand that place as rich in meaning, and hence to identify with it.

Treib (2009:63) elaborates on the importance of memory and personal interpretation of a place by stating that,

> Memories lodged in places range from incidents of personal biography to highly refined and extensively interpreted segments of cultural love, vested in the forms and the elements of ornament with which the place is made. These traces of patterns, which are based in understandings shared by participants in a culture, are given specific interpretation in a particular place. The experience of place within architecture, landscape, and cities is in some sense made of memories.

The question then is, how are memories embedded in landscapes by designers and by those who engage with them? Lyndon suggests (in Treib 2009:64), "To harvest ideas implanted in places by those who originally made them requires a kind of empathy; an act of recognition or interpretation, a playing out of the thoughts of the person(s) who placed them there. This requires at least a period of reflection if not scholarship." He reinforces the point by stating,

> It is the capacity for being held in the mind that allows places to accrue significances that are both intimate and public. [Memories] dwell in the minds of individuals, yet through incorporating elements of common experience, they help in the development of shared conceptions that bind our thoughts together. (Treib 2009:64).

"Good places", Lyndon advocates, "are structured so that they attract and hold memories; they are sticky – or perhaps you would rather say magnetic … The difficulty often lies in the conflict between professional doctrine regarding the ways things should be made, and the experience of places that people commonly enjoy." (in Treib 2009:65).

The key to greater participation by the user of the space, Lyndon (in Treib 2009:80) proposes, is for the designed landscape to offer choice to the participant and to create features which users of the place can connect to their own lives. The author [I] suggests that these features have a universal or archetypical representation, thus not eliminating a participant's personal understanding or interpretation of the place. In doing so, "Such places offer a wide array of choices rather than being subjected to a singular pattern of use and sequence of spaces determined by the [designer]. The [place] may also be made in a way that encourages and supports a variety of associations and interpretations" (Lyndon in Treib 2009:80). In other words, 'opening' the design narrative which will be discussed in a section below.

"In addition to being memory devices", Treib (2009:30) points out,

> …landscapes and buildings are also amplifiers of emotions; they reinforce sensations of belonging or alienation, invitation or rejection, tranquillity or despair. A landscape or work of architecture cannot, however, create feelings. Through their authority and aura, they evoke and strengthen our own emotions and project back to us as if feelings of ours had an external source.

Emphasizing the role of [landscape] architecture as a device to evoke feelings and emotional responses to places, he states,

> Its role is not to create strong foreground figures or feelings but to establish frames of perception and horizons of understanding. The task of [landscape] architecture is not to make us weep or laugh but to sensitise us to be able to enter all emotional states. [Landscape] architecture is needed to provide the ground and projection screen of remembrance and emotion. (2009:34).

In Thies Schröder's book *Difficult Places: Landscapes of Remembrance,* which is a collection of case studies and essays discussing landscapes of remembrance and the role landscape architecture plays in their creation, he contends that in the "creation of spaces and places of remembrance, landscape architects have a responsibility to history. More than anything, however, they are faced with the task of making remembrance possible in the here and now." (Schröder 2013:2). He elaborates on this responsibility by stating that, "The use of landscape architecture as a means by which to strengthen this perception, in turn supporting the work of historians and of memorial institutions, can be remarkably effective." (Schröder 2013:2). He observes,

> It becomes clear that design is much more than the adaption of spaces to a predefined brief, and more than bundling of information and their expression in images. The engagement with places of remembrance, with their memory, is always an individual process and yet strives to ensure that more than one['s] opinion or perception is expressed. It is an attempt – through its expression in space – to give history intersubjective validity, to allow it to be accepted, not least and precisely because an objective historiography is not possible. (Schröder 2013:2).[14]

Judith Wasserman (1998:42) supports Schröder's point of view by suggesting that the profession of landscape architecture is ideally placed to design commemorative places. "Landscape architectural training", she says, "…typically includes rigorous studies of site histories as well as the use of spatial organization of materials to transmit meaning. Landscape architects are thus uniquely poised to influence the design of memorial landscapes. In doing so, they can transform space into a place of significance, a place of storytelling, a place of lessons." (Wasserman 1998:42).

If this is the case, how do these memories or ritual meanings become embedded in the designed landscape? Wasserman is clear on this point "Ritual is an essential component of the memorial landscape." (2002:193). "Memorials," she says,

> …use specific metaphoric symbols to convey meaning. Good designers juxtapose elements in new and revealing ways, and many of these forms are universally recognized. For example, water is often used as a symbol for reflection, renewal, healing, or the subconscious. Physical reflection stands for its metaphoric counterpart, that of careful contemplation. The ritual of reflecting becomes enhanced in this brand of meditative space. (2002:195).

Whilst landscape architects may be well placed to design commemorative places, the elusiveness of objectivity in memorial design can be an issue in multi-cultural societies where content is often contested. Specifically, as it pertains to the search for a uniquely African 'identity', or universal South African identity in Post-Apartheid South Africa. "The fixedness of tribal and racial identity was strongly resisted in the national liberation struggle in favour of a *South African identity* (author's italics). Black South Africans were citizens of South Africa, not tribal subjects tied to 'homelands'", states Albertyn (2009:172). Paul Prinsloo writes in an essay, *Being an African: Some Queer Remarks from the Margins*, "Africanness involves a palimpsest approach where the project is not to

[14] In order to gain the knowledge and a variety of opinions during the conceptualization process this approach was adopted by the FPT who invited the design team to be part of focus group workshops (i.e. with the youth, traditional healers, traditional leaders, women, war veterans etc.) where this knowledge then used to guide the design process.

deconstruct and de-layer the different gestalts of identity in order to discover the 'original' but define identity as dynamically constructed and fluid at a specific time and place where identities are marked by a multiplicity of subject positions." (Prinsloo in Kearny, 2012:141).

Thinking of identity in this way is important for this study because no one identity can be expressed at *Isivivane*. South Africa is a multicultural society and the design narrative at *Isivivane* by implication perhaps should be 'open'.

2.2 LANDSCAPE NARRATIVE IN THE CONCEPTUALIZATION OF COMMEMORATIVE PLACES

In the conceptualization of commemorative places, landscape narrative is a technique which brings to the fore the importance of the story being reflected in the design. Potteiger and Purinton in their book, *Landscape Narratives – Design Practices for Telling Stories,* suggest that "perhaps the most direct way to see the interplay between landscape and narrative is in places designed explicitly to tell a story" (1998:15). And elaborate, *"*from the premise that narrative is a fundamental way people shape and make sense of experience and landscapes" (1998: ix). They state that "Stories link the sense of time, event, experience, memory and other intangibles to the more tangible aspects of place. Because stories sequence and configure experience of place into meaningful relationships, narrative offers ways of knowing and shaping landscapes not typically acknowledged in conventional documentation, mapping, surveys, or even the formal concerns of design." (1998: ix).

They elaborate on this concept by stating,

> To link the practices of making landscapes to narrative practices requires an expanded notion of text, of the role of readers [of the landscape] in producing meaning, as well as recognition of landscape as a spatial narrative shaped by ongoing processes and multiple authors. Design practice derived from understanding these conditions forms 'open narratives,' as opposed to the current trend for highly scripted and controlled narratives. (in Swaffield 2002:136).

Landscape narrative forms and practices, Potteiger and Purinton point out, are produced within three related realms described as:

- *"The story realm* - which emphasizes the designer's intentions to create meaning within the structures of the story being expressed in the design
- *The contextual/intertextual realm* – in which the design emphasis is on the role of users, community or memory in making the landscape narrative and

- *The realm of discourse* – which requires attention to whose story is being told and to what ideologies are implicit in the telling." (in Swaffield 2001:137).

Meaning in landscape narratives, they suggest (in Swaffield 2002:43), can only be derived by removing the designer as sole creator of meaning and bestowing that purpose on the person experiencing the place. This combination of user-interpretation and use of symbolic landscape elements leads to what they describe as 'opening', which "holds the greatest potential for new forms of landscape narratives *derived from* rather than *opposed to* the multiple, indeterminate, intertextual, and discursive aspects of design. The opposite to opening is a closed narrative, which can "silence or displace diverse voices, erase layers of history and complexity, and draw distinct boundaries between themselves and the living, changing places they simulate." (Potteiger and Purinton in Swaffield 2001:143).

Potteiger and Purinton claim that by encouraging a multiple reading of the landscape design, and by "leaving gaps, disjunctions, ambiguities and indeterminacies as intentional aspects of the work (in other words without resolving the stories into a smooth coherence), open narratives become intertextual creations. Opening also shifts the production of meaning from the author to the reader, so that the vitality of the work is created by the active engagement of many readers." And "In effect it engages the practices of how people make places and stories a constitutive part of their own experience, interpretation and memory" (in Swaffield 2001: 144). But how they do this? How do people make sense of landscapes and places?

Wattchow (in Howard et al. 2013:93) suggests two ways. The first is "being present in and with a place" and the second is through "the power of place-based stories and narratives". He explains by quoting Barry Lopez, who argues that narrative is a "powerful way to learn about landscapes". (in Howard et al. 2013:94). For Lopez,

> …story begins to make those 'invisible threads' that connect people to places visible: A story draws on relationships in the exterior landscape and projects them onto the interior landscape. The purpose of storytelling is to achieve harmony between the two landscapes, to use all the elements of story – syntax, mood, and figures of speech – in a harmonious way to reproduce the harmony of the land in the individual's interior. Inherent in story is the power to reorder a state of psychological confusion through contact with the pervasive truth of those relationships we call 'the land'. (in Howard et al. 2013:94).

"However, in the ordinary landscape there is no frame", and therefore the necessary fictions, histories and myths that people create and use to make sense of their lives [only] become real and 'natural' when encoded in landscape." (Potteiger and Purinton 1998:25). For the landscape

architect, then, "it is a matter of not only learning how to tell stories in landscapes but developing a critical awareness of the processes and implications of narrative: whose story is told and what values and beliefs [exist essentially] in the telling?" (Potteiger and Purinton 1998:25).

2.3 MEANING AND LANDSCAPE DESIGN

In the summary of his essay *Must Landscapes Mean?* Treib (in Swaffield 2002:99) asks two questions "Can a (landscape) designer help make a significant place? Yes." And then "Can a (landscape) designer design significance into the place at the time of its realization? No, or let's say, no longer".

"Significance" (or meaning)[15] he says "condenses at the intersection of people and place, and not alone in the form the designer's idea takes". (Treib in Swaffield 2002:99-100). The design, however, is the filter through which the visitor experiences the place and "while this transaction between people and place is never completely symmetrical", it can "circumscribe the range of possible reactions to a designed place". (Treib in Swaffield 2002:99-100). The implication is that the designer cannot make a place *mean*, but he can, perhaps, stimulate reactions and emotions to that place, which fall within the desired limits of the intended (or wished for) reaction to the place. Feelings of happiness, sadness, joy, contemplation, or delight! (Treib in Swaffield 2002:99-100).

Treib is unequivocal when he concludes his essay by stating, "Significance … is not a designer's construct that benignly accompanies the completion of construction. It is not the product of the maker, but is, instead, created by the receivers. Like a patina, significance is acquired only with time. And like a patina, it emerges only if the conditions are right" (in Swaffield 2002:99-101).

A number of years later in another essay *Must Landscape Mean? Revisited* published in *Meaning in Landscape Architecture and Gardens,* Treib (2011:130) revisits this thought within the multi-cultural context of contemporary societies by arguing "Ultimately, I would suspect that the most enduring element of the original essay is … that in today's America, with its fractious and multi-cultural composition, meaning is constructed over time through a transaction between people and place – and that ultimately it is personal." He reinforces this by affirming that "We are formed and circumscribed by our culture and our times, but we make interpretations based on our own experience and knowledge. …. Meaning is fluid and changes with time as well as the individual: even meanings that are lucid today become obscure in the future as society and its symbolic systems evolve." (Treib 2011:131).

[15] Treib uses 'significance' and 'meaning' as interchangeable concepts in his essay.

Laurie Olin, who has written on this subject matter for many years, suggests that one of the fundamental questions around the issue of meaning in landscape design is: "What, if any, correlation or relationship [exists] between the intention of the designer of a landscape regarding devices intended for meaning and the subsequent interpretation, reception and understanding of this or other meaning by a viewer, user, or recipient of the landscape?" (in Treib 2011:44-45). He is emphatic on this point when describing the Holocaust Memorial, in Berlin. He says, "It is a landscape of concrete, granite, topography, and a few plants. The memorial is simply a landscape. The landscape is a memorial. It means a lot to me. What it means to other people I cannot say, but it must, of necessity, mean something." (in Treib 2011:80).

In discussing how constructed landscapes in which meaning is to be invested as a product of the design, Olin suggests "The content, or 'meaning', of many of the most famous landscape designs often was established through the use of work of sculpture and architecture that already carried associations with or recognisable references to particular ideas and other works of art, literature, or society." (in Treib 2011:44-45). He suggests that these landscapes contained at least three levels of content by referring to a theory established by Panosfsky and Wittkower (no reference given). These are:

- "The subject of the work – that which is present or constructed (denotated): it is a park, a garden ….
- The reference of the work to things not present but invoked (connotated): … the martyrdom of a saint …
- A mood or feeling about these two previous things that is developed through the expression or style. A garden like a painting can be sombre or gay, …" (in Treib 2011:50).

And then reinforcing Treib's understanding of meaning i.e. "Meaning condenses at the intersection of people and place, and not alone in the form the designer's idea takes" (Treib in Swaffield 2002:100) Olin points out that designers can,

> … proffer material from which others can then form impressions and thoughts of their own. As in any art, the skill with which one sets out the material – the selection and arrangement of the devices used to encourage others to think of particular (or general) things, to have both sensory experience and discoveries of particular references, and the ability of an audience to be interested to perceive and utilize such material – varies greatly with individuals and moments in time. Treib has questioned the efficacy or even the appropriateness of such endeavours, noting as others have, that our population today is so diverse, ethnically, culturally, and spiritually, that it may simply be futile to attempt to

> construct a landscape that can be "read" coherently for any meaning that its author(s) may wish to embody. (in Treib 2011:74).

Reinforcing this idea, Olin however cautions that the intimate reading and realization of meaning that we can enjoy in poetry "can only be applied to landscape with great care", because "Landscapes are made of many diverse phenomena – visual, aural, tactile, olfactory – that may trigger the recall of things from our own personal environmental history, which in turn combine with a world of information from our education and experience." . For this main reason, there is no question in his mind "that the art of landscape design – when it is an art – is possibly the most complex and sophisticated art we possess." (in Treib 2011:79).

2.4 SUMMARY

Chapter 2 discussed the literature that pertains to the research problem. Three main areas of concern were addressed, namely:

- commemoration (memory) places, identity and landscape design
- the role of narrative in the conceptualization and design of commemorative places; and
- meaning in landscape design.

The discussion elaborated on the relationship between, commemorative place, meaning and the role that landscape architecture brings to the design of commemorative places. A number of observations are made through this review:

- That landscape architecture is a device that can be used to evoke feelings and emotional responses to places, by creating "frames of perception and horizons of understanding" (Treib 2009:43) that sensitise the user to the intending meaning of place;
- Meaning cannot be created through landscape design alone, however, meaning and identity can emerge in a place when symbolic representations are provided to address the relationship between peoples' values and their culture of commemoration;
- To create a place of memory and identity, designers should speculate on and understand that places of commemoration are linked to the values of a group, understanding of which can be gained by an interpretation of tradition and cultural practices;
- Place is closely intertwined with the identity of a group and the value people attribute to a landscape results from the connection and meaning the place has for an individual or group of people;

- Landscape narratives are integral to the making of landscapes of memory and to configuring cultural symbolism and meaning in designed landscapes; and
- 'Opening' in landscape narratives i.e. the combination of user-interpretation and use of symbolic landscape elements holds the greatest potential for landscape narratives to emerge from the wide-ranging aspects of design.

In addition to these observations, the literature review suggests that landscape design can facilitate a common experience of a place, when its form is structured to attract and hold memories that have been shaped by cultural representations that "encourage others to think of particular (or general) things, [and] to have both [a] sensory experience and discoveries of particular references." (Treib 2011:74). However, to achieve this, the design of these places, should consider an open narrative approach, that offers choices and features that have universal meaning in order that visitors can also form their own impressions and thoughts about the place.

The observations made in the literature review led to certain identifiable aspects of the research problem that must be understood and tested through additional empirical research that addresses user experience and perception of *Isivivane*. Chapter 3 sets the methodology of this study.

*** END CHAPTER TWO ***

CHAPTER 3: STUDY METHODOLOGY

3.1 INTRODUCTION

This chapter describes the research method used for the study. It first situates the approach in research philosophy and explains why an empirical descriptive research strategy - a combination of descriptive (case study) and quantitative/qualitative (questionnaire) research strategies, was used in the study. It explains the reasons why these strategies frame the study. The approach was primarily guided by the type of data required to address the research question and its objectives. The study aimed to assess and evaluate participants' experience and reaction to *Isivivane*, a landscape designed with a specific purpose and meaning in mind. It also aimed to identify the physical characteristics of the project which the user could identify with and therefore elicit a better understanding of the deeper meaning behind the design intent. It also elaborates on how the sampling group was established and concludes by explaining the research structure.

3.2 RESEARCH PHILOSOPHY

The study is framed within a positivism research philosophy but to incorporate and understanding of the case study, draws also on descriptive research strategies.

"Positivism entails working with an observable social reality to produce law-like generalisations" (Saunders et al. 2017:135). The approach also uses existing theory to develop hypotheses. Crotty explains that "as a positivist [the researcher] would also try to remain neutral and detached from [his] research and data in order to avoid influencing [the] findings." (in Saunders et al. 2017: 137). They claim that a positivist approach ensures that the researcher is "external to the process of data collection as there is little that can be done to alter the substance of the data collected". [i.e.], the difference between data collected using a questionnaire, and [in-depth] interviews" [is that the] "…researcher determines the list of possible responses as part of the design process (Saunders et al. 2017: 137). "Subsequent to this", Saunders et al. claim that "[his] values do not influence the answers given by the respondent." (2017:137). Whereas, an "in-depth interview necessitates the researcher framing the questions in relation to each participant and interpreting the answers." (2017:138). Furthermore", they claim, "the emphasis will be on quantifiable observations that lend themselves to statistical analysis." (Saunders et al. 2017:138). Within this philosophy framework, a descriptive research strategy was designed for a case study and a survey as elaborated upon below.

3.3 DESCRIPTIVE RESEARCH

Lisa McIntyre explains why empirical description should form the basis of research dealing with landscape architectural projects as follows:

> Landscape relates primarily to the human scale – it can be seen, touched, and smelled, moved through, and experienced. Landscape architectural practice is expressed in everyday actions such as drawing, mapping, constructing, and planting. This makes both landscape and landscape architecture accessible to empirical description, the most basic research strategy.
>
> Descriptive strategies are well suited for practices looking to build up applied knowledge in support of their professional activities and for use by students as they develop interest in research and undertake exploratory studies. Description is also frequently the first stage of a higher-level research program. …. Decisions about what to describe and how to record descriptive information about landscape and landscape architecture may, therefore, underpin the validity and value of a wider research programme. (in Deming and Swaffield 2011:65)

According to Deming and Swaffield "Description refers literally to the 'writing' of information. Descriptive research strategies thus produce new knowledge by systematically collecting and recording information that is readily available to the investigator and does not require complex analysis in order for it to be understood." (2011:65). They state there are five main types of descriptive "research strategy widely applied with landscape architecture:

- Observation
- Secondary description
- Descriptive social surveys and
- Complex description
- Descriptive Case Studies" (Deming and Swaffield 2011:65)

This study will use a combination of these strategies.

3.3.1 Complex descriptions

Deming and Swaffield (2011:77) argue that a complex descriptive strategy using a research design that combines different sources can build a rich understanding by providing complete accounts of different aspects of a landscape topic. "For example," they state, "…a wider landscape description can provide a context to place-based description, by overlaying a description of critical relationships, supplying a narrative account of a crucial route, and providing historical perspectives". (2011:77).

3.3.1.1 Observation

According to Deming and Swaffield there are "several types of research design based upon observational strategies that are particularly relevant to landscape architecture." (2011:66-69).

These included site or place inventories, the delineation of an imaginary or actual section across a landscape, the description of a journey through a landscape, and to record how landscape phenomena may be distributed spatially across and throughout a wider district, territory or region. In this study both place inventory and the description of a journey through the designed landscape (using the case study) will be used to describe the project.

Observation mapping will be used to describe the locations of various activities, including *Isivivane*, across the Freedom Park project site in relation to the bio-physical characteristics of the site. This type of descriptive technique will enable the author to record the nature and location of human activities and analyse their relationship to the landscape design of *Isivivane* as a contributing factor toward a wider strategic investigation into the role of landscape design in public memorial spaces. This method will allow the author, using conventional observation and recording techniques "to build an effective empirical understanding of the way that [the landscape is used and experienced]" (Deming and Swaffield 2011:67), than in turn, will generate practical knowledge about the landscape design of *Isivivane* and provide tangible evidence to support similar design proposals.

3.3.1.2 Narrative

According to Deming and Swaffield (2011:67), a journey through the landscape is one of the "oldest types of landscape description, but it is gaining renewed attention in contemporary theory". In this study the sequential accounts that led to the design and location of *Isivivane* and the experiential journey associated with this, were described.

3.3.1.3 Secondary Description

Secondary descriptive research uses the summarization of observations or information that has been recorded by people other than the researcher. In this study the author used documentation found in Freedom Park's archival records that describe the processes (community engagement, design and approval) that were followed in the design and implementation of *Isivivane* as other available written material.

3.3.1.4 Social Survey

Descriptive landscape questions cannot always be answered by direct observation of the phenomena in question or from recorded secondary sources (Deming and Swaffield 2011:72). They require information that can only be found by asking what other people have seen or experienced. In this situation a well-structured survey is necessary. The author designed this aspect of his research (see section 3.3.3 below) by systematically asking other people to provide information on the topic by using a formal questionnaire structured around a standard set of questions in four different categories. The results are presented as basic lists or tables, with a statistical survey of the replies in each category in Chapter 5.

The study included only visitors to *Isivivane*. The reason for excluding people involved in the conceptualization or the design process is that they would have preconceived ideas as to what the place is and should be.

3.3.2 Case Study

The case study method has a "long and well-established history and is frequently used in landscape architecture education and research." (Francis 2001:15). Francis suggests that "As the profession develops more of its own theory and knowledge base and communicates this more broadly, the case study method promises to be an effective way to advance the profession." (2001: 15).

Yin (in Deming and Swaffield 2011: 79) contends in his essay *Case study research: Design and Methods,* that "Case studies are complex multifaceted investigations into a particular place, project, organization, or landscape." He then defines descriptive case study research as "empirical inquiries into contemporary phenomena within a real-life context" and notes that they are particularly useful when there are no clear boundaries between the focus of research and the context". (Yin in Deming and Swaffield 2011:79).

According to Francis (2001:20), "there are three levels of information possible in a case study analyses. The first and simplest, is a project abstract of two to three pages. The second level is a full project case study. The third level is a more in-depth case study with contextual or specialized material included. While each level of information may have a different audience, the greatest need, especially in [research], is for more detailed case studies of the second and third level".

The *Isivivane* case study was organized around the main issues emanating from the project.

- Introduction and Background
- Conceptual Frame of Reference
- The Evolution of the Conceptual Framework
- *Isivivane* – The Designed Response to the Conceptual Framework
- Conclusion

3.3.3 Survey

The research was conducted and analysed using both quantitative and qualitative methods incorporated into a questionnaire. The quantitative method was used to gather information through numerical data that quantified observations, experiences and other defined variables. The qualitative research was used to gather non-numerical data. It was used to find meanings and opinions or the underlying reasons that participants in the questionnaire answered a question in a

particular manner. It followed three different methods to framing the questions required to access the data required to address the aim and objectives of the study.

These included:

- The 'closed question' or user-independent method, in which participants were given little of no opportunity to express ideas of their own i.e. the bio-geographical data (Section A of the questionnaire) and their reason for visiting *Isivivane* (Section B) in which they could only answer to be either yes or no to pre-determined questions;
- The 'dependent' method, which provided participants the opportunity to express their choice when presented with a set of variables (i.e. questions on experience and the design of the place - Sections C and D of the questionnaire). In these questions the respondents self-selected from predetermined responses against a 5-point Likert Scale that ranged from one extreme attitude to another, i.e. 'Strongly agree' to 'Don't know' or, 'Extremely powerful' to 'It made no impression at all'; and
- The open-ended method where respondents could elaborate, in their own words, on their answers to the multiple option questions.

The survey was therefore a mixed method questionnaire. The reason for including some open-ended questions is, as Gillham argues "that open questions can lead to a greater level of discovery" [but] "admits [to the challenges presented by] open-ended questionnaires." (in Zohrabi 2013:255). In this regard, Alderson and Scott "acknowledge the usefulness of qualitative data", but state that "their open-ended nature makes it more difficult to compare reports of discussions and interviews". (in Zohrabi 2013:255). In spite of this difficulty, Nunan finds that the importance of including open-ended questions is that "the responses to these types of questions will more accurately reflect what the respondent wants to say." (in Zohrabi 2013:255). "Therefore, it is better that any questionnaire [includes] both closed-ended and open-ended questions to complement each other." (Zohrabi 2013:255).

3.4 SAMPLE FRAME

According to Leedy (1989:152), "Sampling can be divided into two major categories: nonprobability sampling and probability sampling. In nonprobability sampling, there is no way of forecasting, estimating, or guaranteeing that each element in the population will be represented in the sample, or guaranteeing that each element in the population will be represented in the sample" (1989:152). In turn, "nonprobability sampling" according to Leedy, "can be divided into two types: convenience,

or accidental, sampling and quota sampling." The method used in this study, is nonprobability, convenience sampling.

However, visitors, as they randomly arrived at *Isivivane* were the target population. This sample was chosen since they would have a direct and physical experience of the place, which, in return, would affect their perception of it. The questionnaire (refer to Appendix B) was made available at reception near the entrance to Freedom Park as well at *Isivivane*. Visitors, upon entering Freedom Park, where asked by staff and/or the research assistants whether they would like to take part in the survey.

There was no selection process. Participation was voluntary and left to the visitor to decide if he or she wished to complete the questionnaire. The result being a random 'selection' of participants.

The questionnaire gave a brief introduction to the researcher and the reasons why the author was carrying out the research. It also highlighted three main areas of interest to the research, i.e.:

- The reasons for the respondent visiting *Isivivane*
- Their experience of the place and
- Physical design elements that contributed or diminished their experience of the place

A brief background to the project was also given to introduce participants to the project who had no prior knowledge of *Isivivane* or Freedom Park.

3.5 ETHICAL CLEARANCE

The author was required to submit a research declaration along with the draft questionnaire to the University of Pretoria Faculty's Ethics Committee in order obtain clearance and approval for the research project. Refer to Appendix A for the research declaration, application for ethical clearance and the approval letter from the committee. Freedom Park gave written approval for the research (see also Appendix A) to take place and the questionnaire was placed at Freedom Park's reception area as well as at *Isivivane*. The survey took place between July and October 2015.

3.6 DATA COLLECTION METHOD

A single frequency analysis of the data[16] was carried out by research consultant Ms. Joyce Jordaan from the University of Pretoria's Internal Statistical Consultation Service, Department of Statistics

[16] The statistics measured each question in terms of validity (which takes into account the percentage of people who answered the question and does not take no response into this account), missing answers to get to the total number of returned questionnaires i.e. 144. This data was then further analysed in terms of frequency, percent, valid percent and cumulative percent. In developing the charts in this chapter, the percentage of valid response were captured to produce the results for any given question.

under the supervision of statistician Dr Paul van Staden between Nov 2015 and March 2016. The analysis of the data began in July 2016 and was concluded in December 2018.

The data were collected from 144 participants during the survey period, however for every question answered there were some 'no responses'. The analysis of the findings was therefore based on the *valid percentage* of those who answered the question i.e. *the valid percentage* was determined using the number of answered questions as opposed to a percentage based on the numerical *frequency,* could be either less or greater than the total number of participants. Where the *frequency* (the number of responses to a question) was greater than the 144 participants, e.g. in one case it was as high as 208, it means that participants answered more that one of a series of multiple-choice statements. This occurred in Question B -3 in which participants were asked to give their reason for visiting *Isivivane.*

3.7 RESEARCH DESIGN AND STRUCTURE

The research is organized into three main parts. The first part provides an introduction, theoretical context and empirical research strategies, the second presents the case study, which is the focus around which the research is based, and the third presents the findings, a discussion of the findings and the conclusion. The study is therefore divided into 5 chapters:

Chapter 1: Introduction – introduces the study, provides motivation for it, explains its purpose, establishes the problem statement and research aims and objectives.

Chapter 2: Literature Review – discusses the existing theories and frameworks around the concepts of memory, identity and the relationship of commemoration and identity to landscape design. The chapter ends with a number of conclusions that can be made about this relationship.

Chapter 3: Study Methodology - introduces the research strategies used to describing the project and the methods used to measure perception, experience and understanding of the project

Chapter 4: *Isivivane*, Freedom Park Case Study – Introduces and presents a descriptive narrative of the case study from conceptualization through to realization. It also describes its intended significance within a new political dispensation and the motivation behind it.

Chapter 5: Findings – introduces the purpose and structure of the questionnaire, its assessment procedures and presents the findings (or results) of the analysis.

Chapter 6: Discussion and Reflection – presents a discussion of the findings and the main conclusion to the study with a description of potential further research.

Chapters 5 and 6 are the empirical part of the research.

Chapter 3 introduced the philosophical point of departure used to frame the research, it explained the descriptive strategy used to establish a design and structure for the research. It also explained the approach, which led to the design for the questionnaire, and how the sampling was framed to access the data required to addresses the research aim and objectives. It also explained the need to include a detailed descriptive case study to reinforce the empirical research methods and to provide real-life context to the study. Finally, it confirmed the ethical clearance given for the study to take place.

In Chapter 4, the *Isivivane* Case Study will be presented.

*** END CHAPTER THREE ***

CHAPTER 4: FREEDOM PARK: *ISIVIVANE* CASE STUDY

4.1 INTRODUCTION

Chapter 4 is a description of the *Isivivane* case study. It outlines the origin and nature of the project, its conceptual frame of reference, the evolution of the conceptual framework, and a description of the designed expression. This particular case study is important as it situates contemporary commemorative spaces in the political context of Post-Apartheid South Africa. It also provides the opportunity for the study to carry out a critical analysis of the relationship between commemoration, meaning and landscape design by providing a real-life context for a survey of people's experience and perception of politically motivated commemorative places. The Chapter concludes with a reflection on the role landscape design played in this relationship.

4.2 ORIGINS

Freedom Park (Figure 2) is described as "a place of pilgrimage to commemorate South Africa's commitment to democracy and freedom. It is a National Heritage Project endorsed by Parliament" (Louw et al. 2013:223) and originally managed by the Freedom Park Trust (FPT) with former President Nelson Mandela its chief patron. The design by a consortium of appointed landscape architects and architects[17] is, according to Ora Joubert in her book *10 Years + 100 Buildings*, "a delicate interaction between an African-inspired architecture and landscape". (2011:98). The design was derived from consultation with advisers and experts, as well as traditional healers drawing on indigenous knowledge systems. The principal design challenge was to introduce a cultural sensibility of African symbolism, multi-culturalism and identity through a narrative of abstract expression, based primarily on African values but which also includes archetypical symbols where appropriate. Joubert (2011:98) concludes her critique with the following statement:

> Despite its contested origins, discretion and understatement prevailed. The complex three-part brief is realised in a ritualistic language of procession – its simplicity overruling parochial connotations. By respecting the subtlety of African symbolism and tactfully realising it on a monumental scale, the project was able to convincingly capture a shared history and a sensitive subject. Perhaps the veneration of landscape – the common bond of all South Africans – is the ultimate vehicle for an African architectural language in the operative sense of the word. By using landscape to encapsulate memory, instead of the reverse, Freedom Park inaugurates the African monument.

[17] The team was made up of landscape architects, architects and artists who worked in conjunction with traditional healers, academics, historians and poets to conceptualise the project. The design team comprised: NBGM Landscape Architects Joint Venture (Newtown Landscape Architects, Bagale Environmental, GreenInc Landscape Architects and Gallery Momo); OCA Architects (MMA Architects, Mashabane Rose Architects and GAPP Architects and Urban Designers) and Africon Consulting engineers.

The statement by Joubert seems to confirm the success of this approach as the project, while incorporating African symbolism, also presents a shared history with the landscape being a common, cross-cultural bond.

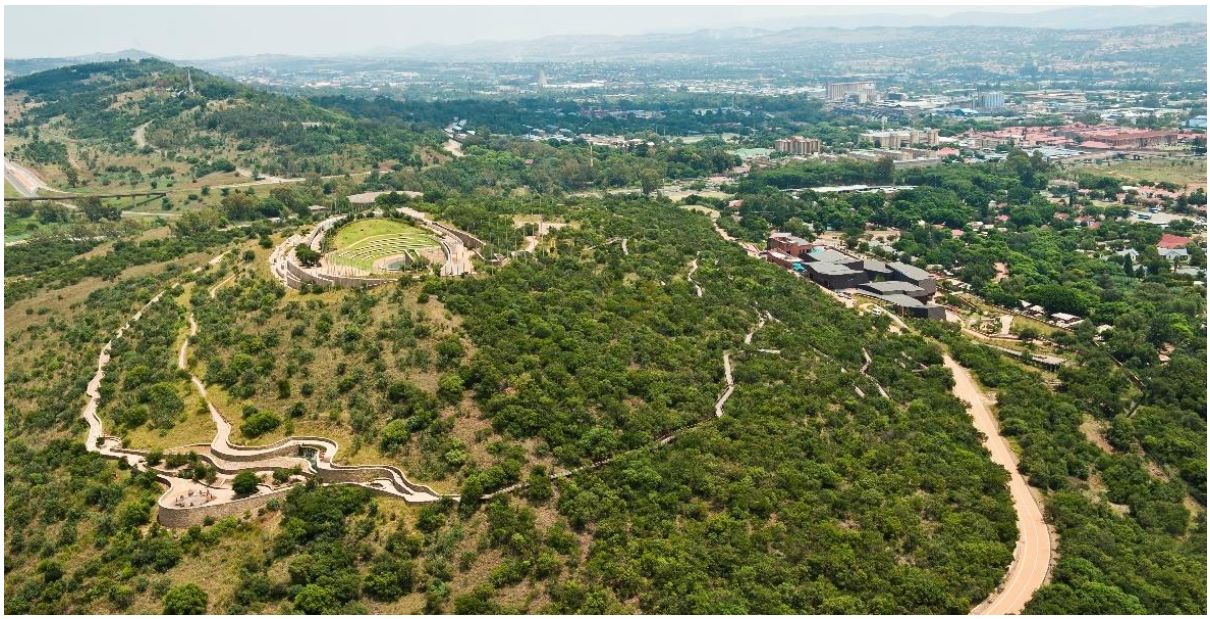


Figure 2: Freedom Park with Isivivane in the foreground - a garden set within the garden of Salvokop (OCA, 2015)

4.3 CONCEPTUAL FRAME OF REFERENCE

The Freedom Park is "positioned as a national and international icon for freedom and humanity. It seeks to do this in a way that places African civilisation and cultures on the same level as other cultures of the world. [It seeks to show-case] …history and heritage as bearers of [African] traditions and values." (The Freedom Park Trust n.d.). Hence, in conceptualising the Freedom Park precinct, the frame of reference for development was for it to be located within an African perspective.

African Philosophy introduced at the Freedom Park advanced the idea of an indigenous directed approach to on-going negotiations of recognition, privileging, positioning, de-colonising and protecting the compilation and the practice of indigenous knowledge. By advocating an indigenous knowledge directed approach, the Freedom Park placed the determination of knowledge matters, that is what is to be knowledge, in the hands of indigenous people (FPT 2007).

This approach led to indigenous people taking control of the process[18] of knowledge production and away from the pervasive interpretation of indigenous knowledge through the gaze of non-indigenous

[18] In attempting to deal with the differing perceptions and values that vary across the landscape of South African cultural identity, the FPT commissioned research and engaged with the greater South African community through focus group workshops. These included meetings with indigenous leaders, indigenous healers, IKS artists and historians amongst others, where opinions where solicited as to what the

people. In such an approach, caution was exercised that it did not become an exercise to return to some golden age, but was transformative towards a new future of a very different kind. African philosophy celebrates the plurality of societies and acknowledges the plurality of knowledge systems. Thus, by using such an approach, it sought to contribute to processes of national reconciliation and nation-building. According to the Freedom Park Trust (FPT) (2007:3), "The tenets of African philosophy are widely shared by the people of South Africa and the sub-continent and thus provide the nation with another basis of forging national, regional and continental unity. In many of the African societies the vision of humanity is commonly celebrated in idioms such as:

Umuntu, ngumuntu, ngabantu (IsiZulu)

Motho, kemotho kabatho (SeSotho)

Muthu, ndimuthu, ngavathu (ChiVenda) .

Umuntu muntu pa Bantu (ChiBemba-Zambia)

Omuntu nomuntu ahabwaBantu (Rukiga- Uganda)

Munhu, munhu, nevanhu (ChiShona- Zimbabwe) "

4.4 THE EVOLUTION OF THE CONCEPTUAL FRAMEWORK

In its attempt to solicit the conceptual framework and the symbolism and design references, the FPT set up a process of accessing the public's opinion of what Freedom Park should be. Research was commissioned, public focus group workshops were held over a two-year period and extensive consultation with artists, historians, academics and a variety of rural and urban communities were carried out. "What followed was a far-reaching and extended debate about the unique properties of African indigenous knowledge and cultural practices, the recovery of traditions, and a search for 'authentic' forms of representation" (Noble 2011:213). The emerging framework was essentially about the South African story, as told through the voice of the South African people and its conceptualization was "to address the gaps, distortions and biases and provide new perspectives of South Africa's heritage." (The Freedom Park Trust n.d: 5).

Another important reference was South Africa's Truth and Reconciliation Commission (TRC 2003). The TRC sought the truth and full disclosure of violent acts associated with political objectives in

Isivivane should become. This material was filtered by the creative team and Client, to eventually derive a concept for *Isivivane* that they believed would be responsive to and representative of South Africans' expectations for a place of commemoration.

the years 1960 – 1993. When full disclosure was given, amnesty was awarded to the perpetrator of the violent act. The official report of the TRC notes that the legal basis for amnesty was derived from "legal instruments that emerged from the political negotiations", these being "recorded in postscript … to the Constitution of South Africa" (TRC in Noble 2011:213). The aforementioned postscript states that "[t]he Pursuit of national unity, the well-being of all South African citizens and peace require reconciliation between the people of South Africa and the reconstruction of society" (TRC in Noble 2011:218-213). This thought ties the "pursuit of national unity" to the "need for healing - and the need for 'reconciliation'" (Noble 2011:24). It's within this framework where the primary themes, which formed the context for the design of elements and intention of Freedom Park, came together.

In the three–person Committee and Heritage Department's 2004 Vision for the Design Brief, the conceptual framework bears the influence of Serote, a poet, author and traditional healer who was the second CEO of the FPT. In this document the text reinforces the focus upon ideas of indigenous authenticity, coupling these to a binding form of nationalism. The brief "seeks to show-case African history and heritage as bearers of our traditions and values … the organising principles are based on African philosophy, African Indigenous Knowledge, and African Renaissance" (Noble 2011:216). And "nothing has been taken at face value … everything is to be critically analysed and theorised – the new focus is one that places a moral emphasis upon traditional values, over the wider plurality of contemporary experience" (2011:216). Notably, this emphasis upon indigenous forms as the source of authentic African identity initiated a second round of cultural research and debate, significant aspects of which found their way into the design of the Park and which will be noted in the discussion below.

4.5 THE DESIGNED REPONSE TO THE CONCEPTUAL FRAMEWORK

Freedom Park is a garden of remembrance that comprises gardens within a greater garden (Olifant et al. 2014). The greater garden is Salvokop Hill a prominent hill immediately south of Pretoria's CBD. It comprises various places, *Vhuwaelo* (a pathway system leading from *//hapo* to the top of the hill), *Isivivane* (a symbolic burial place), *S'khumbuto* (comprising the Wall of Names, Amphitheatre, Sanctuary, Eternal Flame, Gallery of Leaders and sculpture of Ascending Reeds), Tiva Origin (a small concealed contemplative space centred around a body of water), *//hapo* (a museum) *Moshate* (a hospitality suite for high level delegates), and the Pan African Archives and *Uitspanplek* (a picnic area). The study will only consider *Isivivane*, one of the primary interventions in the Park with reference to transforming perceptions and the creation a distinct African identity.

4.5.1 *Isivivane*

"Valorised by many as the very essence of 'Freedom Park' this sacred shrine is the symbolic final resting place of the spirits of those who died in the struggle for freedom" (Noble 2011:233). When then President Thabo Mbeki handed over *Isivivane* (the first significant feature to be built at Freedom Park, he stated,

> [t]his is a place to which all of our people of all colours, cultures, ages and beliefs, men and women, will come to pay their quiet tribute to those whose memory will never be extinguished, who will live on in every generation that lives, summoning each to be the standard bearers of the cause of the freedom of all humanity. (in Noble 2011:233).

Figure 3: An early concept sketch of Isivivane by author (2003)

Isivivane was "derived from an African conception of memorialization, one that is spiritual and embodied rather than representational and abstract." (Noble 2011:238). Professor Harriet Ngubane[19] in her work the 'African Understanding of the Concept of Memorial' – a research paper that was prepared for the Park, she states,

[19] Professor Harriet Ngubane completed her PhD at Cambridge University, and is perhaps best known for her book *Body and Mind in Zulu Medicine* published in 1977. Ngubane passed away in October 2007. (in Noble 2011:233)

> [t]he African concept of a memorial is not confined mainly in the commemorative buildings or portrayed through sculpture [as is the case in the West], but is spread out over various forms of cultural behaviour. A well-known structure that portrays memorial is a heap of stones along long distance pathways known as *Isivivane*. (Ngubane, 2003:1)

The concept of *Isivivane* is however multifaceted and is also derived from the verb viva, which means *'fervour, concentration of energy and commitment to solidarity and oneness of purpose'* (Ngubane in Young 2011:9). Its location was all important and the design team along with traditional healers debated this on numerous occasions until ultimately it was decided to site it on the south-eastern slope, where it 'would see the sun rise throughout the year no matter what season' (Figure 3) because this was of critical importance from an African cultural perspective.

Figure 4: Members of the design team with IKS and tradition healer advisors discussing the location of Isivivane (Author, 2002)

Ngubane comments further on *Isivivane* and cites examples of African custom and practice that signify types of memorialization that are not necessarily tied, exclusively, to monumental form. For instance: burial sites designated by stones and a planted aloe, the practice of burying family members within the homestead such that their "identity was embedded within the homestead precincts" and the names of royal residences that "reflect the area or aura connected with a[n] historical event" (in Noble 2011:234).

In all cases the idea is to show that African traditions of commemoration are not externalized in memorial objects, but are linked to rituals and systems of belief that are themselves embedded in daily forms of practice. *Isivivane* therefore, "was not conceived as a Western-style memorial or shrine, but rather is intended as a performative site of embodied memory, ritual and spirituality, and is infused with a wealth of symbolic references"; therefore, "[It] facilitates a conversation with cultural practices that issue from the past – embodied and immediate" (Noble, 2011:234)

Figure 5: A cultural event being played out at Isivivane (Author, 2008)

In a workshop presentation with the Youth on Freedom Park, Ngubane (in Noble 2011:235) developed further thought as to the cultural significance of *Isivivane.* As already noted, *Isivivane* is a heap of stones, situated at certain long intervals to mark the way along a distant journey. Ngubane explains that

> the indigenous African view of environment … People recognise a symbiotic relation between themselves and ecology, which, apart from flora and fauna, also includes the spiritual entities connected to the people in a given area. One's journey is not mere passage or departing, but rather provides opportunity for homage to the landscape and all that it contains. Placing a stone [upon *Isivivane*] … is an act of leaving something behind which unites one with such land and its people, spirits, flora and fauna. (in Noble 2011:235).

Noble interprets *Isivivane* as marking "a journey in the life of the nation, a place where stones are left in an act of homage to the land, its people and the ancestral spirits of those who have departed – memorialisation is tied to the journey of life. This metaphor is suggestive for it highlights the individual, particular and transitory nature of the passage towards a common future" (2011:235).

"Isivivane has been designed primarily with deference to African symbolism and belief systems but also, intentionally contains universally recognizable symbols." (Young 2011:11). It is a landscape – not a building. "During the design[20], it was agreed that symbolism was not to be translated literally but rather, that it [remains] abstract, 'simple and devoid of clutter'."[21] (Young 2011:11). Thus, Young (2011:11) states, "the ensuing aesthetic would be powerful and evoke strong emotions and universal meanings relating to the themes of hope, cleansing and reconciliation". When entering the contemplative place, "visitors should experience the reverence of the place [through] the stone, water and intentional yet limited, use of plant materials, [which] formed the basic design elements. The location of *Isivivane* at the far south eastern section of the hill was [also] significant as it there that it would receive the rising sun throughout all seasons of the year" (Young 2011:11) – a directive given by the traditional healers during a site visit when investigating the proposed location of *Isivivane*.

Figure 6: A typical Zulu Isibaya (or homestead) encompassing Lesaka– the central conceptual informant of the Isivivane (By Unknown - Digital History Project, Public Domain, https://commons.wikimedia.org/w/index.php?curid=23329978)

[20] Graham Young was the lead landscape architect on the project but the design process was iterative. Presentations were made to the FPT Phase 2 Committee (Dr Wally Serote was the CEO of FPT at the time and the Chairman of the Phase 2 Committee) and tested against the research and guidance that the FPT was getting from its advisors, intellectuals (Professor Harriet Ngubane was on the committee), artists, other consultants, traditional healers and focus groups. The client was very clear about what they wanted, and that made Young's design evolve smoothly in response.

[21] This was a directive that came from the FPT Phase 2 Committee meetings chaired by Serote during the design review process.

"The fundamental concept for the layout of *Isivivane* is that of an African 'homestead' encompassing '*lesaka'* (the burial place) and '*lekgotla*' (the meeting place)" (Figure 4) (Young 2011:11). *Lesaka is* a seTswana word, "which in African culture … [is used to describe] a circular structure (often a cattle byre commonly found in South African villages where generation upon generation are buried)." (The Freedom Park Trust n.d: 2). "It is built out of stone and comprises nine boulders, one from each province[22], placed near the edge of a circle. Balancing these, are two larger boulders completing the circle - representing the national government and the international community. Contained within the boulders circle, are stones that have come from countries outside South Africa – symbolic of combatants and exiles that fell while they sought refuge in other countries. The circular pattern is all-important. It is an archetypical symbol of unity and equality and the boulders being placed in a circle at the same level, engage in a 'dialogue'," (Young 2011: 11-12) where none is more important than the other.

Prior to departure for Freedom Park, cleansing and healing ceremonies were performed over the boulders in each of the provinces, and further ceremonies (the placing of soil from the boulders' original site) where performed upon arrival at *Isivivane*. These ceremonies were conducted in keeping with indigenous tradition where it is believed that a process of cleansing and healing is required before the newly deceased can reach the realm of ancestral spirits. To this end, "rituals are performed by the living in order to help the spirit of the deceased to reach a full cycle of the spiritual life." (Ngubane in Noble 2011:235).

Figure 7: A ritual being performed at Isivivane by a traditional healer (Author 2014)

[22] To construct *Isivivane,* the "nine provinces of South Africa were asked to provide a boulder from a place within the province with historical and cultural significance that related to the struggle for freedom. The 10th and 11th boulders represent the South African nation and international connections to the struggle for freedom respectively" (FPT n.d.).

"A fine water spray has been designed into *lesaka* (Figure 4), which raises as a mist from the stone floor to eventually envelope the boulders. The significance of this 'smoke' or *impepho*[23] is to emphasize the sanctity of the place and be representative of the cleansing and healing process[24] central to helping the South African nation heal from its past.[25]

*Figure 8: A fine mist rising from 'lesaka' representative of incense being burned, or '*impepho' *(Author, 2009)*

The spiritual and ancestral significance of *lesaka* is captured in the words a *Vhenda* elder" (Young 2011:12) in a discussion with Archbishop Dandala during a fact-finding mission in Vhenda (FPT n.d), which is installed at the entrance to *Isivivane*

I AM AN AFRICAN

If you dig the Earth in this lesaka, you will find me

If you dig and dig and dig

You will find me still

If you dig and dig and dig

And even if you use the big machines

[23] *Impepho* is and isiZulu word for a plant very sacred to abaNguni and also burnt to communicate with *abangasekho* who are entities of influence or a broader term for all types of souls who have passed on but continue to exert positive influence on the 'living'. http://scc.ukzn.ac.za/Libraries/archives/GLOSSARY_OF_ISIZULU_TERMS_USED.sflb.ashx

[24] 'At Freedom Park, the ceremonies at *Isivivane* are linked to the question of reconciliation and symbolic reparations for the human violations of the past because it is believed that the spirits of those who died for freedom must be cleansed and healed before coming to rest at *Isivivane*. (Noble:2011:235).

[25] When designing *Isivivane*, Young also understood the universal symbol of water to represent cleansing and healing and included a waterfall on the lower terrace, and then at a later date, another waterfall on an upper terrace to reinforce the archetypical reference to the process of 'healing the wounds of the past'.

Which the human race has made

To dig and dig and dig

To the fathomless bottom

There …. You will find me in the earth

The original Tshivenda version is:

'Ndi Mu-Afrika'

Arali na nga gwa mavu a heli dnaga ni do nngwana

Naho na nga lima na gwa nit shi isa phanda

Ni do di wana ndi henefho

Naho wa nga gwa wa lima

Wa shumisa mitshini mihulu

Yo sikwaho nga vhathu vha nama

U lima na u gwa lifhasi

U swika fhasi hu sina mugumo

Henefho

Kha lifhasi lenelo ndi do wanala…

Nga Muhulwane, Vhafuwi vho Davhana

Figure 9: 'Lesaka' a resting place covered in mist symbolic of the 'cleansing and healing' process (Author, 2007)

Near *lesaka*, also on the terrace, a lone tree was planted near a curved bench as counterpoint to *lesaka*. It is an *Acacia galpinii* (*Mologa* or Monkey Thorn) "symbolic of *lekgotla,* a place where elders would gather to discuss important tribal matters. Often this place would be beneath an old and large shade tree. (Young 2011:13). The tree provides dense shade in the summer months and cover for visitors who wish to rest and reflect on the place and the meaning of *Isivivane* and is orientated with a beautiful view across *lesaka* to the natural valley and hills of Groenkloof Nature Reserve south of the site.

According to Magquele and O'Donoghue (1994:3)

> A symbolic reference to African culture and the spiritual bond that formed between the *Nguni* people and the Buffalo Thorn trees inspired the choice of nine *Ziziphus mucronata* that form a green backdrop to *Isivivane*. In earlier times when a person died far away from home (often in battle) the elders of the family would send a party to 'fetch the spirit'. Branches from the *hlahlankosi* or Buffalo Thorn were used in this ceremony. The party would carry a branch and at the spot where the person had died would call out the name of the dead person and announce that they had come to take his spirit home.

Two waterfalls (Figure 6) have been designed into the stone-packed walls near *lesaka* and beneath the Buffalo Thorn trees immediately above the spiral path. "Water flows over a trough and down stone pitched walls into shallow pools below to create an ambience that may remind the visitor that in this place, 'the spirit flows and cleanses like water'". (Young 2011:15).

Figure 10: Upper waterfall at Isivivane (Author, 2008)

Young concludes, “Finally, to complete the experience of visiting *Isivivane*, a small fountain of water emanates from a bowl carved into the top of a large quartzite boulder placed near the exit to the space. It acts as a basin in which visitors can wash their hands in respect after paying homage to those people who have fought and died for freedom in South Africa.” (2011:15). It is a customary in a number of cultures to practice this as an act of reverence to the departed.

Figure 11: Remembering the departed at Isivivane (Author, 2008)

4.6 SUMMARY

Chapter 4 outlined the origin and nature of the project, its conceptual frame of reference, the evolution of the conceptual framework, and a description of the designed expression. On reflecting upon the role landscape design played in this relationship, Young submits (in Stoffberg et al. 2012:195),

> In telling this South African story at [*Isivivane*] and by applying landscape narrative as the main ordering and referencing device, the design anticipates the audience’s reactions, perceptions and experiences of place such that the landscape, with its natural and cultural references, becomes visible, tangible and palpable, giving form to an experience that aesthetically, emotionally and spiritually engages visitors. (in Stoffberg et al. 2012:195).

The design, by applying an elaborate landscape narrative, can potentially reduce perceptual and emotional barriers and ultimately act as a catalyst, or lens through which visitors can identify with and discover the meaning behind *Isivivane* on their own terms.

Figure 12: Freedom Park situated on Salvokop - Isivivane at base of photo and Ascending Reed sculpture along the ridge line (Author, 2009)

The case study does not provide verifiable comment about this statement or confirm whether these sentiments would ring true with visitors to *Isivivane*. It is for this reason that an objective empirical survey was required to understand how users experienced and perceived the place. The survey, described in Chapter 3 and analysed in Chapter 5, was included to establish this and determine which aspects of the design reinforced peoples' perceptions, empowering them to make their own independent meaning of the place.

Chapter 5 will present and analyse the data obtained through the survey.

*** END CHAPTER FOUR ***

CHAPTER 5: FINDINGS

5.1 INTRODUCTION

In Chapter 3 the author stated that a questionnaire was designed to gather data, as questionnaires are "doubtless one of the primary sources of obtaining data in any research endeavour" (Zohrabi 2013:254). The main aim of the questionnaire was to examine user perception and the effect specific design elements had on their reading of *Isivivane* in relation to its discourse.

This chapter focuses on describing the findings in the questionnaire that address aim and objectives of the research questions. In analysing the data, the researcher used a reductive method[26]. The information collected from the on-site questionnaires was first captured and analysed to produce single frequency results (refer to Appendix B and Section 3.6). These data were further corrected, ordered and transformed into the tables and graphs presented in this chapter. The data in each of these figures were briefly discussed and the collective summarized at the end of each section. The summary of these data was then taken to Chapter 6 were it is discussed drawing on the literature review and theory to underpin these findings.

5.2 FINDINGS AND ANALYSIS

The questionnaire was divided into four areas of concern:

- Section A: Bio-geographical information
- Section B: The reason for visiting *Isivivane*
- Section C: Your experience of *Isivivane* and
- Section D: Design

[26] "Data reduction is the transformation of numerical information derived empirically into a corrected, ordered, and simplified form. The basic concept is the reduction of multitudinous amounts of data down to meaningful parts". https://en.wikipedia.org/wiki/Data_reduction

5.2.1 SECTION A: Bio-Geographical Information

This section investigated established and number of bio-geographical factors, which comprised demographic characteristics and a participant's education level. The questions were aimed at gaining a general background of the participant. Questions asked and the results are shown below.

SECTION A: **BIO-GEOGRAPHICAL INFORMATION**

1. How old are you (years)?
2. If you live in South Africa, from which province are you?
3. If you are a visitor to South Africa, from which continent are you?
4. According to the Employment Equity Act, how would you classify yourself?
5. In which type of area do you live?
6. Please indicate your highest level of education

Question A-1: **How old are you (years)?**

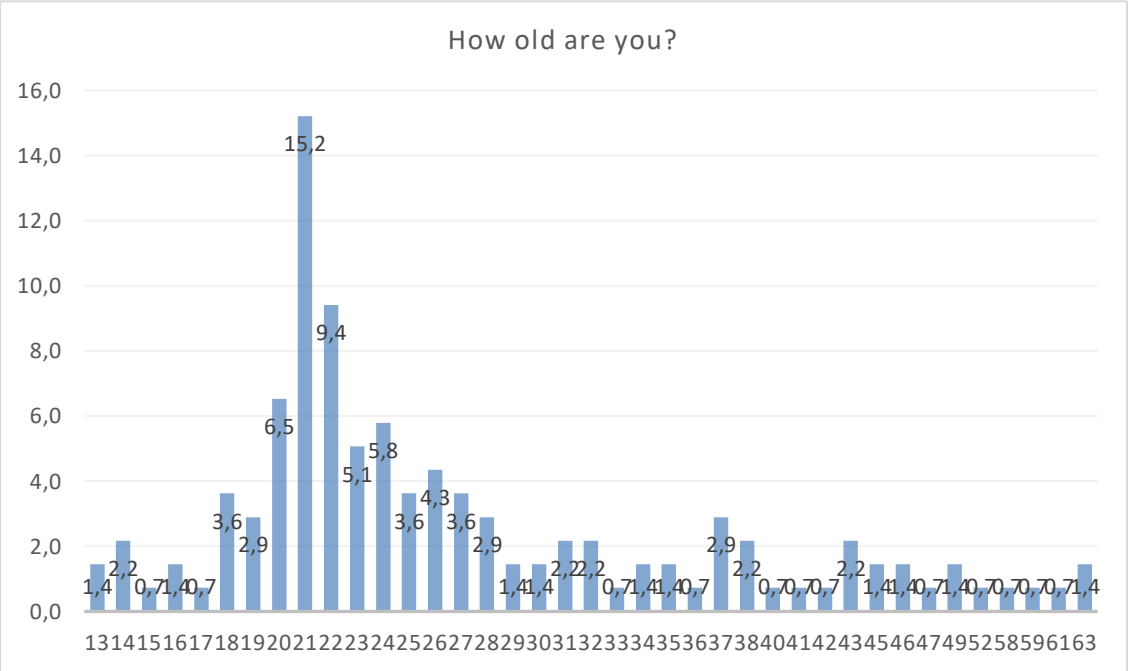


Table 1: Graphical summary question A-1: How old are you?

With respect to the age of participants, 73,9% stated they were between the ages 18 and 35 years i.e. young adults. 6,5% were younger than 18 years and 19,6% older than 35 years. The most dominant age group was therefore young adults with the age of all participants being 27,5 years.

Question A-2: **If you live in South Africa, from which province are you? `**

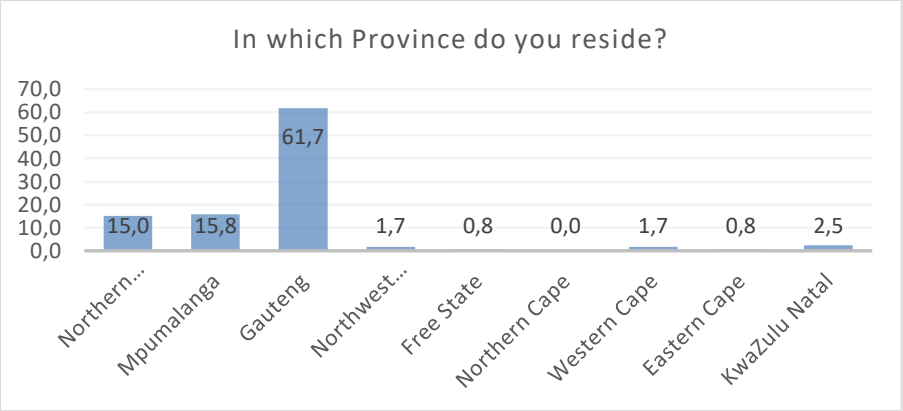


Table 2: Graphical summary question A-2: In which province do you reside?

Of the participants who live in South Africa, 61,7% came from Gauteng, 15,0% from Limpopo Province and 15,8% from Mpumalanga. The remaining 7.5% came from Northwest Province, Free State, Western Cape, Eastern Cape and KwaZulu Natal. No participants came from Northern Cape Province.

Question A-3: **If you are a visitor to South Africa, from which continent are you**

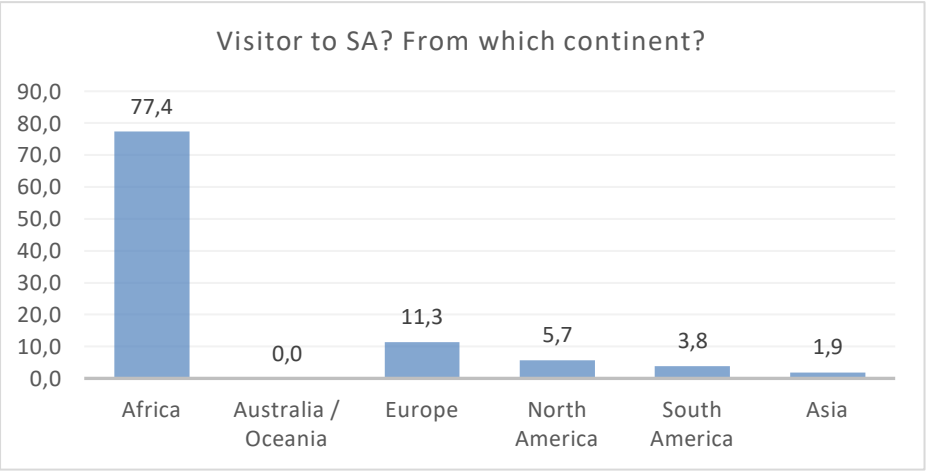


Table 3: Graphical summary question A-3: Visitor to SA? From which continent?

41 respondents out of a total of 53 stated they were from Africa. This cannot be the case as the total frequency between Q 2 and Q3 is 144 but the sum (120+41 = 161) is higher than the total number of respondents. There was therefore a duplication of those stating they lived in a Province but also answered Africa for this question. If you deduce the maximum number of people coming from other than South Africa, the maximum would be 24 people. When subtracting the number of people stating that they come from continents other than Africa (12 respondents), the total number from Africa would be 12 respondents or 50% of participants.

Other than Africa and South Africa the next largest number of participants were from Europe (11,3%), North America (12,5%), South America (8,33%) and 4,2% from Asia. No participants came from Australia/Oceania.

Question A-4: **According to the Employment Equity Act (Act no. 55 of 1998), how would you classify yourself?**

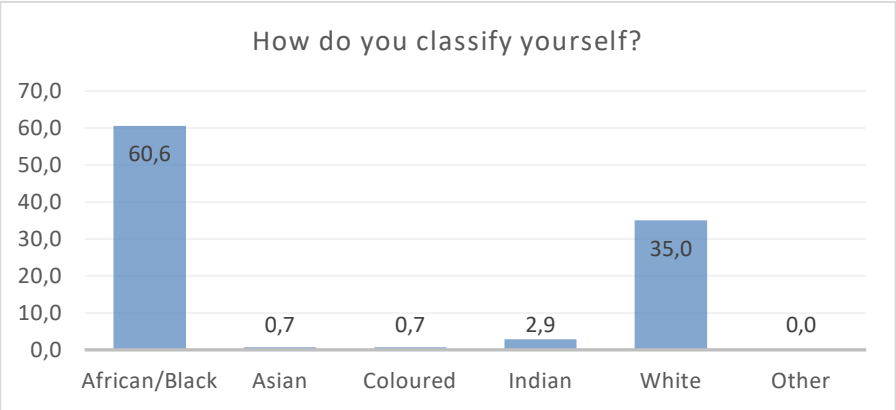


Table 4: Graphical summary question A-4: How do you classify yourself?

6% of participants described themselves as African/Black and 35% as White. The remaining 4,4% was spread between participants describing themselves as either, Asian, Coloured or Indian.

Question A-5: **In which type of area do you live?**

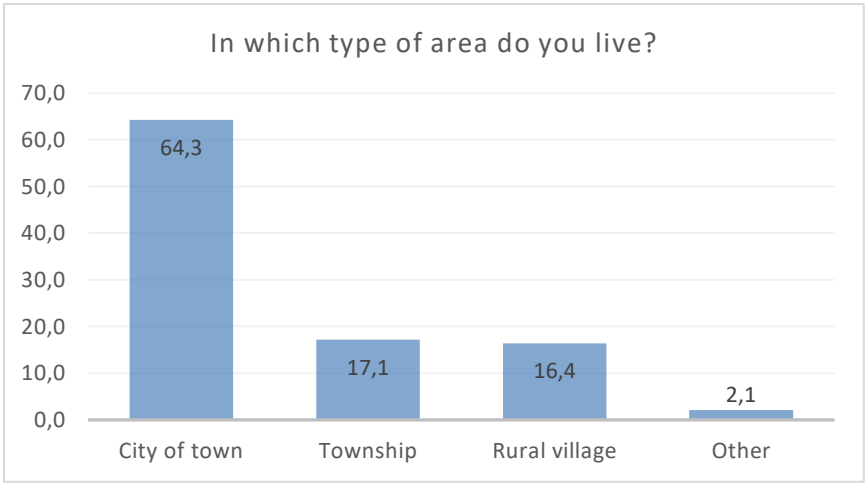


Table 5: Graphical summary question A-5: In which area do you live?

In terms of where people, live the majority (64,3%) stated they live in a city or town, 17.1% in a township and 16,4% came from rural areas. 2,1% listed 'other' as the type of area they live in.

Question A-6: **Please indicate your highest level of education**

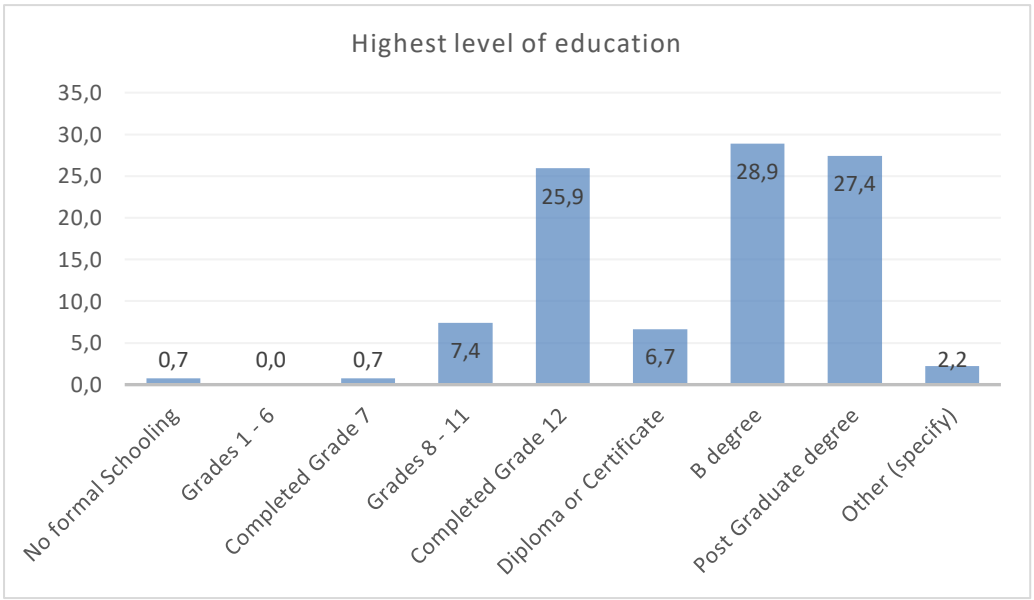


Table 6: Graphical summary of question A-6: Highest level of education?

With respect to education level most participants had completed Grade 12 or higher. Of these 25.9% had completed grade 12 and 56% stated they had a university degree and 6,7% had

completed a diploma or a higher education certificate. The remaining 8,9% had completed grades 7 or higher. 0,7% (1 participant) had no formal schooling.

5.2.1.1 Section A: Summary Bio-Geographical Information

The majority (74%) of participants can be described as young. This could be attributed to the fact that many school and university groups take field trips to Freedom Park on a regular basis. The next largest grouping are participants over the age of 35 years. The average of all participants was 27,5 years.

It stands to reason that the majority of participants who live in South Africa are from Gauteng Province (62%), given that Freedom Park in located in Pretoria. The next largest groupings are from Northwest Province (15%) and Mpumalanga Province (16%). Again, these Provinces are relatively close to Pretoria and therefore it would be easier for participants to make their way to Freedom Park and *Isivivane*. The final 7% come from the remaining six provinces with no participants recording they came from the Northern Cape; perhaps because of the distance to Pretoria from this province.

Participants who stated they live outside South Africa and where visiting South Africa, came mostly from Africa (77%), 11% from Europe, and the remaining 12% from the remaining continents, with 48% of these stating they came from North America.

61% of participants classified themselves as Black Africans and 35% as being White. The remaining 4% included, Asians, Coloured and Indians. 64% stated they lived in cities, 17% in townships and 16% came from rural areas. 2% stated other.

Finally, participants where asked what their highest level of education was. 29% had a Bachelor's degree, 27% a Post Graduate degree and 26% had completed their Grade 12 certificate. This most likely reflects the suggestion made above that many of the participants where visiting with a school or university group.

5.2.2 Section B: Reason for Visiting *Isivivane*

This section of the questionnaire intends to identify the factors that lead to an understanding of the visitors reasoning for visiting *Isivivane*. This section had a range of questions that produced data to confirm whether the visitor came for purely tourist, traditional (to carry out a ritual), memorial, faith based or education reasons (as part of a school or university group) or for reasons related to escaping the city to experience the beauty and serenity of the place.

Also, in order to determine whether the design of *Isivivane* was able to convey it as a place of meaning, commemoration and identity by evoking aspects of the visitors own traditional values, the data needed to determine whether the visitor had prior cognizance of the intended symbolic meaning and spiritual value of this space or not. Therefore, the questionnaire was also designed to determine what connections the visitor may have had to the place before their visit on the day of taking the questionnaire, and what connection the visitor has since established with this space that they would now choose to reengage with this designed landscape in future visits.

Questions posed for this reasoning are included in the box below:

SECTION B: **YOUR REASON FOR VISITING *ISIVIVANE***

1. Is this your first visit to Isivivane?
2. When you visited Isivivane, did you visit Isivivane
    a. As part of a tour group with a tour guide
    b. With a small group without a tour guide
    c. On your own
3. Please mark the answer or answers that are applicable. What was your reason for visiting Isivivane?
    a. To carry out an African ritual
    b. To remember the deceased
    c. To attend a political ceremony
    d. To attend a faith-based ceremony
    e. I heard that it's a tourist attraction
    f. As part of a school group or other educational group
    g. For the beauty and serenity of the place
    h. Other (please specify in the row below
4. Please mark either yes or no to the following questions. **Before you visited Isivivane!**
    a. I was aware that Isivivane existed before my visit
    b. I had previously been told / or read about what Isivivane represents
    c. I had an expectation of what I would experience prior to my visit
    d. Please answer either question 5 or 6 below but not both
5. If you answered 'yes' to question 4.3 please briefly describe your answer the following question: What was it about your visit that reinforced your experience of Isivivane?
6. If you answered 'no' to question 4.3 please briefly describe your answer the following question: What was it about your visit that diminished your experience of Isivivane?
7. Would you visit Isivivane again?
    a. If you answered 'yes' to question 7 please answer the following question:
8. When I visit Isivivane again I will do so….
    a. On my own
    b. As part of a group with a tour guide
    c. With a group of friends without a tour guide
9. Briefly state the reason for your answer to question 8

Question B-1: Is this your first visit to *Isivivane*?

The data shows that an overwhelming majority of participants (79%) where visiting *Isivivane* for the first time. The remaining 21% of participants where either there on a second or greater number of visits.

Figure 13: Graphical summary of question B-1: Is this your first visit to

Question B-2: When you visited *Isivivane*, did you experience it with a guide, without a tour guide, or on your own

With respect to participants experience of *Isivivane*, 70% of participants stated they visited *with a tour guide* in a group, 27% *without a tour guide* in a group and 16% said they visited it *on their own*. The total valid percentage across the three possible answers, exceeds 100%. This anomaly can perhaps be attributed to participants visiting *Isivivane* for a second or more times, and had done so in a variety of ways, i.e. perhaps once with a guide in a group, once with a group but without a tour guide and once on their own. This indicates that the question was not answered as intended i.e. based on their current visit.

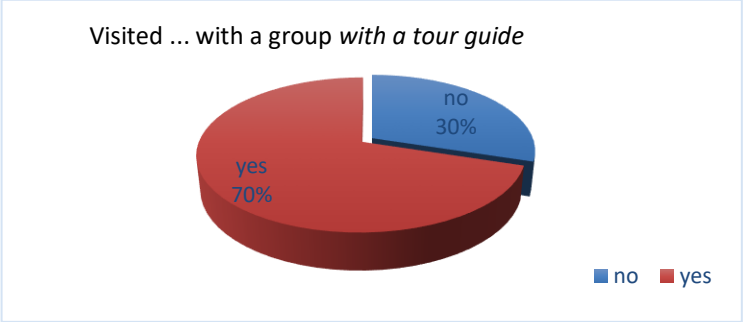


Figure 14: Graphical summary of question B-2: …with a tour guide?

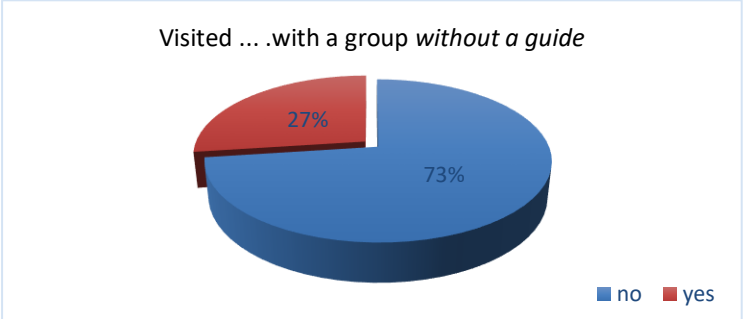


Figure 15: Graphical summary of question B-2: …with a group?

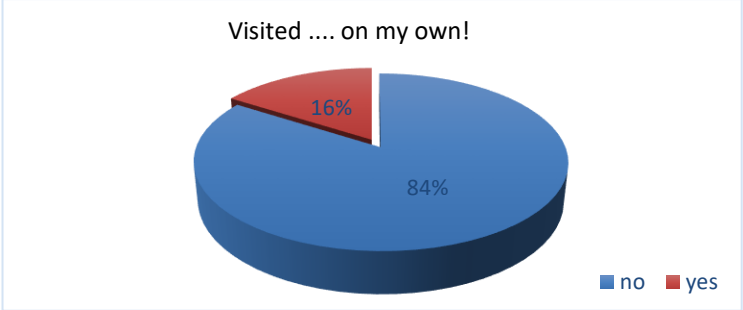


Figure 16: Graphical summary of question B-2: …on my own?

Nevertheless, with each sub-question taken on its own and given a frequency of 144 for each sub-question, the data indicates that the greater majority of participants (70%) visited *Isivivane* in a group and with a guide and least number of participants (16%) had done so on their own.

Question B-3: What was your reason for visiting *Isivivane*?

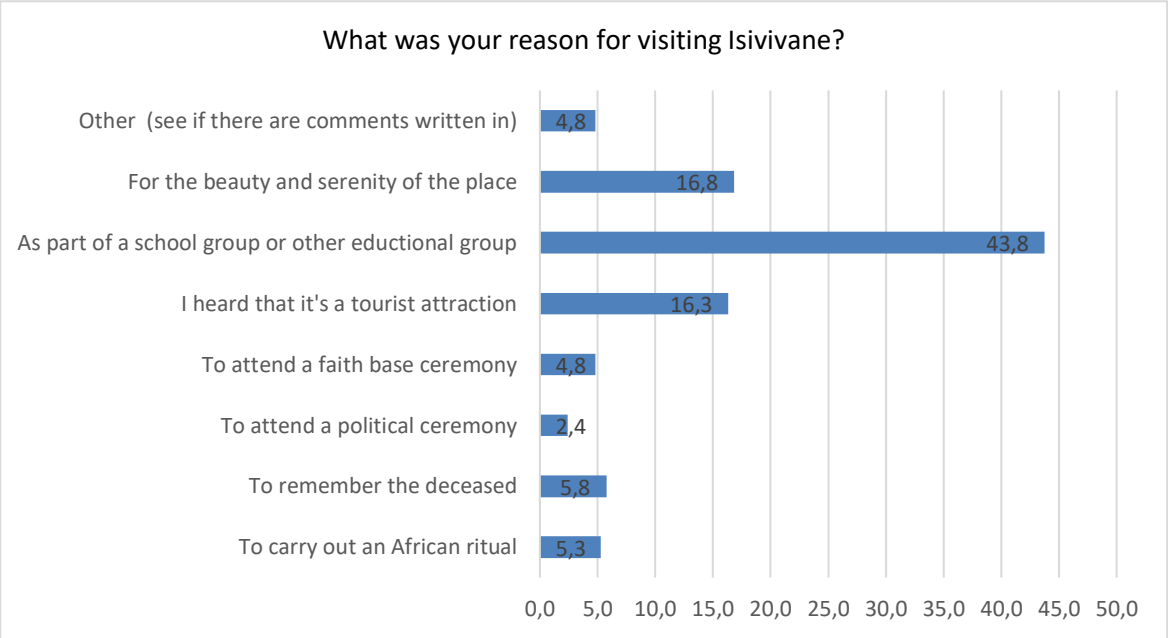


Figure 17: Graphical summary of question B-3: What was your reason for visiting Isivivane?

The multiple-choice question showed a fair distribution of reasons for visiting *Isivivane*. However, most participants (43,8 valid %) indicated they were visiting as part of a school group or other educational group. The second highest response rates were attributed to *Isivivane*'s beauty and serenity of the place (16,8%) and that they had heard it was a tourist attraction (16,3%). 18,3% indicated the reason for their visit centered around a memorial, ritual or political or faith-based ceremony reflected as:

- To carry out an African ritual (5,3%)
- To remember the deceased (5,8%)
- To attend a political ceremony (2,4%)
- To attend a faith-based ceremony (4,8%)

4,8% of participants said that they were there for a reason other than those listed in the questionnaire. Participants were given the opportunity to elaborate on why they chose 'other' as their response. Of the 11 who did elaborate, there were eight valid responses which are recorded in Table B3.8 Appendix D. These were:

- two stated for spiritual reasons;
- one to experience the narrative;
- one for a school research project;
- one to see the design as they are a landscape architect;
- one because it was Mandela day;
- one to gain a 'better understanding of the history and customs of our beautiful country';
- and one as a 'mentoring walk'.

As was the case for the previous question, the frequency for this multiple-choice question was 208 indicating that some participants where visiting *Isivivane* for more than one reason. However, almost half of the participants (43,8%) had indicated they were visiting as part of a school or other educational group.

Question B-4: Please mark either yes or no to the following questions. Before you visited *Isivivane*! I was aware that *Isivivane* existed before my visit; I had previously been told / or read about what *Isivivane* represents; I had an expectation of what I would experience prior to my visit.

This multiple-faceted question has three sub-questions. Participants indicated the following about their situation prior to visiting *Isivivane*:

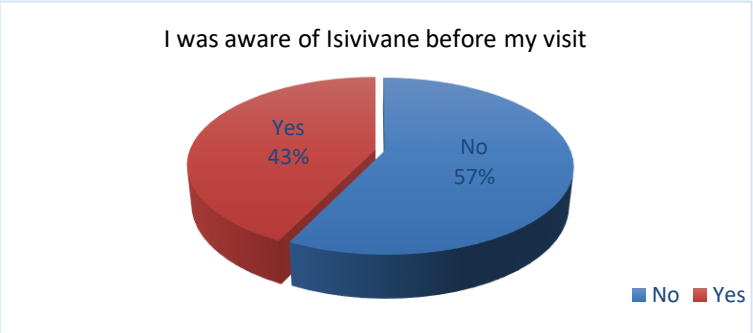


Figure 18: Graphical summary of question B-4: I was aware of Isivivane before my visit

- 57,2% were NOT aware of *Isivivane* before their visit;
- 56,9% had NOT been told or had not read about its existence; and
- 61,2% indicated that they had NO expectation of what they would
- experience prior to their visit.

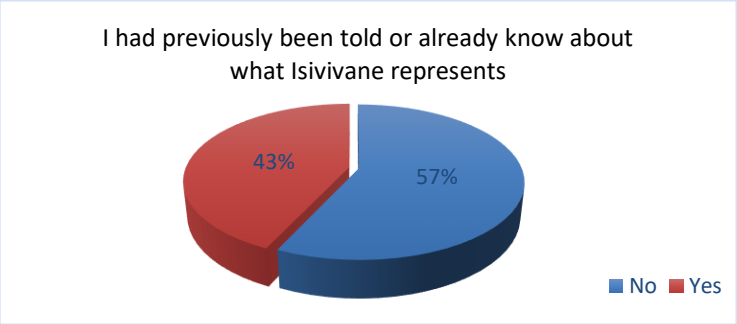


Figure 19: Graphical summary of question B-4: Previously told?

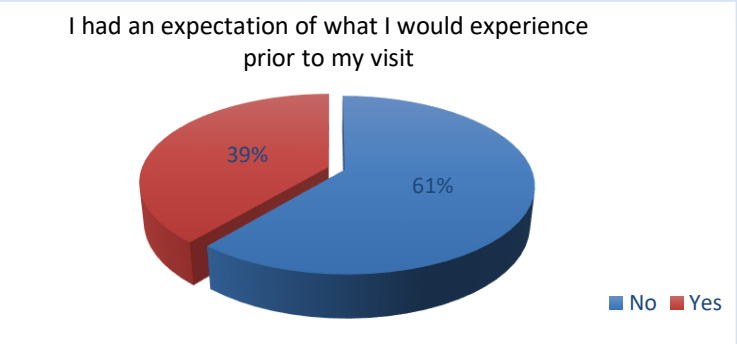


Figure 21: Graphical summary of question B-4: Had an expectation?

The data clearly indicate that the majority of people visiting *Isivivane* where not aware of its symbolic, spiritual or political meanings prior to their visit.

Question B-5: What was it that reinforced your experience of *Isivivane*

Participants were given the opportunity to elaborate on their answer to the previous question. If they answered **YES** to, *I had an expectation of what I would experience prior to my visit*, participants were asked to state what ***reinforced*** their experience of *Isivivane*. 43 respondents chose to elaborate and their written responses, which are captured in Table B-5 in Appendix D. 15 responses were considered not valid as they did not answer the question. In the valid responses, three main themes emerged that participants believed reinforced their experience of *Isivivane*, i.e. the landscape setting; the cultural / spiritual nature of the place and; the presence of a tour guide to help interpret the place.

Landscape setting:

- *Walking through the landscape, process of getting (journey) to Isivivane;*
- *The water experience and the fact that I had to remove my shoes;*

- *The serenity and peaceful [nature] of the place;*
- *The quiet serenity of the place*
- *The various materials used on design techniques*
- *The cultural experience and enlightenment. It was visually striking which made it pleasant*
- *Spatial qualities and views over the city*
- *The use of plants as symbolic, collection and presenting rocks from various provinces; experiencing the space barefoot*
- *The use of water and symbolism throughout; the educational factor*
- *The meaning and beauty of the place*
- *The beauty of the design*
- *The beauty and serenity, the stones and the views*
- *The ambience of the place was serene*
- *My first visit was serene and tranquil. I felt in harmony with nature*
- *It was very serene*
- *[It was] more open, more natural, less structured*
- *Very peaceful. Remained unchanged*
- *The serenity of the grounds*
- *Reinforces [my] experience [by the] elevated height above the landscape.*

Cultural / spiritual / religious setting:

- *That I know Isivivane is a symbolic, spiritual resting place*
- *The fact that it is inclusive of all religious practices*
- *The story, as told by the guide, caught my attention,*
- *Being informed on what the space represents and the rituals that are practiced [there]*
- *The meaning [of] how Isivivane can be associated with different cultures. Different interpretations of one place.*
- *It's the history of South African leaders who fought for freedom*
- *It was interesting and cultural*
- *The historic resemblance there is very touching*

- *It represents the culture of the majority of peoples of South Africa*
- *As part of cultural belie[f], it reinforced the fact that all cultures ha[ve] the same way of performing their own cultural belief. All the important material was acknowledged*

Presence of a tour guide to help interpret the place:

- *Being told about the aims and goals behind the creation of Isivivane and made the experience much more worthwhile for me, without this information the space may have been meaningless for me*
- *It was interesting to learn about African traditions*
- *The tour guides explanation*
- *The tour guides explanation. The feeling of unity and peace. The respect of humanity*

Question B-6: What was it that diminished your experience of *Isivivane*

If they answered **NO** to, *I had an expectation of what I would experience prior to my visit*, participants were asked to elaborate on what it was that ***diminished*** their experience of *Isivivane*. Of the 47 participants who responded 36 gave not valid responses (Table B-6 in Appendix D). Most likely they misinterpreted the question as the participants had answered the question by mentioning a positive experience. This response should have occurred as part of the previous question. The valid responses again fell into the three main areas of concern as listed below along with participants response:

The landscape setting and context:

- *Not fully understanding landscape architecture I could not fully appreciate Isivivane in its entirety*
- *Painful feet (little pointy stones on the paving)*
- *… Maybe the traffic …*
- *The long walk in the heat, this place needs more seating*

The cultural / spiritual / religious setting:

- *Felt like it was a design for only certain rituals to take place, therefore not inclusive to all religions / orientations*
- *The experience of Isivivane is deceiving because the spirit of the departed can only be collected by their families and not by other people*
- *Its symbolism is in contrast to my religious beliefs*
- *I wasn't sure about the removal of shoes. I understand it but found it a bit imposing*
- *I did not know the history of the site*

The presence of a tour guide to help interpret the place

- *Being in a large education tour lessened what may have been experienced – someone explicitly explaining the significance instead of self-discovery*
- *I don't like viewing sites such as these with preconceived ideas – I go with an open mind*

Question B-7: Would you visit *Isivivane* again?

There was an overwhelming positive response to this question. 93% of participates claimed they would visit *Isivivane* again.

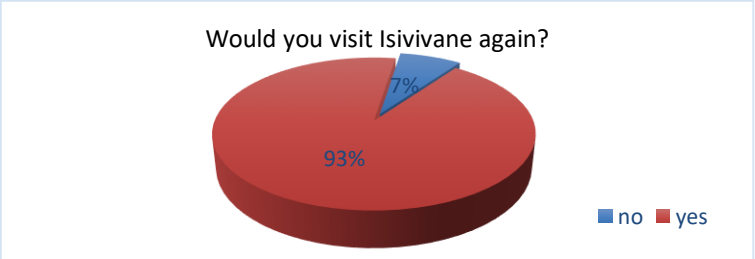


Figure 22: Graphical summary of question B-7: Would you visit Isivivane

Question B-8: When I visit *Isivivane* again, I will do so …

In order to determine how participants who had stated that they would visit *Isivivane* again (Question 7), they were asked to choose between the following options: I will do so on my own; or as part of a tour with a guide; or with a group of friends without a tour guide.

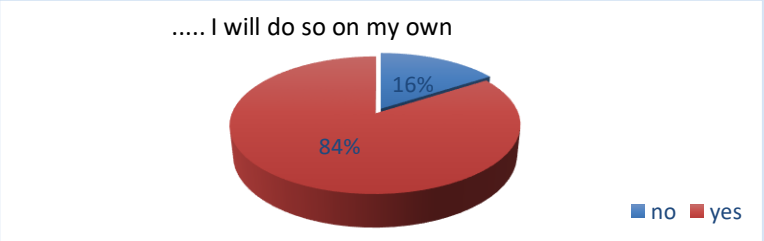


Figure 23: Graphical summary of question B-8:.I will do so on my own

The answers to the question are not quantifiable due to respondents answering more than one of the questions when they should have only answered only one of the three. However, the data does suggest that most respondents answered YES to … 'with a group of friends without a tour guide''. Which was the highest valid percentage (89,2%) of the three questions.

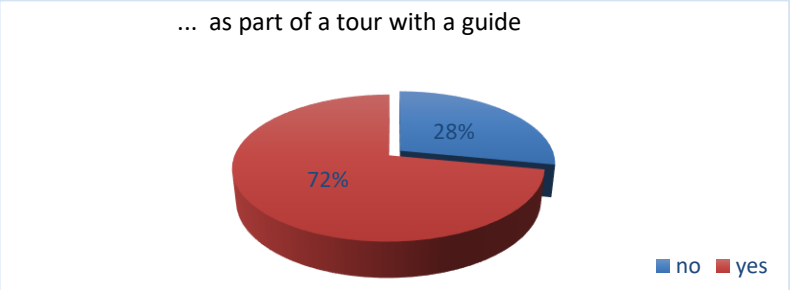


Figure 24: Graphical summary of question B-8: …as part of a tour with a guide

Question B-9: Briefly state the reason for your answer to Question 8

This question gave the participants and opportunity to elaborate on their reasons as to why they would like to visit *Isivivane* again based on their answer to Question 8 (how they would like to visit again). Although the answers to Question 8 are not quantifiable as discussed above, the written responses in this question do give a picture of why participants wished to return to *Isivivane*. The written answers to the question are contained in (Table B-9 in Appendix D). In their responses, three main themes emerged:

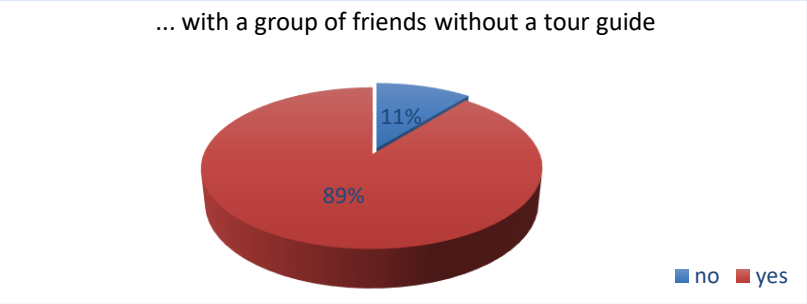


Figure 25: Graphical summary of question B-8: … with a group of friends without a tour guide

- To learn more about the place and its significance (18 of the 75 valid responses)
- To share the experience with others (22 of the 75) and
- The calm and serene nature of the place (spiritual place to visit on their own) (33 of the 75)

Of the 10 participants (7%) who said they would NOT visit *Isivivane* again 2 elaborated on this response. One stated that '*there is no relevance or anything fascinating to visit Isivivane'* and the other thought the place had *'bad mojo'.*

5.2.2.1 Summary Section B – Reason for visiting *Isivivane*

Most participants (79%) visiting *Isivivane* where doing so for the first time, of which 70% stated they were doing so in a group and with a tour guide. The total valid percentage however, across the three possible answers, exceeded 100%. This anomaly can perhaps be attributed to participants visiting *Isivivane* for a second or more times and had done so in a variety of ways i.e. perhaps once with a guide in a group, once with a group but without a tour guide and once on their own. Nevertheless, and by far, the greatest majority stated they were there in a group with a guide.

The most participants were visiting *Isivivane* as part of a school or other educational group (44%), which bears out the suspicions mentioned in the summary to Section A.

The next largest responses dealt with people being there because of the beauty and serenity of the place (17%), or that they were as a tourist (16%). 18% indicated their visit centered around a memorial, ritual, political or faith-based ceremony, reflecting Freedom Park's indented purpose for *Isivivane*. Although, it can be argued that an educational experience is part of the intended reasoning[27] behind the work. Therefore, if you group these responses together with education, 62% of participants where there to experience an aspect of the intended purpose of the place.

With regard participants' awareness and knowledge of *Isivivane* prior to their visit, 57% said they were not aware of it and the same percentage stated that they had no knowledge of what it represents, and 61% indicated that they had no expectation of what they would experience at *Isivivane*. This indicates that most participants where visiting *Isivivane* with a fresh and perhaps non-judgmental perspective and where therefore open to experiencing the place on its own merits.

When asked in an open-ended question to elaborate on what reinforced their experience of *Isivivane*, three themes emerged: the landscape setting (i.e. beauty, serenity presence of water and plants, etc.) which received the most mentions (19); Their perceived cultural

[27] Whilst educational reasons where never explicitly mentioned in briefing documents or discussed during the conceptualization stage of the project, it certainly can be implied that education would be a theme running through all aspects of the work, specifically as it pertains to making people aware of African tradition and cultural practices as they manifest in the design of Isivivane.

and/or spiritual nature of the place (second most mentioned reasons – 10) and; the fact that there was a tour guide to help them interpret the place received (four mentions).

In response to what diminished their experience, there were fewer response but they all fit into the three categories mentioned above. Five mentioned cultural or spiritual issues which revolved around participants not being able to relate to the perceived cultural symbolism or ritual of the place was perhaps foreign to them. Four people mentioned that the place or the walk to it was not comfortable and three mentioned that the presence of a tour guided hindered their experience of *Isivivane* – they preferred to discover the place on their own.

The researcher then wished to establish, based on participants visit to the place, whether they would return. 93% indicated they would, suggesting therefore that their experience and perception of the place was good. The follow-up question was asked to ascertain, how they would like to next visit. The responses in each of the three categories was too high resulting in the valid percentage being far greater than 100% and the data not being able to be quantified.

Finally, when asked to state the reason for wanting to return to *Isivivane*, the responses, three main themes emerged: To learn more about the place and its significance; To share the experience with others and; The calm and serene nature of the place.

5.2.3 Section C: your experience of *Isivivane*

In this section, the questionnaire aims to objectively gain ideas as to how a particular visitor experienced *Isivivane*, and in doing so, deliberately does not indicate what the design intention of the space was. Therefore, an objective understating was gained by having questions aimed to understand whether the visitor was able to consciously or/and subconsciously recognise that they could or could not: identify with the space and derive any meaning from it; feel any sense of familiarity which may have stemmed from a general set of memories the visitor fundamentally identified with; and, if the visitor felt a sense of safety or alienation in their familiarity with space or their lack thereof.

In an attempt to remain objective, this section also leaves room for the visitor to admit their unfamiliarity with the place, this allows the researcher to understand the experience of a foreign

sacred association to a designed space which may appear beautiful or disdainful to an unfamiliar user. Questions posed for this reasoning include:

SECTION C: **YOUR EXPERIENCE OF ISIVIVANE**

Isivivane is a place I will easily remember long after my visit

1. Isivivane is a place I will easily remember long after my visit
2. Isivivane is a place that I can relate to in terms of its meaning and intent
3. Isivivane is a place I feel safe in
4. Isivivane is a physically comfortable place
5. Isivivane is a place that engaged my interest and curiosity
6. Isivivane is a place that is filled with sacred associations
7. When I visited Isivivane I felt emotionally alienated
8. If you answered 'strongly agree' or 'agree' to question 7 please briefly state why.
9. If you answered 'disagree' or' strongly disagree' to question 7 please briefly state why.
10. What comes to mind after your visit to Isivivane: Please answer the following questions in this regard
    a. It is a quiet reflective place
    b. It is an intimate place
    c. It is a solemn place
    d. It is a spiritual place
    e. It is a pleasant place with no specific meaning to me
    f. It is a place that all South Africans can identify with
    g. By understanding what the place represents as indicated on the signage or as told to you by a guide, Isivivane is a place that will help heal the wounds of South Africa's past inequalities
11. How would you rate your overall experience of visiting Isivivane?

Question C-1: *Isivivane* is a place I will easily remember long after my visit

The intention with this question was to gain an understating of the 'sense of place'[28] (Lynch (1992), that *Isivivane* evoked in the participant – i.e. the strength of the residual memory of the place. 90,2% of participants stated they either agree (46,2%) or strongly agree (43,9%) with this statement. Indicating that *Isivivane* would leave a lasting impression i.e. it evoked a strong sense of place.

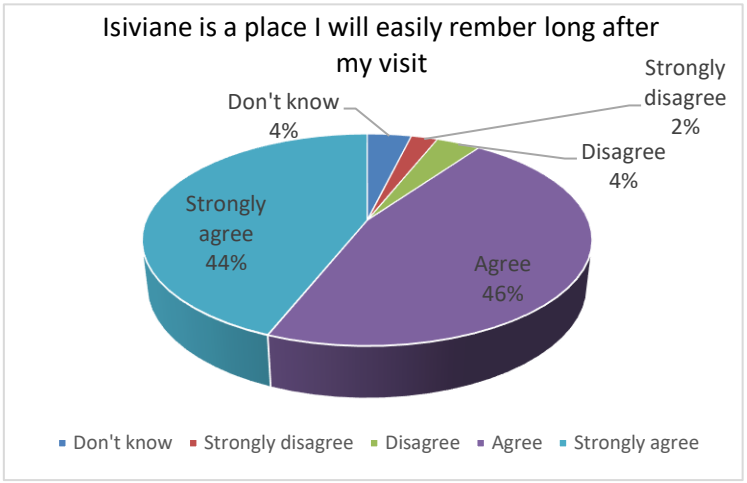


Figure 26: Graphical summary of question C-1: Isivivane is a place I will easily remember long after my visit

Question C-2: *Isivivane* is a place I can relate to in terms of its meaning and intent

In this question the researcher was trying to establish whether a participant could identify with the space and derive any meaning from it, perhaps through a feeling of familiarity which may have stemmed from a general set of memories with which the participant fundamentally identified. Participants stated that they strongly agreed (26%) or agreed (45,9%) with the statement, which gives a total of 73% of participants indicating that they could relate to the meaning and intent of *Isivivane*.

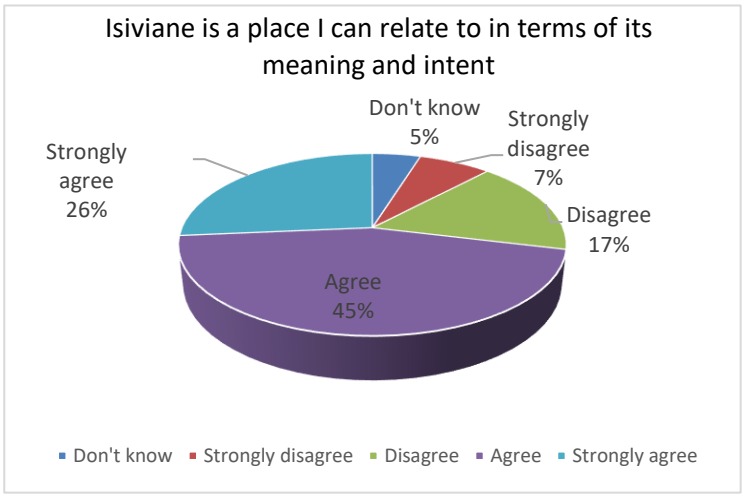


Figure 27: Graphical summary of question C-2: Isivivane is a place I can relate to in terms of its meaning and intent

[28] According to Lynch (1992:131) "Sense of place is the extent to which a person can recognize or recall a place as being distinct from other places – as having a vivid, unique, or at least particular, character of its own. Sense of place is the unique value that is allocated to a specific place or area through the cognitive experience of the user or viewer. In some cases, the values allocated to the place are similar for a wide spectrum of users or viewers, giving the place a universally recognized and, therefore, strong sense of place".

Question C-3: *Isivivane* is a place I can feel safe in

This question was designed to understand if the participant felt a sense of safety or unease when experiencing the space. 53,1% agreed that they felt safe and 25,0% strongly agreed, at total of 78,1%.

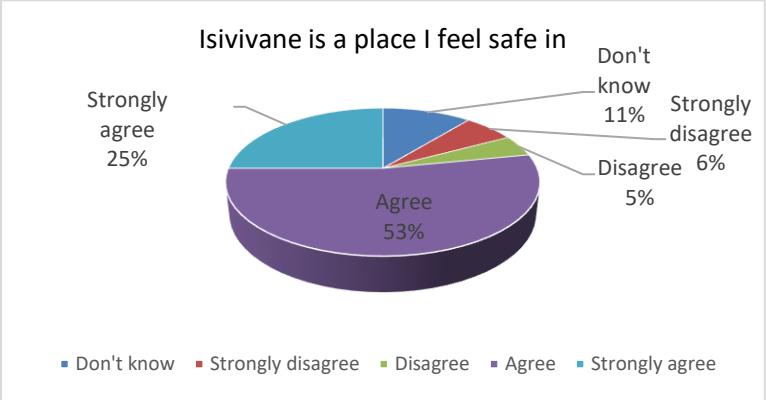


Figure 28: Graphical summary of question C-3: Isivivane is a place I feel safe in

Question C-4: *Isivivane* is a physically comfortable place

This question examines the participants response to the physical comfort or otherwise of the place and is closely related to either agree (47,2%) or strongly agree (27,6%) with this statement. The data is emphatic here as it indicates that the design has provided a place that is comfortable to be in.

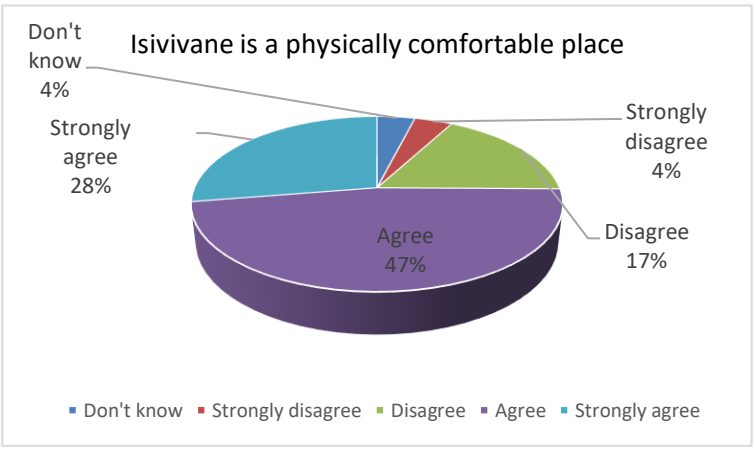


Figure 29: Graphical summary of question C-4: Isivivane is a physically comfortable place

Question C-5: *Isivivane* is a place that engaged my interest and curiosity

88,8% of participants agreed (48,8%) or strongly agree (40,3%) that *Isivivane* is a place that engaged their interest and curiosity. Again, this reinforces the strong sense of place evoked by the design. There are a number of reasons why a person may be interested or curios about a place. I this instance the research merely wanted to know if for whatever reason, *Isivivane* was perceived as being of interest or made the visitor curious about what it may be or represents.

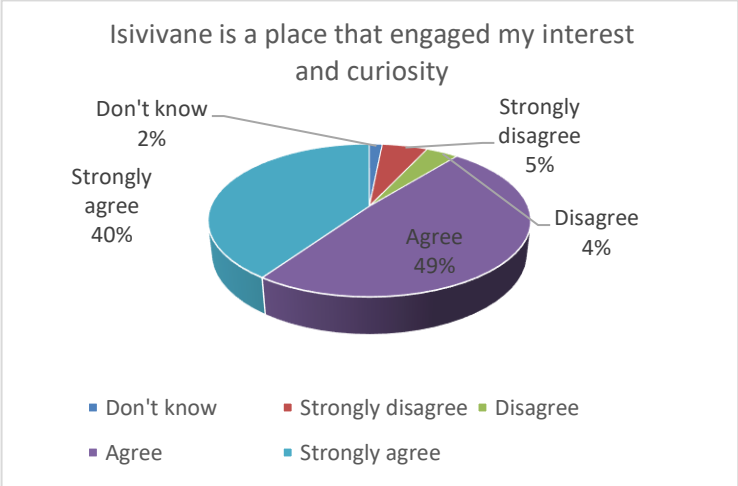


Figure 30: Graphical summary of question C-5: Isivivane is a place that engaged my interest and curiosity

Question C-6: *Isivivane* is a place that is filled with sacred associations

The purpose of this question is to understand the participants perception of the place with regards to its sacred of spiritual overtones. Participants response may be attributed to background information they had read, a guide explaining the meaning behind the place or that the places design somehow conveyed this feeling. The research cannot however deduce which of these may have influenced this perception and therefore the quantitative data cannot be taken and face value. Nevertheless, for whatever reason, 81,1% of valid respondents indicate that a large majority of participants believe the place has sacred or spiritual associations.

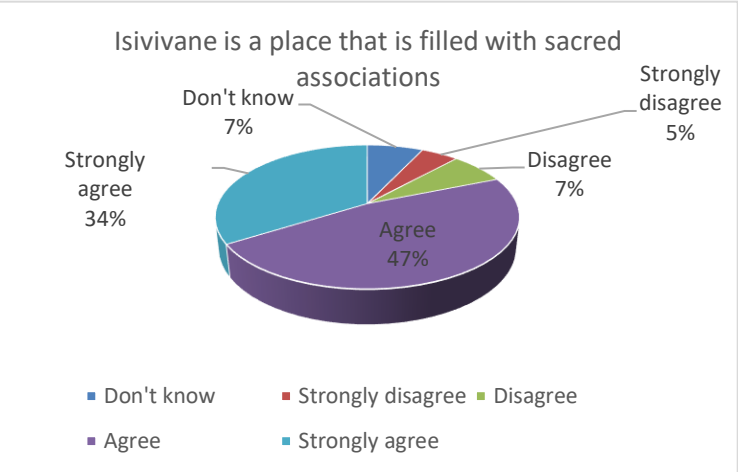


Figure 31: Graphical summary of question C-6: Isivivane is a place that is filled with sacred associations

Question C-7: *Isivivane* is a place that I felt emotionally alienated

The researcher had heard through personal contact that a number of people who had visited *Isivivane* felt uncomfortable or emotionally alienated when visiting *Isivivane* because of apparent cultural rituals that may have taken place at *Isivivane* that they did not agree with or that they felt where 'bad' or even 'evil'. To test this notion, the researcher included this question.

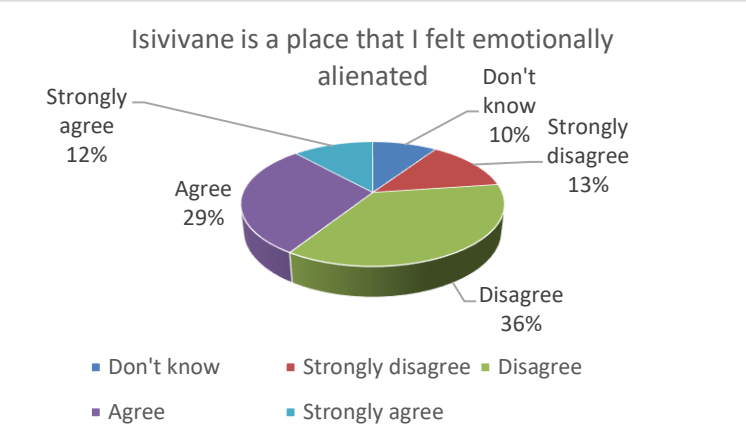


Figure 32: Graphical summary of question C-7: Isivivane is a place that I felt emotionally alienated

Following form Question 7 above, Question 8 is included to test whether participants, who understood the place to have sacred or spiritual overtones (81,1%), felt emotionally alienated (or unsafe as in Question C-3). Of valid responses 49,6% indicated that the participant strongly disagreed (13,4%) or disagreed (36,2%) with the statement, demonstrating that they did NOT feel emotionally alienated. On the other hand, 40,9% agreed with the statement indicating that they DID feel emotionally alienated. 10% didn't know how they felt.

Question C-8: If you felt emotionally alienated at *Isivivane* briefly state why

In Question 7 a reasonable percentage (40,9%) of participants indicated that their experience at *Isivivane* was emotionally alienating. As the researcher cannot be certain why they felt this way based on the findings in Question 7, he gave participants the opportunity to elaborate on why they felt emotionally alienated. These responses are capture in Table C-8 in Appendix D. Unfortunately, this question caused some confusion amongst the participants as they didn't seem to read the questions instruction rigorously. Many of their answers indicated they were referring to other questions or issues but not the one in this particular question. Nevertheless, there were 13 valid responses of the 38 participants who took the opportunity to expand on their reason as to why they felt alienated in the space. The majority of the valid comments dealt with the participants' religious belief system that could not relate to or align with the perceived cultural meaning and rituals that may have taken place at *Isivivane*. And for this reason, their experience of the place made them feel uncomfortable and emotionally alienated.

Question C-9: If you DID NOT feel emotionally alienated at *Isivivane* briefly state why

Question C-9 is the counterpoint to Question C-8. In Question 7 (50%) of participants indicated that their experience at *Isivivane* was NOT emotionally alienating. Participants were given the opportunity to elaborate on their answer which are captured in Table C-9 in Appendix D. There were 27 valid responses of the 46 participants who took the opportunity to expand on their reason for not feeling alienated in the space. The reasons given for this centered around the following four themes.

- That *Isivivane* is a serene, beautiful, place i.e. *'it was a calming experience and I was able to let my guard down',* which they visit because of its visual qualities and not necessarily for its spiritual connotations (5 of 28 valid responses)
- For cultural reasons. Participants felt that the multi-cultural aspect of South Africa resulted in a *'religious inclusivity'*, or that the perceived meaning and symbolism of the place aligned with their cultural and spiritual beliefs and that they could relate to its elements, (16 of 28 valid responses) and
- That they could not *'relate to the place'*, or *'associate with [its] meaning*', or they have no '*emotional attachment with history'*, and therefore they did not feel emotionally alienated during their visit (8 of 28 valid responses)
- Or for social reasons like 'I was with friends.

Question C-10: What comes to mind after your visit to *Isivivane*

Question C-10 was included to help the researcher understand the emotional experience that resonated with participants after their visit to *Isivivane*. The question 'What comes to mind after your visit to *Isivivane*?' was structured into seven sub-questions each answered within its own context and NOT as a comparative analysis of the various options. The data point to the following:

Question C10.1: **It's a reflective place**

91% of participants agreed or strongly agreed with this statement.

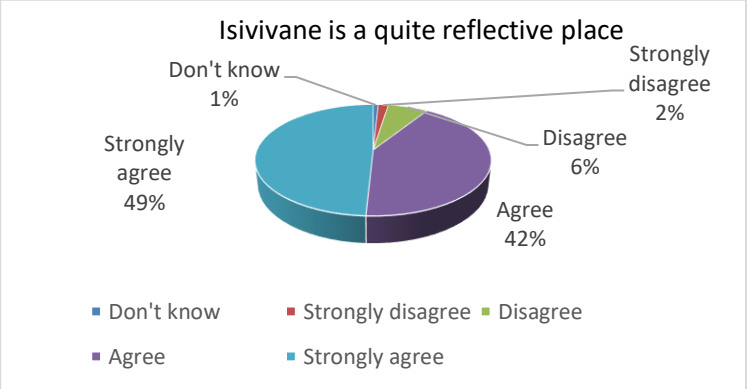


Figure 33: Graphical summary of question C-10.1: Isivivane is a quite reflective place

Question C10.2: **It's an intimate place**

73% of participants agreed or strongly agreed that it is an intimate place

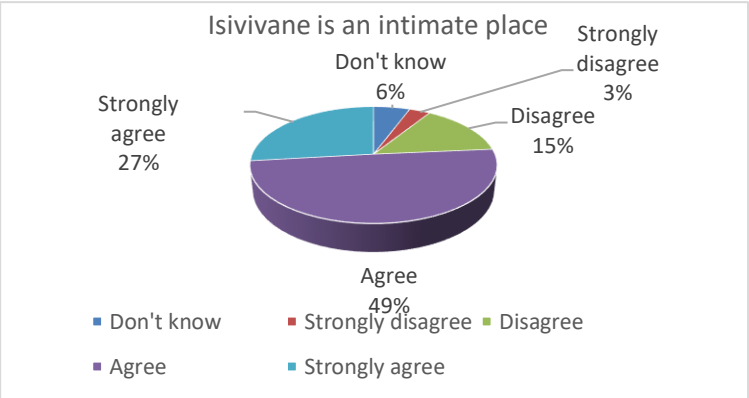


Figure 34: Graphical summary of question C-10.2: Isivivane is an intimate place

Question C10.3: **It's a solemn place**

69% of participants believe *Isivivane* is a solemn place

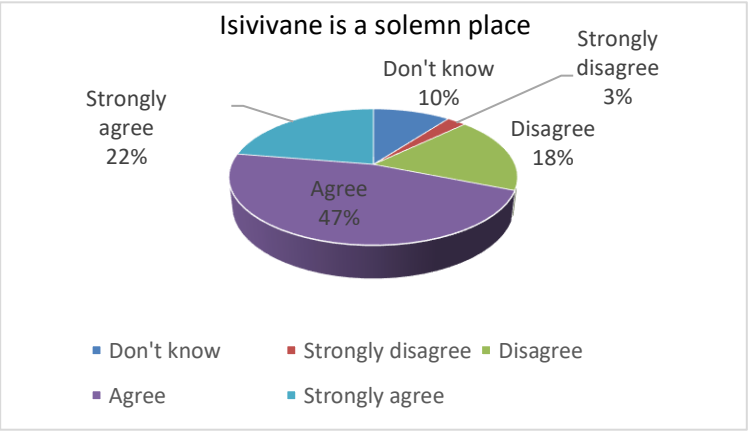


Figure 35: Graphical summary of question C-10.3: Isivivane is a solemn place

Question C10.4: It's a spiritual place

78% of participants agree or strongly agree that it is a spiritual place

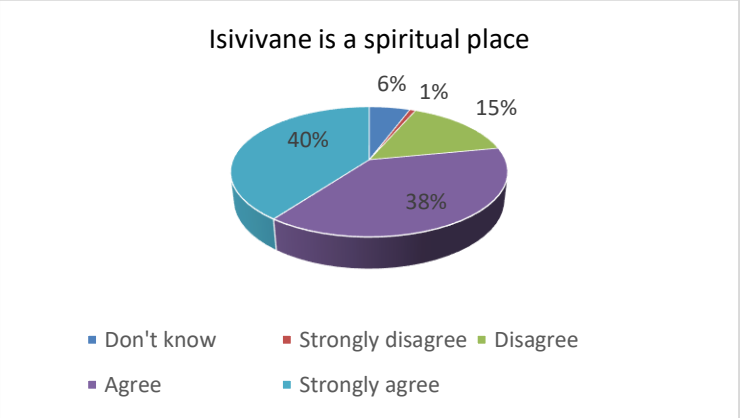


Figure 36: Graphical summary of question C-10.4: Isivivane is a spiritual

Question C10.5: It's a pleasant place with not specific meaning to me

64% of participants agree or strongly agree that *Isivivane* is pleasant but has not specific meaning to them.

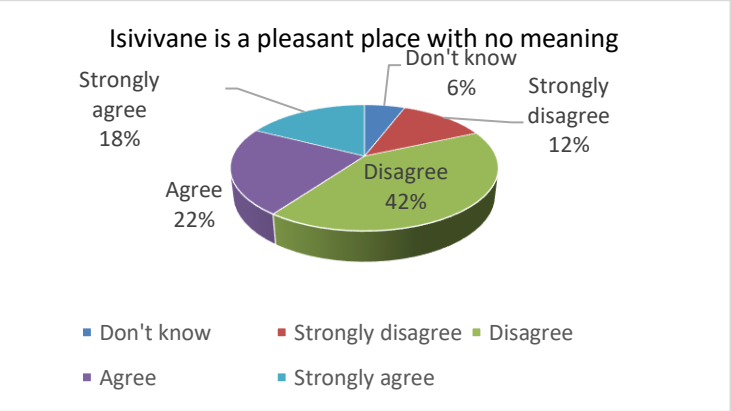


Figure 37: Graphical summary of question C-10.5: Isivivane is a pleasant place with no meaning

Question C10.6: It is a place that all South Africans can identify with

63% of participants agree or strongly agree that it is a place that all South Africans can identify with

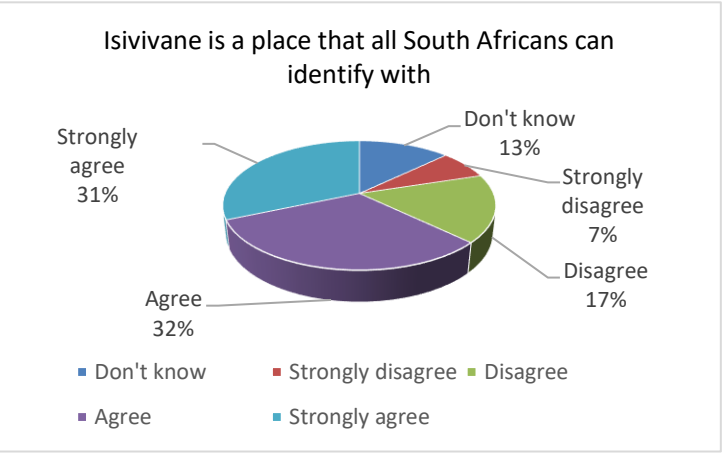


Figure 38: Graphical summary of question C-10.6: Isivivane is a place that all South Africans can identify with

Question C10.7: It is a place that will help heal the wounds of South Africa's past inequalities

One of the main political motivations behind the conception of *Isivivane*, is that its proponents wanted the it to be a 'place of reconciliation', a 'place where the wounds of South Africa's past inequalities could be healed'. This question was included to test participants experience of the place in this regard. 63% of participants believe that it is a place that will help heal the wounds of South Africa's past inequalities.

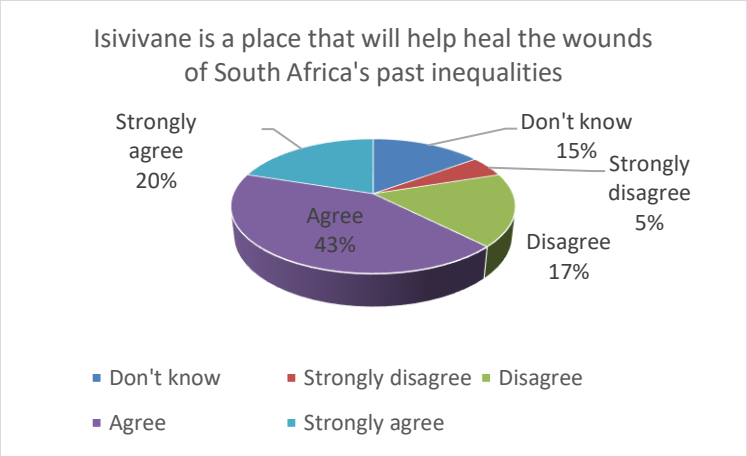


Figure 39: Graphical summary of question C-10.7: Isivivane is a place that will help heal the wounds of South Africa's past inequalities

Question C-11: **How would you rate your overall experience of visiting *Isivivane***

The majority of participants (85%) rated their experience as either being extremely satisfying or somewhat satisfied.

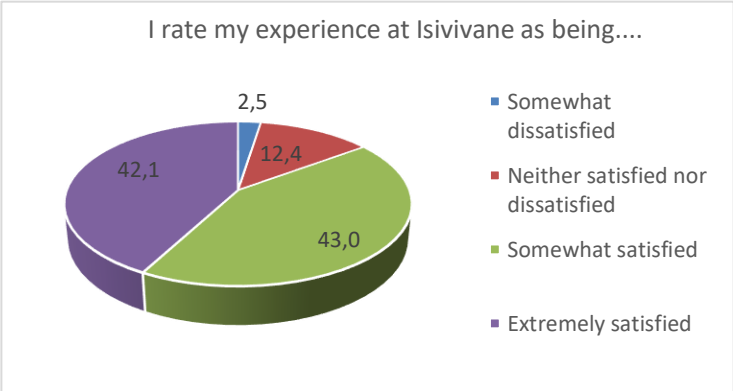


Figure 40: Graphical summary of question C-10.11: I rate my experience at Isivivane as being…

5.2.3.1 Summary Section C: Experience of *Isivivane*

92% of participants agreed that their experience of *Isivivane* would easily be recalled long after their visit, indication that its character induces a strong sense of place. Following on this theme, 89% of participants indicated that *Isivivane* engaged their interest and held their curiosity, reinforcing the strong sense of place that it evoked and perhaps suggesting that they would be open to engaging with the symbolic and cultural meanings of the place (curious to find out).

With regards the meaning of *Isivivane*, 73% of participants said they could relate to (identify with) the space and derive meaning from its character and form and 81% indicated that they believe the place has sacred or spiritual associations.

The questionnaire then moved to understand participants feelings and emotions, given that 81% believed it to have spiritual associations, 78% said they feel safe and physically comfortable (74%) when engaging with the place and 49% stated they did not feel emotionally alienated. When asked to elaborated on this three main themes emerged: it is a serene and beautiful place: it is culturally inclusive and that they could relate to its symbolic elements; that they had no emotional or cultural attachment to the place and; finally that they were there for social reasons and were visiting with their friends.

There is a psychological aspect around these questions as they deal with a participants emotional feeling and not their physical comfort, which is explored in the following question. But as this stage we do not know what it is about the place that caused this reaction. Simply that it felt like a safe and comfortable place. Perhaps suggesting that its design enables people to enjoy the space for what it is without fear for their safety or unease because of any particular cultural practice that may be associated with it.

In order to determine how participants perceived the meaning of *Isivivane* they were asked what comes to mind after their visit i.e. how do they relate to or identify with the place. 91% agreed it was a reflective space; 78% a spiritual place; 73% an intimate place; 69% a solemn place; and 64% a pleasant place with not specific meaning. These answers are not mutually exclusive (i.e. the occurrence of one outcome does not supersedes the other) but when compared against each other, it does become evident that the greatest majority of participants believed (given the variety of descriptive terms) the place to be of a reflective nature with spiritual overtones.

In terms of identity and the notion of healing of the nation, 63% of participants agreed that *Isivivane* is a place that all South Africans can identify with and is a place that will help to heal the wounds of South Africa's past inequalities.

Finally, participants were asked to rate their overall experience of their visit, 85% rated it as either being extremely satisfying or somewhat satisfying.

5.4.3 Section D: Design

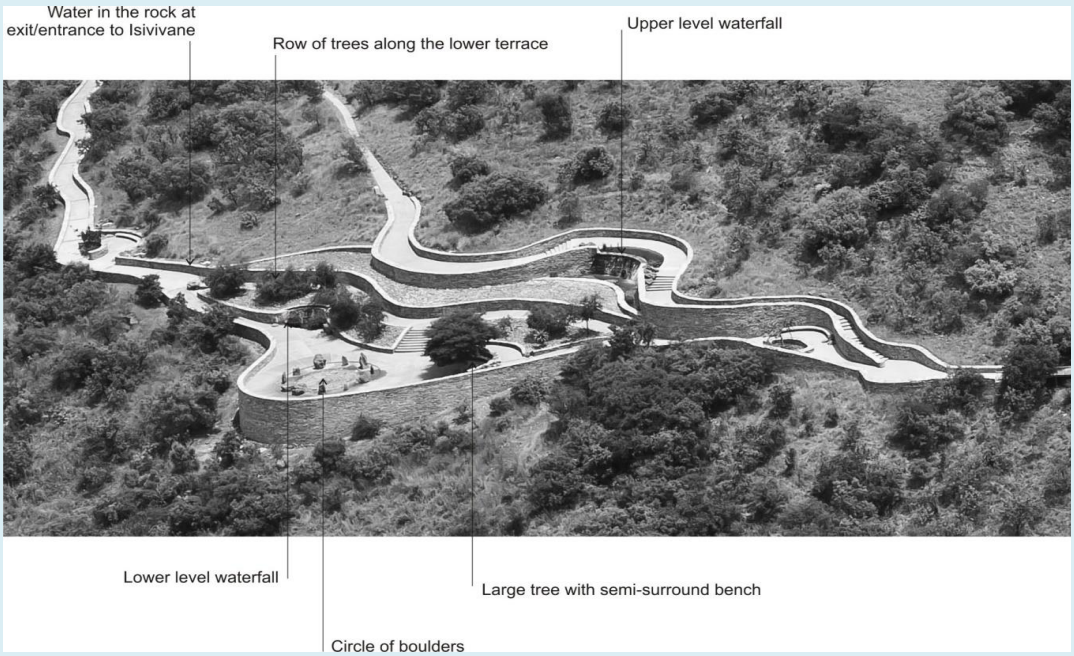
The reading of theory established that landscape narratives and metaphor are integral to the making of landscapes of memory. The questions in this section were aimed at gaining an understanding of which features came powerfully to mind after participants visit to *Isivivane* i.e. did the features, which were designed to attract and hold memories in the mind of individuals, create "frames of perception and horizons of understanding." (Treib 2009:34). And consequently, to determine which of these elements were able to achieve this. The answers to these questions will help the researcher to determine whether a visitor was able to determine for themselves the significance of the space by way of design, or, if additional material (such as signage, pamphlets, bulletin boards or tour guides) are still needed for the story of this place to be told. Question posed for this reasoning include:

SECTION D: **DESIGN**

1. Did you read the information signage at Isivivane during your visit?
2. Using a scale of 5 (most powerful) to 1 (not powerful at all) what features of Isivivane come most clearly or vividly to mind now that you have experienced the place? Mark your answer with a cross (x). Please note this is not a ranking system, i.e. you can have the same answer for a number of features.
    a. The circle of boulders with its mist
    b. The lower level waterfall
    c. The upper level waterfall
    d. The large tree with a semi-surround bench
    e. The extensive use of stone throughout the place
    f. The row of trees along the lower terrace
    g. The water in the rock at the exit / entrance to Isivivane
    h. The place in its totality
3. What features of Isivivane contribute to you understanding its intended meaning as described on the information boards or told to you by the tour guide? Please answer yes if you believe it did contribute and no if it did not. Mark your answer with a cross (x)

a. The circle of boulders with its mist
b. The lower level waterfall
c. The upper level waterfall
d. The large tree with a semi-surround bench
e. The extensive use of stone throughout the place
f. The row of trees along the lower terrace
g. The water in the rock at the exit / entrance to Isivivane
h. The place in its totality

4. If you had to attach a meaning to *Isivivane* it would be
   a. A place of remembrance
   b. A place of ritual
   c. A place of reflection
   d. A spiritual place
   e. A place of collective significance to all South Africans
5. What additional material would you like to receive to help make the design and its intended meaning more accessible to you? Please mark your answer with a cross (x).
   a. Additional signage explaining the meaning behind the place
   b. Pamphlet explaining its meaning
   c. Guide explaining it to you
   d. Audio device you can listen to in your own time
   e. None of these you are happy to interpret it yourself
6. Briefly write in any other comments you would like to make ….!



The above image was used in the questionaire to aid participants in identifying the elements of *Isivivane* being refered to in the questionnaire

Question D – 1: Did you read the information signage at *Isivivane* during your visit?

62,2% of participants indicated that they had read the information signage at *Isivivane* during their visit, indicating that the gained some knowledge about the purpose and meaning of the place.

Figure 41: Graphical summary of question D-1: Did you read the information signage at Isivivane during your visit

Question D – 2: What features come to mind?

The following series of questions D2-1 to D2-8 were designed for the researcher to establish which designed features are powerfully embedded in the mind of the participant after their visit. The data will then reveal which design features contributed to the legibility and overall sense of place of *Isivivane* and subsequently participants understanding of the place (Treib 2011).

The questions where not posed as a ranking system i.e. assessed against each other, rather they were designed to help the researcher understand how each element, in its own right, contributed to the intended meaning the place, as Treib states, "the selection and arrangement of the[elements] used to encourage others to think of particular (or general) things, to have both sensory experience and discoveries of particular references, and the ability of an audience to be interested to perceive and utilize such material" (2011:74).

Each question was prefaced with: What features of *Isivivane* come most clearly or vividly to mine now that you have experienced the place …?

Question D - 2.1 The **circle of boulders with its mist**

81% of valid respondents stated that they experienced the circle of boulders with mist powerfully or extremely powerfully.

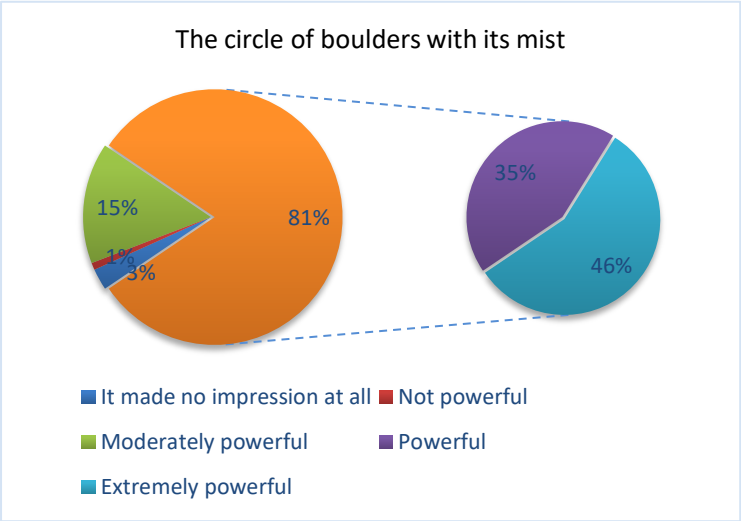


Figure 42: Graphical summary of question D-2.1: The circle of boulders with its mist

Question D - 2.2: The lower level waterfall

59% of valid respondents stated that they experienced the lower level waterfall moderately powerfully or powerfully.

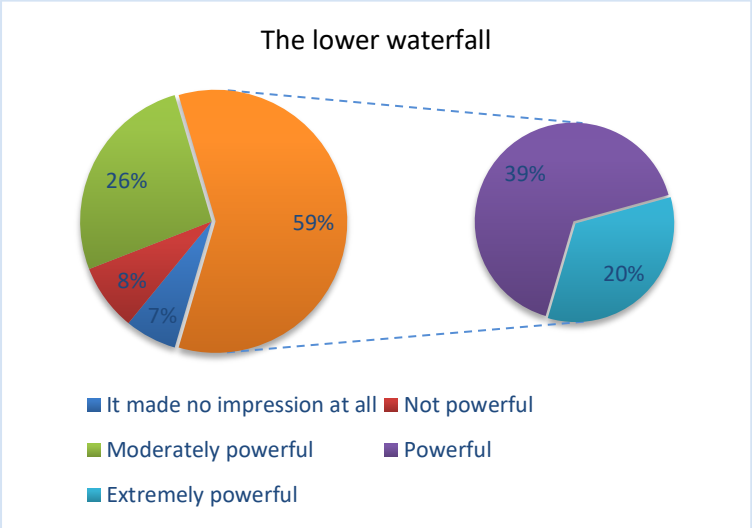


Figure 43: Graphical summary of question D-2.2: The lower waterfall

Question D - 2.3: The upper level waterfall

68% of valid respondents stated that they experienced the upper level waterfall powerfully or extremely powerfully.

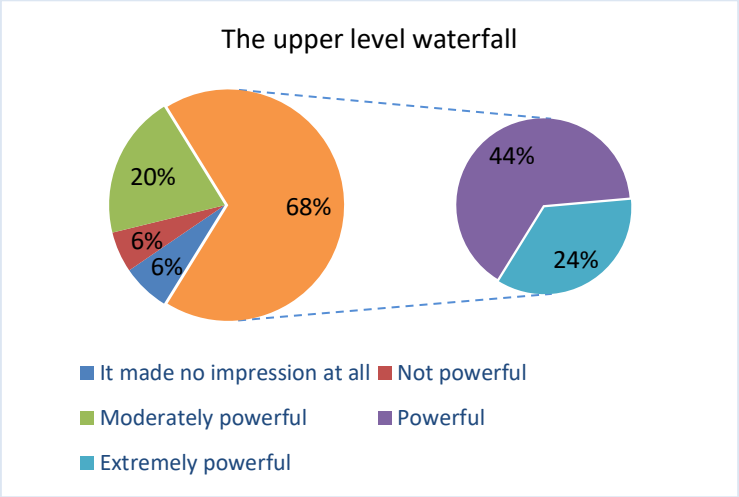


Figure 44: Graphical summary of question D-2.3: The upper level waterfall

Question D - 2.4: **The large tree with a semi-surround bench**

61% of valid respondents stated that they experienced the large tree with the semi-surrounding bench powerfully or extremely powerfully.

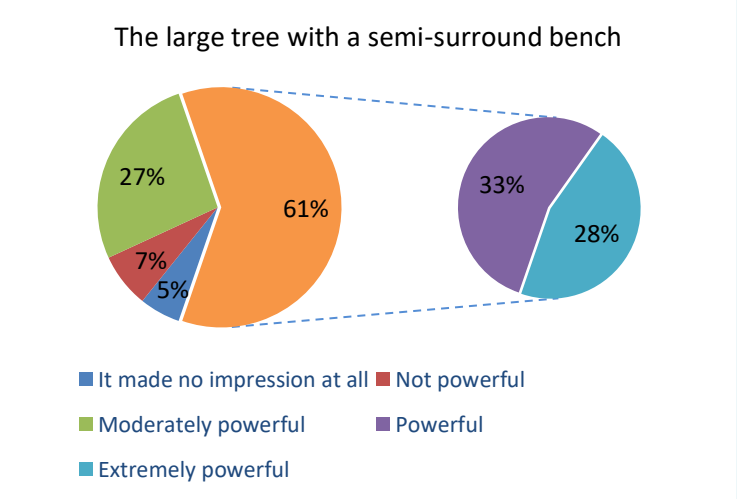


Figure 45: Graphical summary of question D-2.4: The large tree with a semi-surround bench

Question D - 2.5: The extensive use of stone

74% of valid respondents stated that they experienced the extensive use of stone powerfully or extremely powerfully.

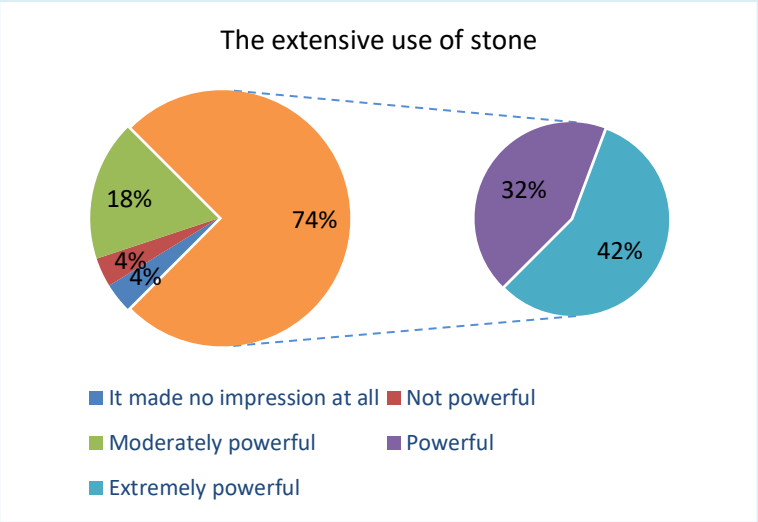


Figure 46: Graphical summary of question D-2.5: The extensive use of stone

Question D - 2.6: The row of trees along the lower terrace

54% of valid respondents stated that they experienced the row of trees along the lower terrace moderately powerfully or powerfully.

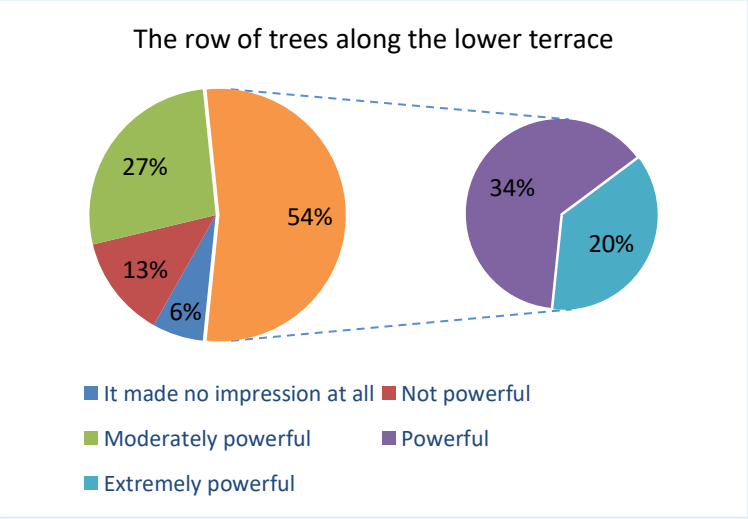


Figure 47: Graphical summary of question D-2.6: The row of trees along the lower terrace

Question D - 2.7: The water in the rock at the exit / entrance to *Isivivane*

71% of valid respondents stated that they experienced the water in the rock at the exit / entrance to *Isivivane* powerfully or extremely powerfully.

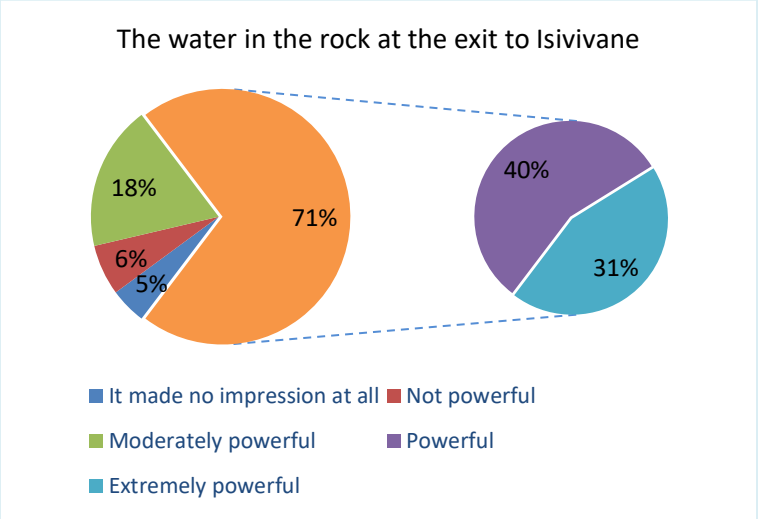


Figure 48: Graphical summary of question D-2.7: The water in the rock at the exit to Isivivane

Question D - 2.8: **The place in its totality**

77% of valid respondents stated that they experienced the place in its totality powerfully or extremely powerfully.

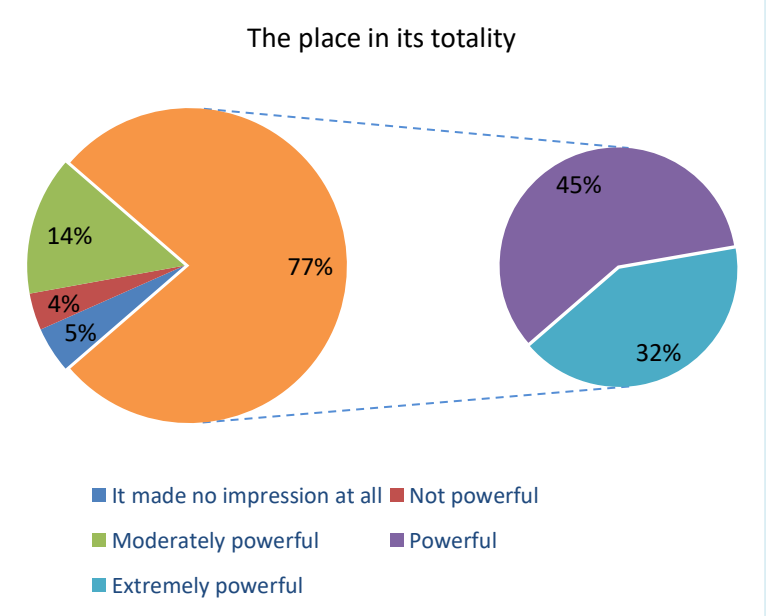


Figure 49: Graphical summary of question D-2.8: The place in its totality

Question D – 3: **What features come to mind?**

The second series of questions D3-1 to D 3-8 are included to help the researcher understand the ability of a designed elements to convey or infer meaning through its symbolic representations i.e. features that were designed to represent a sacred commemorative place with an ensuing aesthetic, which evokes emotions and presents universal meaning to the themes of hope, healing and reconciliation. Each question was prefaced with 'What features of *Isivivane* contribute to your understanding of its intended meaning as described on the information boards or told to you by the tour guide? Participants were asked to answer yes if they believe it did contribute and no if it did not.

Question D - 3.1: The circle of boulders with its mist

88% of valid respondents thought that the circle of boulders with its mist did contribute to the place's intended meaning.

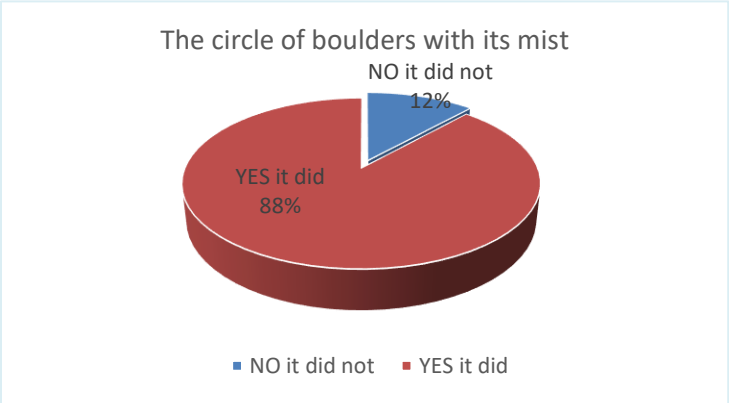


Figure 50: Graphical summary of question D-3.1: The circle of boulders with its mist

Question D - 3.2: The lower level waterfall

56% of valid respondents thought that the lower level waterfall did contribute to the place's intended meaning.

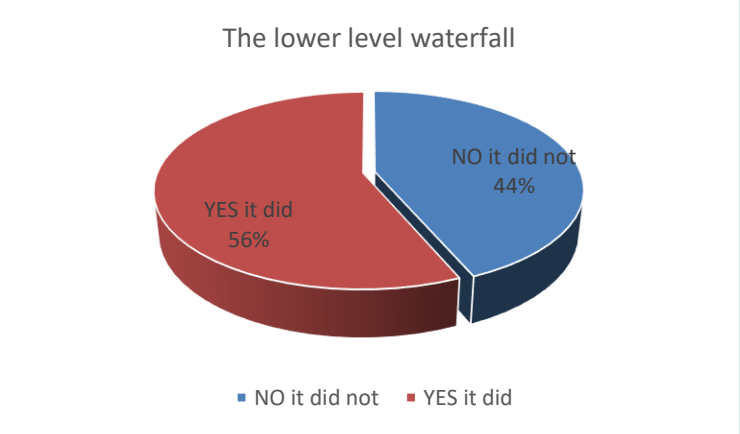


Table 51: Graphical summary of question D-3.2: The lower level waterfall

Question D - 3.3: The upper level waterfall

68% of valid respondents thought that the upper level waterfall did contribute to the place's intended meaning.

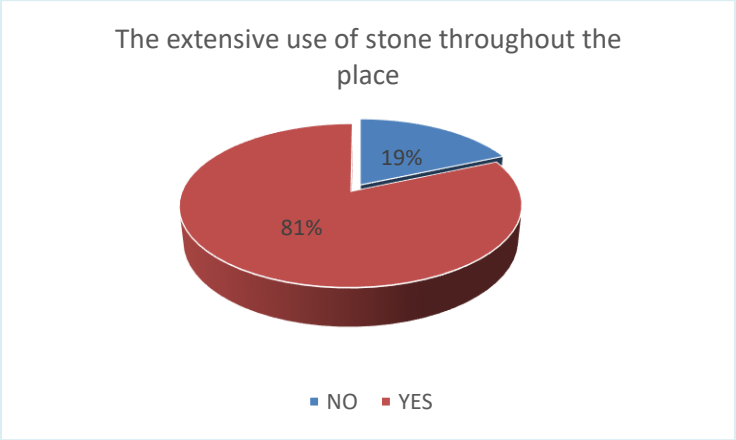


Figure 52: Graphical summary of question D-3.5.: The extensive use of stone throughout the place

Question D - 3.4: The large tree with a semi-surround bench

73% of valid respondents thought that the large tree with a semi-surround bench did contribute to the place's intended meaning

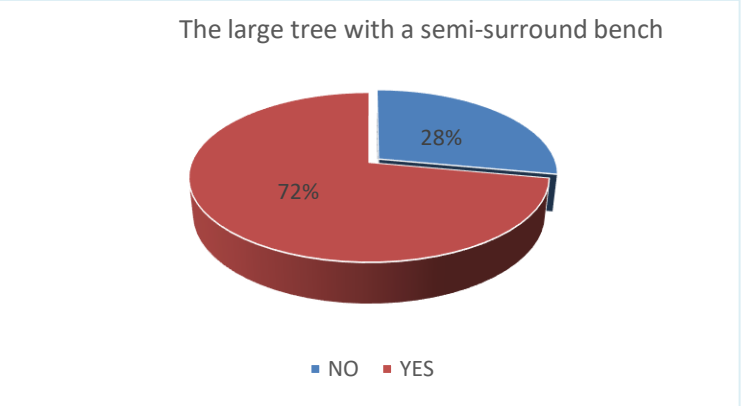


Figure 53: Graphical summary of question D-3.4: The large tree with a semi-surround bench

Question D - 3.5: The extensive use of stone throughout the place

81% of valid respondents thought that the extensive use of stone did contribute to the place's intended meaning.

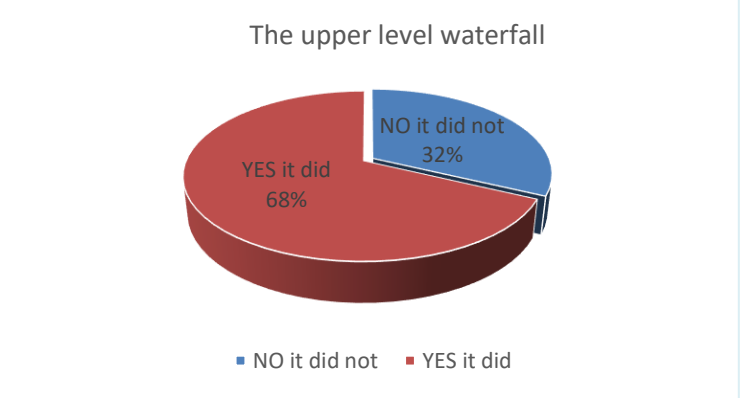


Figure 54: Graphical summary of question D-3.3: The upper level waterfall

Question D - 3.6: The row of trees along the lower terrace

64% of valid respondents thought that the row of trees along the lower terrace did contribute to the place's intended meaning

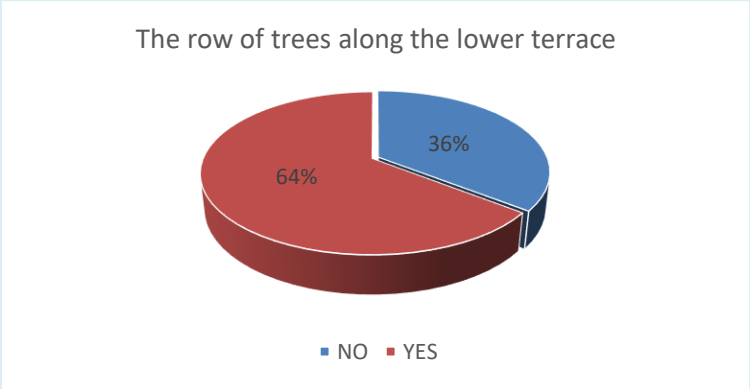


Figure 55: Graphical summary of question D-3.6.: The row of trees along the lower terrace

Question D - 3.7: **The water in the rock at the exit / entrance to *Isivivane***

76% of valid respondents thought that the water in the rock at the exit / entrance to *Isivivane* did contribute to the place's intended meaning.

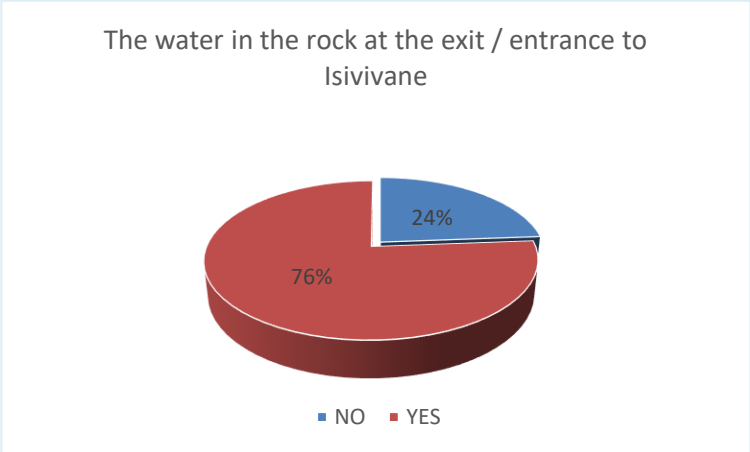


Figure 56: Graphical summary of question D-3.7: The water in the rock at the exit / entrance to Isivivane

Question D - 3.8: The place in its totality

88% of valid respondents thought that the place in its totality did contribute to the place's intended meaning

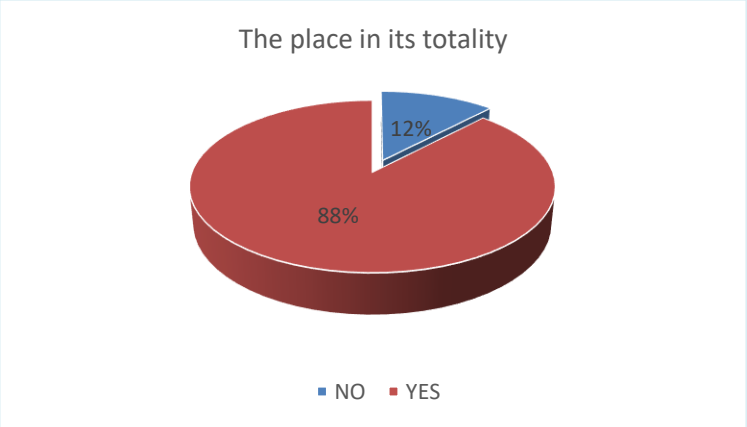


Figure 57: Graphical summary of question D-3.8: The place in its totality

Question D – 4: If you had to attach meaning?

The second series of questions D4-1 to D 4-5 are designed to help the researcher understand how participants had perceived *Isivivane*. I.e. how would they describe it. Each question was prefaced with 'If you had to attach meaning to *Isivivane*. It would be …

Question D - 4.1: A place of remembrance

87% of valid respondents thought that if they were to attach meaning to *Isivivane* it would be: A place of remembrance

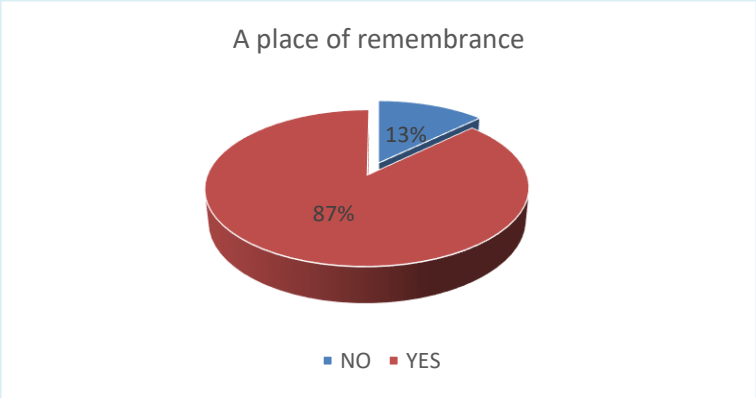


Figure 58: Graphical summary of question D-4.1: A place of remembrance

Question D - 4.2: **A place of ritual**

63% of valid respondents thought that if they were to attach meaning to *Isivivane* it would be: A place of ritual.

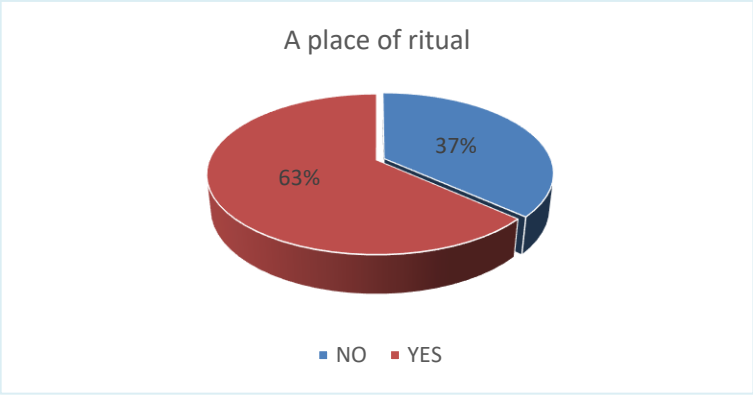


Figure 59: Graphical summary of question D-4.2: A place of ritual

Question D - 4.3: A spiritual place

81% of valid respondents thought that if they were to attach meaning to *Isivivane* it would be: A spiritual place

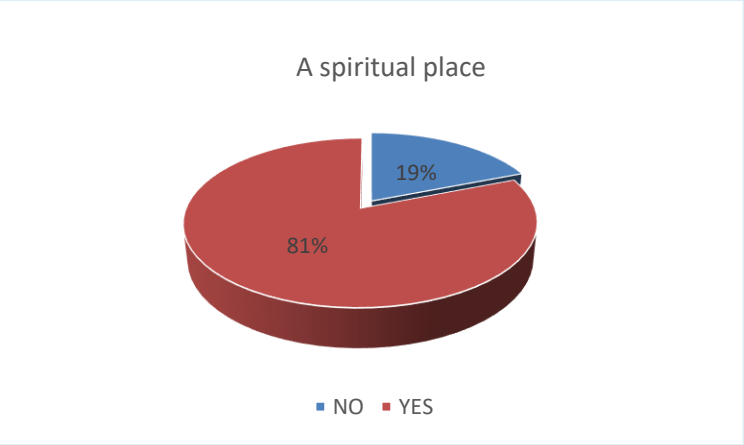


Figure 60: Graphical summary of question D-4.3: A spiritual place

Question D - 4.4: **A place of collective significance to all South Africans**

72% of valid respondents thought that if they were to attach meaning to *Isivivane* it would be: A place of significance to all South Africans

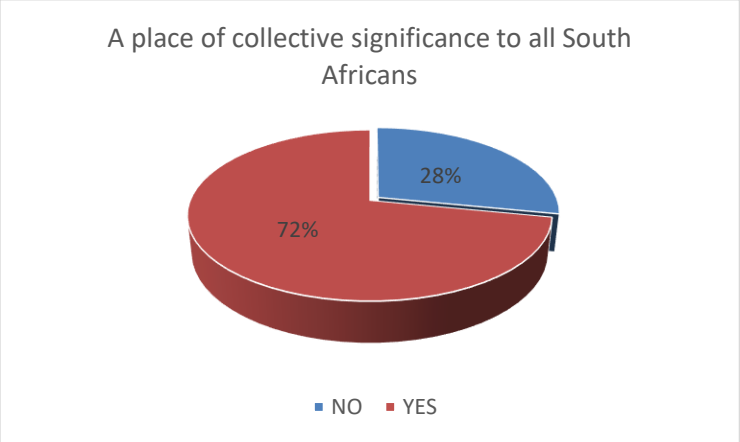


Figure 61: Graphical summary of question D-4.4 A place of collective significance to all South Africans

Question D – 5: What additional material would you like to receive to help make the place and its intended meaning more accessible to you:

This question was included to help the researcher understand what tools or material participants would like to have access to so that they could better understand the symbolism and meaning of *Isivivane*. The question was asked primarily to help Freedom Park Management provide a service to visitors and does not address any of the research questions. Each of the following five questions

was prefaced with: 'What additional material would you like to receive to help make the design (place) and its intended meaning more accessible to you?''

Question D - 5.1: Additional signage explaining the meaning behind the place.

62% of valid respondents thought that they would like additional signage to explain the meaning of *Isivivane*

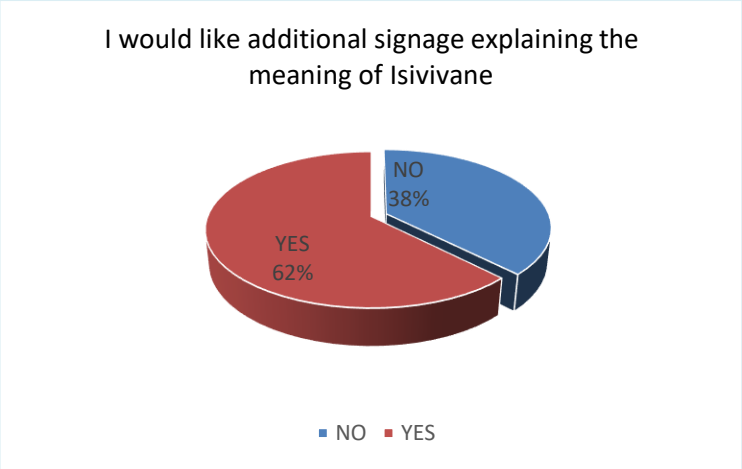


Figure 62: Graphical summary of question D-5.1 I would like additional signage explaining the meaning of Isivivane

Question D - 5.2: **A pamphlet explaining the place.**

72% of valid respondents thought that they would like a pamphlet explaining the meaning of *Isivivane*

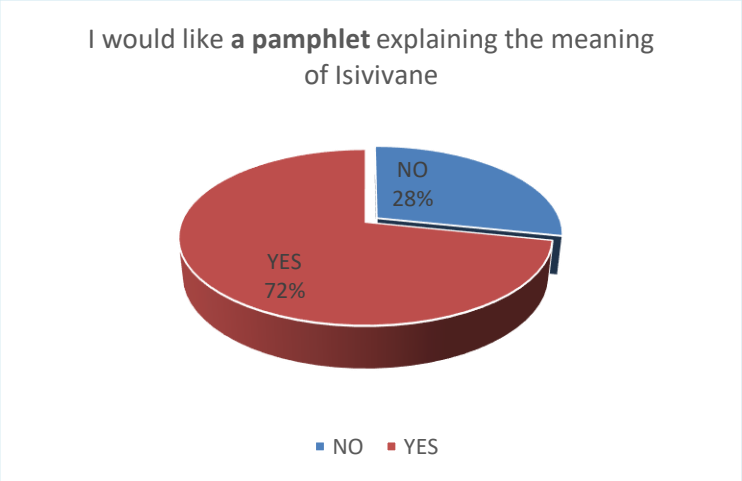


Figure 63: Graphical summary of question D-5.2 I would like a pamphlet explaining the meaning of Isivivane

Question D - 5.3: A guide explaining the place to you

71% of valid respondents thought that they would like a tour guide to explain the meaning of *Isivivane*

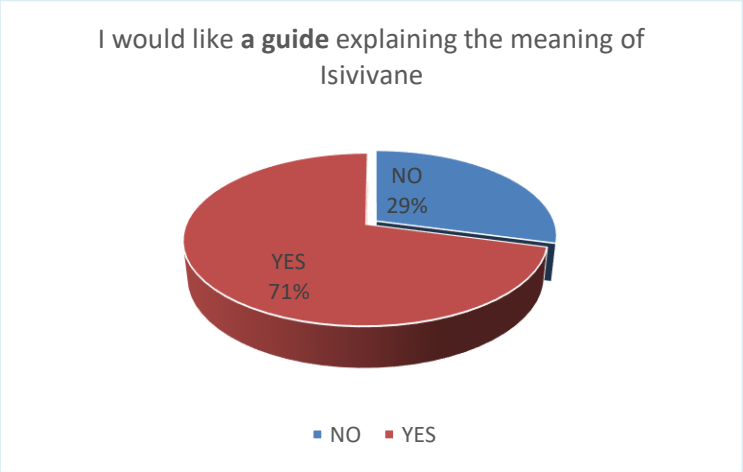


Figure 64: Graphical summary of question D-5.3: I would like a guide explaining the meaning of Isivivane

Question D - 5.4 An audio device you can listen to in your own time

70% of valid respondents thought that they would like an audio device they can listen to in their own time.

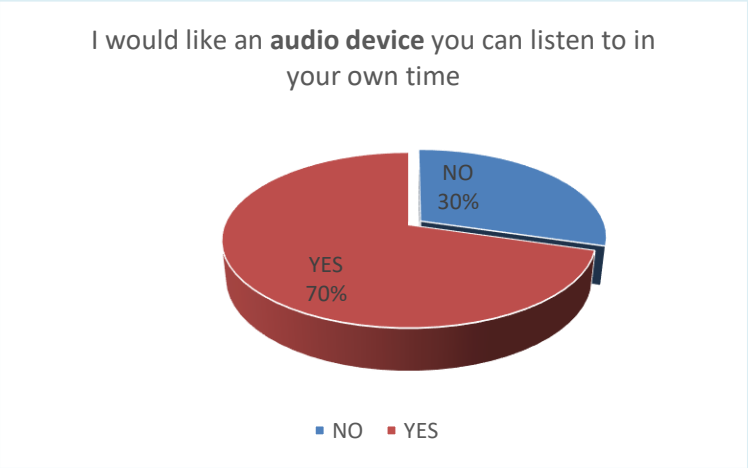


Figure 65: Graphical summary of question D-5.4: I would like an audio device you can listen to in your own time

Question D - 5.5: None of these - you are happy to interpret it yourself

42% indicated they want to explore the place on their won, However, 58% thought that they would like one or other of the options for interpreting the meaning of the place. i.e. they did not want to be left to their own devices when it came to interpreting the meaning of the place.

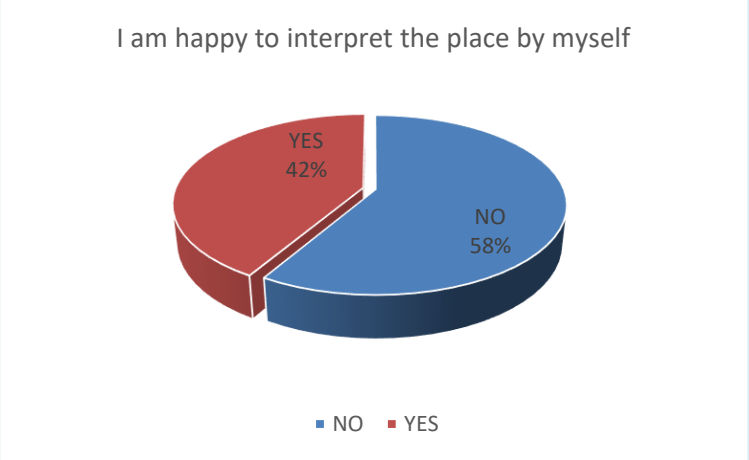


Table 66: Graphical summary of question D-5.5: I am happy to interpret the place by myself

Question D-6: Briefly write any other comment you wish to make

This open-ended question gave the participants and opportunity to reflect and elaborate on any aspect of their visit to *Isivivane*. The written answers to the question are contained in Table D-6 in Appendix D. Some responses did not make sense and have not been included in the list below. Valid responses have been grouped into general themes and are included in below. The last section contains responses of a generic nature not pertinent to the research.

A: It's a peaceful place of reflection and beauty

- *This is a place of reflection, where I can pray to my God, and no one can tell me Christianity isn't required*
- *Found it to be a spot for reflection*
- *This place is emotionally special and very calming*

B: About being able to understand the significance and meaning of the place

- *For South Africans as a collective this space is highly significant and I would recommend that everyone experience it however, I am not sure that it has much personal significance for each person as an individual*

- *An explanation of the actual significance to the intended group and their reaction to it would make an outsider value it*
- *Apart from the space itself, I find the context/backdrop interesting in terms of meaning as well in relation to Isivivane. A university (place of learning / advancement) dramatic biophysical environment (nature reserve) modern infrastructure (roads and trains)*
- *It helped [that] the guide explained the meaning and intent.*

D: On interpreting its significance

- *Because I had an idea of the place before I went it guided my response to it. It would have been nice to go and create my own meanings and experiences*
- *I would appreciate personally to experience the place on my own. First without the guide, then have the pamphlet that explains everything at [a] later stage*
- *I think monuments are more powerful when interpretation is left open*

C: General comments

- *When visiting the site in 2012 it was uncomfortably hot, not enough shade (perhaps trees are still going to grow and provide a more comfortable microclimate in future)*
- *Please add an English translation - or more languages to the poem [at Isivivane] as soon as possible. Also, if the signage was easier to read, I would have spent more time reading and understanding. The water features are beautiful and water fountains are aptly placed. Thank you.*
- *Should be visited by more people, school children, students, public in general?*
- *Good project*
- *Entrance fee is high and therefore not easy to access*
- *In general movement is restricted by Freedom Park Staff who directs visitors*
- *I think [it] should be [given] more publicity and more signage*
- *This park was unknown to me previously but I'm happy I went to see it*
- *Needs colour - colour is so integral to South African culture and society*
- *Amazing experience*
- *I love the place so much*

- *I have given up, [the questionnaire is] too detailed.*

5.2.4.1 Summary Section D: Design

The previous section established the experience of participants to *Isivivane*. This sequence was aimed at gaining insight into how powerfully a designed feature embedded itself in the mind's eye of a participant and which features contributed most to their understanding of its *intended* meaning. And finally, to understand *how participants* would ascribe meaning to it because of their experience of the place.

The initial question was included in the survey to understand if participants gained some knowledge about entry to *Isivivane*. 62% said they did read the information signage at its entrance i.e. if at that point they did not anticipate the significance of the place, they did after reading the signage.

The next series of questions, designed to understand the strength of the aesthetic of the various features that make up *Isivivane*, are not mutually exclusive, rather they present the designed features that the participant must respond to by qualifying their response in terms of the impression the feature made on them. 81% of participants thought the circle of boulders with its mist come powerfully to mind after their experience of the place. 77% stated the place in its totality, 74% stated the extensive use of stone, 71% the hand-wash basin (water in the rock at the exit to *Isivivane*), 68% state the upper level waterfall, 61% the large tree with a semi-surround bench, 59% the lower waterfall, and 54% the row of treed along the lower terrace. These data therefore suggest that the circle of boulders contributes most powerfully to the overall character of the place. However, a good percentage of participants indicated that the place in its totality also had a powerful effect on their perception of *Isivivane*.

The next series of questions were designed to assess the potential of a feature's aesthetic and form to convey the symbolism inherent in the design of *Isivivane*. Again, the answers to these questions are not mutually exclusive as explained above. The data again shows that the circle of boulders with its mist, rated the highest (88%) along with the place in its totality (also 88%), were the most power features in evoking meaning to the participant. The extensive use of stone rated 81% also rated high in this regard. The hand wash basin 76%, the large tree with a semi-surround bench 73%, the upper waterfall 68%, and the row of trees along the lower terrace 64% also contributed substantially to the designed intent of the place. And the lower level waterfall (56%) was considered to the least effect on conveying meaning.

The final series of questions, again not mutually exclusive, reversed the notion behind the previous questions. It asked the *participant* to describe *Isivivane*, based on their experience. 87% said it was

a place of remembrance, 81 % indicated it was a spiritual place, 72% suggested it could be a place of collective significance to all South Africans and 63% described it as a place of ritual.

The answers to the open-ended question that allowed participants make any other comment that they wished reinforced the data captured in the questionnaire. Participants reinforced the fact that they found the place to be reflective and peaceful, others suggested that the collective significance of *Isivivane* was import to all South Africans, and that it helped that there were guides to help them understand the meanings behind the symbolism. A few participants suggested that monuments are more powerful when interpretation is left open. Finally, there were a number of suggestions and comments that were not pertinent to this study.

This chapter described the results for each section of the questionnaire and summarised these. Chapter 6 will discuss the findings and make connections between the analysis results and the theory discussed in Chapter2 the literature review. The chapter will also make clear the contribution of the study and draw out the implications of the results.

*** END CHAPTER FIVE ***

CHAPTER 6: DISCUSSION AND REFLECTION

> Ways of preserving stories vary significantly according to religious beliefs and cultural values, and understanding these differences can inform memorial making. For many cultural groups, natural places are the memory places, while Western memory patterns tend to need a designed form to hold memories …. Both kinds of places inform activism and rituals, which can be planned or emerge spontaneously from the use of the site.
>
> Wasserman (2002:190).

6.1 INTRODUCTION TO DISCUSSION

Chapter 5 presented the findings and summarized the analysis of the findings. These are drawn from a description and analysis of the data which allowed for the structuring of participants perceptions and subsequent understanding of *Isivivane*. It also indicated which aspects of *Isivivane's* design contributed to their understanding of its significance as a commemorative space. These data and the case study description allowed the researcher to cross-reference the findings with the primary research question i.e. *Can peoples experience and perception of Isivivane be influenced by its landscape design features in a way that allows them to identify with the place and consequently attach meaning to it?*

In this chapter the case study will also be briefly discussed to remind the reader about the purpose of the *Isivivane* and its political intention to be a significant commemorative space in Post-Apartheid South Africa.

The narrative emerging from the findings is next discussed and how these relate to the relevant literature which provided the theoretical background to the study and which enhanced an understanding of the relationship between, commemoration, meaning, and landscape design.

6.2 DESIGN INTENT OF *ISIVIVANE*

The symbolic elements behind *Isivivane's* conceptualization, and which intended to portray its meaning, were derived from the client's engagement with various focus groups, who suggested cultural ways of including symbolic references in *Isivivane.* There was no structured brief from the client, rather the conceptual underpinnings were derived from these workshops and passed on to the design team.

Figure 67: The entrance to Isivivane from the east (Author, 2008)

It must be stated that the study was not about whether participants were able to give meaning to the place. The intended significance and meaning of this memorial place are told to them through signage boards, FPT literature they may have collected on their way in to Freedom Park, or as expressed by a guide. It should also be noted that visitors to Freedom Park (and *Isivivane*) are encouraged to experience the place through the organized tour groups. Visitor are, however, not compelled to do this, although, the data show-that most participants who visited *Isivivane* in a group with a tour guide indicated that they did not find the presence of the guide an annoyance. They appreciated the fact that, through the guide, they were able to delve deeper into the symbolic references found at *Isivivane*.

The study was not designed to delve deeply into the politically charged aspects of Post-Apartheid commemorative places as they relate to nation building and national identity. Instead it attempts to 'unpack' the ability and effectiveness of landscape design to stimulate an emotional response to *Isivivane* that intensifies the experience of the place, thus enabling visitors to interpret and identify with the place and attach personal meaning to it. The research also was interested in finding out which elements contribute to creating a strong sense of place (character) thus enabling these meanings to be evident to the individual.

The case study revealed that landscape design played a significant role in establishing the character, symbolic elements, and sense of place attributed to *Isivivane*. As Young states, "The [landscape] design, through landscape narrative, operates as a focusing lens … and in so doing reduces perceptual and emotional barriers and effectively acts as a catalyst for [understanding the significance and meaning behind the place]. (in Stoffberg et al. 2012:195).

Figure 68: Isivivane during a cultural event (Author, 2008)

6.3 THE NARRATIVE IN THE ANALYSIS OF THE DATA

Although participants were told what *Isivivane* represents through a guide or other readily available promotional material, most participants had arrived at *Isivivane* with no prior knowledge of the place or the reasons it was built. Nevertheless, they had to experience the place and its phenomena to answer the questionnaire. Based on this experience they were then asked to answer a number of questions which would help the researcher to arrive at a conclusion around the effectiveness or otherwise of the place to convey this meaning.

Whilst much of the questionnaire data provide context to this study, the pertinent sections that provide data to address the research aims and objectives of the study are contained in Section C and mostly in Section D. The research therefore first contextualizes the participants in terms of bio-geographical data and establishes the main reason(s) that people are visiting *Isivivane*. This data gives the background to the participants profile and the foundation on which the research questions can be answered through the data extrapolated from Sections C and D.

The narrative that emerges from the analysis of the findings of participants' visit to *Isivivane* is: Who are the users (from Section A of the questionnaire); why where they there (Section B); how did they perceive and identify with the place (Section C); what aspects of the design reinforced their perceptions; and ultimately what meaning are they able ascribe to the place? (Section D).

6.3.1 Bio-geographical

According to the findings, the largest grouping of participants comprises mostly black, well-educated young adults, who lived in cities in Gauteng.

6.3.2 Reasons for visiting *Isivivane*

The majority of participants were visiting *Isivivane* for the first time without prior knowledge of it or with any pre-conceived prospects of what to expect. This suggests that most participants would have entered *Isivivane* with a fresh perspective. The primary reason for visiting was for educational purposes as part of a structured group. A close second reason was for the beauty of the place or because it was a tourist attraction. The landscape setting (physical characteristics) of *Isivivane* and participants' perception that it is an inclusive place of spiritual and cultural meaning reinforced their positive experience of it. On the other hand, a smaller number of participants cited not being able to associate with the cultural/spiritual nature of *Isivivane* or the physical discomfort they experienced were the reasons given for weakening their experience.

An overwhelming majority of participants wished to return, primarily to experience the calm and serene nature of the place, to share the experience with others, and for educational reasons respectively.

6.3.3 Users' perceptions of and identification with *Isivivane*

The data in this section indicate that *Isivivane* projects a strong sense of place and that it is a place in which most participants feel safe and comfortable. The majority of participates did not feel alienated in any way despite its overt cultural or spiritual symbolism. Although a few people expressed discomfort about this issue in the open-ended question. It is a place the majority of participants can identify with both individually and, they believe, as a nation. They also believe it has the potential to be a place of reconciliation in that it could be a place where the wounds created by South Africa's past could be healed. Finally, the majority of participants indicated that they would like to visit again.

6.3.4 Design elements

The data unequivocally shows that designed features contribute significantly to the serene and reflective character of the place. These features also contribute significantly to the participants' understanding of the intended meaning of the place. Finally, when asked to describe *Isivivane* from their perspective, the majority of responses supported the intended design, as over 80% suggested it to be a commemorative place with strong spiritual connotations. Significantly 72% of participants also thought it to be a place that had collective significance to all South Africans. The response with the least valid percentage was that it is a place of ritual (63%), although this is still a noteworthy percentage.

Figure 69: 'Lesaka' the central and spiritual feature of Isivivane (Author, 2008)

6.4 LITERATURE REVIEW RELATIVE TO RELATIONSHIP BETWEEN COMMEMORATIVE PLACES, MEANING AND DESIGN

The literature review includes readings on the concepts of commemoration and identity; the relationship of commemoration and identity in landscape design; landscape narrative in design and; meaning in landscape design. The author understands through the review, that

> The memorial landscape is a landscape of tremendous cultural significance. It reinserts sacred stories into public open space: stories that reveal and heal. These stories can have a positive impact on a community and can teach the lessons of history and place. The memorial landscape serves intellectual, emotional, spiritual, and communal functions, including: a) a

> place for memory, b) a place for mourning, c) a place for reflection and healing, d) a place for ceremony, and e) a place for collective action. Furthermore, specific design elements, such as art, architecture, landscape, and text are typically used to further these functions. Through investigating the memorial typology and its cultural significance, a deeper understanding of the landscape architect's role in this important cultural landscape is defined and clarified. (Wasserman 1998:42).

The literature indicates that meaning and consequently peoples' identification with a place can be achieved through 'good design' derived from an appropriate narrative (Potteiger and Purinton 1998) and other standard design devices.

A number of observations were made on the relationship between memorial places, their significance and the ability of landscape design to reveal meaning, these are:

- That landscape architecture is a device that can be used to evoke feelings and emotional responses to places, by creating "frames of perception and horizons of understanding" (Treib 2009:43) that sensitise the user to the intending meaning of place.
- Meaning cannot be created through landscape design alone, however, meaning and identity can emerge in a place when symbolic representations are provided to address the relationship between peoples' values and their culture of commemoration; and
- To create a place of memory and identity, designers should speculate on and understand that places of commemoration are linked to the values of a group, an understanding of which can be gained by an interpretation of tradition and cultural practices observe the key theorist or theorists.
- Place is closely intertwined with the identity of a group and the value people attribute to a landscape results from the connection and meaning the place has for an individual or group of people.
- Landscape narratives are integral to the making of landscapes of memory and to configuring cultural symbolism and meaning in designed landscapes.
- 'Opening' in landscape narratives i.e. the combination of user-interpretation and use of symbolic landscape elements holds the greatest potential for landscape narratives to emerge from the wide-ranging aspects of design.

In addition to these observations, the literature review suggests that landscape design can facilitate a common experience of a place, when its form is structured to attract and hold memories that have been shaped by cultural representations that "encourage others to think of particular (or general)

things, [and] to have both [a] sensory experience and discoveries of particular references." (Treib 2011:74). However, to achieve this, the design of these places, should consider an open narrative approach (Potteiger and Purinton 1998), that offers choices and features that have universal meaning in order that visitors can also form their own impressions and thoughts about the place.

6.5 CONCLUSION AND REFLECTION

Wasserman states that commemorative places are "rich with cultural suggestion and metaphoric symbolism. [And by] examining the human need for memorial places, as well as the emerging typology of the contemporary memorial landscape, an enriched vocabulary can emerge which can aid in the understanding and design of memoryscapes." (1998:42).

The presentation of the *Isivivane* case study and peoples' reaction to and perception of it, has clarified the role that landscape design can play in elucidating the meaning and significance of commemorative sites in Post-Apartheid South Africa. The study, intentionally, did not focus on the relationship of group or 'African' identity as they relate to commerative places in South Africa, because this relationship is fraught with political contestations that would muddy the aim of the research. Rather, it sought to understand whether people would relate to and understand the symbolic significance of *Isivivane's* various landscape characteristics in such a way that they could attribute individual and collective meaning to the place. However, "there will probably always remain an infinite number of possible responses to a memorial and its landscape." (Wolschke-Bulmahn 2001:185).

At the core of *Isivivane's* design was a resolve to infuse meaning in every symbolic conception: in its materiality, landscape and architectural intervention. What emerged, the study shows, is an enriched landscape vocabulary that aids in the understanding of the place and facilitates a common experience and perception of its meaning i.e. the designed landscape is understood as a powerful tool in conveying meaning and commemoration and that the landscape seems to have a cross-cultural significance within the South African context.

Perhaps this study will prompt further research into the relationship of national identity, nation building and landscape design and research into the power relations associated with commemorative places in other Post-Apartheid projects.

Figure 70: Isivivane (Author, 2011)

*** END ***

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APPENDIX A: RESEARCH DECLARATION, APPLICATION AND ETHICS

APPENDIX A-1: RESEARCH DECLARATION

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

RESEARCHER DECLARATION

APPLICATIONS MUST INCLUDE THE FOLLOWING STATEMENTS

Hereby I, Graham A Young in my capacity as a Senior Lecturer at the Department of Architecture, University of Pretoria , that

1 Research subjects will be informed, information will be handled confidentially, research subjects reserve the right to choose whether to participate and, where applicable, written permission will be obtained for the execution of the project (example of permission attached).

2 No conflict of interests or financial benefit, whether for the researcher, company or organisation, that could materially affect the outcome of the investigation or jeopardise the name of the university is foreseen.

3 Inspection of the experiments in loco may take place at any time by the committee or its proxy.

4 The information I furnish in the application is correct to the best of my knowledge and that I will abide by the stipulations of the committee as contained in the regulations.

5 Signed: Date: 08 May 2015

Building Science
University of Pretoria
Private bag X20 Hatfield 0028
Republic of South Africa

Tel: Number 012 420 4542/2550
Fax: Number 012 420 5788/2552

Email address: arch@up.ac.za
www.up.ac.za

APPENDIX A-2: APPLICATION FOR APPROVAL OF RESEARCH

UNIVERSITY OF PRETORIA

FACULTY OF ENGINEERING, BUILT ENVIRONMENT

AND INFORMATION TECHNOLOGY

FACULTY COMMITTEE FOR RESEARCH ETHICS AND INTEGRITY

APPLICATION FOR APPROVAL OF A RESEARCH PROJECT

This application form must be read with the Regulations for Research Ethics and Integrity and completed. Important: Each item must be completed.

Date of submission	08 May 2015
1. DETAILS OF APPLICANT	
1.1 Applicant's surname	Young
1.2 Applicant's initials	GA
1.3 Applicant's title (prof, dr, mr, ms, other)	MR
1.4 Postal address (where approval is to be sent)	PO Box 331 Groenkloof, 0027
1.5 E-mail address	graham.young@up.ac.za
1.6 Telephone	012 420 2580 and 082 462 1491
1.7 School in Faculty (Engineering, Built Environment or Information Technology)	EBIT
1.8 Department	Architecture
1.9 Study leader/promotor (if the applicant is a student) name, address, e-mail address	Prof P Vosloo, piet.vosloo@up.ac.za
1.10 Names, addresses, e-mail addresses and capacity of co-researchers/ students/ lecturers involved with the project	Joyce Jordaan Joyce.Jordaan@up.ac.za She will assist with the statistical analysis of the questionnaire
2. RESEARCH PROJECT DETAILS	
2.1 Title of research project	*A critical analysis of the relationship between commemoration, identity and landscape design in Post-Apartheid South Africa: Isivivane, Freedom Park, a case study*

2.2 Furnish as brief outline the following so that the relevant ethical aspects can be identified clearly:

- Statement of the problem
- Statement of objectives
- Experimental methods/ measuring instruments
- Materials/Apparatus
- Profile of research subjects/target group/animals/environmental factors

See attached study proposal

2.3 Is a research questionnaire/ survey/interview used? (Yes or No)				Yes
2.4 If yes, have you submitted this with your application? (Yes, No or Not Applicable)				YES
3. RESEARCH SUBJECTS				
If the project involves people, either individually or in groups, complete this section				
3.1 Does the study involve people as informants, or does it involve people as research subjects? (Tick one)	Informants	X	Research subjects	
3.2 Describe possible safety and health implications that participation in project may pose				
None				
3.3 Expected duration of participation of subjects in the project	10 to 15 minutes			
3.4 Describe the manner in which confidential information will be handled and confidentiality assured				
The questionnaire is anonymous and therefore the participants will not be known to the researcher in any way				
3.5 Remuneration offered to subjects for participation	None			
If the project involves animals, complete this section				
3.6 Describe possible safety and health implications participation in the project may hold				
N/A				
3.7 Expected duration of participation by animals in the project				
3.8 Care/housing/feeding of the animals during the project				
4. ENVIRONMENTAL IMPACT				
If the project may have a potentially detrimental environmental impact, complete the following				
4.1 Potential impact on the environment	none			
4.2 Expected duration of the impact				
4.3 Locality of the project				
4.4 Preventive measures				
5. DISSEMINATION OF DATA				
Method of publishing/application of the results	Results will only be published in the dissertation			
6. SUBMISSION CHECKLIST				
6.1 Have you submitted the Declaration by the Researcher? (See the website for this form)	Yes			
6.2 Have you submitted an example of the informed consent form to be completed by each participant? (See the website for an example)	Yes			

Appendix A-3: Ethical Clearance and Client Approval

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Department of Architecture
Faculty of Engineering and the Built Environment
Department of Architecture
Landscape Architecture
Interior Design

09 June 2015

Ms Tesh Tshivahase
Freedom Park
PO Box 2710
Pretoria, 0001
South Africa

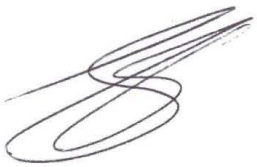
Attention: Mr Badresh Kara

Re: Isivivane Questionnaire – Research by Graham A Young, University of Pretoria

Further to our telephonic discussion earlier today, can you please request management at Freedom Park to write a letter to the University of Pretoria, Department of Architecture, stating that they are aware of the research that I will be doing at Freedom Park. This involves a questionnaire that has been designed to elicit information from visitors to Isivivane, and is needed for my research.

I have been discussing the questionnaire with Ms Tshivahase (and also initially with Ms Jane Mufamadi) and she has confirmed that Freedom Park will assist in the administration of the questionnaire. The findings of this research will be made available to Freedom Park.

Sincerely,



Graham A Young PrLArch
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an agency of the
Department of Arts and Culture

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Reference	:	Ms Jane Mufamadi
Tel	:	012 336 4018
E-mail	:	narina@freedompark.co.za

Mr Graham Young
Senior Lecturer
Department of Architecture
University of Pretoria
Private Bag X 20
Hatfield
PRETORIA
0028

Tel: 012 420 4542
Fax: 012 420 5788
E-mail: Graham.Young@up.ac.za

Dear Mr Young

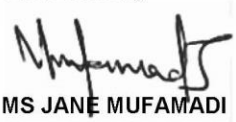
RESEARCH REQUEST - GRAHAM YOUNG

Your letter dated 9 June 2015 has reference.

Kindly note that permission is hereby granted by Freedom Park that Mr Graham Young may undertake research study at Isivivane.

Permission is hereby granted for you to liaise with the Research Unit Manager, Mr Tlou Makhura at 012 336 4081 or MakhuraTlou@freedompark.co.za.

Yours faithfully



MS JANE MUFAMADI
ACTING CHIEF EXECUTIVE OFFICER
DATE: 17 JUNE 2015

Council Members: Ms FD Bogatsu, Dr E Dikotla, Mr S Gounden, Dr PM Guma, Prince N Khuzwayo, Mr VB Mchunu, Adv McCaps Motimele(SC), Mr T Plaatjie, Dr N Ramdhani, Prof EL van Harte, Mr I van Niekerk

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Reference number: EBIT/42/2015 30 June 2015

Mr GA Young
P O Box 331
Groenkloof
0027

Dear Mr Young,

FACULTY COMMITTEE FOR RESEARCH ETHICS AND INTEGRITY

Your recent application to the EBIT Ethics Committee refers.

1 I hereby wish to inform you that the research project titled "A critical analysis of the relationship between commemoration, identity and landscape design in post-Apartheid South Africa: Isivivane, Freedom Park, a case study" has been approved by the Committee.

This approval does not imply that the researcher, student or lecturer is relieved of any accountability in terms of the Codes of Research Ethics of the University of Pretoria, if action is taken beyond the approved proposal.

2 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 any member of the Faculty Committee who will deal with the matter.

3 The Committee must be notified on completion of the project.

The Committee wishes you every success with the research project.

Prof JJ Hanekom
Chair: Faculty Committee for Research Ethics and Integrity
FACULTY OF ENGINEERING, BUILT ENVIRONMENT AND INFORMATION TECHNOLOGY

APPENDIX B: QUESTIONNAIRE FORM

ISIVIVANE: QUESTIONNAIRE

INTRODUCTION

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
Department of Architecture

Mr **Graham Young**, a senior lecturer in the **Department of Architecture, University of Pretoria** is undertaking a master's research project to determine the relationship between memorials, national identity and design. The research is focusing on Isivivane at Freedom Park. The aim of this questionnaire is to assist the research in three main areas of concern:

1. The reasons why you visited Isivivane;
2. Your experience of the place; and
3. Physical design elements that have contributed to your experience of the place.

The information will be used:

- To find out what sort of person is visiting Isivivane;
- To better understand why they are visiting it;
- To ascertain how they have experienced the place; and
- Which elements of Isivivane have contributed most to the visitor's experience?

To this end we kindly request that you complete the following short questionnaire regarding your experience and response to Isivivane. It should take no longer than **10 to 15 minutes** of your time. **Your response is of the utmost importance to us.** Please do not enter your name or contact details on the questionnaire. It remains anonymous.

Kindly return the completed questionnaire to the Freedom Park Employee. Should you have any queries or comments regarding this survey, you are welcome to contact Graham Young telephonically at 082 462 1491 or e-mail him at graham.young@up.ac.za

Brief background to the project

After the democratic elections of 1994, the office of the President of South Africa was inundated with requests from diverse sources for official approval for the development of monuments and museums and for the commemoration of historic events and important leaders. Cabinet approved the establishment of the Legacy Project as a mechanism to establish commemorative structures across South Africa. The focus of the Project was to establish a system to acknowledge and honour a largely neglected part of South Africa's inheritance and to change the nature of commemoration (memorials) by making places that are people friendly, functional and accessible.

Freedom Park is one of the Legacy Projects. Its aim is to celebrate South Africa's heritage, create a deep understanding of the country and its people and to symbolise a reconciled nation. It originates from South Africa's Truth and Reconciliation Commission (TRC) who identified the need for symbolic reparation for victims of past atrocities and which emphasised the pursuit of national unity and the need for healing and reconciliation, two themes that underpin the primary intention of Freedom Park. A focal point of the Park is Isivivane.

A. BIO-GEOGRAPHICAL

The following questions are about yourself and your group. This information will help us understand what sort of people visit Isivivane.

Please make a cross(x) in the box which reflects your answer or write your answer in the space provided.

Respondent number

1 How old are you (years) ? .....

2 If you live in South Africa, from which province are you?

Northern Province	1
Mpumulnga	2
Gauteng	3
Northwest Province	4
Free State	5
Northern Cape	6
Western Cape	7
Eastern Cape	8
KwaZulu Natal	9

3 If you are a visitor to South Africa, from which continent are you?

Africa	1
Australia together with Oceania	2
Europe	3
North America	4
South America	5
Asia	6

4 According to the Employment Equity Act, how would you classify yourself?

African / Black	1
Asian	2
Coloured	3
Indian	4
White	5
Other (please specify)	6

5 In which type of area do you live?

City or town	1
Township	2
Rural village	3
Other (Please specify)	4

6 Please indicate your highest level of education

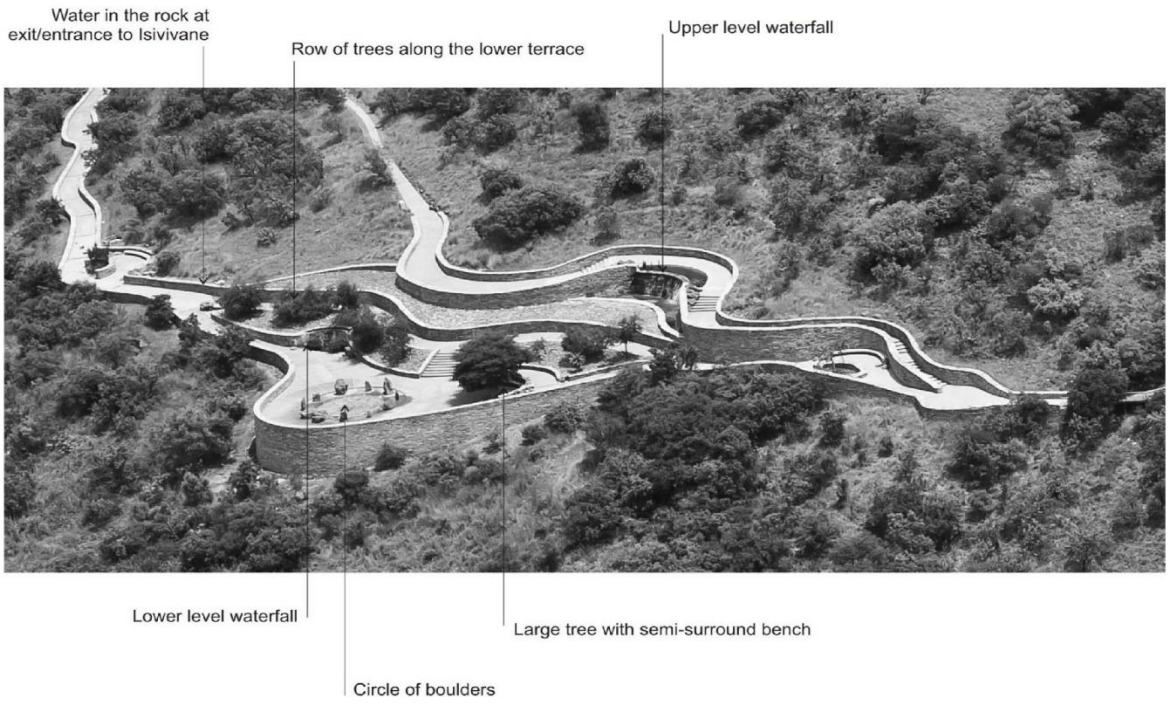
No formal schooling	1
Grades 1 - 6	2
Completed Grade 7	3
Grades 8 - 11	4
Completed Grade 12	5
Diploma or Certificate	6
B degree	7
Post graduate degree	8
Other (please specify)	9

7 Date of your visit? .....

B.	YOUR REASON FOR VISITING ISIVIVANE		
	Please make a cross(x) in the box which reflects your answer and write your answer in the space provided.		
		Yes	**No**
1	Is this is your first visit to Isivivane?	O	O
2	When you visited Isivivane, did you visit Isivivane		
2,1	As part of a tour group with a tour guide	O	O
2,2	With a small group without a tour guide	O	O
2,3	On your own?	O	O
3	Please mark the answer or answers that are applicable. What was your reason for visiting Isivivane?		
3,1	To carry out an African ritual		
3,2	To remember the deceased		
3,3	To attend a political ceremony		
3,4	To attend a faith based ceremony		
3,5	I heard that it's a tourist attraction		
3,6	As part of a school group or other educational group		
3,7	For the beauty and serenity of the place		
3,8	Other (please specify in the row below)		
4	Please mark either yes or no to the following questions. Before you visited Isisvivane ...!	**Yes**	**No**
4,1	I was aware that Isivivane existed before my visit		
4,2	I had previously been told / or read about what Isivivane represents		
4,3	I had an expectation of what I would experience prior to my visit		
	Please answer **either** question **5 or 6** below **but not both**		
5	If you answered '**yes**' to question **4.3** please briefly describe your answer the following question: What was it about your visit that **reinforced** your experience of Isivivane?		
6	If you answered '**no**' to question **4.3** please briefly describe your answer the following question: What was it about your visit that **deminished** your experience of Isivivane?		
	Please mark either yes or no for question 7	**Yes**	**No**
7	Would you visit Isivivane again?	O	O
	If you answered **'yes'** to question **7** please answer the following question:		
8	When I visit Isivivane again I will do so....		
8,1	On my own	O	O
8,2	As part of a group with a tour guide	O	O
8,3	With a group of friends without a tour guide	O	O
9	Briefly state the reason for your answer to question 8		

C.	YOUR EXPERIENCE OF ISIVIVANE					
	Please mark only one of the columns in each row with a cross (x)	Strongly Agree	Agree	Disagree	Stronly Disagree	Don't Know
1	Isivivane is a place I will easily remember long after my visit	o	o	o	o	o
2	Isivivane is a place that I can relate to in terms of its meaning and intent	o	o	o	o	o
3	Isivivane is a place I feel safe in	o	o	o	o	o
4	Isivivane is a physically comfortable place	o	o	o	o	o
5	Isivivane is a place that engaged my interest and curiosity	o	o	o	o	o
6	Isivivane is a place that is filled with sacred associations	o	o	o	o	o
7	When I visited Isivivane I felt emotionally alienated	o	o	o	o	o
8	If you answered '**strongly agree**' or '**agree**' to **question 7** please briefly state why.					
9	If you answered '**disagree**' or'**strongly disagree**' to **question 7** please briefly state why.					
	Please mark only one of the columns in each row with a cross (x)	Strongly Agree	Agree	Disagree	Strongly Disagree	Don't Know
10	What comes to mind after your visit to Isivivane: Please answer the following questions in this regard					
10,1	It is a quiet reflective place	o	o	o	o	o
10,2	It is an intimate place	o	o	o	o	o
10,3	It is a solumn place	o	o	o	o	o
10,4	It is a spiritual place	o	o	o	o	o
10,5	It is a pleasant place with no specific meaning to me	o	o	o	o	o
10,6	It is a place that all South Africans can identify with	o	o	o	o	o
10,7	By understanding what the place represents as indicated on the signage or as told to you by a guide, Isivivane is a place that will help heal the wounds of South Africa's past inequalities	o	o	o	o	o
11	How would your rate your overall experience of visiting Isivivane. I am ..... Please mark your answer with a cross (x)	Extremely satisfied	Somewhat satisfied	Neither satisfied nor dissatisfied	Somewhat dissatisfied	Extremely dissatisfied

D.	DESIGN					
	Please answer either **yes** or **no** for **Question 1.** Mark your answer with a cross (x)	Yes	No			
1	Did you read the information signage at Isivivane during your visit?	o	o			
	Please refer to the image below that identifies the various design features of Isivivane.					
2	Using a scale of **5 (most powerful)** to **1 (not powerful at all)** what features of Isivivane come **most clearly or vividly** to mind now that you have experienced the place? Mark your answer with a cross (x) Please note this is **not a ranking system**, i.e. you can have the same answer for a number of features.	5 Extremely Powerful	4 Powerful	3 Moderately powerful	2 Not powerful	1 It made not impression at all
2,1	The circle of boulders with its mist	o	o	o	o	o
2,2	The lower level waterfall	o	o	o	o	o
2,3	The upper level waterfall	o	o	o	o	o
2,4	The large tree with a semi-surround bench	o	o	o	o	o
2,5	The extensive use of stone throughout the place	o	o	o	o	o
2,6	The row of trees along the lower terrace	o	o	o	o	o
2,7	The water in the rock at the exit / entrance to Isivivane	o	o	o	o	o
2,8	The place in its totality	o	o	o	o	o
3	What features of Isivivane contribute to your understand of its intended meaning as described on the information boards or told to you by the tour guide? Please answer **yes if you believe it did contribute** and **no if it did not**. Mark your answer with a cross (x)	Yes	No			
3,1	The circle of boulders with its mist	o	o			
3,2	The lower level waterfall	o	o			
3,3	The upper level waterfall	o	o			
3,4	The large tree with a semi-surround bench	o	o			
3,5	The extensive use of stone throughout the place	o	o			
3,6	The row of trees along the lower terrace	o	o			
3,7	The water in the rock at the exit / entrance to Isivivane	o	o			
3,8	The place in its totality	o	o			



4	If you had to **attach a meaning** to Isivivane it would be .... Please mark your answer with a cross (x)	Yes	No
4,1	A place of remembrance	O	O
4,2	A place of ritual	O	O
4,3	A place of reflection	O	O
4,4	A spiritual place	O	O
4,5	A place of collective significance to all South Africans	O	O
5	What additional material would you like to receive to help make the design and its **intended meaning more accessible to you**? Please mark your answer with a cross (x).	Yes	No
5,1	Additional signage explaining the meaning behind the place	O	O
5,2	Pamphlet explaining its meaning	O	O
5,3	Guide explaining it to you	O	O
5,4	Audio device you can listen to in your own time	O	O
5,5	None of these you are happy to interpret it yourself	O	O
6	Briefly write in any other comments you would like to make ....!		

APPENDIX D: SINGLE FREQUENCY ANALYSIS

T14084 Mr G Young 5 November 2015

P1: Single Frequencies

```
GET
  FILE='S:\Joyce Jordaan\Young T14084 Mr GA\Graham Young.sav'.
DATASET NAME DataSet1 WINDOW=FRONT.
FREQUENCIES VARIABLES=A1
  /STATISTICS=STDDEV RANGE MINIMUM MAXIMUM MEAN MEDIAN
  /ORDER=ANALYSIS.
```

[DataSet1] S:\Joyce Jordaan\Young T14084 Mr GA\Graham Young.sav

Statistics

A1: How old are you

N	Valid	138
	Missing	6
Mean		27.51
Median		24.00
Std. Deviation		10.621
Range		50
Minimum		13
Maximum		63

Comment [JC1]: The average age of respondent was 27.5 years with a standard deviation of 10.621 years

A1: How old are you

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	13	2	1.4	1.4	1.4
	14	3	2.1	2.2	3.6
	15	1	.7	.7	4.3
	16	2	1.4	1.4	5.8
	17	1	.7	.7	6.5
	18	5	3.5	3.6	10.1
	19	4	2.8	2.9	13.0
	20	9	6.3	6.5	19.6
	21	21	14.6	15.2	34.8
	22	13	9.0	9.4	44.2
	23	7	4.9	5.1	49.3
	24	8	5.6	5.8	55.1
	25	5	3.5	3.6	58.7
	26	6	4.2	4.3	63.0
	27	5	3.5	3.6	66.7
	28	4	2.8	2.9	69.6
	29	2	1.4	1.4	71.0
	30	2	1.4	1.4	72.5
	31	3	2.1	2.2	74.6
	32	3	2.1	2.2	76.8
	33	1	.7	.7	77.5
	34	2	1.4	1.4	79.0
	35	2	1.4	1.4	80.4
	36	1	.7	.7	81.2
	37	4	2.8	2.9	84.1
	38	3	2.1	2.2	86.2
	40	1	.7	.7	87.0
	41	1	.7	.7	87.7
	42	1	.7	.7	88.4
	43	3	2.1	2.2	90.6
	45	2	1.4	1.4	92.0
	46	2	1.4	1.4	93.5
	47	1	.7	.7	94.2

Comment [JC2]: 2 respondents 1.4% of the group) were 13 years old

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	49	2	1.4	1.4	95.7
	52	1	.7	.7	96.4
	58	1	.7	.7	97.1
	59	1	.7	.7	97.8
	61	1	.7	.7	98.6
	63	2	1.4	1.4	100.0
	Total	138	95.8	100.0	
Missing	System	6	4.2		
Total		144	100.0		

```
FREQUENCIES VARIABLES=A2 A3 A4 A5 A6
  /ORDER=ANALYSIS.
```

Statistics

		A2: If you live in South Africa, from which province are you	A3: If you are a visitor to South Africa, from which continent are you	A4:According to the Employment Equity Act, how would you classify yourself	A5: In which type of area do you live	A6: Please indicate your highest level of education
N	Valid	120	53	137	140	135
	Missing	24	91	7	4	9

Frequency Table

A2: If you live in South Africa, from which province are you

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Northern Province	18	12.5	15.0	15.0
	Mpumalanga	19	13.2	15.8	30.8
	Gauteng	74	51.4	61.7	92.5
	Northwest Province	2	1.4	1.7	94.2
	Free State	1	.7	.8	95.0
	Western Cape	2	1.4	1.7	96.7
	Eastern Cape	1	.7	.8	97.5
	Kwa-Zulu Natal	3	2.1	2.5	100.0
	Total	120	83.3	100.0	
Missing	System	24	16.7		
Total		144	100.0		

A3: If you are a visitor to South Africa, from which continent are you

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Africa	41	28.5	77.4	77.4
	Europe	6	4.2	11.3	88.7
	North America	3	2.1	5.7	94.3
	South America	2	1.4	3.8	98.1
	Asia	1	.7	1.9	100.0
	Total	53	36.8	100.0	
Missing	System	91	63.2		
Total		144	100.0		

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A4:According to the Employment Equity Act, how would you classify yourself

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	African/Black	83	57.6	60.6	60.6
	Asian	1	.7	.7	61.3
	Coloured	1	.7	.7	62.0
	Indian	4	2.8	2.9	65.0
	White	48	33.3	35.0	100.0
	Total	137	95.1	100.0	
Missing	System	7	4.9		
Total		144	100.0		

A5: In which type of area do you live

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	City or Town	90	62.5	64.3	64.3
	Township	24	16.7	17.1	81.4
	Rural Village	23	16.0	16.4	97.9
	Other	3	2.1	2.1	100.0
	Total	140	97.2	100.0	
Missing	System	4	2.8		
Total		144	100.0		

A6: Please indicate your highest level of education

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No formal schooling	1	.7	.7	.7
	Completed Grade 7	1	.7	.7	1.5
	Grades 8 - 11	10	6.9	7.4	8.9
	Completed grade 12	35	24.3	25.9	34.8
	Diploma or Certificate	9	6.3	6.7	41.5
	B degree	39	27.1	28.9	70.4
	Post graduate degree	37	25.7	27.4	97.8
	Other	3	2.1	2.2	100.0
	Total	135	93.8	100.0	
Missing	System	9	6.3		
Total		144	100.0		

```
FREQUENCIES VARIABLES=B1
  /ORDER=ANALYSIS.
```

Statistics

B1: Reason for visiting Isivivane: Is this your first visit

N	Valid	143
	Missing	1

B1: Reason for visiting Isivivane: Is this your first visit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	30	20.8	21.0	21.0
	Yes	113	78.5	79.0	100.0
	Total	143	99.3	100.0	
Missing	System	1	.7		
Total		144	100.0		

```
FREQUENCIES VARIABLES=B2.1 B2.2 B2.3
  /ORDER=ANALYSIS.
```

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Statistics

		B2.1: When you visited Isivivane, did you visit as part of a tour group with a tour guide	B2.2: With a small group without a tour guide	B2.3: On your own
N	Valid	144	144	144
	Missing	0	0	0

Frequency Table

B2.1: When you visited Isivivane, did you visit as part of a tour group with a tour guide

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	43	29.9	29.9	29.9
	Yes	101	70.1	70.1	100.0
	Total	144	100.0	100.0	

B2.2: With a small group without a tour guide

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	105	72.9	72.9	72.9
	Yes	39	27.1	27.1	100.0
	Total	144	100.0	100.0	

B2.3: On your own

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	121	84.0	84.0	84.0
	Yes	23	16.0	16.0	100.0
	Total	144	100.0	100.0	

```
MULT RESPONSE GROUPS=$MRQb3 'Reasons for visiting Isivivane' (b3.1 b3.2 b3.3 b3.4
b3.5 b3.6 b3.7
    b3.8 (1))
  /FREQUENCIES=$MRQb3.
```

Multiple Response

Case Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
$MRQb3[a]	138	95.8%	6	4.2%	144	100.0%

a. Dichotomy group tabulated at value 1.

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$MRQb3 Frequencies

		Responses		Percent of Cases
		N	Percent	
Reasons for visiting Isivivane[a]	B3.1: To carry out an African ritual	11	5.3%	8.0%
	B3.2: To remember the deceased	12	5.8%	8.7%
	B3.3: To attend a political ceremony	5	2.4%	3.6%
	B3.4: To attend a faith based ceremony	10	4.8%	7.2%
	B3.5: I heard that it's a tourist attraction	34	16.3%	24.6%
	B3.6: As part of a school group or other educational group	91	43.8%	65.9%
	B3.7: For the beauty and serenity of the place	35	16.8%	25.4%
	B3.8: Other	10	4.8%	7.2%
Total		208	100.0%	150.7%

a. Dichotomy group tabulated at value 1.

```
FREQUENCIES VARIABLES=B4.1 B4.2 B4.3
  /ORDER=ANALYSIS.
```

Statistics

		B4.1: I was aware that Isivivane existed before my visit	B4.2: I had previously been told/ or read about what Isivivane represents	B4.3: I had expectation of what I would experience prior to my visit
N	Valid	138	130	121
	Missing	6	14	23

Frequency Table

B4.1: I was aware that Isivivane existed before my visit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	79	54.9	57.2	57.2
	Yes	59	41.0	42.8	100.0
	Total	138	95.8	100.0	
Missing	System	6	4.2		
Total		144	100.0		

B4.2: I had previously been told/ or read about what Isivivane represents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	74	51.4	56.9	56.9
	Yes	56	38.9	43.1	100.0
	Total	130	90.3	100.0	
Missing	System	14	9.7		
Total		144	100.0		

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B4.3: I had expectation of what I would experience prior to my visit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	74	51.4	61.2	61.2
	Yes	47	32.6	38.8	100.0
	Total	121	84.0	100.0	
Missing	System	23	16.0		
Total		144	100.0		

```
FREQUENCIES VARIABLES=B7 B8.1 B8.2 B8.3
  /ORDER=ANALYSIS.
```

Statistics

		B7: Would you visit Isivivane again	B8.1: When I visit Isivivane again I will do so: On my own	B8.2: As part of a group with a tour guide	B8.3: With a group of friends without a tour guide
N	Valid	135	69	57	74
	Missing	9	75	87	70

Frequency Table

B7: Would you visit Isivivane again

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	10	6.9	7.4	7.4
	Yes	125	86.8	92.6	100.0
	Total	135	93.8	100.0	
Missing	System	9	6.3		
Total		144	100.0		

B8.1: When I visit Isivivane again I will do so: On my own

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	11	7.6	15.9	15.9
	Yes	58	40.3	84.1	100.0
	Total	69	47.9	100.0	
Missing	System	75	52.1		
Total		144	100.0		

B8.2: As part of a group with a tour guide

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	16	11.1	28.1	28.1
	Yes	41	28.5	71.9	100.0
	Total	57	39.6	100.0	
Missing	System	87	60.4		
Total		144	100.0		

B8.3: With a group of friends without a tour guide

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	8	5.6	10.8	10.8
	Yes	66	45.8	89.2	100.0
	Total	74	51.4	100.0	
Missing	System	70	48.6		
Total		144	100.0		

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```
FREQUENCIES VARIABLES=C1 C2 C3 C4 C5 C6 C7
  /ORDER=ANALYSIS.
```

Statistics

		C1: Isivivane is a place I will easily remember long after my visit	C2: Isivivane is a place that I can relate to in terms of its meaning and intent	C3: Isivivane is a place is a place I feel safe in	C4: Isivivane is a place is a physically comfortable place	C5: Isivivane is a place is a place that engaged my interest and curiosity	C6: Isivivane is a place is a place that is filled with sacred associations	C7: When I visited Isivivane I felt emotionally alienated
N	Valid	132	125	128	127	129	127	127
	Missing	12	19	16	17	15	17	17

Frequency Table

C1: Isivivane is a place I will easily remember long after my visit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	5	3.5	3.8	3.8
	Strongly Disagree	3	2.1	2.3	6.1
	Disagree	5	3.5	3.8	9.8
	Agree	61	42.4	46.2	56.1
	Strongly Agree	58	40.3	43.9	100.0
	Total	132	91.7	100.0	
Missing	System	12	8.3		
Total		144	100.0		

C2: Isivivane is a place that I can relate to in terms of its meaning and intent

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	6	4.2	4.8	4.8
	Strongly Disagree	9	6.3	7.2	12.0
	Disagree	21	14.6	16.8	28.8
	Agree	56	38.9	44.8	73.6
	Strongly Agree	33	22.9	26.4	100.0
	Total	125	86.8	100.0	
Missing	System	19	13.2		
Total		144	100.0		

C3: Isivivane is a place is a place I feel safe in

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	14	9.7	10.9	10.9
	Strongly Disagree	8	5.6	6.3	17.2
	Disagree	6	4.2	4.7	21.9
	Agree	68	47.2	53.1	75.0
	Strongly Agree	32	22.2	25.0	100.0
	Total	128	88.9	100.0	
Missing	System	16	11.1		
Total		144	100.0		

C4: Isivivane is a place is a physically comfortable place

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	5	3.5	3.9	3.9
	Strongly Disagree	5	3.5	3.9	7.9
	Disagree	22	15.3	17.3	25.2
	Agree	60	41.7	47.2	72.4
	Strongly Agree	35	24.3	27.6	100.0
	Total	127	88.2	100.0	
Missing	System	17	11.8		
Total		144	100.0		

C5: Isivivane is a place is a place that engaged my interest and curiosity

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	2	1.4	1.6	1.6
	Strongly Disagree	7	4.9	5.4	7.0
	Disagree	5	3.5	3.9	10.9
	Agree	63	43.8	48.8	59.7
	Strongly Agree	52	36.1	40.3	100.0
	Total	129	89.6	100.0	
Missing	System	15	10.4		
Total		144	100.0		

C6: Isivivane is a place is a place that is filled with sacred associations

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	9	6.3	7.1	7.1
	Strongly Disagree	6	4.2	4.7	11.8
	Disagree	9	6.3	7.1	18.9
	Agree	60	41.7	47.2	66.1
	Strongly Agree	43	29.9	33.9	100.0
	Total	127	88.2	100.0	
Missing	System	17	11.8		
Total		144	100.0		

C7: When I visited Isivivane I felt emotionally alienated

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	12	8.3	9.4	9.4
	Strongly Disagree	17	11.8	13.4	22.8
	Disagree	46	31.9	36.2	59.1
	Agree	37	25.7	29.1	88.2
	Strongly Agree	15	10.4	11.8	100.0
	Total	127	88.2	100.0	
Missing	System	17	11.8		
Total		144	100.0		

```
FREQUENCIES VARIABLES=C10.1 C10.2 C10.3 C10.4 C10.5 C10.6 C10.7 C11
  /ORDER=ANALYSIS.
```

Statistics

		C10.1: What comes to mind after your visit to Isivivane: It is a quiet reflective place	C10.2: It is an intimate place	C10.3: It is a solemn place	C10.4: It is a spiritual place	C10.5: It is a pleasant place with no specific meaning to me	C10.6: It is a place that all South Africans can identify with	C10.7: Isivivane is a place that will help heal the wounds of South Africa's post inequalities	C11: How would you rate your overlall experience of visiting Isivivane: I am....
N	Valid	122	123	116	123	120	124	120	121
	Missing	22	21	28	21	24	20	24	23

Frequency Table

C10.1: What comes to mind after your visit to Isivivane: It is a quiet reflective place

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	1	.7	.8	.8
	Strongly Disagree	2	1.4	1.6	2.5
	Disagree	8	5.6	6.6	9.0
	Agree	51	35.4	41.8	50.8
	Strongly Agree	60	41.7	49.2	100.0
	Total	122	84.7	100.0	
Missing	System	22	15.3		
Total		144	100.0		

C10.2: It is an intimate place

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	7	4.9	5.7	5.7
	Strongly Disagree	4	2.8	3.3	8.9
	Disagree	18	12.5	14.6	23.6
	Agree	61	42.4	49.6	73.2
	Strongly Agree	33	22.9	26.8	100.0
	Total	123	85.4	100.0	
Missing	System	21	14.6		
Total		144	100.0		

C10.3: It is a solemn place

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	12	8.3	10.3	10.3
	Strongly Disagree	3	2.1	2.6	12.9
	Disagree	21	14.6	18.1	31.0
	Agree	54	37.5	46.6	77.6
	Strongly Agree	26	18.1	22.4	100.0
	Total	116	80.6	100.0	
Missing	System	28	19.4		
Total		144	100.0		

C10.4: It is a spiritual place

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	7	4.9	5.7	5.7
	Strongly Disagree	1	.7	.8	6.5
	Disagree	19	13.2	15.4	22.0
	Agree	47	32.6	38.2	60.2
	Strongly Agree	49	34.0	39.8	100.0
	Total	123	85.4	100.0	
Missing	System	21	14.6		
Total		144	100.0		

C10.5: It is a pleasant place with no specific meaning to me

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	7	4.9	5.8	5.8
	Strongly Disagree	15	10.4	12.5	18.3
	Disagree	50	34.7	41.7	60.0
	Agree	27	18.8	22.5	82.5
	Strongly Agree	21	14.6	17.5	100.0
	Total	120	83.3	100.0	
Missing	System	24	16.7		
Total		144	100.0		

C10.6: It is a place that all South Africans can identify with

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	16	11.1	12.9	12.9
	Strongly Disagree	9	6.3	7.3	20.2
	Disagree	21	14.6	16.9	37.1
	Agree	39	27.1	31.5	68.5
	Strongly Agree	39	27.1	31.5	100.0
	Total	124	86.1	100.0	
Missing	System	20	13.9		
Total		144	100.0		

C10.7: Isivivane is a place that will help heal the wounds of South Africa's post inequalities

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Don't Know	18	12.5	15.0	15.0
	Strongly Disagree	6	4.2	5.0	20.0
	Disagree	21	14.6	17.5	37.5
	Agree	51	35.4	42.5	80.0
	Strongly Agree	24	16.7	20.0	100.0
	Total	120	83.3	100.0	
Missing	System	24	16.7		
Total		144	100.0		

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C11: How would you rate your overlall experience of visiting Isivivane: I am....

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Somewhat dissatisfied	3	2.1	2.5	2.5
	Neither satisfied nor dissatisfied	15	10.4	12.4	14.9
	Somewhat satisfied	52	36.1	43.0	57.9
	Extremely satisfied	51	35.4	42.1	100.0
	Total	121	84.0	100.0	
Missing	System	23	16.0		
Total		144	100.0		

```
FREQUENCIES VARIABLES=D1 D2.1 D2.2 D2.3 D2.4 D2.5 D2.6 D2.7 D2.8 D3.1 D3.2 D3.3
D3.4 D3.5 D3.6 D3.7
    D3.8 D4.1 D4.2 D4.3 D4.4 D4.5 D5.1 D5.2 D5.3 D5.4 D5.5
  /ORDER=ANALYSIS.
```

Statistics

	N	
	Valid	Missing
D1: Did you read the information signage at Isivivane during your wait	119	25
D2.1: What features of Isivivane come most clearly or vividly to mind: The circle of boulders with its mist	111	33
D2.2: The lower level waterfall	110	34
D2.3: The upper level waterfall	105	39
D2.4: The large tree with a semi-surround bench	109	35
D2.5: The extensive use of stone throughout the place	108	36
D2.6: The row of trees along the lower terrace	107	37
D2.7: The water in the rock at the exit/ entrance to Isivivane	109	35
D2.8: The place in its totality	106	38
D3.1: What features of Isivivane contribute to your understand of its intended meaning : The circle of boulders with its mist	111	33
D3.2: The lower level waterfall	108	36
D3.3: The upper level waterfall	106	38
D3.4: The large tree with a semi-surround bench	111	33
D3.5: The extensive use of stone throughout the place	108	36
D3.6: The row of trees along the lower terrace	107	37
D3.7: The water in the rock at the exit/ entrance to Isivivane	105	39
D3.8: The place in its totality	109	35
D4.1: If you had to attach a meaning to Isivivane it would be: A place of remembrance	109	35
D4.2: A place of ritual	101	43

D4.3: A place of reflection	106	38
D4.4: A spiritual place	105	39
D4.5: A place of collective significance to all South Africans	96	48
D5.1: What additional material would you like to receive: Additional signage explaining the meaning behind the place	93	51
D5.2: Pamphlet explaining its meaning	99	45
D5.3: Guide explaining it to you	96	48
D5.4: Audio device you can listen to in your own time	98	46
D5.5: None of these you are happy to interpret it yourself	77	67

Frequency Table

D1: Did you read the information signage at Isivivane during your wait

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	45	31.3	37.8	37.8
	Yes	74	51.4	62.2	100.0
	Total	119	82.6	100.0	
Missing	System	25	17.4		
Total		144	100.0		

D2.1: What features of Isivivane come most clearly or vividly to mind: The circle of boulders with its mist

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It made not impression at all	3	2.1	2.7	2.7
	Not powerful	1	.7	.9	3.6
	Moderately powerful	17	11.8	15.3	18.9
	Powerful	39	27.1	35.1	54.1
	Extremely powerful	51	35.4	45.9	100.0
	Total	111	77.1	100.0	
Missing	System	33	22.9		
Total		144	100.0		

D2.2: The lower level waterfall

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It made not impression at all	7	4.9	6.4	6.4
	Not powerful	9	6.3	8.2	14.5
	Moderately powerful	29	20.1	26.4	40.9
	Powerful	43	29.9	39.1	80.0
	Extremely powerful	22	15.3	20.0	100.0
	Total	110	76.4	100.0	
Missing	System	34	23.6		
Total		144	100.0		

D2.3: The upper level waterfall

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It made not impression at all	7	4.9	6.7	6.7
	Not powerful	6	4.2	5.7	12.4
	Moderately powerful	21	14.6	20.0	32.4
	Powerful	46	31.9	43.8	76.2
	Extremely powerful	25	17.4	23.8	100.0
	Total	105	72.9	100.0	
Missing	System	39	27.1		
Total		144	100.0		

D2.4: The large tree with a semi-surround bench

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It made not impression at all	6	4.2	5.5	5.5
	Not powerful	8	5.6	7.3	12.8
	Moderately powerful	29	20.1	26.6	39.4
	Powerful	36	25.0	33.0	72.5
	Extremely powerful	30	20.8	27.5	100.0
	Total	109	75.7	100.0	
Missing	System	35	24.3		
Total		144	100.0		

D2.5: The extensive use of stone throughout the place

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It made not impression at all	4	2.8	3.7	3.7
	Not powerful	4	2.8	3.7	7.4
	Moderately powerful	19	13.2	17.6	25.0
	Powerful	35	24.3	32.4	57.4
	Extremely powerful	46	31.9	42.6	100.0
	Total	108	75.0	100.0	
Missing	System	36	25.0		
Total		144	100.0		

D2.6: The row of trees along the lower terrace

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It made not impression at all	7	4.9	6.5	6.5
	Not powerful	14	9.7	13.1	19.6
	Moderately powerful	29	20.1	27.1	46.7
	Powerful	36	25.0	33.6	80.4
	Extremely powerful	21	14.6	19.6	100.0
	Total	107	74.3	100.0	
Missing	System	37	25.7		
Total		144	100.0		

D2.7: The water in the rock at the exit/ entrance to Isivivane

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It made not impression at all	5	3.5	4.6	4.6
	Not powerful	7	4.9	6.4	11.0
	Moderately powerful	20	13.9	18.3	29.4
	Powerful	43	29.9	39.4	68.8
	Extremely powerful	34	23.6	31.2	100.0
	Total	109	75.7	100.0	
Missing	System	35	24.3		
Total		144	100.0		

D2.8: The place in its totality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It made not impression at all	5	3.5	4.7	4.7
	Not powerful	4	2.8	3.8	8.5
	Moderately powerful	15	10.4	14.2	22.6
	Powerful	48	33.3	45.3	67.9
	Extremely powerful	34	23.6	32.1	100.0
	Total	106	73.6	100.0	
Missing	System	38	26.4		
Total		144	100.0		

D3.1: What features of Isivivane contribute to your understand of its intended meaning : The circle of boulders with its mist

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	13	9.0	11.7	11.7
	Yes	98	68.1	88.3	100.0
	Total	111	77.1	100.0	
Missing	System	33	22.9		
Total		144	100.0		

D3.2: The lower level waterfall

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	47	32.6	43.5	43.5
	Yes	61	42.4	56.5	100.0
	Total	108	75.0	100.0	
Missing	System	36	25.0		
Total		144	100.0		

D3.3: The upper level waterfall

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	34	23.6	32.1	32.1
	Yes	72	50.0	67.9	100.0
	Total	106	73.6	100.0	
Missing	System	38	26.4		
Total		144	100.0		

D3.4: The large tree with a semi-surround bench

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	31	21.5	27.9	27.9
	Yes	80	55.6	72.1	100.0
	Total	111	77.1	100.0	
Missing	System	33	22.9		
Total		144	100.0		

D3.5: The extensive use of stone throughout the place

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	20	13.9	18.5	18.5
	Yes	88	61.1	81.5	100.0
	Total	108	75.0	100.0	
Missing	System	36	25.0		
Total		144	100.0		

D3.6: The row of trees along the lower terrace

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	38	26.4	35.5	35.5
	Yes	69	47.9	64.5	100.0
	Total	107	74.3	100.0	
Missing	System	37	25.7		
Total		144	100.0		

D3.7: The water in the rock at the exit/ entrance to Isivivane

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	25	17.4	23.8	23.8
	Yes	80	55.6	76.2	100.0
	Total	105	72.9	100.0	
Missing	System	39	27.1		
Total		144	100.0		

D3.8: The place in its totality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	13	9.0	11.9	11.9
	Yes	96	66.7	88.1	100.0
	Total	109	75.7	100.0	
Missing	System	35	24.3		
Total		144	100.0		

D4.1: If you had to attach a meaning to Isivivane it would be: A place of remembrance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	14	9.7	12.8	12.8
	Yes	95	66.0	87.2	100.0
	Total	109	75.7	100.0	
Missing	System	35	24.3		
Total		144	100.0		

D4.2: A place of ritual

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	37	25.7	36.6	36.6
	Yes	64	44.4	63.4	100.0
	Total	101	70.1	100.0	
Missing	System	43	29.9		
Total		144	100.0		

D4.3: A place of reflection

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	12	8.3	11.3	11.3
	Yes	94	65.3	88.7	100.0
	Total	106	73.6	100.0	
Missing	System	38	26.4		
Total		144	100.0		

D4.4: A spiritual place

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	20	13.9	19.0	19.0
	Yes	85	59.0	81.0	100.0
	Total	105	72.9	100.0	
Missing	System	39	27.1		
Total		144	100.0		

D4.5: A place of collective significance to all South Africans

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	27	18.8	28.1	28.1
	Yes	69	47.9	71.9	100.0
	Total	96	66.7	100.0	
Missing	System	48	33.3		
Total		144	100.0		

D5.1: What additional material would you like to receive: Additional signage explaining the meaning behind the place

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	35	24.3	37.6	37.6
	Yes	58	40.3	62.4	100.0
	Total	93	64.6	100.0	
Missing	System	51	35.4		
Total		144	100.0		

D5.2: Pamphlet explaining its meaning

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	28	19.4	28.3	28.3
	Yes	71	49.3	71.7	100.0
	Total	99	68.8	100.0	
Missing	System	45	31.3		
Total		144	100.0		

D5.3: Guide explaining it to you

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	28	19.4	29.2	29.2
	Yes	68	47.2	70.8	100.0
	Total	96	66.7	100.0	
Missing	System	48	33.3		
Total		144	100.0		

D5.4: Audio device you can listen to in your own time

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	29	20.1	29.6	29.6
	Yes	69	47.9	70.4	100.0
	Total	98	68.1	100.0	
Missing	System	46	31.9		
Total		144	100.0		

D5.5: None of these you are happy to interpret it yourself

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	45	31.3	58.4	58.4
	Yes	32	22.2	41.6	100.0
	Total	77	53.5	100.0	
Missing	System	67	46.5		
Total		144	100.0		

```
FREQUENCIES VARIABLES=D3.5
  /ORDER=ANALYSIS.
```

Frequencies

Notes

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	N of Rows in Working Data File	144
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data.
Syntax		FREQUENCIES VARIABLES=D3.5 /ORDER=ANALYSIS.
Resources	Processor Time	00:00:00.00
	Elapsed Time	00:00:00.02

Statistics

D3.5: The extensive use of stone throughout the place

N	Valid	108
	Missing	36

D3.5: The extensive use of stone throughout the place

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	20	13.9	18.5	18.5
	Yes	88	61.1	81.5	100.0
	Total	108	75.0	100.0	
Missing	System	36	25.0		
Total		144	100.0		

APPENDIX D: RESPONSES TO QUESTIONNAIRE – QUALITATIVE QUESTIONS

Isivivane Questionnaire
Qualitative Responses **TABLE B-3.8**

Respondent Number	Question Number B3.8	Question *What was your reason for visiting Isivivane? Other (Please specify ...)*
1		No answer
2		No answer
3		No answer
4		*Spiritual*
5		No answer
6		No answer
7		No answer
8		*Spiritual*
9		No answer
10		*To experience the narrative*
11		*School project (research)*
12		*None*
13		None
14		None
15		None
16		None
17		none
18		None
19		None
20		None
21		None
22		None
23		None
24		None
25		None
26		None
27		None
28		Educational
29		None
30		None
31		None
32		None
33		None
34		None
35		None
36		None
37		None
38		Visited with a friend
39		None
40		None

41	None
42	To see design, as I am a landscape architect
43	None
44	None
45	None
46	None
47	None
48	None
49	None
50	None
51	None
52	None
53	None
54	None
55	None
56	None
57	None
58	None
59	None
60	None
61	None
62	None
63	None
64	None
65	None
66	None
67	None
68	None
69	None
70	None
71	None
72	None
73	None
74	None
75	None
76	None
77	None
78	None
79	None
80	None
81	C4U, Mandela Day - reason for visiting
82	None
83	None
84	None
85	Better understanding of the history and customs of our beautiful country
86	Mentoring walk (reason for visiting Isivivane)
87	None

88	None
89	None
90	None
91	None
92	None
93	None
94	None
95	None
96	None
97	None
98	None
99	None
100	None
101	None
102	None
103	None
104	None
105	None
106	None
107	None
108	Campus tour
109	None
110	None
111	None
112	None
113	None
114	None
115	None
116	None
117	None
118	None
119	None
120	None
121	None
122	None
123	None
124	None
125	None
126	None
127	None
128	None
129	None
130	None
131	None
132	None
133	None
134	None

135	None
136	None
137	None
138	None
139	None
140	None
141	None
142	None
143	None
144	None

Isivivane Questionnaire
Qualitative Responses **TABLE B-5**

Respondent Number	Question Number	Question
	B5	***If you answered 'yes' to question 4.3 (I had an expectation of what I would experience prior to my visit) please briefly describe your answer to the following question: What was it about your visit that REINFORCED your experience of Isivivane?***
1		No answer
2		*Walking through the landscape, process of getting (journey) to Isivivane.*
3		*That I know Isivivane is a symbolic, spiritual resting place.*
4		No answer
5		*The fact that it is inclusive of all religious practices*
6		No answer
7		No answer
8		No answer
9		No answer
10		*The water experience and the fact that I had to remove my shoes*
11		*The serenity and peaceful [nature] of the place*
12		None
13		The quiet serenity of the place
14		Reinforces experience through elevated height above the landscape
15		The story caught my attention, told by the guide and the ambience of the place was serene
16		none
17		None
18		The various materials used on design techniques
19		None
20		None
21		None
22		I understood the meanings and symbols of elements before I went (not valid)
23		None
24		The cultural experience and enlightenment. It was visually striking which made it pleasant
25		Being informed on what the space represents and the rituals that are practiced
26		None
27		None
28		Spatial qualities and views over the city
29		None
30		The meaning [of] how Isivivane can be associated with different cultures. Different interpretations of one place
31		None
32		The use of plants as symbolic, collecting and presenting rocks from various provinces; experiencing the space barefoot
33		The use of water and symbolism throughout; the educational factor
34		The meaning and beauty of the place

35	None
36	None
37	None
38	None
39	None
40	None
41	None
42	None
43	It's the history of S African leanders who fought for freedom
44	None
45	None
46	I didn't know what Isivane is and was all about (not a valid response as it does not answer the question)
47	None
48	I expected to be exposed to view more pictures going to [a] museum and have more time (not valid)
49	None
50	The beauty of the design
51	the beauty and serentiy, The stones and the views
52	None
53	None
54	None
55	None
56	None
57	None
58	None
59	I was about to call our ancestors
60	None
61	My first visit to Isivivane was serene and tranquil. I felt in harmony with nature.
62	Well the fact that I was told before had about the place may experience of the place became framed - but it was interesting place (Not a valid answer)
63	None
64	None
65	Being told about the aims and goals behind the creation of Isivivane made the experience much more worthwhile for me, without this information the space may have been meaningless for me
66	To actually visit the space reinforced the narrative of Isivivane and what it represents (not valid)
67	It was very serene and it was very interesting to learn about African traditions
68	More open, more natural, less structural. But very interesting and cultural.
69	None
70	I was told in a lecture prior [to my] visit (not valid)
71	None
72	None
73	The historical resemblance there is very touching
74	None
75	None

76	None
77	None
78	None
79	I was here before (not valid)
80	It represents the culture of the majority of peoples of SA
81	None
82	I have learned what I was looking for (not Valid)
83	None
84	None
85	None
86	None
87	It was achieved and not dissapointed. (not valid)
88	None
89	None
90	None
91	Very spiritual, peaceful. Remained unchanged
92	None
93	None
94	None
95	The serenity of the grounds
96	It [would] improve my knowledge level about the South African culture (Not valid)
97	None
98	None
99	None
100	None
101	None
102	None
103	None
104	None
105	None
106	None
107	The tour guides explanation.
108	None
109	None
110	None
111	None
112	None
113	None
114	None
115	None
116	None
117	None
118	None
119	None
120	None
121	None

122	It could be a fair or expo ... (not valid)
123	The tour guides explanation. The feeling of unity and peace. The respect of humanity.
124	None
125	None
126	None
127	[I] expected it to me bmore like heroes acre in Namibia, where freedom fighters are buried but it is totally different (not valid)
128	As part of cultural believe, it reinforced the fact that all cultures has the same way of perfoming their/own cultural belief. All the important material was acknowledged.
129	Just for exploring South African view sites (not valid)
130	None
131	None
132	The beauty of it on television (????) (Not valid)
133	None
134	I didn't know what the meaning of Isivivane [was] and I did experience many things (not valid)
135	None
136	None
137	None
138	None
139	None
140	None
141	None
142	None
143	None
144	None

Isivivane Questionnaire
Qualitative Responses **TABLE B-6**

Respondent Number	Question Number	Question
	B6	***If you answered 'no' to question 4.3 please briefly describe your answer to the following question: What was it about your visit that DEMINISHED your experience of Isivivane?***
1		*No, I totally enjoyed my experience (not valid)*
2		No answer
3		No answer
4		*Happy to see and know the[re] at least [is] a National Shrine, which in the olden days each family had a similar place within the yard (not valid)*
5		No answer
6		No answer
7		*That national shrine in the older days is been practice (not valid)*
8		*Happy to and know that at least a National shrine which in the older days each family had a similar place (not valid)*
9		*The experience at Isivivane is deceiving because the spirit of the departed can only be collected by their families not other people*
10		No answer
11		No answer
12		Nothing it was great (not valid)
13		None
14		none
15		None
16		The mist creates a sens of peace and quietness (not valid)
17		None
18		Felt like it was a design for only certain rituals to take place, therefore not inclusive to all religions / orientations
19		None
20		The little amount of people using the space (??)
21		The beauty and aesthetics of the materiality of the space (not valid)
22		None
23		I did not relate to the spiritual experience
24		None
25		None
26		Not fully understanding landscape architecture I could not fully appreciate Isivivane in its entirety
27		None
28		None
29		As I had no experience Isivivane my experience was not deminished, but rather greatly increased by the beauty and atomosphere of Isivivane (not valid)
30		None
31		I enjoyed the visist and was encouraged as a designer of how space with hard and soft landscape ca become a pleasant place (not valid)

32	None
33	None
34	None
35	I don't like viewing sites such as these with preconceived ideas - I go with an open mind
36	Being in a large educational tour group lessened what may have been experienced - someone explictly explaining the significance instead of self discovery
37	Nothing (not valid)
38	Nothing (not valid)
39	None
40	None
41	None
42	None
43	None
44	None
45	It made me aware of the history prior to colonialism (not valid)
46	None
47	Getting to see the place first hand and not on media or from hearing someone talk about it (not valid)
48	None
49	I never though about it as a place where political activists were laid to rest but after experiencing it I learned African culture is still recognized (not valid)
50	None
51	None
52	None
53	It five some information
54	None
55	None
56	None
57	None
58	None
59	None
60	The experience was not deminished in any way. The site is rich with symbolism and the guide's input made a positive contribution (not valid)
61	None
62	None
63	I had no prior expectations but found it very beautiful but difficult to understand without discussion (not valid)
64	None
65	None
66	None
67	I felt that if I hadn't had previous background info, I would have been as impacted by it due to the lack of provided info (not valid)
68	None
69	Its symbolism is in contrast to my religious believes (this deminished their experience)
70	None

71	I knew it existed bt I wasn't aware that it covers all aspects of African history (not valid)
72	It was very intersting as we know our country history (not valid) (there was no expectation prior to coming to the site)
73	None
74	I just thought it would just be a place foll of animals (not valid)
75	None
76	None
77	The way in which things are preserved to be showed to the other people and the knowledge - nothing deminished their experience
78	None
79	None
80	None
81	I wasn't sure about the removal of shoes. I understand it but found it a bit imposing - this diminished the visit
82	None
83	Nothing I just didn't have an expetancie upon my visit (not valid)
84	None
85	None
86	I was expecting to explore more about Isivivane (not valid)
87	None
88	Painful feet (little pointy stones)
89	Did not know the history of the site
90	None! ... Maybe the traffic, although the mix of modern and ancient could be nice
91	None
92	None
93	I enjoyed the experience bu had no expectation as I did not know (not valid)
94	None
95	None
96	None
97	None
98	I didn't expect to see a spiritual space (not valid)
99	None
100	The long walk in the heat. This place needs more seating
101	None
102	None
103	Nothing (none)
104	None
105	None
106	None
107	None
108	Lack of water (not valid)
109	Impresive landscape architecture (??? Maybe misinterpreted the question) Not valid
110	None
111	None
112	None

113	None
114	None
115	None
116	None
117	None
118	Nothing
119	None
120	None
121	None
122	None
123	None
124	Nothing
125	None
126	None
127	None
128	None
129	None
130	None
131	None
132	None
133	None
134	None
135	It was a quiet, spiritual place with dignity, honouring people who fought for freedom. I just have the feeling of paying respect to the heroes (nat valid)
136	None
137	None
138	None
139	Awesome (Misinterpreted the question?) (not valid)
140	None
141	None
142	None
143	None
144	I never know about it before (not valid)

Isivivane Questionnaire
Qualitative Responses **TABLE B-8**

Respondent Number	Question Number B7	Question *If you answere 'yes' to Question 7 please answer the following question: When I visit Isivivnae again I will so so .....*
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		None
13		None
14		Education purposes
15		None
16		None
17		None
18		None
19		None
20		None
21		None
22		None
23		None
24		None
25		None
26		None
27		None
28		None
29		None
30		None
31		None
32		None
33		None
34		None
35		None
36		None
37		None
38		none
39		None

40	None
41	None
42	None
43	None
44	None
45	None
46	None
47	None
48	None
49	None
50	none
51	I would like to experience it from alternative prespectives
52	None
53	None
54	None
55	None
56	None
57	None
58	None
59	None
60	None
61	None
62	None
63	None
64	None
65	None
66	None
67	None
68	None
69	None
70	None
71	None
72	None
73	None
74	None
75	None
76	None
77	None
78	None
79	None
80	None
81	None
82	None
83	None
84	None
85	None
86	None

87	None
88	None
89	None
90	None
91	None
92	None
93	None
94	None
95	None
96	None
97	None
98	None
99	None
100	None
101	None
102	None
103	None
104	None
105	None
106	None
107	None
108	None
109	None
110	None
111	None
112	None
113	None
114	None
115	None
116	None
117	None
118	None
119	None
120	None
121	Exciting (???)
122	None
123	None
124	None
125	None
126	None
127	None
128	To perform cultural believes / rituals
129	None
130	None
131	None
132	None
133	None

134	I will feel the form
135	None
136	None
137	Get to experience bweign inside (misunderstood the question?)
138	None
139	None
140	None
141	None
142	None
143	None
144	None

Isivivane Questionnaire
Qualitative Responses **TABLE B-9**

Respondent Number	Question Number B9	Question *Briefly state the reason for your answer to question 8: When I visit Isivivane again I will do so .... 8.1 On my own: 8.2 As part of a group: With a group of friends without a tour guide*
1		Answered yes to 8.1, 8.2 and 8.3. *I will visit at any given opportunity.*
2		No answer
3		No answer
4	1	Answered yes to 8.2 and 8.3. *Ensuring that as many people as possible are exposed to Isivivane and the African culture of doing things*
5		Did not answer yes or no but did write the following: *I enjoy the achitect[ure], scenery and symbolism, to reflect, to share, love the place for a variety of reasons*
6		No answer
7	1	Answered yes to 8.1, 8.2 and 8.3: *A clear message should be heard and encourage youth to participate*
8	2	Answered yes to 8.2 and 8.3 *People should be brought to Isivivane and each and every single thing should be explained to them*
9		*Stated they would not visit again: There is no relevance or anything fascinating to visit Isivivane*
10	1	Answered yes to 8.1: *So I can spend more alone time to reconnect with my inner self. Coming with a group can be distractive.*
11	2	*The guided tour is informational and great to have. With friends so that we can have more time to spend.*
12	3	*It wil be much more entertaining*
13	2	*It is a peronal experience which I prefer not to be interpreted for me by a guide*
14	4	*Nice educational activity to show family (historical and cultural) and friends within [the] region of Pretoria*
15	3	*I think it's a nice place to visit. The wals is quite peaceful and there is a beautiful view out onto Kapperkop*
16		*To have more time to experience the park*
17	4	*TO provide enough time to personally reflect on the design and want it stands for*
18	5	It would be safer (with a group of friends without a tour guide)
19		None
20		To remember the deceased
21	5	It's a peaceful place, rich in aesthetics and beauty
22	3	To be educated about the spaces
23		None
24	4	I would like to spend more time in the park. Go through more with more thought
25	5	The next visit would be more about experience than gaining knowledge
26	6	It would be a more personal experience (they would go on their own)
27	6	I would go with others as then one can exchange ideas

28	7	Tour guides are informative but the place can also be experienced without one, depends on your reason for visiting
29	8	It will be a more personal experience going on my own or with good friends than with strangers in a tour group
30	7	I would like my friends and I to have our [own] interpretation of Isivivane
31	6	With a tour guide we become more informed with the place and its history
32		Freedom Park tour guides sound too scripted and lack deeper knowledge
33	9	To experience silence and introspection
34	10	It is a beautiful place as well s an exceptional place of landscape architecture
35	8	I'd like to experience this with people outside of my educational group - their reactions are interesting
36	11	Being in a large educational tour group lessened what may have been experienced - someone explictly explaining the significance instead of self discovery
37	12	Found it very calming and serene
38		Probably will not be back in the country
39		None
40		None
41		None
42	7	To it there is anything I missed. Se how the interpretation of centre/guide differs from individual experience
43	13	It's a spiritual place
44		Because I learned so many things in a short period of time and we were introduce to the name of place that within the environment
45		None
46		Because it is a nice place to visit
47		Because the best experience is have to repeat something awesome you did
48	14	Love to have more time and practice my belief
49		None
50		None
51		I will visit on my own to pray and with friends to show them
52		None
53		Because I want to experience [it} alone
54		None
55		None
56		None
57		None
58		None
59		Because I teach them about many things
60	8	I think the experience is enhanced when a tour guide explains the intended symbolism of the site
61	15	Now that I know the history and imagery I would like to experience the tranquility alone
62	16	To experience it as an individual so to have a personal moment with the place
63	17	On my own to take time to think, draw, take photos. With friends from overseas as a tourist place and nice views of nature and the city.
64		None

65	9	I feel Isivivane is a place of great significance and can be meaningful for every South African expecially if they are well informed by their guide.
66	18	I had already had a tour guide, so I know the symbolic meanings, now, I would like to experience it on my own
67	19	Having already been on a tour with Graham (who provided such detail) I doubt it would be necessary to have another tour, b ut I would come here again to re-experience Isivivane.
68	20	I like experiencing things at my own pace (they'd come on their own or with their friends without a tour guide)
69	9	I would like for people to understand the idea behind the design of the place, and for peopl to be aware that such a place exists. It is a very intersting site.
70		I want o spend more time a go visit all stations and compartments
71	10	It have been really a great experience and there was a ot to learn which I never knew before. Therefore, I would love my family and friends to know about it.
72	10	I gain more knowledge about my history (they'd come on their own)
73	11	I enjoyed the experience and can't wait to share it with my friends so we can visit and tourn untile we sastisfied
74		None
75		None
76		None
77		Because it requires a group to motivate you and seing more of the place and experience (they answered all three options ?)
78	12	I want them [group of friends without a tour guide] to experience what I did
79		I am a tour guide
80		It is interesting to see the place
81		I was very intrigued, so I may come on my own, or with friends/family
82	13	To show my friends what can we expect in life
83	21	To admire the admosphere
84	22	I prefer not to go on guided tours initally (This person would next visit on their own and with a group of friends without a tour guide)
85	14	To share and teach them (This person would next visit as part of a group with a tour guide)
86		Because I will get a chance to see the whole venue (This person would next visit on with a group of friends without a tour guide)
87	15	My family love spiritual areas and ths will be ideal for it (This person would next visit on with a group of friends without a tour guide)
88	23	It is a serence place, best visited on your own to contemplate (This person would next visit on their own)
89	24	Prefer to go on my own without a guide (This person would next visit on with a group of friends without a tour guide)
90	25	Feel of nature and stones and wind ... silence. (This person would next visit on their own)
91	26	Sanctuary places are lovely to apprecated in solitude (This person would next visit on their own)
92		None
93	11	Tour guide is informative (This person would next visit as part of a group with a tour guide)

94	16	I would like to have this experience once again with people I love (This person would next visit with a group of friencs without a tour guide)
95	12	Tour guide give more information abou the unknown information. (This person would next visit as part of a group with a tour guide)
96		Conveneince (This person would next visit as part of a group with a tour guide)
97		None
98	17	I want my friends to experience what I experienced to day (This person would next visit as part of a group with a tour guide)
99	13	With a tour guie it is eas to know information about Isivivane (This person would next visit on their own and as part of a group with a tour guide)
100		None
101	14	So that they can understand where we are coming from and where we are going (This person would next visit with a group of friends without a tour guide)
102		Bad mojo at the site (This person however did not answer question 8 i.e. they will not visit the site again - African person)
103	15	The tour guide explained the esses of the concept (This person would visit again as part of a group with a tour guide)
104		None
105	18	Would like to expose others to the site tour (This person would visit again with a group of friends)
106		None
107	16	So I may educate then (This person would visit again with a group of friends)
108		Once is enough
109	27	I like to travel on my own (This person would visit again on their own)
110		None
111		None
112		All the above are relevant, informative with the guide, quite and peaceful, serence on own, ideal with small group of friends
113	28	It's a lovely walk, and I do admire the design of the whole park, including Isivivane (This person would visit again on their own)
114	29	To appreciate the space, design, nature better in my own time (This person would visit again on their own)
115		None
116	30	Reflection (This person would visit again on their own and as part of a group with a tour guide)
117		None
118		None
119		None
120	31	I had a beautiful experience of seeing a place of peace. I would love to come again. (This person would visit again with a group of friends without a tour guide)
121		The have ample time for every area (This person would visit again with a group of friends without a tour guide)
122	32	I know the history of it now so I would love to explore it personally (This person would come again on their own)

123	19	Wish to bring my children (This person would visit again with a group of friends without a tour guide)
124		None
125	20	I know many foreign people who would enjoy a tour to the site (This person would visit again with a group of friends without a tour guide)
126		None
127	21	I would bring my family and it will be awesome to hear all the details about the park (This person would want to be part of a group with a tour guide)
128		The tour guide was brief and clear (The person would go on their own again because .....)
129	33	For just enjoying the Isivivane view (The person would go on their own again because .....)
130	22	I would visit with a group of friends with a tour guide
131		None
132	17	So that we can relax and learn about it (The person would go with a group of friends without a tour guide .....)
133		None
134		None
135		Isivivane is visited by all kind and any religious belief can perform their rituals, my religious belief does work with the Sangomas, I am Christian
136		None
137	18	Because I want o learn and experience being in it ... (The person would go as part of a group with a tour guide but also said they would go with a group of friends without a tour guide ..._
138		None
139		None
140		None
141		None
142		None
143		None
144		Because I was attracted by everthing I saw in Isivivane

Isivivane Questionnaire
Qualitative Responses **TABLE C-8**

Respondent Number	Question Number	Question
	C8	***If you answered 'strongly agree' or 'agree' to question 7 (When I visited Isivivane I felt emotionally alienated) please briefly state why.***
1		No answer
2	1	*I was not entirely sure of its significance. As a Christian I did not necessarily relate [to] its traditional meaning.*
3		No answer
4		No answer
5		No answer
6	2	*In terms of religious*
7		No answer
8		No answer
9	14	*In has no significance to me*
10		No answer
11		No answer
12		None
13		None
14		N/a
15		I was serene and own to our country. Where I can be proud of who we are and reflect who I am
16		None
17	3	Design orientated to specific religion and orientations
18		None
19	15	I have and interest in cultural history
20		None
21		None
22		None
23		None
24		It was something never experienced before. The area is spaceous but it is comfortable with great inframement of PTA
25	4	The rituals are not specifically from my culture and something I completely understand or feel attached to
26		None
27		None
28		None
29		None
30	16	The symbolism behind Isivivane can be easily associated with my Shona tradition
31		None
32		None
33		None
34		None
35		None

36		None
37		None
38		None
39		None
40		none
41	17	Because it met my expectations
42		None
43	18	Everything about it explain ???? Not legible
44	19	Because many people whre buried in [their] fight for freedom for all Africans
45		None
46	5	I was so scared because I knew it is all about spritiual things
47		None
48	6	I am an aetheist
49	7	It shows that African people are still connected to their ancestors
50		None
51		None
52		None
53		None
54		None
55		None
56		None
57		None
58		None
59		None
60	20	One has to force your emagination to find a connection to the site. I appreciated it aesthetically but it did not move me emotionally.
61	21	I was alone with my own emotions
62	22	I experience the Freedom in terms of the way natural resource and cultures interconnect to one perception
63		None
64		None
65	8	Although I was aware of the meaning of the space, I struggled to connect my feelings during my experience, to anything specific.
66		None
67		None
68	23	The wall of names is shocking. Very emotional - not valid as it relates to Wall of Names and not Isivivane
69		None
70	24	Because it brought dream like memories I wished to experience before
71	25	Because before I discoved the truth in this park I always thought that those people who played a huge role in history were long gone
72	26	Because how people fought for our freedom (this made them feel emotionally alientated)
73	27	Knowing that so many people sacrifieced their lives for my freedom is really touching (this made them feel emotionally alienated?)
74	9	Because of the story that I was told - (this is why I felt alienated)
75		None
76		None

		Because it reminded me of our heroes that dies with dignity for our nation - They said
77	28	this is why they felt emotionally alienated?
78	10	The history been told [I] was not aware [of]
79		None
80		None
81		None
82		None
83	29	Nothing made me feel alienated
84		None
85		None
86	30	Because I explore the sound of nature
87	31	It is in line with my spiritual believes and it is harmonic
88		None
89		None
90	32	Open and inclusive and natural = engaged
91		None
92		None
93		None
94	11	As a foreingner, it was difficult for me to aligh with the experience
95		None
96		None
97		None
98		None
99		None
100		None
101		None
102		None
103		None
104		None
105		None
106		None
107		None
108		None
109		None
110		None
111		None
112		None
		Although I can adminre the art and design, I cannot relate to the symbolism behind
113	12	Isivivane (probable due to my background) (34 year old white person)
114	13	It is not part of my culture (This is 38 year old white person with a B degree)
115	33	Because they are all related with my feelings (???)
116	34	Self-awareness and reflection (but stated that they felt emotionally alienated?)
117		None
118		none
119	35	The guide made me feel safe and experience all the reflection of the bibs ????
120		none

121	36	Nice place
122		none
123		None
124		None
125		None
126		None
127		None
128		None
129	37	Remembering how people struggeled a lof for freedom and humanity
130		None
131		None
132		None
133		None
134		None
135	38	I have seen the site [Isivivane] on my own without a tour guide and there are no workds to remember explained to me (???)
136		None
137		None
138		None
139		None
140		None
141		None
142		None
143		None
144		None

Isivivane Questionnaire
Qualitative Responses **TABLE C-9**

Respondent Number	Question Number	Question
	C9	***If you answered 'disagree' or 'strongly disagree' to question 7 (When I visited Isivivane I felt emotionally alienated) please briefly state why.***
1	1	*It was a calmning experience and I was able to let my guard down*
2		No answer
3	2	*Due to the spiritual nature of the place*
4		No answer
5	3	*Isivivane has something for everyone, religious inclusivity and its beauty*
6		No answer
7		No answer
8		No answer
9		No answer
10	4	*Being an African I could relate to the spirituality of the place*
11	5	*It applies to everyone so its easier to connect with the place*
12	29	*I really didn't*
13	6	*I did not feel alienated because noe of the 'symbolic' artefacts made me feel uncomfortable*
14		n/a
15		None
16		None
17		None
18	30	I was with friends
19		None
20	31	The design allows for views towards a larger whole with elements at human scale (rocks) that grounds users
21	32	I only found out afterwards the meaning of the place
22	7	I could relate to the elements
23	8	Not my culture and beliefs
24		None
25		None
26		None
27	33	I didn't full understand the ritual and therefore I cannot fully relate to it
28		None
29	9	I go for the scenery not any spiritual connection
30	10	I did not feel alienated as I enjoyed the space for its beauty and not its spiritual meaning as it does not relate to my beliefs
31	11	I could relate to the place and the idea of unwelcoming wasn't experienced
32	12	I felt emotionally connecte to the place and its representations
33	13	It was a relatable space regardless of my beliefs / views
34	14	Because I can not associate myself with the meaning there of

35	15	As South Africans we are a collective whole - rainbow nation - emotions may differ but we are not alienated
36	16	Growing up in RSA I am comfortable with our plethora of cultures
37		None
38		None
39		None
40		None
41	17	It did not seem sacred to me it was a for of recreated spiritual place no intangible heritage
42	18	I am not originally from South Africa but the meaning is clear, sybolism appropriate. Has enough subjectivity to be accessible to many.
43		None
44		None
45	19	I have not emotional attachment with history
46		None
47	34	I'm emotionally unavailable to comment on such
48		None
49		None
50	20	I am aware of the different cultures and feel I can relate to them
51	35	I found it to be a very emotional place
52		None
53		None
54		None
55		None
56		None
57		None
58		None
59		None
60		None
61		None
62		None
63	36	Even after being told what the meanigs and symbolisms were I felt excluded - the signs were hard to read and I coun not relate culturally.
64		None
65		None
66		None
67	21	I grew up in Post-Apartheid SA even though I had not been part of the struggle, I can still in a way, understant the connotations of Isivivane
68		None
69	22	I did not feel alienated because I was clouded by the ancient meaning attached to it. I just experienced its beauty in terms of the design
70		None
71		None
72		None
73		None
74		None
75		None
76		None

77		None
78		None
79	37	Christian Worldview
80	38	I am a Christian
81		None
82	39	I felt free
83		None
84		None
85		None
86		None
87		None
88	40	I felt comfortable
89	41	Did not feel any emotions during my visit
90		None
91		None
92		None
93	23	I felt a relevance with our South African historical context
94		None
95		None
96		None
97		None
98		None
99		None
100		None
101		None
102		None
103	42	My faith
104		None
105		None
106		None
107		None
108	43	More African Culture - but disqualified their answer as answered the wrong question. 17 year old person who did not state their racial profile
109	44	It was a sort of disappoint to see only the flame in the water (???)
110		None
111		None
112	24	Open to own perception and interpretation of experience only positive, I felt content and enclosed, protected
113		None
114		None
115		None
116		None
117	25	Being there made me take a deep breath peaceful.
118		None
119		None
120	26	I felt in tune with my emotions because I reflected and had a peaceful time.
121		None

122	45	I was unmoved hence I would like to visit alone
123	27	For all the reasons given in 6-1 to 6-6 (I.e. a place they will remember long after the visit; they can relate to it in terms of its meaning and intent; a place where they feel safe; it is physically comfortable place; it engagted their interest and curiosity; it is a place filled with sacred associations.
124		None
125		None
126		None
127		None
128		None
129		None
130	46	I felt emotionally welcome
131		None
132		None
133		None
134		None
135		None
136		None
137		None
138		None
139		None
140		None
141		None
142		None
143		None
144	28	There is nothing I felt as I was not affected by the place