



EXPLORING THE HERITAGE QUALITIES IN INTERIOR DESIGN USING A MATERIAL APPROACH IN A SOUTH AFRICAN CONTEXT

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ABSTRACT:

The fabric of South African cities is rich with culture, history, diversity and a complex multi-perspective view on our past and thus; the symbols of the past. Our built environment is the physical artefact that tells the story of South Africa's past and thus it is our responsibility, as designers, to ensure its integrity is maintained while giving the building new life by embodying the diversity our country has to offer.

South Africa has two issues occurring in the built environment; designers are either demolishing old buildings completely to build contemporary spaces with no soul and reflection on the past. Or; the old symbols of our past are becoming abandoned, neglected and desolate. Change needs to occur and designers need to realise the unspoken strength a heritage space can embody and learn how to captivate that for users to see and experience in a 21st century manner.

This can only occur by designers researching and understanding the depth of heritage and realising that there are material and immaterial qualities to heritage and it is our job to capture them all materially. To uncover the true meaning of heritage, the researcher needed to explore theories to build the foundation of this paper and uncover what past designers believed defined heritage. The researcher was able to build on this discovery through interviewing local interior designers to gain a South African perspective and used a local example of an adapted heritage space to show designers the unlimited possibilities available when exploring and redesigning a heritage space.

The researcher soon realised that while tangible heritage qualities were important; the depth intangible qualities offered would create a far more holistic, captivating space for users to experience with all their emotions. This is what it appeared users were searching for; a space where connections could be created and space that felt like it needed to be explored. A space that took the user on a journey and told a story. The user was craving a captivation of all their senses through the exploration of spaces and wanted their mind to be engaged both intellectually and emotionally.

The researcher believes that the implications of the study will allow readers and designers to realise that there are so many layers to the concept of research beyond surface level. The researcher hopes designers stop viewing heritage as a hindrance but rather as an opportunity to create a harmonious coalition of the old and new – perfectly representing South Africa who overcame an awful past without tearing apart.

Declaration

I, Tatiana Simshaeuser declare that the Research Project submitted for RESE8419, a component of the Bachelor of Arts Interior Design Honours Degree qualification to the Independent Institute of Education at Vega School of Design Pretoria Campus is my own work and has not been submitted to any other university previously.

I further declare that all the sources that I have used and quoted are acknowledged by an inclusive reference list in accordance with the IIE's Referencing Guide.

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1. INTRODUCTION:

Our world is in a constant evolutionary state; however the changes we witness are occurring more rapidly in recent times. Globally, our society is becoming one that is far more inclusive and reflective of the diversity that surrounds us. Our built environment and the way in which we experience a space needs to find contemporary ways to embody these values.

When looking specifically at a South African context, South Africa is a country with a rich history however our past is one of oppression and segregation; however, from 1994 onwards, South Africa has made huge strides towards becoming an inclusive country. However; do our spaces reflect these changes or do our environments still only signify one culture and one side of the history?

1.1 CONTEXT:

The current legislation states that any structure over the age of sixty years old is a heritage building in South Africa which is making it difficult for new values to be reflected when adapting a space. In order for any alterations to occur, these changes need to be presented to city council for their approval and their approval will only be received if council believes the spaces heritage has been preserved. But how does one determine whether the entirety of a buildings heritage has been captured? How can interior designers work within this constraint and capture the very essence of what gives the building its heritage status?

In order for a renovation to be successful, an interior designer needs to first critically analyse the building and the history of the space to identify more than just the physical elements that give the building its heritage status. While the tangible qualities of historical value should be preserved; as interior designers, we can give our spaces a new layer of depth by identifying what intangible heritage qualities a space possesses and how can we make those qualities part of the new design.

For this to occur, one needs to understand what tangible and intangible qualities gives a building its heritage status and how these thoughts can vary from person to person based on diverse backgrounds or cultures.

1.2 RATIONALE:

The South African Heritage Resources Agency (SAHRA) declared that any structure older than sixty years may not be renovated or demolished without permission from the council (2021). Permission will only be granted if SAHRA believes the heritage status of the building has been protected. This is causing issues within the built environment when interior designers are attempting to reinvent older spaces. This is becoming even more critical in our current times, as based on the sixty year legislation, most post war housing as well as skyscrapers in Johannesburg CBD are about to attain heritage status (Frescura, Smuts and Gribble, 2015). This makes one question what really gives a heritage building its heritage status and whether 'age' is definitive enough to be the only defining factor interior designers need to consider.

However; having said this, SAHRA's legislation has been in place since 1999 (Protection of Indigenous Heritage, 2021), and currently, there is no discussion occurring on this changing in the near future. Thus, it is critical to investigate how interior designers can work within the boundaries of the law while still creating spaces of innovation.

In order for this to occur, interior designers need to understand what qualities a space can possess that give an environment its heritage status. Currently, SAHRA does consider the buildings community value, its aesthetic elements as well as its historical, cultural or spiritual significance (2021). These qualities are both physical and immaterial and as designers we need to uncover the immaterial heritage value and showcase it within the interior space to further emphasise the buildings history within the renovated space. This research paper will highlight the importance of heritage within our built environment and it will unmask all the various layers of heritage that can be seen and those that are not visible to the eye. It will also emphasise the importance of making the intangible qualities material within new designs. By uncovering this, interior designers will be able to use these ideas when working on heritage building and it will hopefully give our readapted buildings a richness that is lacking in our modern world as the buildings legacy will be exposed.

1.3 PROBLEM STATEMENT:

The South African Heritage Resources Agency (SAHRA) placed into legislation that any structure older than sixty years is classified as a heritage building which is causing problems for interior designers when reinventing an interior space.

1.4 RESEARCH QUESTIONS:

1.4.1 Main Research Questions:

- What really defines a spaces heritage status?
- How can interior designers reflect these qualities when readapting an older space?
- When focusing on a museum programme, a space that houses are history, how can we use interior design to illuminate the history being showcased?

1.4.2 Sub Questions:

- What tangible qualities does a heritage space possess?
- What intangible qualities does a heritage space include?
- How does the identification of heritage qualities differ when speaking to varying people from different cultural backgrounds as well as from different career backgrounds?
- Upon identification, how can interior designers reflect the intangible essence of a heritage space in a material way?
- How can interior designers ensure that all varying viewpoints are captured within the new design bearing in mind that there is generally not one solution that fits everyone's views and needs?
- How can interior designers use interior design techniques to highlight and make the heritage qualities the forefront of the renovation?
- When working on museums, should one make the heritage of the site the forefront of the design?

1.5 RESEARCH OBJECTIVE:

The objective of conducting this research is to determine what material and immaterial qualities comprise of a buildings heritage status and how can interior

designers capture these qualities and make it the essence of the new design focusing on a museum typology.

The aim of the research is to explore the physical heritage qualities in more depth and find contemporary ways to make the physical historical elements the forefront of the design. Furthermore, the objective is to give the intangible qualities the same emphasis we give to tangible elements in our built environment. This will occur by exploring the intangible elements and learning how to showcase these values in a material way.

The research papers goal is to explore these heritage qualities and by uncovering these varying layers of the past, interior designers will be able to give our spaces a new level of depth to be explore and experienced when in a space. The goal is to use this research to create spaces that embody all parts of the past while also emphasizing new possibilities.

2. LITERATURE REVIEW:

2.1 THEORETICAL FOUNDATION:

The theoretical foundation that is the main driver of this research paper is the Burra Charter by Meredith Walker. It is a model that shows how to identify heritage significance and how to make design decisions once this significance is uncovered (Walker and Marquis-Kyle, 2004). The Nara Charter will also be used as a theoretical framework to identify the semantic aspects within heritage values (Ávila, 1997). These two foundations used key theories from Camilo Boito and Carlo Scarpa to build their framework that is used today. Thus one can see Boito's and Scarpa's work as seminal theories to this research document.

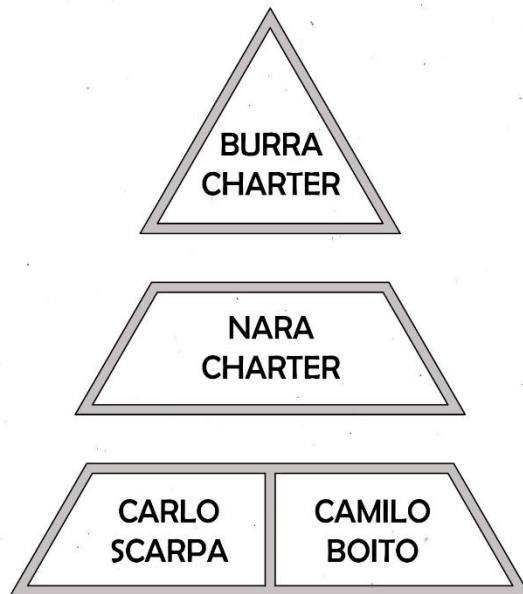


Figure A – Pyramid Diagram Representing Theoretical Foundation (Simshaeuser, 2021)

2.1.1 The Burra Charter:

This Charter plays an imperative role in this study as it is the most recent document that sets a series of standards that can be applied to all places that possess heritage value (Walker and Marquis-Kyle, 2004). The Charter understands that places of heritage are historical records that are a tangible image of people's identities and experiences (Walker and Marquis-Kyle, 2004). This statement reflects how cultural significance and heritage value possess both material and immaterial qualities that need to be showcased within new designs. Walker proceeds to further explore this concept by stating that cultural significance can emanate from aesthetic appeal, historic value, scientific value, as well as social or spiritual value (Walker and Marquis-Kyle, 2004). It is embedded in the site itself through its context, use, and varying associations and meanings (Walker and Marquis-Kyle, 2004). This also proves the need to uncover different cultural views as varying people will carry different associations and meanings to a place. Their meanings will denote what a place signifies to them (Walker and Marquis-Kyle, 2004) based on their own histories and emotions. By reaching this level of understanding, the designer can recognise the sites social value and culture sentiments (Walker and Marquis-Kyle, 2004). Once identified, these intangible symbolic qualities and memories (Walker and Marquis-Kyle, 2004) need to be made material through the design process.

Upon learning about the sites significance, one can undertake to explore a design proposal that encompasses a level of conservation. The plan should identify an appropriate new use for the site that respects the relevant cultural significance (Walker and Marquis-Kyle, 2004). The Charter promotes that designers undertake a careful approach when implementing changes on a heritage site (Walker and Marquis-Kyle, 2004) and that despite whatever changes occur, the cultural significance is retained (Walker and Marquis-Kyle, 2004). The charter recognises that places of cultural significance are open to interpretation and will possess varying interpretations from person to person and thus, the way the designer reflects this through the alterations, needs to be a combination of both the tangible and intangible values (Walker and Marquis-Kyle, 2004). The designer also needs to ensure that the renovations correctly interpret the past and are made relevant to the current context (Walker and Marquis-Kyle, 2004).

2.1.2 The Nara Charter:

The Nara Document is the predecessor of the Burra Charter and is a document that explores authenticity in the recognition of cultural heritage (Luxen, 2021) and in conservation practices (Luxen, 2021). The document begins by pondering authenticity of heritage buildings and monuments. It recognizes that for its heritage value to be authentic, one needs to consider more than just the past but also see how it is evolving in today's society (Luxen, 2021) as this adds another layer of realism. Thus the document identifies two 'values of authenticity' (Luxen, 2021:196): the value of the actual building as well as the historical knowledge behind it (Luxen, 2021). This leads to the discovery of how subjective the authenticity value is as it varies according to culture as well as according to the progression of time (Luxen, 2021) as time transpires, our ideas as human beings evolve (Luxen, 2021).

Conserving a building of cultural significance is dependent on what values our society has assigned that heritage site (Lemaire and Stovel, 1994) and based on those values, designers can uncover what should be emphasised. However, one first needs to understand these values and realise the subjectivity behind them and thus needs to attain information regarding a site from a variety of sources (Lemaire and Stovel, 1994) to prevent any form of bias. Subjectivity will never be eliminated entirely as information will differ between cultures and thus the Nara Charter believes

it isn't possible to attain an authenticity value this way (Lemaire and Stovel, 1994). The Charter believes that all views from all cultures need to be captured in order for authenticity to be maintained (Lemaire and Stovel, 1994).

2.1.3 Seminal Theories:

Camilo Boito is known as the father of scientific and modern restoration in the built environment (Magann, 2001). He produced two text theories that explored new ways of restoration and thus, can be used as a seminal source as his work was the foundation for modern conservationists. His theory, Italian General Exhibition (Špikić, 2011) supports the idea to identify what embodies heritage as his theory explores what gives heritage its value and he believes that one needs to identify the correct design approach which isn't always restorative. Boito believes an overuse of restoration creates a mimicry within our built environment and a total loss of the buildings original meaning. When looking at restoration from an interior design perspective, to embody Boito's beliefs, interior designers need to refrain from mimicking the building style and period when adapting the interior space but rather find new ways to capture these values to prevent any form of imitation. This ideal would speak to Boito's second theory, Conserve or Restore (Špikić, 2011) which relates to the research paper as he seeks to uncover how designers can use innovative receptivity to bind past importance to our current day and ultimately; the goal is for the past and present to harmonise. Carlo Scapa supports this belief though his research as well as his design practices as his goal was to respect the past by finding inventive ways to make it the forefront of his designs (Magann, 2001).

2.2 CONCEPTUALISATION:

The definitions below are provided for the reader to gain a better understanding of the key concepts that will be investigated within this study. Grasping the key concepts is vital to understanding the integrated components that comprise of a buildings heritage.

2.2.1 Tangible Heritage:

The nature of this study is to uncover all values that give a building its heritage status so they can be emphasised within the new design. Before uncovering the immaterial qualities, one needs to recognise the physical elements that structure a heritage site.

When referring to tangible heritage, one is considering the buildings aesthetic value which accounts for the scale, colours, textures, materials and archetypes the building encompasses (Walker and Marquis-Kyle, 2004). It also includes the buildings historical value such as the history behind the aesthetics (Walker and Marquis-Kyle, 2004). Tangible heritage can be seen as something immovable and often refers to a buildings architectural heritage (Ávila, 1997) and thus includes monuments that are of historical significance (Ávila, 1997). It includes groups of building that are notable for their historic past and it includes certain sites that are distinct in terms of the relationship between the building and the topography (Ávila, 1997).

The buildings physical qualities and structure is often perceived as the only element involved in heritage design. This would also include any physical qualities the building has on the interior that are of significance. This is because the building is what can be seen and what can be used (Chaplin, 1998). Its lifespan begins upon the completion of the construction process (Chaplin, 1998) which results in users often believing their use of it is what gave it life. Thus the renovation process has to begin by looking at the tangible heritage qualities as the aim of renovation is to preserve and highlight those tangible heritage values (McCoy, Woodcock and Brown, 2017). This would apply to the interior architecture of the building as interior designers would need to capture the buildings heritage by using interior design elements such as colour and light to create an emphasis on the physical heritage qualities. By focusing on those aesthetic and historic values, the designer is able to maintain a respect for the buildings original authenticity (McCoy, Woodcock and Brown, 2017).

2.2.2 Intangible Heritage:

Viollet-le-Duc believed that designers have the responsibility to expose the underlying character of a structure (McCoy, Woodcock and Brown, 2017). When referring to the underlying character, one is referring to its intangible heritage value. The intangible dimensions are the semantic aspects of a space which includes human behaviour (Ávila, 1997). It includes human behaviour as it is up to human beings to give it that immaterial heritage value based on our views towards the structure. It is embodied in cultural heritage however cultural heritage only becomes intangible when individuals recognise its significance (UNESCO, 2021). This

importance is only recognised when psychology and emotion enter the realm. Human emotion enables us to create emotional ties to a place if it's where a certain group of people feel like they belong (UNESCO, 2021). Intangible heritage can also include the building housing various festivals, living traditions and social practices that are native to a particular area (UNESCO, 2021). These intangible values give human beings their sense of identity as it something that has been created through a series of experiences that may have occurred within a specific structure (Ávila, 1997). Intangible heritage is a building possessing social value based on a group's cultural sentiments (Walker and Marquis-Kyle, 2004) or perhaps being the focus of spiritual and political sentiments (Walker and Marquis-Kyle, 2004).

As interior designers, these intangible qualities need to be researched and uncovered so that the best way to make these aspects material can be found. Intangibility takes into account that a building is more than a physical object but it is something that can be experienced and thus; it will always contain values and meanings specific to its cultural context (Chaplin, 1998). As designers, we need to explore these boundaries and identify what made the building so culturally generative (Scott, 2008). Was it the buildings authority? Did it lie within its values? Was it within its historic cultural significance? And if so, who defines significance (McCoy, Woodcock and Brown, 2017)? Significance is a quality that changes through varying time periods and varying perspectives (McCoy, Woodcock and Brown, 2017) so where do we uncover the truth about what makes a structure intangibly significant? Through thorough research, answering these questions will give designers a better perspective on the intangible as we will understand the past that enrobed a building. Understanding this will allow designers to heighten the depths of their designs and give present users a better understanding of the past.

2.2.3 Cultural Variation:

From a buildings conception, based on its initial concept, the time period it was built as well as what the building signifies, the building will have different perceptions from its users based on their differing cultures. Each user will infuse their experience with their own cultural meanings and values (Chaplin, 1998). The values and meanings that each user beholds may either complement the buildings original design intention and value or it may challenge them (Chaplin, 1998). The Nara Document believes

that varying cultural views should be included when identifying conservation methods (Luxen, 2021). These varying cultural views are an extension of the intangible qualities a building may possess (McCoy, Woodcock and Brown, 2017).

By understanding the intangible cultural heritage of the varying communities, it enables a conversation between the varying cultures (UNESCO, 2021); thus is encourages social cohesion as it enables all communities to learn about other cultures and allows every culture to have a sense of belonging and identity (UNESCO, 2021). By incorporating this element particularly into the design of adapted spaces, one can create an inclusive environment where a mutual respect for different people can be created (UNESCO, 2021). This synchronicity of cultural values should be established, respected and encouraged by designers (Walker and Marquis-Kyle, 2004).

2.2.4 Adaptive Reuse:

Adapting a heritage building gives a designer the opportunity to breathe new life into the building through the use of new materials, new building technologies (Scott, 2008) as well as through providing the building with a new use. As designers of the modern world, one needs to consider how the sites fabric has evolved from the time the building was originally constructed and identify, and in so doing, improve on the relationship between the existing building and the sites fabric through the adaptation of the building (McCoy, Woodcock and Brown, 2017). The change of the building needs to reflect the changes within the city (Scott, 2008). Wim Denslagen said, “The old needs the new in order to be recognizable and the new needs the old in order to enter into a dialogue (McCoy, Woodcock and Brown, 2017).” This quote is a statement that should be embodied by all designers working on heritage buildings as it is the designers’ responsibility to find inventive ways to reflect the buildings past as well as the present world and hopefully be an influencing factor on the future (Scott, 2008). These constructs are specifically applicable to interior design as it is the interior space that users will interact with and experience and thus it will be the catalyst of the change the designer is hoping to implement.

2.3 LITERATURE REVIEW:

Louis Kahn once said, “When a building is completed it wants to say, look how I am made, but nobody is listening because the building is fulfilling function. When it becomes a ruin, the way the building is made becomes clear, the spirit returns.” This quote is an embodiment of the very essence of this paper as this paper seeks to discover what gives a building its spirit. It seeks to analyse the exterior physical elements but then delve deeper and uncover the soul of what lies beneath those tangible qualities. This paper is the pursuit of how to capture the spirit of a building through its adaptation.

This section aims to provide the reader with an overview of the existing knowledge that surrounds heritage buildings and their adaptive reuse. The literature focuses on key ideas including: heritage value, diverse cultural meanings and design strategies.

The paper explores the need for a continuous evolution of heritage conservation practice owing to the fact that as time progresses, society’s ideologies shift and thus the need for preservation philosophy to evolve (McCoy, Woodcock and Brown, 2017). The literature supports that buildings possess hidden complexities and meanings that are created through the use and lifespan of the space (Chaplin, 1998). Furthermore, it encourages designers to see beyond the immovable aspects of a building and see them as more than just objects (Chaplin, 1998) but as something with various life phases where each phase creates new meanings and memories for the varying users (Chaplin, 1998).

Upon the establishment on the various qualities of heritage as well as the diverse cultural views, the literature begins to explore various design strategies interior designers can use to give new life to a building while still being an ode to the past. The literature identifies that heritage buildings face various fates that can either be demolition, remaining unchanged but losing relevance to the new society or being altered (Scott, 2008). But how does a designer alter a building while still retaining the qualities of its heritage? The literature investigates this ideology and seeks to uncover how to display its heritage values as well as embody the various cultural views associated. In doing so, designers hope to extend the lifespan of the building (Scott, 2008) as the renovation becomes a translation – as if the designer is

translating the building from the past to the present. The paper seeks to uncover how these changes can occur intrinsically.

2.3.1 Heritage Values:

A buildings life begins as soon as it serves its original use (Chaplin, 1998); however, for as long as the building exists, it will continue to transform and take on different life forms in a sense by inhabiting different people or being converted for a new use². This just adds to the buildings narrative and should be discovered so it can be represented effectively (Chaplin, 1998). Through this process of evolution, over time parts of the history may become lost. Thus, designers need to question what each intent was and why the building evolved (McCoy, Woodcock and Brown, 2017). One needs to evaluate the new world realities (McCoy, Woodcock and Brown, 2017) as well as how each culture imbued their own traditions (Chaplin, 1998).

Heritage discovery is done through research of the physical building as well as through documentation and records of the building including drawings or written pieces (Chaplin, 1998). Another form of research includes using oral history⁷ however it is difficult to establish the validity behind these claims (McCoy, Woodcock and Brown, 2017). Oral history is an integral part of research within the South African context where many traditions are passed down through word of mouth and thus, it needs to be used as a research methodology in this country to gather all perspectives. This is needed to authentically reflect people's culture and the buildings evolution (Walker and Marquis-Kyle, 2004). Designers need to capitalize on the abundance of information available today in order to create a sensual experience through a building that captures the buildings historic dimensions and current use (Walker and Marquis-Kyle, 2004) which gives the design a figurative three-dimensionality.

Each building possesses its own contextual value that needs to be reflected on the interior of the space. Its contextual value may relate to its sense of place (Ávila, 1997) or the buildings previous civic involvement (Ávila, 1997). Context cannot be escaped as the building is inseparable from its site (Scott, 2008). Thus, it is a designer's job to uncover the contextual intrinsic qualities the site retains so these can be capitalised upon within the new design. By being part of a landscape or city, a building subconsciously can become the very essence of a space by carrying

various meanings and messages (Ávila, 1997). By understanding this, designers can reach a deeper level of understanding and uncover the buildings hidden heritage resources (Ávila, 1997) that are now able to permeate the city through a contemporary design.

Cultural value is imperative as it represents the varying identities of each culture¹. Cultural value can occur in the design process of a space as it may reflect a cultures identity through physical elements. However, cultural identity is further explored when a building is appropriated (Chaplin, 1998). The buildings use evolves over time through having a new purpose or a new form or being used as a means to communicate. This is the element that gives cultural value its intangibility (Chaplin, 1998). For example, at the end of the Apartheid era, non-whites flooded to cities that they were previous banned from entering (Chaplin, 1998). The act of physically breaking past that barrier gives a site its cultural meaning as it was a new beginning for South Africa and it is a designer's job to find ways to capture the essence of this history within a space.

2.3.2 Diversity in Cultural Connotations:

A buildings connotations differ from culture to culture as well as based on varying peoples background within the design and built environment world. The literature supports that various types of users will view the building differently and have different opinions on the buildings future (Stovel, 1997). It believes that a model needs to be implemented to protect buildings from designers who don't research its history effectively (Stovel, 1997) and thus; do not capture the essence of the building when remodelling. A building develops over time and its use and site context may change and thus; its users may change. The users inhabiting the area may be from various backgrounds and thus despite the building remaining in the same place, its function and its meanings will evolve (Chaplin, 1998). This will give the building new layers of meaning.

The varying cultural values that are critical to the diverse cultural groups should be recognised and captured through the new design of a heritage space (Walker and Marquis-Kyle, 2004). Whether the values are conflicting or symbiotic, they are of equal importance. Quite often, the view of a building may change drastically over time as it becomes read in accordance to the time we live in (Scott, 2008). We grow

as a civilisation and gain new insight and realise that the design was a representation that only favoured the values of one group of people (Chaplin, 1998). This is critical in a South African context where cultural views are contrasting owing to how history was experienced differently. It then brings about the question of what is the appropriate way of capturing both perspectives.

2.3.3 Design Strategies:

The large majority of the design approach when working with heritage buildings rest of the Burra Charter's principles. The charter follows a process reflected in Figure A below that seeks to uncover the heritage value.

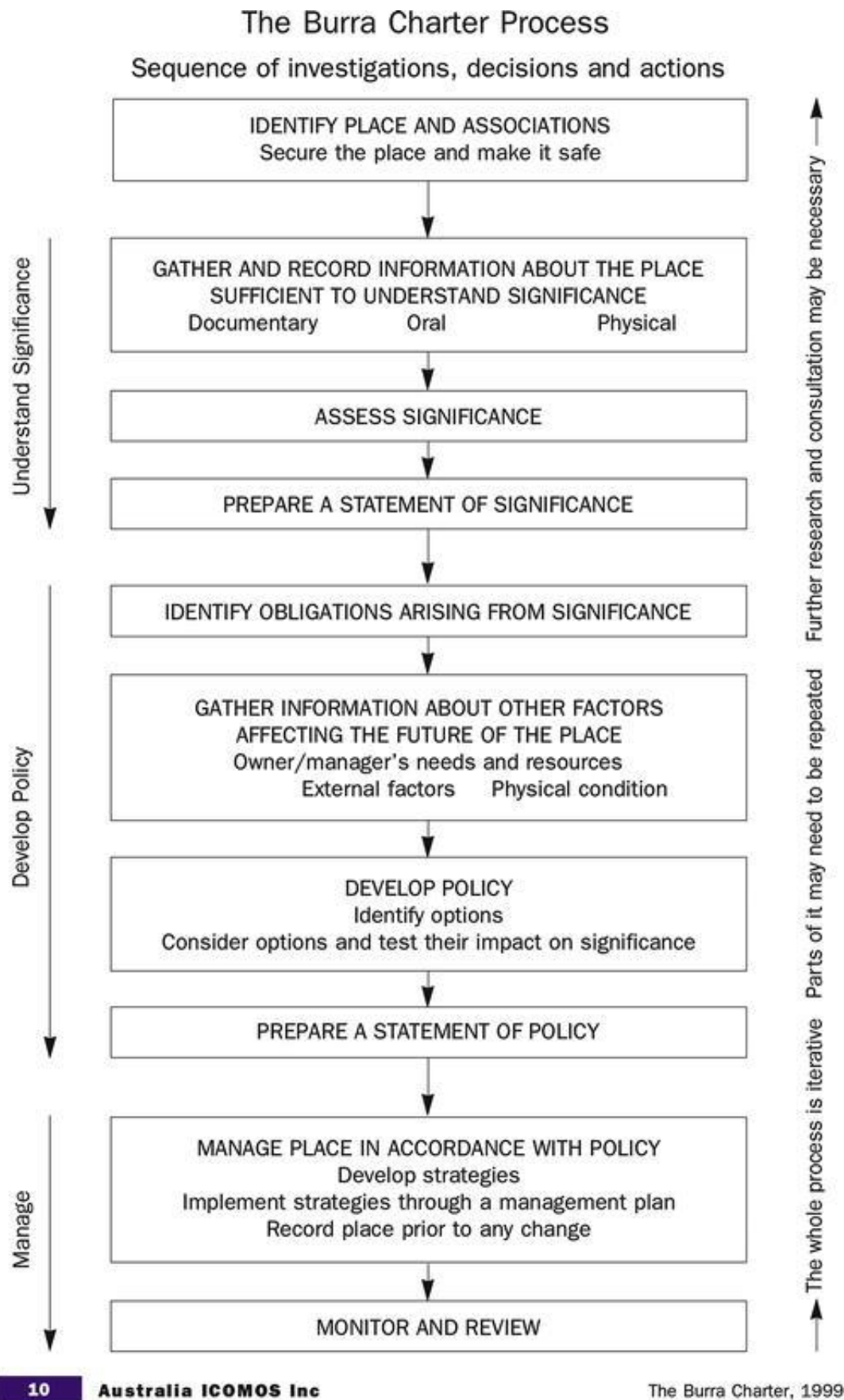


Figure B – The Burra Charter Process (Walker and Marquis-Kyle, 2004)

After this process is followed, an adaptation strategy is explored where the belief that changes may be necessary to heighten cultural significance is embodied (Walker and Marquis-Kyle, 2004). The retention of all associations and meanings is considered pivotal to the success of the new design (Walker and Marquis-Kyle, 2004) and thus the charter believes individuals with strong ties to the place should be involved with the project (Walker and Marquis-Kyle, 2004). This will enable the designers to design an effective conservation or renovation plan that embodies the physical and intangible heritage elements but still makes a valuable contribution to modern day society.

There is also the perspective that work with heritage buildings is either restorative or interventional (Scott, 2008) and that the idea of conservation is a falsehood (Scott, 2008). This leads to designers pondering where the line is drawn between restorative work and new work as well as between interventional design and a new design (Scott, 2008). In order to uncover this, one needs to understand the link between the new work and what is existing (Scott, 2008). By looking beyond the physical analysis means and uncovering the intrinsic qualities, the designer can commence a mediation between the ideal intervention and the actual design (Scott, 2008).

3. METHODOLOGY:

In this section of the research study, the researcher is reflecting on the chosen research paradigm and approach that was applied whilst obtaining the necessary research to answer the main research question below:

Exploring the heritage qualities in interior design using a material approach in a South African context.

3.1 PARADIGM:

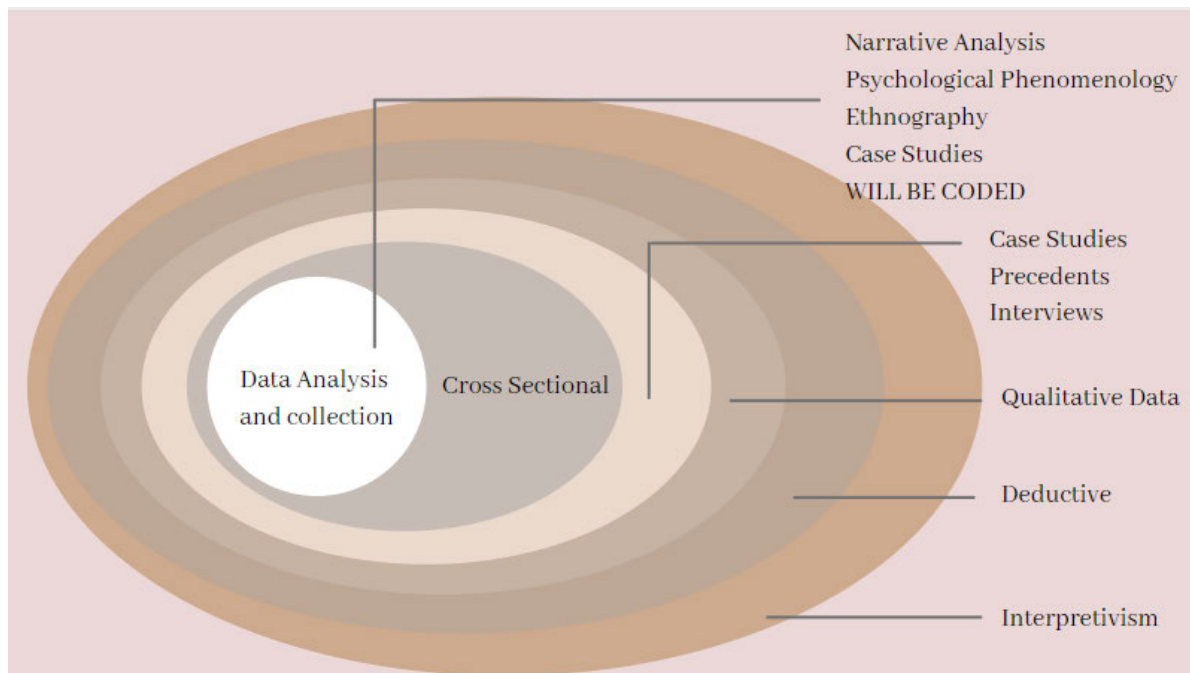


Figure C – Research Onion adapted from Saunders et al. (Simshauser, 2021)

I have selected to use interpretivism as my research approach using qualitative data. This research approach is applicable to the research being conducted as it is most commonly used to convey meaningful social experiences and this paper's purpose is to identify the intangible and tangible heritage values our spaces embody which may often carry subjective meanings. The subjectivity is propagated through the exploration of the varying cultural views in South Africa with what is classified as heritage both physically and immaterially. These varying views also extend to how different people believe new designs should embody the varying histories and meanings associated.

Interpretivism can also be seen as the Constructivist research paradigm. Social Constructivist research papers generally attempt to uncover an understanding of the world that we reside in (Creswell and Creswell, 2017). This research paper identifies with that construct as it is uncovering what determines a building's heritage and to explore this; an understanding of its users' needs to be attained. Constructivism also denotes that varying people will have different meanings based on their own history and their own subjective experiences (Creswell and Creswell, 2017). In order to

uncover this level of depth, multiple perspectives have to be attained when using this paradigm and this directly applies to this research paper as it is seeking to uncover how varying people from a diversity of backgrounds see cultural significance; as what is important will differ from person to person based on our given backgrounds (Creswell and Creswell, 2017). This paradigm supports the use of qualitative data as the data is subjective and is to an extent inductive as a lot of the information being generated will come from conducting personal interviews and interacting with people (Creswell and Creswell, 2017). Having said this, the data will also have a deductive component as it will have the theoretical foundation gathered from the literature review to support the inductive research that will occur in the field.

3.2 RESEARCH DESIGN AND APPROACH:

The research design is a strategy that the researcher proposes as to how answers to the research questions will be acquired (Kumar, 2011). Fundamentally, the research approach is a blueprint that outlines all variables that are used to obtain the necessary information (Kumar, 2011) and all variables that may indirectly influence the data being gathered.

The purpose of having a research design is to plan the process and as well as the necessary tasks that are needed to obtain the information for the study (Kumar, 2011). It is also to ensure that these processes are conducted in a manner that provides the highest degree of accuracy within the results obtained (Kumar, 2011) by ensuring there is minimal bias and maximum validity.

The research approach comprises of three components (Creswell, 2014); one being choosing between a qualitative approach, a quantitative approach or using mixed methods (Creswell, 2014). For this particular research paper, a qualitative stance was selected as it allows the researcher to gain an in-depth understanding of the research topic on a humanistic level (Creswell, 2014). The research paper is investigating what defines heritage within interior design. This topic is open to subjectivity and thus the researcher will use qualitative research to uncover an individual's perception (Creswell, 2014) to then formulate a conclusion thereafter.

In order to map a clear blueprint for the study, the researcher also needs to consider the philosophical worldview that applies. (Creswell, 2014). The epistemology of the study will also have an effect on the type of research being gathered (Creswell,

2014). This study makes use of interpretivism otherwise known as constructivism which heavily relies on qualitative data (Creswell, 2014). The paradigm is subjective as it is about uncovering different meanings based on various people's experiences (Creswell and Creswell, 2017). These subjective connotations are often based on a different histories and varied cultural normalities. (Creswell and Creswell, 2017) thus; one can see that the research being obtained is in-depth, varied and is not as black and white as a yes or no answer. Therefore, when analysing the use of a Constructivist worldview collecting qualitative data, this approach informs the research methods that will be used by the researcher during the study. It becomes evident that all facets of the research design are dependent on one another and are interlinked in order to have a clear path for the research approach.

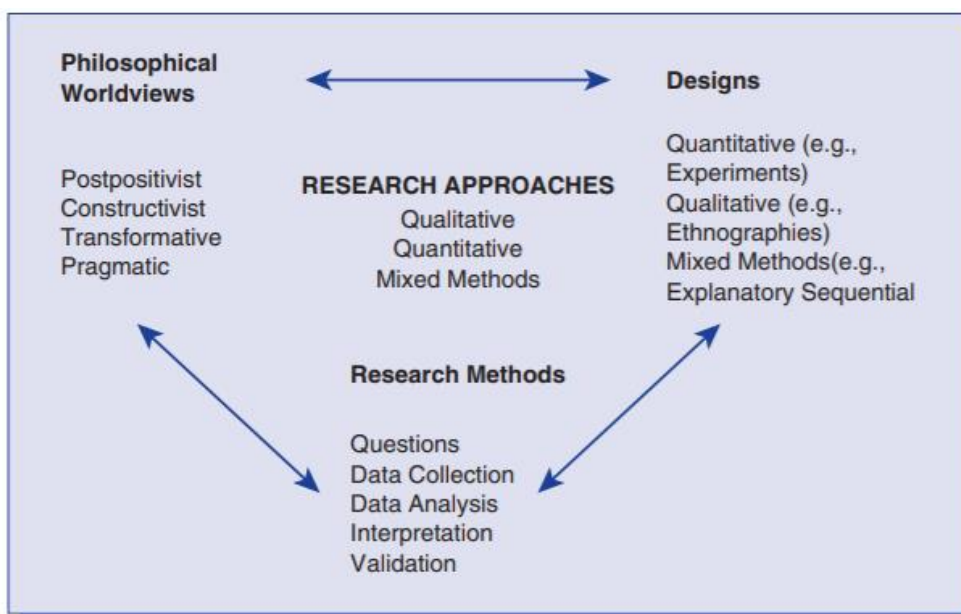


Figure D - A Framework for Research (Creswell, 2014)

3.3 POPULATION:

A population refers to a group of people from who information will be needed to conduct the relevant research (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). The researcher will use the desired research question to formulate the population needed.

In order to choose our population, the researcher needs to decide who will best answer the research question posed (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). When looking at the primary research question, one can see it is a paper

about investigating heritage qualities within interior design and thus; the researcher can formulate that the best people to form part of a research population would be practicing interior designers as well as interior design students. This research papers focus will be on interior designers as the information acquired will help them in their day to day work and enrich the spaces they design.

The researcher will then extract what characteristics the participants share (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). In this research study, the participants all have a knowledge of interior design and are either studying towards becoming interior designers or are practicing interior designers currently. Another commonality the population must possess is being South African and residing in a South-African context as this study is focusing on interior design in South Africa. The study is also heritage based and would require South-Africans to answer the questions as it requires an understanding of the country's historical backdrop.

This characteristic of having a background in interior design becomes one of the population parameters of the study (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). The second parameter is the size of the study. Due to the time constraints to conduct this research and the quantity of in-depth information that will be collected, the size constraint will be limited to three individuals.

The researcher will also be taking cultural backgrounds of the interior designers into account. Ideally, the population would consist of interior designers with varied cultural backgrounds, spiritual backgrounds and different upbringings in order to accurately reflect the diversity of South Africa and the varying views different people may possess.

In addition, the population will only include the accessible population. The accessible population refers to just a part of the population that the researcher may include in their study (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). The concept of accessible population has to be introduced as the target population of interior designers in South Africa is too large for all people to participate. Thus, the study will take into account the accessible population parameter as the researcher will only be questioning those that can be reached/accessed study (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) and thus it focused on individuals residing in Johannesburg, South Africa despite the fact that these interviews were conducted virtually.

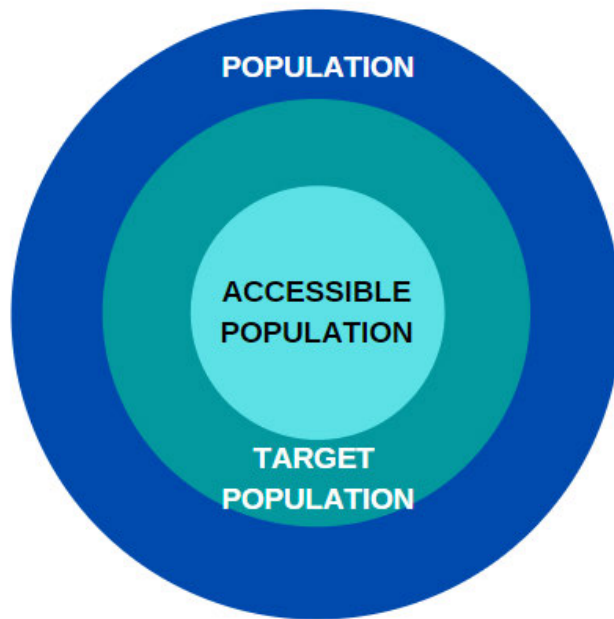


Figure E – Population vs Target Population vs Accessible Population (Simshauser, 2021)

3.4 SAMPLING:

Sampling occurs after the population parameters have been set and can be seen as a 'subset if a population that is considered to be the representative of the population.' (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014:135).

Owing to the study requiring qualitative research, a number of factors influenced the researchers chosen sample including: how easy it was to access the chosen sample, (Kumar, 2011), how much knowledge the individual has regarding the research question being posed (Kumar, 2011) as well as the varying cultural backgrounds as that is of importance to the researcher. The research sample was conducted in this manner to gain an in-depth knowledge of the research topic (Kumar, 2011) and to gain insight about the different aspects and the varying viewpoints that will be given by the varying groups (Kumar, 2011). This research can also be considered a narrative study as the paper is trying to uncover what defines heritage to various people and this requires learning about the participants varied viewpoints based on their own histories and experiences and thus; the selected sample size would need to had these meaningful encounters in order to relay them (Creswell and Creswell, 2017).

The sampling method used was non-probability sampling. This method was used as one cannot determine who is included across the population in South Africa (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) as well as not having access to all interior designers in the country. The non-probability sampling method used within this study was convenience sampling. Convenience sampling refers to a sample that consists of individuals that were convenient to approach about the research paper (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). This can refer to people that the researcher may know or have spoken to in the past. The participants that were interviewed for this research study did consist of practicing interior designers that the researcher knew personally as well as one participant that was a student with the researcher. This is advantageous as it allowed for the research to be conducted at a fast pace. (Dudovskiy, 2012). Whilst this does bare the disadvantage of the research being subject to bias, the researched hoped to remain neutral at all times and did not share their own opinion unless otherwise asked during the interview. This occurred to ensure that the researcher did not lead the participant to an answer but to rather gain the participants perspective to increase the papers credibility.

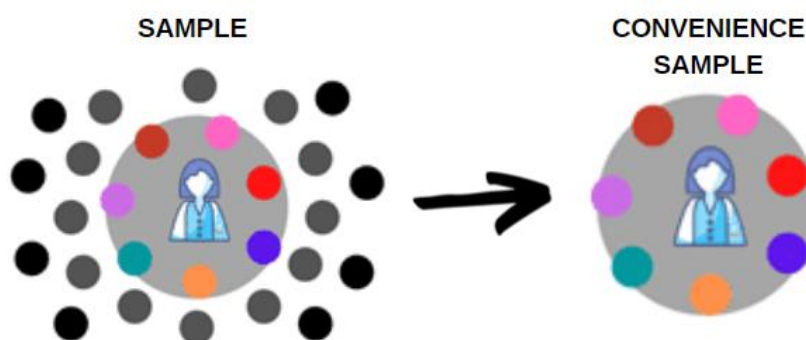


Figure F – Sample vs Convenience Sampling (Simshauser, 2021)

Despite using convenience sampling, the sample was still purposive. Purposive sampling refers to the researcher deliberately choosing elements that they hope to include in the sample based on the set out parameters/characteristics (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). This sampling method was applied in this study as all participants had a background and knowledge of interior design. Each participant was also purposefully selected to come from varying cultural backgrounds that one would find in South Africa. Thus, the sample includes a Caucasian South African, an immigrant who now identifies as South African as well as a 'coloured'

South African. This is to account for the varying cultures and thus the varying perspectives that would exist in a diverse country like South Africa

Owing to the time constraints of the research project, the sample size was kept small to ensure that each interview that occurred could delve into a lot of depth regarding the research topic. Thus the sample size only included three individuals from varied backgrounds however; all with a knowledge of interior design. Upon conducting the research, the researcher also realised that the sample size didn't need to be larger as the point of saturation was reached. The saturation point refers to the moment no new information is being obtained (Kumar, 2011). Whilst the participants had varying cultural backgrounds, their ideologies on heritage in interior design did align.

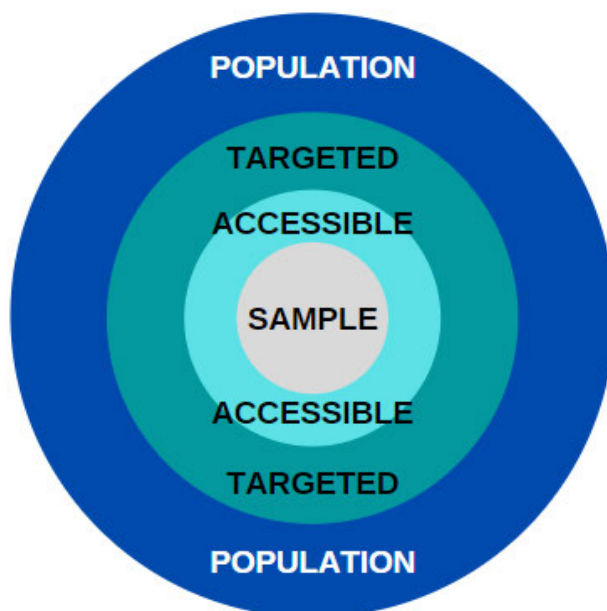


Figure G – Sample Selection Process (Simshaeuser, 2021)

The secondary research sample will comprise of a case study of a museum space that takes into account the heritage of the space whilst still housing historical artefacts. The researcher uses Freedom Park Heritage Site and Museum as the chosen case study. This site was selected using the research parameters of identifying and showcasing heritage. It was also sampled owing to being accessible and convenient as it is located in Pretoria and thus; it can be analysed and studied.

3.5 DATA COLLECTION METHODS:

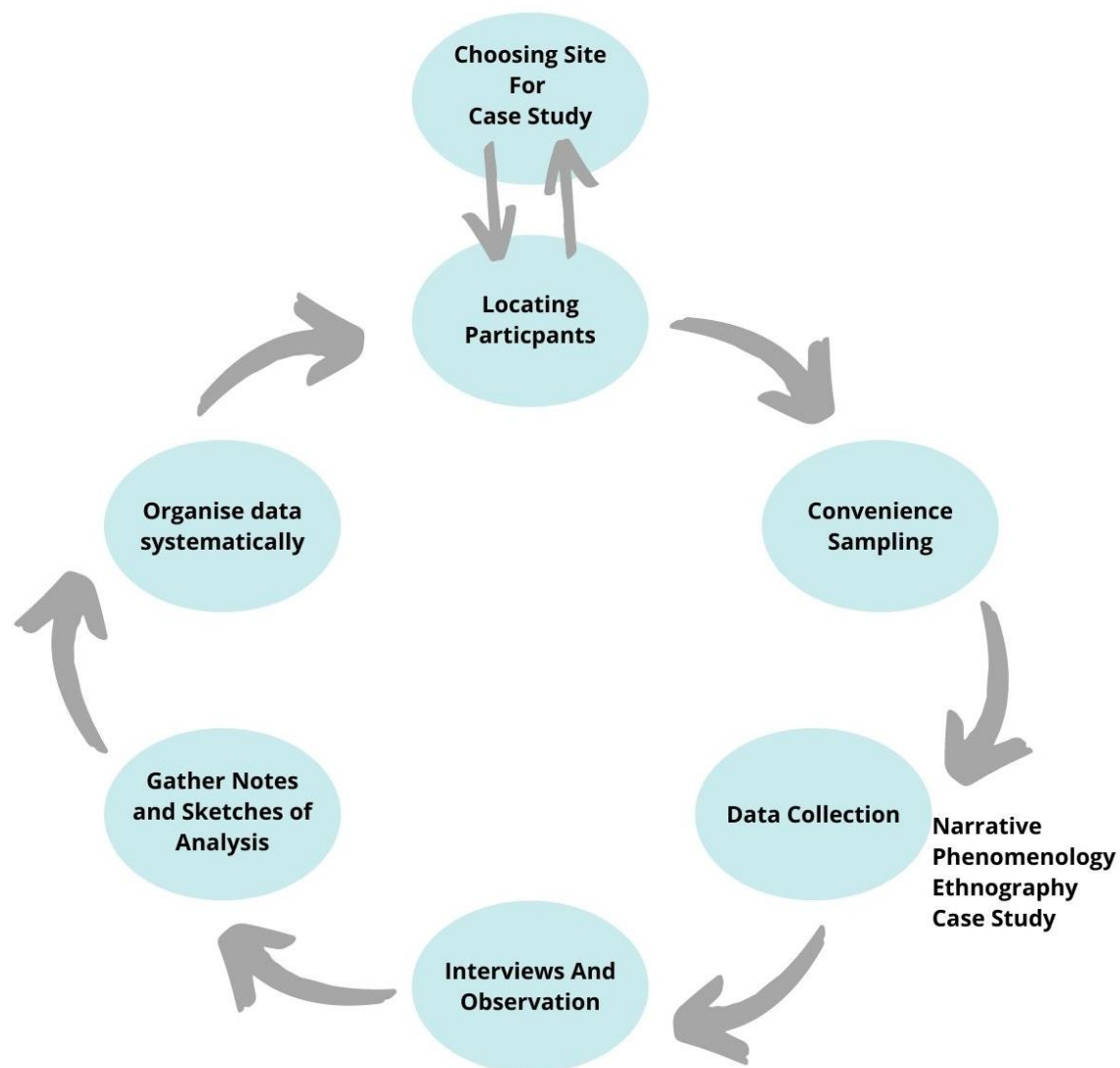


Figure H – Data Collection Process adapted from Creswell (Simshauser, 2021)

Qualitative data is used to collate the experiences of people and thus this form of research can never be conducted using quantifiable measurements as the information being gathered is multi-faceted and rich. (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). The data for this study will be collected from individuals who are interior designers from varying cultures and this diversity is what quantifies the richness of the data. The data will be collected using field research. Field research can be viewed as collecting information in a humanistic experience and setting (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) as it allows the researcher to become completely immersed in the setting being analysed and observed (Du Plooy-Cilliers,

Davis and Bezuidenhout, 2014). The case study being used in this research project forms part of the field research and will be elaborated.

3.5.1 Process Overview:

Owing to the how multi-faceted the study is, it will comprise of four data collection processes including: narrative collection, phenomenological collection, ethnographic collection and it will make use of one case study.

The narrative collection of data applies to the study as the researcher's goal is to gain an in depth personal view on the meaning of heritage and what comprises heritage from each participant. It is also to uncover how practicing interior designers have attempted to embody heritage when working on adapted spaces. The researcher will gain this insight through the use of an open-ended interview (Creswell and Creswell, 2017) which can become conversational to gain the depth needed to ensure this study is successful. To obtain this data, the researcher will need to gain permission from each individual (Creswell and Creswell, 2017) and the information will be recorded in a journal as well as with a recording (Creswell and Creswell, 2017) as long as the participant allows for this.

Phenomenology is applicable to this study as it focuses on the intangible experience. This relates to this study as intangible heritage qualities are sometimes not seen but are just felt based on one's own past experiences and ones varying connotations with a space. An issue that one may encounter is finding participants who understand this level of depth and critical thinking and thus; have been able to experience this phenomenon (Creswell and Creswell, 2017). The following issue is that participants individual phenomenon's may vary vastly (Creswell and Creswell, 2017) making the data difficult to categorise. This data will be collected in the same manner as the narrative data.

Ethnography will be incorporated as the researcher will interview people from varying cultural backgrounds to uncover how different cultures may have different perspectives to what constitutes as heritage in South Africa. The data collection issue experienced with ethnography is it can be a sensitive topic and participants may not want to disclose private viewpoints on the matter (Creswell and Creswell, 2017). What may aid the researcher is the fact that the study makes use of convenience sampling so one may have that level of trust to gain an open

perspective from the participants. The researcher must ensure varying cultural groups are part of the study and that not all participants share similar cultural backgrounds to the researcher (Creswell and Creswell, 2017).

3.5.2 In-depth Interviews:

When analysing the data collection methods above, one can see that in-depth open ended interviews is a commonality shared. An in-depth interview allows the researcher to ask the participants questions with the intention of uncovering their perspectives about the topic (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). These interviews allow the researcher to not only gain information but to gain an understanding (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) which is critical in a South African context with the amount of varying perspectives that may exist between cultures. There are three types of interviews that can be used but the one utilised in this study is a standardised, open ended interview. This interview form ensures that each participant is asked the same set of questions (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). This method was not used for its ease to organise information (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) but was used to ensure ethical compliance within the study by allowing the participants to be prepared for all questions asked.

3.5.3 Case Study:

A case study is an example that inhabits our context allowing for the researcher to critically analyse it (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). It enables the researcher to thoroughly explore an existing example to aid the study by focusing on establishing their own experience and viewpoints (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). The case study will serve as a precedent for the research that follows through the interview and will form part of the research papers foundation as it will be an example of how heritage has been incorporated previously within the built environment of South Africa. When analysing a case study, the research may use various methods including: An illustrative case study, an exploratory case study or an explanatory case study (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). This research paper will make use of an illustrative and exploratory case study. An illustrative case study is used to identify the main characteristics of a case descriptively in order to motivate an idea (Du Plooy-Cilliers, Davis and Bezuidenhout,

2014). This applies to this project as the researcher will be uncovering the heritage qualities of the space and how interior design magnified them. This information will be compared to the data gathered in the interviews as well as the information found in the literature review to establish a foundation within a South-African context. An exploratory case study refers to the case in a larger spectrum in order to comprehend the cases nature. This applies in a South African context especially owing to designers always needing to look at the bigger picture to truly understand the meaning of a space to all the different cultures.

3.6 APPLICATION OF DATA COLLECTION METHODS:

The data collection process began with using the information uncovered in the literature review to formulate the questionnaire that would be used during the interview process. The interview questions begin in a broad manner by first focusing on heritage generally and then proceed to move towards a more narrowed focus (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) onto interior design techniques that showcase the qualities discussed. The questions were formulated to be as clear as possible (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) in order to ensure the most accurate answers from each participant. The questionnaire does not include leading questions as this would make the research paper subject to bias and may discourage the participant from revealing their true beliefs (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014).

3.6.1 Ethical Compliance and Consent:

Prior to commencement of the in-depth interviews with the three participants that form the sample of this study, the researcher needed to contact various interior designers to see who would be willing to participate in the study. Owing to using convenience sampling, the researcher already has some prior relationship with each participant and thus; obtaining their consent to aid this research was not challenging.

After obtaining their consent informally, I commenced my research by enquiring about what times would suit the participant as well as whether they were comfortable meeting in person or whether they would prefer to conduct the interview virtually due to Covid-19. Owing to the pandemic era, each participant preferred being interviewed virtually using Zoom. After establishing a set time and date from the participant, the researcher sent them the necessary forms to sign to consent to the

interview being conducted as well as consent to the interview being recorded. The participants were also provided with the in-depth questions that would be posed in case they chose to peruse them prior to engaging in the interview process for the study.

3.6.2 In-depth Interviews:

Each interview was conducted in a similar manner where the researcher informed the participant of all ethical considerations as well as of the fact that the interview was being recorded. Whilst the interview occurred, the researcher did not only rely on the recording but used the time to make notes of the main key points being elaborated on during the questionnaire. The researcher explained any question that may have been ambiguous to certain participants if they asked for a better understanding and the researcher did not openly share their own opinion in order to avoid leading the participants answer. The researcher only shared their thoughts when asked about them directly by each participant. The researcher ensured that there was no need to interpret what the participant was saying and that there was no room for ambiguity in the answers given by following up when unsure (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). When asking sensitive questions about cultural viewpoints and beliefs, the participants were reminded that they did not need to share their personal details if they did not wish to do so (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014).

3.6.3 Case Study:

Visiting Freedom Park Heritage Site and Museum began as a bit of a struggle as the country had entered a stricter lockdown during the time the researcher was hoping to conduct this research; however luckily, South Africa began opening up again allowing for tourist attractions to operate and thus the researcher was able to visit the site. Before visiting the site, I began by getting to know my site (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) by researching it and uncovering why this space was commemorated as a heritage site. Thereafter, the researcher conducted the site visit and became immersed in the spaces while analysing them. The researcher used the visit to make detailed notes (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) of the heritage elements seen, how the elements were showcased, what principles of interior design were embodied as well as every feeling the researcher felt as one

moved through the space. In addition to the notes, the researcher also made sketches and photographed interesting interior design elements used within this heritage space to illuminate the history.

3.7 DATA ANALYSIS METHODS:

Data analysis methodology generally refers to how data is analysed, interpreted and presented (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) to the reader. Prior to commencement of analysis of qualitative data, the researcher needs to bear in mind these characteristics of the data: its textual, it has an iterative nature, the data is open to subjectivity and the data is a symbolic to the population and created by the researcher (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014).

To elaborate further on the above, the researcher will find that the data obtained is textual as it is the words representing the opinions of the participants that were gathered in the interview process (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). The data collected during the case study will also have a textual quality as there will be written notes of observation against the images. The images can also be perceived as a graphic language (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) and therefore a form of text.

The researcher will also find that the methodology of analysis is iterative as the researcher will analyse each text gathered from each participant in the same manner. The analysis of the data becomes cyclical (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) as the researcher gains new insights into the data; this allows for the researcher to uncover patterns that reoccur through the text as well as the case study.

An imperative characteristic qualitative data possesses is that it's subjective. Thus one must realise there is an interpretive approach when analysing this form of data (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) and there is no one right answer as the responses are subject to human experience. This also lends itself to the idea of the research being constructed and symbolic (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) as the data collected is rooted in subjective experiences and subjective world-views (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). Ideally, the goal of the researcher would be to understand the experience from the participant's perspective.

After understanding the above concepts, the researcher will also realise when data analysis begins that the process is intuitive (Creswell and Creswell, 2017) and thus the process in analysis of the data will differ across research papers despite applying the principles referred to above.

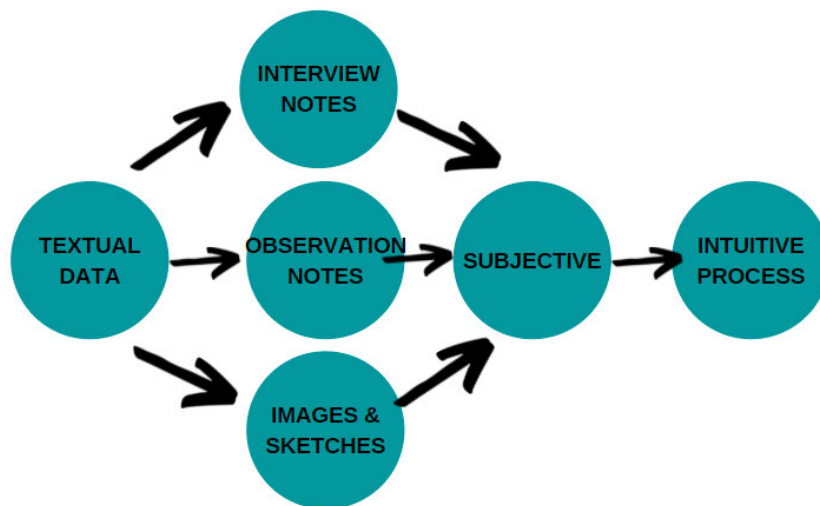


Figure I – Breakdown of Qualitative Data Analysis (Simshauser, 2021)

Upon collection of the data through the interview process, the researcher will study the notes made from all the interviews and play back the recordings to ensure no information was omitted. The researcher will begin to highlight the key themes found in the data as well as in the case study (Kumar, 2011). These themes will become the groundwork of the research paper and will allow the researcher to not only relay the information gathered but to provide their own viewpoints and interpretations (Creswell and Creswell, 2017). This approach of coding data can occur inductively or deductively (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) however; this research paper will make use of a deductive approach. Using a deductive approach uses the theories uncovered in the literature review to form a conceptual framework to uncover the themes reoccurring in the data collected (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). The researcher will proceed to account for the frequency of the reoccurring themes from the interviews and the case study to assess what is imperative to apply when designing spaces. This is vital in a design field as one solution will never accommodate for all users and thus frequency needs to be used as a measurement tool to discover the most appropriate solution.

The data collected will then be interpreted. In a qualitative research study interpretation “involves abstracting out beyond the codes and themes to the larger meaning of the data.” (Creswell and Creswell, 2017:187) It is reliant on the researcher’s ability to motivate a perspective being shared within the paper by drawing on their own interpretations based on the gathered information in the interviews and case study (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). Again, the data will have the literature review as its foundational support (Creswell and Creswell, 2017).

The researcher will then move onto reporting the findings and should try to ensure an equilibrium between the description of what was found and the researchers’ interpretation (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). The results need to be organised into the themes and categories identified. (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). The textual data may be represented using quotes (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) however the study could also benefit from the use of visual presentation through tables, sketches and charts.

3.8 APPLICATION OF DATA ANALYSIS METHODS:

The researcher began by preparing the data (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) which entailed listening to the recorded interviews again whilst following through her notes to ensure that all information received was transcribed correctly. The researcher ensured the data was organised which allowed for a better understanding of what was collected. The researcher also reflected and prepared the data collected whilst visiting the site of the case study which involved reading and revisiting the site notes and sketches that were made.

This was followed up by choosing the coding unit (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). This entailed the researcher identifying specific common themes and important information; these themes were also recurrent in the literature review making them easier to identify.

A thematic scheme was developed next (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) which involved the researcher grouping the highlighted information into categories. This process occurred deductively as it was supported by the literature findings. The researcher colour coded the information and each colour referred to a separate category. The researcher needed to ensure that all the data collected was

reflected and thus the category list needed to be exhaustive (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). The categories also needed to remain specific to not only the researcher but to future readers as well. The coding system that occurred was a combination of line by line coding as well as thematic coding (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). Both of these systems were used as the researcher did go through the data line by line extracting the relevant information as well as important quotes however; the researcher did look for specific reoccurring themes that aligned with the literature compiled.

After meticulously following the above steps, the researcher was able to draw conclusions from the relevant data and represented the findings in a narrative format accompanied by visuals including the use of tables and charts as well as sketches and images obtained on site.

4. FINDINGS OVERVIEW:

The researcher acquired the relevant information through the use of an open-ended in-depth questionnaire with a small sample of interior designers that come from varying cultural backgrounds. This allowed the researcher to engage with each participant on a deeper level and thus; the researcher managed to acquire an in depth understanding into the varying perspectives held by each participant. The researcher then conducted a case study at Freedom Park Heritage Site and Museum. Upon gaining the narrative information from the participants as well as the analysis of a precedent study, the researcher went on to use thematic analysis to group the data and identify the common themes. Furthermore, the researcher linked the information that was uncovered to the theoretical and literature foundation that had been established earlier on in the project. The theories and literature is the foundational support of the research that was attained during the field work of this dissertation. All research was conducted with the aim of 'Exploring the Heritage Qualities in Interior Design using a Material Approach in a South African Context'.

4.1. INTERVIEW OVERVIEW:

HERITAGE	CULTURAL VALUE	SOUTH AFRICA	MUSEUM TYPOLOGY
☐ What do you believe makes up heritage in our built environment? ☐ Can you please elaborate on the physical heritage qualities? ☐ What do you think comprises of the intangible heritage within our spaces? ☐ How can interior designers highlight these for users to notice and experience these qualities? ☐ How have you as an interior designer, accentuated these qualities when working on adaptive spaces?	☐ Do you think ones background, ones culture, one's own history or even ones spirituality effects their own interpretation on what really constitutes heritage? ☐ What is your cultural background and your spiritual affiliations and how do you think it impacts on your viewpoint on what quantifies heritage specifically in a South African context? ☐ Would you allow your cultural bias to influence the way you design or would you find ways to be inclusive of a variety of cultures that inhabit South Africa? ☐ Do you believe enough is done to reflect the varying cultural heritage within our built environment?	☐ Do you believe enough is done to preserve and highlight the real meaning of heritage within our built environment on a South African context?	☐ Do you believe one should use the space that houses the history and cultural significance to amplify that importance or do you believe that by using the built environment, we are detracting from what is being showcased? ☐ Do you think there are any museums that currently exist in South Africa that showcase the history and use interior design to amplify the history being showcased? ☐ How do you think the example you gave me uses Interior Design to showcase the history it houses?

Figure J – Interview Questions Outlined & Categorised (Simshauser, 2021)

4.2 INTERVIEW FINDINGS:

4.2.1 Heritage in the Built Environment:

What do you believe makes up heritage in our built environment?

All participants agreed that heritage in the built environment does not just come from the buildings age but the buildings significance. Particularly regarding its historical layers and its significance to various generations. Participant 1 stated that ‘there is a difference between old and important and important is a heritage worth fighting for.’ This particular participant further elaborated that the importance comes from the details in the finishes, the emotions that are evoked as well as the varying cultural value.

From the above, the researcher gains an understanding that there are many layers to the meaning of heritage within a South African built environment. The researcher realises that there is more to heritage than the legislation SAHRA imposes and it is not just age that makes a building historically relevant to keep for future generations but; there are so many more layers to peel through to really determine the meaning

of heritage and significance. The researcher realises that there is a need to uncover these meanings so these qualities can be amplified.

4.2.2 Tangible Qualities

Can you please elaborate on the physical heritage qualities?

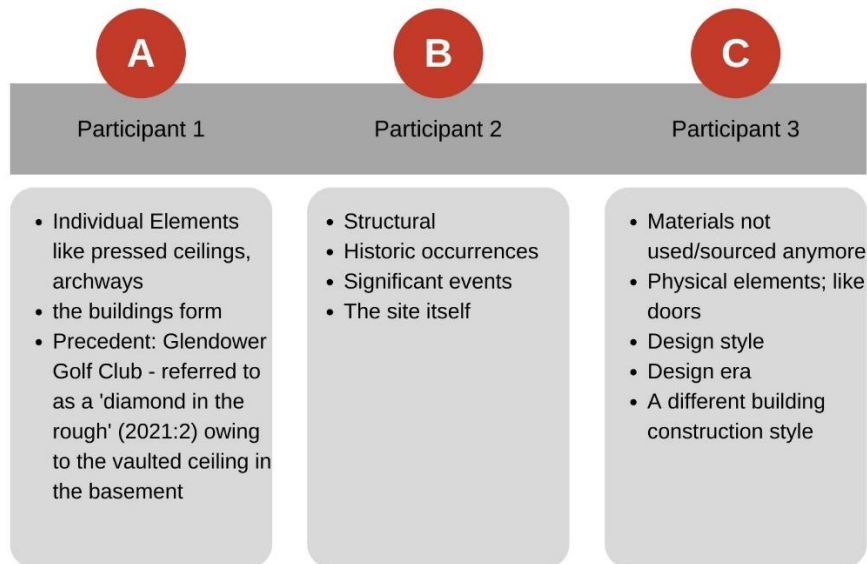


Figure K – Physical Heritage Qualities (Simshaeuser, 2021)

Upon analysis of these findings, the researcher already begins to establish that there is more to physical heritage than it just being a physical heritage element and there is more to heritage than the age of the building but it is about what it signifies; what era in history it represents or what story of the past it may be telling through its presence and these are some of the elements worth highlighting when renovating heritage spaces. This research mirrors the values of the Nara Charter and the Burra Charter further explored in the theoretical foundation.

4.2.3 Intangible Qualities

What do you think comprises of the intangible heritage within our spaces?

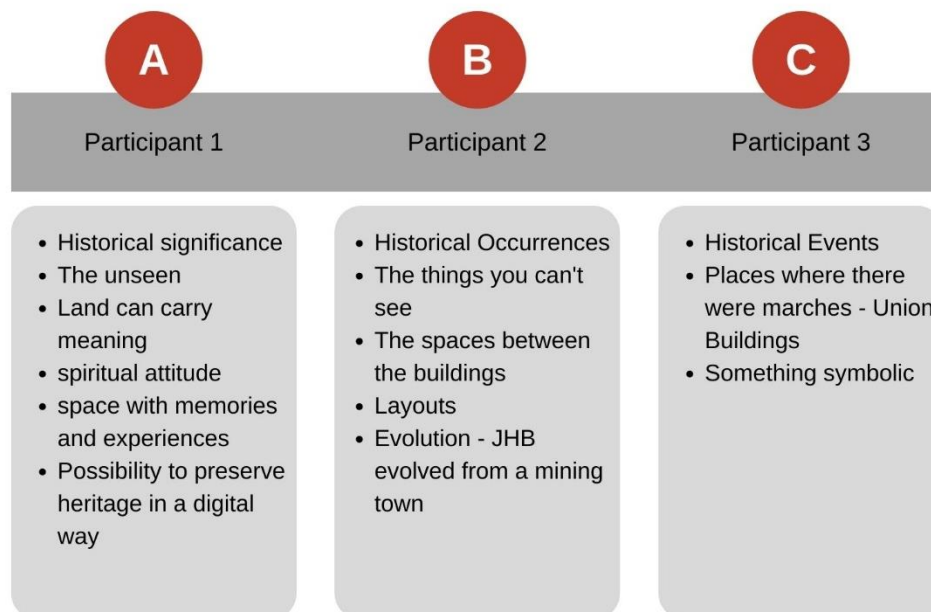


Figure L – Intangible Heritage Qualities (Simshaeuser, 2021)

The researcher can recognise that intangible qualities are harder to pinpoint and identify and are subjective to each person however; the researcher also recognises that they exist and are significant and thus, they need to be explored and captured materially. The researcher also gains the insight that the experiences of the past need to be captured in a 21st century way to make it relevant to younger generations. One can also come to the conclusion that intangible qualities of heritage are not commonly thought about and thus; drawing conclusive answers from the participants in this question proved to be difficult; the answers given scratched the surface of the prior information found in the literature review and thus; the researcher concludes that intangible heritage needs to be more incorporated into site analyses especially when working on heritage spaces.

4.2.4 Heritage Elements in Interior Design:

How can interior designers highlight these for users to notice and experience these qualities?

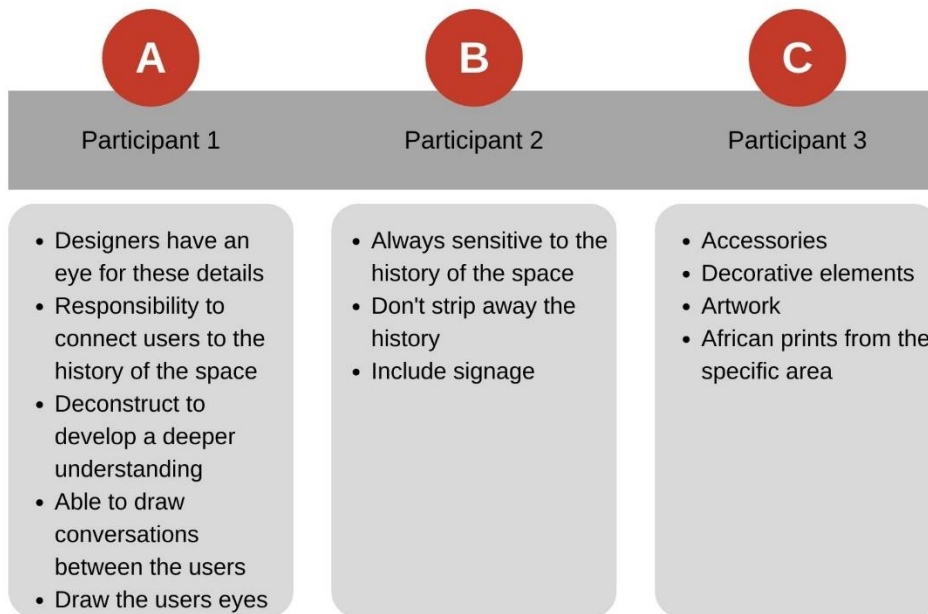


Figure M – Heritage in Interior Design Practically (Simshaeuser, 2021)

How have you as an interior designer, accentuated these qualities when working on adaptive spaces?

Speaking practically, participant 1 had the opportunity to renovate a barn and learnt that one needed to find a way to capture the essence and heritage of the barn however; one needed to make it relevant to our current modern world. As opposed to removing elements that were undeniably characteristics of a barn, she felt it was best to make them prominent public features for all users to experience in a contemporary way.

Participant 2 has worked on heritage homes and mentions that government rules are very particular and restricts heritage being completely stripped away in new designs. The participant values this legislative quality as she believes that historical built environment is a way of 'handing the batten over to you and you have to protect that heritage for future generations' (2021:13). The participant also believes that the designer needs to always remain sensitive to all cultural values and the historic context of South Africa.

Upon analysis of the above, one can see there is no formula for how to accentuate heritage but as designers, we need to be cognisant of the context and the history of the space and find our own unique ways to showcase it. However, we should always strive to protect and enhance the heritage qualities that exist in order to pass the historic information on to younger South Africans and general users. The above findings highlight that all heritage is relevant and thus it can never be entirely stripped away but should be worked with to incorporate cohesively into a new design. It also mentions that it is possible to find inventive ways to showcase these historic qualities in modern designs.

4.2.5 Heritage in a South African Context:

Do you believe enough is done to preserve and highlight the real meaning of heritage within our built environment on a South African context?

All participants agreed that not enough is done to preserve heritage in South Africa. Participant 1 believes that this is owing to the fact that SAHRA is young and may be as a result of a lack of funding from the government. The participant also believes that this lack of preservation may be as a result of the government being too defensive with the goal of preserving all as opposed to creating new spaces within the old.

Participant 2 feels that our heritage is being neglected and reiterates the lack of money to maintain South African heritage. The participant proves this by making reference to the Apartheid Museum closing down as well as the lack of preservation occurring in Sophiatown.

The researcher is able to conclude that not enough emphasis is placed on heritage building preservation in South Africa and realises that designers need to uncover the true value of heritage to find new ways to interpret it within contemporary designs. The researcher realises this is imperative to ensure the stories of the past live on for future generations to experience and comprehend. Unfortunately, due to lack of funding from the government, not enough is done to protect and reinvent our older buildings which is resulting in unnecessary demolitions causing South Africa to lose a lot of the history in our cities. As designers of the built environment, we need to undertake the responsibility of preserving and reinventing our spaces whenever working on a building with a rich history.

4.2.6 Subjectivity Surrounding the Meaning of Heritage:

Do you think ones background, ones culture, one's own history or ones spirituality effects their own interpretation on what constitutes heritage?

All participants believe that their own backgrounds will influence their opinions of what constitutes heritage. All participants believe it will result in an unconscious bias during the renovation of the new space owing to personal attachments.

What is your cultural background and your spiritual affiliations and how do you think it impacts on your viewpoint on what quantifies heritage specifically in a South African context?

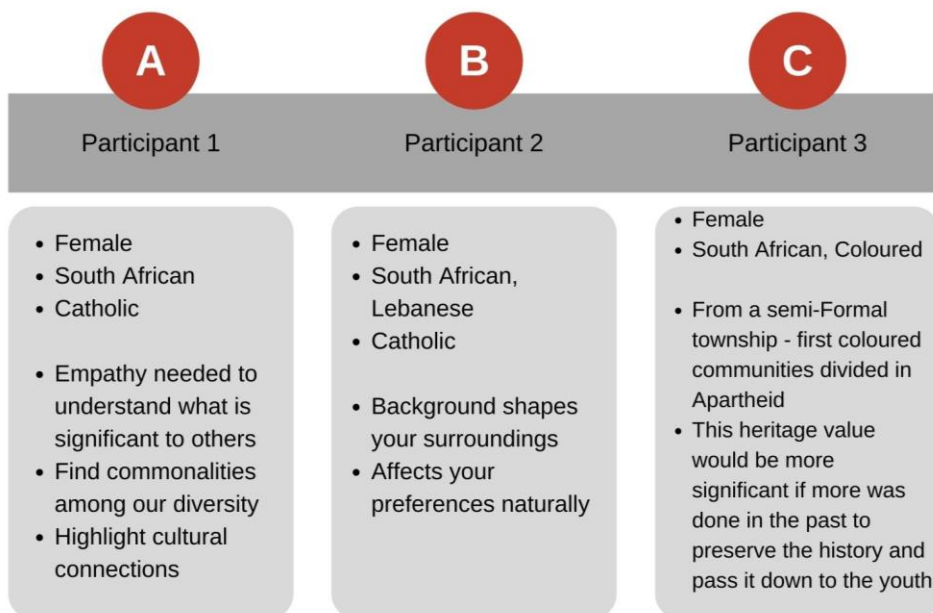


Figure N – Participants Cultural Background (Simshaeuser, 2021)

Would you allow your cultural bias to influence the way you design or would you find ways to be inclusive of a variety of cultures that inhabit South Africa?

Participant 1 believes she would use spaces to promote integration and realise that it's not about your own perspective but about the bigger vision. Participant 2 reiterates the idea of being as diverse and inclusive in the design of the space as possible however; she says it also depends on the designer's personal taste and it's dependent on the typology.

Do you believe enough is done to reflect the varying cultural heritage within our built environment?

All participants believe not enough is done however participant 2 does believe the design world is evolving to become more diverse and less Eurocentric which shows our design world is making strides. Participant 3 also recognises how much history is lost owing to the history never being memorialised and thus; not passed down to younger generations and thus; younger generations don't understand the struggles of the past. Participant 1 believes that modernism is the problem in our built environment as we are creating a society that lacks culture and history.

Upon receiving these findings, it is evident to the researcher that owing to the designer's background, there will always be an element of bias and subjectivity. The researcher recognises that designers will always attempt to be inclusive of all diversity in South Africa however; this is not always possible owing to how many differences there are between us and thus; we need to deconstruct our differences and find out what commonalities we all share. However, the researcher also reflects on this finding and believes that if designers only focus on the commonalities within our diverse nation, we will lose what is unique to each culture and thus; our diversity will be diminished. Upon reflecting on this answer, the researcher feels that whilst one should promote our similarities, our differences should also be incorporated in a way for the varying cultures to explore and seek an understanding. We have to include all our varying histories to ensure that not only one side of history is told as our past cannot be lost to future generations. As designers, we should seek to create inclusive spaces but also create a space inclusive of our diversity; this will lead to comradery to permeate our nation as a better understanding between our varying cultures will be attained. Thus, the conclusion is that no matter what your cultural bearings, the history of a space should always be included in an adaptive design.

4.2.7 Heritage in a Museum Typology:

When focusing on a museum programme, how can interior design be used to illuminate the history being showcased?

All participants believed that interior design techniques and principles needed to be used within the space to tell a story. The participants believed it was less about the actual structure of the space but more about the experience that is being created. Participant 1 in particular refers to allowing users to take a 'journey' whilst experiencing the space and use interior design principles to evoke feelings within the users. Participant 2 and 3 both believe the same concept but also spoke about using the five senses of the user to create a stronger connection to the space as well as to the intangible qualities that are not visible to the eye. Participant 2 believes this can occur through using rhythm, repetitions, textures as well as various lighting techniques within the space.

Do you think there are any museums that currently exist in South Africa that showcase the history and use interior design to amplify the history being showcased? How?

Participant 1 used Freedom Park as an example and believes it is successful as it creates a journey through the site by using various types of spaces; spaces for one to pause and reflect, spaces to feel the varying textures as well as spaces to look at the view. She believes it was successful as it 'played with your senses' and by using the interior design principles through textures and colours specifically, it created a sense filled, emotional, spatial journey.

Participant 3 believes that Mandela's House is a successful museum owing to how interactive the experience is; she believes it communicates the history of South Africa in an emotional and intellectual way which allows users to not only understand the past but also empathise with the people.

Upon analysis of the above information, the researcher realises that to achieve a successful museum interior, the designer needs to do far more than just create a space that houses an object but create a space that is constantly capturing the user's attention. The designer needs to do this by capitalising on the user

intellectually by ensuring their mind is constantly stimulated whilst moving through the space as well as ensuring their emotions are evoked by creating a journey through the space that evokes various feelings throughout the exploration of the space. The researcher realises that designers need to begin by understanding the context of the space; thereafter, the designer needs to comprehend the history of people that are significant to that space. By understanding these two qualities, the designer will understand the story and thus will have a better chance at successfully relaying that story to the future generations of users that will explore the museum. It is evident to the researcher that to create a successful museum typology, the designer needs to create a journey through the space that not only tells a story but allows the user to engage with the emotions of what was experienced by those that came before them.

4.3 CASE STUDY:

Freedom Park Heritage Site & Museum served as the case study for this research project to show an example of a museum built on a heritage site that has successfully encompassed the history of the space and supports the findings from both the literature as well as the interviews.



Indigenous Materials: stone, timber, rusted steel, red clay bricks.

Plant Life was also indigenous and plants were chosen according to the traditional values they possess.

Figure O – Locally Sourced Materiality (Simshauser, 2021)

Freedom Park was built to honour those who died during Apartheid (Makhene, 2019) and the driving concept behind the design was to incorporate indigenous culture (Makhene, 2019). The project is successful as it recognises its historical and cultural value and makes it the core of the design through including the names of the departed on the walls as well as through its choice of using local materials as well as through its choice of site. The site, located in Pretoria, was chosen as it is the home of many political buildings such as the Voortrekker monument and the Union Buildings, which can be seen atop the hill of this site, and this site is not only a memorial but it is also a political statement of the injustices of South Africa's history. Thus; the site that was chosen captures and highlights the political injustice of the past in South Africa however, it also allows you to see the strides we have made as a country when one looks at the view of Pretoria CBD currently as well as when one looks at the grand memorial created on this land. The layout of the space further enhances the site's cultural value by adopting a layout of a homestead of traditional healers (Makhene, 2019) amongst certain cultures in South Africa.



AmphiTheatre is the heart and centre of the design. This space is atop a hill that has views of Pretoria CBD and the politically significant surrounding buildings.

Figure P – AmphiTheatre Arena (Simshauser, 2021)

Thus, the researcher can conclude that the space successfully captured this time in South Africa's history by creating an ode to that part of the past. What made the project more successful was it remained sensitive at all times to a very tumultuous past and it almost juxtaposed the Apartheid South African Regime, that disallowed any form of integration and diversity, by being inclusive and incorporating our diversity into one cohesive design. It connects the user to the history of the past by

allowing the user to reflect on Apartheid but it looks toward a better present and future South Africa by promoting cohesion through its inclusive design.

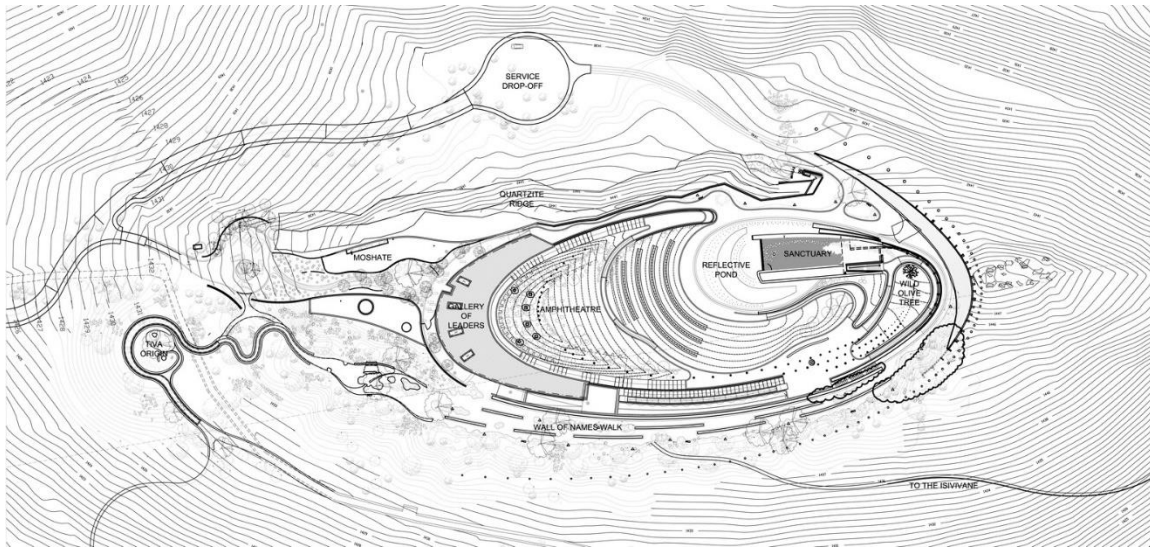


Figure Q – Masterplan (Gallery of Freedom Park, Phase 1 / GAPP + Mashabane Rose Architects + MMA - 11, 2008)

Externally, the site uses all its natural components to create something that is always symbolic but it also connects with the user by creating an experience. It is a large site, and thus the user will do a lot of walking but each part of the walk, encompasses something new for the user to reflect on. The journey is created through using spatial tactics that work with the typography of the site and allows the user to journey through the various elements of the Apartheid Era whilst paying tribute to all those that were lost. These areas are kept quiet for the user to pay respect the tribulations those people faced. Along the pathways, the user will find cordoned off areas to break away from the crowd, pause and reflect from the history that surrounds you. These areas intended for pausing are to allow the user to absorb the history and empathise with those of the past. The designer also made use of the elements through stone, water and fire to evoke either a feeling a calm through the water or to showcase the continuous struggle that occurred through the use of fire.



Figure R – Elements and Senses (Simshauser, 2021)



Area for user to pause and reflect on the surrounding history and cultural values. Space makes use of texture (materials), elements (water and earth) and senses (water) and is home to artwork. It can be seen as a symbol of beauty being discovered within the layers.

Figure S – Area for Reflection (Simshauser, 2021)



Figure T – Spiritual Space (Simshauser, 2021)

The space is not only culturally and historically reflective, but the museum typology is also successful through how it uses interior design principles to host its artefacts. The museum, and the site as a whole, is an example of a space that has created a journey for the user. Internally, the site has also been successful in evoking feelings from the user through interior design principles. The museum didn't just showcase its artefacts, but it ensured the interior space was capturing the user's senses. It did this through its use of light that cast interesting shadows on the artefacts and the blank walls behind them. It achieved this through its varied use of textures. It was also achieved through the different colour displays one can see interiorly; whether the space is dark or whether there is a strong red light being cast. The design interior also ensures the history being relayed is relevant to the new generation by telling the stories through interactive screens and using technology.

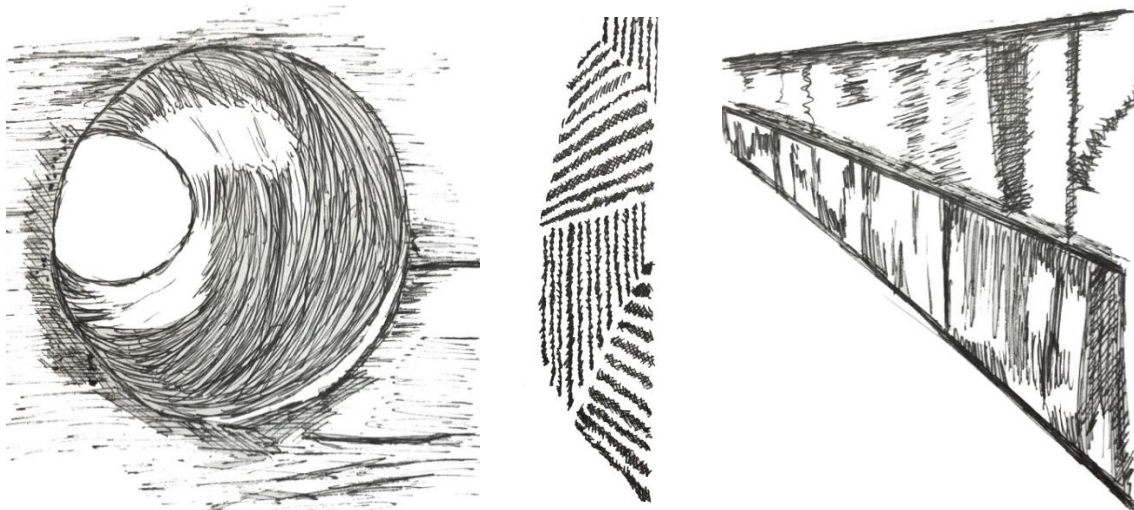
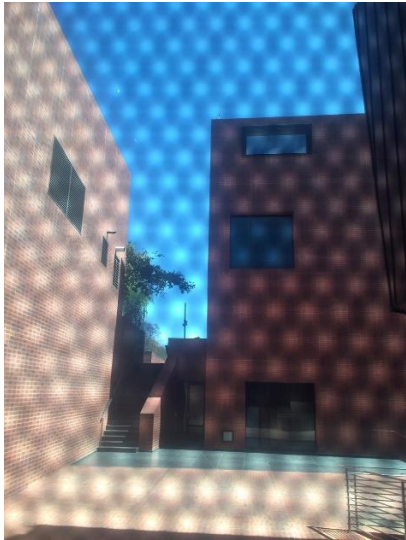


Figure U – Texture Sketches (Simshaeuser, 2021)

When one explores this case study, one can see that it is not only an interesting museum however it is also successful as it does something different by not only feeding the user intellectually through providing them with the history, but by engaging their emotions and encouraging them to feel the struggle of those that suffered through Apartheid. The case study further supports the information that has been provided through the research process by being an existing example of how a heritage museum space can capture both tangible and intangible heritage values whilst still being sensitive to all cultural diversity and it achieves this through this spatial, spiritual, sense-filled journey.



<< Steel material with rough edges cut out; used to cast interesting shadows on in the interior as well as create interesting views of the exterior.

Red lights used on the interior to create a different mood and experience for the user.>>

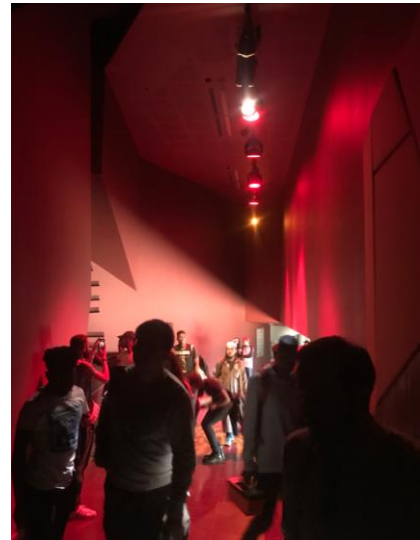


Figure W – Red Lights
(Simshaeuser, 2021)



<< Indigenous stone material interiorly.

Interactive digital screens relaying our history in a modern way. The screen is multifaceted as it also casts interesting shadows and light onto the ground and participants making the user feel as if they are one with the past. >>



Figure Y – Interactive Digital Shadow Screens
(Simshaeuser, 2021)

Figure V – Shadows Cast
(Simshaeuser, 2021)

Figure X – Textures and Light
(Simshaeuser, 2021)

4.4 THEORETICAL FOUNDATION:

The research conducted links to its foundational support that was established during the literature review process. The Burra Charter is the main model driving this research paper and its narrative is identifying heritage and uncovering its significance (Walker and Marquis-Kyle, 2004). This theory has been supported during the interview process and the case study as all the designers speak about how heritage isn't about age but about the layers beyond how old the building is. Specifically, participant 1 focuses on how one needs to deconstruct the heritage building to really capture the essence of its heritage. The Burra Charter also supports the need to protect and truly understand heritage as it is a person's historical record (Walker and Marquis-Kyle, 2004). The participants saw the value in retaining a building's heritage for the information to be passed onto younger generations. The Burra Charter also recognises the value of both tangible and intangible heritage and while most participants were less familiar with intangible heritage qualities, they still recognised their value. The findings also reflect the need to understand various cultures and cultural connotations to be inclusive in modern designs and one of the Burra Charter's principles is finding material ways to represent these symbolic qualities and memories (Walker and Marquis-Kyle, 2004). The Nara Charter also supports the findings of the participants as it recognises monuments and historical knowledge behind the building that leads to its significance (Luxen, 2021) which again mirrors the perspectives of the participants who believe that old doesn't necessarily make a building significant and worth preserving but it is about the story behind it.

4.5 VALIDITY, RELIABILITY, TRUSTWORTHINESS:

Owing to the fact that this is a qualitative study providing a deeper understanding of the meaning of heritage in the built environment, the researcher will be using the measure of trustworthiness to ensure reliability (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014).

The researcher will ensure the research paper is trustworthy by ensuring the data collected is credible. This can only occur by the researcher remaining impartial when interviewing the participants and by interpreting the information gained accurately (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) without their own views reflecting.

The research will also occur through open ended interviews allowing the interviewer and participants to have a longer, more casual and open conversation (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014) which will allow for more honest insight to be attained.

The research will also have confirmability which refers to ‘how well the data collected support the findings and interpretation of the researcher’ (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014:259). This means the researcher must have clearly explained the research process so others can follow the methodology and come to the same findings. The data collected will also be dependable and transferable (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014).

5. CONCLUSION OVERVIEW:

5.1 KEY THEMES ANSWERING RESEARCH OBJECTIVES:

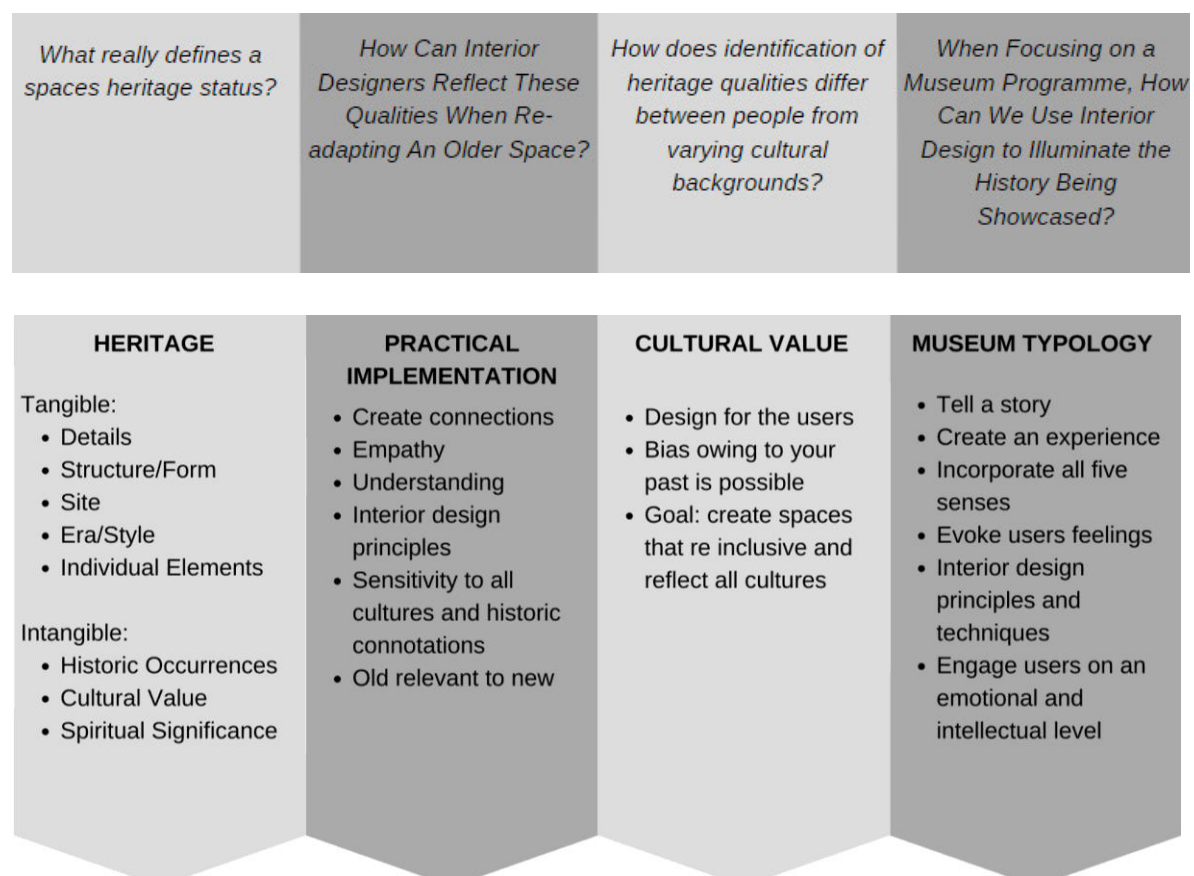


Figure Z – Common Themes (Simshaeuser, 2021)

5.2 ANTICIPATED CONTRIBUTION:

The researcher hopes that this knowledge can be used by interior designers as well as any designer working in the built environment when working on readapting older spaces. The researcher hopes it can provide a new layer of depth and insight into the value of heritage, what comprises heritage and how heritage can be perceived differently by different people; especially when focusing on a South African context where we are surrounded by diversity. The researcher hopes that by generating this understanding, interior designers can use their key principles to highlight and accentuate the heritage of a space and make it the forefront of the building in a contemporary way so it is still appreciated by its daily users.

5.3 ETHICAL CONSIDERATIONS:

The research will occur using open ended interviews and thus the participants will need to provide informed consent and be aware that data is being collected (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). This consent needs to occur formally and each participant needs to understand what goal the researcher is hoping to achieve. The researcher also needs to find out whether the participants would prefer to remain anonymous or whether they are comfortable with their identities being disclosed (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014).

In the instances of any sensitive data collection, specifically regarding the varying cultural views within this paper, the information will be protected and the researcher will ensure that the participant's viewpoints are reflected without their own bias (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014).

The researcher will remain ethical by not falsifying any information obtained. The information will not be changed to please the researcher's wanted outcome but will be an honest data collection and thus the researcher will remain open-minded throughout the study (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). The results will not be distorted and will ensure all themes identified are of equal significant (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014).

The researcher will strive to not include any bias throughout the duration of the study and will not distort the information to support the researchers' perspective. The

researcher will also remain subjective during the interview process and will not attempt to convince or sway the participants to another point of view.

5.4 LIMITATIONS OF THE STUDY:

Based on the time constraints with this study, one limitation will be gathering sufficient primary information. As there is a limited amount of time available, this will result in fewer participants being interviewed leading to less information being obtained and less information to support the uncovered themes. The information gained through the interview process also provides indirect information that is relayed through the eyes of the researcher (Creswell, 2009).

Another limitation is the lack of available information that relates specifically to a South African context with regards to heritage qualities within the built environment. Thus the researcher will have to rely on interior designers who have worked in practice to relay their thoughts and experiences when working on adaptive spaces however; there are no local authors to support the claims being made and thus; the researcher will have to use global authors as the foundation groundwork.

Given the 2021 context with Covid-19 still ongoing, it may also become difficult for the researcher to gain access to the building that will be used as the precedent study owing to the regulations implemented to ensure social distancing and the safety of the occupants residing in the building.

5.5 CONCLUSION:

This research occurred to not only aid interior designers when working on adaptive spaces but to aid the South African built environment by recognising the benefit of our heritage buildings coexisting in the contemporary world being designed. This idea is mirrored in the belief that South Africans always need to remember the history whilst still moving forward onto new opportunities in the present and future. The only way this can occur is if interior designers design optimally when working on sites with a rich heritage.

To support this theory, the researcher analysed an abundance of literature in the form of charters, books and academic journals. It became evident that there are a multitude of values that a building encompasses that give it its heritage value. These values are both tangible and intangible and the exploration into varying user types

and varying cultures heightens the depth of the immaterial heritage qualities. These qualities are all rooted to each other and thus, they are all equally important. By using the Burra Charter as a methodology to uncover heritage, designers can effectively capture these elements when readapting a space. By understanding this, designers will be able to achieve intrinsic designs on heritage spaces that are enduring. Thus this literature should not only be the foundation of this paper but the foundation of future adaptive reuse designs.

Thus, the targeted population of this study is interior designers and the researcher needed to interview local interior designers for their perspectives. The researcher received provisional ethical clearance upon receipt of the interview questionnaire. The interviews occurred via a Zoom meeting after receiving signed consent forms for participation and recordings. The researcher was then able to transcribe and analyse the data. This data was formulated into a coherent research paper to aid interior designers in their pursuit of retaining and amplifying the heritage and cultural value that exists within our heritage sites.

Looking at the findings from the interviews as well as the analysis from the case study, the researcher believes that there are relevant key themes that occur within all stages of the research process and are supported by the literature review as well as the theoretical foundation of the paper. The study provides insight into the true values of what comprises heritage qualities both tangibly and intangibly and in a culturally inclusive manner. The study further explores how to implement these practically focusing on a museum typology. The information gathered could be useful for interior designers, specifically South African interior designers, to use when working on heritage buildings. It should encourage designers to do a deeper site analysis on both the seen and unseen qualities to truly uncover all the layers and capture all existing depth.

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CONSENT FORM

Explanatory information sheet and consent form for participants
To whom it may concern, My name is [Tatiana Simshauser] and I am a student at [Vega School]. I am currently conducting research under the supervision of (JD Eksteen) about qualities comprise of a spaces heritage, both intangible and tangible, and how these qualities can become the forefront of adapted spaces. I hope that this research will enhance our understanding of heritage within a south African context and how heritage values can still be made the forefront of contemporary designs I would like to invite you to participate in my study. In order to explain to you what your participation in my study will involve, I have formulated questions that I will try to fully answer so that you can make an informed decision about whether or not to participate. If you have any additional questions that you feel are not addressed or explained in this information sheet, please do not hesitate to ask me for more information. Once you have read and understood all the information contained in this sheet and are willing to participate, please complete and sign the consent form below.
What will I be doing if I participate in your study?
I would like to invite you to participate in this research because you have the knowledge base to give me sufficient feedback on my research study and I believe your contribution will be valuable. If you decide to participate in this research, I would like to partake in an open-ended interview with you discussing heritage values, your views as well as what you have experienced in the world. You can decide whether or not to participate in this research. If you decide to participate, you can choose to withdraw at any time or to decide not to answer particular interview questions.
Are there any risks/ or discomforts involved in participating in this study?
Whether or not you decide to participate in this research, there will be no negative impact on you. There are no direct risks or benefits to you if you participate in this study. You might, however, indirectly find that it is helpful to talk about your perspectives on heritage. If you find at any stage that you are not comfortable with the line of questioning, you may withdraw or refrain from participating.
Do I have to participate in the study?
• Your inclusion in this study is completely voluntary; • If you do not wish to participate in this study, you have every right not to do so; • Even if you agree to participate in this study, you may withdraw at any time without having to provide an explanation for your decision.
Will my identity be protected?
I promise to protect your identity. I will not use your name in any research summaries to come out of this research and I will also make sure that any other details are disguised so that nobody will be

able to identify you. I would like to ask your permission to record the interviews, but only my supervisor, I and possibly a professional transcriber (who will sign a confidentiality agreement) will have access to these recordings. Nobody else, including anybody at Vega School, will have access to your interview information. I would like to use quotes when I discuss the findings of the research, but I will not use any recognisable information in these quotes that can be linked to you.

What will happen to the information that participants provide?

Once I have finished all interviews, I will write summaries to be included in my research report, which is a requirement to complete my Honours in Interior Design. You may ask me to send you a summary of the research if you are interested in the final outcome of the study.

What happens if I have more questions about the study?

Please feel free to contact me or my supervisor should you have any questions or concerns about this research, or if there is anything you need to know before you decide whether or not to participate.

You should not agree to participate unless you are completely comfortable with the procedures followed.

My contact details are as follows:

Tatiana Simshauser

[REDACTED]

[REDACTED]

The contact details of my supervisor are as follows:

JD Eksteen

[REDACTED]

[REDACTED]

Participant or respondent consent

[REDACTED], agree to participate in the research conducted by Tatiana Simshauser about uncovering the meaning of heritage within the built environment, what qualities a space can possess as well as how to incorporate those qualities into modern designs.

This research has been explained to me and I understand what participation in this research will involve. I understand that:

- I agree to be interviewed for this research.
- My confidentiality will be ensured. My name and personal details will be kept private.
- My participation in this research is voluntary and I have the right to withdraw from the research at any time. There will be no repercussions should I choose to withdraw from the research.
- I may choose not to answer any of the questions that are asked during the research interview.
- I may be quoted directly when the research is published, but my identity will be protected.

	12/08/21
Signature	Date



CONSENT FORM

Explanatory information sheet and consent form for participants
To whom it may concern, My name is [Tatiana Simshauser] and I am a student at [Vega School]. I am currently conducting research under the supervision of (JD Eksteen) about qualities comprise of a spaces heritage, both intangible and tangible, and how these qualities can become the forefront of adapted spaces. I hope that this research will enhance our understanding of heritage within a south African context and how heritage values can still be made the forefront of contemporary designs I would like to invite you to participate in my study. In order to explain to you what your participation in my study will involve, I have formulated questions that I will try to fully answer so that you can make an informed decision about whether or not to participate. If you have any additional questions that you feel are not addressed or explained in this information sheet, please do not hesitate to ask me for more information. Once you have read and understood all the information contained in this sheet and are willing to participate, please complete and sign the consent form below.
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able to identify you. I would like to ask your permission to record the interviews, but only my supervisor, I and possibly a professional transcriber (who will sign a confidentiality agreement) will have access to these recordings. Nobody else, including anybody at Vega School, will have access to your interview information. I would like to use quotes when I discuss the findings of the research, but I will not use any recognisable information in these quotes that can be linked to you.

What will happen to the information that participants provide?

Once I have finished all interviews, I will write summaries to be included in my research report, which is a requirement to complete my Honours in Interior Design. You may ask me to send you a summary of the research if you are interested in the final outcome of the study.

What happens if I have more questions about the study?

Please feel free to contact me or my supervisor should you have any questions or concerns about this research, or if there is anything you need to know before you decide whether or not to participate.

You should not agree to participate unless you are completely comfortable with the procedures followed.

My contact details are as follows:

Tatiana Simshauser

[REDACTED]

[REDACTED]

The contact details of my supervisor are as follows:

JD Eksteen

[REDACTED]

[REDACTED]

Participant or respondent consent

I, [REDACTED], agree to participate in the research conducted by Tatiana Simshauser about uncovering the meaning of heritage within the built environment, what qualities a space can possess as well as how to incorporate those qualities into modern designs.

This research has been explained to me and I understand what participation in this research will involve. I understand that:

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- My participation in this research is voluntary and I have the right to withdraw from the research at any time. There will be no repercussions should I choose to withdraw from the research.
- I may choose not to answer any of the questions that are asked during the research interview.
- I may be quoted directly when the research is published, but my identity will be protected.

	25 August 2011
Signature	Date



CONSENT FORM

Explanatory information sheet and consent form for participants
To whom it may concern, My name is [Tatiana Simshauser] and I am a student at [Vega School]. I am currently conducting research under the supervision of (JD Eksteen) about qualities comprise of a spaces heritage, both intangible and tangible, and how these qualities can become the forefront of adapted spaces. I hope that this research will enhance our understanding of heritage within a south African context and how heritage values can still be made the forefront of contemporary designs I would like to invite you to participate in my study. In order to explain to you what your participation in my study will involve, I have formulated questions that I will try to fully answer so that you can make an informed decision about whether or not to participate. If you have any additional questions that you feel are not addressed or explained in this information sheet, please do not hesitate to ask me for more information. Once you have read and understood all the information contained in this sheet and are willing to participate, please complete and sign the consent form below.
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able to identify you. I would like to ask your permission to record the interviews, but only my supervisor, I and possibly a professional transcriber (who will sign a confidentiality agreement) will have access to these recordings. Nobody else, including anybody at Vega School, will have access to your interview information. I would like to use quotes when I discuss the findings of the research, but I will not use any recognisable information in these quotes that can be linked to you.

What will happen to the information that participants provide?

Once I have finished all interviews, I will write summaries to be included in my research report, which is a requirement to complete my Honours in Interior Design. You may ask me to send you a summary of the research if you are interested in the final outcome of the study.

What happens if I have more questions about the study?

Please feel free to contact me or my supervisor should you have any questions or concerns about this research, or if there is anything you need to know before you decide whether or not to participate.

You should not agree to participate unless you are completely comfortable with the procedures followed.

My contact details are as follows:

Tatiana Simshauser

[REDACTED]

[REDACTED]

The contact details of my supervisor are as follows:

JD Eksteen

[REDACTED]

[REDACTED]

Participant or respondent consent

I, [REDACTED], agree to participate in the research conducted by Tatiana Simshauser about uncovering the meaning of heritage within the built environment, what qualities a space can possess as well as how to incorporate those qualities into modern designs.

This research has been explained to me and I understand what participation in this research will involve. I understand that:

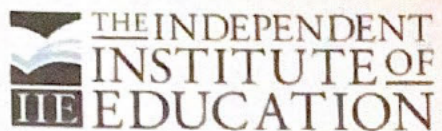
- I agree to be interviewed for this research.
- My confidentiality will be ensured. My name and personal details will be kept private.
- My participation in this research is voluntary and I have the right to withdraw from the research at any time. There will be no repercussions should I choose to withdraw from the research.
- I may choose not to answer any of the questions that are asked during the research interview.
- I may be quoted directly when the research is published, but my identity will be protected.

	25 August 2011
Signature	Date



CONSENT FORM FOR AUDIO OR VIDEO RECORDING

Consent form for participants	
I, [REDACTED], agree to allow Tatiana Simshauser to audio record my interviews as part of the research about uncovering the meaning of heritage within the built environment, what qualities a space can possess as well as how to incorporate those qualities into modern designs. This research has been explained to me and I understand what participation in this research will involve. I understand that: • My confidentiality will be ensured. My name and personal details will be kept private; • The recordings will be stored in a password-protected file on the researcher's computer; and • Only the researcher, the researcher's supervisor and possibly a transcriber (who will sign a confidentiality agreement) will have access to these recordings.	
[REDACTED]	25 August 2011
Signature	Date

**CONSENT FORM FOR AUDIO OR VIDEO RECORDING****Consent form for participants**

I, _____, agree to allow Tatiana Simshauser to audio record my interviews as part of the research about uncovering the meaning of heritage within the built environment, what qualities a space can possess as well as how to incorporate those qualities into modern designs.

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- My confidentiality will be ensured. My name and personal details will be kept private;
- The recordings will be stored in a password-protected file on the researcher's computer; and
- Only the researcher, the researcher's supervisor and possibly a transcriber (who will sign a confidentiality agreement) will have access to these recordings.

	12/8/21
Signature	Date

	12/8/21
Signature	Date



CONSENT FORM FOR AUDIO OR VIDEO RECORDING

Consent form for participants	
I, [REDACTED], agree to allow Tatiana Simshauser to audio record my interviews as part of the research about uncovering the meaning of heritage within the built environment, what qualities a space can possess as well as how to incorporate those qualities into modern designs. This research has been explained to me and I understand what participation in this research will involve. I understand that: • My confidentiality will be ensured. My name and personal details will be kept private; • The recordings will be stored in a password-protected file on the researcher's computer; and • Only the researcher, the researcher's supervisor and possibly a transcriber (who will sign a confidentiality agreement) will have access to these recordings.	
 	25 August 2011
Signature	Date



Gatekeeper's letter/ Request to conduct research

To whom it may concern

I am writing to ask your permission to conduct research at Freedom Park Heritage Site & Museum.

My name is Tatiana Simshaeuser, a Honours Interior Design student at the Vega School, a brand of the Independent Institute of Education (IIE). The research I wish to conduct for my Honours Project titled identifying what intangible and tangible qualities a heritage space possess and how interior designers can capture this essence in a material way within new designs focusing on a south African context.

The aim of this study is to investigate what comprises of heritage in the built environment and how these heritage values can be accentuated within contemporary designs. The project consists of a case study as well as an interview process with a few participants. [The nature of your firm's participation will be to allow me to observe the building, I will need half the day to observe, draw and photograph the space. I will try and ensure no people are seen in the photos and the data will be used for me to build a research study surrounding what comprises of a buildings heritage.

Yours sincerely

Student: Tatiana Simshaeuser

Supervisor: JD Eksteen

My contact details are as follows:

Tatiana Simshaeuser

[REDACTED]
[REDACTED]

The contact details of my supervisor/navigator/lecturer are as follows:

JD Eksteen

EXPLORING THE HERITAGE QUALITIES IN INTERIOR DESIGN USING A MATERIAL APPROACH IN A SOUTH AFRICAN CONTEXT

By completing this questionnaire, you agree to be interviewed for this research. You understand that your confidentiality will be ensured and that your name and personal details will be kept private. You understand that your participation is voluntary and that you have the right to withdraw from the research at any time. You may choose not to answer any of the questions that are asked during the research interview.

Questionnaire:

- What do you believe makes up heritage in our built environment?
- Can you please elaborate on the physical heritage qualities?
- What do you think comprises of the intangible heritage within our spaces?
- How can interior designers highlight these for users to notice and experience these qualities?
- How have you as an interior designer, accentuated these qualities when working on adaptive spaces?
- When focusing on a museum programme, how can interior design be used to illuminate the history being showcased?
- Do you believe one should use the space that houses the history and cultural significance to amplify that importance or do you believe that by using the built environment, we are detracting from what is being showcased?
- Do you believe enough is done to preserve and highlight the real meaning of heritage within our built environment on a South African context?
- Do you think ones background, ones culture, one's own history or even ones spirituality effects their own interpretation on what really constitutes heritage?
- What is your cultural background and your spiritual affiliations and how do you think it impacts on your viewpoint on what quantifies heritage specifically in a South African context?
- Would you allow your cultural bias to influence the way you design or would you find ways to be inclusive of a variety of cultures that inhabit South Africa?
- Do you believe enough is done to reflect the varying cultural heritage within our built environment?

- Do you think there are any museums that currently exist in South Africa that showcase the history and use interior design to amplify the history being showcased?
- How do you think the example you gave me uses Interior Design to showcase the history it houses?



CONSENT FORM

Explanatory information sheet and consent form for participants
To whom it may concern, My name is [REDACTED], and I am a student at Vega School of Brand Leadership. I am currently conducting research under the supervision of Armand Meyer about exploring a theory where the same Personality Type, according to the MBTI Personality Test, has the same Interior Design style preference. I hope that this research will enhance our understanding between Psychology and Interior Design I would like to invite you to participate in my study. In order to explain to you what your participation in my study will involve, I have formulated questions that I will try to fully answer so that you can make an informed decision about whether or not to participate. If you have any additional questions that you feel are not addressed or explained in this information sheet, please do not hesitate to ask me for more information. Once you have read and understood all the information contained in this sheet and are willing to participate, please complete and sign the consent form below.
What will I be doing if I participate in your study?
I would like to invite you to participate in this research because (insert reason). If you decide to participate in this research, I would like to (explain exactly what participation will involve). You can decide whether or not to participate in this research. If you decide to participate, you can choose to withdraw at any time or to decide not to answer particular interview questions.
Are there any risks/ or discomforts involved in participating in this study?
Whether or not you decide to participate in this research, there will be no negative impact on you. There are no direct risks or benefits to you if you participate in this study. You might, however, indirectly find that it is helpful to talk about your (insert what you are examining). If you find at any stage that you are not comfortable with the line of questioning, you may withdraw or refrain from participating.
Do I have to participate in the study?
- Your inclusion in this study is completely voluntary; - If you do not wish to participate in this study, you have every right not to do so; - Even if you agree to participate in this study, you may withdraw at any time without having to provide an explanation for your decision.
Will my identity be protected?
I promise to protect your identity. I will not use your name in any research summaries to come out of this research and I will also make sure that any other details are disguised so that nobody will be able to identify you. I would like to ask your permission to record the interviews, but only my supervisor, I and possibly a professional transcriber (who will sign a confidentiality agreement) will

have access to these recordings. Nobody else, including anybody at Vega School of Brand Leadership will have access to your interview information. I would like to use quotes when I discuss the findings of the research, but I will not use any recognisable information in these quotes that can be linked to you.

What will happen to the information that participants provide?

Once I have finished all interviews, I will write summaries to be included in my research report, which is a requirement to complete my Honours in Interior Design. You may ask me to send you a summary of the research if you are interested in the final outcome of the study.

What happens if I have more questions about the study?

Please feel free to contact me or my supervisor should you have any questions or concerns about this research, or if there is anything you need to know before you decide whether or not to participate.

You should not agree to participate unless you are completely comfortable with the procedures followed.

My contact details are as follows:

[REDACTED]
[REDACTED]
[REDACTED]

The contact details of my supervisor are as follows:

[REDACTED]
[REDACTED]

Participant or respondent consent

I, [REDACTED], agree to participate in the research conducted by Merinus Labuschagne about exploring the idea that the same Personality Type has the same Interior Design Style preference.

This research has been explained to me and I understand what participation in this research will involve. I understand that:

- I agree to be interviewed for this research.
- My confidentiality will be ensured. My name and personal details will be kept private.
- My participation in this research is voluntary and I have the right to withdraw from the research at any time. There will be no repercussions should I choose to withdraw from the research.
- I may choose not to answer any of the questions that are asked during the research interview.
- I may be quoted directly when the research is published, but my identity will be protected.

Signature		Date 23.08.2021

Annexure A: Concept Document Template

PROVISIONAL TITLE: *What is my study about?*

Research Purpose/ Objective	Primary Research Question	Research Rationale	Seminal Authors/ Sources	Literature Review – Conceptual Framework	Paradigm	Approach	Data Collection Method(s)	Ethics	Anticipated Findings	References
The purpose of the study is to identify what comprises of heritage; what intangible and tangible qualities a heritage building possesses and how these qualities can be incorporated into our designs and highlighted	What really defines a heritage space? How can interior designers reflect these qualities when designing an adaptive space	The legislation in south africa currently makes any building older than 60 years a heritage building which is resulting in issues encountered when working on adapting older spaces. Thus, it is imperative to breakdown the meaning of heritage so the true heritage values of a space can be accentuated	Carlo Scarpa Camilo Boito Scott Walker McCoy Chaplin	Theme 1: Heritage Tangible Intangible Theme 2: History cultural spirituality Theme 3: Architypes Materiality Theme 4: Adaptive Reuse Theme 5: Varying Cultural Connotations based on varying histories	Paradigm Interpretivism Epistemology The research aims to acquire knowledge through using case studies as precedents as well as interviews with both interior designers and building users from varying cultural backgrounds. The case studies will serve as precedents as to how interior designers have capitalised on heritage status in the past when readapting an old building. The interviews will allow for the opportunity to uncover each individual's personal views. This qualitative data will be used to uncover the different layers of heritage value that are both material and immaterial in the built environment. It will enable interior designers to use this information to make heritage value more forthcoming within readapted spaces. Through the research process, interior designers will uncover that all elements of the sites heritage are important and thus, within the new design, all heritage value should be equally emphasised Ontology There is a degree of relativity within this research paper as the knowledge that has been attained through the literature review and the knowledge that will be attained through the data collection process, is all subjective as it relates to the researchers and designers personal perspective. Personal perspectives are always subject to bias and need to be studied to uncover the truth. Axiology Research should open the mind of the researcher to all perspectives to form a subjective conclusion that will benefit the academics who choose to explore similar ideas	Qualitative	- narrative analysis psychological phenomenology ethnograohy and case studies	Ethics can be challenging as culture means something different to everyone based on their backgrounds which is why i want to eliminate bias by gathering information from people with various cultural backgrounds. I will also need to gain informed consent from the people i interview to use their experiences and opinions in a research document.	I anticipate uncovering what really defines heritage and how interior design techniques can be used to accentuate these qualities in our built environment	Case Studies as precedents Interviews Academic Books with theories and views on the topic
						Population	i will analyse case studies and collect the rest of the data through interviews. The case studies will be a more concrete system to support the personal experience behind an interview			
						Population Parameters	interior designers as well as people with no background in the built environment. Each candidate will also be from a varying cultural background			
						Sampling				
Research Problem	Secondary Questions/ Hypotheses/ Objectives	Key Concepts	Key Theories	Theme 6: How to incorporate these values into new designs in a contemporary way Theme 7:		non-probability	Unit of Analysis What really defines and gives a building heritage value	There isnt alot of academic material that is local to support the project which could be limiting. It is also highly subjective as everyones opinion and meaning of heritage varies.	I am hoping it makes us relook at heritage status of buildings and perhaps that there are new ways to go about identifying and preserving heritage within our built environment while still evolving with the contemporary world	
The South African Heritage Resources Agency (SAHRA) placed into legislation that any structure older than sixty years is classified as a heritage building which is causing problems for interior designers when reinventing an interior space.	I need to uncover what determines heritage. What is thne meaning of heritage within a building? What gives a building its heritage status? Is it its cultural, historical or spiritual meaning? is it its architectural significance through its easthetics? Is it its materiality or finishes? How does this differ between cultures?	heritage conservation historical importance cultural significance spirituality architypes adaptive reuse culture	The Burra Charter The Nara Charter Italian Cerneral Exhibition Conserve or Restore			Sampling method Convenience Sampling	Data Analysis Method(s) Categorising Coding	Certain people may not open up completely in the interview process I also wont be able to interview volumes of people based on how open ended the questions will be which could be limiting as I will have less opinions to support my argument		