The silent voice of sense of place in spatial planning: Vredefort Dome World Heritage Site, South Africa

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•••

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Although I've never walked this ground
I seem to know my way around
I know the way this hillock falls,
those rounded stony corral walls,
that farmhouse with the wooden floor:

Oh yes, I know it from before.

Those trees up yonder with their leaves
are stirred by a familiar breeze.
These twisting banks of river clay
are borders of the water way.
I feel the spirit of this place,
familiar as a friendly face.
Although no local to the Dome,
I feel as if I have come home.

-Tarina Jordaan, 2006 –

I dedicate this study to all who are conservationists at heart.

EXECUTIVE SUMMARY

Sense of place is widely acknowledged across multiple disciplines as an umbrella term for the interplay between the environment, person in the environment and the broader context that shape the interactions between these as well as the relationships that develop from these interactions. However, no universal definition for sense of place exists. In spatial planning scholarship, the topic has been theorised for more than sixty years. The root of the concept, as acknowledged in spatial planning, dates back to the ancient Roman mythological term genius loci, the Latin for spirit of place. The spirit of place has been loosely translated and accepted in spatial and design disciplines (e.g., architecture and urban design) as the unique character of a place that distinguishes it from other places. Character in this sense, is claimed by planners as residing in observable environmental properties (mostly visual). Numerous environment-based frameworks have been developed for planners to apply in different contexts to investigate a (singular) and mono-dimensional (environment-based) sense of place that can guide spatial development. However, sense of place is a complex and integrated concept that comprises multiple dimensions including implicit dimensions (e.g. experiences, emotions etc.) as well as spatially expressed dimensions (activities, buildings etc.). Implicit dimensions have remained underexplored in the context of spatial planning and not fully integrated due to a lack of the understanding of the relativistic nature of pluralised sense(s) of place that vary significantly across different spatial and temporal contexts.

From the lack of an integrated understanding of these silent voices that have remained latent in spatial planning, three interrelated problems arose: a conceptual problem, relating to singular universal conceptions that are not flexible enough to allow for pluralised diverse sense(s) of place to be acknowledged; a methodological problem, relating to how to access and elicit implicit dimensions of sense(s) of place; and an applied practice-based problem relating to guidance on how to integrate multiple, overlapping implicit sense(s) of place in spatial planning. The novelty of the study is embedded in this limited guidance that exist for spatial planners on how to access, elicit and integrate implicit sense(s) of place, especially from perspectives from the global South. Most existing sense(s) of place theories have been developed outside the context of the global South while extremely limited research exists in Africa and in South Africa from where contextual insights have been developed about sense(s) of place. The research question that guided the study is "*How can spatial planners access, elicit and integrate the multiple dimensions of sense(s) of place that emerge from participants' interactions with a rural landscape in VDWHS in South Africa, into spatial planning*?" It is against this background of a lack of contextual insights about implicit sense(s) of place, especially in rural landscapes in developing countries (where there exists extreme pressure for development and people-environment interactions and relationships

are volatile) that this research has been conceptualised. The study reflects on an in-depth qualitative investigation of implicit sense(s) of place by means of a singular intrinsic, retroductive case study design of people-environment interactions on the farm Kromdraai, a rural landscape in Vredefort Dome World Heritage Site in South Africa. From a critical realists' ontological position, it was possible to move beyond the mere descriptive to generate contextual insights about implicit sense(s) of place and to interpret these for spatial planning purposes. The inclusion of a pragmatist position as a supplementary ontological stance allowed for the crossing of disciplinary boundaries to include a variety of exogenous and endogenous theoretical frameworks (a communicative planning theory spatial planning lens, sense(s) of place theories from different disciplines and people-environment meta-theories, social theories, psychology theories and interdisciplinary theories). Also, pragmatism allowed for the selection of and combined use of various inclusive participatory methods (interviews and focus groups) as well as different data generation tools (visual tools in this instance that included photographs and collages). The data that was analised included 256 pages of verbatim transcriptions (obtained from face-to-face interviews of between 60-90 minutes with 22 purposefully selected participants), 270 photographs and four visual images (layout plans and collages) that were generated from focus groups.

The empirical part of the thesis are presented in three interrelated research papers on different spatial planning thinking levels, each addressing one of three interrelated research problems namely a conceptual problem, methodological problem and applied practice based problem. The first paper (substantive level) focuses on the dimensions and nature of sense(s) of place dimensions and uses principles of grounded theory in order to develop a more nuanced conception of sense(s) of place in spatial planning. The second paper (procedural level) focuses on the use of Visual Participatory Research as methodology in order to access and elicit implicit sense(s) of place for spatial planning purposes. The third paper (applied practice-based level) illustrates how implicit sense(s) of place can be translated to concrete spatial expressions in order to integrate them in spatial planning guidelines for development.

Factual, interpretive and conceptual conclusions are drawn from the empirical findings in the thesis whereafter a suggested flexible framework is suggested for spatial planners in order to develop an integrated understanding of sense(s) of place and to provide guidance on how planners can access, elicit and integrate (implicit) dimensions of sense(s) of place in spatial planning – dimensions that have remained underexplored silent voices in spatial planning up until now.

Key terms: *People-environment interaction, spatial planning, sense of place, Vredefort Dome World Heritage Site, South Africa, qualitative research, transdisciplinary research.*

UITVOERENDE OPSOMMING

Die gevoel van ‘n plek (sin van plek) word wyd erken in vele dissiplines as ‘n sambreelterm vir die interverwantskap tussen die omgewing, die mens in sy omgewing en die breër konteks wat die interaksies tussen hierdie aspekte vorm asook die verhoudings wat ontwikkel vanuit hierdie interaksies. Daar bestaan egter geen universele definisie vir sin van plek nie. In die vakgebied van ruimtelike beplanning, is hierdie onderwerp al vir meer as sestig jaar geteoretiseer. Die Romeinse mitologiese term genius loci, die Latyn vir die gees van die plek, word erken in ruimtelike beplanning. Hierdie konsep dateer so ver terug as die antieke Romeinse mitologiese tyd. Die ‘gees van die plek’ is net losweg vertaal en word aanvaar in ruimtelike beplanning en –ontwerp dissipines (bv. argitektuur en stedelike ontwerp) as die unieke karakter van ‘n plek wat dit onderskei van ander plekke. Karakter in hierdie sin is vir beplanners hoofsaaklik gesetel in waarneembare omgewingseienskappe (meestal visueel). Verskeie omgewingsgebaseerde raamwerke is vir beplanners ontwikkel wat toegepas kan word in verskillende kontekste om ondersoek in te stel na ‘n (enkele) en monodimensionele (omgewingsgebaseerde) raamwerk wat as gids kan dien in/vir ruimtelike beplanning. Sin van plek is egter ‘n komplekse en geïntegreede proses wat bestaan uit multi dimensies, insluitende implisiete dimensies (bv. ondervindings, emosies ens.) sowel as dimensies wat ruimtelik is (aktiwiteite, geboue, ens.) Implisiete dimensies is nog nie in diepte ondersoek in die konteks van ruimtelike beplanning nie en ook nie ten volle geïntegreer nie, as gevolg van die gebrek daaraan om die relativistiese natuur van die geplulariseerde sin van plek te verken. Dit verskil in verskeie ruimtelike en tydelike kontekste.

Daar tree drie onderling-verwante probleme na vore vanuit hierdie gebrek om die geïntegreerde begrip van die latente en stil fluisterstemme in ruimtelike beplannig te verstaan: ‘n konseptuele probleem, verwysend na enkele universele opvattings wat nie buigbaar genoeg is om erkenning van geplulariseerde diverse sin(ne) van plek toe te laat nie; ‘n metodologiese probleem van hoe om toegang tot implisiete dimensies van sin(ne) van plek te ontlok; en ‘n toegepaste praktykgebaseerde probleem rakende leiding oor hoe om veelvuldige, oorvleuelende implisiete sin(ne) van plek in ruimtelike beplanning te integreer. Die uniekheid van hierdie studie lê in die beperkte leiding wat vir ruimtelike beplanners bestaan oor hoe om toegang te verkry, hoe om die implisiete sin van plek te ontlok en te integreer, spesifiek vanuit die perspektief van die sogenaamde globale Suide. Die meeste bestaande sin-van-plek teorieë is buite die konteks van die globale Suide ontwikkel en daar bestaan uiters beperkte navorsing in Afrika en Suid-Afrika waaruit kontekstuele insigte oor sin van plek ontwikkel is. Die navorsingsvraag wat in hierdie studie as gids gebruik is, is “Hoe kan ruimtelike beplanners toegang kry tot die veelvuldige dimensies van die sin van plek, die gees daarvan ontlok en intigreer met ruimtelike beplanning, vanuit die deelnemers se interaksies met ‘n plattelandse landskap in die VKWEG in Suid-Afrika?”

Dit is teen hierdie agtergrond van ‘n gebrek aan kontekstuele insigte in implisiete sin(ne) van plek, spesifiek in plattelandse landskappe in ontwikkellende lande (waar erge druk vir ontwikkelling bestaan en mens-omgewing interaksies en verhoudings wisselvallig is), wat hierdie ondersoek gekonseptualiseer is. Hierdie studie besin oor ‘n in-diepte kwalitatiewe ondersoek na implisiete sin(ne) van plek deur middel van ‘n enkele intrinsieke, terugwerkende gevallestudieontwerp van mens-omgewing interaksies op die plaas Kromdraai, ‘n plattelandse landskap in die Vredefort-koepel Wêrelderfenisgebied in Suid-Afrika. Vanuit ‘n krities realis se ontologiese posisie, was dit moontlik om verder as die blote beskrywing te gaan om sodoende insig te verkry in die implisiete sin(ne) van plek en dit te interpreteer vanuit die ruimtelike beplanningsperspektief Die insluiting van ‘n pragmatiese posisie as ‘n bykomende ontologiese standpunt, het toegelaat dat dissiplinêre grense oorgesteek word om ‘n verskeidenheid eksogene en endogene teoretiese raamwerke toe te laat (‘n kommunikatiewe beplanningsteorie ruimtelikebeplanningslens, sin(ne) van plek teorieë vanuit verskillende dissiplines en mens-omgewing meta-teorieë, sosiale teorieë, sielkundige teorieë en interdissiplinêre teorieë). Pragmatisme laat ook die seleksie van en gesamentlike gebruik van verskeie inklusiewe deelnemende metodes (onderhoude en fokusgroepe) toe, sowel as verskillende datagenereringswerktuie (visule werktuie, in hierdie geval foto’s en collages). Die data wat analiseer is, sluit 256 bladsye van verbatim transkripsies in (verkry van aangesig-tot-aangesig onderhoude van 60-90 minute met 22 doelgerig gekose deelnemers), 270 foto’s en vier visuele beelde (uitlegplanne en collages) wat gegenereer is deur fokusgroepe.

Die bevindings is hier aangebied in drie onderling verwante navorsingsstukke op verskillende ruimtelike beplanningsdenkvlakke en elkeen spreek een van die drie onderling verwante navorsings probleme aan, naamlik, ‘n eerste navorsingsstuk oor die dimensies en natuur van sin(ne) van plek dimensies (substantiewe vlak) om sodoende ‘n meer genuanseerde konsep van sin(ne) van plek in ruimtelike beplanning te ontwikkel; ‘n tweede navorsingsstuk oor die gebruik van Visuele Deelnemende Ondersoek as metodologiese leiding (prosedurele vlak) om implisiete sin(ne) van plek te betree en te ontlok vir ruimtelike beplanningsdoeleindes; en ‘n derde navorsingsstuk oor die vertaling van implisiete sin(ne) van plek om konkrete ruimtelike uitdrukkings (toegepaste prakties gebaseerde vlak) te konkretiseer om dit sodoende te integreer in ruimtelike beplanning en riglyne te lê vir ontwikkelling.

‘n Onderling verbonde drie-vlak stel van gevolgtrekkings, insluitend feitelike, interpretatiewe en konseptuele gevolgtrekkings, is geneem waarvanuit ‘n voorgestelde buigbare raamwerk ontwikkel is vir ruimtelike beplanning om sodoende ‘n geïntegreerde begrip van sin(ne) van plek te hê en om ‘n gids te voorsien vir beplanners om die stille (implisiete) dimensie van sin(ne) van plek in ruimtelike beplanningsteorie en -praktyk te betree en te ontlok.

Sleutelwoorde: *Mens-omgewing interaksie, ruimtelike beplanning, sin van plek, Vredefort-koepel Wêrelderfenisgebied, Suid-Afrika, kwalitatiewe ondersoek, transdissiplinêre navorsing.*

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PART I: Prologue



“A story always sounds clear enough at a distance, but the nearer you get to the scene of events the vaguer it becomes” (George Orwell)

PART I: PROLOGUE

"Not everything that can be counted counts and not everything that counts can be counted."
(Albert Einstein)

This prologue provides background that has shaped my knowledge and insights about the concept sense(s) of place (broadly accepted as an umbrella term for the interplay between the environment, the person in the environment and the broader context that shapes this interplay) and explains my involvement with it as a research topic in the context of the Vredefort Dome World Heritage Site (hereafter refer to as VDWHS) in South Africa. In addition to this background, the prologue also serves as a reflection on how I have developed a critical stance towards universalised singular sense of place conceptions that do not necessarily take into account the complex and interconnected interplay of the various actors (the spatial environment, people and the larger socio-economic context) that shape the unique pluralised sense(s) of place that emerge from this interplay across different temporal and spatial contexts. The reason why I consistently refer to sense(s) of place in a plural format will become clear in the prologue.

The prologue contextualises my 14-year prolonged involvement with sense(s) of place and VDWHS in the context of spatial planning research in order to present myself more visibly as a researcher. Tracy (2010:842) explains that this type of transparency about how a researcher has become involved in specific research is a way to establish sincerity in qualitative research. Sincerity is one of eight criteria for promoting trustworthiness in qualitative studies, the others being the relevancy of the topic, rigor, credibility, resonance, making a significant contribution, ethics and coherence (Tracy, 2010) – these aspects are explained in more detail in Chapter 1.

(i) Background:

As I was trained in spatial and design disciplines (a four-year degree in architecture as an undergraduate qualification and spatial planning as a post-graduate qualification), the pluralist and pliable nature of sense(s) of place as found across different disciplines and spatial contexts was an unfamiliar phenomenon to me until I became involved in sense(s) of place research in VDWHS. In the spatial and built environment disciplines, the focus in sense(s) of place research is mostly on the environment (observable phenomena) that can be determined through using external universal expert-based frameworks e.g. those of Kevin Lynch, Gordon Cullen, Frits Steele etc. (see Chapter 3 for a detail discussion). It was with this singular and simplistic conception of a sense of place (singular in that instance) in mind that I initially approached this topic in VDWHS.

(ii) Brief introduction to the concept sense(s) of place:

Sense(s) of place is both a complex (consisting of various components/dimensions) and complicated (difficult to comprehend) research concept. It is an elusive and vague concept (Shamai & Ilatov, 2005:467; Williams & Stewart, 1998:18) with no universal definition (Convery *et al.*, 2012:1; Kaltenborn, 1998a:172; Relph, 1976:4). This lack of clarification of exactly what the term sense(s) of place is, has led to statements where sense(s) of place is described as an incoherent concept (Stedman, 2003) causing chaos in literature (Jorgensen & Stedman, 2006). This contentedness is dealt with in detail in the thesis in Chapter 3 as part of the literature review. One aspect about the topic that is hardly ever questioned is its importance for society. Sense(s) of place was labelled at the turn of the new millennium as one of ten geographical concepts that has changed the world (Relph, 2001). Ten years later this importance was confirmed when the concept sense of place was included in The Economics of Ecosystems and Biodiversity's (TEEB) Manual for Cities: Ecosystem Services in Urban Management, as one of four cultural ecosystem services that holds non-material benefits including aesthetic, spiritual and psychological benefits for human well-being (Fisher *et al.*, 2009:5) TEEB, 2011). While the benefits have been researched in urban and rural settings, my focus is rural as explained in the following section.

(iii) Understanding and motivating the rural focus in the research:

First, the term rural and how it is interpreted for the purpose of this study needs some clarification. Rural is a contested topic as it can refer to "*an area, a specific character with particular scenery or a social and/or cultural representation*" (Soini *et al.*, 2012:124). Furthermore, the definition of rural differs from country to country (Braga *et al.*, 2015:375). Amdam (2005:1) refers to rural areas as areas that are characterised by "…low population density, net out migration, low income, and remote localisation, dependency on agriculture and fisheries and traditional lifestyle". In South Africa, rural areas are defined as "[s]parsely populated areas in which local communities farm or depend on natural resources, including the villages and small towns that are dispersed through these areas" and "[s]parsely populated areas, not included in big cities or towns" (Department of Land Affairs, 1997). Also, the term rural implies areas that are characterised by a low ratio of inhabitants in wide open spaces where agricultural activities are prominent, while economic activities relate mainly to the production of food and raw materials (Department of Rural Development and Land Affairs, 2009). Economic activity typically consists of agriculture, fisheries, forestry, nature conservation, tourism, mining or similar and related activities (South Africa, 2018:14). VDWHS, the case study context presented in this thesis, is one example of a South African rural landscape.

My choice to focus on rural as opposed to urban landscapes was informed by two perspectives, namely an academic and personal perspective:

- **Academic perspective:**

The relationship between people and rural landscapes is important due to the fact that people are increasingly becoming distanced from rural landscapes and are losing contact with nature. Reasons for the lost of contact include the increasingly limited opportunities for people to interact with untainted areas (whether natural and/or rural areas) as a result from increasing urban development and the constant availability of technology (Buss, 2000; Roszak, 2001; Wilson, 1984). Simultaneously, rural landscapes are considered important for people as experiences with nature contribute to physical and psychological health (Bratman *et al.*, 2019; Kamitsis & Francis, 2013; Kaplan, 2001) and improve people's quality of life and well-being (Bakolis *et al.*, 2018; Buss, 2000; Roszak, 2001; Totton, 2003). Worldwide, attempts are made in different disciplines to bring the value of nature into policy (Bratman *et al.*, 2019:1).

From a spatial planning perspective, it is important to understand the spatial connections and relationships between people and rural landscapes in order to inform spatial planning decision-making (Fagerholm *et al.*, 2019). Rural landscapes are potentially threatened landscapes as they are acknowledged as potential areas to balance urban-rural growth where high urbanisation occurs (Hague & Jenkins, 2005; Kerselaers *et al.*, 2013; United Nations, 2018).

A higher demand exists for rural land development in light of high density, urbanised regions where urbanisation encroached upon rural areas, threatening the undeveloped open spaces (Antrop, 2004; Schmied, 2005). Furthermore, concerns regarding the conservation of rural landscapes are particularly relevant in countries with high urbanisation rates such as South Africa. Globally, 55% of the world's population were urbanised in 2018, compared to the 30% of urbanised world population in 1950 (United Nations, 2018). In 1960, 46,62% of South Africa's population lived in urban centres, while this number rose to 65,85% in 2017 (The World Bank, 2017). The conservation of rural landscapes in South Africa, e.g. VDWHS, is a high priority in strategic spatial planning e.g. as indicated in the Draft National Spatial Development Framework (NSDF) (South Africa, 2018:56). According to the draft NSDF (2018:15), rural development in South Africa entails an intervention process aimed for improving the quality of life and economic well-being of people living in rural areas (South Africa, 2018). Although rural landscapes are regarded as strategic assets within the national ecological and tourism systems of South Africa (South Africa, 2018:89), rural development has moved to a high position on the spatial planning agenda in order to address poverty and encourage development in previously disadvantaged areas (South Africa, 2018). The conservation of rural landscapes and their sense(s) of place,

especially where a high demand for development prevails and the landscape is a potential threatened landscape (e.g. VDWHS), may well be a valid concern for spatial planners (and other decision-makers that deal with guiding environmental change) in Africa (including South Africa) and warrants more research.

Apart from the importance for spatial planning research in rural contexts, my choice to focus on a rural landscape extends beyond an academic and practice-based approach. From an internal personal perspective, this should be made transparent.

- **Personal perspective:**

My preference for nature oriented landscapes (rural landscapes in this case) was triggered with my first encounter with VDWHS – an experience that Relph (1976) and Williams (2014) described as that of an 'outsider'. Although I have never visited VDWHS prior to the Sense of Place-project I was involved in, in 2006 (discussed in section iii in the Prologue), the landscape (consisting of small holdings and farms and dominated by nature features such as hills, the Vaal River, and gravel roads with limited development) evoked feelings of familiarity and elicited in me an instant connection to the site. Despite the fact that I grew up in the city, my childhood memories of time spent on a family farm and 'living off the land' were foundational in the close connection I felt with this particular landscape. This was an important landmark for my research focus on sense(s) of place as it framed my environmental orientation as a conservationist. I view conservation as an integrated phenomenon where both the environment (nature or built) and the people who interact with and within the environment are important. From this point of departure, I consider people and the environment as dynamic entities that are constantly altered through processes of differentiation in which the perceiver evolves within the environment and likewise the environment unfolds in a dynamic fashion. This view illuminates a close relationship between people and the environment – one where the two entities are viewed as one interacting unit. A conservationist approach as interpreted in this instance implies a connection that gives meaning to life (Heidegger, 1971; Husserl, 1973a) – the type of connection that manifests as a caring relationship. Barritt (2014) describes this caring relationship as a stewardship approach – an approach that stands in stark contrast to a utilitarian view on people-place relationships (Brown & Perkins, 1992:283). Stewardship according to Barritt (2014), can be conceptualised as either custodian (people as protectors and sustainable users of the environment), managerial (people as active caretakers and managers of the environment), proprietorial (including legal aspects such as ownership and property rights) and moralistic (ethical and spiritual considerations where people's rights are reordered according to the environment and where moral virtues e.g. loyalty and temperance towards the environment are endorsed). I adopt the approach as a steward (custodian) and disregard an anthropocentric or utilitarian perspective on people's interactions

and relationship with their environment. My view of being a steward is rather to recognise the harmonious and symbiotic relationship between people and their environment, informed by ethical and moral obligations to sustain this relationship (Barritt, 2014:22). It was this particular internal environmental orientation that finally moved me to become involved in VDWHS – the landscape, its inhabitants, the interactions between these and people's sense(s) of place that emerged from these interactions. My involvement has started when the opportunity arose to investigate VDWHS's sense(s) of place as part of a contract research project in 2006.

(iv) The Sense of Place-project:

One of the major catalysts for my interest in the topic sense(s) of place was my involvement as a principal researcher in a contract research project about the (singular) sense of place of VDWHS. VDWHS is located approximately 120 kilometres from Johannesburg in South Africa (Figure i). The project, entitled The determination of the sense of place of VDWHS, South Africa was initiated in 2006, shortly after the site was listed by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) as one of the then three (currently four) natural World Heritage Sites in South Africa (UNESCO, 2020a). At that stage, it was assumed that a singular sense of place could be determined and used to inform the spatial planning of VDWHS. It was the geological significance of VDWHS, being the oldest and largest meteorite impact structure in the world, that attained the site this status. However, a concern was raised by the local conservation body (referred to as Bewarea) about the awareness of the site's development potential for tourism and the fear that unregulated and insensitive spatial development might affect the integrity of the site and lead to over-exploitation of the site and its resources. In cases where development is not regulated in a World Heritage Site (WHS), the site runs the risk of being delisted as a WHS (Kotzé & de la Harpe, 2008:3). The focus on people's relationship with this rural landscape and their sense(s) of place of the newly listed VDWHS, as well as the potential effect of development at that stage, was (and still is) timely and relevant for the purpose of this research – two criteria suggested by Tracy (2010:840) that add to the trustworthiness of qualitative studies.

A strategy of a closed tender process was followed by the two responsible management authorities of VDWHS, namely the then, North West Province's Department of Rural, Environment and Agricultural Development (READ) and the Free State Province's Department of Economic, Small Business Development, Tourism and Environmental Affairs (DESTEA), where a colleague and I were approached to investigate the sense of place in VDWHS in order to serve as a strategic input to guide development and conservation. Apart from researching the sense of place, the purpose of the project was also to inform the future spatial development and conservation of VDWHS, based on its sense of place. This study was a first step towards understanding what the concept 'sense of place' means in this particular rural South African landscape.

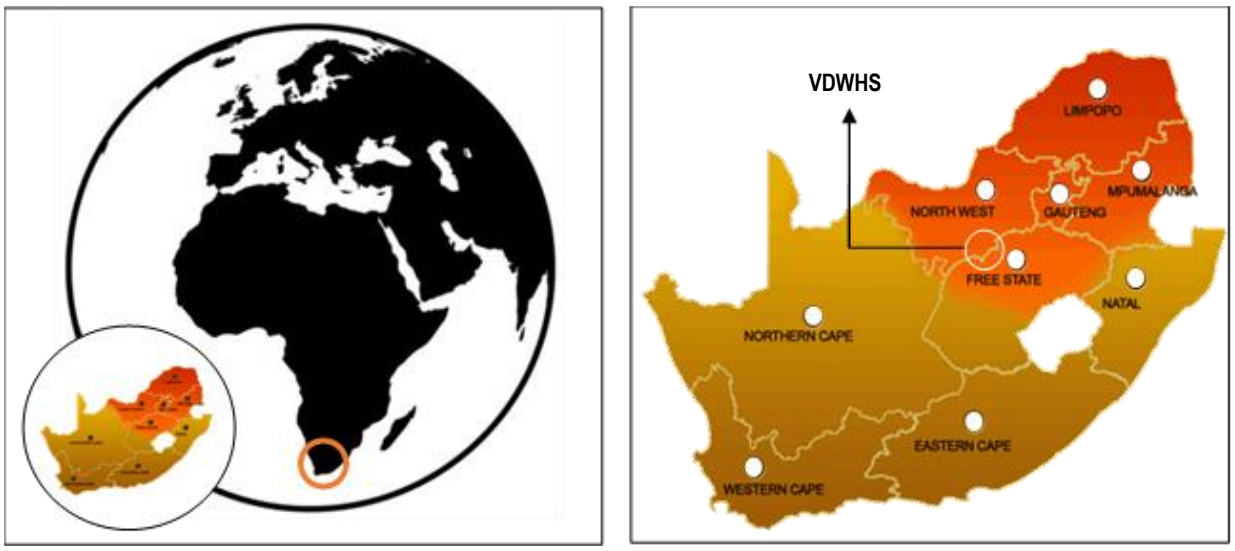


Figure i: Location of Vredefort Dome World Heritage Site, South Africa

(Source: Adapted from Google images, 2019)

Further elaboration is needed to understand the background of the Sense of Place-project as this project served as the most important stimulus to embark on my PhD journey. The discussion of the project is structured according to the six phases of the project: (a) a formative phase, (b) choosing research partners, (c) the research methodology and process that was followed, (d) results from the project, (e) main conclusion and (f) spatial recommendations.

(a) Formative phase:

This phase involved having exploratory discussions with potential stakeholders including local inhabitants (landowners and non-land owners e.g. farm workers), government officials, members of the conservation body (Bewarea), developers and professionals (e.g. architects and spatial planners involved in VDWHS). The aim was to obtain a broad understanding of this landscape as the context for the study/project (refer to Chapter 4 for details about the context) as well as to explore initial ideas pertaining to what a sense of place entails in this particular context. One important aspect that emerged from the discussions was the long-standing relationship that inhabitants of VDWHS (who have been living there for their entire lives) have built up with and within the place. Topics that emerged from these discussions included rich and lengthy descriptions of why the inhabitants consider VDWHS as important in their lives. References were made to the visual character of the environment, social relationships, economic aspects, various spiritual connections, and personal associations with and within VDWHS.

The discussions were of personal importance to me on two levels: First, it was an illuminating moment of realising that physical spaces and visual properties of the environment are only

partially important when it comes to people's close connection to a particular place; Second, although various seminal works (e.g. those of Lynch (1960), Cullen (1961), Norberg-Schultz (1980) and Steele (1981)) existed as academic references in spatial planning and design oriented disciplines (e.g. architecture, urban design and spatial planning), they have done little to explain the integrated nature of people-environment interactions that shape people's sense(s) of place in particular contexts e.g. VDWHS. These seminal works have hardly contributed to the understanding of the numerous implicit or intangible dimensions of people's sense(s) of place that emerged from the exploratory discussions. In spatial planning, a sense of place is mostly viewed in terms of the physical (e.g. visual) environmental properties and used as a metric to distinguish a particular place from another (Beidler & Morrison, 2016:205; Hague & Jenkins, 2005:5; Jivén & Larkham, 2003:69). This realisation set in motion a critical awareness in me about people-place connections – a topic that was at that stage not well researched in spatial planning (Manzo & Perkins, 2006:336). In order to adequately understand these connections and implicit dimensions of people's sense(s) of place, an exploration of these latent aspects was needed. I realised that to include research partners who hold insights into people-environment interactions could potentially add value to the project.

(b) Choosing research partners:

Although we were two colleagues from Urban and Regional Planning who were appointed as principal researchers for the project, the choice to include a research partner with a human behaviour perspective namely psychology seemed imperative to understand the term sense of place from an integrated perspective. The merging of psychology with spatial and built environment disciplines in research was not an unfamiliar combination for me. In fact, the valuable experience arising from transdisciplinary research was rooted in my personal academic background. I was introduced to Environmental Psychology in my post-graduate studies as a master's student in spatial planning where this branch of Psychology was applied as a theoretical foundation to develop a crime prevention and environmental design (CPTED) framework for planners in order to understand and address crime from a spatial perspective (see Puren, 2003; Puren & Steÿn, 2003). Using perspectives from Environmental Psychology was useful in understanding the link between socio-psychological aspects of people and the spatial foundations of crime, as this branch of psychology considers the person and the physical setting as a holistic unity (Gifford, 2007:1; Veitch & Arkkelin, 1995:4). Perspectives from Environment Psychology has provided me with a scientific platform to strengthen the quality of the relationship between people and the environment – one of my personal goals in spatial planning.

Transdisciplinary research is appropriate where complexity and uncertainty about a particular phenomenon occur and where a holistic approach is needed (Cassinari & Moulaert, 2015:414–

415). Research partners in social sciences (psychologists) with a human ecology and community psychology background and who had particular qualitative research skills have been recruited for the Sense of Place-project. The collaboration with spatial planning researchers was needed in order to obtain meanings that people attach to living in a particular physical environment. Furthermore, in transdisciplinary research, cooperation between psychologists and spatial planners complemented each other. Planners have traditionally focused on physical (spatial) properties of place pertaining to sense(s) of place, while the social scientists for this particular research were selected because of their broader view of understanding people as individuals and groups within the physical and broader context. The partnership was valuable to obtain both personal/group experiences of place and implicit aspects of sense(s) of place (Hague & Jenkins, 2005; Manzo & Perkins, 2006:347; Puren & Roos, 2016:207–208).

Working in a transdisciplinary team has exposed me to various sub-disciplines of Psychology namely: Community Psychology - psychology that focuses on the interaction between the individual and the community in order to improve the quality of life of the community through various intervention strategies (Visser & Moleko, 2012:5); Relational Psychology (referred to as Relational-Cultural Therapy (RCT)) - a therapeutic approach based on the idea that mutually satisfying relationships with and within the environment are necessary for one's emotional well-being (Frey, 2013:178)) and Interactional Psychology – psychology that focuses on the importance of continuous, multidirectional interactions between person and situation characteristics as described in systems theory (Vorster, 2003, 2011). The latter provided understanding about the nature of people-environment interactions. Informed by these theoretical frameworks, I have found much value in the different branches of psychology towards developing insights about the interconnectedness and contextual embeddedness of people-environment interactions/relationships, the value of people-environment bonds and how these shape people's sense(s) of place. Choosing research partners from Psychology has made a significant impact on how the research was approached and executed, as explained in the next section.

(c) Conducting the Sense of Place-project in 2006:

The main research question driving the 2006 research project was: "What does sense of place entail for the inhabitants of VDWHS?" Secondary questions included (i) "What are the subjective meanings of people in VDWHS?" and (ii) What is the collective understanding of sense of place in VDWHS?" These questions have guided the research methodology and methods that were used to generate data. A mixed-method sequential exploratory strategy, (as suggested by Creswell, 2007, 2011) comprising a qualitative phase followed by a quantitative phase, was used to explore the sense of place in VDWHS.

- **Qualitative phase:**

In the qualitative phase, a descriptive design (Sandelowski, 2010) was used to explore people's experiences of VDWHS. Qualitative research is also appropriate when little is known about the research topic and where the aim is to obtain contextually-informed data (Babbie & Mouton, 2001; Creswell, 2011). Different types of data from different groups of participants were obtained to explore participants' experiences that have developed through their interaction with the physical environment. Participants were purposefully selected and included 71 participants in total comprising the following: (i) 13 people with a vested interest in the area who have participated in two focus group discussions about their experiences of and attachment to VDWHS. Focus groups were considered valuable, since they captured real-life data in a social environment; have flexibility; high face validity; speedy results and are low in cost (Hennink *et al.*, 2020; MacCallum *et al.*, 2019); (ii) 12 key informants with in-depth knowledge of the area were interviewed. While the qualitative interviews had a general plan of inquiry, there were no fixed set of questions that have been asked to the key informants. The aim was rather to explore their experiences with VDWHS as well as their understanding of the sense of place of the landscape. Interviews permitted immediate follow-up questions and clarification and created a flexible mode of data generation (Hennink *et al.*, 2020); (iii) 26 children made visual presentations of their relationship with the environment. The method that was used is referred to as the Mmogo-method ® (previously referred to as the Indigenize technique) - a cultural sensitive visual data-generation method used to explore personal and group experiences, irrespective of the socio-economic realities or age of participants (see Puren & Roos, 2016; Roos, 2008, 2012, 2016); (iv) 20 people of all ages and backgrounds had taken photographs of the environment and were interviewed about the meanings they attached to these photographs.

All data (visual and textual) were inductively obtained and analysed thematically following a non-computerised technique. Textual and visual data were analysed by generating codes that have been grouped into themes and sub-themes (Clarke & Braun, 2017). A summary of the themes that have emerged from the qualitative phase is presented in section (d) - Table i.

From the qualitative phase, it was concluded that the unique rural character of VDWHS was much more than a spatial backdrop for people to function and interact. The participants reflected deep and intense experiences of the site in terms of the observable physical environment (natural and built environment characteristics) as well as implicit aspects (e.g. emotional, social, and spiritual meanings) (see Jordaan *et al.*, 2008; Puren *et al.*, 2008). The findings have confirmed similar concepts that emerged from the initial discussions. Findings of the qualitative phase were used to inform the quantitative phase.

- **Quantitative phase:**

In this phase the aims were: (i) to capture what constitutes the sense of place of VDWHS in terms of visual characteristics using Kevin Lynch's five properties of sense of place as point of departure as this was a familiar point of reference to determine the visual image of VDWHS. Lynch (1960) identified nodes, paths, districts, landmarks and edges as the main constituents of a place's identity or image (visual sense of place). At that point no similar studies of sense of place have been conducted in rural areas in South Africa; (ii) to relate the symbolic meanings and intensity of experiences of VDWHS to specific spatial properties of the visual image as well as spatial areas and (iii) to translate the combination of the results into strategic spatial planning guidelines for development/conservation in VDWHS.

Participants for the quantitative phase have been selected based on a locational systematic random sampling (Neuman, 2014a:254–258) of all registered land parcels in the VDWHS. A sample of 42 of 420 registered farms (10%) were included in the sample. Landowners, relatives of land owners and farm workers living on the farm (a total of 129 participants) were included as the population sample. The quantitative phase included a questionnaire survey consisting of semi-structured face-to-face interviews, supported by maps and visual images (photographs).

(d) Findings/results of the project:

The main findings from the two phases (qualitative and quantitative) are presented in the tables below (Table i and ii). For more detail about the results see Puren, Drewes & Roos (2008).

Table i: Summary of qualitative findings: Sense of Place-project, 2006

Main themes: Qualitative phase:	Discription of theme with sub-themes:	Examples of supporting quotes from data:
1: Contextual descriptions	Different contextual descriptions of Vredefort Dome relating to: (i) **different role players** (land owners, second home owners, workers, tourists, older people, school children) with diverse needs and different relationships with Vredefort Dome; (ii) a rich **historical heritage** that resembles a micro-resemblance to the history of South Africa; (iii) an area with **unique biodiversity** and (iv) a **rural character** that is mainly untainted and the opposite of other densely populated and developed areas e.g. Hartebeespoort Dam (a popular tourist destination in Gauteng Province).	*"For me there is a very big difference between the landowners and inhabitants of the Dome. I just want to make the distinction."* **(Different role-players)** *"There's human history, almost recorded human history certainly to be found in the rocks going back between 30 thousand and 50 thousand years, and that is the first nation of South Africa, the Bushmen."* **(Historical heritage)** *"... the uniqueness of the environment, it has absolutely unique mountains, cliff hills, ridges, vegetation, views, climate, the river. All those elements are what attract people."* **(Biodiversity)** *"For me, it is quite important to be able to keep the piece of nature as unspoilt, as unspoilt as possible."; "For, let's say 8 km, 10 km, you can see very few structures".* **(Rural character)**

Main themes: Qualitative phase:	Discription of theme with sub-themes:	Examples of supporting quotes from data:
2: Economic indicators	Economic indicators described as (i) extreme opposite **financial positions** especially between landowners and non-landowners; (ii) worsened by a **lack of services** (e.g. electricity supply and public transport) and specific facilities (e.g. proper functioning educational facilities – schools and medical services); (ii) **deprived school environment** and (iv) a strong **social consciousness** about social problems e.g. alcohol abuse	*"…children with no proper school uniforms, with small classrooms, no water taps, no toilets and only one teacher to handle four grades. A school with only two classrooms, far away from pupil's houses and surrounded by deep dark bushes" ..." (children) wearing … torn shoes, torn clothes and not clean clothes."* **(Lack of services, facilities and deprived school environment**) *"Problems caused by drunken people. When they are drunk, they insult each other by calling vulgar words and end up fighting."* **(Social consciousness)**
3: Symbolic meanings	Symbolic meanings emerged pertaining the site including feelings of (i) **independence and autonomy**, (ii) **safety**; (iii) **therapeutic experiences**; (iv) **well-being**; (v) **peacefulness**; (vi) **spaciousness**; (vii) a **total experience**; (viii) **fascination with nature**; (ix) **spiritual connections** and (x) an **anticipation of loss**.	*"You can stop and give someone a lift and have no fear for your personal safety."* **(Safety)** "*You can sit on you own piece of land (property) and you can without saying a word, feel how that tiredness exits*." **(Therapeutic experience)** *"I think it is the peacefulness of the area. The fact that it is underdeveloped and has great open spaces."* **(Peacefulness and spaciousness)** *"...it is as though you are closer to the Lord, because just listen to the birds, you know, in town you don't hear these things."* **(Spiritual connections)** *'This is why we do not want any developments to take place. There will be buildings everywhere … And of course, the noise! Let them do all the developments in town. Development is threatening me, my freedom, everything that I have. It is all about the money … that is all."* **(Anticipation of loss)**
4: Social connectedness	**Social connectedness** relates to interactions and relationships with (i) **peer groups**; (ii) **family** and (iii) **community** interactions and **low mobility**.	*"If you went to town, everyone knew that you were going, they asked you to buy something they needed. Now you do not even know your neighbour. Hell, those days were so much better. You know, in the earlier years we use(d) to get a letter when someone died. Nowadays, you will only hear that your neighbour has already been buried. Everyone on his own. Nobody knows each other anymore."* **(Community interactions)** *"The local population is a very closed population; they have remained the same over the years. And, the grandfathers and grandmothers and the children and the grandchildren, they are still here, and, and they do not even move out ... and they remain at the same place too ..."* **(low mobility)**
5: non-negotiables	Non-negotiables were mentioned in relation to development that impact severely on the environment and that will destroy the 'integrity' of the site e.g. (i) **noise**; (ii) **pollution**; (iii) **heavily developed areas**; (iii) disrupted **horizon lines**); (iv) large numbers of **people**.	*"I think from my side the first thing is your view of the hills. As soon as you start to break the horizon line, as soon as you build your buildings higher, you have lights that can be seen from everywhere and your aesthetic value is lost."* **(Horizon lines)** *"This is why we do not want any developments to take place. There will be buildings everywhere……And of course, the noise! Let them do all the developments in town. Development is threatening me, my freedom, everything that I have. It is all about the money … that is all."* **(Noise and heavily developed areas)**
6: Future developments	Suggestions for future developments envisioned as **limited** to specific restricted zones allocated for specific land use types and scale of developments where any development should be **in harmony with the rural character** of VDWHS	"*The structure will be in harmony with the environment, it will be structures consisting of wood, stone, natural autumn colours, in other words blend in and not be in glaring contrast. There will be open spaces, grasslands, mountains and elements of nature and animals … there will be an element of tranquillity*."

(Source: Compiled from Jordaan *et al.*, 2008; Puren *et al.*, 2008; Roos, 2016)

Table ii: Summary of quantitative findings: Sense of Place-project, 2006

Thematic focus to relate qualitative findings to spatial aspects	Aim/explanation of section in questionnaire:	Examples of selected quantitative results:
1: Experience profile	(i) Ranking of symbolic meanings (from qualitative phase) in hierarchical order on Likert scale from 1 (most important) to 10 (least important). (ii) relating of intensity of experiences to spatial areas in Vredefort Dome.	Strongest experiences/symbolic meanings (in order of importance): (i) peacefulness/quiet (62% of respondents indicated this as a very strong experience). (ii) connectedness with nature (61% of respondents). (iii) holy experience (55% of respondents). (iv) independence and freedom (unboundedness) (51% of respondents). (v) a feeling of safety (39% of respondents). (vi) a feeling of stability (34% of respondents). (vii) therapeutic experience (27% of respondents) and (viii) nostalgia (23% of respondents). Spatial intensity of experience was strongest (i) on/around hills and ridges and (ii) alongside the Vaal River.
2: Visual image	Visual image profile of Vredefort Dome based on Kevin Lynch's visual properties.	Landmarks (36%); Routes (32%); Nodes (17%); Edges (9%) and Districts (6%). Important landmarks were indicated as the hills (39%), the Vaal River (22%) and other less significant features (39%); In terms of routes, gravel roads were regarded more prominent (42%), followed by foot paths (29%) and other routes (e.g., tarred roads) (29%). (Edges, nodes and districts were regarded as less prominent visual features of the Dome's image).
3: Conservation and development	Attitudes and opinions of conservation and development and relation to spatial areas.	(i) Conservation inside Dome indicated as important for the total area (including core and buffer area) (38%); only core area (21%); only buffer area (4%); specific selected parts (13%) and no areas (20%). (ii) Development: concentrated outside the Dome in Parys and Vredefort (68%). (ii) Preferences for development (facilities/land use types): information centre, recreation.
4: Preferences pertaining to the built environment	Particular choices amongst participants with regard to architectural features to enhance the sense of place of VDWHS.	(i) A security entrance to enable control of visitors – a design that reflects the characteristics of the environment. (ii) New building structures at nodes e.g., Venterskroon to be compatible with existing buildings. (iii) Private residences designed in a rural farmhouse style. (iv) Low density throughout the entire VDWHS. (v) Paved routes with cobblestones or left as gravel roads. (vi) Edges/transitions from public areas to private to be delineated by fencing/organic walls, built from natural materials e.g., stones from the area.

(Source: Compiled from Jordaan *et al.*, 2008; Puren *et al.*, 2008; Van Rensburg *et al.*, 2006)

(e) Conclusion of the study:

Three conclusions have emerged from the Sense of Place-study: first, that participants described their sense(s) of place in terms of pluralised, multiple overlapping sense(s) of place including explicit (observable) phenomena and implicit (non-observable) phenomena; second, that their sense(s) of place is interconnected with the particular context that shape their sense(s) of place; and third, that their sense(s) of place have informed their perspectives about what they consider to be appropriate or inappropriate in terms of spatial development and/or conservation of the

place. What has emerged as particularly significant from this research project was the fact that VDWHS was much more than a neutral backdrop for people's interactions with and within the place but rather an interconnected network of people-environment interactions where people and place cannot be separated. From this interconnected relationship that the participants were having with the environment, a conservation-oriented approach was expressed, particularly in relation to the following: (i) the core area of VDWHS (VDWHS is divided into two parts namely a core and a buffer zone) and (ii) the visual landmarks of VDWHS including the hills and Vaal River. Development was only supported if it would not compromise the inhabitants' sense(s) of place.

(f) Recommendations from the study:

Based on the results of the two phases, a concept spatial plan was compiled to illustrate how people's sense(s) of place could be integrated in spatial planning (see Figure ii). The intention of the proposed plan was to be used as a framework to guide development and conservation in this particular rural landscape (VDWHS). While a detailed explanation of the full proposed spatial framework is not relevant for the background provided here, the main recommendations are highlighted. Three patial zones have been proposed as illustrated in Figure ii.

- **Conservation zone:**

In order to preserve its existing strong sense of place the core area of VDWHS was earmarked as a conservation zone or 'no development' zone;

- **Supporting zone:**

Strictly regulated by detailed guidelines, a linear strip along both sides of the Vaal River was proposed as a supporting zone with limited development to be allowed. The refinement of detailed guidelines (e.g. density, building heights, land use types and location thereof, coverage and architectural design for this strip) was proposed as a follow-up study that could form part of an Integrated Management Plan (IMP) for the area as requested according to the World Heritage Convention Act (Act 49 of 1999 supra n 2) for WHSs. The supporting zone was proposed to strengthen the existing sense of place alongside the Vaal River;

- **Enhancement zone:**

A buffer area encircling the core area has been earmarked as an enhancement zone where a flexible approach to development was proposed as an attempt to strengthen the VDWHS's sense of place. For more information on the detail of the proposals that were made, refer to Van Rensburg *et al.* (2006), Jordaan *et al.* (2008) and Puren *et al.* (2008).

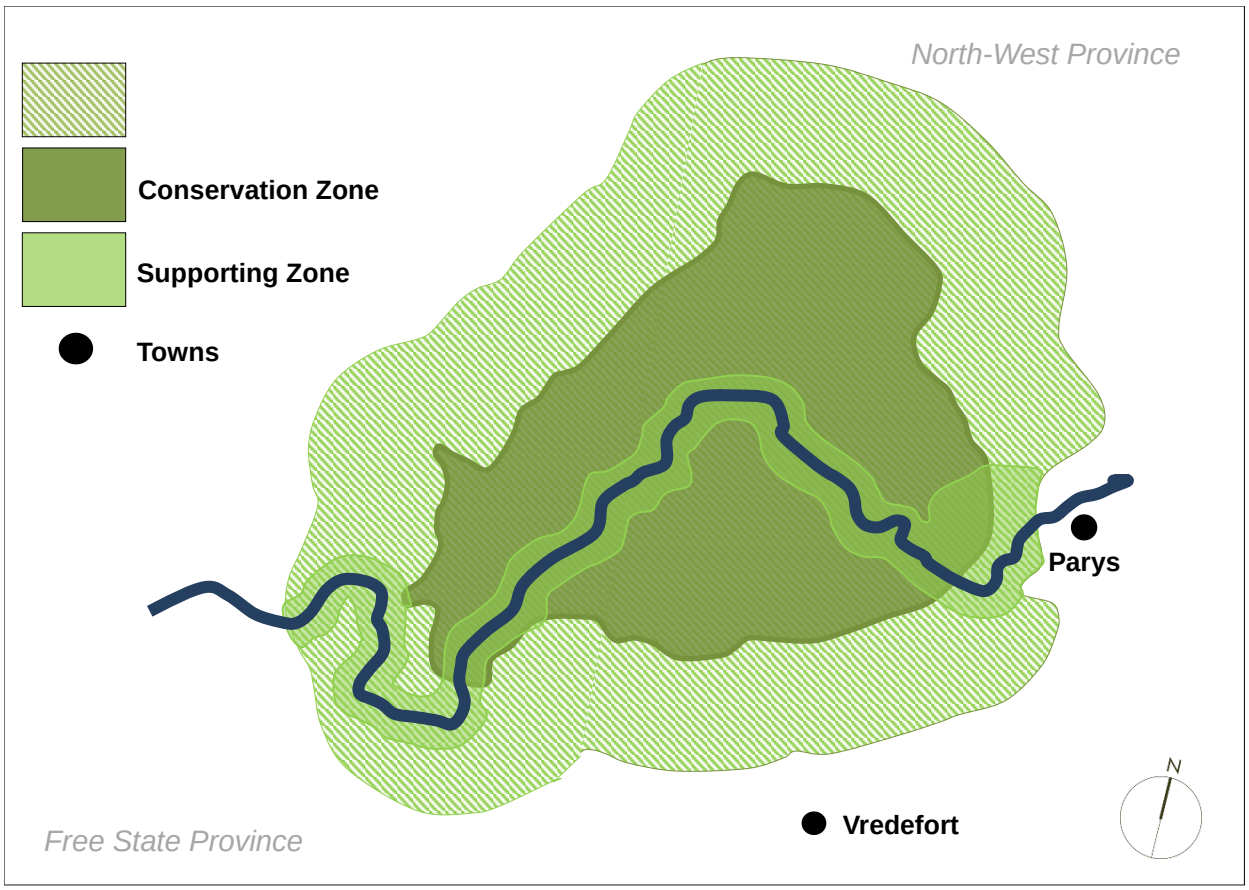


Figure ii: Proposed sense of place zones: VDWHS, South Africa

(Source: Adapted from Puren *et al.*, 2008:143; Van Rensburg *et al.*, 2006)

After its listing as WHS, VDWHS has remained a popular context for research. Numerous investigations and reports have emphasised the positive aspects and assets of the site. Examples of studies include the cultural heritage of VDWHS by Küsel (2006) and Du Pisani (2007); The Strategic Environmental Assessment (SEA): VDWHS (African EPA, 2006), VDWHS Environmental Management Framework (EMF) (South Africa, 2013a) and the Draft Integrated Management Plan (IMP) (South Africa, 2007) etc. However, despite the value of the site, a lengthy and costly process of negotiations and engagement followed after the listing as WHS, with continuous conflict among different role players (e.g. developers, government authorities and land owners) due to a lack of consensus on how to balance development and conservation in VDWHS (Erasmus, 2015; De La Harpe, 2015; Schoeman, 2015). This conflict has resulted in numerous and costly public participation meetings and mediation sessions that aimed to find consensus about what the most appropriate fit would be between people (various stakeholders including government, conservation bodies, land owners, developers etc.) and this rural landscape. Although a Memorandum of Understanding (MOU) has eventually been signed between National Government and the landowners in May 2012, the formal promulgation of the site as WHS was

delayed, mainly due to conflict related issues e.g. lack of trust, misunderstandings and miscommunication between stakeholders (De La Harpe, 2015; Erasmus, 2017). VDWHS has to date not been formally promulgated as a WHS and no final IMP has been accepted and signed yet.

This first Sense of Place-project paved the way to further explore novel avenues pertaining to sense(s) of place in spatial planning, especially with regard to implicit dimensions of spatial planning that have remained silent voices in spatial planning.

- **Insights obtained and relevance of the Sense of Place-project for this thesis:**

In reflecting on my 14-year journey of sense(s) of place in VDWHS, two aspects lay the foundation for follow-up research that eventually culminated into this thesis: *First*, a realisation of the integrated nature of people and their environment that tends to be overlooked in spatial planning. Although the 2006 Sense of Place-study illustrated that explicit dimensions of people's sense(s) of place that are spatially expressed (the visual character or identity of the environment as defined through physical properties) are important points of reference, I realised that both the micro-scale person-related aspects (intra-psychic processes) as well as the macro-scale context (historical, social and economic aspects) inform people's sense(s) of place. Pluralised sense(s) of place that overlap in a particular context are embedded in the interactions (including duration) between people, their environment (the spatial setting) and the broader context in which these interactions (and relationships that develop from the interactions) are shaped. The histories, values, stories, and meanings that people attach to VDWHS have not developed solely by the physical/spatial environment (whether natural or the built environment). It is from the interactions that take place with and within a particular place that people's actions and reactions (e.g. whether to maintain or improve places or support or resist proposals for development) emerge (Larkin *et al.*, 2010; Manzo & Perkins, 2006; Pretty *et al.*, 2003). This realisation of sense(s) of place as an integrated phenomenon raised in me a critical awareness of the interconnectedness between people and place. From a spatial planning perspective, I have realised that a more nuanced understanding of people's sense(s) of place in spatial planning was necessary and warranted further investigation.

Second, the realisation that the interconnectedness at play in people's sense(s) of place involves more than the mere sum of the individual parts/dimensions or properties. In the case of VDWHS, people's sense(s) of place is not only constructed by observable phenomena, but also by people's interpretations, beliefs and meanings that have developed against a broader socio-economic context. I have started to question whether existing singular and universal sense of place theories (Cullen, 1961; Lynch, 1960; Norberg-Schulz, 1980; Steele, 1981) were comprehensive enough

to acknowledge pluralised sense(s) of place that may vary significantly across different spatial and temporal contexts. Most of the existing sense(s) of place theories focus on singular dimensions of a sense of place (e.g. visual environment properties) as the intrinsic qualities of a physical location that passively await to be recognised and appreciated by people (Ashworth & Tunbridge, 2017). These theories are treated as universal frameworks for understanding sense(s) of place without taking into consideration the unique contexts, its variations and the unique experiences of people interacting with and within a particular context.

The summary of the two core aspects as described here had formed my critical stance towards positivistic research approaches that disregard metaphysical aspects (Henning *et al.*, 2004:17) and where singular, reductionist interpretations of reality are considered as the (only) truth (Creswell, 2007:20). I have realised the potential and importance of non-observable 'silent' voices of people's sense(s) of place that remain latent in people's interactions and relationships with a place. These have not yet been fully explored, acknowledged and integrated in spatial planning. However, accessing and eliciting the silent (implicit) dimension(s) of sense(s) of place is difficult for spatial planners, as planners do not necessarily have knowledge and insight about people-environment interactions and the implicit dimensions that emerge from this.

Ultimately, spatial planning revolves around finding an appropriate and/or meaningful fit between people and their environment. Therefore, spatial planning should not be separated from people, place, the interactions between these two and the meanings that are produced from these connections. Therefore, this research calls for a deeper understanding by spatial planners of the complex network of people-environment interactions that shape people's sense(s) of place. One of the biggest contributions of considering people-environment interactions in the production of sense(s) of place, is that it extends our understanding beyond the explicit to include symbolic and emotional dimensions of people's relationship with a place (Davenport & Anderson, 2005:629). These silent voices form the focus of this thesis.

The background that I present in this prologue, renders the broader context against which my knowledge and insights about sense(s) of place have been shaped. It has stimulated a further interest in the topic in me – this time to explore it in greater depth. I have initiated a second transdisciplinary pilot study on the farm Kromdraai in VDWHS as an in-depth qualitative singular retroductive case to explore people's sense(s) of place in a spatial planning context. **It is from this second, explorative study that this thesis had originated**.

The thesis is a first attempt to explore, access and elicit implicit dimensions of sense(s) of place (silent voices that have remained mostly hidden in spatial planning until now) in order to make proposals to integrate these dimensions in spatial planning in a South African rural context. A

central argument in this thesis is that although these silent (implicit) dimensions have not been accounted for in spatial planning, they are extremely important and do count. The result of this attempt as presented in the rest of this thesis, comprises five chapters and three papers (two manuscripts prepared to submit for publication and one that has been published in an international accredited peer reviewed journal, namely *International Planning Studies*).

PART II: Chapters 1-4

Setting the scene



"Most times, the way isn't clear, but you want to start anyway. It is in the starting with the first step that other steps become clearer." (Israel More) Ayivor)

PART II: SETTING THE SCENE

Part II consists of four chapters: Chapter 1 – Introduction and problem statement; Chapter 2 – Conceptual orientation: Ontology and epistemology; Chapter 3 - Theoretical frameworks and Chapter 4 – Research methodology and context: Vredefort Dome World Heritage Site, South Africa.

Chapter 1, Introduction and problem statement, commences with an introduction to the concept sense of place. Following the introductory section, the three-tier problem statement is presented, followed by the purpose statement, research questions and aims of the study. In the following part of the chapter, the contribution of the study to the body of existing knowledge in spatial planning is brirefly explained as well as how the limitations that have impacted on the study have been addressed. The article format that was chosen for the thesis and an explanation of how the thesis is structured as well as how the various parts of the thesis are interconnected are dealt with in the subsequent section. The chapter is concluded by a description of how my research on sense(s) of place has been disseminated up until now.

Chapter 2, Conceptual orientation: Ontology and epistemology. In this chapter, the reader is orientated to the conceptual thinking that underpins the thesis. A substantial part of the chapter is dedicated to discussions about the ontological stance (critical realism and pragmatism) and epistemological stance (interpretivism) that have informed the thesis. In the concluding part of the chapter the implications of this conceptual orientation on the research about sense(s) of place is explained. Due to the influence that the ontology, epistemology and implications of the conceptual orientation had had on the choice of theoretical frameworks that were chosen (Chapter 3) and research methodology (Chapter 4), Chapter 2 is important to contextualise the remainder of Part II.

In Chapter 3, Theoretical Frameworks, a three-pronged framework that comprises different theoretical lenses is unpacked. In the first lens, a spatial planning lens, the complexity of spatial planning, the interconnectedness of different aspects that inform spatial planning, various planning paradigms (planning as physical planning and design oriented, planning as rational scientific process and planning as a political process) as well as heuristic constructs of planning (space and place) are discussed. The purpose of including an overview of planning paradigms is to provide sufficient information in order to understand the communicative planning theory that is relevant in this thesis. In the second theoretical lens, the results of a scoping literature review of different sense(s) of place theories is presented. Five main perspectives of sense(s) of place are distinguished namely environment-based perspectives, people-based perspectives, interaction-

based perspectives, temporal perspectives and integrated perspectives. In the third theoretical lens the attention is shifted away from endogenous spatial planning theories to include exogenous theories of people-environment interactions that have assisted in understanding sense(s) of place holistically. Theories that are included are meta-theories, social theories and psychology theories. The concluding part, the implication of the theoretical frameworks that were chosen and the value of crossing disciplinary boundaries to adopt a transdisciplinary approach for the purpose of this research to investigate sense(s) of place are dealt with.

Chapter 4, Research methodology and context: Vredefort Dome World Heritage Site, commences with a discussion and motivation of the chosen research methodology (qualitative) and research design (case study). Special attention is given to discussing the selection of a singular retroductive case study design as the most appropriate choice for the thesis. In the next section, the broader context where the research has been conducted namely the VDWHS, South Africa is rendered against descriptions of the physical/spatial context, cultural context, legal context and social context. Following this, is the presentation of the micro research setting, the farm Kromdraai in VDWHS, where the research has been conducted about people-environment interactions and the sense(s) of place that emerged from these interactions presented as 'the case' in the case study. The remainder of the chapter is dedicated to a description of the research procedure that was followed, the methods that were selected for data generation, different techniques that were used to analyse the data and a discussion of the application of Secondary Data Analysis (SDA) in the individual papers (presented in Part IV). The chapter concludes by explaining how trustworthiness and ethical issues have been addressed in the thesis.

CHAPTER 1 INTRODUCTION AND PROBLEM STATEMENT

1.1 Introduction

The topic 'sense of place' is a complex, vague and relational construct, subjectively experienced in the global-local world (Erfani, 2020:2) and challenging to define (Nelson *et al.*, 2020:236). Spatial planning and design disciplines (e.g. urban design, architecture and landscape architecture) have, until now, remained focused on the spatial (physical/geographical) environment, especially in terms of visual environmental attributes, as the key actor that shapes people's sense(s) of place, (Beidler & Morrison, 2016:205; Hughes, 2002; Jivén & Larkham, 2003:69). This singular segregated focus has originated from the Roman mythological concept genius loci (the Latin term for the spirit of place) – a concept that is interpreted by planners/designers as the unique character or atmosphere of a place as defined through observable phenomena (Stedman, 2003:674). Planners/designers generally claim that by capturing and integrating this (singular) character/atmosphere of a place into spatial interventions, will guarantee the preservation of the uniqueness of a particular place (Hague & Jenkins, 2005:5). However, the basis of claims of authenticity of a place residing in a singular conception of sense of place based on segregated observable constructs (e.g. visual properties) needs critical scrutiny.

An explanation of place offered by Gieryn (2000:455) namely that "places are not only materially carved out of space but interpreted, narrated, understood, felt and imagined" leaves a questionable approach to the mainstream sense(s) of place-conceptions in existing scholarship that are being used as points of reference in a spatial planning context. The humanisation of space (where spaces are inscribed with meanings) as suggested by Gieryn implies that the sense(s) of place entails much more than observable spatially expressed phenomena. A broader investigation of what sense(s) of place entails, by consulting perspectives outside planning and design disciplines e.g. geography, sociology and psychology, reveals a much more integrated understanding of the concept than has been propagated in spatial planning scholarship until now. Sense(s) of place is widely acknowledged as an umbrella concept for the relationship between people and their environment (Kaltenborn, 1998:186; Kianicka *et al.*, 2006; Rogan *et al.*, 2005:147). Furthermore, this emerges from the interplay of people, their environment and the broader social context in which sense(s) of place is constructed (Kyle & Chick, 2007:214).

Although this interplay is constructed by people in relation to their social environment or the physical environment respectively, they are maintained through interactive complex processes that shape pluralised sense(s) of place (Kyle & Chick, 2007:214; Puren *et al.*, 2018). It is argued

here that if complex systems such as people-environment interactions/relationships (and the sense(s) of place that emerge from these) are approached from a reductionist approach (e.g. where only one dimension, e.g. visual properties, is emphasised) it may well result in important relational information and meanings to get lost. Therefore, the view is adopted that conceptions of 'a' (singular) sense of place, where the authenticity of a place (those aspects that make a place unique) is claimed by a mono-centric approach (e.g. where only visual attributes are emphasised), could be exclusionary and repressive. Furthermore, according to Nelson *et al.* (2020), segregated perspectives on sense(s) of place run the risk of missing important contributions to this research topic that occur across multiple disciplinary boundaries. An integrated approach where sense(s) of place is acknowledged as pluralised and multi-dimensional, may well result in a more nuanced understanding of sense(s) of place that will allow for the integration of previously ignored hidden (implicit) dimensions of sense(s) of place in spatial planning.

Implicit aspects including the meanings people attach to their environment are important to consider in spatial planning as these do not only impact on people's experiences of the environment but also influence their actions with and within the environment. If people experience an environment or their interactions and/or relationships with their environment as meaningful it may motivate them to preserve, protect and/or improve their environment (Manzo & Perkins, 2006:347). Implicit dimensions e.g. meanings, experiences, associations etc. may be of particular importance in planning when changes are proposed to the environment (e.g. land use changes, densification, new developments etc.) as environmental change can potentially strengthen/support or disrupt the connections people have with a place (e.g. by implementing inappropriate developments) (Carter *et al.*, 2007:768; Windsor & McVey, 2005:146). However, spatial planners rarely research or decode implicit dimensions of sense(s) of place (Hague & Jenkins, 2005:5) - thus the reason that these dimensions have remained rather underexplored in the spatial planning field (Shamsuddin & Ujang, 2008). Fawcett and Sturzaker (2016:197) concur by stating that due to the lack of insight into the relativistic nature of people-environment relationships, implicit people-environment interactions that produce place (and sense(s) of place) have remained mainly unwritten in spatial planning. In this regard, Beidler and Morrison (2016:211–213) advise spatial planners and designers (e.g. urban designers and architects) to look beyond the observable physical dimensions of sense(s) of place e.g. the environment and develop more integrated conceptualisations.

Unfortunately, while planners have a grounding knowledge about processes e.g. socio-spatial processes that in interaction with each other, "*produce the habitat of people*" (Friedmann, 1998:251) their knowledge about people-environment interactions and relationships (especially the micro scale people-related phenomena e.g. experiences, emotions etc. that form part of these

interactions/relationships) is limited (Fawcett & Sturzaker, 2016; Manzo & Perkins, 2006). In the light of the ultimate goal of spatial plannings to find an optimal fit between people and the environment, it may well be valuable for spatial planners to develop insight into and engage in greater conceptual and empirical depth with the role of people-environment interactions in shaping sense(s) of place. It is against this aforementioned background that the rationale for this research has originated from. An in-depth reflection is presented on the topic sense(s) of place by means of a singular retroductive case study of people's sense(s) of place in a rural landscape namely the farm Kromdraai in VDWHS. The thesis provides a modest, but novel step towards understanding and integrating implicit dimensions of sense(s) of place that have mainly remained latent (silent voices) in spatial planning.

1.2 Problem statement

Academic scholarship on sense(s) of place is comprehensive. It includes over eighty years of research that spans across a wide range of disciplinary fields including design disciplines (planning, urban design, architecture), geography, different branches of psychology, education etc. However, there seems to be much scope for further development of 'sense(s) of place' scholarship in spatial planning due to the existing lack of investigating the topic from an integrated perspective that encompasses the plural and complex nature of this phenomenon. The problem related to sense(s) of place in spatial planning lies on different but interrelated levels of thinking: a conceptual (theoretical) level, a procedural (methodological) level and an applied (practice based) level (Figure 1.1).

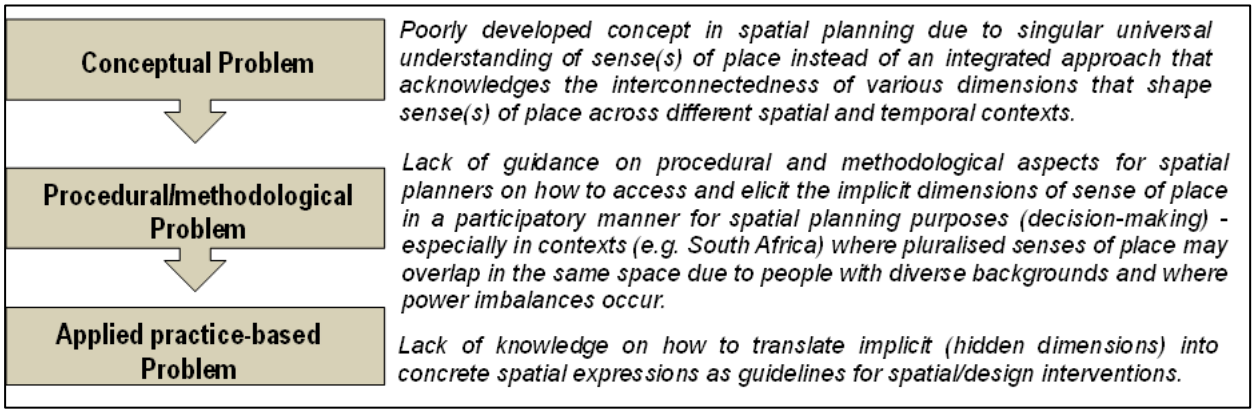


Figure 1.1: Three-tier level problem statement pertaining to sense(s) of place in spatial planning

(Source: Author's own construction)

The lack of an integrated conception of sense(s) of place in spatial planning has resulted in a singular reductionist view of sense(s) of place that does not acknowledge the interplay of the

different levels (environment, person, and broader context) that shape people's sense(s) of place. Consequently, the consideration and integration of other (non-observable) dimensions become difficult, if not impossible. In the next section, the focus turns towards the various sub-problems addressed in this thesis as found on the three different levels of sense(s) of place in spatial planning as illustrated in Figure 1.1 above.

1.2.1 A conceptual problem

On a conceptual level, the problem relates to a substantive sphere of spatial planning where existing sense(s) of place theories in spatial planning only partially address the multidimensionality of sense(s) of place (Beidler & Morrison, 2016; Erdiaw-Kwasie & Basson, 2018). Sense(s) of place is a plural concept (Nelson *et al.*, 2020; Williams, 2014) consisting of multiple dimensions and interpretations that emerge from a dynamic, complex interplay of people, the physical (spatial) environment, the broader social context and time. This interplay can, but does not necessarily, manifest as explicit/observable spatial expressions (built structures, landscaping, land use types etc.). Traditional theories of sense(s) of place used in spatial planning (see Chapter 3 for a comprehensive discussion of these theories) mostly focus on one dimension of sense(s) of place namely the environment (e.g. natural and/or built environment and properties/attributes of these) in order to distinguish one place from another (the genius loci concept that is referred to earlier where the character of a place is mostly determined by observable environmental (visual) attributes). These theories tend to focus on singular and/or static phenomena and/or segregated constructs (e.g. visual environmental properties) that prompted the formulation of universal frameworks that static and were applied in different contexts instead of acknowledging the dynamic nature of sense(s) of place that may vary across different spatial and temporal contexts. Universal frameworks are monocentric and considered as exclusionary and repressive as it separates the interconnected parts of a complex system and disconnects meanings that emerge from the systemic interactions from its context. While meanings may be embedded in people, their social environment and physical environment separately, they are attained through interactive processes of people-place connections that cannot be simplified through reductionist approaches or frameworks (Smaldone *et al.*, 2005:412). Furthermore, although many of the existing sense(s) of place theories in planning (and/or frameworks developed from them) acknowledge implicit (non-observable) phenomena of sense(s) of place to a certain extent, it is not clear what these aspects entail, what they imply for spatial planning interventions and how they can be integrated. While the insights pertaining to implicit dimensions are still unclear in a spatial planning context, it is important to somehow account for them in spatial planning, even if they are "irrational, carry deep emotions, and contain mistaken beliefs and prejudices" (Neuman, 2014a:106). Furthermore, implicit phenomena are

important as they represent a significant component in the development of people's sense(s) of place (Carter *et al.*, 2007:755; Jivén & Larkham, 2003:77; Puren & Roos, 2016:196) and can play a vital role in how people respond (e.g. beliefs and behaviour) towards to the environment (Brugger *et al.*, 2013) namely to maintain/preserve it, destroy it or resist (spatial) changes to the environment.

Some authors in the spatial planning field have recently attempted to develop more integrated frameworks of sense(s) of place where plural notions of these are acknowledged e.g. those by Beidler and Morrison (2016) and Erdiaw-Kwasie and Basso (2018). However, limited cognisance is given to the implicit subjective people-related phenomena and how to integrate these in spatial planning interventions and decision-making. Understanding these silent voices in spatial planning implies that spatial planners need to move beyond the observable (and objective) to access and elicit these implicit dimensions. Therefore, on a conceptual level, there is much scope to develop a more inclusive/holistic understanding of what sense(s) of place entails. This conceptual (substantive) dimension of sense(s) of place forms the focus in the first of the three papers presented in Part III of the thesis.

1.2.2 A methodological problem

On a methodological level, the problem relates to a procedural sphere of spatial planning. Traditional sense(s) of place theories used in planning have been developed by experts in the field of spatial planning and design e.g. planners, urban designers and architects. However, places (and their sense(s)) are rather experiences of a lived world than mere visual abstractions thereof (Larson *et al.*, 2013:227). Also, the formation of place as well as the sense(s) of place that emerge from these formations are relational and dependent on the broader social and cultural processes that produce them (Davoudi, 2012:438; Kyle & Chick, 2007:21; Stedman, 2003:672). It is thus important to use inclusive, participatory processes (in other words involving people) to obtain insights about sense(s) of place because people are significant in the development of their sense(s) of place (Carter *et al.*, 2007:755; Jivén & Larkham, 2003:77; de Jong, 2002).

Limited research exists in African contexts (where different knowledge types and skill levels prevail) about appropriate procedures, methods and tools for spatial planners to access and elicit implicit dimensions of sense(s) of place while taking power imbalances into consideration. A review of research about ecosystem services (of which sense of place is an example) in African contexts indicates an over-reliance on monetary aspects and limited investigations about local landscape assessments of different ecosystem services (Fagerholm *et al.*, 2019:1770). Therefore, the use of context-sensitive procedures, methods and tools pertaining to local sense(s) warrants further research, especially in data-scarce contexts e.g. Africa. While numerous

international examples exist where inclusive participatory approaches have been used to obtain insights about people's sense(s) of place (e.g. Ardoin *et al.*, 2014; Fang *et al.*, 2016; Soini *et al.*, 2012), research in Africa, including South Africa, is extremely limited.

It is argued here that more research is needed about creative methods, tools and techniques that are appropriate for multicultural contexts e.g. in South Africa where people come from diverse backgrounds, have multiple perspectives on the environment and where different interactions/relationships with and within the environment exist that may result in different sense(s) of place. Erasmus and De Crom (2015), Barendse *et al.* (2016), and Puren *et al.* (2018) are examples of qualitative studies where inclusive processes have been followed to study people's sense(s) of place, respectively in VDWHS and surrounding environment (Erasmus & De Crom, 2015; Puren *et al.*, 2018) and in the Garden Route National Park (Barendse *et al.*, 2016). However, in general, spatial planners are not trained to understand nor appropriately and/or adequately equipped to deal with these implicit micro scale subjective people-related phenomena (Hague & Jenkins, 2005:5; Manzo & Perkins, 2006:347) because they normally work on wider scales such as regions, cities/towns or neighbourhoods.

Regarding the procedural/methodological level of the problem to be addressed, a combination of aspects has worked together until now that contributed to a gap in existing research. First, most existing sense(s) of place research that has followed inclusive and participatory approaches to obtain insight about people's sense(s) of place, falls outside the spatial planning field. Second, while many examples of sense of place(s) research cross and merge disciplinary boundaries e.g. geography, sociology and health sciences (Agnew & Duncan, 1989; Jennings & Bamkole, 2019; McKinzie, 2019), environmental education (Kudryavtsev *et al.*, 2012), cultural ecology (Ryfield *et al.*, 2019), environmental education and environmental psychology (Ardoin, 2006; Kudryavtsev *et al.*, 2012), transdisciplinary approaches (e.g. the inclusion of psychology) are limited (see Manzo & Perkins, 2006). Third, guidance for spatial planners in general, but particularly in a South African context, pertaining to appropriate procedures, methods, and tools to access and elicit people's sense(s) of place (specifically implicit dimensions) is currently underdeveloped.

This methodological (procedural) dimension of sense(s) of place in spatial planning is the focus of the second paper presented in Part III of the thesis.

1.2.3 A practice-based, applied problem

A third problem relates to the applied practice-based level of sense(s) of place in spatial planning. On this level of thinking, the problem pertaining to sense(s) of place arises once implicit dimensions of people's sense(s) of place have been accessed and elicited by using appropriate

procedures/approaches and methods/tools but then remains unclear about how to express these dimensions spatially – in other words how to integrate people's sense(s) of place on an applied practice-based level of spatial planning. According to Urry (1995) few disciplines know how to relate place (and sense(s) of place) to time, space, and nature. Spatial planners may contribute in this regard because the essence of planning is about place-making where planners have to mould different aspects such as actions, feelings and meanings into fabric (Hague & Jenkins, 2005:8).

South African policy and legislation such as the Spatial Planning and Land Use Management Act (SPLUMA), (Act 16 of 2013) that regulates spatial planning in South Africa does not provide for the acknowledgement of local implicit dimensions that emerge from people's interactions with their environment. For example, no mention of implicit meanings and values (or people's sense(s) of place) are stipulated in legislation that guides spatial planning in South Africa. When it comes to the consideration of development proposals by tribunals, meanings, and values (as part of sense(s) of place) are not necessarily acknowledged as valid constructs to inform decision-making about future spatial interventions. It is in these decision-making processes that implicit dimensions of people's sense(s) of place tend to remain silent voices. This creates a difficult, if not impossible and unequal platform for planners to negotiate, represent or incorporate people's sense(s) of place in proposed spatial interventions. This lack of a suitable platform or point of departure to include sense(s) of place in spatial planning may leave role-players (e.g. local inhabitants and conservation bodies) with long-standing and deep-seated bonds to particular places, frustrated and powerless. In the case where pluralised sense(s) of place overlap in the same place, it may be difficult to implement spatial plans as the implementation of spatial plans is only as good as the support is among various stakeholders (Cantrill & Senecah, 2001). The diversity of sense(s) of place and the network of people-environment interactions that shape them are critical considerations for spatial planners, especially because it may impact negatively on the implementation of spatial planning interventions.

The applied practice-based problem is addressed in the third (final) paper presented in Part III.

1.3 Purpose of the study

The overall purpose of this study has been to develop a framework for spatial planners to understand, acknowledge and integrate sense(s) of place in spatial planning, especially with reference to the implicit dimensions of sense(s) of place that have remained hidden (or silent voices in spatial planning) until now. In order to develop a suitable framework, an in-depth exploration and analysis of people-environment interactions have been regarded as necessary.

In total, the thesis addresses three levels of spatial planning (relating to the three-tier level of problems as discussed in 1.2). Each level is addressed in a separate paper that has been prepared as part of a series of three interrelated academic peer-reviewed papers included in Part III:

- ***A substantive level*** where the dimensions of sense(s) of place are explored in a particular rural South African setting namely the farm Kromdraai in VDWHS, South Africa – presented in a manuscript format as the first paper to be submitted for publication in an academic journal (see Part III, first paper);

- ***A procedural level*** where a participatory approach including qualitative context-sensitive and power-distributive participatory visual methods and tools are described in order to demonstrate how implicit dimensions of people's sense(s) of place can be accessed and elicited in a local context – presented in a manuscript format as the second paper to be submitted for publication in an academic journal (see Part III, second paper); and

- ***An applied level*** (practice-based level) where people's sense(s) of place is translated into spatial expressions in order to guide development on a local level – presented as the third paper and one that had been published in the journal International Planning Studies in 2018 (see Part III, third paper);

These three levels informed an integrated framework that has been developed for spatial planners in order to access, elicit and integrate sense(s) of place (especially implicit dimensions) - proposed in the final part of the thesis (Part IV). According to Khan, Moulaert, Schreurs and Miciukiewicz (Khan *et al.*, 2014) these types of meta-frameworks are useful to inform spatial qualities and developing theoretical insights and methodological guidelines for analysing, assessing and improving spatial quality in the long run. In order to develop the integrated framework, research questions have been formulated that have remained the key guiding posts throughout the entire thesis.

1.4 Research questions

True to the nature of qualitative inquiries, research questions are acknowledged as an inherent part of a reflective and interrogative process that gives shape and direction to a study (Agee, 2009). Qualitative research questions aim to focus on the particularities of the 'local' and on the 'thick description' of people's interactions with and within a particular context that was chosen (Geertz, 1973:6; Gray, 2004:343; Neuman, 2014a:236). For this reason, the emphasis was placed on what has happened in a particular situation with a particular group (Agee, 2009:434). Having asked questions that relate to the specifics of a place and people (participants) at a given

moment (Maxwell, 2005; Patton, 2002) was therefore appropriate. These types of qualitative inquiries involve questions that focus on the 'what' and 'how' of people's interactions (Agee, 2009:432).

1.4.1 Primary research question

The primary research question that has guided the study is: How can spatial planners' access, elicit and integrate the multiple dimensions of sense(s) of place that emerge from participants' interactions with a rural landscape in VDWHS in South Africa, into spatial planning?

1.4.2 Secondary research questions

Secondary research questions have been formulated from the main research question:

- **Sub-questions relevant for paper 1:**

(i) **What** are the dimensions of sense(s) of place that develop from people interacting with a particular rural landscape in the VDWHS, South Africa?

(ii) **What** is the nature of these dimensions that emerge from these same interactions?

- **Sub-questions relevant for paper 2:**

(iii) **How** can the various dimensions of sense(s) of place that emerge from people-environment interactions be accessed?

(iv) **What** methods and tools can be used by spatial planners to elicit people's sense(s) of place?

- **Sub-questions relevant for paper 3:**

(v) **How** can implicit dimensions of sense(s) of place (e.g., experiences of people) be spatially expressed and integrated into spatial planning?

1.5 Aims of the study

The aims have been formulated to address the various gaps identified in existing sense(s) of place scholarship in spatial planning and include the following:

(i) To explore the dimensions and nature of the dimensions that develop from the interaction between a group of participants that consider themselves as having a close relationship with a specific rural South African landscape/environment namely the farm Kromdraai in VDWHS;

(ii) To analyse and describe a suitable approach, methods and tools in order to access and elicit a group of participants' sense(s) of place; and

(iii) To apply theoretical insights developed about sense(s) of place in order to make proposals for spatial planners (and decision-makers) on how to translate and integrate implicit dimensions of sense(s) of place (personal and subjective feelings and emotions of people) into concrete spatial expressions to inform development (site development in this instance).

1.6 Research contribution

Research contributions that are made in this thesis include four main aspects namely a theoretical contribution; contextual insights that were obtained from a specific Global South (African) rural perspective (Kromdraai in VDWHS, South Africa); knowledge about people-environment interactions for spatial planners (using a psychology perspective) and a methodological contribution.

First, the contribution of the research pertains to the existing body of knowledge and resides in the theoretical insights that have been obtained about the implicit phenomena of people's sense(s) of place – a silent voice that has remained hidden and therefore mostly ignored in spatial planning. This contribution has emerged from an in-depth exploration of people-environment interactions in a South African rural landscape (VDWHS). By conducting a tripartite analysis of (i) the constructs/dimensions of people's sense(s) of place and the nature of these constructs (paper 1), an example of an approach, method and tools to access and elicit people's sense(s) of place (paper 2) and translating people's sense(s) of place (including implicit dimensions) into spatial expressions that can serve as guidelines for site planning development (paper 3). The research proposes an integrated framework for planners on how to access and integrate sense(s) of place into spatial planning – a novel avenue pertaining to existing sense(s) of place scholarship in spatial planning on the African continent. In general, the research is a response to an international call-in scholarship to develop more nuanced and informed conceptualisations of place and sense(s) of place (e.g. Beidler & Morrison, 2016; Fawcett & Sturzaker, 2017).

Second, the research provides contextual knowledge of an example of a case study from a South African perspective – a context where research on people's sense(s) of place is limited. Using a multicultural context such as South Africa, this localised example adds to the broader scope of applied knowledge on sense(s) of place. It contributes to current debates on how plural notions of the sense(s) of place and their dynamics may vary across different spatial and temporal contexts. However, although a singular case study namely VDWHS is used, the example is of international importance due to the heritage status of the site and the fact that it is one of many

rural landscapes worldwide that experience pressure to develop. Furthermore, most sense(s) of place frameworks used in spatial planning have been developed for (and in) urban landscapes. This research contributes to the current international focus on rural sense(s) of place and rural development. It is thus relevant for a wider audience than spatial planners including environment managers, urban designers, architects, politicians, policy makers and those who are interested in the connections between people and place (and resulting sense(s) of place) or those who are involved in seeking an optimum fit between people and a rural environment.

Third, the implication of the research is that it contributes to spatial planners' knowledge about people-environment interactions – a topic related to the field of psychology that is hardly (if by any means) familiar to spatial planners. In-depth knowledge on people-environment interactions helps planners to move beyond known phenomena such as observable environmental properties (as in the case of traditional sense of place theories) and the impacts of macro structural forces (e.g. economics and politics) to integrate personal, subjective and symbolic aspects of people-place connections in planning. This research emphasises the importance of a transdisciplinary approach to complement planners' knowledge and practice orientation in relation to the interrelatedness of people and their environment and the possible impacts that decisions about the spatial environment may have on people.

Fourth, a methodological contribution is made where a qualitative inductive methodology is used in a participatory manner (that coincides with the current communicative planning theory) to access and elicit people's sense(s) of place in a rural landscape. While the communicative planning theory has been extensively debated and written about in planning literature, not much in terms of the application thereof, was found. This research fills that gap by illustrating how visual methods including photographs and collages can be utilised as inclusive participatory tools to access and elicit hidden dimensions (silent voices) of people's sense(s) of place in spatial planning while simultaneously addressing power relations.

These four main contributions are integrated into the framework that is suggested in the final part of the thesis (Part IV, Chapter 5) that forms the overall contribution to the spatial planning field.

1.7 Limitations of the study

The following aspects have limited the scope of the study:

1.7.1 Subjectivity of the researcher

While total objectivity may be idealised in social research, the reality is that all science is subjectively informed by particular lenses through which the research is approached, even when

conducting quantitative research (Clouser, 1991; Klosterman, 1978; Steÿn, 2015; Van der Vennen, 1975).

Guidelines to ensure the trustworthiness of the data as well as the research in its totality, included crystallisation, member checking, peer reviewing, a clear audit trail and prolonged engagement in the research context and with the topic (see Chapter 2, 2.10 for a full discussion on this aspect). In addition, I have kept a reflective journal and have had regular discussions with peers and mentors to acknowledge my own biases and to promote transparency.

1.7.2 Complexity and scope of the research topic

Literature on sense(s) of place spans across a variety of disciplines, ontological approaches, methodologies, scales, geographical locations since the 1960s – a literature maze that is described as chaotic (Convery *et al.*, 2012:6; Jorgensen & Stedman, 2006:3012), elusive and vague (Shamai & Ilatov, 2005:467; Williams & Stewart, 1998:18). The aim to propose a universally accepted definition or conceptualisation of sense(s) of place is ambitious and falls outside the nature and scope of this thesis. Even including conceptualisations of sense(s) of place in all the disciplines that deal with the topic is far too ambitious and not appropriate for the scope of this thesis. However, including scholarships that are only relevant for each of the papers that form part of the thesis (Part III) would not do justice to the extensive scope of scholarship available on the topic. Therefore, the inclusion of a separate chapter (Chapter 3) presents an overview of the literature that was reviewed and includes some of the main conceptions of sense(s) of place. The literature review was narrowed to a scoping review based on the inclusion of academic books and journal papers published since the 1940s (the publication of Thomas Sharp in 1946) and include only publications available in English. While publications of a variety of disciplines were consulted, the emphasis was mainly on spatial and design disciplines (Geography, Spatial Planning, Urban Design and Architecture) as well as Psychology and Sociology as these disciplines are core disciplines that have contributed to the topic sense(s) of place until now (refer to Chapter 3, 3.3 and Figure 3.6). This stream of disciplines covers the constructs mentioned repeatedly in various definitions of sense(s) of place as important namely sense(s) of place as physical constructs, social constructs, personal (intra-psychic) constructs or combinations of these.

1.7.3 The fluid nature of people-environment interactions

The nature of place and people-environment interactions are constantly created and re-created in society (Larsen & Johnson, 2011; Mendoza & Morén-Alegret, 2013:765). Therefore, these fluid interactions cannot be ‘frozen’ in terms of the spatial and temporal realities in which they occur/develop. This study focuses on the process(es) informing these interactions rather than

solely focusing on the products (e.g. spatial expressions or emotions) that emerge from it. For this reason, aspects such as the time of data generation, size of the study area (research setting) and the sample size of participants are not equally important in qualitative studies such as presented in this thesis than in quantitative studies. Consequently, sense(s) of place variables were considered less important.

1.7.4 Lack of training of spatial planners to interpret and deal with implicit (e.g. psychological) aspects

Spatial planners have limited knowledge of people-environment interactions from an interactional approach as well as meanings attached to people's sense(s) of place. Understanding, interpreting, and relating people-environment interactions and implicit phenomena such as emotions, feelings etc. that emerge from the interactions to spatial planning require specialised knowledge and skill. The lack of theories in spatial planning explaining people's experiences, behaviour and interactions prompted the researcher to cross disciplinary boundaries to incorporate social and psychological theories that describe and interpret people-environment interactions and relationships. However, the interpretation of these are presented from a spatial planning perspective. Different role-players with potentially different (and/or conflicting) sense(s) of place are involved in spatial planning processes e.g. developers, landowners, tourists, government bodies etc. In this instance spatial planning has benefitted from the subject discipline of human ecology and psychology to apply theories and interpersonal heuristic constructs to understand and interpret data that was related to a spatial planning context.

1.7.5 Methodological aspects of the study

A singular case study is included in this study and its findings and implications are context bound. However, the focus has been on generating in-depth insight into a whole rather than the parts (e.g. environmental attributes) so that a nuanced understanding of the topic sense(s) of place could be developed that can possibly be applied as transferrable knowledge pertaining to understanding sense(s) of place studies in other settings (Flyvbjerg, 2011a). Qualitative research also obtain data from small samples (Crouch & McKenzie, 2006; Silverman, 2020:243). In this particular research, 22 participants with a close relationship with nature in rural landscapes have been selected to obtain thick descriptions of their interaction with a rural environment. A thick description is "qualitative data in which a researcher attempts to capture all details of a social setting in an extremely detailed description and convey an intimate feeling for the setting and the inner lives of people in it" (Neuman, 2014a:436).

1.8 Format of the thesis

The format chosen to present the thesis is the article option as allowed in terms of the General Academic Rules of the North-West University (NWU, 2021a:29) and endorsed by the Faculty of Natural and Agricultural Sciences Postgraduate Yearbook (NWU, 2021b:). (For details pertaining the regulations of the article option see **Annexure 1a & b**). This format was selected as the most appropriate format in my case due to the following reasons: *First*, the nature of the structure of the thesis provides an opportunity to present an extremely complex research topic (sense(s) of place) in a combination of concise researchable and readable 'chunks'; *Second*, the manuscripts that have been prepared for publication in academic journals as part of a thesis provide a direct and effective way to disseminate the research to a wider international audience; *Third*, the paper format provides a synoptic way of integrating theory/literature with empirical research and findings instead of the initial division of theory and empirical as in traditional theses; Fourth, writing papers require an advanced writing skill that in this case was considered as a learning curve to prepare myself for a post-PhD career in the academic world. In order to provide sufficient context to the topic and the thoughts that have shaped the thesis, it was deemed necessary to provide a comprehensive introductory part – the reason for including extensive information in Part II, Chapters 1-4.

1.9 Structure of the thesis

The thesis is divided into four interconnected parts as illustrated in the visual summary of the thesis illustrated in Figure 1.2.

Part I: "Prologue" contextualises my prolonged engagement with sense(s) of place as a research topic in VDWHS that has eventually culminated into this thesis. Also, the prologue serves as a personal reflection to illuminate my critical stance towards existing sense(s) of place theories in spatial planning. Additional to this central aim, my focus on a rural South African landscape is explained and a synoptic description of my involvement in a sense of place-project conducted in 2006 in VDWHS is included. Also, the insights I have obtained and the relevance thereof for this thesis are discussed as it paved the way for further research as presented in the rest of the thesis.

Part II: "Setting the scene" contains four chapters, Chapter 1 - Introduction and problem statement; Chapter 2 - Conceptual orientation: Ontology and Epistemology; Chapter 3 - Theoretical Frameworks; and Chapter 4 - Research methodology and context: Vredefort Dome World Heritage Site. A synopsis of these chapters was discussed before Chapter 1 (p. 2)

Part III, "Towards a framework to integrate sense(s) of place in spatial planning" comprises three separate, but interlinked, research papers that each focus on different aspects pertaining to the silent voice of sense(s) of place in spatial planning (the focus of the thesis as indicated in the title). **Paper 1**, titled "Hidden dimensions of sense(s) of place in a rural South African landscape: Implications for spatial planners" has been prepared for submission to the academic journal, Planning Theory and Practice (see **Annexure 2a** for authors' guidelines). This manuscript is explorative in nature and investigates the spontaneous interactions between participants and the environment in a rural landscape. The manuscript addresses the substantive level of sense(s) of place by exploring dimensions of sense(s) of place, the nature of the dimensions and how the various dimensions interact with one another. **Paper 2**, "Using participatory visual research in spatial planning to elicit implicit dimensions of sense(s) of place" has been prepared as a manuscript to submit for publication in the Journal of Place Management (see **Annexure 2b** for authors guidelines). A descriptive style is followed in this manuscript where an interactive participatory procedure underpinned by the communicative planning theory (CPT) is discussed, as well as how visual methods can be applied in order to access and elicit implicit dimensions of people's sense(s) of place. **Paper 3**, "Sense(s) of place: Using people's experiences in relation to a rural landscape to inform spatial planning guidelines" has been published in the journal International Planning Studies (see **Annexure 2c** for authors' guidelines of this journal and permission to submit the paper as part of this thesis). This paper moves from theory to practice by illustrating an example of how subjective individual experiences and meanings of participants develop by interacting with a rural landscape can be translated into concrete expressions to inform planning and design guidelines that are based on rural sense(s) of place.

Each of the papers presents a different level of thinking towards conceptualising sense(s) of place in spatial planning in order to develop a framework for integrating sense(s) of place in spatial planning.

Part IV: "Synthesis" concludes the study with a final chapter, Chapter 5, **Conclusions and recommendations.** This chapter reflects on the research questions and demonstrates how the aims of the study have been achieved. The contribution(s) to the existing body of knowledge in spatial planning is explained while the novelty of this particular thesis is highlighted. Furthermore, general conclusions with regard to sense(s) of place and implications for spatial planners are discussed. The main recommendation that has resulted from the study is a multi-levelled flexible framework that spatial planners can use to better understand, access, elicit and integrate the silent voice of sense(s) of place in spatial planning. The proposed framework revolves around the integration of three levels of thinking about sense(s) of place presented in Part II (Paper 1-3) including the substantive level of planning containing an integrative theory of sense(s) of place

(paper 1); the procedural level comprising recommendations to access and elicit sense(s) of place (paper 2) and an applied practice based level containing recommendations on how to express sense(s) of place in spatial planning and use these to inform spatial planning and design (paper 3). The concluding section is used to discuss the implications of the suggested framework and the way forward to implement it as well as suggestions for future research.

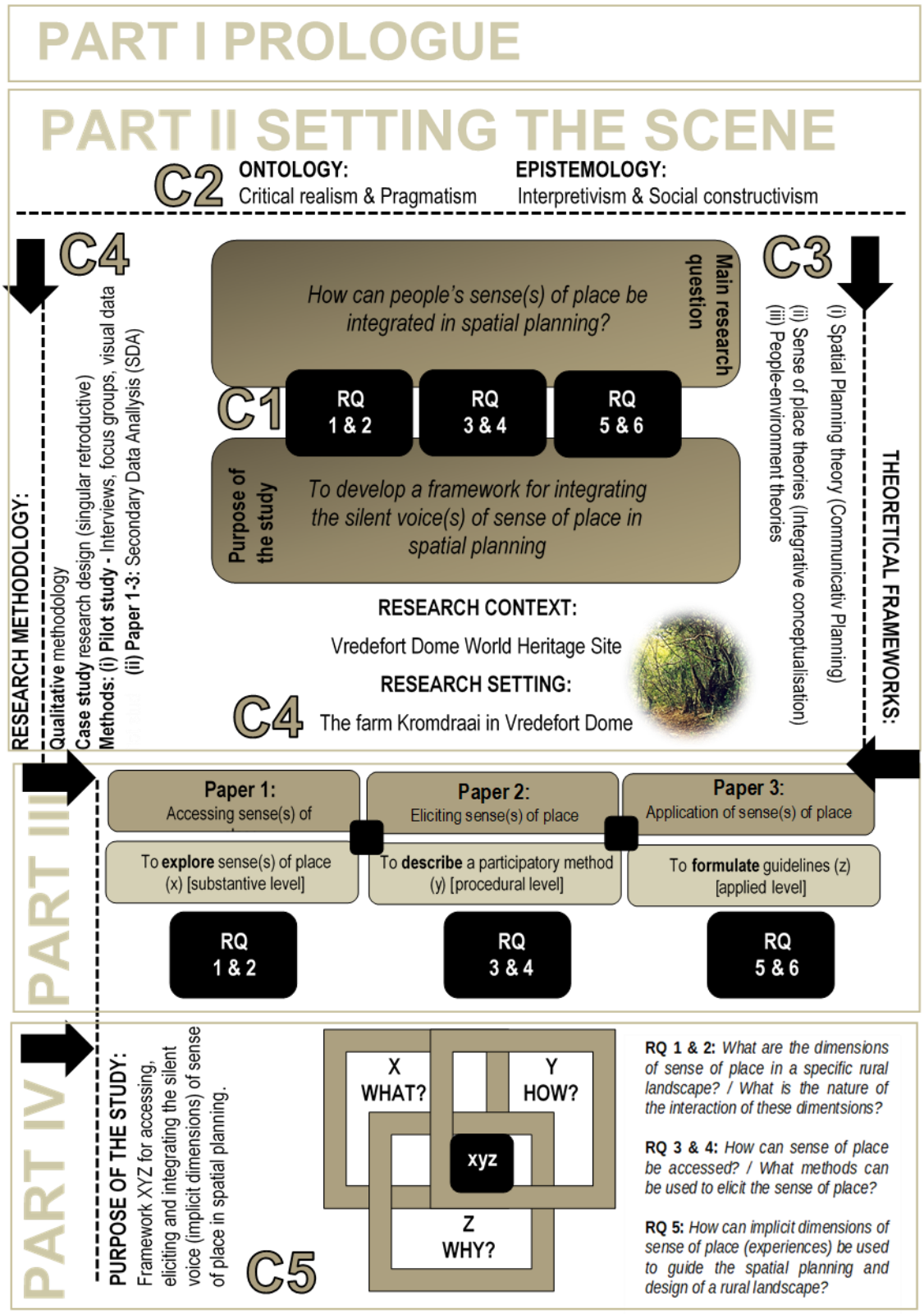


Figure 1.2: Integrated visual diagram of thesis

(Source: Author's own construction)

Figure 1.2 illustrates how the individual components of the study are interlinked: a main research question and central purpose informed the study in total while the study has crystallised into three smaller studies, each with its own research question(s) and presented in the format of separate but interlinked academic papers (2 manuscripts and 1 published paper). While the thesis is based on a case study of people-environment interactions and the sense(s) of place that emerge from the interactions on the farm Kromdraai in VDWHS, the papers are based on secondary data that have been generated from the original pilot study on Kromdraai. The first paper is guided by research questions 1 and 2 (RQ 1 & 2); the second paper is guided by research questions 3 and 4; and the third paper is guided by research question 5 and 6 (Q5 & 6). The five research questions address the main research question of how the sense(s) of place (especially implicit dimensions) can be integrated in spatial planning by means of a framework that is proposed (indicated by x, y and z) (the purpose and main recommendation of the study).

1.10 Share in the research and permission from co-authors and publishers

While the first two of the papers presented in the thesis have been prepared as manuscripts to submit to journals for publication, the third was published in 2018 in the journal "International Planning Studies" (see Puren *et al.*, 2018). Due to the fact that the authorship in this paper is shared with two colleagues from Psychology, I am stating my share in the preparation and writing of the paper here. As first author, my contribution has included the following: (i) conceptualisation of the research idea and development of the focus of the paper; (ii) compilation of the overall structure of the paper and (iii) writing the broad outline of the paper while obtaining input and guidance from the co-authors (one who is the co-promotor for my thesis) on the methodological aspects and interpretation of the findings. The focus and relevancy of various aspects of sense(s) of place and the contribution of the research was primarily developed by myself but under supervision of a multidisciplinary pair of supervisors (one from Urban and Regional Planning and the other from Psychology).

Written permission to include the third paper in the thesis was obtained from the co-authors of the paper that was published in the journal International Planning Studies (**Annexure 3a**) as well as from the publishers Taylor and Francis (**Annexure 3b**).

1.11 Dissemination of the research

It is important to note that the results of my prolonged engagement with sense(s) of place in VDWHS (and in other contexts) have been disseminated on various academic platforms: (i) peer reviewed academic journals (see Chigeza *et al.*, 2013; Jordaan *et al.*, 2008, 2009; Puren *et al.*, 2008, 2018; Roos *et al.*, 2011; Strydom *et al.*, 2018); (ii) two peer reviewed chapters in books

(Puren & Roos, 2016; Puren & Drewes, 2020 - forthcoming) and (iii) peer reviewed international conferences in Edinburgh (Scotland), Prague (Czech Republic), Paris (France), Warsaw (Poland) and Sienna (Italy).

1.12 Conclusion

The main purpose of Chapter 1 was to introduce the topic of the thesis namely sense(s) of place. Sense(s) of place was introduced as both a complex (consisting of various components/dimensions) and a complicated (difficult to comprehend) research concept. However, broad consensus exists about sense(s) of place as the result of an interplay of the spatial context (natural and built environment), the person(s) in the environment, the broader context in which people-environment interactions occur at a specific point in time or over an extended period of time.

A second purpose of the chapter was to provide the background to understanding the research problem. The problem revolves around the fact that although sense(s) of place is an integrated concept where different actors (environment, person, broader context and time) are interconnected, spatial planning has focused upon a singular sense of place that resides mostly in observable attributes of the environment. This reductionist approach manifested in three interrelated problems that are found in sense(s) of place-research in planning: (i) a conceptual problem (poor development of the concept in spatial planning, especially pertaining to implicit dimensions of sense(s) of place); (ii) a methodological problem (lack of guidance on how to access and elicit implicit dimensions of sense(s) of place in a spatial planning context) and (iii) an applied problem (lack of insight on how to translate and integrate implicit sense(s) of place in spatial planning).

A third purpose of the chapter was to discuss the guiding posts that have been developed to address the research problem and the challenges that have been faced during the study. Guiding posts include the overall purpose of the thesis (to develop a framework to integrate sense(s) of place, especially the implicit dimensions, in spatial planning); the main research question (“How can sense(s) of place that emerge from participants’ interaction with a rural landscape - in this case, VDWHS in South Africa - be integrated in spatial planning?”); six secondary research questions; and three aims. These guiding posts have been kept in mind throughout the study and have crystallised into contributions that were made on three different levels including a substantive level (by developing theoretical ideas about sense(s) of place), a methodological level (by illustrating methods and tools to access and elicit sense(s) of place) and an applied practice-based level (by demonstrating how implicit dimensions can be translated into spatial planning guidelines for the development of the site Kromdraai). Specific challenges that have been faced

that limited the scope of the study were explained namely the subjectivity of the researcher, complexity of the topic, fluid nature of people-environment interactions that shape sense(s) of place, a lack of particular disciplinary insights (psychology) by spatial planners and methodological issues (exploring one case in depth).

Finally, the purpose of the last part of the chapter was to orientate the reader towards the overall study by explaining the logistical aspects of the research including the format in which the thesis is presented (article format); the structure of the document (how the various parts of the thesis are interconnected); how my research has been disseminated and the necessary permission that had been obtained about particular parts of the thesis e.g. incorporation of a paper that has been published simultaneously while writing up the thesis.

While this chapter provides background to the topic, problem statement and related aspects, it is of particular importance to provide the conceptual orientation that has informed the study. The next chapter provides the ontological and epistemological stances that underpin the thesis.

CHAPTER 2 CONCEPTUAL ORIENTATION: ONTOLOGY AND EPISTEMOLOGY

Research is not conducted in a philosophical or theoretical vacuum
(Gray, 2004:16–17; Neuman, 2014a:93).

2.1 Introduction

Research should always be understood in the context of a bigger picture that underpins it (MacCallum *et al.*, 2019:19). Philosophical, theoretical and methodological frames act as the building blocks of this bigger picture against which research should be considered. Not only do these building blocks provide the conceptual framework to guide a researcher about the most suitable choice of approach to follow in his/her research, but it also provides information about why research is conducted in a particular way (Creswell, 2009:5–6; Henning *et al.*, 2004). Therefore, the aim of this chapter is to provide the bigger picture that MacCallum *et al.,* (2019) refer to – in this instance in the form of a conceptual orientation.

A conceptual orientation is important in research as it provides a framework to organise and guide different thinking levels that are applied in research in a systematic manner. Although different authors use different terminology to describe these levels of thinking in research, three broad overarching levels are distinguished: (i) a higher (philosophical) level that describes the nature of reality/truth (the ontological level); (ii) an intermediate level of thinking that describes how knowledge is constructed (the epistemological level) and (iii) a third level of thinking that describes the logistical aspects of the research (the methodological level) including the research design, methods, procedures and tools/techniques that have been used to generate, analyse and interpret data. As indicated in Table 2.1 below, the terminology used to describe the different thinking levels are in many instances conflating and used interchangeably. However, the three-tier framework provides a valuable and flexible framework for researchers to organise and guide their research in a systematic manner.

Table 2.1: Organising framework for different levels of thinking in research

Author / date	Higher order level of thinking: Ontology: (Knowledge of truth/reality)		Intermediate level of thinking: Epistemology (Knowledge claims)		Lower level of thinking: Applied/Logistical level (approach; methodology; design; methods; tools & techniques)	
Silva *et al*., 2014	Ontology	Ontological framework to direct research : Positivism; post-positivism; constructivism / inerpretivism; critical / advocacy; participatory; pragmatism etc.)	Epistemology	Epistemological framework to direct scientific process of generating knowledge: Qualitative; quantitative or mixed-method	Methodology/ Strategies of inquiry → Research Design → Research Methods → Procedure to follow → Methods → Data generation/ analysis/ interpretation	Practical applied level / real world problems
Rule & John, 2011	Paradigm (Broad orientation to reality or knowledge)		Research tradition			
Creswell, 2003; 2007	Paradigm/world view/ philosophical assumption/ontology		Research approach/ knowledge claims;			
Henning *et al*., 2004	Paradigm/ theoretical framework		Philosophy of knowledge/ Epistemology			
Mouton, 2001	Philosophical paradigm/ meta-science/World 3		Methodological approach/ World 2			

(Source: Creswell, 2003, 2007; Henning *et al.*, 2004; Mouton, 2001; Rule & John, 2011; Silva *et al.*, 2015)

For the purpose of this thesis, Grix's framework (Grix, 2002:180), illustrated in Figure 2.1, was used to structure the different thinking levels that have been applied. In this particular chapter, the ontological and epistemological stances are included as the conceptual orientation that has informed the theoretical frameworks and methodological aspects of the study included in Chapter 3 and 4.

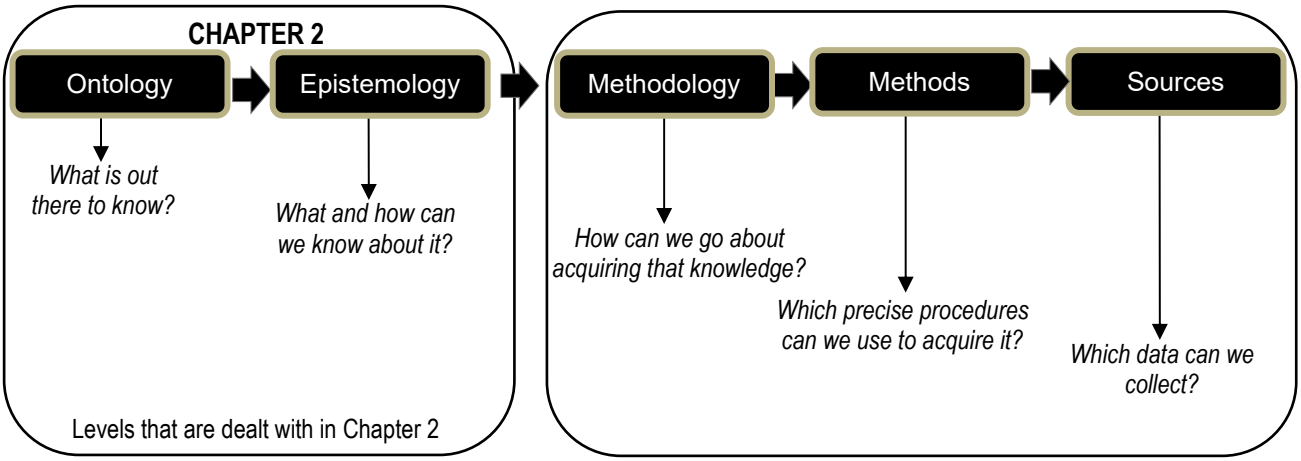


Figure 2.1: Application of Grix's framework for organising research

(Source: Adapted from Grix, 2002:180)

2.2 Ontology

Philosophical ideas mostly remain hidden in research (Slife & Williams, 1995). Due to the fact that spatial planning is an applied science, planners tend to separate planning from its ideological influences and do not always take cognisance of these influences (Human, 1999:14). Hall (2014:340) blames this separation of ideology and practice in spatial planning on the practitioners by stating:

> *Whether baffled or bored by the increasingly scholastic character of the academic debate, they (referring to the practitioners) lapsed into an increasingly untheoretical, unreflective, pragmatic, even visceral style of planning.*

Despite this ignorance in spatial planning, it is important to note that spatial planning does not occur in isolation from ideological influences. It is for example shaped by politics (Klosterman, 1978; Van Peursen, 1968:165; Steÿn, 2015:24). Spatial planning is thus not value-free but the result of numerous subtle internal (e.g. cultural and economic) and external (political) influences (Struwig & Stead, 2001). Reflecting upon ideological influences in spatial planning (research) helps planners to understand how philosophical and theoretical thinking eventually shape their practice.

2.2.1 Ontological frameworks

Various classifications of ontological frameworks exist in literature. The classifications vary from simple twofold classifications e.g. those by Creswell (2007) and Grix (2002) to more comprehensive frameworks as proposed e.g. by Scotland (2012). However, all of these frameworks illustrate to some extent the integration of the ontological and epistemological levels of thinking and how they are positioned and related. Although numerous examples of ontological

frameworks exist, the most widely known examples are discussed in the following section to illustrate the complexity of this level of thinking.

2.2.1.1 2Objectivism versus Subjectivism

Grix's (2002) twofold classification of ontology broadly comprises objectivism versus constructivism. Objectivism (similar to what others refer to as positivism) asserts that social phenomena and their meanings have an existence that is independent of social actors. Constructivism, on the other hand, asserts social phenomena and their meanings as continually being accomplished by social actors (Grix, 2002:177).

2.2.1.2 Positivistic/post-positivistic, constructivist, critical and pragmatic paradigms

Creswell (2007:6) and Neuman (2014a:90–122) have suggested a fourfold ontological classification consisting of (i) positivism/post-positivism, (ii) constructivism/ Interpretivism, (iii) a critical paradigm and (iv) pragmatism. The first paradigm including positivism and post-positivism is similar to objectivism as explained in Grix's framework (first example) and mirrors the basic assumption of objectivism namely the existence of an independent reality/truth beyond the influence of people (Du Toit, 2015:64). Post-positivism, on the other hand, is grounded in positivism but relates to a progression from pure-positivism as it questions whether we can be 'positive' about claims of truth when studying people (Creswell, 2003:6,7; Phillips & Burbules, 2000). Thus, post-positivism considers knowledge as conjectural (anti-foundational) but objective and measurable. It entails e.g. that by using quantitative methods, causal relations between phenomena can be explained.

The second paradigm, social constructivism (often combined with interpretivism) entails the search for understanding of the world (truth/reality) through subjective meanings of people's experiences of particular phenomena. In this sense, meanings are varied and multiple and embedded in complexity rather than reduced into a few categories or ideas. In the third paradigm, the critical paradigm (also referred to as the advocacy or participatory paradigm), positivism and post positivism are criticised for imposing structural laws and theories that suppress marginalised individuals and/or groups. The main aim within the critical paradigm is to emancipate individuals/groups from oppressive societal structures in order to create change in society (as well as in the researcher him/herself) (Creswell, 2007:21). In the fourth paradigm, pragmatism, the research aims to solve problems in the real world by combining different approaches or designs to improve a particular (mostly practical/applied) situation (Du Toit, 2015:65), thus allowing for the shift between different perspectives.

Initially, planning research has remained mostly within the first three ontological paradigms described above, namely positivism, interpretivism and the critical paradigm, while pragmatism had emerged at a later stage (Du Toit, 2015:64).

2.2.1.3 Realism and relativism

According to Cohen, Manion and Morrison (2007) one of two main ontological positions can be taken as point of departure, either realism or relativism. Realism is the view that objects have an existence independent of the knower/researcher (Cohen *et al.*, 2007:7). Relativism entails that reality is subjective and differs from person to person (Guba & Lincoln, 1994:110) and is mediated through our senses (Scotland, 2012:11).

The variations of classifications that exist amongst different authors as presented in 2.2.1.1 - 2.2.1.3, emphasise the complexity and pluralism regarding the options of ontological positions that can inform research. For the purpose of this research and in order to make sense of how the different classifications of ontological levels of thinking are distinguished as well as to indicate the position of this particular study, Figure 2.2 was compiled. The specific ontological points of departure that have informed this thesis namely critical realism (a sub-branch of realism) and pragmatism are explained in the following section.

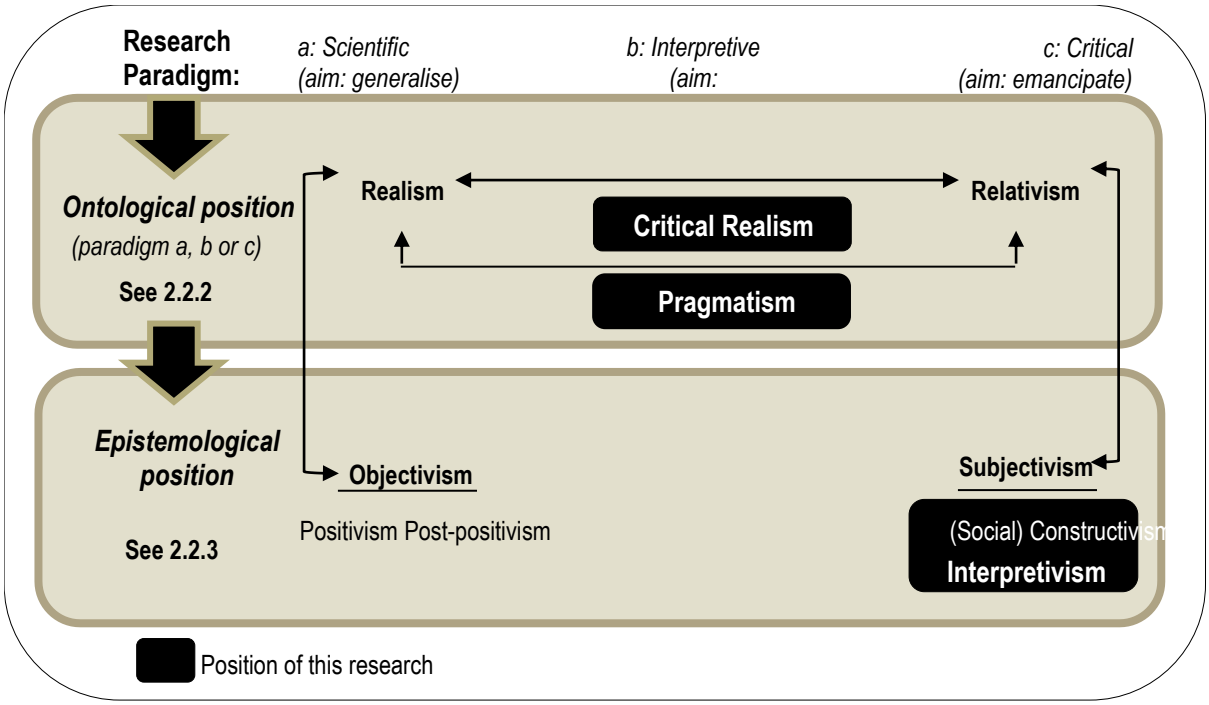


Figure 2.2: Ontological and epistemological interconnectedness

(Source: Author's own construction from Grix, 2002; Scotland, 2012; Du Toit, 2015)

2.2.2 Critical Realism as ontological position

My personal ontological stance is motivated by a scepticism of the radical and relativist stance of constructivists that denies the existence of any reality that research attempts to understand. However, I am also a postmodernist that believe that no single theory can capture the full complexity of the things we aim to understand as the objectivists believe. I found the bridge between the extreme views of these two opposites in aspects of realism, specifically critical realism (Angus & Clark, 2012; Bhaskar & Hartwig, 2016; Clark & Thompson, 2010). Therefore, critical realism is the philosophical (ontological) position that best describes my ontological position.

Critical realism is a particular form of realism that acknowledges the world and entities that constitute reality do exist 'out there', independent of human knowledge or our ability to perceive these (Bhaskar & Hartwig, 2016; Fletcher, 2017). However, this 'independence' is not dependant on direct knowledge or subjective beliefs regarding reality. Critical realism recognises that the world is not reducible to perceptions or experiences nor can it be fully apprehended, characterised or measured as human experience is an integral part thereof (Wynn & Williams, 2012). Critical realism is rather a meta-reflective perspective concerned with the ontological character of social reality – the numerous perspectives on a reality that produce facts and events that are being experienced and studied. Although critical realists do not totally reject interpretivism or statistical modelling, they maintain a critical approach towards causation in which partial regularities, facts and events are used to understand complex, layered and contingent processes or structures that cause these regularities, facts or events in the social world (Archer, 2019; Bhaskar & Hartwig, 2016; Fletcher, 2017).

Fletcher's (2017) metaphor of an iceberg (Figure 2.3) as a way to illustrate how reality is stratified on different levels in critical realism is appropriate. The first level in this metaphor is the empirical level that revolves around the realm of events as we experience them. At this level reality can be "measured". However, these events/objects are mediated through people's experiences and interpretations. This level is the transitive level of reality where people's ideas, meanings, decisions and actions occur. On the second level, the actual state of objects/events are found – these objects/events occur whether or not they are experienced, observed or interpreted. What is important is that whatever occurs on this level is often different from what is actually experienced, observed or interpreted on the empirical level. The third (bottom) level presents reality – the level on which causal structures/mechanisms exist. The goal of critical realism is to focus on the integration of these three-layered 'icebergs' of reality (Fletcher, 2017:183).

Based on the aforementioned, critical realism situates itself as an alternative paradigm both to objectivism where reality is reduced to cause and effect, but is also against the constructivist or postmodern turn, that denies explanation in favour of interpretation and where reality is constructed solely individually or socially (Denzin & Lincoln, 2011:582; Wynn & Williams, 2012:790). Critical realism provides a valuable alternative to the extremes of objectivism (positivism) on the one hand and subjectivism (constructivism) on the other hand.

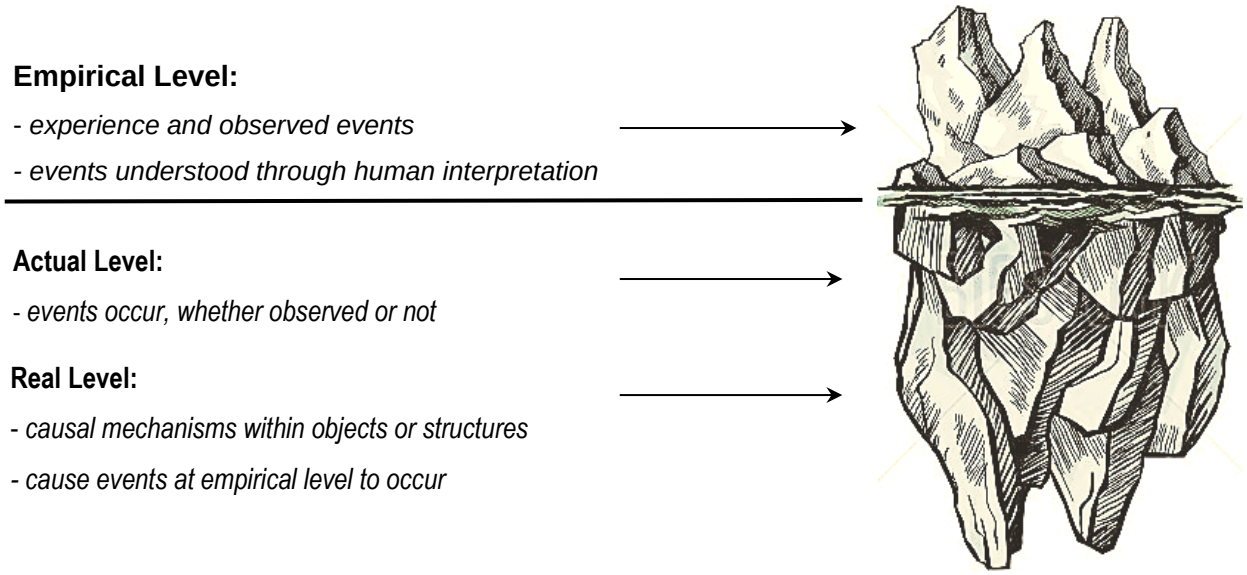


Figure 2.3: The iceberg metaphor of critical realism

(Source: Redrawn from Fletcher, 2017:183)

To summarise my ontological approach as a critical realist, I argue that the real world operates at various complex multi-dimensional open systems and layers that are not mind-dependent or necessarily observable. Different generative mechanisms e.g. powers, structures and relations that shape implicit actions, may remain supressed until they are triggered within a particular context (Parlour & McCormack, 2012:309). While structures and mechanisms do exist, our knowledge of these are limited because they (structures/mechanisms) are difficult to access directly. This is why we (scientists) use our knowledge of experiences in a given situation to analyse what the world consists of in terms of the structures/mechanisms that shape reality. Therefore, the emphasis for a critical realist is rather on expressions of the relationship between the mechanisms and context (e.g. people-environment interactions in a specific context) and ways in which the relationship between these two shape people's experiences of these phenomena (Parlour & McCormack, 2012; Wynn & Williams, 2012). From this critical realist perspective, singular conceptualisations and understandings of phenomena (e.g. pertaining to people's sense(s) of place) are limiting and constraining while a total social constructed view of reality may be incorrect. From a critical realist position, I acknowledge the value of multiple

perspectives, crossing disciplinary, philosophical, theoretical and empirical boundaries in research in order to enrich one's research.

In essence, the critical realist paradigm allows for an interface between the objective and the subjective as derived from pure interpretivistic interpretations. As a critical realist, I maintain the position that there is a real world that exists independently of our perceptions, theories and constructions while accepting a form of epistemological constructivism and relativism where we understand reality through a construction from our own (and others') perspective(s) and standpoint(s). This shift between multiple perspectives is made possible within a pragmatist ontology – a second ontological stance that is relevant for this thesis, particularly because the thesis is written from a spatial planning perspective and planning is considered to be an applied science.

2.2.3 Pragmatism as ontology

Apart from a critical realist position, I adopt a pragmatic orientation that is linked to ideas suggested by Charles Peirce (see Scheffer, 2012) and John Dewey (Dewey, 1933) who have shifted philosophy from a quest for ultimate truth towards the question of how multiple ideas could contribute to the practical adaptability of complex and changing circumstances. Relph (2008) describes pragmatism as an attitude that acknowledges change and variety in stating that "The world we live in exists diffused and distributed in the form of an indefinitely numerous lot of 'eaches', coherent in all sorts of ways and degrees". Similarly, Hoch (2016:7) agrees that in spatial planning, pragmatists assemble stark dualisms e.g. facts versus values, idealism versus realism, art versus science, objectivism versus subjectivism along a continuum to select whatever is appropriate for particular problems to be addressed. Instead of focusing on how a proposition fits an ontology, pragmatists are directed by whatever is suitable for a specific purpose and is capable of creating action (Rorty, 1998). Pragmatism, especially in spatial planning, is thus concerned with selecting appropriate options (and a variety if necessary) to solve practical (or empirical) problems at hand.

Pragmatism holds particular advantages for spatial planning that is regarded relevant for this thesis. The most important is that the researcher can shift between multiple approaches, theories, design, methods etc. (Creswell, 2007:23; Onwuegbuzie & Leech, 2007) to select what is appropriate and fit for a specific purpose. Other advantages include: (i) the pragmatist planner does not have to commit to the sole support of one philosophical system; (ii) freedom exists in terms of choice with regard to methods, techniques, procedures etc.; (iii) research is conducted in a specific context (social, historical, political, economic etc.) and (iv) can create change because pragmatists are oriented towards change to solve problems.

The critical realist and pragmatist ontological stances that were taken as conceptual points of departure in this thesis informed the epistemological choices that were made, as indicated in the next section.

2.3 Epistemological position

Ontology and epistemology (the theory of knowledge) are closely related but are separate levels of thinking (Grix, 2002:179). As in the case of the ontological paradigms, authors differ in the terminology and division they suggest for various epistemologies. In this case, Grix's (2002:178) division of epistemology into two contrasting positions namely positivism and interpretivism are useful in positioning the epistemological stance of this thesis. Although an interpretivist epistemological stance is taken as point of departure, a brief discussion of positivism is included at this point as it may assist in clarifying how an interpretivistic position aligns with that of the critical realist's position.

2.3.1 Positivism

Proponents of positivism apply the natural science model of research as the point of departure to obtain knowledge about social phenomena and explanations of the social world (Denscombe, 2008:14, 2010:120). In short, a positivistic view entails five aspects in acquiring this knowledge: first, the adoption of a distant, detached, neutral and non-interactive position of the researcher (Morris, 2006:3) – a position that puts the researcher in a position of an objective analyst, making detached interpretations of data collected in an apparently value-free manner. For this reason, positivistic researchers prefer quantifiable data (Druckman, 2005:5). Abstract ideas of the social relationships are linked to precise measurements of the social world; second, the belief that valid knowledge can only be produced on the basis of direct observation by the senses e.g. sight, smell, touch, taste and hearing. Within this view no scope is left to acknowledge phenomena that cannot be observed directly (through experience and/or observation) or indirectly (by the aid of instruments); third, a belief that scientific knowledge is arrived at through the accumulation of verified facts; fourth, a sharp distinction between facts and values in which researchers need to purge all values as this may impair the objectivity of the results; and fifth, the belief that scientific theories are driven by hypotheses that are submitted to empirical testing. These five aspects seek to extract propositions from general accounts of reality and thus imply science as deductive. To summarise, positivistic research is concerned with the creation of universal laws applicable in different circumstances. Therefore, the essence of positivism lies in seeking universal generalisations.

The focus in this research diverts from this notion of knowledge that can be gained solely through an absolute objective truth. It is argued that even by following a specific 'correct' method, ‘true’ results are not necessarily guaranteed nor quantifiable. As stated by Gratton and Jones (2010:26–27), it is not possible to gain understanding merely through measurement. Different to the relativistic nature of positivism (and aligned with a critical realist’s view as adopted in this case), my view of the “truth” is that it is neither neutral nor value-free but it is a constant process of discovery and interpretation. I believe that an independent social reality (observable phenomena) does exists, but that people view the world (reality) through different lenses that are interpreted and crystallised through multiple interpretations and different perspectives. Whatever is believed to be “true” is perceived through different lenses that are shaped by numerous interactions, influences and complexities of life. In this sense, reality is presented by acknowledging that multiple, contested and contextual interpretations of these do exist. Therefore, in order to understand a phenomenon such as sense(s) of place, it is necessary to move beyond the descriptive or observable (measurable) to incorporate the subjective. Interpretivism is an appropriate perspective in this case.

2.3.2 Interpretivism: including subjective meanings

In interpretative studies, meanings are acknowledged as varied and multiple, leading the researcher to look for the complexity of views rather than narrow the meanings into a few categories or ideas. Interpretivism focuses on exploring the complexity of social phenomena with a view to gain understanding (Neuman, 2014a:101). The main purpose of interpretivistic research is to understand and interpret everyday events, experiences and social structures as well as people’s values attached to these phenomena (Collis & Hussey, 2009:56–57; Schaffer, 2016). Interpretivists believe that perspectives on social reality are subjective and nuanced, because it is shaped by the perceptions/experiences of participants, as well as the values and aims of the researcher. Therefore, for researchers who adopt the interpretivistic stance, knowledge is rather generated through an inductive process (from the ‘ground up’) by using micro scale examples, generating (a type of) knowledge that assists in understanding people’s worlds of life, experiences and interpretations from subjective perspectives (Neuman, 2014a:101) – in this case illustrated in Fletcher’s iceberg-metaphor as the first level (Figure 2.3).

Closely related to how knowledge is generated in interpretive research lies the goal to rely as much as possible on the participants' views of a situation. Aspects such as "processes" of interaction among individuals and the specific contexts in which these processes are shaped become a key focus in interpretative research. Furthermore, interpretative research focuses on the importance of the researcher as negotiations and dialogue with participants remain open, and interpretations are temporal, located and open to reinterpretation (Angen, 2000). This implies the

documentation of the research for others to rate the trustworthiness of the meanings arrived at in the end (discussed in detail in Chapter 4).

The value of the interpretative framework lies in the ability of creating an in-depth understanding and exploration of the meaning of a specific phenomenon in a specific context or setting (Du Toit, 2015:64). It allows for meaningful and holistic understanding of embedded experiences (Klunklin & Greenwood, 2006) that occur spontaneously in their natural settings where no extraneous influences occur (Ritchie *et al.*, 2003:3). In this sense, the socially constructed nature of meanings and experiences (or sense(s) of place) are acknowledged. Ultimately, it is the social environment governs the construction of symbolic meanings. People perceive, define and manipulate their environment through actions guided by their own interpretation of a social reality and interaction with others. However, reality is filtered through a magnitude of symbols created through social interaction and interpreted through language as means of communication. It is argued here that within these multiple interpretations people constantly create and re-create what reality entails for them e.g. instead of viewing reality e.g. the environment (whether natural or spatial/built) as an aggregate of objectively observable phenomena, it is rather a symbolic context imbued with symbolically constructed meanings. This type of interpretivistic epistemology moves beyond what is observable and measurable to acknowledge subjective interpretations as important knowledge.

An interpretive approach is appropriate for this study because it enables: (i) obtaining the subjective nature of real-world phenomena from different viewpoints, (ii) uncovering unanticipated findings and (iii) acknowledging the contextual embeddedness of sense(s) of place. In this way "thick descriptions" of abstract concepts could be generated (Henning *et al.*, 2004:103; Richards, 2005:51) as starting point to understand people-environment interactions and sense(s) of place in a particular rural setting (also see Part III, paper 1).

2.4 Implications of the ontological and epistemological stances for the thesis

Three implications for sense(s) of place research have emerged from adopting a critical realist and pragmatist ontology and an interpretivist epistemology. First, a relational approach to space and sense(s) of place; second, the acknowledgement of pluralised sense(s) of place and third, an integrated approach that shifts between different perspectives.

2.4.1 First implication: A relational approach to space, place and sense(s) of place

Space is not a neutral background or 'blank canvas' for human functioning and interactions (Hubbard *et al.*, 2004) for. Therefore, I contest the Euclidean approach to space where space is treated as something to which universal principles and standards and objective properties of spatial arrangements are applied (Murdoch, 2006). Furthermore, I support the move away from

the notion of space as absolute as described by Crang and Thrift (2000) towards a view of space as relational and contingent, experienced and understood differently by different people and therefore multiple, contested and fluid (Hubbard *et al.*, 2004:6). Space is relational and contingent upon the social processes and meanings that produce it, instead of absolute. This relational view entails those productions of space (and the sense(s) of place) do not reside solely in an end product e.g., buildings, the spatial environment or elements thereof that manifests through it, but also in the processes that shape the interactions/relationships in a particular space as well as in the relational qualities that emerge between the spatial environment and the broader context that shape people-environment interactions/relationships. It is argued that space is neither an objective neutral backdrop for people-environment interactions or their sense(s) of place, nor is it a mere container of potentially malleable attributes of separable and independent utility. Spaces becomes unique places imbued with meanings and values due to the interaction of people with and within the space (Tuan, 1977).

The relational view of space holds implications for the role of the spatial planner regarding the planning/design of space (implying here the man-made environment e.g. spatial arrangement of structures and/or building design): First, the design of space is an interactive and creative process of moulding a specific identity of a space and a result of an incremental and continuous process of making and re-making by those who inhabit and interact with the space. During this process, space is transformed to a meaningful and unique place. Space and place are thus related and interdependent but are not the same. Place is viewed as an advanced state of space. While this process, known as place-making, is generally accepted as central to the discipline of spatial planning, planners do not hold monopoly over this process (Hague & Jenkins, 2005:8). Planning involves numerous stakeholders (e.g. the communities inhabiting these spaces, the general public, decision makers and various expert inputs e.g. environmentalists, designers etc.). While planners can have an influence on how the spatial environment eventually unfolds (Gallent *et al.*, 2008), much of a planner's skill lies in understanding, facilitating and negotiating different possibilities in finding the appropriate fit between people and their environment; Second, place and its essence or sense(s) should not be studied in isolation from people's interactions with and within the environment or from their experiences and interpretations of it. A relational view of space provides a flexible and interactive approach to the spatial environment where different sense(s) of place are acknowledged in shaping the environment.

My view on how to study sense(s) of place in-depth from a relational point of view of space can be summarised by a quote from Patton (1985:1) about studies of place:

> *… an effort to understand situations in their uniqueness as part of a particular context and the interactions there. This understanding is an end in itself, so that it is not*

attempting to predict what may happen in the future necessarily, but to understand the nature of that setting – what it means for participants to be in that setting … what the world looks like in that particular setting – and in the analysis to be able to communicate that faithfully to others who are interested in that setting.

2.4.2 Second implication: A pluralised approach to sense(s) of place

The implication of segregated singular approaches to sense(s) of place may lead to a reduction in the actual meanings of a place or disconnect it from its context (Smaldone *et al.*, 2005:401). Therefore, a second implication of the ontology and epistemology for the thesis is the adoption of an approach that acknowledges pluralised sense(s) of place. Relph (2008) suggests a pluralised approach as appropriate because places (and sense(s) of place) are diverse contexts of everyday life and almost always contested. Similarly, Erfani (2020:2) supports this relativistic nature and pluralised notion of sense(s) of place by stating that sense(s) of place are subjectively experienced phenomena in the global-local world.

A pragmatic approach to sense(s) of place allow for the inclusion of multiple perspectives by engaging different people in discussions of a particular place. Even though solutions for problems at hand may be imperfect, they may be workable agreements based on whatever appropriate approaches, methods and/or strategies were selected to deal with particular challenges. From a pragmatist' perspective, sense(s) of place entails an appreciation of the local (subjective) symbolically constructed places while acknowledging its relationship to regional and global contexts. According to Relph (2008) pragmatic approach to sense(s) of place is apparent in contrasting contexts e.g. World Heritage Sites where multiple sense(s) of place may overlap in the same space - thus relevant for this thesis about VDWHS as the research context.

2.4.3 Third implication: An integrated approach to sense(s) of place

A third implication of the ontology and epistemology is anchored in the ability of shifting between different positions. As illustrated in the crystal metaphor of critical realism (refer to Figure 2.3), the critical realist can move between empiric, actual and real. It allows for theorising and exploring sense(s) of place from different angles and thus move from Interpretivism to pragmatism. Pragmatism on the other hand allows for the use of any combination of methodologies and methods that are 'practical' to understand a particular phenomenon. The shift between ontological perspectives that are made possible by critical realism and pragmatism provides the necessary flexibility to develop an integrated approach (e.g., transdisciplinary research). The implication of pragmatism is that it provides epistemological justification for mixing different approaches.

One of the most important outcomes for this thesis in terms of the ability to shift between different perspectives is that different theories (e.g., from different disciplines) can be considered equally

important to understand the phenomenon under investigation. It is exactly this approach that was adopted in the selection of the theoretical frameworks where a combination of diverse theories has been treated as equally important in order to understand people-environment interactions and multiple sense(s) of place (particularly implicit dimensions).

2.5 Conclusion

In this chapter, the purpose was to make explicit the assumptions that underpin the thinking behind the research. As stated in the introductory part of the chapter, all scientific research rests on assumptions, whether these are realised by the researcher or not. Although we do not always engage in philosophical discussions in applied disciplines such as spatial planning, our choices about the theories and methodologies that have informed our research are implicit and may be influenced in a subtle manner. In this sense it is acknowledged that this thesis has been shaped by an interconnected network of different levels of thinking rather than a singular unified influence.

The ontological position (critical realism and pragmatism) and epistemological stance (interpretivism and social constructivism) that are presented in this chapter provide the conceptual orientation against which the remainder of the study should be considered. A critical realist position is appropriate for the research presented in this thesis as it rests on the assumption that although an independent reality exists, there are different perspectives and interpretations thereof. Reality is compared to a crystal that crystallises into different levels of reality (empiric, actual and real) that can be studied in different ways whether to measure objectively or described from a subjective position. Complementary to critical realism, the second ontological assumption is pragmatic in nature. Pragmatism allows the researcher to shift between different perspectives and utilise different approaches, theories and methods to study a phenomenon – a necessary point of departure to approach a complex topic namely sense(s) of place. From the ontological position, the epistemological thinking of social constructivism and interpretivism have allowed me to move beyond objectivism to include subjective meanings – a necessary position to explore sense(s) of place as it comprises explicit and implicit dimensions (as referred to in Chapter 1).

From the ontological and epistemological thinking behind the research, three implications for researching the topic sense(s) of place have emerged: (i) a relational view of space and the sense(s) of place, (ii) the acceptance of sense(s) of place as pluralised (the reason why I refer to sense(s) of place instead of a (singular) sense of place); and (iii) the necessity for an integrated approach that allows for the incorporation of multiple perspectives of sense(s) of place and different interpretations of it, even if it entails subjective meanings. This conceptual orientation has paved the way forward to incorporate multiple theoretical frameworks as presented in the following chapter.

CHAPTER 3 THEORETICAL FRAMEWORKS

"You can't pick up rocks in a field without theory."
(Flinders & Mills, 1993:xii)

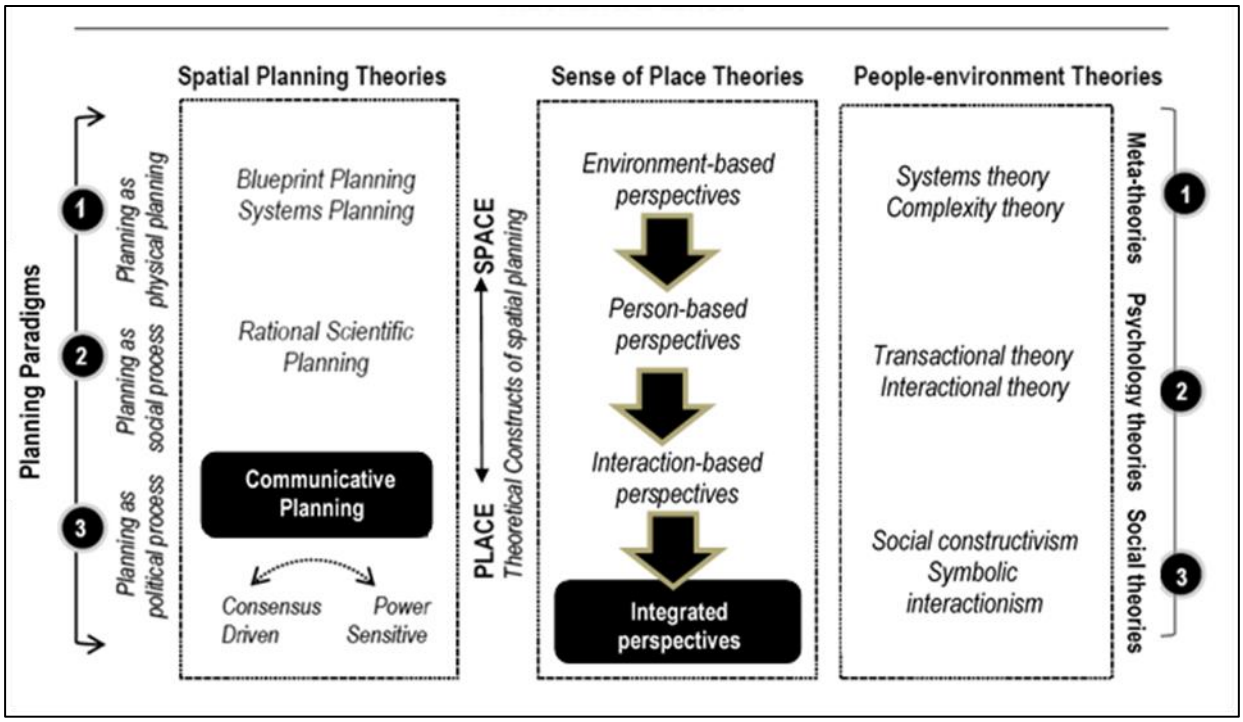
3.1 Introduction

A-theoretical research is impossible as any inquiry is guided by some conceptual ideas (Schwandt, 1993:9). These conceptual ideas (theories) are integrated into an overarching framework that undergirds the researcher's thinking about a particular research topic and helps to make sense of the phenomenon under investigation (Udo-Akang, 2012:91). Wacker (1998) provides three reasons why theory (or a theoretical framework) is important: (i) it provides a framework for analysis; (ii) it informs the method for field development and (iii) it provides a clear explanation for the pragmatic world. Without a theoretical framework, the structure and vision of a study is unclear, much like a house that is constructed without a blueprint (Grant & Osanloo, 2014). Therefore, a theoretical framework plays a central role in the total research process. Accordingly, the aim of this chapter is to present the theoretical frameworks underpinning the thesis.

While general consensus exists about the importance of theoretical frameworks in research, there is considerable disagreement on the role and position of theoretical frameworks in qualitative research (Anfara & Mertz, 2018). One argument is that pre-theoretical frameworks are irrelevant in qualitative studies (where inductive reasoning is applied) as the aim of qualitative research is to discover or develop theory (e.g. grounded theory studies) (Gray, 2014); Another argument is that the role of theoretical frameworks is limited in guiding the epistemology and methodology in qualitative studies (Grant & Osanloo, 2014). A third argument entails that a theoretical framework is more than providing prior concepts or guiding only certain aspects of the research (e.g. the methodology) as it affects every aspect of the research including how to make sense of the data that is generated (Grant & Osanloo, 2014; Mertens, 1998). A fourth view presented by Udo-Akang (2012:91) considers theoretical frameworks as interrelated and interdependent on the total research process. This integrated view implies that theoretical frameworks are evolving and manifest through an incremental process that develops parallel to the research as the study proceeds. The latter is applicable in this thesis. It is argued here that a qualitative case study research (as in this instance) may benefit from using an initial theoretical frame/perspective to assist with developing a basic conception of the phenomena under investigation (Yin, 2014:28).

Anfara and Mertz's (2015:6) suggestion of 'lenses' as theoretical frameworks to explore a topic/phenomenon was adopted in this case. The idea of using different lenses to explore a

particular phenomenon mirrors the critical realist's ontological paradigm (see Chapter 2) as multiple perspectives are acknowledged. The 'theoretical lenses' applicable in this thesis are depicted in Figure 3.1



***** A paradigm contains a number of theories and forms the central conceptual framework or background how to view the world or a particular phenomenon in the world – it serves as a reference point to test, measure or evaluate the theory/theories it contains. A theory explains a phenomenon according to specific perspectives consisting of different criteria.

Figure 3.1: Theoretical frameworks underpinning the thesis

(Source: Own construction, 2019)

A three-pronged framework comprising three theoretical lenses is used consisting of a spatial planning lens (3.2); sense(s) of place lens to report on a literature review that was conducted of sense(s) of place theories (3.3) and a people-environment lens that includes theories that deal with people-environment interactions (3.4).

3.2 First theoretical lens: Spatial Planning

This research is anchored in spatial planning and thus, a combination of spatial planning theories is presented in the first theoretical lens (Figure 3.2). The aim of the spatial planning lens is to provide sufficient context to understand the second lens where different sense(s) of place theories are discussed. First, spatial planning (the primary disciplinary orientation of the study) is put into perspective by reflecting upon its complexity as well as the multiple contexts that shape spatial planning (3.2.1). Second, core theoretical constructs of spatial planning namely space and place

are considered (3.2.2). Third, spatial planning theory development is presented as planning paradigms in order to contextualise the theories of sense(s) of place theories in the follow-up section (3.2.3).

3.2.1 Contexts that inform spatial planning

Spatial planning does not take place in isolation but is influenced by various changes and events in society (Steÿn, 2015:8). Current global changes in the social, economic, and political systems of the world have created a need for spatial planning to reassert its position and redefine its role in society (Vigar *et al.*, 2000). These changes have culminated into a phase of uncertainty and a lack of a clear identity of spatial planning (Fawcett & Sturzaker, 2016:196; Mazza & Bianconi, 2014:513). Due to this uncertain phase, spatial planning needs to reconfigure itself to more effectively to address global challenges (Skrimizea *et al.*, 2019:124). In order to understand the complexity of contemporary spatial planning, the overlap of different contexts that shape planning is discussed including the environment (physical/spatial context), time and the broader societal context.

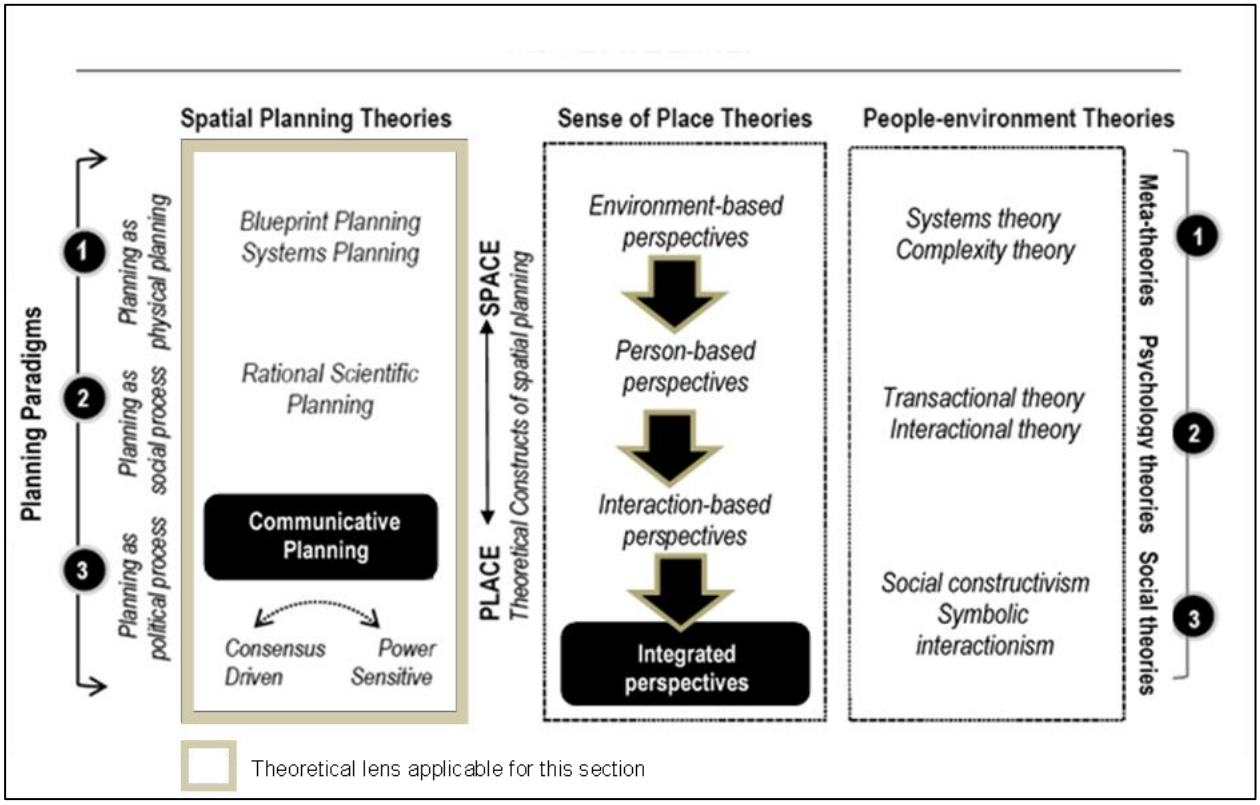


Figure 3.2: First theoretical lens: Spatial Planning

(Source: Own construction, 2019)

3.2.1.1 The spatial environment in spatial planning

Spatial planning is first and foremost spatial in nature. Authors e.g. Davoudi and Strange (2009) and Erdiaw-Kwasie and Basson (2018:516) all consider spatiality as the heart of planning and the essence of what distinguishes planning from other disciplines. However, discussions on how to interpret the concept 'spatial' in planning have remained limited (Madanipour *et al.*, 2016:3).

Numerous authors agree that the concept 'spatial' in spatial planning refers to the physical (geographical) environment/setting. Beauregard (in Fainstein & DeFilippis, 2016:288) calls this context the proximate context. This focus on the 'spatial' environment in spatial planning is illustrated in numerous definitions of spatial planning over time. Keeble (1952:1) has defined planning as "the art and science of ordering the use of land and the character and setting of buildings and communicative routes…" that "deals primarily with land…". Similarly, the physical focus is emphasised by Madanipour *et al.,* (2016:2) in their definition of planning as "the way that physical resources of places are used or developed." However, the emphasis on physical (geographical) space as the heart of planning has received much criticism. Criticism mainly revolves around the traditional environmental deterministic character of planning where it is utilised as a tool to control economic and social dynamics (Hirst, 2005). It is especially the use of static two-dimensional plans as tools to achieve socio-economic goals that is criticised for being a rigid manner to articulate, capture or visualise social and economic dynamics (Davoudi & Strange, 2009:243). An over-emphasis on spatial plans may lead to a failure of understanding how real-life dynamics shape physical space (Madanipour *et al.*, 2016:9; Taylor, 1999:44–45). The challenge of how to conceptualise the spatial in spatial planning led to a realisation of the limitations of traditional spatial concepts (e.g. a two-dimensional layout plan) by those involved in plan-making (Odendaal & McCann, 2016:419).

Regardless of much criticism on the spatial environment as the main focus in spatial planning, it is important for planners to take it into account because people are inextricably linked to the spatial environment (Manzo & Perkins, 2006:335). The environment can influence how people interact with and within the environment and/or experience it (Larkin *et al.*, 2010). Based on people's experiences of the environment they actively assess, explore, derive meaning from, and modify their environments (Larkin *et al.*, 2010). However, by acknowledging the role and importance of the spatial environment it is not necessarily implied that an environmental deterministic approach is propagated. As Madanipour *et al.,* (2016:9) has stated, a renewed emphasis on the 'spatial' in planning is rather about realising how different aspects (e.g. social relations, interactions etc.) are embedded in a particular physical context and how these aspects make a particular space unique. For Lefebvre (1991:12) and Parr (2005:120) the answer lies in

the fact that the spatial (physical geographical) environment should be viewed as embedded within a broader context.

3.2.1.2 The broader context in spatial planning

Apart from the proximate context (physical spatial environment/setting), the broader distant context is another context that shapes spatial planning (Beauregard, 2016:289). This broader, distant context entails the institutions, history, political, social, and economic conditions that arch over any geographical space/setting (the proximate context) and its particularities (Friedmann, 1998:12; Watson, 2008:23). Friedmann (1998:251) referred to this context as the macro structural forces that eventually produce the urban (can also imply the rural here) habitat. According to Odendaal & McCann (2016:420) it is especially important to acknowledge the impact of broader contextual dynamics in the global South due to the extreme fluid and relational nature of these forces in cities/countries of the South. An investigation of important places in two South African mining communities (Khuma and Stilfontein) in the North-West Province is one example of how different contexts resulted in different outcomes about what people consider important in the environment and how to deal with it in terms of spatial interventions (for more details see Puren & Roos, 2016) . According to Watson (2002:47) spatiality (and inherently spatial planning) is relational and requires the need to respond differently in different contexts. Similarly, different time concepts may vary significantly in different communities but also overlap in the same space. It is to this temporal context that shape planning that the next section turns toward.

3.2.1.3 The temporal context in spatial planning

Time is acknowledged as a third important context in spatial planning (Davoudi & Strange, 2009:223–224; Madanipour *et al.*, 2016:11). Different time concepts may overlap in the same spatial environment/setting as different cultures/communities may have different time concepts. Lewis (2006) distinguishes between linear, multi-active and cyclic time concepts.

(i) Multi-active time: In multi-active time concepts the present is more important than the future. Less emphasis is placed on schedules and punctuality and more on the event itself and the people involved. Time is considered a subjective commodity that can be manipulated, moulded, stretched, or dispensed with, irrespective of what the clock says. (Lewis, 2006:57).

(ii) Cyclic time: In a cyclic concept of time, time is considered as an ongoing cycle between past, present and future (Van Niekerk, 1993). A less disciplined approach is followed with regard to planning the future as the belief is that time cannot be managed (e.g. predicted or controlled) and thus easier to harmonise with the natural flow of laws or cyclic events of nature. In cyclic

time concepts, the past provides the contextual background to make decisions in the present (Lewis, 2006:57–58).

(iii) Linear time: In linear time concepts, the focus is upon a singular aspect at a time and tasks are completed within fixed schedules (Lewis, 2006:51). The focus is on the present and future instead of the past. In spatial planning, time is mostly treated as a linear concept (Davoudi & Strange, 2009:223; Erdiaw-Kwasie & Basson, 2018:515). Spatial planning mostly focused on future concerns (Erdiaw-Kwasie & Basson, 2018:515) e.g. spatial plans, as a result are based on an agreed vision or future state (Davoudi & Strange, 2009:201). However, the problem with linear time concepts is that they are based on positivist assumptions of change as linear and mechanistic and the belief that drivers of change are controllable (e.g. by policy instruments) (Davoudi & Strange, 2009:201). Also, spatial dynamics are not necessarily stable over time but open to reinterpretation due to a variety of dynamics e.g. social, economic, cultural etc. that may come into play, as different actors become engaged in planning processes (Hajer & Zonneveld, 2000). The spatial environment (and equally so the sense(s) of place embedded in a particular spatial or temporal context) is not frozen in time but subjected to an on-going process of change (Altman & Low, 1992; Korosec-Serfaty, 1984; Manzo, 2003). This dynamic nature of space and time may pose a significant challenge for spatial planning in multicultural communities where temporal realities may differ significantly and overlap in the same spatial context and may well be at odds with the aims that underpin linear time concepts in planning. Taylor (2005:157) describes the results of applying linear time concepts in planning as "condemned to solve yesterday's problems" as solutions become outdated due to problems that can suddenly change.

Time concepts, as described above, are deeply embedded cultural phenomena (Van Niekerk, 1993; Zakay & Fleisig, 2010). Africa is the world's culturally most diverse continent (Lewis, 2006:563), as Sub-Saharan Africa alone has e.g. over 600 cultural groups (Lewis, 2006:564). Furthermore, post-apartheid South Africa is regarded as one of the most multicultural nations on earth (Lewis, 2006:215). Also, time and space are inseparably intertwined (Baur *et al.*, 2014:15). Taking into consideration that spatial planning in South Africa is derived from an Anglo-American past (Mabin & Smit, 1997) and thus adopting similar Western theoretical thought and legislative planning systems predominant in Great Britain and the United States of America (Watson, 2004:397) as well as being entrenched with Western linear time perspectives, alternative time-space perspectives may be at odds with spatial planning thinking in South Africa. A sensitivity towards this possible overlap of various time-space perspectives of people from diverse backgrounds implies that planning research (especially with regard to people's sense(s) of place) needs to be more focused on the particularities of a place/context and context-based

theories/solutions than universal or generalised theories (Watson, 2016:39). According to Duminy *et al.* (2014) it is this type of research that is needed in Africa.

3.2.1.4 The complexity of spatial planning

Space, time and people (social systems) are considered three of the most compelling dimensions of complexity (Skrimizea *et al.*, 2019:124). These three overlap in spatial planning, thus, planning can be considered a complex system. The intricate network of these three contexts (spatial, broad and temporal contexts) that shape planning and the various elements that they comprise of, inform ultimately how spatial planning is defined. Although spatial planning is currently going through an insecure phase and cannot be defined in universal terms, the following working definition was compiled for this thesis in order to incorporate the complexity of spatial planning: Spatial planning is a pluralistic and complex concept that is pliable and sensitive to various changes that take place across different spatial and temporal situations and is thus a relational and contextually embedded concept. This fluid and complex contemporary identity of spatial planning as defined here is illustrated in Figure 3.3.

Due to the complexity and dynamic nature of spatial planning, the concept spatial is not cast in stone. While spatiality is moulded differently in different time-space realities, as well as within the broader distant context, the interpretation of two heuristic constructs of spatial planning lie at its core: space and place.

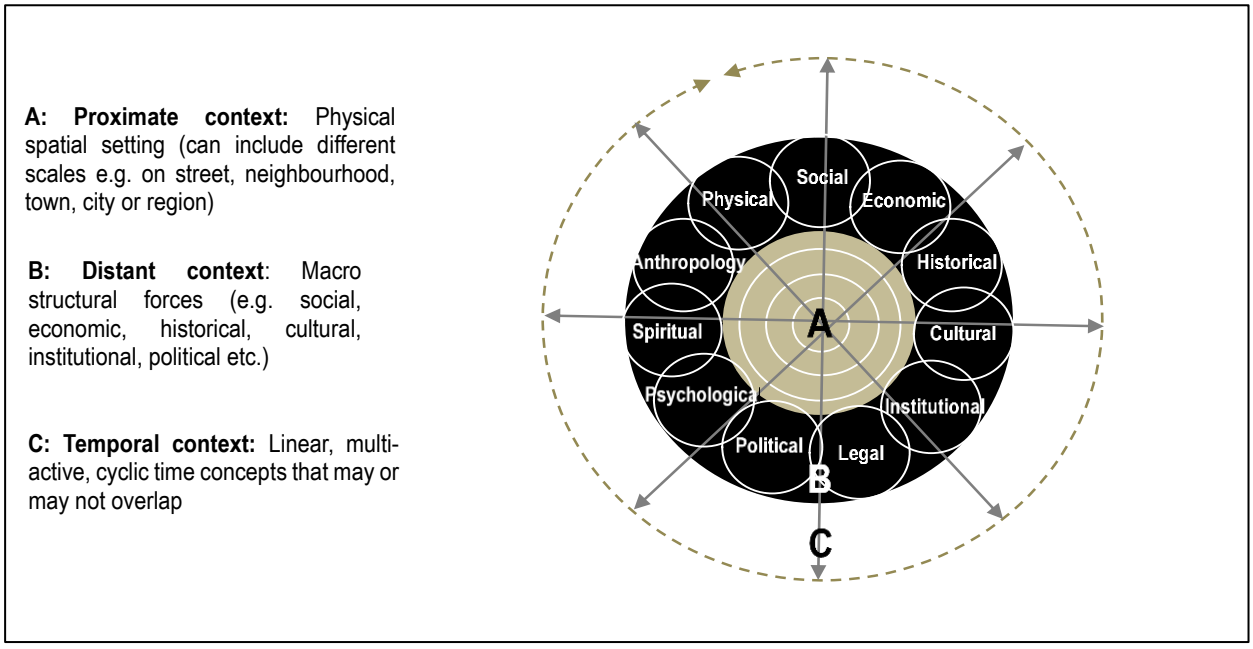


Figure 3.3: The complexity of spatial planning

(Source: Own construction, 2019)

3.2.2 Heuristic constructs in spatial planning: Space and place

Space and place are important concepts in different disciplines e.g. anthropology, sociology and spatial planning (Davoudi & Strange, 2009:11). These are particularly contentious topics in spatial disciplines (Crang & Thrift, 2000; Hubbard *et al.*, 2004; Murdoch, 2006). Reasons for this contentiousness include the lack of a clear definition of each, the fact that they are used interchangeably (Hague & Jenkins, 2005:19) and/or treated as unproblematic (Madanipour *et al.*, 2016:7). While space and place are closely related (as discussed later in this section), fundamental differences between them exist (Fawcett & Sturzaker, 2016; Madanipour, 1996; Tuan, 1974) as well as a possible deep misunderstanding between advocates of these concepts (Baur *et al.*, 2014:11). This is probably why Davoudi and Strange (2009:1) have called for a more critical enquiry about the conceptions of space and place that underpin plan-making. Therefore, clarification about the differences and connection between space and place is important - an issue that is addressed in the section to follow.

3.2.2.1 Space

Madanipour (1996:4–20) differentiates between a variety of approaches to space including absolute, relational, physical, social, mental, real, abstract and differential space. Two of these approaches are considered as main conceptualisations of space in spatial planning: absolute and relational space (Baur *et al.*, 2014:11; Davoudi & Strange, 2009:19).

(i) Absolute space:

The absolute view of space has dominated planning theories for the first half of the twentieth century (Hague & Jenkins, 2005:13) and has remained influential to date (Graham & Healey, 1999). Absolute space is rooted in Euclidean geometry where space is viewed as a container of all material objects, irrelevant of what it contains or movements that occur in it (Agnew, 2005:83; Blaut, 1961:2). Absolute space entails a static view of space where dynamics such as social or economic aspects are reduced to objective entities, models and static compositions whereby it is understood by means of statistical analysis, geometrical order and aesthetic design (Puren et al., 2018:135). It implies that space is predominantly occupied with physical and objective properties of spatial arrangements and thus something to which universal principles and standards can be applied in order to understand it. Hubbard et al., (2004) has described this type of objectively measurable space as a 'blank canvass' or neutral backdrop against which people's behaviour occur. However, underlying notions of space as objective and static are sometimes questioned and criticised in planning theory as this view does not account for implicit phenomena e.g.

meanings and values that are ascribed to space (Davoudi & Strange, 2009; Hague & Jenkins, 2005).

(ii) Relational space:

Relational space is derived from Einstein's theory of relativity where space is defined in terms of the objects it contains and the relations between the objects (Scruton, 1996:362). In relational space, spatial properties are relational and the position of any object is to be given in terms of its relation to any other objects (Scruton, 1996:362). In this sense, space does not exist independent of the objects it contains or the events that occur in the space. Murdoch (2006:19) describes relational space as a system made up by the diverse social, economic, cultural and physical processes. Space becomes a set of dynamic and complex systems where different relations interweave and overlap (Massey, 1991). Relational spaces are described by Hubbard et al. (2004:6) as "relational and contingent, experienced and understood differently by different people" and "multiple, contested and fluid". It is through these relational processes that places with distinctive qualities arise (Healey, 2007:186). Contrary to absolute space, relational space is thus more than a neutral backdrop against which people's lives unfold (Hague & Jenkins, 2005; Hubbard et al., 2004; Rose, 1995; Thrift, 2003).

While a general move away from notions of space as absolute towards relational space in spatial disciplines has been identified (Crang & Thrift, 2000), it seems as if this shift in thinking has not yet fully materialised in contemporary spatial planning thought. Davoudi and Strange (2009:243) refer to plans that are produced by spatial planners as static two-dimensional maps that in most cases attempt to impose (or direct) some kind of spatial order onto complex socio-economic processes. Odendaal & McCann (2016:411) blame the persistent use of particular spatial concepts (e.g. Spatial Development Frameworks or Masterplans) as a possible reason for the disjuncture between plans and real spatial dynamics and is thus contradictive to relational thinking about space. Perhaps a differentiation between space and place may offer the necessary starting point to move away from fixed ideas about spatiality (absolute and relational space) towards more flexible interpretations thereof.

3.2.2.2 Place

While place is a difficult concept to describe, many authors agree that place is created from space once meaning has been assigned to it (Cho *et al.*, 2011:393; McNutty, 2005:9; Tuan, 1977). Rose (1995:88) sees place as something that is necessarily infused with meanings and feelings while Knox (2005) describes place as the total lifeworld wherein people constantly construct, co-construct and re-construct subjective and shared meanings. According to Fainstein (2016:288) it

is exactly these shared meanings that produce place. It is suggested here that place is underpinned by openness and change rather than something that is fixed and bounded as reflected in the concept space – in other words an overlap with the idea of relational space.

While it cannot be merely accepted that space will necessarily become place (infused with meanings and values), it can be accepted that space forms an important reference point in conceptualising place. Even when it comes to virtual places, physical space in one way or another forms a point of reference. Virtual places are online environments, such as chat rooms or online communities traditionally associated with massively multiplayer online games (MMOGs) (Ducheneaut *et al.*, 2007:130). As global mobility patterns (virtual and physical) intensify, the definition of these virtual environments grow to include, inter alia, 'digital age' mobile workspaces and virtual travel via interactive online media to real life places (see Di-Masso *et al.*, 2019; Williams & Hipp, 2019).

Place also contains relationships between different elements/aspects in space and thus relates to a relational interpretation of space. However, relationships in a particular place can be perceived in multiple ways through different socio-cultural filters (Hague & Jenkins, 2005:20). Thus, place has a fluid nature instead of being ‘cast in stone’ or residing only in fixed observable properties or relations (as in absolute or/and relational space). Relph (1992:37) describes place as “fragments of the environment where meanings, activities and landscape (referring to physical geographical space) merge”. It can be concluded that although place is different to space it does not exist without space nor is it totally unrelated to it.

3.2.2.3 Relation between space and place

According to Fawcett and Sturzaker, (2016:196–197) the lack of distinguishing between space and place may result in place to be reduced to something that fails to include richness and uniqueness. Place becomes unique when it is realised, it is a ‘special ensemble’ of the experiences and aspirations of people (Tuan, 1977:387). Rather than isolating space and place it should be seen as interrelated. However, according to authors Allmendinger & Tewdwr-Jones (2005), Hague & Jenkins (2005) and Davoudi & Strange (2009:9), planning has been slow to respond to this interrelationship between space and place. However, the space-place interrelationship of space and place is important if one aims to understand the uniqueness of a place (or its sense(s) of place). A place-deficiency may well result in concepts that are de-contextualised (e.g. ignoring meanings and values tied to a specific locality) and fails to consider places as particular contexts to develop theory from (Allmendinger & Tewdwr-Jones, 2005:34).

Although space and place are underpinned by different conceptual ideas, they are related as indicated in Figure 3.4. It is suggested here that the interrelationship of space and place be placed on a continuum where space (or the spatial) is a starting point and serves as point of reference. Spaces may be transformed into meaningful places through people who interact with and within the space and add meaning(s) and value(s) (in other words sense(s)) to it. Sense(s) of place comprises both space (including physical spatial point of reference e.g. geographical location/territory) and place aspects (e.g. meanings and values) that have turned space(s) into place(s). This formation of meaningful place is relational and dependent on the social and cultural processes that produce it (Davoudi, 2012:438). Different meanings may thus be ascribed to the same place. It is important to include alternative place-meanings as ignorance of the way in which places are actually experienced by people may result in inappropriate meanings assigned to places, while the very uniqueness of place (the 'sense(s) of place) be destroyed (Carter *et al.*, 2007:764).

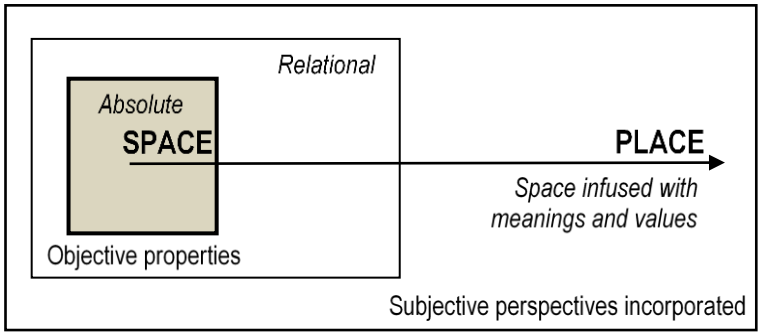


Figure 3.4: The space-place continuum in spatial planning

(Source: Own construction, 2019)

It is against this background of space and place that is provided here, as well as the development of spatial planning theory that is presented in the next section (3.2.3), that I have developed an integrated understanding of sense(s) of place. An overview of the development of spatial planning theory, underpinned by a transformation from space to place, is provided to conclude the spatial planning theoretical lens.

3.2.3 Spatial planning theories

It is difficult to limit the scope of spatial planning theory as it is cobbled together from different theories (Friedmann, 2011:131) and no coherent body of 'planning theory' exists (MacCallum *et al.*, 2019:20). The body of theory that planners draw upon span across different disciplines (MacCallum *et al.*, 2019:20) and include various endogenous and exogenous theories (Flyvbjerg & Richardson, 2002:12). Endogenous theories include theories that have not necessarily

originated within planning discourses but were interpreted, mediated and used to understand planning per se. Exogenous theories have originated from fields outside planning related phenomena e.g. space, policy or government processes. This plural nature of planning theory can be ascribed to the integrative and practical nature of spatial planning (MacCallum *et al.*, 2019:20). However, an enduring distinction of the divisions in planning theory, originally provided by Faludi (1973) is widely adopted in planning scholarship. Spatial planning theory can broadly be divided into: (i) theories that relate to the content of planning, referred to as theories in planning or substantive theories; (ii) theories that relate to the method or process used to conduct planning, referred to as theories of planning or procedural theories and (iii) theories that relate to normative ideals of planning and that aim to transform planning practices, referred to as theories for planning namely normative theories (Fainstein & DeFilippis, 2016:12; Faludi, 1973:3–7; Steÿn, 2015:7) or contextual theories (MacCallum *et al.*, 2019:21).

3.2.3.1 First paradigm: Theories in planning (Planning as physical layout and design)

Theories in planning revolve around the substantive dimension of planning that is mainly concerned with the content of planning and aspects regarding to the 'what' that is planned. Fainstein and DeFilippis (2016:12) explain this paradigm as planning that is focused upon the production and regulation of the physical (geographical) space that people interact with and within. Two planning theories are distinguished in this paradigm namely blueprint planning and systems planning.

(i) Blueprint planning:

Blueprint planning (also referred to as master planning) a plan is viewed as some kind of 'blueprint' or ideal 'end-state' for a town/city/region to be reached in future – the type of plans that are analogous to the work of architects and civil engineers (Taylor, 1999:14). It is especially the architectural design of space that forms the main focus in blueprint planning. Blueprint planning is underpinned by four values (i) utopian comprehensiveness where a layout plan is used to indicate some or other comprehensive future ideal society; (ii) the establishment of structure and order in society through the use of physical planning/design principles e.g. geometrical layout patterns; (iii) an anti-urban aestheticism where the suburban model is propagated as a panacea for all urban problems and (iv) an assumed consensus that blueprint plans are representative of what all people in society need and prefer (Taylor, 1999:14). However, blueprint plans have been offered as a utopian ideal regardless of the contexts of the town/city (Hall, 2014; Hall & Ward, 1999). Figure 3.4 portrays some of the widely known blueprint plans in the history of spatial planning.

Later, the implementation of the same values that have guided blueprint/master planning as mentioned above, became the main points of critique against the theory. The five main points of critique included the following: (i) social blindness due to an overemphasis on physical matters (layout and design) whereby social aspects were overlooked (Taylor, 1999:334); (ii) physical determinism where planners assumed that the layout and form of the physical environment would shape or determine the quality of social and economic life (Broady, 1968:13–14; Taylor, 1999:342); (iii) the assumption that planners (experts) know best what kind of physical environment people prefer to live in and the consequent lack of consultation of people in the planning process; (iv) the simplistic view of the environment portrayed in blueprint planning where in reality complex inter-relationships exist between the dynamics (e.g. social, economic etc.) in the environment; and (v) the static view of the environment where the dynamic nature of different parts/aspects and the effect on of this change on the larger environment are ignored. This simplistic and static view has led to the creation of plans that were not flexible enough to adapt to changing circumstances in the environment, instead of monitoring, analysing and intervening possible fluid situations. (Taylor, 1999:344) summarised blueprint planning as a general lack of understanding of the environment as a system of interconnected activities.

- **Interpretation of space in blueprint planning:**

Space in blueprint planning is considered as absolute and fixed. This absolute/static approach is portrayed in plans consisting of universal geometrical ordering patterns and design principles (e.g. those in Figure 3.5) that serve as blueprints for all towns/cities, irrespective of the unique dynamics they contain. In blueprint planning, spatiality is primarily about the design of the container (geographical space) and not about what the space contains or the relations between the dynamics within the space. Spatiality in blueprint planning revolves around the physical space and how objective universal principles can be applied in the layout and design thereof. Space is treated as an objective and neutral backdrop against which events (activities, interactions etc.) occur. What was lacking in these blueprints or masterplans according to (Taylor, 1999:345), was an adequate empirical understanding of what the environment planners wanted to manipulate. Systems planning was offered as an alternative.

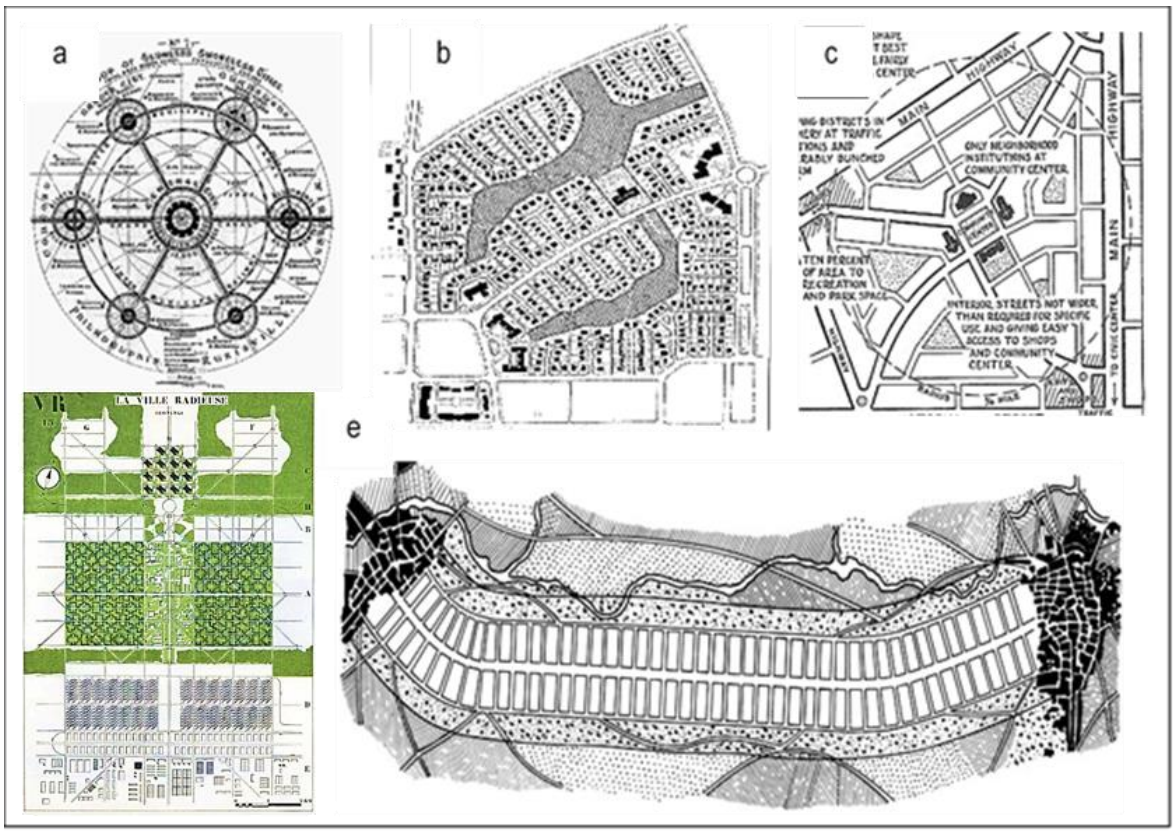


Figure 3.5: Examples of blueprint plans: Garden Cities (Ebenezer Howard) (a); Superblocks (Clarence Stein) (b); Neighbourhood Units (Clarence Perry) (c); Future Cities (Le Corbusier) (d); Lineal Cities (Don Arturo Soria Y Mata) (e).

(Source: Google images, 2019)

(ii) Systems planning:

The shift from blueprint planning to systems planning entailed a change in planning skills from a kind of art/craft based on personal knowledge, into:

> *…a scientific activity where vast amounts of precise information were garnered and processed in such a way that the planner could devise very sensitive systems of guidance and control, the effects of which could be monitored and … modified. (Hall, 1990:327).*

At the heart of systems planning lies a view of the environment (natural and built) as an interconnecting complex system consisting of numerous interdependent parts. Decisions are made only conditionally, rather than once-and-for-all, as blueprints or masterplans (Cooper *et al.*, 1971; McLoughlin, 1969). In this sense, systems planning permits adaptation to changing circumstances during the planning process, making the systems' consequences apparent. However, although systems thinking have been incorporated in the dynamic nature of towns,

cities and regions, the same underlying values found in blueprint planning (utopianism, anti-urbanism, ordered aestheticism and an assumed consensus over what planning should be) had manifested. According to Jacobs (1961:242) systems planning in general failed to grasp the real complexity and richness of social life and how it manifests in cities.

- **Interpretation of space in systems planning:**

In systems planning, space is defined in terms of what it contains rather than the container (space) itself. Hubbard *et al.,* (2004) refer e.g. to the surface on which relationships between various aspects (e.g. direction, distance, connection etc.) occur. In this sense, a shift is noticed from space as absolute and static to a relational approach where the dynamics within the space and the relationships between these dynamics (e.g. movement patterns, land uses, social behavioural patterns etc.) become the focus. However, although social complexities are acknowledged in systems planning, people's activities (e.g. social behaviour or interactions) have been translated into patterns that are measurable and predictable and consolidated in geometrical perspectives of spatiality (Puren *et al.*, 2008:135). According to this perspective, complex phenomena are reduced to abstract points, lines etc. on a map. Similar to absolute space that is objective, space is still considered as a neutral backdrop for people's lives while phenomena e.g. meanings and values that people individually or collectively attribute to spaces, are ignored.

Concluding the first paradigm, the role of the planner as described by Marcuse (2016:128) is one where the planner is believed to hold outstanding technical competence and/or imagination that enables him/her to develop a vision of the most desirable space to be built. Altogether, spatial planning was considered to be something resulting in, rather than stemming from, the social and individual characteristics of people (as users of space). In this sense, a deterministic nature of planning is emphasised. As (Hall, 1990:324) has stated: "*The planner, free from political interference serenely sure of his technical capabilities was left to get on with the job.*"

3.2.3.2 Second paradigm: Theories OF planning (Planning as a scientific process)

In the second paradigm, the focus has shifts from product-orientated theories in planning (blueprints/ masterplans or systems of interacting dynamics) to process oriented theories of planning where the focus is on decision making processes pertaining to spatial development (Fainstein & DeFilippis, 2016:12). A distinction between the substantive (theories in) and procedural dimensions of planning (theories for) was first noticed in Webber's (1963) theory of planning as:

> *… a method for reaching decisions, not a body of specific substantive goals ... planning is rather a special way of deciding which specific goals are to be pursued*

and which specific actions are to be taken … the method is largely independent of the phenomena to be planned.

The procedural dimension relates to questions about how planning is (and should be) conducted. The rational scientific planning model was offered as the ideal planning process to be followed.

(i) Rational scientific planning:

Rooted in the Enlightenment (Allmendinger & Tewdwr-Jones, 2005; Watson, 2016:33), rational scientific planning has developed from decision-making theory that investigates how decisions are made (Taylor, 1999:69) - in other words the reasoning underlying choices being made (Von Neumann & Morgenstern, 1947). Rational decision-making is based upon the belief that by using scientific knowledge and a scientific process as presented in Figure 3.6 below, it is possible to build a better society where human happiness and welfare can flourish (Healey, 1992:145). In spatial planning, it implies that if proper (scientific) procedures are carried out during the planning process a beneficial outcome for all stakeholders will be reached (Fainstein & DeFilippis, 2016:17). While goals would be developed outside the sphere of spatial planning (e.g. in government), the expectation has been that planners should figure out the means to achieve these goals by applying a rational scientific process.

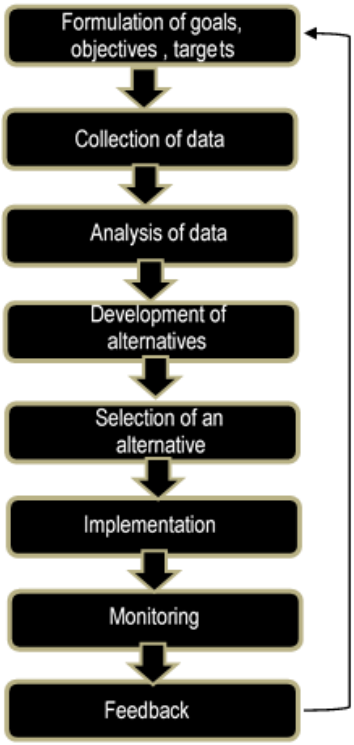


Figure 3.6: Steps in the rational scientific planning process

(Source: Own construction, 2019)

The belief in rational scientific planning as being beneficial to all stakeholders has been the subject of numerous criticisms. Jacobs' publication *"Life and Death of Great American Cities*" (1961) highlights the effect of planning decisions on everyday citizens in the decision to modernise urban neighbourhoods in America. Davidoff's (1965) solution was a change in the role of the planner from technician to that of an advocate for the disadvantaged by stating "the right course of action is always a matter of choice, never of fact" - an indication that planning is not value-free. This point was later echoed by Taylor's (1998:96) critique of rational planning as being too abstract "offering merely an extended definition of planning and not saying anything about how planning in practice operated or what its effects were". According to Sandercock (1998:88), the failure of the rational model ultimately lies in the fact that "the planner is indisputably 'The knower', relying strictly on 'his' professional expertise and objectivity to do what is best for an undifferentiated public." Similarly, Forester (1989:46) argued that even if planners are "quite alone" in making a rational decision, they will still do so in anticipation of certain other people's opinions whom "they know they must finally come to some form of agreement". This implies that the decision is neither fully comprehensive or rational.

Fainstein and DeFilippis (2016:17) have summarised the problem with rational planning as residing in numerical exactitude that was used in an apparent scientific methodology to disguise subjective choices and top-down decision-making. In essence, in rational scientific planning, the planner remains the expert of obtaining data and managing information.

- **Interpretation of space in rational scientific planning:**

Similar to blueprint and systems planning, in rational planning a strong belief has prevailed that an ideal universal society can be achieved through the technical expertise of planners by applying an objective, value-free scientific process. The process oriented rational way of planning is underpinned by a steadfast belief in space as a value-free neutral backdrop for planning interventions. Throughout the first and second paradigm absolute and static approaches to space have prevailed.

Contradictory to the belief of achieving an ideal people-environment fit through rational decision-making is the actual way in which people socially use and colonise space (Carmona *et al.*, 2003:6). This process, in which people constantly create and re-create their environment as social objects, is political in nature as different stakeholders (individuals and groups) may have conflicting interests, meanings and values and hold different perspectives on what they consider to be the ideal space. The political nature of decision-making processes that planners are faced with and how to deal with situations, where competing values and interests occur, was one aspect that has not been dealt with in the first two planning paradigms (Fainstein & DeFilippis, 2016:445).

A shift in thinking about planning as a rational decision-making process to one that is acknowledged as a political process is illustrated as the key characteristic of planning in the third paradigm.

3.2.3.3 Third paradigm: Theories FOR planning (Planning as a political and value- laden process)

In the third paradigm, the focus falls on prescriptions for how the participation of people in decision-making can (and should be) be optimised – referred to as the normative paradigm in planning. (Faludi, 1973; Steÿn, 2015). Normative planning aims to transform planning practices from a universal (decontextualized) expert based exercise towards a flexible open-ended and plural process by "making sense together while living differently" (Healey, 1997:16) – a type of planning where the participation or collaboration of people in decision-making is optimised (Faludi, 1973; Steÿn, 2015; United Nations, 2008). Coined in the 1990's (Harris, 2001:22), communicative planning (Innes, 1996), or the British version, collaborative planning (Healey, 2003), has emerged from this paradigm as the most prominent spatial planning theory of the twentieth century (Allmendinger & Tewdwr-Jones, 2005:16).

(i) The communicative planning theory:

Communicative/collaborative planning refers to a form of planning based upon theoretical foundations and assumptions of Jürgen Habermas's theory of communicative rationality (Habermas, 1984). Habermas takes critical theory as point of departure to challenge societal systems of domination and alienation. According to Habermas, (Machler & Milz, 2015:20; Watson, 2016:34) meanings are socially constructed phenomena that are distorted through different ways of understanding, language and actions. Inclusive, empathetic, and open communication processes are needed to reach consensus and to ensure valid outcomes of decision-making processes (Habermas, 1984).

In spatial planning, the communicative planning aims to develop processes where "democratic management and control of urban and regional environments and the design of less oppressive planning mechanisms" (Allmendinger & Tewdwr-Jones, 2005:22) emerge. Based upon the Habermasian ideal of consensus, communication is posed as the most important ingredient to make planning processes more democratic. As Machler and Mitz (2015:10) have stated, in communicative planning, planners use dialogue to help stakeholders involved in a planning issue to gain a shared understanding of a problem and to reach consensus on further actions. The communicative planning theory has replaced previous paradigms where planners used their own expertise to solve problems. Instead of prescribing ends and means, planners now act as

negotiators or mediators among various stakeholders in order to reach consensus where all participants would receive some benefit (Fainstein & DeFilippis, 2016:17). However, communicative planning theory is not universally accepted and numerous questions with regard to its process driven focus have emerged.

According to Allmendinger and Tewdwr-Jones (2005:46) the weakness of the communicative planning theory resides in the utopian ideal about how discourses take place in the real world. In short, it lacks an in-depth understanding of relations of power and how it impacts on discourses and reaching consensus (Fainstein, 2016; Flyvbjerg, 1998; Yiftachel, 1998). Forester (1989) for example illustrated that planners are not neutral in problem formulation and not just transmitting knowledge objectively. Instead, information is sometimes distorted in the communication style planners use and in this sense can actually reinforce their power, even if they are not aware of it Forester (1989). Foucault (1988:18) offers a solution by stating the problem as follows:

> *The problem is not of trying to dissolve relations of power in the utopia of a perfectly transparent communication, but to give … the rules of law, the techniques of management and also the ethics ... which would allow these games of power to be played with a minimum of domination.*

Foucault offers valuable insight into the dynamics of power by highlighting the need for a power-sensitised orientation towards planning processes and appropriate tools to be used in planning. In order to understand how power impacts on planning (positively, negatively or a combination of these), requires in-depth, grounded and qualitative case study research at the interface where planning happens (Corbridge *et al.*, 2005).

In conclusion, the third (current) normative planning paradigm can be summarised by its central aim as stated by Healey (1992:16) namely “making sense together while living differently”. The essence of this aim is to optimise communication in such a way that a magnitude of values and meanings are heard, acknowledged and incorporated in spatial planning. Two streams of thoughts are suggested: (i) improving communication through open discourses to achieve consensus among a variety of role-players in order to influence decision-making (a Habermasian approach); or (ii) addressing oppressive effects of power structures to improve communication channels where different role-players are not equal in taking part in decision-making processes (a Foucauldian approach).

- **Interpretation of space in communicative/collaborative planning:**

In the communicative planning theory, space is no longer viewed as a neutral backdrop against which planning decisions can be made, but as places infused with multiple and relational meanings. The emphasis in communicative planning on meanings and the social constructed

ways of developing meanings illustrates a shift from absolute notions of space as singular and static towards places that are relational and dynamic and endowed with meaning and value. According to Madanipour *et al.,* (2016:7–8) the reorientation towards place entails that spatial planning needs to take cognisance of the complexity of the relationships and meanings that transect an area or space. It implies articulating and asserting place meanings of everyday experiences of space/place - those qualities of place that make them unique for people. These place-based qualities are significant for contemporary spatial planning that aims to enhance the quality of life, economy and the environment (Madanipour *et al.*, 2016:7–8).

3.2.3.4 Synthesis of planning theories, underpinnings of space and place and position of spatial planners

A synthesis of the development of spatial planning theory, underpinned by different conceptualisations of space and the position of planners within different planning types is illustrated in Table 3.1.

In this research, the central focus is on dimensions of sense(s) of place (silent voices) that have mostly remained hidden in spatial planning up until now. In order to explore, elicit and concretise (and eventually integrate) these silent voices in spatial planning, some acknowledgement is required of dimensions/voices that have not previously been communicated clearly in planning. For this reason, the research is anchored in the third paradigm where multiple perspectives of people's sense(s) of place are explored from the ground up (see Part III, paper 1). The research is influenced by principles of the communicative planning theory (Foucauldian perspective) where people's sense(s) of place is/are elicited by using a power-sensitive process (methods and tools) (Part III, paper 2). In this particular context, a place-based approach is followed where space is not a neutral backdrop in people's lives but the result of unique people-environment interactions (and relationships) that occur in a particular setting.

Table 3.1: Planning theory, space and the role of spatial planners

Planning paradigm:		Planning theory:	Nature of planning:	Interpretation of space	Role & position of planner
FIRST Paradigm:	Substantive planning: Planning as physical and design product	Blueprint Planning	Plan/product-driven (fixed of vision of end state)	**Absolute space** • Focus on space itself - elements/properties in space less important and no/limited influence on space • Space as neutral backdrop	Artist/design expert
		Systems Planning	Plan/product driven (relational vision of a dynamic 'system' of interacting parts)	**Absolute space becomes Relational space** • Focus on elements/properties in space as predictable • Space as neutral backdrop	Technical expert
SECOND Paradigm:	Procedural planning: Planning as rational process	Rational Scientific Planning *(i)Rational Comprehensive* *(ii) Incremental* *(iii) Mixed scanning*	Scientific process /procedure driven	**Varies between absolute – relational space** • Focus on scientific process • Differences in terms of how space is treated in different geographical locations • Spaces differ but universal treatment in terms of process	Scientific expert/ data manager
THIRD Paradigm:	Normative planning: Planning as political process	Communicative/ collaborative Planning	Consensus driven (Habermasian perspective)	**Space transformed to Place** • Contextual approach • Space endowed with meanings and values • Acknowledge different and overlapping perspectives • Space no longer objective neutral backdrop	Advocate; Mediator; Facilitator
			Conflict oriented (Foucauldian perspective)		

■ Theoretical position in spatial planning theory relevant for this thesis

(Source: Author's own synthesis, 2019)

The communicative planning theory forms the most important spatial planning theoretical framework for the empirical part of the thesis as sense(s) of place is/are understood and interpreted differently by different people. The most important implication of the application of the communicative planning theory in this thesis is the need to negotiate people's sense(s) of place in an open inclusive manner where power relations are minimised. Diversity in terms of sense(s) of place is one aspect that is still lacking in the development of sense(s) of place scholarship in planning – an important aspect that is discussed in the second theoretical lens.

3.3 The second theoretical lens: Sense(s) of place theories

Sense(s) of place theories form the second lens in the theoretical framework (Figure 3.7). This section is based on a literature review that was conducted in line with the recent trend of providing

more concise literature reviews in qualitative studies. Accordingly, a scoping literature review (context review) was selected to provide some guidance through the maze of sense(s) of place scholarship. A scoping review is a flexible method for describing main conceptualisations that have been developed about a particular topic (Pilbeam *et al.*, 2019). Also, a scoping review is appropriate to provide the focus of a particular study where the literature does not form a stand-alone section of an overall study (Rudestam & Newton, 2007:63). According to Cronin, Ryan and Coughlan (2008:38) a scoping review is the best way of presenting the literature when the overall purpose of the research is to develop theoretical and conceptual frameworks – the overall purpose of this thesis.

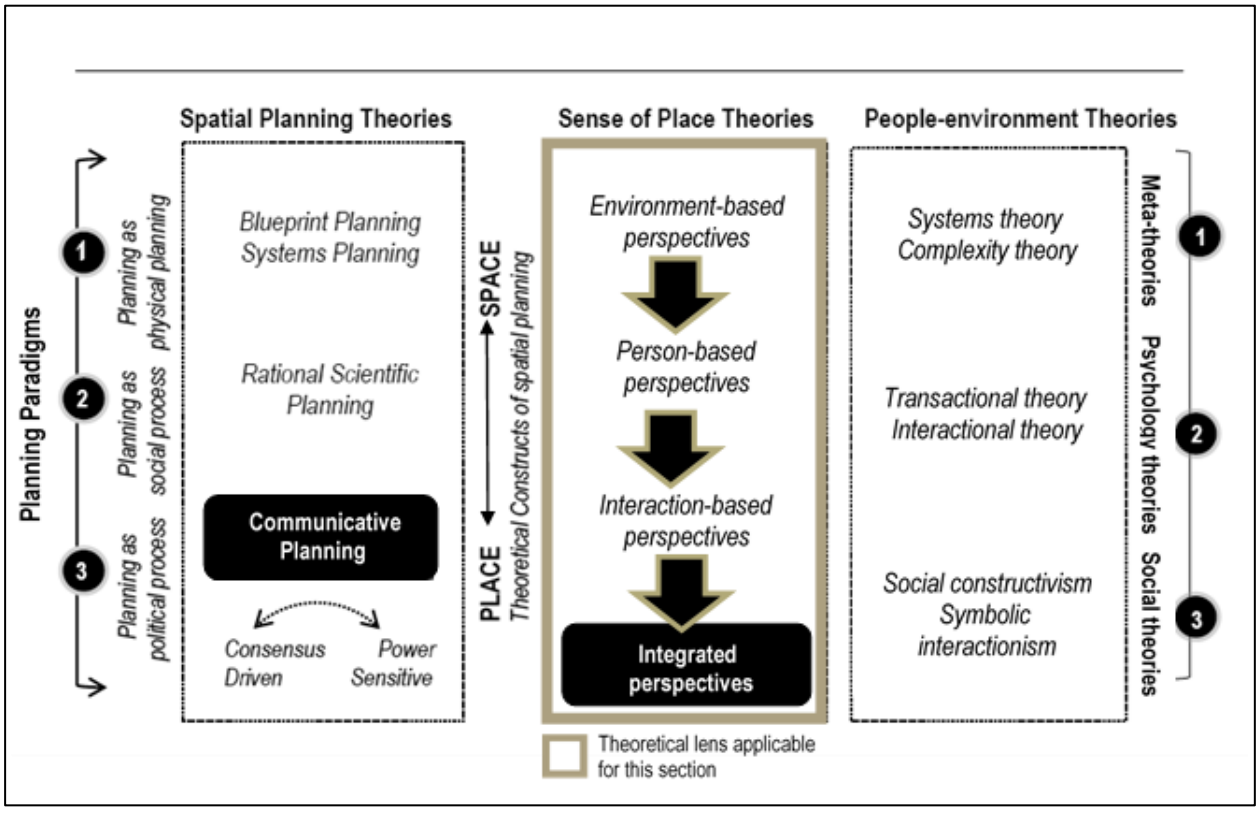


Figure 3.7: Second theoretical lens: Sense(s) of place theories

(Source: Own construction, 2019)

The Libraries World wide's database was used to do an initial scoping of the terms 'sense of place' and *'genius loci*' in academic papers and books. The scoping range stretched over eight decades (1940-2019). From 600 search hits, relevant academic titles have revealed that: (i) the spatial and design disciplines (an overarching term that, for the purposes of this scoping, includes urban/rural planning, urban design, architecture and landscape architecture) have published 24% of the titles on sense of place/genius loci; (ii) social sciences (including sociology, psychology, anthropology, history, archaeology, heritage studies, leisure sciences and educational sciences)

have published 34% of the relevant titles; (iii) geography and environmental management/natural resource management have published 18% of the relevant titles; (iv) arts and philosophy have published 11% of the relevant academic titles; (v) economic and information sciences 8% of the relevant titles; and (vi) health sciences have published 5% of the titles included in the literature review. While the sense(s) of place is a topic that is researched by a vast array of disciplinary fields including sociology, anthropology, information technology, philosophy, education, geography, psychology and design-oriented disciplines (spatial planning, architecture and urban design), three disciplines have dominated the publication landscape in the time period mentioned earlier: Geography, Psychology (included as part of social sciences in this case) and the Spatial Design disciplines. Figure 3.8 illustrates the results of the scoping literature review.

Five different perspectives of sense(s) of place have been identified from the scoping literature review including: (i) environment-based perspectives, (ii) person-based perspectives, (iii) social interaction-based perspectives, (iv) integrated perspectives and (v) time-based perspectives. The aim of this section is to present these perspectives from a critical stance in order to identify gaps in existing scholarship of sense(s) of place.

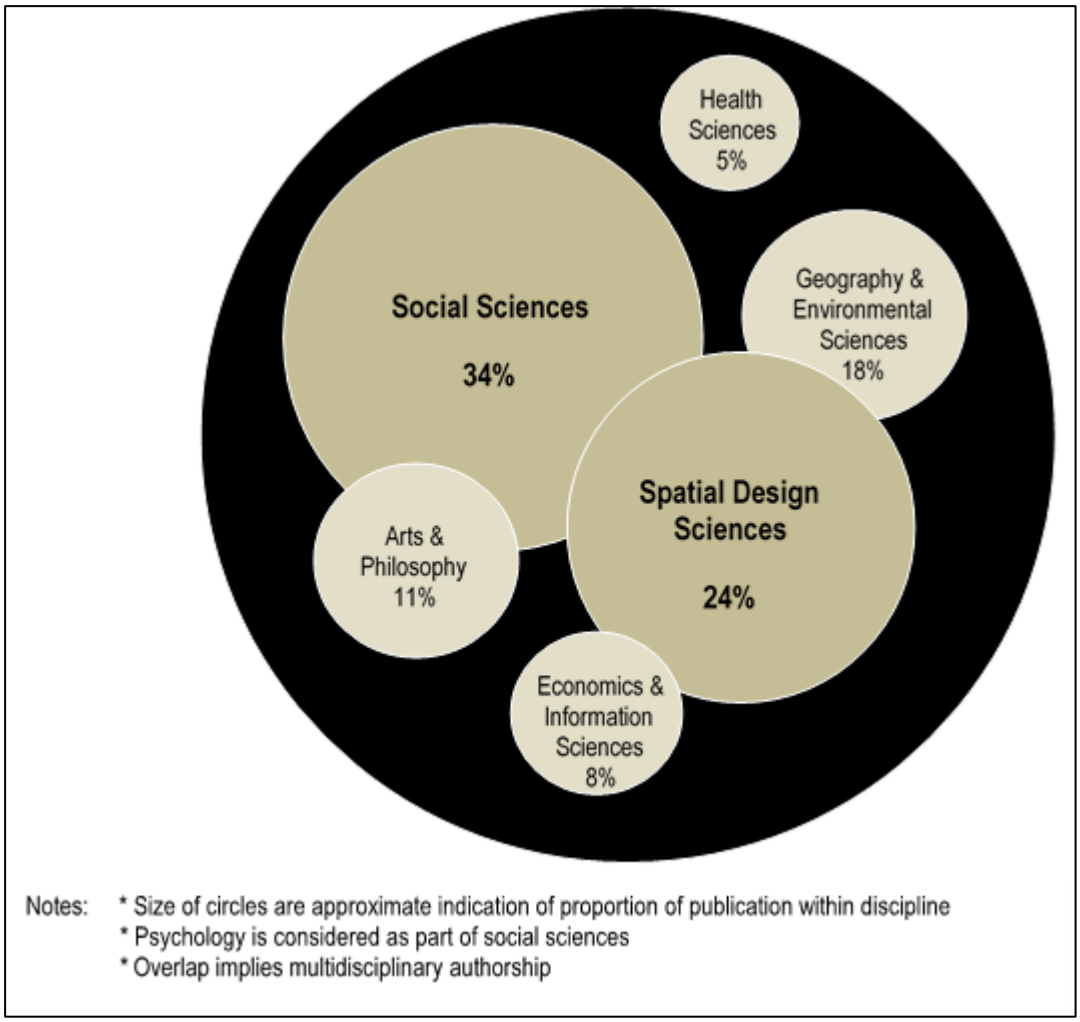


Figure 3.8: Contribution of various disciplines to sense(s) of place scholarship

(Source: Own construction based on Libraries Worldwide database, 2019)

3.3.1 Environment-based perspectives

Environment-based perspectives of sense(s) of place are most frequently underpinned by the genius loci concept that is rooted in the idea of a supernatural divinity (a 'geni') that occupies a space (place) and that determines the essence (or sense) of the place and distinguishes it from other localities (Hague & Jenkins, 2005:5; Jivén & Larkham, 2003:6; Norberg-Schulz, 1980). While the concept has ancient roots relating to spiritual dimensions of a place, it was popularised in design-oriented disciplines (spatial planning, urban design, landscape planning and architecture) as the 'character' or atmosphere of a place. Character or atmosphere in this case refers to the intrinsic environmental properties (mostly physical/spatial attributes) that determine a singular character of a place, waiting to be recognised and appreciated by people (Ashworth & Tunbridge, 2017). For example, in 18th century English landscapes, the spirit of a place (sense of place) was referred to as picturesque landscape qualities (Hunt & Willis, 1988). Lewis (1979:28)

has described this visual focus as an aesthetic relationship between people and their environment that is tied to specific environmental properties. Aesthetic aspects (or physical/spatial environmental properties) have remained the core focus in most of the interpretations of sense(s) of place used in spatial planning (and related design-oriented disciplines) (Beidler & Morrison, 2016:205). Examples of some of the most influential authors/publications where environment-based perspectives of sense(s) of place are propagated are discussed in this section.

3.3.1.1 Legible (mental) images: Kevin Lynch (1960, 1972, 1984)

In the book "*Image of the City*" (1960), Kevin Lynch argues that people orientate themselves in their environment by means of a particular image or mental map of the environment. Based on case studies of Boston, Jersey City and Los Angeles, Lynch has interpreted the legibility (also referred to as imageability and visibility) of the environment (urban in this instance) as the extent to which people can 'read' or understand the urban environment. For Lynch, this readable image or map of the environment portrays a town/city's sense of place. Five elements or environmental properties culminate in such an image: (i) paths: routes along which people move throughout the city; (ii) edges: boundaries and breaks in continuity in the city; (iii) districts: areas characterised by common characteristics; (iv) nodes: strategic focus points for orientation e.g. squares and junctions; and (v) landmarks: external points of orientation, usually an easily identifiable physical object that is visible in the urban landscape (Lynch, 1960) (see Figure 3.9). A legible mental map comprising these properties is believed to give people a sense of expressive protection and heightens the depth and intensity of people's experience of the environment (Lynch, 1960:4). Furthermore, a mental image provides a framework to organise the urban environment spatially and thus forms appropriate guidelines for the planning and designing of the environment to accommodate its sense(s)of place.

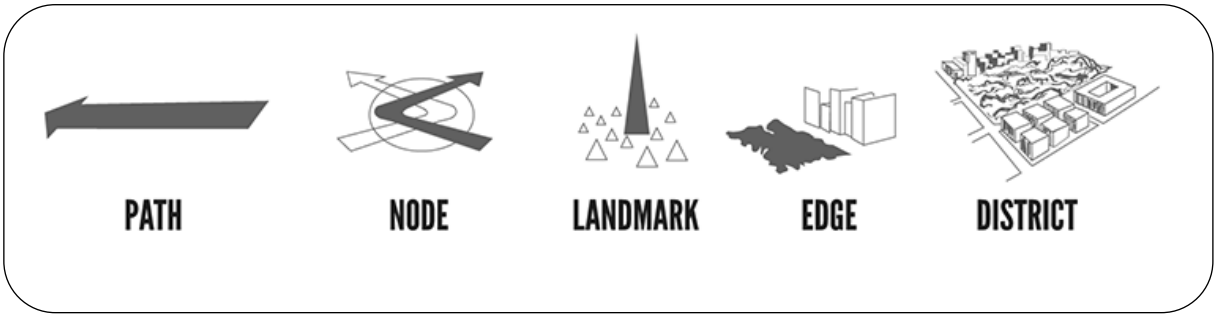


Figure 3.9: The five elements of urban legibility

(Source: Lynch, 1960)

In Lynch's publication "*What time is this place?*" (1972), a desirable visual image is regarded as an image where the present image of a place incorporates past and future built environment artefacts. With regard to planning, it implies the management of change in the spatial environment and how time impacts on an existing visual image in order to create a sense of timelessness. Lynch (1972) proposes four design elements to create timelessness in towns/cities: (i) visible accretion: the accumulation of historical buildings on the city's image over time; (ii) episodic contrast: created by the incorporation of deciduous trees; (iii) displays of change: e.g. by city lights and (iv) design for motion in the form of sequential spaces (or experiences) as timeless elements that inform our past, present and future image of the environment. Later in his publication, "*Good city form*" (1984), Lynch continues to emphasise the importance of visual environmental attributes in order to create a good city form or image. Components of a good city form include: (i) vitality: the degree to which the form of a settlement supports the vital functions, the biological requirements and capabilities of people; (ii) sense: the degree to which a settlement can be clearly perceived and mentally differentiated and structured in time and space by its inhabitants and connected with people's values; (iii) fit: how well spatial and temporal patterns match the behaviour of people in the settlement; (iv) access: the ability to reach other persons, activities, resources, services, information or places and (v) control: the degree to which the use and access to spaces and activities are controlled by those who use, work or reside in them. Two additional overarching criteria were added to the former five namely efficiency (how costs and benefits of one group are distributed in the city) and justice (the way in which benefits and costs of any one kind are distributed between different persons) (Lynch, 1984:225).

The role of visual (material) environmental properties is emphasised above other dimensions in Lynch's work. However, recent studies have also indicated the importance of other sense(s) of place. Examples thereof include smell scapes (Xiao *et al.*, 2018) and soundscapes (Kaley *et al.*, 2019). It is argued here that the visual focus of Lynch's work and the impact it had on spatial planning thinking should be viewed against the development of planning theory at that stage namely physical layout and design as the essence of what spatial planning entailed. While Lynch's works were seminal in shaping planners' perspectives of sense(s) of place, it has remained focused on singular and segregated constructs in conceptions of sense(s) of place and has done little to acknowledge the interrelatedness of different actors (the environment, person and broader context) as an interplay from where sense(s) of place emerge. Also, limited cognisance is given to implicit dimensions. Several other authors have echoed similar environment-based perspectives on sense(s) of place. These theories form the focus of the subsequent section.

3.3.1.2 Coherent townscapes: Gordon Cullen (1961)

In "*The Concise Townscape*", Cullen (1961) states that *"...it is entirely through the vision that the environment is apprehended*". Similar to Lynch, for Cullen a sense of place mostly resides in visual properties of the environment. The weaving together of three elements into a coherent visual whole or townscape determines the essence (or sense) of the place that distinguishes it from other places: (i) optics or serial vision: a series of visual scenes that are revealed to the observer and that evoke a unique experience of a particular place; (ii) content: physical qualities e.g. colour, texture, scale, style, character and (visual) uniqueness; and (iii) place qualities: sensory experiences that are unique to particular localities/areas (Cullen, 1961:8). According to Cullen (1961:193), it is from the culmination of these properties into a coherent 'art of the environment' that emotional experiences of places emerge. Although Cullen (1961) admits that the city is made up of inputs from various role-players (sociologists, demographers, engineers, traffic experts) and thus comprises more than visual aspects, he states that if a city's image (townscape) is dull and uninteresting it fails to be a successful (or unique) place (Cullen, 1961), thus emphasising the visual over and above other dimensions of sense(s) of place.

3.3.1.3 Unique morphology: Michael Robert Günter Conzen (1960)

In Conzen's studies of towns e.g., Alnwick (England) the genius loci concept is used in relation to the historical expression of the town's morphology (urban form). For Conzen, physical form represents the unique 'personality' of a place (Conzen, 1949:89). Uniqueness in this instance is considered as a combination of a town plan (the street pattern, street blocks and buildings), the pattern of building forms (fabric) and urban land use types (Conzen, 1969:123–130; Jivén & Larkham, 2003:72). Conzen's view that the spirit of the place (sense of place) is amended when physical transformation of a townscape (morphology/form) occurs, indicates the strong emphasis that is placed on visual properties. In viewing Conzen's work, it is clear that a particular sense of place (singular in this instance) is created through the design and planning characteristics that have evolved over time. However, although Conzen has concentrated primarily on the morphology of the built environment, he stated the importance of how physical and socio-economic processes impact on the changing morphology of the spatial environment (Whitehand, 2001:105). Conzen has incorporated macro structural forces that lie beyond the environment itself and thus acknowledged the role of people in shaping a town/city's character (sense of place). Jivén and Larkham (2003:78) consider this inclusion of people in sense(s) of place as a much more informed conceptualisation of sense(s) of place and thus regard Conzen's contribution as important for planners/designers who tend to focus only on visual environmental properties. However, despite Conzen's cognisance of people as part of the environment, his perspective has

remained mainly focused on the spatial environment (morphology). Sense(s) of place was not conceptualised as an interconnected interplay of various actors.

3.3.1.4 Historical townscapes: Thomas Sharp (1946; 1968)

Sharp compares cities to people by stating that each city has its own personality (Sharp, 1936:11). The task of a planner according to Sharp (1936:11) is to sum up the personality of a place and produce a plan that satisfies the spirit of a place. Thus, for Sharp spatial plans are based on the uniqueness or genius loci of a place by avoiding standardised spatial solutions for different places (Pendlebury, 2009:9). Sharp has remained focused upon the environmental properties (physical layout and design) as a prerequisite for creating a sense of place. In the publication, Exeter Phoenix: A plan for rebuilding (1946), Sharp's masterplan for the reconstruction of the post-World War II Exeter centred around the preservation of the historical and architectural character of the city (While & Tait, 2009:79). This preservation of character (that implied its sense(s) of place) was focused upon the visual appearance of towns/cities, especially their townscapes (Pendlebury, 2009; While & Tait, 2009).

Although much of Sharp's ideas were focused on the visual environmental properties, he was also concerned about the negative impact of layout and design on the social and economic organisation of towns/cities e.g. social segregation through housing provision or the concentration of civic functions into 'civic centres' (Pendlebury, 2009:12). True to the blueprint/master planning tradition in spatial planning as explained earlier (see 3.2.3.1), Sharp's concern for a sense of place has crystallised through a strong environment-based perspective where layout plans and design were believed to encapsulate the spirit of a place, even if it was to condition social and economic circumstances.

3.3.1.5 Concretising genius loci through architecture: Christian Norberg-Schulz (1980)

Norberg-Schulz has elucidated the concept of sense of place in "Genius Loci: Towards a Phenomenology of Architecture" by stating that "*the spaces where life occurs are places …* " and "*a place is a space with a distinct character*" (Norberg-Schulz, 1980:5). This distinct character for Norberg-Schulz is determined by four overlapping place properties: (i) topography: the earth's surface; (ii) natural conditions: cosmological light conditions and the sky; (iii) buildings and (iv) meanings: symbolic and existential meanings (Jivén & Larkham, 2003:70). While the focus is mostly on environmental attributes, Norberg-Shulz describes a sense of place as eventually culminating in the sum of all physical as well as symbolic values in nature and the built environment. However, the role of the designer as expert and the environment itself (specifically the built environment/architecture in this instance) remain the core focus in Norberg-Schulz's

work. Thus, genius loci is something that is understood through concrete manifestation of the environment consisting of tangible properties e.g. substance, shape, texture, colour etc. that shapes the "character" or "atmosphere" of a place. It is through the design of the environment (architecture) that meaningful places manifest.

The design-oriented approach to the sense(s) of place as presented in the environment-based perspectives of sense(s) of place has received much criticism. In Wilken's (2013) critical reflection of Norberg-Schulz's work, he refers to the author's use of complex philosophical ideas of the philosopher Martin Heidegger as a type of theoretical mask to disguise the universal and ahistorical ideas of modernism (e.g. physical determinism) (Wilken, 2013:350). Similar points of critique have been implied by other authors. Larson *et al.,* (2013:227) refer to places as experiences of a lived world rather than mere abstractions thereof. It is eventually the social and cultural processes that produce the physical/spatial/built environment (Davoudi, 2012:438). According to these authors, sense(s) of place is socially constructed instead of being mere physical constructions.

3.3.1.6 People and environment as the sense of place: Fritz Steele (1981)

Steele (1981) recognises that the sense(s) of place is not merely the result of environmental properties. He has defined sense(s) of place as *"…the pattern of reactions that a setting stimulates for a person [that are] products of both features of the setting and aspects the person brings to it"* (Steele, 1981:12). While this view represents a shift away from pure environmental-based properties (e.g., visual) as primary in shaping sense(s) of place, for Steele, it remains the 'setting' (environment) that triggers people's reactions and/or experiences. People, according to Steele (1981:4), "*experience a sense of place, given the right conditions*." These right conditions include a number of aspects namely: (i) strong location: locations that have a specific strong atmosphere (ii) boundaries: clear and observable edges that define an area or place; (iii) geographical distinctiveness: particular (natural) features that make the area unique to any other place; (iv) scale and proportion: the size of one object in relation to the other objects (scale) and the size of the parts of an object in relationship to other parts of the same object (proportion) and (iv) rich images: high value/quality environment that is endowed with meanings (Puren *et al.*, 2018:4; Steele, 1981). Steele's view of both the person and setting (environment) as shaping the individual's sense of place illustrates a progressive move towards conceptualising sense(s) of place in spatial planning. Although visual conditions for the environmental setting are prescribed, the interaction of people and environment is acknowledged as important in producing sense(s) of place.

3.3.1.7 The continuation of environment-based perspectives of sense(s) of place

Environment-based perspectives of sense(s) of place in spatial planning has dominated sense(s) of place theories in spatial planning and this perspective still prevails in current literature where reference is made to sense(s) of place. Examples include Shumaker and Taylor (1983) who refer to people's attachment to place as a result of certain outstanding physical features; also, Ryden (1993:38) who refers to the sense of place as grounded in those aspects of the environment that are appreciated through the senses and through movement (e.g. colour, texture, slope, quality of light, the feel of the wind and sounds and scents). However, environment-based perspectives as discussed in the previous section have started to recognise the role of people in the environment as well as the broader context in the production of sense(s) of place. Stedman (2003) has concurred that visual attributes matter a great deal to the construction of sense(s) of place although they are not the only properties that are important. Similarly, Mondschein and Moga (2018:272) concur that the image (as described by Lynch (1960)), creates a sense of order in the built environment and fosters a particular sense of place (singular). However, this image must be a collective effort of planners, designers and the public. (Mondschein & Moga, 2018:272). The focus of the person/people in the environment in shaping sense(s) of place is the focus of the following section.

3.3.2 Person-based perspectives on sense(s) of place

Four broad person-based perspectives of sense(s) of place are distinguished including sense(s) of place as place attachment, as place satisfaction, place dependence and place identity (Jorgensen & Stedman, 2006:1; Soini *et al.*, 2012:125). Although these perspectives acknowledge the role of the environment or environmental properties in shaping sense(s) of place, the person or 'self' within the environment receives a much stronger emphasis than what is found in environment-based perspectives.

3.3.2.1 Place attachment

Place attachment developed from the attachment theory that revolves around interpersonal relationships, especially the emotional bonds that form between people that connect them across time and space (Ainsworth, 1989; Bowlby, 1969). According to the attachment theory, emotional bonds are important for people because it develops a sense of security in them. Place attachment refers to the emotional bond a person has with a place (Altman & Low, 1992; Jorgensen & Stedman, 2006, 2001). Bonding with a place or attachment to a place involves a complex process where people-based properties such as experiences and emotions are translated into meanings relating to the specific place(s) the person is attached to. Milligan (1998) refers to meanings as

central in place attachment by defining it (place attachment) as an emotional bond formed by an individual to a physical setting due to the meaning(s) given to the setting. Although place attachment was initially described as "*an affective bond*" (Shumaker & Taylor, 1983), place attachment has developed into a multidimensional, complex concept involving "an interplay of affect and emotions, knowledge and beliefs, and behaviours and actions" (Kyle *et al.*, 2005:155). Similarly, a more integrated approach of place attachment is supported by Chen, Dwyer and Firth (2014) who have distinguished between two streams of place attachment: (i) interactional attachment that refers to the bond between a person and a place as something that develops via meaning(s) given to the place as a result of experiences (emotions) and expectations of that place; and (ii) accumulation based attachment where place attachment is considered as an outcome of an individual's evaluation and attitude towards a place, based on his/her accumulation of knowledge about that place. Whatever the stream of thought, place attachment is based on complex processes of how the individual experience a particular place/setting. Different to environment-based perspectives of sense(s) of place, where the environment itself is the main focus of the production of sense(s) of place, in place attachment the focus is on the person within the environment as the most important actor in shaping the sense(s) of place.

3.3.2.2 Place satisfaction

Place satisfaction is another concept that relates to person-based perspectives of sense of place. Place satisfaction is described as the "judgement of the perceived quality of a certain setting" and/or can entail the utilitarian value of a place to meet certain basic needs of people (Smaldone *et al.*, 2005:398). Satisfaction used to be viewed as something distinct from attachment in the sense that a person may be satisfied with a setting but not necessarily attached to it (Brown, 1993; Guest & Lee, 1983). Recently, more integrated approaches are found in literature where place attachment and place satisfaction are linked e.g. as proposed by Ramkissoon and Mavondo (2015), Chen, Dwyer and Firth (2015) and Chen & Dwyer (2018).

3.3.2.3 Place dependence

Place dependence is concerned with activities that take place in a particular environment or setting and how well the setting serves goal achievement in terms of people's activities in comparison to alternative settings (Stokols & Shumaker, 1981). Thus, place dependence refers to connections based specifically on activities that take place in a setting (Soini *et al.*, 2012:125). Place dependence seems to be a type of 'functional attachment' where a place allows a person to achieve his/her goals or carry out certain activities. Place dependence is less concerned with emotional involvement and more concerned with the ability of a setting to support the intended use by people (Brown & Raymond, 2007:2). Furthermore, it differs from attachment in that the

strength of association can be negative and the strength of connection can be based on behavioural goals (Stokols & Shumaker, 1981). Two constructs of place dependence are distinguished including the quality of the place in terms of the availability of physical and social resources to satisfy personal goals and how the place compares to other places (Kyle *et al.*, 2005). In place dependence it is the functional value that is important rather than the emotional value or meanings.

3.3.2.4 Place identity

Place identity involves those dimensions of the self that define an individual's or community's identity in relation to the physical environment (Proshansky *et al.*, 1983:60). Place identity emerge from a complex pattern of conscious and unconscious ideas, beliefs, preferences, feelings, values, goals and behavioural tendencies and skills relevant to this environment, and how the physical setting provides meaning and purpose to life (Brown & Raymond, 2007; Proshansky *et al.*, 1983).

Groth (2002) distinguishes between ethnos and demos in terms of place identity where the former refers to a monocentric approach based on shared culture and emotions and the latter to a polycentric approach where identity is distinguished through interpretation, communication and action within a certain context. Ethnos based identity tends to be oppressive, while demos-based identity recognises multiple identities of place. Place identity in this sense refers to something relational and contractual and is not entirely about subjective feelings and meanings of individuals. This view of place identity suggests that identity is more than a psychological concept as it includes the impact of a larger social world in which place identity is constructed (Kyle & Chick, 2007).

Concluding person-based perspectives it can be stated that although various of these perspectives, including place attachment, place satisfaction, place dependence and place identity, each has its own focus, all of them bring the importance of the person in the environment to the forefront. However, the broader context and interactions between people in the environment are aspects that are to a large degree overlooked.

3.3.3 Social interaction-based perspectives on sense(s) of place

A third perspective on sense(s) of place is the suggestion that the broader social and cultural environment is central to the development of sense(s) of place and that any other dimensions are secondary (Beidler & Morrison, 2016:208). This perspective implies that sense(s) of place is/are socially constructed and reside in the meaning(s) that a space acquires through the daily interactions of people (Buttimer & Seamon, 1980:172). The social interactionist perspective

implies that the relationships between people within a specific place is stronger in shaping their sense(s) of place than the place/environment itself. Hague and Jenkins (2005:5) state that sense(s) of place is socially learned and mediated rather than the result of the environment or individual (subjective) experience. In other words, meanings develop in relation to the larger social context that shape interactions with and within the place.

Kyle and Chick (2007) have used an interactionist framework to conduct a qualitative exploration of the processes underlying place meaning among a sample of campers (staying in tents) attending an agricultural fair in rural Pennsylvania. The key findings include those meanings that were elicited were largely independent of the environmental (physical) properties of the setting. Furthermore, according to Kyle and Chick (2007:221), the most significant place experiences were those shared with family and friends.

The social interactionist perspective entails that rather than a collection of environmental properties, places are symbolic contexts imbued with meanings that emerge and evolve through ongoing interaction with others and within the environment. However, these experiences are embedded in a particular spatial context. As Stedman (2003:671) explained, although social constructions are important, they hardly arise out of thin air as the environment itself sets bounds and gives form to these constructions. This is probably why authors such as Sampson and Goodrich (2009:912) view an entirely social constructivist perspective as insufficient and thus called for more integrated perspectives on sense(s) of place research. Some of the most prominent integrated perspectives are discussed in the next section.

3.3.4 Integrated perspectives on sense(s) of place

While the primary focus of sense(s) of place in spatial planning (and design disciplines) has been mostly on the environment itself, the integrated nature of sense(s) of place has not been denied. According to Relph (1976:48), the uniqueness of a place consists of the physical setting, activities and meanings. Drawing on Relph (1976), Canter (1977), Punter (1991) and Montgomery (1998) propose that the sense or essence of a place is a combination of cognitive (environmental properties), affective (emotions, meanings, experiences etc.) and conative (behavioural) dimensions (See Figure 3.10). However, according to Relph (1976:49) the summation of these attributes is no guarantee for experiencing a real sense of place or personality/character of a place. Experiencing this unique character of a place entails that a person should have at least some degree of ‘insideness’ or sense of belonging to the place.

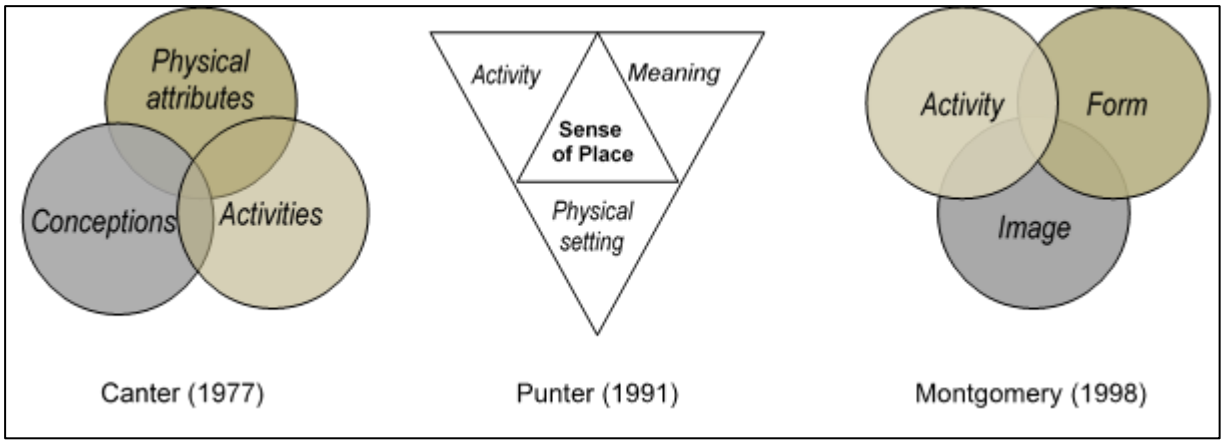


Figure 3.10: Integrated perspectives

(Source: Carmona *et al.*, 2003:98–99)

Despite an early acknowledgement of the integrated nature of sense(s) of place, implicit dimensions/attributes have never been fully incorporated in spatial planning (Hague & Jenkins, 2005:5; Shamsuddin & Ujang, 2008). Implicit dimensions or attributes implies those aspects that are not directly observable or expressed in the spatial environment, e.g., meanings, emotions, experiences, etc. It is argued here that the reason why implicit dimensions have not been fully understood and/or integrated in spatial planning can be ascribed to the physical planning and design-oriented nature of planning theory that has prevailed for an extended time until more or less the 1960's (although it still continues among many planners today). For most of the time, the concept of space in planning has been viewed as a static and objective/neutral background to people's lives (their social interactions, personal experiences etc.).

Recently, integrated perspectives on sense(s) of place have started to re-emerge in scholarship. Convery *et al.,* (2012) explore the integratedness of sense(s) of place by incorporating multiple perspectives on what the phenomenon entails ranging from sense(s) of place as historical landscapes, rural landscapes, urban landscapes, cultural landscapes and tourist landscapes. Beidler and Morrison (2016:212) encourage spatial planners and designers who wish to embrace sense(s) of place in the built environment to move beyond the physical/spatial environment to include e.g. sociocultural experiences when attempting to design or plan for sense(s) of place. Puren *et al.* (2018) have explored sense(s) of place from a transdisciplinary approach (spatial planning and psychology) in a rural landscape in order to integrate environment-based and person-based perspectives in spatial planning guidelines (see Part III, paper 3). According to Raymond, Kyttä and Stedman (2017:5), integrated perspectives on sense(s) of place are important theoretical contributions towards conceptualising sense(s) of place. Integrated perspectives address one of the key blind spots that have been overlooked in sense(s) of place

research up until now namely the overlap of the environment and the person in the environment (Puren & Drewes, 2021- forthcoming; Raymond *et al.*, 2017).

While perspectives on sense(s) of place have in many instances moved from singular considerations (either the environment, the person or the social context) towards more integrated perspectives and pluralised sense(s) of place, these perspectives do not necessarily address the dynamic nature of sense(s) of place that may vary across different temporal contexts. Time is thus considered in the next section.

3.3.5 Time-based perspectives on sense(s) of place

Beidler and Morrison (2016) have added time as a fourth dimension (the others being the environment, the person and the social context) that inform the sense(s) of place. The time dimension mostly relates to the length of stay of the individual/group in a particular area to develop a particular sense of place. According to Beidler and Morrison (2016:209) it is largely assumed that a long stay in a particular place strengthens the sense(s) of place (in other words a slow response or process). However, Raymond *et al.*(2017) is of the opinion that sense(s) of place can also form through immediate and derived from direct perception-action processes (a fast response or process). Although these viewpoints can be placed on the same time continuum, they present two different time-based perspectives of understanding sense(s) of place – sense(s) of place as a slow process or immediate response.

3.3.5.1 Sense(s) of place as a timeous (slow) process

Historically, sense(s) of place research has emphasised its development as a timeous or slow process – in other words that one requires to stay in a place for a particular length of time to connect with that place. Relph (1976:65) refers to true sense(s) of place as authentic sense(s) of place where a person is an 'insider' belonging to a particular place. To be an 'insider' requires a deep-seated connection to a place – something that does not develop instantly. Similarly, Tuan (1980:4) uses the word 'rootedness' as having lived in one place over a long time. Also, Hay (1998) indicates that as the amount of time spent in a place increases, people's sense(s) of place (attachment) intensifies. Sense(s) of place is thus not something static as portrayed in most of the environment-based perspectives (referred to earlier in this section). However, the environment itself is not static but constantly and dynamically created and recreated over time. Relph (1976:26) for instance, has stated that "place is not a simple undifferentiated phenomenon of experience that is consistent in all situations, but instead has a range of subtleties and significances as great as the range of people's experiences and intentions." Furthermore, meanings that emerge from interacting with the environment, also do not necessarily stay fixed

(Smaldone *et al.*, 2005:397; Vorster, 2011). This is probably why Smaldone *et al.* (2005:400) state that people's sense(s) of place should not be expressed in terms of universal phenomena that are isolated or unnaturally 'frozen in time'.

3.3.5.2 Sense(s) of place as immediate response

In Ecological Psychology, Gibson's (1979) portrayal of affordances emphasise the idea of sense(s) of place as 'engages the fast' (Raymond *et al.*, 2017:4). An affordance refers to the possibility for immediate action provided to an individual by the environment (Gibson, 1979). Affordances result due to direct perception-action processes (Raymond *et al.*, 2017:4) depending on a person (or other organism) that perceives the environment (or an aspect of the environment – whether spatial/physical or social) and the actions that result from the particular setting (Chemero, 2003). As explained by Gibson (1979) three principles are involved in this perception-action process: (i) perception is a direct response (e.g. can be a connection); (ii) these must provide sufficient information and meaning to be perceived in order to guide behaviour (Chemero, 2003). This perception-action process can result in immediately perceived place meanings. According to (Raymond *et al.*, 2017) this fast process of sense(s) of place provides for a bottom-up approach where people can obtain meanings without lengthy (cognitive or affective) attachment to a place.

The temporal dimension of sense(s) of place adds to a more holistic conception of sense(s) of place. However, time-based perspectives may challenge the conventional time perspective that is accepted where sense(s) of place is considered a slow process that developed over an extended period of time. The temporal dimension allows for a more dynamic and inclusive perspective of sense(s) of place that takes cognisance of the fact that multiple temporal sense(s) of place (slow and fast) can overlap in the same space and those intangibles namely time may have a significant impact on sense(s) of place.

3.3.6 Synthesis of sense(s) of place theories

From the scoping literature review, it is demonstrated that multiple perspectives of sense(s) of place have developed in scholarship since the 1940s. These include environment-based perspectives, person-based perspectives, social interaction-based perspectives, time-based perspective and more recently, integrated perspectives. With these multiple perspectives in mind, it can be concluded that the concept sense(s) of place is complex, not universally definable and an integrated concept. A temporary working definition for sense(s) of place has been compiled from the scoping literature review: Complex, multi-dimensional, fluid and dynamic pluralised sense(s) of place emerge from the interplay of the environment, person/people in the environment

(whether nature land/or built), macro structural forces (e.g., economic, social, political etc.) at specific points of time (fast/instant process) or over an extended period of time (slow process).

Figure 3.11 (next page) illustrates a literature map of the development of sense(s) of place conceptions alongside the development of the three planning paradigms (substantive, procedural and normative) as discussed earlier.

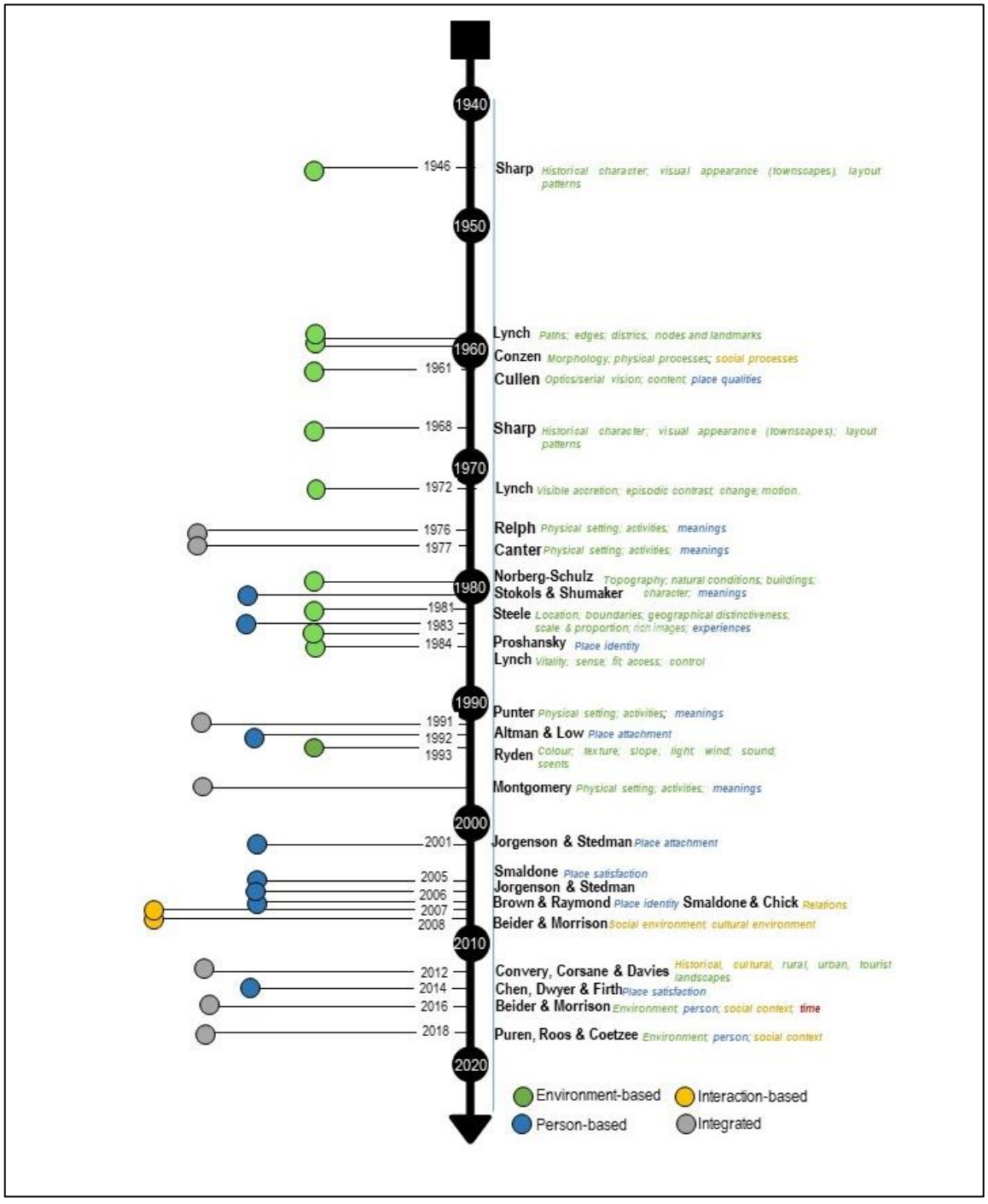


Figure 3.11: Literature map of sense(s) of place scholarship

(Source: Author's own construction)

A critical analysis of theory development of sense(s) of place alongside the development of spatial planning theory (discussed as part of the first theoretical lens) entails at least six points of critique about sense(s) of place theories, especially those applied in spatial planning:

- Most perspectives focus on a singular conception of sense(s) of place where either the environment, person in the environment, social interaction or time is treated as the primary actor in shaping sense(s) of place, with a limited to moderate degree of integration of the various actors.

- Spatial planning has mainly focused upon the environment and environmental attributes in shaping a (singular) sense of place, and thus remained within the first paradigm of planning as primarily a physical and design discipline.

- Spatial planning has mainly embraced a singular conception of 'a' sense of place.

- Most of the sense(s) of place theories in planning have been formulated from expert-based approaches where the planner/designer is considered the main determinant of sense(s) of place attributes.

- Sense(s) of place theories in planning have in most cases used a particular context from where conclusions are generalised.

- Explicit observable (visual) dimensions of sense(s) of place are emphasised above implicit dimensions.

- The extent to which spatial planners have conceptualised sense(s) of place to allow for multiple perspectives to be incorporated are limited.

In order to research this complex phenomenon empirically, an integrated approach is necessary that allows for multiple perspectives and dimensions of sense(s) of place to emerge and where different actors are treated equally in terms of how sense(s) of place are shaped. An integrated perspective is presented in Figure 3.12.

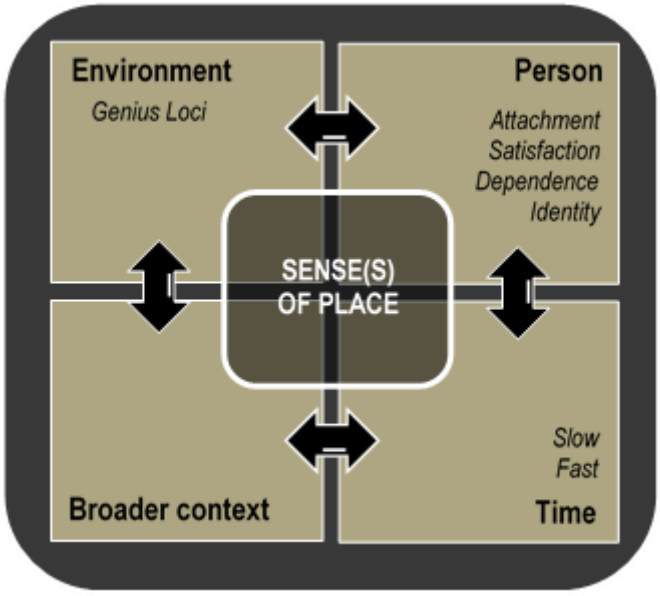


Figure 3.12: Sense(s) of place: towards an integrated approach

(Source: Author's own construction, 2019)

3.3.7 Gaps in sense(s) of place scholarship in spatial planning

Four gaps pertaining sense(s) of place scholarship in spatial planning have been identified from the scoping literature: (i) a lack of an understanding of the integratedness of sense(s) of place in spatial planning; (ii) a lack of acknowledgement of the dynamic nature of the sense(s) of place; (iii) a decontextualised understanding of and approach to sense(s) of place and (iv) a lack of considering implicit dimensions of sense(s) of place (the focus of this particular thesis).

3.3.7.1 A lack of understanding the integrated nature of sense(s) of place

While the evolution of sense(s) of place scholarship over time indicates that sense(s) of place is/are shaped by various perspectives, each focused upon a different attribute namely the environment, the person in the environment, the broader context (social etc.) and a specific time frame (whether it is a short or extended period of time). Although people and the broader socio-economic context are acknowledged as informative for sense(s) of place in some of the sense(s) of place theories (see e.g. Norberg-Schulz, 1980; Steele, 1981), a singular dimension namely the environment is emphasised above other attributes or dimensions. According to Graham, Mason and Newman (2009) people can develop their own individual, implicit constructions of sense(s) of place when they engage with (and within) the environment. Similarly, Nanzer (2004) views sense(s) of place as way people feel about a place. Both these authors (Graham *et al.*, 2009; Nanzer, 2004) imply that the person in the environment is primary in the production of sense(s) of place. However, Williams (2014:81) confirm that sense(s) of place is not necessarily individually

shaped or produced, but rather a collaborative, often contested sense-making process where multiple perspectives, meanings and values exist in which the larger socio-cultural context inform people's sense(s) of place. As proposed by authors Jirvén and Larkham (2003) and Hague and Jenkins (2005:7) singular or mono-centred perspectives must at least receive some scrutiny as they fail to acknowledge the interconnectedness of different actors in the formation of the sense(s) of place. The problem with a singular/mono-centred approach is that the complexity of sense(s) of place is reduced and that important relational aspects between the various attributes may be overlooked. One of the main consequences of such a simplistic (reductionist) approach is that it is exclusive and repressive - an issue that may be important where multiple sense(s) of place overlap in the same geographical space (a possibility in multicultural contexts e.g. South Africa). If spatial planners aim to optimise the fit between people and their environment it is important to acknowledge plural perspectives as well as the integratedness of people-environment interactions in different temporal and spatial contexts.

3.3.7.2 A lack of acknowledging the dynamic nature of sense(s) of place

A second gap that was identified relates to the tendency to consider the sense(s) of place as something static (Beidler & Morrison, 2016:213). According to Massey (2012: xiv) the nature of places and their sense(s) are dynamic. Neither the environment, nor the person/people in the environment or the social context remains static over time. In the case of the environment, change is an inherent characteristic of a landscape (landscape also includes urban here) (Roe in Convery *et al.*, 2012:203) as well as an on-going process (Altman & Low, 1992; Korosec-Serfaty, 1984). Relph for instance, stated that *"place is not a simple undifferentiated phenomenon of experience that is constant in all situations…"*. Also, when it comes to the person in the environment, it is important to take cognisance of the fact that people are dynamic actors shaping the environment instantly or over time. Therefore, the environment becomes shifting points of meaning as people interact with the environment (Smaldone *et al.*, 2005:397). The components that shape sense(s) of place are dynamic and may produce different sense(s) of pace across different situations or contexts (e.g. environments, people and time periods). The dynamic nature of sense(s) of place has not been sufficiently acknowledged in frameworks used in spatial planning and leaves scope for further development.

3.3.7.3 A decontextualised view of sense(s) of place in spatial planning theories

From the various sense(s) of place perspectives and theories discussed, it is clear that sense(s) of place is/are not produced in isolation e.g. solely from the environment or the person in the environment. What is central here is that sense(s) of place is/are uniquely tied to particular individuals/groups of people and the environments they interact with and within and thus not

universalised. The uniqueness of sense(s) of place implies its contextual embedded nature (Beidler & Morrison, 2016:211). However, environment-based perspectives of sense(s) of place propagate the role of universal attributes of sense(s) of place, irrespective of the context. Existing perspectives and theories have up until now disregarded the importance of context in shaping the sense(s) of place. This ignorance of context has implications for spatial planning. According to Allmendinger & Tewdwr-Jones (2005:34) a disconnection of meaning from its context may lead to spatial concepts that are void of contextual references, thus ignoring those characteristics that distinguish a particular place from others. Following a 'one-size fits all' approach in the planning and design interventions in different contexts, may in return destroy the very uniqueness that has shaped its sense(s) in the first place.

Williams (2014:75) proposes a reassertion of the importance of context, local conditions and place specific experiences pertaining sense(s) of place. For Soini *et al.,* (2012:132) a context-based approach implies a need to develop new components and variables for sense(s) of place that take into consideration the specific character of the context. A renewed focus on context as shaping people's sense(s) of place may be very relevant in multi-cultural countries such as South Africa where people come from diverse backgrounds and where different people-environment relationships develop in relation with specific settings (Puren & Roos, 2016; Roos, 2016).

3.3.7.4 Lack of acknowledgment of implicit dimensions

While numerous authors (Canter, 1977; Montgomery, 1998; Punter, 1991; Relph, 1976- see Section 3.3.4) acknowledge the multi-dimensional nature of sense(s) of place (including explicit observable attributes e.g. visual environmental attributes and implicit people-related phenomena), observable attributes have been emphasised over and above other attributes. However, sense(s) of place does not necessarily reside solely in explicit/observable attributes (Larson *et al.*, 2013:227). This lack of acknowledgment of implicit dimensions of sense(s) of place in spatial planning can possibly be attributed to three reasons: (i) the physical attributes of sense(s) of place being rooted in planning as a blueprint/masterplan that was believed to be a tool to regulate the person/people in the environment and the socio-economic aspects in society (environmental determinism); (ii) the focus in planning on larger agglomerations of people instead of individual (subjective) people-related phenomena (Manzo & Perkins, 2006:347) while the importance of the individual in the environment is overlooked (iii) planners do not readily deal with or aim to understand implicit phenomena of the sense(s) of place e.g. individual thoughts, emotions and experiences, as it falls outside the traditional (physical design oriented) boundaries of the discipline (Hague & Jenkins, 2005:5).

However, the costs of (referring to non-monetary costs in this case) not considering implicit dimensions of sense(s) of place in spatial planning may be high. People's emotions and experiences (whether individually or collectively) have an effect on people's actions within and reactions towards their environment (Larkin *et al.*, 2010). One example is that if people feel that their attachment to the environment and their sense(s) of place) are threatened, they may resist a development proposal regardless of its potential benefits (Manzo & Perkins, 2006:337). In this sense, the environment affords people a certain ability to act in particular ways. To adequately understand and respond to people's actions and reactions as consequences of their relationship with a particular place, it is important for spatial planners to move beyond the observable in order to gain a more nuanced and integrated perspective of how people's sense(s) of place are shaped as we aim to create places that fit human purposes (Lynch & Hack, 1984:67). Understanding and incorporating implicit dimensions are central to this thesis as the aim is to explore the 'silent' (implicit) voice (dimension) of planning in order integrate it in spatial planning (refer to the title of the thesis).

Considering the first theoretical lens (spatial planning) together with the second theoretical lens (sense(s) of place theories), it is argued that 'bridging' theories may assist planners to better grasp the interconnectedness of the environment, people, the broader context and time in shaping sense(s) of place. Integrated perspectives are limited, even more so in spatial planning. Those that do account for the interplay of various actors in shaping sense(s) of place have only recently emerged. Theories that have developed outside the discipline of spatial planning (exogenous) that are integrative theories dealing with people-environment interactions are included as a third and final theoretical lens.

3.4 Third theoretical lens: People-environment interactions

The exogenous theories that have been selected as part of the third theoretical lens include meta-theories (the complexity theory and systems theory), psychology theories and social theories (Figure 3.13). These theories assist in understanding people-environment interactions and how sense(s) of place is/are shaped. It is argued that by incorporating these theories, a more integrated approach to sense(s) of place can be developed.

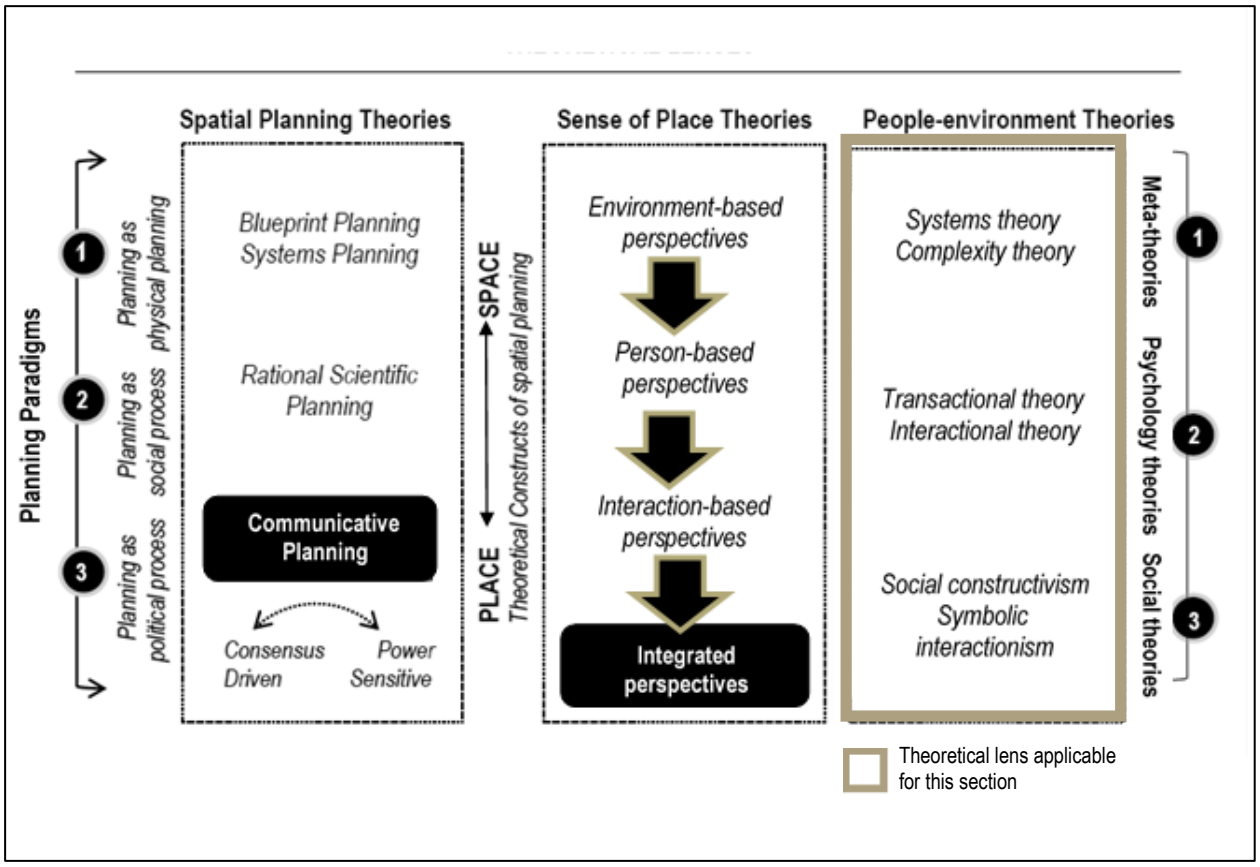


Figure 3.13: Third theoretical lens: People-environment Theories

(Source: Own construction)

3.4.1 Meta-theories that informed social and psychology theories

Systems theory and the complexity theory are both theories that consider the complexity of reality as these theories acknowledge interaction of various interdependent aspects/elements that are in this context relevant for understanding people-environment interactions.

3.4.1.1 General systems theory (GST)

Society is a complex system comprising various subsystems e.g. economic, political, social and environmental systems (Flecha *et al.*, 2001). Each system is dependent on internal interaction between various parts (or elements) of the system during which the parts order themselves as well as continuously interact with the broader context or environment (Van Assche & Verschraegen, 2008). A system is thus defined by the interaction of the different parts of the system rather than by its elements or parts individually. In short, systems thinking is based upon the assumption that it is impossible to truly understand any system by dividing the system up into different components or elements instead of obtaining a holistic perspective of the system.

Systems theory is rooted in the biological sciences of Von Bertalanffy (1968) and Maturana and Varela (1980) but with applications in a number of disciplines e.g. in geography (Wardenga & Weichhart, 2006), social sciences (Olsson & Sjostedt, 2004), psychology (Waters, 2020) and spatial planning (Jacobs, 2016). Although it is not relevant for the purpose of the thesis to expand on how systems theory has been applied in the various disciplines, systems thinking in spatial planning and social systems are elaborated upon in order to provide the necessary background to understand people-environment interactions, and the sense(s) of place that emerge from these interactions as a system.

(i) Systems theory in planning:

Although systems theory in planning is explained in the planning theoretical lens, it is mentioned here from a critical perspective due to a lack of incorporating complexity and social systems previously. The long tradition of systems theory in spatial planning is based on a perspective of space (whether a town, city or region) as a set of dynamic and complex systems and processes in which the planner can predict, control and monitor various systems and processes (e.g. economics) in space (Puren *et al.*, 2008:135). Some critiques of modernist planning theories (the blueprint and systems planning theories) such as Jacobs (1961), considered the systems theory in planning as a failure to incorporate the complex and dynamic nature of social dynamics in cities due to space being considered exact and consisting of predictable phenomena. According to Murdoch (2006), the geometrical and technical understanding needed for the systems way of thinking in planning, did not seem to know how to reconcile the social focus that started to develop in spatial planning in the early 1960s. Van Assche and Verschraegen (2008:279) concur in stating that any attempt to steer a system or predict responses of a system if the social dynamics of systems are not taken into account, is a futile exercise. It seems that the complex and dynamic nature of social dynamics have not been sufficiently emphasised and taken into account in spatial planning. Social systems theory offers valuable insight for planners who aim to understand the dynamics resulting from the interplay of people, their environment and the larger context in which these interactions are shaped and from which people's sense(s) of place emerge.

(ii) Social systems theory:

A social system refers to an orderly arrangement of a plurality of different elements (social actors) into a coherent whole where the actors are bound by the interaction and functional relations between them(Freeberg *et al.*, 2012; Merriam-Webster, 2019; Parsons, 1951).

Luhmann's (1982) theory of social systems divide all social systems into three systems namely (i) society (that contains the second and third social systems referred to hereafter); (ii) interactions

(between individuals and groups) and (iii) organisations (entities that are hierarchically organised). While a social system is dependent on people it is not defined by them. Communication (instead of actors or actions) is the central element of all social systems and a prerequisite for any social system to exist (Van Assche & Verschraegen, 2008:267). The different subsystems in society, e.g. the economic, social, political, education system, each presents a different perspective of society or the social world and are all equally integrated into society as an overarching social system (Luhmann, 1982).

Communication in a social system is dependent on the continuous interaction between its internal ordering system (self-reference that includes the individual person) and external systems that can include inter alia people, objects, events or the environment. (Luhmann, 1982). However, this dual mode of interaction needs to be expressed (communicated) to be part of a social system. Similar to the biological concept of a living cell that has the capability to reproduce and maintain itself through cellular actions and reactions (referred to as autopoiesis), social systems use communication as their particular mode of self-productive autopoietic reproduction (Luhmann, 1990:3). Communication comprises three aspects namely the selection of information, processing it within the system (the individual or organisation) and uttering (communicating) the processed information to create understanding from the side of the listener. In spatial planning, communicative planning, one of the theories that frames this research, (see 3.2.3.3) is valuable as communicative planning acknowledges the importance of how this communication is facilitated to ensure that multiple perspectives (and interpretations of phenomena) are voiced.

As part of general systems thinking, one of the key challenges of a social system is the fact that it is not fixed but in a constant state of adjustment where meanings are reproduced according to new information that is selected and processed from the external environment (whether an object, event or people). It is argued here that this characteristic of flexibility has relevance for people-environment interactions and the sense(s) of place that result from these interactions in the sense that in spatial planning sense(s) of place have mostly been treated as fixed and controllable attributes of the environment. A social system is not linear and can hardly (if in any way) be predicted or controlled. The complexity theory offers valuable insight to understand the complexity of a system.

3.4.1.2 Complexity theory

Traditional sciences have utilised a reductionistic framework where an entity is reduced to its smaller parts in order to understand the whole more comprehensively. Although this reductionistic framework has served science well in the past, it is inadequate to assist in understanding the complexities of contemporary society (Turner & Baker, 2019:2).

Complex systems consist of multiple and non-linear interactions made up of numerous interacting parts (Mitchell & Newman, 2002:2). Complexity theory addresses open systems compared to closed systems (Turner & Baker, 2019:11). This is a major distinction of complexity theory compared to other theoretical systems approaches. It is generally accepted that social and natural systems are interdependent, mutually interacting complex adaptive systems (Waldrop, 1992). Rather than viewing the whole as the sum of its parts, complexity theory asserts that the whole is different from the sum of its parts and their interactions (Richards, 2005:77).

Complexity theory (Cilliers, 2005:606) suggests people and their environment as a complex system. These complex systems are not governed by basic principles that can be predicted. Therefore, it is difficult to describe these systems in terms of complete analytical and formal descriptions. However, complex systems are not without structure, although their structure does not reside in the individual components of the system (e.g. visual characteristics of the environment) but in the dynamic interactions that result from the interplay of its components (Cilliers & Preiser, 2010:57). Complex systems should not be reduced to simple ones as the relations in complex systems are not complete or pre-given. If complex systems are reduced to simple ones (e.g., by focusing on basic or one of its constituents) important relational information may get lost in the process. Understanding complex systems is gained through knowledge of the nature of the relationships that are formed instead of focusing on the characteristics of one of its constituents e.g., visual attributes of the environment.

The fact that sense(s) of place is generally described in literature as an umbrella for people-environment interactions and the insights obtained from the meta-theories, it is argued that sense(s) of place is/are a complex system (complexity theory). As stated elsewhere in the thesis, this complexity emerges from the interplay of people and the setting (physical spatial environment) and is informed by a broader social context (systems theory). Implicit dimensions of sense(s) of place remains latent until they are elicited and communicated or spatially expressed. Furthermore, a sense(s) of place complex system is not fixed and cannot be universally defined as it is produced from a specific context (whether spatial and/or social, cultural, historical etc.) at a specific point in time. People's sense(s) of place is/are not predictable nor controllable and thus difficult to incorporate into spatial planning if a fixed spatial future outcome is anticipated. According to Turner and Barker (2019), many disciplines within the social sciences have yet to begin investigations through the lens of complexity theory and calls for scholars to begin developing more complexity-related theories. It is argued here that sense(s) of place is a complex social system that has not yet been fully explored in spatial planning through a complexity lens.

3.4.2 Social theories

Two theories derived from the sociology are regarded as relevant for a discussion on people-environment interactions namely symbolic interactionism and social constructivism.

3.4.2.1 Symbolic interactionism

According to symbolic interactionism (as theorised by Blumer, 1969; Charon, 1995; Mead, 1934) whatever a person views of social reality (e.g. the environment) is filtered through a magnitude of symbols created through social interaction and interpreted through language as means of communication. Through subjective symbolic interpretations (guided by the larger social environment in which these interpretations are produced) people experience the environment as meaningful. Therefore, the aim of a symbolic interaction is not to uncover laws to understand how people function in society; but rather to understand the meaning of a specific situation for its actors/inhabitants. Symbolic interactionism acknowledges that meanings are socially constructed and informed by the context in which they are formed. Context in this case refers to the broader economic, cultural, social, political and physical context in which meanings are constructed (Roos, 2016).

Charmaz (2006:127) has indicated that some similar assumptions occur between an interpretative approach (epistemological point of departure for this study) and symbolic interactionism namely (i) incorporating multiple realities; (ii) interconnecting facts and values; (iii) truth as provisional; and (iv) social life as processual. Some of the essential tenets of symbolic interactionism that flow from these assumptions include the following: (i) that people interpret the meaning of objects and actions in the world and then act (react) upon those interpretations; (ii) that meanings arise from the process of social interaction and (iii) meanings are handled in, and are modified by an interactive process used by people in dealing with the phenomena that are encountered (Gray, 2014:52). It is important to note here that with symbolic interactionism in mind, meanings are not fixed or stable but are revised on the basis of experience(s). Thus, it is important to acknowledge the flexibility of meanings and the impact of time and space on the production of meanings.

The implication of symbolic interactionism on sense(s) of place research is that, instead of exploring society from a top-down approach, symbolic interactionist studies explore society (or societal phenomena) from a micro scale and in a ‘bottom up’ manner. In these type of studies, the focus is on micro-level processes that emerge during face-to-face encounters in which society operates (Carter & Fuller, 2016:932) in order to account for subjective constructions of reality. Working from a symbolic interactionist framework, the concern is less with objective structures in

society (that impose or constrain individuals) than with subjective meanings where individuals are acknowledged as integral in creating the social world. In this way it allows for incorporating subjective and implicit dimensions of people-environment interactions and the sense(s) of place that emerge from these interactions – an aspect that has received limited attention in sense(s) of place scholarship in spatial planning until now.

3.4.2.2 Social constructivism

As social interaction does not occur in a vacuum, social constructivism supports the theory of symbolic interactionism. The social environment governs the construction of symbolic meanings (Agius, 2016; Vygotsky, 1978). People perceive, define and manipulate their environment through actions guided by their own interpretation of a social reality and interaction with others. In this sense, people constantly create and re-create their environment as social objects. As Altman and Low (1992:7) have explained, places (implying the spatial environment) are the repositories and contexts within which interpersonal, community and cultural relationships occur and it is to those social relationships that people are attached to sometimes rather than the spatial environment itself. In this sense, social relationships that a place signifies may become equally if not more important than the setting (environment) itself.

Social constructivism forms an important theory to explain people-environment interactions. However, if symbolic interactionism or social constructivism is taken in isolation, it tends to de-emphasise the role of individual, subjective experiences in the mediation of meanings (Neuman, 2014a:104). The missing link between understanding place as a collective symbolic representation and individual implicit (intra-psychic) phenomena is found in psychology theories.

3.4.3 Psychology theories

According to Millon and Lerner (2003:429), most psychology studies are person centered rather than person-in-environment centered. Two perspectives that have been developed in Environmental Psychology (EP) and Interactional Psychology (IP) provide integrated theories that assist in understanding people-environment interactions. These include the transactional theory (EP) and the interactionist theory (IP).

3.4.3.1 Transactional theory

A transaction rests upon the recognition that the entities between/among whom a transaction occurs are inseparable and dependent on each other for the transaction to take place. In Environmental Psychology, transactionalism is an approach to the exchange of something within a reciprocal and co-constitutive whole (Altman in Altman & Christensen, 1990:246). The essence

of the transactional theory entails that people-environment relationships are reciprocal (Mausner, 1996:346). During people-environment interactions both people and environment are constantly altered through processes of differentiation in which the perceiver (person) evolves within the environment and likewise the environment unfolds in a dynamic fashion (Gifford, 2014:543; Uzzell & Räthzel, 2009:348). This suggests a kind of relationship in which people-environment unity is emphasised and people and their environment are inextricably linked. People-environment interactions (or relationships that have emerged from these interactions) are neither solely a product of an individual's state of mind, nor an intrapersonal process, or objective attributes in the environment, but an inter-subjective matter of people-environment interactions (Heidegger, 1971; Husserl, 1973; Malpas, 1999, 2008; Merleau-ponty, 1973). Furthermore, the transactional theory implies that people and their environment should not be discerned independently from each other or from the environment (context) wherefrom the interactions between the two emerge (Cassidy, 2013:22; Després & Piché, 2016; Kaltenborn, 1998:186). An integratedness between people and the environment is suggested.

Different than the social theories as discussed earlier (symbolic interactionism and social constructivism), according to the transactional theory, the environment is not just a figment of a person's imagination or a social construct. Although social constructions are important in people-environment interactions, they hardly arise out of thin air as the environment sets bounds and gives form to these constructions (Stedman, 2003:671). The environment is a physical manifestation that represent those who interact with and within the environment (Millon & Lerner, 2003:421). Therefore, it seems that the physical/spatial environment is an important point of reference for social constructions. However, while the word transaction may be interpreted as a linear two-way process, people-environment are not simple systems with singular linear transactions of one flow line (Bejan & Merkx, 2007:2). The interactional theory is helpful in order to understand the cyclic nature of transactions between people and the environment.

3.4.3.2 The interactional theory

The interactional theory entails that when people interact they involuntarily enter into a circular pattern of action and reaction (Vorster *et al.*, 2013:525). During the interaction the subjective experience of the interaction elicits behavioural responses (Hill *et al.*, 2007). A 'pattern of interaction' develops between the sender and receiver where a series of mutual responses and impacts evolve to become a continuous, cyclical process (Hill *et al.*, 2007; Jackson, 1965). Similarly, in people-environment interactions, the interactional theory can be used to understand how transactions between the person and the environment can evolve into a circular interactional pattern.

The interactional process of people-environment transactions/interactions (and the sense(s) of place that emerge from the interactions) is more than an intrapersonal process (within the person him/herself) or the environmental properties seperately. It is a circular interplay of three levels of relational interactions between people and the environment: (i) first, the environment elicits subjective experiences due to a specific distinctive character; (ii) second, people's experiences become projected associations elicited in relation to the environment and (iii) third, the experience of the environment (impact) by people results in a reaction or behaviour (Puren *et al.*, 2018:20; Vorster, 2011). For Vorster (2011) and Vorster *et al.* (2013), this cyclical process implies an involuntary circular pattern of action and reaction that occur and relate to a specific context (Vorster *et al.*, 2013:525). Context is important in interactional patterns as interactions (and relationships) can only be understood in relation to a specific context (Hargie, 2011; Hill *et al.*, 2007). Puren *et al.* (2018:28) describe interactional patterns between people and their environment within a specific context as a symbiotic relationship where the environment can positively support people's sense(s) of place and in return people can express their relationship with the environment spatially by maintaining the character of the environment.

3.5 Implication of the theoretical frameworks on sense(s) of place research: a transdisciplinary approach

The theoretical frameworks presented in this chapter (spatial planning theories, sense(s) of place theories and people-environment theories) have illustrated that the communicative planning theory (third planning paradigm that considers planning as a political process) has much scope to include multiple perspectives e.g. sense(s) of place perspectives. However, sense(s) of place theories in planning are rather limiting in assisting planners to understand the complexity, relativistm and integratedness of sense(s) of place. On the other hand, people-environment theories seem to be limiting in providing guidance on how sense(s) of place can be spatially expressed through planning and design interventions. The ontological framework of critical realism and pragmatism (discussed in Chapter 2) allows for the shift between different perspectives that in this case provides a solid foundation to incorporate theories outside the discipline of spatial planning. The most important implication of the integration of different theories in this research is the adoption of a transdisciplinary approach.

3.5.1 Transdisciplinary research defined

There is no widely-accepted definition for transdisciplinary research (Jahn, 2008; Thompson *et al.*, 2017:30). However, transdisciplinarity represents one of the highest degrees of integration in terms of research approaches that moves beyond cooperation of disciplines (multidisciplinarity) or integration of disciplines (interdisciplinarity) to present knowledge co-production that

transcends disciplinary, academic and epistemic boundaries (Pohl & Hardon, 2007). Transdisciplinarity implies an innovative approach to research (Hadorn *et al.*, 2008) that is reflexive and inclusive in order to address problems in an ever-increasing complex socio-environmental society (Cassinari & Moulaert, 2015:414; Thompson *et al.*, 2017:30). The main differences between various levels of integration with regard to collaboration of different disciplines are summarised in Figure 3.14.

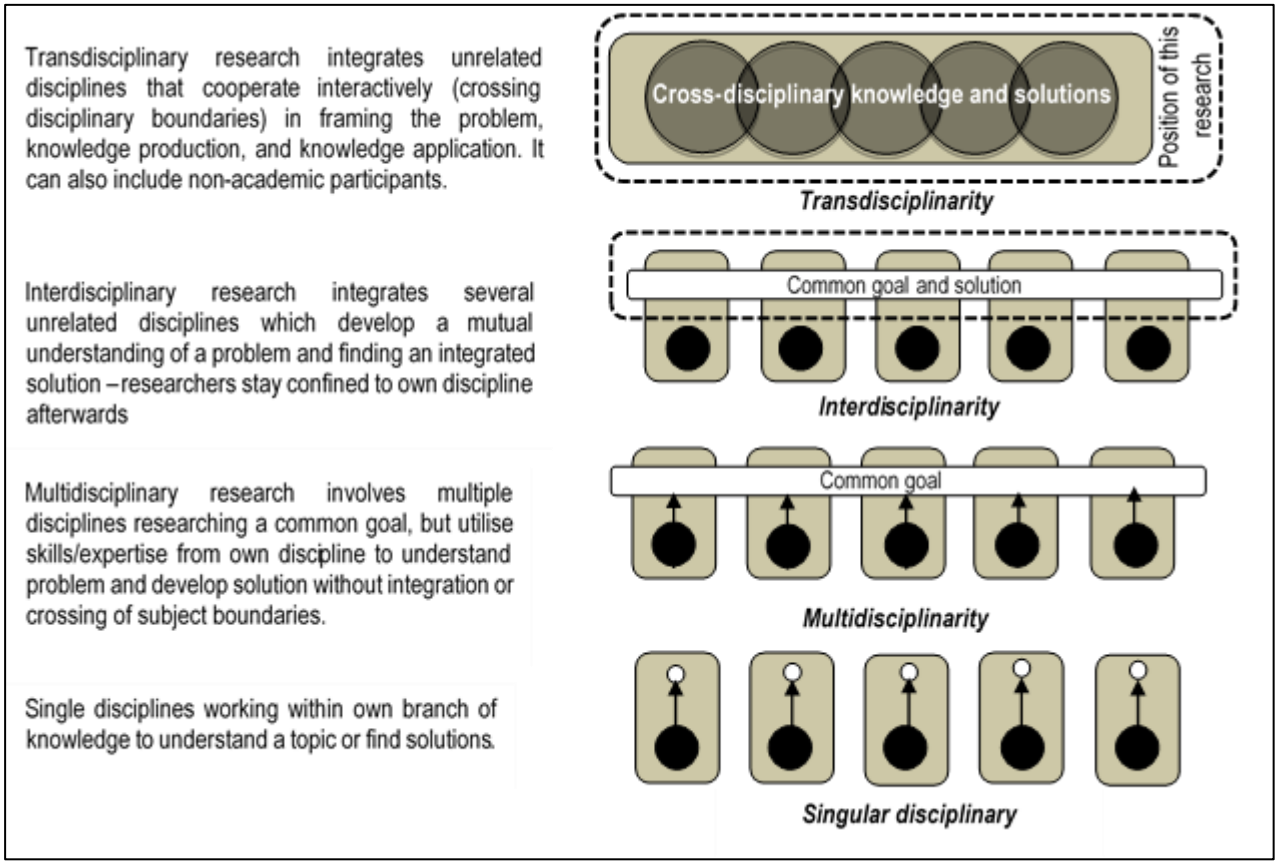


Figure 3.14: Locating the transdisciplinary position of the thesis

(Source: Own construction from Reyers *et al.*, 2010; Roux *et al.*, 2017)

3.5.2 Value of transdisciplinary research

According to Pohl and Hadorn (2007:20), transdisciplinary research arises when "knowledge about a social relevant problem field is uncertain and the concrete nature of problems is disrupted" – the exact reason why crossing research boundaries (to incorporate psychologists in this case) has served my research well. Further value that was added by following a transdisciplinary approach relates the fact that people-environment interactions (and the sense(s) of place that stem from these interactions) pose complex societal challenges and finding solutions in the case of complexity is less successful if followed from a singular perspective.

3.5.3 Motivation for a transdisciplinary approach

Khan *et al.*'s, (Khan *et al.*, 2014) statement about transdisciplinary attitudes and methods that prevent new outcomes from being locked into established groups while stimulating the inclusion of unheard voices and unacknowledged forms of knowledge, practice and experience, summarises the motivation for adopting a transdisciplinary approach in this case. Furthermore, combined with continuous feedback and knowledge sharing, this type of research is viewed as having the potential to enhance research outcomes while ensuring scientific rigour (Parker *et al.*, 2015:179). (Rigorousness of the scientific process that was followed in this thesis is dealt with in Chapter 4 as part of the trustworthiness.)

3.5.4 Motivation for including psychology

Merging spatial planning and psychology in the transdisciplinary approach in the case of this thesis mainly revolves around the following: (i) psychologists readily deal with intra-psychic phenomena that are found in the people-based perspectives of sense(s) of place and have thus added value in the interpretation of these theories; (ii) psychologists work with people on an individual level while planners work with larger agglomerations of people and could assist with the interpretation and translation of individual sense(s) of place to collective sense(s) of place and (iii) While psychology has added value to the study in terms of a better understanding and interpretation of implicit dimensions of sense(s) of place, planning is able to translate the implicit dimensions into spatial expressions.

3.6 Conclusion

The purpose of Chapter 3 was to present the theoretical frameworks that underpin the thesis. A tripartite structure comprising three theoretical lenses, including a spatial planning lens, sense(s) of place lens and people-environment interactions lens, was used to blend the different but interconnected parts of the literature review that has been conducted.

In the first theoretical lens, spatial planning is described as a complex discipline that may vary across different spatial and temporal contexts. Due to planning being shaped by multiple and overlapping contexts (the proximate physical/spatial context, broader distant context and temporal context) it is considered a pliable discipline that is context sensitive.

Furthermore, planning is portrayed as a pendulum swaying between two core theoretical constructs (space and place) that can be placed on a continuum. Although closely related, space resembles a value-free, neutral background to people's actions, reactions and interactions with and within the environment while place is progressive as it evolves from space to include

meanings and values and is thus much more than a neutral backdrop in people's lives. A place-based approach frames this particular research as place is contextually embedded and embraces the uniqueness of a particular location (its genius loci or sense(s) of place) as expressed by implicit and explicit dimensions. Space and place are two concepts that are presented as core constructs in spatial planning paradigms that eventually inform how sense(s) of place is/are conceptualised in planning. Three different spatial planning paradigms are discussed with the aim of (i) illustrating how different interpretations of the space-place continuum manifest in different planning paradigms and (i) to demonstrate how planning evolved from being a form of art that focuses on an ideal end state (a blueprint and masterplan), to a scientific process (through systems and rational decision-making) to a political process where an open inclusive process is envisaged through power sensitive communication (i.e. the communicative planning theory planning).The latter is the relevant theoretical frame for the empirical part of the study as sense(s) of place is/are understood differently by different people and thus, needs to be communicated in an open manner where power relations are minimised.

In the second theoretical lens, it is illustrated that the concept is plural in nature. A number of perspectives including environment-based perspectives, person-based perspectives, social interaction perspectives, integrated perspectives and time-based perspectives have been discussed to illustrate the plural nature of sense(s) of place. In spatial planning the primary focus has revolved around the environment as the key actor in shaping people's sense(s) of place and very few integrated perspectives have been developed in spatial planning up until now. It is argued that many a theoretical gap exists in spatial planning scholarship pertaining to sense(s) of place namely (i) a lack of understanding of the integratedness of sense(s) of place; (ii) a lack of acknowledgment of the dynamic nature of sense(s) of place, (iii) a decontextualised view of sense(s) of place; and (v) a lack of acknowledgement of implicit (hidden) dimensions of sense(s) of place in spatial planning. Further theoretical development on sense(s) of place in spatial planning is thus necessary. Due to spatial planning theories being too limiting to address these gaps, bridging theories that have developed outside the spatial planning field (exogenous theories) were incorporated and presented as the third theoretical lens in the theoretical frameworks.

The third lens focuses on various people-environment theories (including social and psychology theories) that are both informed by particular meta-theories namely the complexity and systems theories. These bridging theories (complexity theory and systems theory) have provided the necessary missing link to integrate the environment (spatial planning theories), the person (psychology theories) and the broader social context (social theories) to understand sense(s) of place from an integrated holistic perspective.

The most important implication of merging the different theories is the adoption of a transdisciplinary approach to guide the empirical part of the research (research methodology in Chapter 4 and papers presented in Part III). Altogether, the conceptual orientation as discussed in Chapter 2 (comprising a critical and pragmatic ontological stance and social constructivist and interpretivist epistemological stance) and the theoretical frameworks presented in Chapter 3 (with the communication planning theory as the most appropriate spatial planning theory, an integrated perspective of sense(s) of place theories and people-environment theories) have paved the way for the particular methodological choices that were made. These methodological details as well as the context in which the research was conducted is included in Chapter 4.

CHAPTER 4 RESEARCH METHODOLOGY AND CONTEXT: VREDEFORT DOME WORLD HERITAGE SITE, SOUTH AFRICA

"That which lies beyond the case boundary is the context for the case."
(Duminy, Odendaal, *et al.*, 2014:22).

4.1 Introduction

Research methodology entails a systematic presentation of how a research phenomenon was studied (Gray, 2014:731). Although the research methodology is presented in a separate chapter in this case it is informed by the ontological and epistemological assumptions (Grix, 2002:179; Neuman, 2014:98) of the research (see Chapter 2). The main purpose of this chapter is to illuminate the research process that was followed to study people's sense(s) of place in a particular context namely VDWHS in South Africa.

Sections included in this chapter illustrate the process that was followed and comprise the following: (i) a qualitative research methodology; (ii) a singular retroductive case study design and secondary data analysis (SDA); (iii) the research context (broader context of the VDWHS and micro research setting, the farm Kromdraai; (iv) participants; (v) procedure and data collection (vi) analysis of the data; and (vii) trustworthiness and ethical aspects.

4.2 Qualitative research methodology

The way in which people make sense of their world is diverse and develop through time, across cultures (Gerring & Thomas, 2011:18). The main purpose of qualitative research is to seek an in-depth contextualised understanding of this process of 'making sense' by listening to participants' stories (including e.g. beliefs, experiences etc.) (Hennink *et al.*, 2020:17). This type of investigation where the aim is to make sense of the world from the perspective of participants is focused on achieving depth rather that statistical representativeness as required in quantitative oriented studies. Therefore, investigating people's sense(s) of place in terms of numbers or statistics may have compromised an in-depth and holistic understanding of how people make sense of their interactions/relationship with the environment and how these interactions shape their sense(s) of place.

4.2.1 Quantitative versus qualitative research

Braun and Clarke (2013) and Du Toit (2015) have distinguished between qualitative and quantitative research by highlighting these in quantitative studies numerical data are used, while in qualitative studies textual and visual data are used. Whereas in quantitative research large amounts of data are used in order to reach generalisations (Kothari, 2004:5), qualitative research tend to use smaller groups or cases to generate transferrable knowledge. Rather than seeking to be representative of a larger population or duplicable in other contexts, qualitative research seeks an in-depth understanding about a topic for which universal variables do not exist (Creswell, 2005) or where existing theories fail to adequately explain a particular phenomenon (Merriam & Tisdell, 2016:17). MacCallum *et al.,* (2019:35) distinguish between qualitative and quantitative methodologies in spatial planning by providing practical advice to planners to choose between the two methodologies according to the aim of the research. Table 4.1 illustrates this distinction.

However, while for decades, qualitative and quantitative methodologies have been conceptualised as fundamentally opposite, the qualitative-quantitative divide has recently been questioned. Authors e.g. Creswell (2009), and Gerring and Thomas (2011) suggest that qualitative and quantitative methodologies should not be viewed as opposites or dichotomies but rather to address the complexities and diversity of research in practice. A qualitative research methodology is indicated in this thesis as limited research exist on the implicit meanings of sense(s) of place and how it should inform spatial planning motivated in 2.2.2 below.

Table 4.1: Qualitative versus quantitative research for spatial planners

Quantitative:	Qualitative:
Describe populations (human, flora, fauna, or defined groups of other entities e.g., places and organisations).	Describe individual cases.
Describing in general terms the behaviour or other characteristics of whole populations.	Exploring phenomena where it is hard to identify and segregates specific variables.
Finding links (including causal links) between identified characteristics (called variables).	Describing in-depth the complexities of phenomena in particular contexts.
As a result of the above, explaining general phenomena associated with the population of interest.	Understand the importance of context to the form that meanings and phenomena take.
As a further result, predicting future behaviour or consequences of certain actions.	As a result of the above, generate new theory.

Applicable in this research

(Source: Adapted from MacCallum *et al.*, 2019:35)

4.2.2 Reasons for a qualitative methodology

A few reasons are offered why a qualitative methodology was considered to be more appropriate than a quantitative study to address the aim of this research.

First, a qualitative methodology is aligned with the aim of generating a nuanced understanding of a particular phenomenon (people's sense(s) of place) within a particular context namely a South African rural landscape (VDWHS) and to contribute to current debates pertaining to sense(s) of place-theory. According to Duminy (2015:442) there is much scope to employ qualitative research in the South African spatial planning context, as most researchers (and practitioners) still rely extensively upon survey-based methods and statistical techniques.

Second, a qualitative methodology is indicated to address the gap of obtaining the social meaning of people's interactions with the environment (their sense(s) of place). This particular methodology is relevant because it addresses the social dimensions of planning that has not yet been fully explored (Silverman, 2015:140).

Third, qualitative research methodology is appropriate when the aim of a study is to understand a particular phenomenon 'from the ground up' rather than seeking explanations and generalisability (Charmaz, 2006:126) and thus appropriate for this research.

Fourth, characteristics of qualitative methodology proposed by Richie and Lewis (2003) and Lincoln and Guba (2011), fit this investigation, those include:

(i) Specialist phenomena where data and information are generated from groups or individuals with an in-depth knowledge and experience of the setting:

In this instance, people who have been living in VDWHS all their lives and who have developed deep seated relationships with the environment and play a significant role in the aim to conserve the area have been included (see to Part I: Prologue);

(ii) Sensitive nature of the research topic:

The meanings people have attached to a particular place is always context sensitive. In this particular instance, sense(s) of place are controversial and of a sensitive nature in VDWHS due to the extreme conflict between those who aim to maintain existing sense(s) of place (conservationists) and those who want to develop the site (see to Part I: Prologue);

Intangible research topics where social phenomena are often invisible without structured responsive questioning and careful observation, making it difficult to control: The nature of people-

environment interactions/relationships and the people's sense(s) of place that emerge from this interaction is not always spatially expressed (therefore implicit) (see to Part I: Chapter 1).

(iii) Complex phenomena that are theoretically difficult to relate or fundamentally complex:

In this case no universal definition exists for the topic sense(s) of place while it is simultaneously suggested as plural and context dependent phenomenon (see to Part II: Chapter 3).

(iv) Deeply rooted information where the research phenomenon is embedded within the research participants themselves:

In this case it is important to note that much of the information on sense(s) of place is deeply embedded in people's relationship with their environment.

The reasons as indicated above motivate the selection of a qualitative methodology as fit for the nature of the research as this case in point.

4.2.3 Advantages and disadvantages of qualitative research for this thesis

Numerous advantages and disadvantages of qualitative methodologies are debated in literature. For the purpose of this thesis, a few that are considered relevant in this case are emphasised here.

4.2.3.1 Advantages

One of the biggest advantages of qualitative research is found in Creswell's (2007:35) description of qualitative research as an intricate fabric composed of minute threads, colours, textures and blends of material. Although his description hints at the complexity of this type of research, it also refers to its methodological creativity and flexibility. A flexible research methodology was particularly valuable in this case as a novel avenue pertaining to intangible dimensions of sense(s) of place in a spatial planning context was explored. The design, methods of data generation and procedure could be adjusted as the research proceeded.

A second advantage is that qualitative studies offer an opportunity to develop empirically supported findings with transferrable knowledge which could inform theories and practice (Ospina & Wagner, 2004:1). Although the aim is not to build theory per se, it was considered important to critically look at existing theories and explore novel avenues and/or expansion of existing theoretical ideas.

The third advantage relates to the fact that in qualitative research, a phenomenon is studied in relation to a unique natural setting (Gordon, 2011:176; Hennink *et al.*, 2020:10; Kothari, 2004:5) where the focus lies on 'telling the story' from the participants' viewpoint (Merriam & Tisdell, 2016) by providing rich descriptive data about people's experiences and how meanings are constructed. It implies an emphasis on people's experiences as it is lived, felt and understood by people in different social settings (Schwandt, 2007). This contextual embeddedness of qualitative research is much needed for research conducted in Africa (also implying South Africa here) as indicated by Duminy *et al.* (2014) – especially if considered that sense(s) of place theory development (see to the second theoretical lens in Chapter 3) has almost exclusively developed outside the African (or Global South) context. Context-sensitivity that is promoted in qualitative studies is in this case considered as working to the advantage of developing contextual theory about sense(s) of place from a South African perspective.

Given the strengths of following a qualitative road in research as discussed above, qualitative research also posed particular disadvantages that needed to be considered.

4.2.3.2 Disadvantages

Qualitative research addresses complex research problems and it requires skilled researchers (Denzin & Lincoln, 2011:6; Merriam & Tisdell, 2016:8). Berg and Lune (2017:11) describe qualitative research as "a long and hard road, with elusive data on one side and stringent requirements for analysis on the other". This emphasises the importance of guidelines to promote the trustworthiness of the data and study as a whole (see section 4.6 for more detail).

A second disadvantage of qualitative research that is related to its complexity is the lack of control over influences from extraneous factors on the phenomena being studied (Hennink *et al.*, 2020:10). This requires flexibility and creativity from the researcher and transparency in reporting the research.

A third disadvantage is the fact that qualitative research takes a considerable amount of time (Rahman, 2016:105). This factor is important in a spatial planning context because qualitative studies may take too long to influence short- or medium-term decisions or short term implementation of spatial interventions.

A fourth disadvantage and probably one of the most important challenges in this case, is that policymakers tend to give low credibility to findings from qualitative studies while quantitative studies are frequently given more regard (Berg, 2009 & Rahman, 2017:105). Qualitative studies use smaller sample sizes and often raise issues pertaining to the generalisability of larger populations.

The final disadvantage was that qualitative research could include researcher biasness (Lincoln, 1995; Pitney, 2004; Zitomer & Goodwin, 2014:213). As Merriam and Tisdell (2016:16) have stated, rather than trying to eliminate biases, researchers should identify and monitor these. Several measures were applied to ensure that findings were trustworthy and to ensure that the research was conducted ethically sound (see section 4.7). Ultimately, for Yardley and Bishop (2017) the value of a study does not reside in the choice of research methodology (qualitative or quantitative) but rather in applying appropriate guidelines to ensure rigorous research. One important aspect that contributes to the quality and rigour of the research process is the selection and application of a suitable design for research.

4.3 Research design

Most of the definitions for research design found in literature consider it as a logical plan that is followed systematically in order to conduct research. For example, Băskarada (2014:5), Yin (2014:28) and Du Toit (2015:61) have compared a research design to a 'blueprint' plan that directs the research procedures in order to obtain answers for the research questions. On the other hand, authors e.g. Creswell and Poth (2018:49) have proposed a more flexible approach to qualitative studies. Qualitative research designs are shaped by the particular approach of the researcher as the research proceeds. Maxwell (2013) describes the research design as an interactive and cyclical process as illustrated in Figure 4.1.

Maxwell's (2013) interactive research design model includes five components namely the goals, conceptual framework, methods and validity (replaced by trustworthiness in this study). These components form interactive parts united by the research questions as central in shaping the design of the research. Maxwell's model is perhaps a more accurate reflection of how the design evolved in this particular research, as it portrays the process as a 'muddling through' process, typically of qualitative studies. Therefore, the research design was rather a constant reconstruction and reflection throughout the various stages of the research instead of being a predetermined process or blueprint plan that was followed from the beginning.

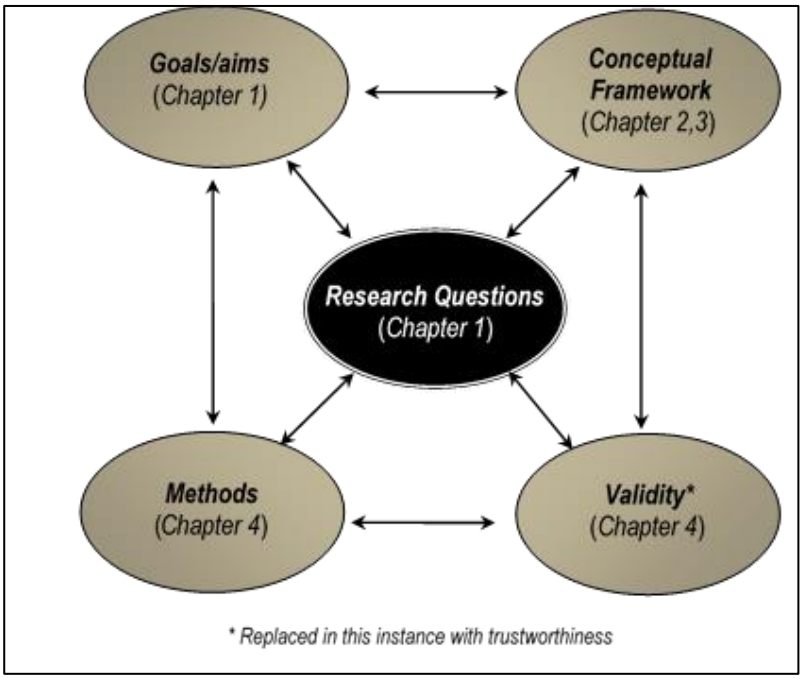


Figure 4.1: An interactive research design model

(Source: Adapted from Maxwell, 2013:5)

4.3.1 A case study design

A case study design was indicated for this research. Case studies are usually employed when (i) a need to obtain an in-depth understanding of an issue or process exists (Anderson *et al.*, 2005; Gillham, 2000; Yin, 2009); (ii) the research is conducted in a natural real-life context (Hennink *et al.*, 2020:10; Rule & John, 2011:12) and (iii) where both the internal features, as well as the surrounding situation need to be understood (Neuman, 2014:42). Furthermore, case study research is particularly valuable to record and analyse complex dynamic processes (Duminy, Odendaal, *et al.*, 2014:23) e.g. people-environment interactions and people's sense(s) of place.

Case studies are widely applied in a variety of disciplines, particularly in the social sciences but is well documented in spatial planning research (MacCallum *et al.*, 2019; Du Toit, 2015). However, the need for more case study research in spatial planning is emphasised by authors such as Flyvbjerg (2011), Duminy, Andreasen, Lerise, Odendaal and Watson (2014) and Duminy (2015), the reason being that case studies have the potential to generate in-depth understanding of dynamic processes in different settings and can thus generate context-dependent knowledge – knowledge that is much needed in spatial planning in Africa. In accordance, Flyvbjerg (2011:303) has stated that a good and well-structured case study evolves into a 'nuanced view' of the realities

spatial planners are faced with. One flaw in spatial planning according to MacCallum *et al.,* (2019:44) is that spatial planners tend to make use of broad scale data-driven research to understand general patterns that do not always provide the detailed information and insight needed to understand complex interactions that make specific places what they are. It is argued here that case studies may assist to fill this gap of contextual knowledge about sense(s) of place in a South African context. Despite its potential value, case study research holds a potential danger pertaining to rigour in research as many post-graduate studies produced in Africa in disciplines, including spatial planning, development studies and geography, tend to reflect on unpublished cases that are not always theoretically sophisticated (Duminy, Andreasen, *et al.*, 2014). Also, many studies are not designed in a way that the empirical data speak to both general theory and phronetic knowledge (a type of wisdom needed for practical action) needed for spatial planning interventions in specific areas (Duminy, Andreasen, *et al.*, 2014). Altogether, case study research seems to be necessary in spatial planning in an African context, although it should be approached with caution.

4.3.1.1 The value of a case study research design in an African/South African context

Case studies are useful in the South African context for the following reasons: (i) the practical value they offer in spatial planning in terms of providing spatial planners with insights into the dynamics and needs of specific contexts and communities; (ii) it fosters development of skills and competencies required for inclusive planning in contemporary African contexts and (iii) it creates a sensitivity to context-relevant issues (Duminy, 2015:440). In order to develop a nuanced understanding of complex phenomena or settings (e.g. people's sense(s) of place in a specific South African rural context) it requires detailed knowledge that in turn requires an in-depth analysis of a phenomenon. Case studies have the potential to provide this type of rigorous and exhaustive analyses as a case study design pays close attention to reality, and focuses on the details of events as they occur and/or unfold in a specific natural setting.

4.3.1.2 A threefold classification of case study types

While a vast array of case study types has been identified from scholarship, Stake (2005), Rule and John (2011) and Thomas and Myers (2015) agree about a threefold classification of case study types: instrumental, intrinsic and collective/multiple case studies.

(i) Instrumental case studies:

In instrumental case studies, the researcher examines a specific case to explore a broader issue (Rule & John, 2011:8) in order to gain insight into a particular issue (Simons, 2014:459). In other words, the specific case study is instrumental in understanding a particular issue. These case

studies rest upon the implicit assumption that some degree of cross-level inference is possible between the particular case and the general phenomenon under investigation (Gerring, 2007). This is described as transferability of knowledge (Elg *et al.*, 2020; Flyvbjerg, 2011; Keating *et al.*, 2013; Václavík *et al.*, 2016) in terms of the applicability in other contexts or situations.

According to Duminy *et al.* (2014:25), most researchers of African planning and development issues are likely to be interested in a particular case as a way of contributing to our understanding of some general phenomenon or problem of interest, through either theoretical propositions or policy recommendations and therefore use instrumental case studies. However, according to these authors, the value of intrinsic case studies should not be discarded (Duminy, Odendaal, *et al.*, 2014:51) as they may well provide valuable 'phronetic' (practical) insights about a phenomenon in a particular context (Flyvbjerg, 2011; Simons, 2014:465).

(ii) Intrinsic case studies:

With intrinsic case studies the researcher desires a better understanding of a particular case, because the case has intrinsic interest (Stake, 2005). Intrinsic case studies can also evolve from personal involvement or work commitments pertaining particular cases (Duminy, Andreasen, *et al.*, 2014). These type of case studies are generally descriptive and unconcerned with theoretical considerations (Prasad, 2010:209) - not applicable in the case of this thesis. As illustrated in Part III, Paper 1 uses grounded theory to understand sense(s) of place theoretically. Usually intrinsic case studies aim to capture a broad perspective on a specific event or phenomenon or aim at providing substantive information on a particular aspect (Duminy, Andreasen, *et al.*, 2014:51).

It remains a complex task to situate a case study within one of two extremes that are offered and cases may also have elements of both (Stake, 2005). It is argued here that the case of people-environment interactions in VDWHS as the context/setting offers both intrinsic and instrumental value for exploring the sense(s) of place. First, the case of VDWHS is intrinsic because: (i) the researcher has been personally involved in VDWHS as a case (refer to prolonged engagement explained in the preface); and (ii) VDWHS provides the context to generate rich and thick descriptions of a unique and complex phenomenon in a particular context (Creswell, 2007:73) and (iii) the specific case provides intrinsic value for contributing to theory development (in this case contributing to the theoretical debates of sense(s) of place) (Flyvbjerg, 2011). Second, interactions between people and the environment of VDWHS are instrumental in terms of (i) the uniqueness of the context/site pertaining its value as a world heritage site as well as the threat of being delisted as a world heritage site due to the difficulty in finding the appropriate fit between people and their environment; and (ii) the fact that there are limited natural world heritage sites in

the world (total of 209) (UNESCO, 2020b) while only three are located in South Africa (VDWHS being one of these).

(iii) Collective case studies:

The third typology namely multiple/collective case studies are regarded as extensions of the instrumental to several other cases (Simons, 2014:459) in order to create 'generalisation'. This typology is best understood when compared to a singular case study that was chosen in this research/thesis.

4.3.1.3 Singular versus multiple case studies

The quantity of cases to be included in a case study design is a contested issue. A central argument with regard to choosing a singular or multiple case revolves around the concept of 'generalisation'. Multiple case studies are mostly recommended for their ability to generate findings that can be generalised and extrapolated to other contexts (Rule & John, 2011:21). On the other hand, despite the motivation of creating a more in-depth understanding of complexity by using singular cases as propagated by qualitative (case study) researchers, the 'sample of one' remains a point of criticism in singular case studies (Simons, 2014:458). For Rule and John (2011:22) even if the argument is to 'generalise' from one case to another, multiple cases studies can still not generate findings that represent e.g. all cases of the population, so generalisation in itself is not possible. Similarly, qualitative researchers e.g. Thomas and Myers (2015:18) agree that the ability of any case study design to generalise (even if multiple case studies are included) is limited as case studies implicitly recognise complexity of a particular situation by focusing on the interconnectedness of the whole instead of understanding people/phenomena/events etc. as disconnected parts. Dissecting this 'whole' (totality) for the sake of generalisation may imply disconnecting and omitting important interconnected characteristics of a case – an aspect that needed to be kept in mind in this research. Generalisation as a motivation for including multiple case studies seem to have potential limitations about the very same argument it is grounded in. Furthermore, Simons' (2014:465) distinction of different ways to obtain 'generalised' understandings from case study research may be helpful in deciding whether to employ a singular or multiple case study design. According to him, one way is to generalise from one case to other cases of similar or dissimilar nature (e.g. with cross-case analysis in multiple cases); the other way is to learn in-depth from the uniqueness of a particular context (e.g. with a single case) and transfer the knowledge (e.g. lessons learned of experienced gained) when working in different and new contexts. This latter argument is supported here.

Lastly, but importantly in spatial planning research, Duminy *et al.* (2014:28) view case studies in spatial planning as inherently having limited potential for generalisation. As explained by Watson (2002), the details and associations of the planner with a particular (singular) case offers a sounder basis for learning than in the case of abstract rules or theories. The way in which planners 'generalise' from particular situations are those which we construct and refer to the mental repertoire of a case by scanning over patterns of similarity and difference and then build an understanding of a new situation by engagement of a previous experience (Schön & Rein, 1994). According to Flyvbjerg (2011b), in the case of seeking a comprehensive understanding of a specific context, it is possible to transfer these insights offered by a particular case to the existing knowledge of the spatial planner to enhance future practical judgements, expectations and dispositions – the type of knowledge referred to as phronetic knowledge. This type of knowledge as developed from a particular case becomes 'relatable' or 'transferable' instead of making general abstract universal deductions (Keating *et al.*, 2013). Transferable knowledge in spatial planning as referred to here is not new in planning. Meyerson and Banfield (1955:12) has introduced transferable knowledge as opposed to generalisation in his case study of public housing in Chicago as follows:

> *How far can the facts of the Chicago case be taken as descriptive of the situation in other cities? In short, acquaintance with what happened in Chicago may give the student of the public housing issues some indication of what to look for in other cities.*

Similarly, to what the public housing case study of Chicago housing holds for Banfield, authors Simons (2009), Flyvbjerg (2006) and Stake (2005) agree that the value of a singular case lies in the 'particularisation' of insights in a specific context rather than 'generalisation'. If the basic objective of the research is to acquire a great deal of information about a particular problem or phenomenon, representative cases (implying multiple cases) may not be the most appropriate choice. A singular case study requires intensive and in-depth focus on a specific unit of analysis involving a much smaller sample size than survey research (Gomm *et al.*, 2000; MacCallum *et al.*, 2019; Yin, 2014). Broad analyses with large numbers of participants may reduce the effectiveness of such a case as it might come at the expense of detail description (VanWynsberghe & Khan, 2007:4) or may not generate enough depth (Creswell, 2007:74). In the case study reflected upon in this thesis, 22 participants have been included (discussed in detail in section 2.8.1).

Duminy *et al.*'s (2014:38) advice pertaining to the choice between a singular or multiple case study is to consider the trade-offs between the two options and whereas the former relies on the breadth of researching a particular topic and the latter focuses on the in-depth understanding of a particular phenomenon. It is argued in that in this instance, a singular case study may be more appropriate as little is known about people-environment interactions and how these shape

sense(s) of place, especially with regard to implicit (silent) dimensions. Furthermore, existing theories used in spatial planning are not sufficient to develop a nuanced understanding of people's sense(s) of place in spatial planning, nor do they provide any guidance on including e.g. implicit dimensions of sense(s) of place in spatial planning (the main purpose of this thesis). An in-depth understanding of what sense(s) of place entails in a specific context (see Part III, Paper 1), how it can be elicited (see Part III, Paper 2) and how sense(s) of place can be applied/concretised (see Part III, Paper 3) may well provide a first step towards developing a framework to integrate sense(s) of place in spatial planning, especially in a South African context that is multi-cultural and where people have diverse backgrounds.

4.3.1.4 Strategies used in case study designs

Three different types of strategies are distinguished in case study designs namely inductive, retroductive and deductive strategies (Duminy, Odendaal, *et al.*, 2014; Lauria & Wagner, 2006).

(i) Inductive case studies:

In inductive case studies, the researcher moves from the observation of specific empirical examples to the making of general statements and hypotheses (Wynn & Williams, 2012:800). In these type of case studies, theoretical constructs and general statements emerge through the research process. As such, the inductive case study research process is often non-linear, with theoretical construction, data gathering and analysis carried out simultaneously. Inductive case studies tend to be 'representative' or 'illustrative' of general trends, opportunities or challenges pertaining to a particular policy approach and context (Duminy, 2015:51).

(ii) Deductive case studies:

In this type of strategy, the researcher starts with a theoretical framework. However, the aim of this type of strategy is neither to question or to modify the starting theoretical assumptions, nor to evaluate the relevance or potential of a particular theory in any concerted way. In this type of case study design, the researcher seeks to discover how assumed relationships manifest in reality (Doorewaard, 2010). The end may be a set of predictions, a proven or falsified hypothesis, but not the culmination of a conscious attempt to reflect back upon the starting theoretical premises of the study. Deductive case study research designs in spatial planning research are principally concerned with contributing to policy-relevant or 'applied' knowledge (Duminy, 2015:63).

(iii) Retroductive case studies:

Retroductive strategies in case study designs may involve different intentions, including to reflect upon and question the potential of a certain theory; or to develop concepts and measures for

evaluating and/or modifying the effectiveness of a particular theory, using insights from a real-world context or event (Lauria & Wagner, 2006). According to Wynn and Williams (2012), in retroductive case studies the focus is on unexplained/underexplored phenomena in order to propose possible structures or mechanisms (although unobservable/implicit) that produce what can be observed. These strategies are retro-active in the sense that they are designed with the intention of reflecting on existing theories in order to modify/improve existing knowledge. Duminy (2015:57) distinguishes between two types of retroductive case study designs in spatial planning: (i) policy oriented studies where the focus is on a particular policy or practical approach in relation to its actual or potential implementation in a particular context and (ii) theory oriented retroductive case study strategies (less common in spatial planning) that relate to studies seeking to enhance the conceptual lenses through which we study certain practices and processes (Duminy, 2015:61) – the latter is relevant in this case. In these strategies, mainstream theories or conceptual approaches are challenged in terms of their relevancy and applicability in particular contexts.

In this particular research, a retroductive strategy was used to explore a case study of participants' interactions within a particular rural landscape namely Kromdraai in VDWHS as a way of exploring and advancing a nuanced and integrated way of thinking about sense(s) of place in spatial planning instead of focusing solely on one dimension of sense of place (e.g. visual environmental attributes). As Watson (2002) suggests, the realities of a specific context is explored to obtain a more nuanced understanding of a particular phenomenon before it is possible to integrate it in spatial planning.

4.3.1.5 Boundedness in the case study design

Boundedness (referring to delineation in case studies) is the most important aspect of a case study according to Flyvbjerg (2011). Boundaries bring context to the structures and/or relationships that are explored (VanWynsberghe & Khan, 2007:4). Rule and John (2011:20) suggest four types of boundedness to consider in case study research: category delimitation, spatial delimitation of the case, temporal delimitation (relevant time) and thematic delimitation (specific issues to be explored within the case). Boundedness in this particular case study research was applied as follows:

(i) Category delimitation/Unit of analysis:

The unit of analysis is the particular sense(s) of place associated with the farm Kromdraai in VDWHS.

(ii) Spatial delimitation:

The research context of the case study is a South African rural landscape, called the farm Kromdraai (micro research setting), located in VDWHS, South Africa (macro context).

(iii) Temporal delimitation:

Due to the dynamic nature of people-environment interactions (and the temporal nature of sense(s) of place) the time period is not a primary consideration in this case. The time dimension of the case study is viewed against the context of the physical (spatial) environment that has not changed significantly since VDWHS's inscription as world heritage site in 2006. Primary data from the exploratory pilot study was generated during 2010-2011.

(iv) Thematic delimitation:

The focus of the study (main theme) is sense(s) of place, specifically pertaining implicit dimensions of sense(s) of place and how these emerge from people interacting with a rural landscape. This theme is addressed on different levels relevant for spatial planning, namely: the substantive dimension (what sense(s) of place entail in a particular setting), the procedural dimension (how sense(s) of place can be accessed and elicited) and an applied practical dimension (how sense(s) of place can be spatially expressed.

4.3.1.6 Motivating statement for selecting a singular retroductive case study

An in-depth singular case is flexible to explore people's sense(s) of place as no universal definition nor fixed variables exist for these. A singular, retroductive case of people-environment interactions in a particular context (rural landscape namely the farm Kromdraai in VDWHS is used in order to: (i) understand the unique set of contextual dimensions of sense(s) of place (specifically pertaining the implicit (silent) dimensions of sense of place that emerge from people interacting with a specific landscape (the substantive dimension); (ii) explore appropriate methods and tools to elicit implicit dimensions of sense(s) of place (the procedural dimension); and (iii) to translate people's sense(s) of place to concrete spatial expressions (the applied dimension).

4.3.1.7 Description of the case

The case in this thesis is about people's sense(s) of place that have manifested through people-environment interactions in a particular setting (the farm Kromdraai), within a particular broader context namely VDWHS. First, it is a case about understanding a selected group of participants' sense(s) of place (secondary research question 1 – What are the dimensions and nature of the dimensions of people's sense(s) of place?); second, how implicit dimensions of participants'

sense(s) of place can be accessed and elicited (secondary research question 2 – How to access sense(s) of place dimensions and what methods and tools to use?) and third, how to translate and concretise these dimensions of sense(s) of place into guidelines for development (secondary research question 3 – How can implicit dimensions be translated to spatial expressions and integrated into spatial planning?). A synopsis of the particulars of the case is presented in Table 4.2.

While places (referring to particular geographical locations) often form the focus in spatial planning research, it is not always about the setting itself but in some cases about how a particular phenomenon (sense(s) of place in this case), manifests within a particular setting (MacCallum *et al.*, 2019:44).

Table 4.2: The case of people's sense(s) of place

Title of thesis	What is the case about? (Unit of analysis)	What is the focus within the study?	What is it a case of?
The silent voice of sense of place in spatial planning: Vredefort Dome World Heritage Site, South Africa	The case in this thesis is about people's sense(s) of place that have manifested through people-environment interactions in a particular setting (the farm Kromdraai), within a particular broader geographical context (the study area) namely VDWHS, South Africa	People's sense(s) of place (particularly implicit dimensions that have remained hidden in spatial planning)	How participant's sense(s) of place in a rural South African landscape (Kromdraai, VDWHS) can be accessed, elicited and integrated in spatial planning

(Source: Author's own construction from Rule & John, 2011:16–17)

In this thesis, the case of sense(s) of place associated with the farm Kromdraai has been investigated in a particular context and setting that needs to be elaborated in more detail.

4.4 Context: Vredefort Dome World Heritage Site (macro research context) and Kromdraai (micro research setting)

Context in this instance refers to two levels: (i) the broader (macro) research context where the research had been conducted namely VDWHS (including the spatial, cultural, social and legal contexts) and (ii) the smaller micro research setting where participants' interactions with a particular landscape namely Kromdraai were explored in order to obtain insights pertaining to their sense(s) of place. However, a discussion of the importance of context in qualitative research and spatial planning research as well as the motivation behind the choice of the particular context are included here to clarify the in-depth discussion that follows.

4.4.1 Importance of context

Context is extremely important in qualitative research – the reason being that qualitative research takes place in natural contexts where individuals or groups (research participants) function and thus aim to understand real-world problems or phenomena in-depth. In line with the ontological perspective of the thesis (critical realism and pragmatism) and the epistemology (social constructivism and interpretivism), reality is constructed within a specific context.

Context is also important for spatial planners (whether in terms of research or practice), as planning is influenced by the context wherein it is conducted. According to Pinel (in Silva *et al.*, 2015:169), spatial planning sometimes tends to transfer practices in one context to other places without paying sufficient attention to the role of a particular context. However, in real life contexts, the phenomenon that is investigated and the context wherein it is studied becomes blurred (Yin, 2014:214). Context situates the perspectives and experiences obtained from people in the actual state of affairs in which they live (Nelson & Prilleltensky, 2005:58). Therefore, sense(s) of place should not be considered separately from its context, because it is shaped by and embedded within the particular context (MacCallum *et al.*, 2019:44).

The particular context relevant to this case renders the complexity and situatedness in which people's sense(s) of place have been shaped. It is against the background of the broader macro context and micro setting that people's sense(s) of place has been conceptualised for the purpose of this thesis.

4.4.2 Motivation for the context of VDWS:

The motivation for using VDWHS as an appropriate macro research context for an intrinsic case study with a retroductive strategy of people's sense(s) of place is embedded in a combination of the following characteristics of the context: (i) it is a natural rural landscape that has been facing transition from a rural landscape to urban due to pressure for development; (ii) it presents an interesting case of people's sense(s) of place due to a long standing relationship between the inhabitants and their environment as most land is privately owned and many inhabitants have been living there all their lives; (iii) the site depicts extreme people-environment dynamics due to an intense period of conflict and mediation between different stakeholders (mostly conservation oriented and development oriented stakeholders and those who are engaged in the management of the site); and (iv) the landscape portrays strong sense(s) of place for inhabitants and tourists (see Erasmus & De Crom, 2015; Jordaan *et al.*, 2009; Puren *et al.*, 2008). Due to these characteristics, it is argued that VDWHS holds particular potential to generate depth and insight into the dynamics of sense(s) of place in a South African rural landscape.

4.4.3 Macro research context: Vredefort Dome World Heritage Site

VDWHS forms the backdrop against which people's sense(s) of place, especially the hidden (silent) dimensions that have emerged are explored. In this section the spatial, cultural, social and legal contexts are described.

4.4.3.1 Spatial context

A description of the spatial context includes the location, geology, biodiversity, visual image, rural classification and land use types.

- **Location:**

One hundred kilometres southwest of Johannesburg in South Africa and a short deviation off the N1 highway to Cape Town, lie the towns of Vredefort and Parys. In an arch to the north and west of the towns lies a ring of hills that have resulted due to the impact of a meteorite. This ring of hills and the area within them is known as VDWHS (see Figure (i) in the prologue and Figure 4.2 below).



Figure 4.2: Satellite images of VDWHS area

(Source: Google satellite images)

The Dome (as referred to by local inhabitants of VDWHS) is divided into two parts namely an inner core area and a five-kilometre buffer zone surrounding the core. The site straddles two provinces and falls within the jurisdiction of two provincial governments (Free State Province and North-West Province); two district municipalities (Fezile Dabi District Municipality in the Free State and Dr Kenneth Kaunda District Municipality in the North-West province) and three local

municipalities (Ngwathe Local Municipality, Moqhaka Local Municipality and JB Marks Local Municipality).

- **Geology:**

VDWHS is one of three natural world heritage sites in South Africa, the others being the Cape Floral Region protected areas in the Western and Eastern Cape and iSimangaliso Wetland Park in KwaZulu Natal (UNESCO, 2020b). VDWHS's significance resides in the outstanding universal geological value of the site. It is the largest and oldest meteorite impact structure on earth. Dating back to 2,023 million years ago and with a radius of 190 kilometres, it is the oldest astrobleme in the world. (UNESCO, 2020a). The ring of hills that enclose VDWHS is a visible result of the impact of the meteorite crater (Figures 4.2). This geological significance was the single most important motivation behind VDWHS's listing as world heritage site in 2005. However, more than fourteen years after being listed as World Heritage Site (WHS), Vredefort Dome is still awaiting the formal promulgation of this status (Mulder, 2015).

- **Visual image:**

The protection of the visual image of VDWHS is stipulated as one of the strategic environmental objectives for VDWHS (South Africa, 2013:97). Various academic studies e.g., those of Puren *et al.* (2008) and Erasmus and De Crom (2015) have emphasised the importance of the visual character of the VDWHS as part of the sense(s) of place of the site. (See Figure 4.3).

Puren *et al.*'s study (2008) has found the dominant visual image of VDWHS as portrayed through the hills, the Vaal River, gravel roads and the clear division between the core and buffer areas. In Erasmus and De Crom's study (2015:213, 218), the physical environment (nature's features) is confirmed to be a prominent attribute of VDWHS's sense(s) of place. The Environmental Management Framework (EMF) (South Africa, 2013a) summarises the visual character of VDWHS as a natural-rural scenic landscape that is sensitive to visual impacts (South Africa, 2013:47). However, this sensitivity is threatened by urbanisation in areas surrounding VDWHS and causing pressure for development within VDWHS (South Africa, 2013:51).



Figure 4.3: VDWHS's visual image according to Puren *et al.* 2008

(Source: Google images, 2019)

- **Rural classification:**

Rural in literature refers to an area, a specific character with particular scenery or a social and/or cultural representation (Soini *et al.*, 2012:124). Furthermore, the definition of rural differs from country to country (Braga *et al.*, 2015:375). Amdan (2005:1) refers to rural areas as areas that are characterised by "low population density, net out migration, low income, remote localisation, dependency on agriculture and fisheries and traditional lifestyle." In South Africa, the Rural Development Framework (South Africa,1997) defines rural areas as "*the sparsely populated areas in which local communities farm or depend on natural resources, including the villages and small towns that are dispersed through these areas*" (Department of Land Affairs, 1997). In the South African context, where the urban-rural divide is sharply distinguished, VDWHS is classified as rural. Furthermore, VDWHS can also be considered a rural landscape in terms of its scenery. The EMF (2013) describes VDWHS as a natural rural landscape based on its mountainous landscape with limited traffic routes through it (South Africa, 2013:47). (Figure 4.4)

- **Biodiversity:**

Altogether 99 identified plant species and the largest wild olive forest in South Africa are found in the VDWHS together with more than 450 identified bird species, 70 butterfly species and rare fauna such as the rooikat (caracal), aardwolf, leopard and rock dassie (Alexander, 2007). The ecological significance is emphasised in the EMF (South Africa, 2013a) by the fact that the total area that falls in the North-West Province is earmarked as Critical Biodiversity Areas (CBA's). Furthermore, in the Draft IMP (South Africa, 2009) it is acknowledged that various endangered and vulnerable grasslands as well as red data species are found in VDWHS. Surface water features such as the Vaal River and the 163 wetlands found here form part of the hidrological system that sustains the rich biodiversity (South Africa, 2013:47). Despite its biodiversity, VDWHS is not considered as having outstanding universal value in terms of its biodiversity (South Africa, 2013:48). However, a concern has been raised about the fact that not sufficient acknowledgement has been given to the management aspects of biodiversity in VDWHS that may be detrimental for the ecological sustainability of the site (Kotzé & de la Harpe, 2008:21).



Figure 4.4: The natural rural landscape of VDWHS

(Source: Google images, 2019)

- **Land use types:**

The regulation of compatible and appropriate land use management in VDWHS is particularly important as developments may have a detrimental impact on the status of a WHS. It was exactly the negative impact of developments that have led to delisting of world heritage sites such as the Cologne Cathedral in Germany (delisted because of plans to erect several high-rise buildings on

the bank of the Rhine River) and the Galapagos Islands in Ecuador (delisted because of the threat of invasive species, immigration and growing tourism). Van der Walt, Pretorius and Schoeman (2010:749) have divided the land use types of VDWHS into various zones as indicated in Figure 4.5.

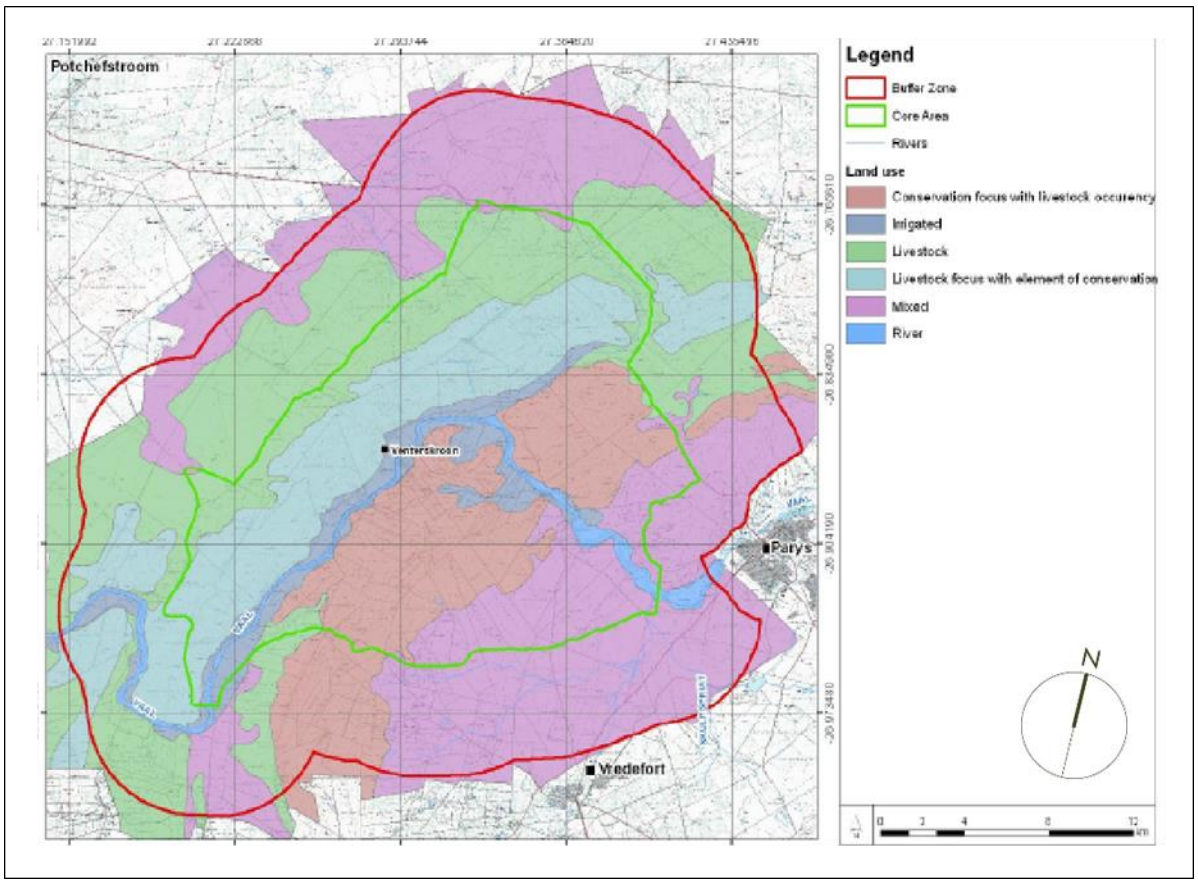


Figure 4.5: Land use zones in VDWHS

(Source: van der Walt *et al.*, 2010:749)

Most of these zones can be interpreted as what is considered the two most frequent land use types in the VDWHS namely agriculture and tourism related use types (South Africa, 2013:35). A wide range of agricultural uses consisting of irrigated cultivation, dry land cultivation, orchards, grazing, feedlots, chicken hatcheries and game farming occur. However, they are all zoned for "agriculture". Tourism related land use types including accommodation, wedding venues and team building facilities are prevalent in the area. Properties with mixed land use types, where tourism and agricultural activities occur together are also present. Medium density residential developments (1-1.5 ha erven) and one higher density development (Vaal de Grace Golf estate) are found. Mining use is limited to one active sand mine located on the periphery of the core area. (South Africa, 2013:35). Inappropriate land use types that were identified include commercial, business and industrial developments, large residential estates, any large-scale developments,

noisy activities, 4 x 4 routes, unrelated infrastructure and non- tourism orientated activities. Appropriate land uses are viewed as existing legal developments, environmental education facilities, game viewing, hiking trails, related infrastructure, limited conference facilities, limited low density residential developments, tourism related restaurants, coffee shops and wedding venues. However, numerous illegal developments exist in the area (Erasmus, 2017).

The current state of illegal land use types and the absence of proper records of land uses in the area are direct results of inadequate development control practices related to land use management and building and construction control by the authorities and this is one of the key reasons for conflict (Erasmus, 2017; De La Harpe, 2015). Pressure with regard to development in VDWHS mainly revolves around development that is clustered around existing infrastructure and natural features and land use changes that involve incompatible/inappropriate land uses. If not effectively managed this type of clustering may contribute to the existing cumulative impacts and cause a number of environmental problems, ranging from water pollution to noise and light pollution. Further conflicting land use types include any land use that will deprive private landowners of their existing rights relating to the existing lawful use of the land or negatively affect the safe, undisturbed and quiet enjoyment of landowners' properties (South Africa, 2013:39).

4.4.3.2 Cultural context

A cultural heritage is defined as "the creative expression of a people's existence in the past, near past and present, tells us of the traditions, beliefs and achievements of people" (Du Pisani, 2007). The National Heritage Resources Act (1999) divides cultural heritage into tangible heritage (material of nature e.g., monuments, buildings, archaeology, landscapes, works of art and objects and intangible heritages resources) and intangible heritage (e.g. music, dance, literature, theatre, language, know-how and traditions) (South Africa, 1999). VDWHS contains a significant component of tangible cultural heritage, especially expressed in the archaeological heritage. Archaeological heritage comprises "*all vestiges of human existence and consists of places relating to all manifestations of human activity, abandoned structures, and remains of all kinds, together with all the portable cultural material associated with them*" (ICOMOS, 1990). Altogether, more than 100 cultural resources have been identified in VDWHS in three different studies namely those of Bakker, Naude, Clarke, Van Schalkwyk, Van Vuuren and Van Zyl (2004), Küsel (2006) and Pelser (2006). The spatial distribution of the cultural heritage resources is indicated in Figure 4.6.

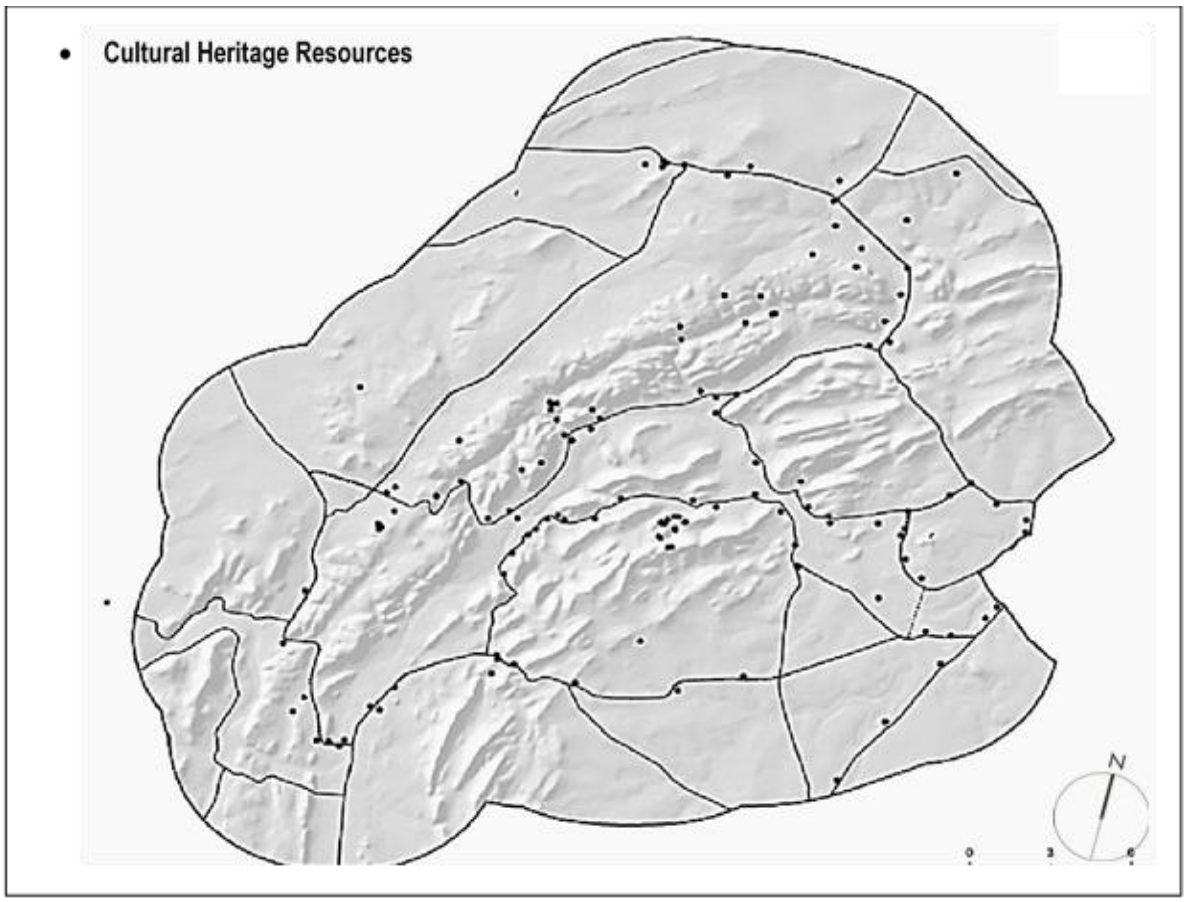


Figure 4.6: Distribution of tangible cultural heritage resources in VDWHS

(Source: South Africa, 2013:94)

4.4.3.3 Social context

Numerous studies about the sense(s) of place of VDWHS (e.g. Erasmus & De Crom, 2015; Jordaan *et al.*, 2008; Puren *et al.*, 2008) all emphasised Vredefort Dome as an important social context. In the study of Puren *et al*. (2008) VDWHS is described as an enabling context that allows for the development of an intimate and meaningful social environment in which meaningful interpersonal and intrapersonal interactions on various levels (peer group socialisation, family relationships and community involvement) are formed (Puren *et al.*, 2008:140). In Erasmus and De Crom's study (2015) the social context is viewed as an integral part of people's sense(s) of place. The study echoed similar positive social interactions and relationships (e.g., a close-knitted community) amongst participants. The social context of VDWHS contributes significantly to people's place attachment and sense of belonging, even amongst tourists who stay in the area for a short while (Erasmus & De Crom, 2015; Jordaan *et al.*, 2008; Puren *et al.*, 2008). As a social place, VDWHS is portrayed as a landscape endowed with deeply embedded social and psychological values and meanings (Jordaan *et al.*, 2009; Puren *et al.*, 2008; Roos *et al.*, 2011) – a place that allows access to socially negotiated arrangements e.g. local, shared

understandings, views, norms, rituals and meaningful social relations between people and the physical (spatial) setting.

4.4.3.4 Institutional and legal context

Various aspects contribute to a complicated legal context in VDWHS including the fragmented legislative framework, spatial management and land ownership. These issues are elaborated upon in this section.

- **Overall legislative framework:**

The legislative framework dealing with regulating World Heritage Sites (WHS) is considered to be fragmented, discontinuous and issue specific and creating much confusion (Kotzé & de la Harpe, 2008:8). No integrated legal instrument or authority exists which has as its primary objective regulating governance of these sites in an integrated and streamlined manner (Glazewski, 2005:26). While a detailed discussion of the different policies/legislation relevant for VDWHS falls outside the scope of this research, some legal issues are highlighted here as these form part of the contextual background due to the fact that they have contributed to an intense period of conflict amongst some stakeholders (e.g. government, NGOs and land owners) since the inscription of VDWHS as WHS.

- **World Heritage Site management:**

There are a number of key regulatory instruments to be considered in the management of VDWHS including *inter alia* the *National Water Act (*36 of 1998), the *National Environmental Management Biodiversity Act* (10 of 2004), *National Environmental Management Waste Act* (59 of 2008), the *National Environmental Management Air Quality Act* (39 of 2004), the *Local Government Systems Act* (32 of 2000) and the *National Heritage Resources Act* (25 of 1999). However, a detailed discussion of all these is not relevant for this particular research focus. Two acts are noteworthy to mention as they serve as the overarching legal framework pertaining WHS and therefore relevant for VDWHS as the research context: *The World Heritage Convention Act (49 of 1999)* and the *National Environmental Management: Protected Areas Act (57 of 2003)*. It is within the context of these acts that many of the challenges facing VDWHS with regard to finding an appropriate fit between people and their environment have emerged.

(i) World Heritage Convention Act (Act 49 of 1999):

In the preamble of the World Heritage Convention Act (49 of 1999) it is stipulated that the cultural and natural heritage of the world are increasingly threatened by destruction due to traditional causes of decay as well as changing social and economic conditions and patterns that aggravate

the consequences of damage and destruction. Destruction in this sense constitutes a harmful impoverishment of the collective heritage of all nations in the world. By ratifying the World Heritage Convention (WHC, 1972) in 1997, South Africa has undertaken to fulfil obligations of the WHC, *inter alia* the duty to ensure the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage situated in its territory (Kotzé & de la Harpe, 2008:9).

One of the important aspects to note in the case of VDWHS is the stipulation of the WHC of the appointment of a Management Authority (MA) and formulation of an IMP through which the management of these sites are to be executed (Kotzé & de la Harpe, 2008:12). However, despite these prerequisites, only an interim MA has been appointed for VDWHS and a draft IMP was published in 2007. The main reason for failing to implement these two regulating mechanisms can be ascribed to the conflict between landowners, non-governmental organisations (NGOs) within VDWHS (e.g. the Land Owners Association and Bewarea) and the responsible government authorities in finding consensus about how to balance conservation and development in VDWHS (in other words to find an appropriate fit between people and the environment). This conflict impaired severely on the formal promulgation of Vredefort Dome as WHS.

(ii) National Environmental Management: Protected Areas Act (Act 57 of 2003) (NEM: PAA):

Another statute that provides a problematic legal context in the case of VDWHS is the NEM: PAA. The objectives of NEM:PAA are to provide, within the framework of national legislation (including the National Environment Management Act, 107 of 1998) for (i) the declaration and management of protected areas; (ii) to provide for cooperative governance in the declaration and management of protected areas; (iii) to effect a national system of protected areas in South Africa as part of a strategy to manage and conserve its biodiversity; (iv) to provide for a representative network of protected areas on state land, private land and communal land; (v) to promote sustainable utilisation of protected areas for the benefit of people, in a manner that would preserve the ecological character of such areas; and (vi) to promote participation of local communities in the management of protected areas (Kotzé & de la Harpe, 2008).

During 2005, national regulations had been promulgated for the Proper Administration of these Special Nature Reserves, National Parks and World Heritage Sites. These regulations form the principal mechanism for regulating governance in a World Heritage Site (WHS). According to Kotzé and De La Harpe (2008:15), one of the main challenges in the case of VDWHS is the fact that these regulations have been formulated with state owned land in mind (e.g. regulation 13(1)(a) that states that no one may stay overnight in a protected area without permission of the

MA). As mentioned earlier, VDWHS is mostly privately owned. This is causing many of the regulations applicable to VDWHS difficult or impractical to enforce.

The numerous regulations stipulated in the two sets of legislation discussed above underpin some of the basic requirements for a WHS to maintain its world heritage status. Actions and decisions made in contravention of these acts may jeopardise the status of a WHS by delisting it as a WHS (UNESCO, 2020b). In 2011, it was recommended by the World Heritage Committee (WHC) that Vredefort Dome being placed on the list of world heritage sites in danger – a first step towards possible delisting of a site's world heritage status. The threat was mainly due to the absence of making substantial progress with regard to its formal declaration, the failure to appoint a MA and implement an IMP, as well as concerns about extensive illegal developments that impact negatively on the universal value of the site (Addison, 2009). A year later on the 26th of May 2012 a Memorandum of Agreement (MOU) was signed between the Minister of Water and Environmental Affairs, the Landowner's Associations (The Northwest Dome Landowners Association and the Free State Land Owners Association) and the local conservation body (Bewarea). This agreement brought VDWHS a step closer to its formal promulgation. Yet, until this date, the formal declaration has not been promulgated.

Kotzé and De La Harpe (2008:8) described the South African legal context in which environmental governance is executed as cumbersome due to its fragmented nature. This problematic legal context is echoed in the legislative context that regulates spatial planning and land use management in South Africa.

- **Spatial planning and land use management legislation:**

The history of the application of the statutory framework regulating spatial planning and building regulations in the South African context was described by the High Court as problematic as:

> *… it requires a vast bureaucratic machine to administer all these provisions … The system gives rise to conflicting and inconsistent decisions taken by different functionaries, officials and organs at different levels of local and provincial government (Camps Bay Ratepayers and Residents Association v. The Minister of Planning, Culture and Administration (Western Cape), 2001).*

The Spatial and Land Use Management Act (SPLUMA) (Act 16 of 2013) was enacted in 2015 as the overarching legal framework to address previous fragmented, complicated and inconsistent planning laws in South Africa.

(i) The Spatial and Land Use Management Act (SPLUMA):

In terms of *SPLUMA (Act 16 of 2013)* the development and use of land are mainly facilitated through two spatial planning tools namely Spatial Development Frameworks (SDFs) and Land Use Sytems (LUMS). SPLUMA requires SDFs on four different levels namely national, provincial, regional and municipal level. Together with municipal integrated development plans, SDFs are considered the core tool in guiding spatial planning in South Africa. On a smaller (local) scale, LUMSs are required to regulate land use types in municipalities. Together, these tools (SDFs and LUMS) are primary influences on how the larger research context, VDWHS and micro research setting (Kromdraai) could unfold spatially. Also, *SPLUMA (Act 16 of 2013)* makes provision for the identification and designation of specific areas to develop detailed Precinct Plans (Section 21 of SPLUMA) and specialised custom-based Land Use Shemes and thus, providing for a response to the uniqueness of a particular local place such as VDWHS and micro settings within it (e.g., the farm Kromdraai that is the focus of the thesis).

Despite the enactment of SPLUMA, the misalignment between various policies and legislation that regulate spatial development and land uses on South Africa (as reported by Kotzé and De La Harpe (2008)), particularly heritage sites, is still mirrored in the spatial and land use policy framework that regulates VDWHS. Two of the most important spatial influences on development in VDWHS include the provincial (North-West and Free State) and municipal SDFs (Potchefstroom and Parys) (applicable for VDWHS as broader research context) and the Tlokwe Town Planning Scheme (2015) (applicable for Kromdraai, the research setting). According to Drewes (2015) the need for an integrated (regional) policy with an explicit spatial focus emphasising secondary cities e.g., Potchefstroom as development node (South African Cities Network (2012) is much needed in South Africa. This spatial turn is echoed in international spatial planning policy debates (Davoudi & Strange, 2009).

Furthermore, the overall efficacy of tools e.g. the SDFs in terms of its ability to grapple with fluid dynamics in the South African context (e.g. informalities) are questioned by authors such as Watson (2009) and Odendaal (2016). It can be argued that the fluid and pluralist nature of sense(s) of place as argued in recent scholarship (Puren & Drewes, 2021 - *forthcoming*; Puren *et al.*, 2018) (*see* second theoretical lens, Chapter 3) may put sense(s) of place in a similar position than other informalities found in South African contexts (e.g. informal settlements) and thus be difficult to map or planned for in static documents e.g. an SDF and LUMS.

Despite the advances being made in terms of spatial regulation (e.g., SPLUMA), the legal context of VDWHS has remained a challenge throughout the past fourteen years (since its inscription as WHS). In retrospect, it reflects a long-standing intense period of conflict and negotiations

pertaining balancing conservation and development in VDWHS. A few aspects have been summarised here as the major inhibiting interacting aspects that complicated the regulation of spatial planning and land use in VDWHS:

(a) Over 95 pieces of legislation are identified as important to consider for development in VDWHS (Draft IMP, 2007).

(b) VDWHS has not been incorporated as a separate entity in local policies such as Integrated Development Plan (IDP), Spatial Development Framework (SDF) or LUS (Land Use Scheme) as the site is regulated by different authorities. As mentioned earlier, only a draft IMP exists.

(c) The lack of an overarching coordinating body or final controlling entity that ensures that all legislation is complied with and permits, permissions and authorisation is obtained for specific actions (Kotzé & de la Harpe, 2008).

In a nutshell, these aspects relate to the fact that VDWHS has not been formally promulgated as WHS and the international legislation pertaining the management of a WHS not been executed yet. According to Kotzé & De La Harpe (2008), at the heart of most of the conflict lies land use issues. The issue of land ownership is a further challenge in the management of VDWHS and this aspect needs some elaboration.

- **Land ownership:**

The VDWHS covers an area of approximately 30 000 hectares (ha) exending over 148 farms (89 farms in the North-West Province and 59 in the Free State) (South Africa, 2013). Most of the area (80-89%) is privately owned land with a mere 600 ha state owned land in the core area (Kotzé & de la Harpe, 2008). According to the Draft IMP (2009-2014), approximately 45% of landowners are living permanently in the area, while 55% of landowners live elsewhere and visit the properties periodically (Department of Environmental Affairs and Tourism, 2009). The complexity and challenges of private land ownership in a WHS manifests clearly within the legal framework that regulates such areas.

While development and the regulation of VDWHS's inscription is considered necessary in the area, the question of how to balance it with conservation and how 'balance' should manifest spatially, have remained questions without clear answers until now. It is against the aforementioned contextual background of VDWHS that the issue of development versus conservation has become a contested issue. However, land use issues remain the single most

important impairment pertaining to finding consensus about people, their activities and the environment.

4.4.3.5 Synthesis of VDWHS as macro research context

A summary of the macro research context includes the following: (i); VDWHS's particular location as an accessible destination for tourists being close to a metropolitan city (Johannesburg); (ii) having international geological significance to preserve; (iii) being a landscape that overall has unique ecological, cultural and visual assets; (iv) is a volatile landscape in terms of its rural classification on the one hand while experiencing extreme development pressure on the other hand; (v) complicated in terms of management due to its jurisdictional location in two provinces, multiple municipalities, consisting of mostly private owned land and having a network of policies and legislation impacting on the management of the area but that are not well aligned; and (vi) presenting an ideal background for understanding sense(s) of place as the landscape has the potential to pose challenges for integrating sense(s) of place in spatial planning due to conflict pertaining development versus conservation (using Kromdraai as a micro cosmos where people's sense(s) of place have been explored).

4.4.4 Micro research setting: The farm Kromdraai in VDWHS

The farm Kromdraai was selected as the micro scale setting to conduct the research. This area presents the smallest scale (local) on which spatial planning regulation (land use control) can be facilitated (e.g. by a LUMS). Due to the fact that most of the contexts discussed under the macro research contexts are relevant for the micro research setting, only the location and background of the focus on Kromdraai are discussed in this section.

4.4.4.1 Location

The farm Kromdraai lies on the border between the core and buffer zones of the VDWHS. Kromdraai comprising 85 hectares of privately owned farmland and has a 600-metre riverfront (Vaal River). The farm is part of an area that is classified as part of the conservation livestock zone in the VDWHS ((SEA) Strategic Environmental Assessment, 2006) and potentially ecologically sensitive. Surrounding land uses include private game farms, tourist facilities and private residences. (Figure 4.7).

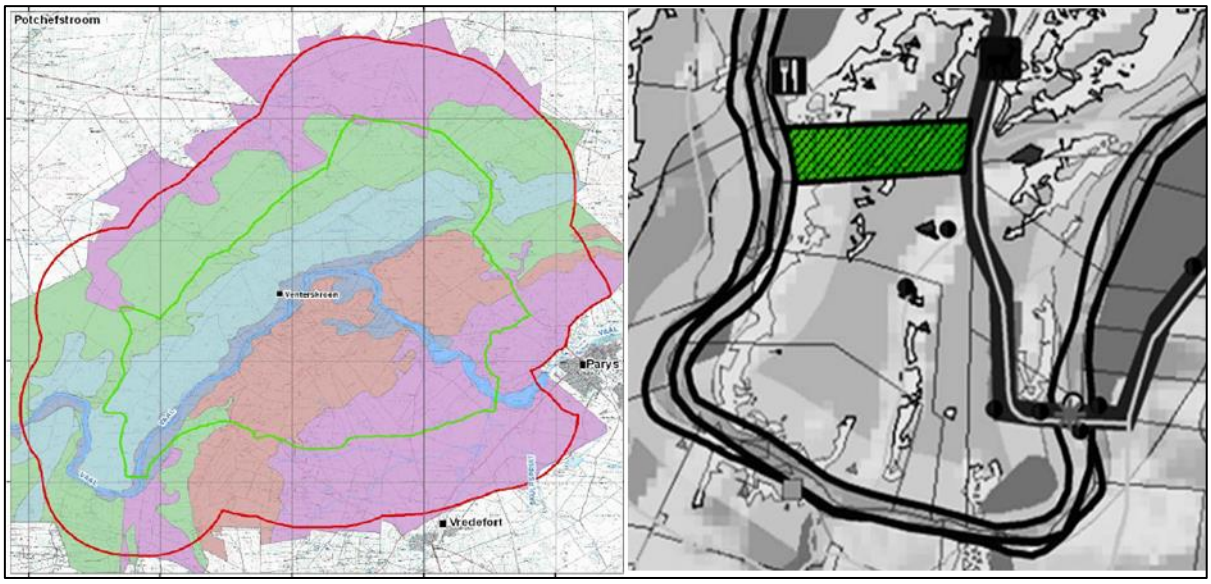


Figure 4.7: Location of Kromdraai in VDWHS

(Source: Adapted from Puren *et al.*, 2018 (right); van der Walt *et al.*, 2010 (left))

4.4.4.2 Background

Realising the potential for investment, Kromdraai was bought by private landowners in 2002 with the aim of further development of the site. Four years after VDWHS has been listed as a world heritage site and after a presentation at the Annual General Meeting (AGM) of Bewarea (also known as the Dome Bergland Conservancy – the local conservation body in VDWHS), the owners of Kromdraai (who were members of Bewarea by then and had attended the presentation) wished to explore guidelines for the development of their property, based on the sense(s) of place. I was approached to assist due to my previous involvement of sense(s) of place research in VDWHS. Although the project was practical based, it has served as an ideal focused pilot study to explore sense(s) of place from a research perspective. The owners have agreed to make their property available for research purposes.

Against the background of a qualitative singular case study design, Kromdraai was viewed as a microcosm representing a South African rural landscape under pressure for development. From this micro-scale example, people-environment interactions were explored and interpreted within a specific context and at a specific point in time (Denzin & Lincoln, 2011; Gerring, 2007). Focusing on these type of micro-level processes that emerge during face-to-face encounters in which society operates (Carter & Fuller, 2016:932) are familiar in interpretative studies such as these. According to Hillier and Healey (2010:48) the value of small-scale cases in spatial planning lies in the in-depth and holistic understanding that is developed of the dynamics between people and specific places. By making these ‘little histories of the world’ more explicit in planning research,

policy formulators and decision makers may become aware of the dynamics that shape society (Friedmann, 2007).

The macro research context and micro research setting are important as these contexts provide the background for explaining the case of people-environment interactions on Kromdraai and the sense(s) of place that has emerged from these interactions. The case study in this case is not the spatial context itself but the sense(s) of place that has emerged within the particular context. However, the context has informed how the research was executed – this procedure is described in the next section.

4.5 Research procedure

A synoptic overview of the procedure is provided here to gain an overall perspective of the procedure where after each of the data generation phases are discussed in more depth. Figure 4.8 illustrates the procedure that was followed to generate the data as well as the order of the procedure.

The formal data generation process commenced with a first site visit where participants were transported to the farm Kromdraai (indicated as “1” in Figure 4.8). After they were spatially oriented on the site, each participant was equipped with a base map (for orientation), a disposable camera, a notebook and pen and water. After a brief training session how to use the materials that were provided, they were requested to freely roam and interact with the site on their own (in other words not in groups) for 2-3 hours and take 10 -15 photographs each of what they considered unique in terms of the atmosphere/character of the site. Fieldworkers (students) were placed at various points across the site to assist in case any need arose or if any of the participants needed to be oriented where they were. At the end of the site visit a focus group session (indicated as “2” in Figure 4.8) was held (detail is explained in section 4.5.3.1) and participants were transported back to the North-West University where we departed from.

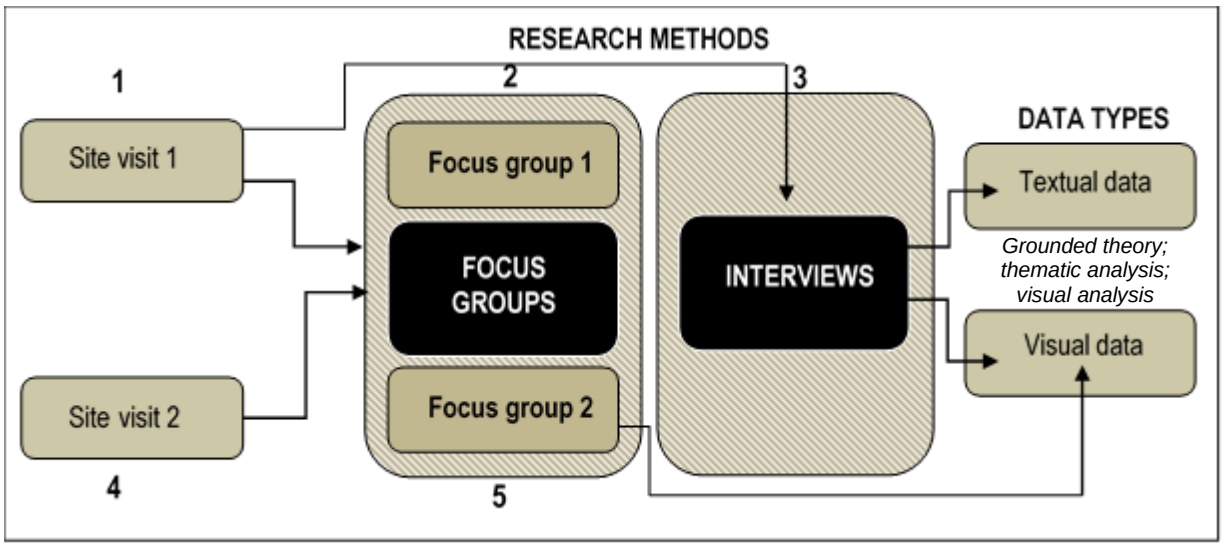


Figure 4.8: Procedure for data generation

(Source: Own synthesis)

In the two months that followed, the photographs were developed and sorted, and individual interviews were conducted with each participant (indicated as "3" in Figure 4.8), based on the visual data (photographs) that were taken during the first site visit to Kromdraai (see Figure 4.8 and section 4.5.3.2 for more detail). Interviews were transcribed and prepared for data analysis (explained in section 4.5.4).

A second site visit (indicated as "4" in Figure 4.8) was conducted with the same participants a month after completion of the interviews. Participants were transported back to the VDWHS to a venue close to Kromdraai. This time they were divided into smaller focus groups (indicated as "5" in Figure 4.8) to generate collages that represent spatial expressions of their sense(s) of place (see Figure 4.8 and section 4.5.3.1 for detail).

4.5.1 Participants

Participants were selected in order to explore their unique perspectives regarding the phenomenon under investigation (Silverman, 2015:206). Participants were recruited using purposive sampling (Noy, 2008; Waters, 2015) and specifically criterion and then snowball sampling. Participants were selected based on their ability to give rich data in terms of their experiences and interaction with a rural landscape, including participants who (i) regarded themselves as having a close relationship with nature-oriented, rural landscapes; (ii) who regularly spent leisure time in nature and (iii) who had no vested interest in the research context/setting at that stage. Participants consisted of people with a professional background in

spatial planning and related disciplines (e.g. environmental consultants, spatial planners, architects and government officials) as well as participants without any spatial planning or related expertise (e.g. an artist, a nurse, a human resource manager and psychologists). Other criteria included practical considerations such as participants who were fit and able to walk in a rural site and were able to express themselves verbally well in Afrikaans and/or English. Snowball sampling was applied as some of the selected participants have identified suitable participants who were able and willing to take part in the research until a diverse sample was obtained. The final group of participants consisted of 22 participants between the ages 20 - 71 years including 9 females and 13 males of various backgrounds. All 22 participants that were selected have received formal written invitations to take part in the research; they were provided with

4.5.2 Data generation

Aligned with a qualitative methodology and case study design, multiple data collection strategies were used to generate data including interviews and focus groups and visual data. Textual data and visual data were generated.

The detail of each of the data generation phases and methods that were applied are explained in the sections to follow.

4.5.2.1 Focus groups

The use of focus groups is a qualitative method that are often used in applied spatial planning research where group dynamics are used to stimulate open, in-depth discussions about particular issues (MacCallum *et al.*, 2019:131; Silverman, 2015:154). The purpose of a focus group is to obtain specific knowledge in terms of a focused subject or research site (Denscombe, 2010:169; Rodriguez *et al.*, 2011:400). Therefore, a focus group discussion is a controlled and focused conversation between a small number of participants (generally 6 -12 people) about a specific issue (MacCallum *et al.*, 2019:132). It is particularly advantageous in an applied setting because it allows the researcher to collect data in a short period of time from multiple perspectives (Silverman, 2015:152). Also, focus groups are useful for gaining a rich understanding of a particular phenomenon, especially where variables are unfamiliar/unknown (MacCallum *et al.*, 2019:131).

The detail of the focus groups that were conducted, have been indicated as “2” and “5” in Figure 4.8, entailed the following:

(i) First focus group:

This focus group session entailed a 30-minute reflective session that was conducted on-site, directly after the site visit in order to gain a holistic view of participants' experiences and interactions with the site as well as their experience of the research. The purpose of this reflective focus group discussion was not to reach consensus but to obtain a brief understanding of the scope and depth of sense(s) of place in preparation for the follow-up individual interviews.

(ii) Second focus group:

The focus groups in this session have been conducted approximately two months after the first site visit (and after the interviews). The focus groups in this instance were used to find solutions and make proposals in a group setting on how to interpret experiences in relation to concrete (spatial) expressions. Four focus groups of 5 - 6 participants each were grouped around tables and provided with visual material including paper, maps, coloured pens, colour codes, polystyrene etc. The focus groups were requested to prepare layout plans and /or visual collages of how their experiences with the natural, rural landscape they interacted with can be spatially expressed. The photographs that were taken during the first site visit were displayed in the background. While the session has overall been facilitated by me, each of the focus groups was facilitated by a member of the research team (spatial planner or psychologist) in order to optimise participation from each member in the group. These focus groups have also served as feedback (member-checking) from the research participants as a manner to establish trustworthiness of the data that was generated during the first site visit. Member-checking is a process of taking ideas back to the research participants for their confirmation (Charmaz, 2006:111; Harvey, 2015:26). According to Duminy *et al.* (2015:36), this type of feedback is a valuable source of information to clarify aspects and to create the possibility for follow-up research. The feedback in this instance was to check whether the researchers have understood the variety of sense(s) of place that had emerged from the participants' interactions with Kromdraai, their detailed motivation behind the different elements included in the collages and whether these visual expressions were interpreted correctly.

4.5.2.2 Interviews

In-depth individual face-to-face semi-structured interviews of 60-90 minutes each had been scheduled with each participant (and between the first and second focus groups) one month after the site visit (indicated as "3" in Figure 4.8). Interviews are structured conversations that are widely recognised in spatial planning research to gain in-depth experiential knowledge (MacCallum *et al.*, 2019:149), especially in case study research (MacCallum *et al.*, 2019:150). In this sense, interviews had been chosen for their potential to generate rich qualitative data. Face-to-face

interviews were selected as they have the highest response rates (Neuman, 2014b:347) and is of particular value to understand complex real-world processes (Duminy, Odendaal, *et al.*, 2014:35) e.g. people-environment interactions and their sense(s) of place that have emerged from the interactions as focused upon in this instance. Semi-structured interviews were selected as their purpose is to gain detailed and focused insights into perspectives from possible stakeholders (Silverman, 2015:149). The interviews that have been conducted were conversational in style in order to allow for rich data to emerge about participants' views and experiences of sense(s) of place.

Case study research in spatial planning is often concerned with the way power is expressed in a given context (Duminy, Odendaal, *et al.*, 2014:35). Due to the inclusion of participants with specialised spatial knowledge and those without, special care was taken to diminish power imbalances during the interview by including (i) a research psychologist as the interviewer (who was also part of the research team), (ii) using semi-structured questions where the interview is directed by the participant instead of the interviewer and (iii) using participant-driven interviews by using the colour photographs taken by the participants as the basis to conduct the interview.

Discussion points that have been incorporated in the semi-structured interviews include the following (also refer to ***Annexure 4*** for the verbatim transcriptions of the interviews):

- What the particular photograph is about.
- The reason why the photograph was taken.
- The area where it was taken.
- Follow-up questions, based on the reasons for taking the photographs, to obtain detailed information about the meanings that have emerged from their interaction with Kromdraai as presented in the particular photograph.
- What photograph was the most important one for the participant and why; and
- What the participant proposed in terms of development (spatial planning and design) and where on the particular area/site, based on their interactions with the site.

Although all interviews and focus groups had been recorded and transcribed verbatim, not all the primary data that were generated was used in this thesis – but only the data that were relevant for the new aims and research questions formulated for the Secondary Data Analysis (SDA) studies, presented in Part III as papers 1-3.

One of the key aspects that was taken into consideration throughout the research process, but specifically pertaining to the data generation methods, was the issue of power. Power sensitivity was important to consider, especially because the research is underpinned by the communicative planning theory, one of the three theoretical frameworks of the thesis (*see* first theoretical lens in Chapter 3). The textual data that were generated from the interviews and focus groups were supplemented by visual data. Visual data have specific advantages when it comes to addressing power imbalances (McCarthy & Muthuri, 2018). A discussion on the data types warrants special mentioning here, thus a separate section is included.

4.5.2.3 Visual data as supplementary to textual data

Visuals/images can bridge the gap where words (verbal expressions) are lacking. The use of visual data may be particularly useful and appropriate in spatial planning contexts that are multi-cultural and where people come from diverse backgrounds and cannot necessarily express themselves well in verbal means or where they do not have the necessarily skills in map-making. Two types of visual data were generated including photographs and collages (*see* Figure 4.8).

While the detail about the participatory process and visual methods (photographs and collages) that were used are discussed in a more comprehensive manner in Part III, paper 2, the motivation behind selecting them and the value of these data sets in this context (spatial planning research about sense(s) of place) are briefly mentioned here.

(i) Photographs:

Altogether 270 photographs have been collected from the 22 participants during the first site visit. Photographs are recognised as valuable non-verbal data in a spatial planning context. MacCallum *et al.*, (2019:167, 180) view photographs as a powerful tool to access data that may not be consciously thought of. Unlike traditional mapping that is often used in spatial planning, images can transform experiential knowledge of people's daily interactions with and within their environment into data that presents complexity and multifaceted topics (Healey, 2007:226) – data that would have remained hidden in e.g. surveys and statistics. Images e.g. photographs are valuable to communicate much more than what is presented in the image itself and therefore a powerful tool to elicit hidden or implicit dimensions of people's sense(s) of place.

Furthermore, photographs are appropriate in order to optimise participation in research to address power related issues – an issue that is often found in a spatial planning context (the so called 'dark side' of spatial planning). Participation in research implies a continuum of inclusion and involvement within the research process (Reed, 2008). Photographs have the potential to achieve this inclusivity because the participants become co-constructers of social phenomena that are

investigated (McCarthy & Muthuri, 2018:135). In this sense, photographs embody special opportunities to include emic views alongside the dominant etic views (Pauwels, 2015:96) as they force the participant into the role of being the expert (Pauwels, 2015:98). Photographs can be used to shift the focus from the interviewer to the participant in order to allow the conversation to be directed by the participant. (For more detail about the role of photographs as power-sensitive tools, refer to Part III – paper 2 in this thesis).

The 'special benefits' of visual interviews as identified by Pauwels (2015:97) were important reasons behind the decision to use photo-based interviews instead of purely verbal interviews in this instance. These benefits include: (i) the fact that photographs act as a 'door opener' that stimulate the start of the interview conversation; (ii) photographs provide structure to guide the interview; (iii) photographs provide concrete talking points; (iv) they are less confrontational and thus allowing participants to be more relaxed and open about issues that are discussed; (iv) they evoke spontaneous response from participants; and (v) allow for participant directed conversations, thus minimising power.

(ii) Collages:

Four collages have been produced by the participants as part of the second focus group that were conducted during the second site visit. A collage, derived from the French term *collè* that means 'to stick or glue' (Gerstenblatt, 2013:295), is a visual image that comprises fragments of images and/or materials that are glued to a flat surface (e.g. carton or paper) to portray something (Butler-Kisber & Poldma, 2010:2). In this case, groups of 5 - 6 participants each have constructed a collage from the material provided to express their sense(s) of place spatially. The aim of the collage building focus groups was to investigate how to access and elicit implicit dimensions of sense(s) of place of Kromdraai and translate them into spatial expressions that can be used in a spatial planning context.

Similar to photographs, collages can address power imbalances during the research process. Building or constructing a collage allows the participant to have the control (and therefore, power) to represent their own meanings and interpretations (Dicks *et al.*, 2006; Grimshaw, 2001; Roos, 2016) and assist in co-constructing knowledge. Building collages also has the benefit of being extremely simple in terms of the skills needed to participate (Butler-Kisber & Poldma, 2010:3). This simplicity is an advantage in contexts where people come from diverse backgrounds and with different educational levels and/or skills (e.g. South Africa) because people can participate in an equal manner (Gerstenblatt, 2013:306).

As MacCallum *et al.* (2019:168) have stated, verbal data can only provide part of the picture. In this thesis, the supplementary use of non-verbal data (visual data) namely photographs, and collages have been selected for having particular characteristics that could benefit an in-depth investigation of implicit dimensions of sense(s) of place, while simultaneously be sensitive to planning (power imbalances) and contextual realities (multi-cultural contexts and people with diverse backgrounds and skills).

4.5.3 Data analysis

Interview data were transcribed and served as textual data and the photographs and collages as visual data. The various techniques that have been used to analyse the different sets of data (for the different papers presented as part of the thesis) including textual and visual data (see Figure 4.8) are described in this section. The different techniques include principles of grounded theory, visual analysis and thematic analysis. It is important to note at this stage that different techniques have been applied for each of the different papers that are included in Part III. The technique that had been applied was chosen according to the specific research questions that were formulated for each paper.

4.5.3.1 Grounded theory analysis framework

The framework of grounded theory analysis was used to analyse secondary data in the first paper (see Part III). It is not uncommon in qualitative research to build theoretical ideas during the data generation process (Neuman, 2014a:177). This theory building process implies the use of inductive reasoning where theory (or theoretical concepts) is built from the data or where elements of the theory are grounded in the data instead of testing existing theories. In this instance the development of new theory seemed ambitious. However, because I have been interested in understanding the interconnectedness of sense(s) of place from a transdisciplinary perspective, as well as the processes behind the production of sense(s) of place, and therefore building on existing theories, the use of a grounded theory framework provided a useful analytic approach to the data (Liebenberg *et al.*, 2012). The focus has been more on the development of substantive theoretical ideas (theory that focuses on a particular content or topic area in social reality) instead of developing a formal theory (that focuses on general processes or structures that operate across multiple topic areas or contexts) (Neuman, 2014a:72).

The grounded theory analysis framework has consisted of cumulative cycles of coding and memo developing (Miles *et al.*, 2014:8) to develop themes and sub-themes with regard to people's sense(s) of place. In grounded theory analysis careful and detailed attention is given to the words of participants and the implicit meanings of participants' description of their experiences in a

specific context. It was realised that no single phase or fragment of the data could generate comprehensive insight into sense of place. The grounded theory analysis was based on the Charmaz's (2006) grounded theory framework (Figure 4.9).

The transcriptions (included in ***Annexure 4***) of the interviews have been regarded as textual data and were analysed according to the steps used in grounded theory. All photographs were treated as visual data and analysed by listing the constituents systematically and cataloguing the literal meaning of the material. The visual data (photographs) have been studied in relation to the textual data obtained from the interviews. The descriptive meanings from these two data sets were organised into summaries, representing core thematic concepts that have emerged and were developed by the researcher.

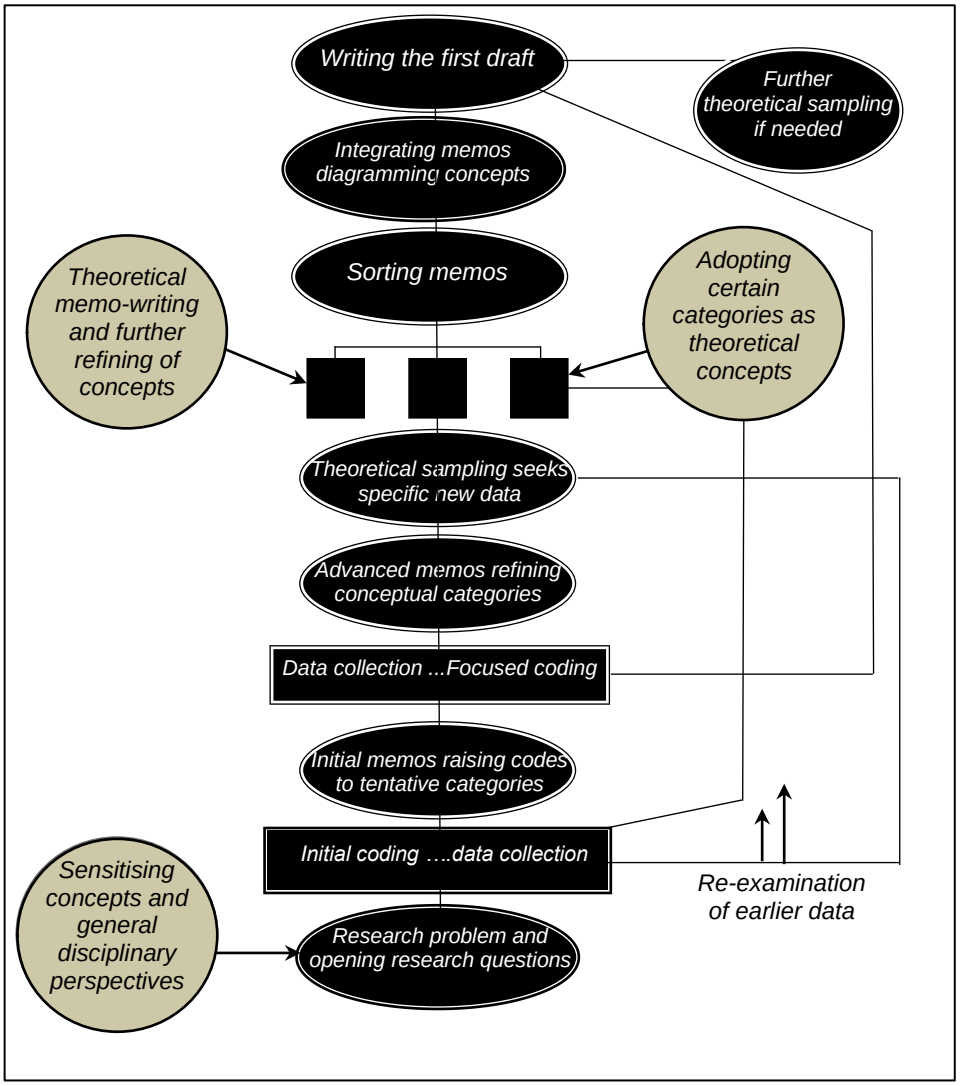


Figure 4.9: Grounded theory framework

(Source: Charmaz, 2006:11)

In short, the steps that have been followed to analyse the data entailed the following: (further detail and how grounded theory analysis was applied is included in Part III – Paper 1)

(i) Memoing:

Memoing is an intermediate step between data generation and writing the final product (e.g. a report, paper etc.) (Charmaz, 2006:72). Reflective interpretive memos have been generated continuously during the interaction with the data to build an audit trail to document ideas, thought processes and experiences (Chun Tie *et al.*, 2019:4);

(ii) Coding:

Coding is ongoing throughout the research and comprises different stages. *First,* open coding has been followed whereby the data was studied repeatedly to segment pieces of data and assigned tentative labels (codes) to each, based on the meaning that has emerged from the data; *Second,* during focused coding the most significant codes were identified to develop categories; *Third,* axial coding was applied where the connections between codes and categories were considered; *Fourth*, during selective coding, specific core ideas have been selected, transcripts have been reread to selectively code data that relate to core ideas; *Fifth,* core theoretical ideas have been developed into coherent themes that described the essence of what sense(s) of place entails in the specific context. (Allen & Davey, 2018; Charmaz, 2006; Chun Tie *et al.*, 2019).

4.5.3.2 Visual analysis

A second technique that had been used in the thesis pertain to the analyses of visual data. In order to analyse the visual data, a six-step process developed by Roos and Redelinghuys (2016:121) was adapted and used as a framework to analyse visual data in a spatial planning context. This method of analysis was used because no clear analyses of visual data relevant to spatial planning could be found. The steps include the following:

(i) Studying the production context:

In this step the context in which the visual image was produced is considered. Context in this case refer to the setting itself, what the image consists of and what it presents.

(ii) Maintaining an emphatic position towards the data:

An emphatic position implies that the visual data is analysed from the participants' perspective by remaining as closely as possible to the meanings that participants have attributed to the visual

representation without interpreting it independently. Oral/textual data from interviews and focus group discussions have been used to provide context to understand and interpret visual images.

(iii) Describing the literal observations of visual elements:

In this step the literal observation of visual elements is described in terms of what and how it is expressed e.g., form, composition, relationship between visuals etc.

(iv) Identifying the symbolic meanings projected in the object/image:

In this step the meanings behind the visual objects that have been projected are described without drawing inferences about the meanings. The socially constructed account of reality from the participants is acknowledged in this step.

(v) Taking the participant introduced context in mind:

This step entails taking into consideration the context surrounding the implicit dimensions that are presented in the visual image by the participant e.g., why the image (object or scene presented in the image) has triggered a specific implicit aspect;

(vi) Conduct an interpretive analysis of the content:

The researcher uses his/her research skills (knowledge, theories) to analyse the visual data, in relation to the context of the research (topic, focus, questions, aims etc.) by moving beyond the descriptions to illuminate what is hidden or implicit.

Non-computerised analysis of all textual and visual data was followed as this has allowed for an integrated holistic view of entire data sets instead of disassembling data into small parts (Henning *et al.*, 2004; Rule & John, 2011:78). The main advantage of this holistic analysis is to "*obtain an overview of the thematic range of the text*" (Flick, 2004:109). To strengthen this integratedness of analysing data, visual and textual data, the data sets have not been analysed separately. As suggested by Van Leeuwen and Jewitt (2013) and Roos and Redelinghuys (2016:120) visual representations do not have inherent meaning on its own, separated from textual or narrative data and thus better to be treated as one unit of analysis. The aim was to find meaning by interpreting the textual and visual data as a unity as suggested by Liebenberg, Didkowsky and Ungar (2012). A separate analysis of textual and visual data may produce 'thin' descriptions void of meaning. In this case, the visual presentations (e.g., photos and/or collages) were viewed as anchored in the text. Combining the data sets in this instance allowed for a thickened and nuanced understanding of what participants have expressed about their interactions with the environment.

4.5.3.3 Thematic analysis

A third technique was applied to analyse the secondary data for paper 3 (see Part III). Thematic analysis and content analysis are sometimes used interchangeably in textbooks on methodology. Therefore, the boundaries do not seem to be clear, and it is necessary to clarify the difference. The main difference between these two ways of data analyses lie in the possibility of quantifying the data that the researcher is using (Vaismoradi *et al.*, 2013). Content analysis implies the systematic coding and categorisation of textual data to determine trends, patterns and/or frequencies etc. (Grbich, 2007). Counting frequencies may result in removing meaning from the larger context in which meaning is formed (Gray, 2014; Morgan, 1993), while frequency of occurrence may simply reflect greater willingness or ability to talk about a specific topic, rather that indicate the importance (Shields & Twycross, 2008). On the other hand, thematic analysis entails a rich, detailed and complex account of data (Braun & Clarke, 2006; Clarke & Braun, 2017). In thematic analysis the analysis of text with meaning within a particular context is combined (Joffe & Yardley, 2004).

The steps as suggested by Braun and Clarke (2006) for thematic analysis were followed in analysing the secondary data: (i) Preparation; (ii) Familiarising with the data; (iii) organising and generating initial codes; (iv) searching for themes; (v) reviewing of themes; (vi) defining and naming themes; and (vii) producing the report. The integrated thematic process that was followed is illustrated in Table 4.3.

Table 4.3: Process and application of thematic analysis

Steps in thematic analysis:	Explanation and application:
(i) Preparation	Being immersed in the data and obtaining the sense of the whole; selecting the unit of analysis; deciding on the analysis of manifested content or latent content.
(ii) Familiarising with data	Transcribing data, reading and rereading the data, noting down initial ideas.
(iii) Organising and generating initial codes	Open coding and creating categories, grouping codes under higher order headings, formulating a general description of the research topic through generating categories and subcategories as abstracting.
(iv) Searching for themes	Collating codes into potential themes, gathering all data relevant to each potential theme
(v) Reviewing themes	Checking if the themes work in relation to the coded extracts and the entire data set, generating a thematic map.
(vi) Defining and naming themes	Ongoing analysis for refining the specifics of each theme and the overall story that the analysis tells, generating clear definitions and names for each theme.
(vii) Reporting	Reporting the analysis process and the findings. Selection of vivid, compelling extract examples, final analysis of selected extracts; relating back the analysis to the research questions and literature, producing a report of the analysis and findings.

(Source: Adapted from Braun & Clarke, 2006:87; Elo & Kyngäs, 2008:110)

The application of thematic analysis is further illustrated in Part III – Paper 2 and 3.

4.5.4 Unpacking the case of sense(s) of place on Kromdraai in VDWHS

As explained, the case study of sense(s) of place on Kromdraai in VDWHS is unpacked in three separate but interlinked research papers, each representing a different level of thinking as discussed in Part II - Chapter 1. The levels include the substantive level (*see* Part III, paper 1), a procedural level (*see* Part III, paper 2) and an applied practiced-base level (*see* Part III, paper 1). Figure 4.9 is a summary of the methodological aspects and data analysis techniques that were applied in each of the papers. The specific data analysis technique was selected based on how to best answer the specific research question(s) applicable for each paper.

Table 4.4: Research methodology applied in Part III: Research papers 1-3

PRIMARY RESEARCH QUESTION FOR THESIS: *How can spatial planners access, elicit and integrate the multiple dimensions of sense of place that emerge from participants' interaction with a rural landscape (namely Vredefort Dome World Heritage Site in South Africa), into spatial planning?*					
Section (Paper):	Methodology Research Design		Secondary research questions (each paper):	Methods:	Data analysis techniques:
Paper 1: *"Hidden dimensions of sense of place in a rural South African landscape: Implications for spatial planners"*	Qualitative	Secondary Data Analysis (SDA)	*(i) **What** are the dimensions of sense (s) of place that develop from people interacting with a particular rural landscape in the VDWHS, South Africa?* *(ii) **What** is the nature of these dimensions that emerge from this same interaction?*	• Interviews	• Grounded theory analysis
Paper 2: *"Using participatory visual research in spatial planning to access and elicit people's sense of place"*			*(iii) **How** can the various dimensions of sense(s) of place that emerge from people-environment interactions be accessed?* *(iv) **What** methods and tools can be used by spatial planners to elicit people's sense(s) of place?*	• Focus groups • Interviews (supporting)	• Visual analysis
Paper 3: *"Sense of place: using people's experiences in relation to a rural landscape to inform spatial planning guidelines"*			*(v) **How** can implicit dimensions of sense(s) of place (e.g., experiences of people) be translated to spatial expressions and integrated into spatial planning?*	• Interviews • Focus groups	• Thematic analysis

(Source: Author's own construction)

One important aspect to bear in mind in concluding this section on the techniques that have been used to analyse data in the thesis, is that although the overall research design for the thesis is a singular retroductive case study of people's sense(s) of place on Kromdraai in the VDWHS, South Africa, a different design was applied in the papers that are presented in Part III. Secondary Data Analysis (refer to hereafter as SDA) was chosen as the most appropriate design for the three papers that form part of the thesis (*see* Table 4.4). SDA is described in more detail in the subsequent section.

4.5.5 Research Design for Papers 1 - 3: Secondary Data Analysis

All data that have been generated as part of the case study presented in this thesis were treated as secondary data in the papers presented in Part III.

The use of secondary data in research is well documented and increasing (Windle, 2010), particularly in quantitative research (see e.g. Hofferth, 2005; Hosein, 2019; Long-Sutehall *et al.*, 2010; Neuman, 2014a; Smith, 2008; Szabo & Strang, 1997; Thomas & Heck, 2001). However, its scope for use in qualitative studies is underdeveloped (Beck, 2019; Heaton, 1998; Long-Sutehall *et al.*, 2010; Ruggiano & Perry, 2019). SDA in qualitative studies is a relative recent trend in research (Hammersley, 2010) that is considered a potential area for further definition and development (Long-Sutehall *et al.*, 2010; MacCallum *et al.*, 2019). While numerous definitions exist for SDA there seems to be a general overlap of what is meant by it. SDA is defined as the analysis of data that were gathered for previous studies (Hofferth, 2005; Neuman, 2014a; Nicoll & Beyea, 1999; Szabo & Strang, 1997). Lately, SDA also refers to the re-analysis of a researcher's own data with a new purpose or question (Gray, 2014; Smith, 2008) as used in the case of this thesis.

4.5.5.1 Approaches in SDA

Heaton (2004) has offered a typology of the different approaches to SDA used in qualitative studies that served as a guiding framework for analysing the secondary data for the purpose of this thesis: (i) re-analysis of data from a previous study to confirm original findings; (ii) supplementary analysis where a more in-depth perspective is taken to explore emerging concepts from the original study; (iii) a supra analysis where the aims/focus of the secondary study transcend the original study; (iv) amplified analysis where two or more sets of secondary data are compared/contrasted or (v) the re-use of data carried out alongside the generation and analysis of additional primary data. In this instance, supra-analysis was used because the scope and focus of this study is more intense and nuanced than the primary study.

4.5.5.2 Critique against SDA

SDA is not without critique and some concerns have been raised pertaining the use of SDA in qualitative studies. The quality of the primary data used in SDA is important as it informs the quality of the data in the secondary study (Gray, 2014; Nicoll & Beyea, 1999). However, it seems to be less important when the aim of the SDA is to generate new questions, concepts and understanding (and interpreting) phenomena (Goodwin & O'Connor, 2006; Ruggiano & Perry, 2019:2). Another point of concern in using SDA is the researcher's lack of in-depth understanding of the original process and context in which the primary data were collected (Goodwin & O'Connor, 2006; Ruggiano & Perry, 2019:1). In this case, my personal involvement as research coordinator and principal investigator in the primary study allowed for quality control and direct access to the background and context of the research as well as to obtain comments with regard to the interpretation of the primary data by colleagues/supervisors in psychology.

4.5.5.3 Motivation for the use of SDA in the papers included

The use of SDA in this study was motivated by the following reasons: (i) the potential of greater interaction between theory and empirical data as suggested by Hakim (1982) and Cowton (1998); (ii) the unobtrusive nature of SDA (Cowton, 1998; Harris, 2001; Smith, 2008); (iii) appropriateness for an elusive group of participants (Long-Sutehall *et al.*, 2010); (iv) its appropriateness for exploring novel avenues (Cowton, 1998; Ruggiano & Perry, 2019:2) to describe phenomena in-depth (Rew *et al.*, 2000); and the fact that SDA is aligned with recent international research that follows sustainable research where data is re-used without using additional resources such as financial obligations and time (Gray, 2014).

4.5.6 Research methodology synthesis

In total the research methodology of the thesis consists of qualitative research (research methodology) that includes a singular retroductive case study (research design) of people's sense(s) of place (especially the hidden ("silent") dimensions on the farm Kromdraai in the VDWHS, South Africa (the case) in order to develop a framework for spatial planners interested in sense(s) of place to access, elicit and translate implicit dimensions of sense(s) of place in spatial planning (purpose statement).

4.6 Trustworthiness

The approaches and models to promote the trustworthiness of qualitative studies is a contested issue (Braun & Clarke, 2019; Morse, 2019).

4.6.1 Trustworthiness in qualitative research

Welch and Piekkari (2017) identified three generations pertaining to trustworthy guidelines in qualitative research. The first generation (1950s onwards) judges qualitative research against the same criteria and procedures as quantitative research. However, according to Welch and Piekkari (2017:717–718) mimicking quantitative research in qualitative research may lead to the application of procedures that are inappropriate to qualitative research, with the potential danger to the discarding of good quality research or the acceptance of research that lacks the real depth good qualitative research is supposed to illustrate. A second generation agrees that different methods and procedures are followed in qualitative research, but the same type of generalisations should be reached as in quantitative studies. Within this generation, triangulation (Neuman, 2014a:166) (arriving at a specific point from different angles, e.g. using multiple sources/investigators in order to produce more generalisable findings) is offered as a way to ensure trustworthiness. The third generation proposed that trustworthiness does not reside in the adherence to a checklist of universal criteria (also see Maxwell, 2012; Vandenberg, 2006). This checklist approach may result in a mere methodological use of a 'template (Bell *et al.*, 2017; Welch & Piekkari, 2017:721) without considering the specific context of the research or appropriateness of procedures. Context-sensitivity in this case entails that: (i) the choice of methods/procedures that are best suited for the particular context becomes a primary consideration; (ii) that the researcher uses his/her contextual knowledge of the data (prolonged engagement and personal involvement in the preceding studies as in this case); and (iii) that participants recognise their experiences and meanings in how it is captured by the researcher (e.g. member-checking and peer evaluation of data analysis as applied in this research) (Welch and Piekkari (2017). This thesis is informed by the considerations of the third generation.

4.6.2 Trustworthiness criteria applied in this thesis

A number of strategies were applied to obtain trustworthiness in the research including coherence, crystallisation, keeping an audit trail, member-checking, the use of thick descriptions and prolonged engagement in the study area and with the topic. Additional relevant criteria suggested by Tracy (2010) were also applied, namely: a worthy topic, sincerity, credibility, resonance, significant contribution and ethics.

4.6.3 Coherence

The concept of methodological coherence as introduced by Morse, Barrett, Mayan, Olson, Spiers (2002) was used to establish congruence between the research question and the research methods, data that are generated and procedure that is followed in analysing the data (Morse *et*

al., 2002:16). Applied to the three papers, this guideline has informed the decision to treat the different sets of data differently to meet the goals and answer the specific research questions for the particular paper. A detailed and transparent report of all the details of the study (e.g. research paradigm, relevant theories and methodological aspects) is provided to demonstrate the coherency in the research (Coombs, 2017:6).

4.6.4 Crystallisation

Crystallisation as suggested by Richardson (2000:936) and Ellingson (2009, 2014) was used as a framework to examine relational topics using multiple lenses and a variety of genres (Ellingson, 2014:1). Crystallisation implies researching a topic through multiple lenses and a variety of genres that mimics the nature of a crystal (Ellingson, 2009, 2014; Richardson, 2000:936). In this case, the complexity of people-environment interaction is compared to a crystal that is formed by the interface of multiple dimensions and reflections. Crystallisation was applied by using a diversity of methods in which people were allowed to express their experiences with and within the research context. The multiplicity of perspectives was strengthened by combining analyses, interpretation and insights obtained from three researchers with different disciplinary backgrounds.

A crystallised approach in this particular research implies that the insights that were obtained about sense(s) of place are situated, partial, constructed, multiple and context dependent. Crystallisation was suitable for this research as it acknowledges the social construction of meanings (Holstein & Gubrium, 2008) that are appropriate for complex topics e.g. sense(s) of place.

Crystallisation presents an alternative to triangulation where a one-dimensional triangle is used. Table 4.5 below summarises how crystallisation has manifested in this particular research.

Table 4.5: Trustworthiness through crystallisation as applied in this research

Principle of crystallisation:	Tool used in the research:	How it was applied:
Principle 1: Production of knowledge about a particular phenomenon through generating a deepened complex interpretation.	Thick descriptions	Thick descriptions of findings are provided through detailed, nuanced portrayals of phenomena and relationships in order to create insight into mundane experiences/actions of everyday life within a web of relationships (e.g., with the environment) in order to form a crystallised account of tremendous details set within a particular context.
Principle 2: Utilising forms of analysis of producing knowledge across multiple points of the qualitative continuum.	Transdisciplinary approach; multiple methods/data sets	A transdisciplinary approach including perspectives from spatial planning and psychology as well as the use of multiple sets of data namely textual data (interview transcriptions), audio data (focus groups), visual data (photographs and collages) that represent multiple ways of knowing. Multiple ways of knowing provide for holistic interpretations of a phenomenon.

Principle of crystallisation:	Tool used in the research:	How it was applied:
Principle 3: Inclusion of more than one genre of writing or representation.	Crystallised' texts	Utilising 'crystallised' texts that weave together and blend different ways of expressing findings.
Principle 4: Featuring a significant degree of reflexive consideration of the researcher's self.	Reflection	In this case the preface of the thesis contains an extended version of my involvement and development of my research thinking prior to this particular research, a short reflective essay is also included in the concluding chapter of the influence of this research journey on my personal and academic career as a spatial planner.
Principle 5: Eschews positivistic claims to objectivity and a singular discoverable truth and embraces, reveals and celebrates knowledge as inevitably situated, partial, constructed, multiple and embodied.	Inclusivity	Inclusive of various participant's views as valid accounts of experiences in which a singular discoverable truth is a myth by using participatory approaches/methods in data generation. The multiplicity of perspectives was strengthened by combining analyses, interpretation and insights obtained from three different researchers with different disciplinary backgrounds (involved in the primary 2009-2010 sense of place study); also, the use of member checking. The diversity of methods has allowed for people to express their experiences with and within the research setting in different ways.

(Source: Constructed from Ellingson, 2009:10–14).

4.6.5 Keeping an audit trail

Trustworthiness in qualitative studies can also be achieved through keeping an audit trail. An audit trail implies being transparent about the steps that were conducted in the research (e.g. the analysis of the data) by providing documentary evidence of raw material (data) that has been generated (Amankwaa, 2016:122; Gray, 2014:772). The purpose of an audit trail is to allow other researchers to trace the original researcher's analysis and findings. Providing this type of context strengthens the confidence that the interpretations that have been made are valid. In this case raw data (interview transcriptions) and the preliminary (first level) analysis of the images (photographs) are included in ***Annexure 4 and 5*** as well as an excerpt of one of the interview transcriptions of how data was coded and categorised for the purpose of paper 1 (***Annexure 6***) as an illustration. An audit trail is further indicated by the inclusion of direct quotes from participants to illustrate how themes are supported and how the researcher has remained close to the raw data.

4.6.6 Member-checking

Member-checking is considered by Lincoln and Guba (1985:314) and(Candela, 2019:626) as a critical technique to establish trustworthiness in qualitative studies. Member-checking involves the process of returning data, analyses, interpretations and conclusions (or some of these) to research participants to confirm the accuracy and thereby credibility of the research (Creswell, 2007:208; Harvey, 2015:26). Member-checking can also be employed to elaborate ideas (e.g. categories) (Charmaz, 2006:111) or to be a reflective tool (Candela, 2019:626). Confirmation of

the accuracy of data (or the interpretation thereof) by means of member-checking can take place at different stages during the research including ‘on the spot’, during the course of the research or at the end of the research (Shenton, 2004:68). In this case, I have followed a two-stage member-checking process. The first member checking was conducted directly after each of the data generation phases (in other words after each site visit to Kromdraai/VDWHS). The purpose was to obtain feedback about what participants considered as overall important. A second round of member-checking was conducted by returning some of the transcripts to a some of the participants who were interested and willing to give feedback on the raw data. Unfortunately, not all participants have agreed to take part in this member checking phase due to the time limitations. Member-checking was applied to stay true to the perspectives of the participants by capturing their voices and integrate them into the findings.

4.6.7 The use of thick descriptions

The use of thick descriptions of a phenomenon under investigation, as opposed to summaries and generalisation of a situation, is another technique that is used to establish trustworthiness in qualitative studies. Thick descriptions refer to the technique where the researcher attempts to produce rich and detailed descriptions and interpretations of observed social action (or behaviour) within a particular context (Neuman, 2014b:436; Ponterotto, 2006:543). Therefore, the goal with thick descriptions is to add as much detail as possible so that the significance and complexity of meanings are made apparent.

A combination of the works of Geertz (1973), Holloway (1997), Schwandt (2001)and Ponterotto (2006) reveal the following essential components of “thick description” in research – these were used as guidelines in this thesis:

(i) Accurate descriptions and interpretations of social actions within the appropriate context in which the social action has taken place.

(ii) Capture the thoughts, emotions and web of social interaction among observed participants within their natural context.

(iii) Assign motivations and intentions for the said social actions.

(iv) The context for, and the specifics of the social action are so well described that the reader experiences a sense of truth as they read the descriptions.

(v) Promote “thick interpretation” of the described actions that have led to “thick meaning” of the findings.

Thick descriptions have been applied by using direct quotations of the participants' descriptions of aspects pertaining to sense(s) of place where relevant so that meanings reflect the perspectives of the participants instead of those of the researcher.

4.6.8 Prolonged engagement

Most of my knowledge, insights and interest in sense(s) of place have emerged from the 14-year period I was working in this context as a researcher and spatial planning consultant following the commencement of the 2006 Sense of Place-project. Prolonged engagement with a particular context (as in this case) requests the researcher to immerse him/herself in the participants' world (Bitsch, 2005). Spending extended time in the field improves the trust relationship between the researcher and the participants and provides a greater understanding of culture and context (Anney, 2014:276; Onwuegbuzie & Leech, 2007). Furthermore, the development of contextual insight minimises the distortions of information that might arise due to the presence of the researcher in the field. In qualitative studies (as in this instance), prolonged engagement with and within a particular context contributes to the trustworthiness of the data that were generated in, as well as with the study in total (Neuman, 2014b:467). The development an integrated, nuanced understanding of people's sense(s) of place as presented in this thesis draws on my prolonged engagement as described in this section but also in the prologue.

4.6.9 Additional relevant criteria (Tracy, 2010)

Table 4.6 is a summary of the criteria, the techniques that were applied under each criteria and where in the research it is discussed/illustrated.

Table 4.6: Application of Tracy's criteria for trustworthiness in the thesis

Criteria for trustworthiness:	Technique used:	Where it was applied/ discussed in the thesis
Criteria 1: Worthy topic	Description and motivation of the relevancy and significance of the topic and focus of the research	Part II: Chapter 1 (1.1)
Criteria 2: Sincerity	Study is characterised by self-reflexivity and transparency.	Part I: Prologue
Criteria 3: Credibility	The use of thick descriptions, rich detail, crystallisation, member-checking.	Part III: Papers 1-3
Criteria 4: Resonance	Use of transferable findings.	Part III: Papers 1-3
Criteria 5: Significant contribution	Theoretical, methodological and practice-based contributions are made.	Part IV: Conclusion

(Source: Constructed from Tracy, 2010).

The final part of the chapter is dedicated to discussing the ethical aspects of the research and how it was addressed in the study.

Ensuring quality in the research by means of trustworthiness is important as it forms a precondition for ethically sound research (Flick, 2007:8). The final part of the chapter is dedicated to discussing the ethical aspects of the research and how it was addressed in the study.

4.7 Ethics

Qualitative research is particularly concerned with ethical issues due to the complexities of researching private lives and placing accounts in the public arena (Miller *et al.*, 2012). Informed consent, confidentiality, consequences of the research and bias of the researcher are ethical issues outlined by Brinkmann and Kvale (2005:266–269) as important issues to address in qualitative research.

Although secondary data (used in this research) have major advantages as data are non-reactive and therefore less obtrusive in nature (Cowton, 1998:430). Authors such as Szabo and Strang (1997:71), Heaton (1998), Windle (2010:323) and Long-Sutehall *et al.* (2010:339) have emphasised the importance of obtaining informed consent by participants taking part in the primary study in order to use it for the purpose of secondary studies. In this study, original informed consent forms (used in the case studies from which primary data was generated) have included provision for secondary research (*see* ***Annexure 7*** for an example of informed consent form used in the research).

Confidentiality in SDA is addressed through the fact that secondary analysts are bound by the same confidentiality and privacy restrictions as the primary analysts (Szabo & Strang, 1997:71). In this case, anonymity of the participants was ensured in the informed consent used to generate the primary data sets. Identity of all participants are treated as anonymous for the purpose of this research.

With regard to consequences of the research, potential harm to the participants or the environment is limited in SDA because no direct contact with participants or the environment is involved. It is suggested here that the consequences of the research and potential benefit to sensitise planners to the fragility of humans: environment relationships and its relation to sense of place in order to improve negotiations between development and conservation-oriented stakeholders will outweigh negative or harmful consequences.

Due to my personal involvement as a researcher and spatial planning consultant in VDWHS (since 2004), supported by years of informal and formal discussions with various stakeholders,

my long-standing involvement in the research context has influenced my personal perception of natural rural landscapes and my perspective on people-environment interactions and the sense(s) of place that emerge from these interactions. I am therefore biased in e.g., my environmental orientation (conservation oriented) and relational view of space. However, inter-subjectivity between myself as researcher and the participants are limited because as research coordinator when the primary data have been generated, I was only partially involved with the participants (e.g., not conducting the interviews). Furthermore, I have had numerous peer review discussions with colleagues (including promotors) to strengthen ethical interpretations of the data.

Formal ethical clearance/permission for the study was granted within the formal structures and guidelines at the NWU relevant during the specific time of the study:

(i) Primary study:

Ethical clearance for generating the primary data was obtained by the NWU in 2009 as part of an umbrella research project entitled “An exploration of enabling contexts” with ethics approval number 05K14.

(ii) Secondary study: (relevant for this thesis):

The study presented in the thesis (SDA-study) was approved as a ‘low risk’ study by the Faculty of Natural and Agricultural Sciences Ethics Committee and approved with ethics approval number NWU-01551-20-A9 (see ***Annexure 8***).

4.8 Conclusion

Chapter 4 has provided the scientific platform against which the empirical investigation was conducted. The aim of this chapter was to describe the systematic process that was followed to investigate sense(s) of place. It was argued that the in-depth nature of this type of investigation as opposed to the aim of obtaining statistical representativeness, has warranted a qualitative research methodology rather than a quantitative one. A qualitative study is also more appropriate due to the limited existing research that is found about implicit dimensions of sense(s) of place in spatial planning. A singular retroductive case study design was chosen due to the potential of case studies to generate in-depth and context-dependent knowledge that is much needed in the context of spatial planning in an African, and especially South African, context. The retroductive strategy that was selected is appropriate as it is retro-active in the sense that the study is designed with the intention of reflecting on existing theories in order to modify or improve them. Thus, the retroductive case study research design was selected for its potential to contribute to new theoretical and applied knowledge. The case in this instance is about participants’ sense(s) of

place that manifested through people-environment interactions in a particular rural South African setting namely the farm Kromdraai that is located in a particular broader geographical context namely VDWHS.

Rich descriptions about VDWHS as the broader context against which the case study is reviewed is provided in the second part of the chapter. Context is extremely important in this type of qualitative case study research and is of particular importance in spatial planning, as planning does not function isolated from external contextual influences. For this reason, in-depth descriptions of the spatial, cultural, social and legal contexts of VDWHS are given where after the micro research setting namely the farm Kromdraai is introduced.

The latter part of the chapter is dedicated to a detailed discussion of the research procedure that was conducted in the context of VDWHS and Kromdraai including how suitable participants (using purposive sampling) have been recruited and how data have been generated. The methods are explained that were used to generate textual data (comprising transcriptions of 22 interviews that lasted 60-90 minutes each as well as those from focus groups) as well as visual data (170 photographs taken by participants and four collages produced by participants), followed by an explanation of the various data analysis techniques that were including grounded theory elements, thematic analysis and visual analysis. Secondary Data Analysis is explained in detail as this design was employed in the three papers that are included in the thesis.

This chapter is concluded by a section that is used to explain how different techniques (including coherence, crystallisation, an audit trail, member-checking, the use of thick descriptions, prolonged engagement and Tracy's checklist of criteria) have been employed to establish trustworthiness in the research. A final part is included about how ethical aspects were adhered to.

In the next section (Part III), the cumulative outcome of the background of the research (*see* Chapter 1), the ontology (*see* Chapter 2), theoretical frameworks (*see* Chapter 3) and how these have informed the research in the field is presented in the preceding part (Part III) that forms the empirical section of the thesis.

PART III: Papers 1-3

Towards a framework to integrate sense(s) in spatial planning.



"A story always sounds clear enough at a distance, but the nearer you get to the scene of events the vaguer it becomes" (George Orwell)

Part III, entitled *Towards a framework to integrate sense(s) of place in spatial planning,* consists of three separated but interconnected academic papers (two manuscripts that were prepared for submission to peer reviewed journals and one that has been published in an international peer reviewed journal). The same secondary data sets that have been collected as part of the case study this thesis is based upon, were used in all three papers. However, the papers comprise different aims, research questions and techniques for the data analysis. Also, each paper addresses a different level of spatial planning theory namely a substantive level (Paper 1), procedural level (Paper 2) and applied (practice-based) level (Paper 3). The aim with the different levels of thinking presented in these papers was to develop a framework to integrate implicit (hidden) dimensions of sense(s) of place in spatial planning (purpose of the thesis). In order for the framework to be developed, theoretical insights have been developed about sense(s) of place (aim of Paper 1), appropriate methods and tools had to be selected to access and elicit sense(s) of place (aim of Paper 2) and implicit dimensions of sense(s) of place had to be translated to spatial expressions (aim of Paper 3).

Paper 1: The first paper, *Hidden dimensions of sense(s) of place in a rural South African landscape: Implications for spatial planners*, aimed to develop theoretical insights about sense(s) of place, as little is known about people's sense(s) of place in South African rural landscapes, especially in the context of spatial planning. The substantive level of spatial planning thinking is addressed in this paper. Sense(s) of place is widely accepted in scholarship as the interaction between people, their environment and the larger context. Therefore, people's sense(s) of place in a particular South African rural landscape namely the farm Kromdraai in VDWHS were explored. A qualitative approach was followed, using secondary data as the research design. The secondary data (textual and visual) have been analysed inductively using grounded theory analysis framework to generate theoretical themes (heuristic constructs) about sense(s) of place in a particular context. This paper presents the various explicit and implicit dimensions of sense(s) of place that have emerged from people-environment interactions on Kromdraai, as well as the interconnected nature of these dimensions. This paper contributes towards a more nuanced theoretical understanding of sense(s) of place in spatial planning by exploring and emphasising hidden dimensions of people's sense(s) of place. The paper was prepared to be submitted for publication in the journal *Planning Theory and Practice* (refer to **Annexure 2a** for the authors guidelines of this journal).

Paper 2: In the second paper, entitled *Using participatory visual research to access and elicit implicit dimensions of people's sense of place for spatial planning purposes*, a descriptive style is followed to illustrate how a participatory procedure and methods have been used to access and elicit implicit dimensions of people's sense(s) of place. While numerous visual methods have been

successfully used in a spatial planning context, not much is known about the use of power-sensitive methods (especially visual methods) in terms of sense(s) of place. The procedural level of spatial planning thinking is addressed in this paper. Using the communicative planning theory as theoretical framework, it is illustrated how participatory visual research (including photographs and collages as data) can be utilised as a gateway to gain access to and elicit implicit dimensions of people's sense(s) while simultaneously minimising power imbalances. The paper was prepared to be submitted for publication in the *Journal of Place Management* (refer to **Annexure 2b** for the authors guidelines of this journal).

Paper 3: The third paper is entitled *Sense(s) of place: using people's experiences in relation to a rural landscape to inform spatial planning guidelines*. In this paper, an applied practical level of sense(s) of place in spatial planning is addressed. The paper moves from theory to practice by illustrating how implicit sense(s) of place (embedded in subjective individual experiences and meanings of participants and analysed thematically) can be translated to spatial expressions in a collage building focus group session used to inform guidelines for development. This paper was published in the journal *International Planning Studies* - see Puren, Roos & Coetzee (2018). Refer to **Annexure 2c** for the authors guidelines of this journal.

PAPER 1

HIDDEN DIMENSIONS OF SENSE(S) OF PLACE IN A RURAL SOUTH AFRICAN LANDSCAPE: IMPLICATIONS FOR SPATIAL PLANNERS

Abstract: *In spatial planning, most conceptions of sense(s) of place that have been developed up until now have focused on a singular sense of place comprising observable (explicit) environmental attributes. In this paper, an integrated approach is followed using people-environment interactions as point of departure in order to explore the sense(s) of place in a rural South African landscape in the Vredefort Dome World Heritage Site (VDWHS). A qualitative methodology, using grounded theory as a framework, was used to analyse secondary data (textual and visual) that were generated from interviews with 22 purposively selected participants pertaining to their interactions with the research setting. People-environment interactions that informed their sense(s) of place have emerged from a complex and cyclical interplay between people, the environment and a broader social context in which these interactions were shaped. Pluralised overlapping sense(s) of place have emerged in this case, comprising multiple dimensions namely a visual, relational and a behavioural dimension that are all symbiotically interconnected and contextually embedded. The most important implications of the research for spatial planners include the need for a foundational shift away from singular universal theoretical conceptions of sense(s) of place towards pluralised, more integrated and inclusive approaches based on a deeper understanding of people-environment interactions that shape people's sense(s) of place.*

Key words: *complex system; grounded theory; interactional theory; people-environment interaction; qualitative research; rural landscape; sense(s) of place; spatial planning*

1. Introduction and background

The purpose of this paper is to obtain insights about what people's sense(s) of place comprise in a rural landscape setting in the Vredefort Dome World Heritage Site (VDWHS) in South Africa. The Dome (as often referred to by local inhabitants) has been under tremendous pressure for development since its inscription in 2005 as one of three natural world heritage sites in South Africa by the United Nation's Educational, Scientific and Cultural Organisation (UNESCO). Since the world has become more urban than rural in 2007 (Braga, Remoaldo & Fiúza, 2016:375; Dandekar & Hibbard, 2016:225), rural landscapes have become a central concern in spatial planning and development due to their potential to balance urban-rural growth (Hague & Jenkins, 2005; United Nations, 2009; Kerselaers *et al.*, 2013). An increasing demand exists for rural land development, especially in high density, urbanised regions where urbanisation encroach upon rural areas and threaten open space (Antrop, 2004; Schmied, 2005). VDWHS is an example of a rural context that is facing tremendous change and pressure to adjust to development demands. According to the World Heritage Convention Act (Act 49 of 1999) the loss of these priceless and

irreplaceable sites, due to deterioration, disappearance or damage through inappropriate development, constitute an impoverishment of the heritage of all people in the world.

In a spatial planning context, sense(s) of place is often offered as a panacea to preserve the character or identity of existing townscapes/landscapes in order to combat the negative impact of developments that may result in a loss of a sense of place (Hague & Jenkins, 2005:5). However, much of what is understood about the concept 'sense of place' (mostly expressed as singular in spatial planning) has up until now revolved around observable (especially visual) qualities that reside in the environment (whether nature or the built environment) to inform universal frameworks, to guide spatial and/or design interventions. These environment-based perspectives of sense(s) of place represent a static character or identity of a place (Hague & Jenkinks, 2005; Beidler & Morrison, 2016) - one that can be defined in terms of universal attributes (e.g. see Lynch, 1960; Cullen, 1961; Conzen, 1966; Norberg-Schulz, 1979 and Steele, 1981). However, sense(s) of place do not necessarily manifest as spatial expressions e.g. buildings, landscaping and arrangement of land uses (Kaltenborn, 1998; Brown *et al.,* 2004). According to Massey *in* Convery *et al.*, (2012: xiii) sense(s) of place do not arise organically out of the soil but emerge from a wide array of relations, interactions and influences between people and places. People-place interactions that shape sense(s) of place are inextricably linked and complex (Manzo, 2003; Convery *et al.*, 2012:1) as they simultaneously interact and shape one another in unique ways, depending on the context wherein these people-place connections are produced (Barton & Grant, 2006). This complex nature of people-environment interactions that inform people's sense(s) of place calls for spatial planners to develop a deeper understanding of people-environment interactions. Furthermore, insight into people-environment interactions may extend the planner's understanding of 'sense(s) of place' beyond the explicit to include symbolic and emotional dimensions of people's interactions with a place (Davenport & Anderson, 2005:629). An in-depth understanding of the implicit dynamics between people and places and the quality of the connection between these are important for spatial planners (and other professions involved in the planning, design and management of the environment) when it comes to spatial/design interventions in the environment. If people's attachment to a place and their sense(s) of place are maintained they are more likely to cherish that place due to the fulfilment of needs such as identity formation, orientation, a feeling of belongingness and spiritual wellbeing (Gifford, 1997; Brehm, Eisenhauer & Krannich, 2006). While implicit dimensions of sense(s) of place are acknowledged in spatial planning, the symbiotic link between people and their environment has not been fully understood and explored in spatial planning (Shamsuddin & Ujang, 2008; Larson *et al.*, 2013, Erasmus & De Crom, 2015; Fawcett & Sturzaker, 2016). However, people-environment interactions and the sense(s) of place that emerge from these interactions should somehow be accounted for in the spatial planning, design and management of the environment.

Sense(s) of place is regarded a valuable and integrative concept to explore people-environment interactions (Smaldone *et al.*, 2005:398) as it combines the interplay of people, the spatial setting and the larger social world in which the interactions/relationships are constructed (Kyle & Chick, 2007:214). In order to explore people-environment interactions in relation to a rural landscape, two research questions have guided the research: (i) *what are the dimensions of sense(s) of place that develop from participants who spontaneously interact with a particular rural landscape (the farm Kromdraai in the VDWHS, South Africa*)? Based on this, a second question was asked namely (ii) *what is the nature of the interactions of these dimensions referred to in the first question*? While the aim is not to generalise people-environment interactions and the sense(s) of place that emerge from these interactions and duplicate it elsewhere, the insights developed about the dimensions of sense(s) of place and nature of these dimensions may well be valuable lessons that could be transferable to other settings (Flyvbjerg, 2011; Keating *et al.*, 2013; Duminy *et al.,* 2014:40).

While the term external validity (the transfer of the findings of one study to other studies) is used in quantitative studies, in qualitative research, the concept of transferability is used (Lincoln & Guba, 1985; Fusch, Fusch & Ness, 2018:19). Transferability is demonstrated by the ability of the study to be replicated, known as transferability and can be established by using multiple sources of data, preserving the chain of evidence and allowing key informants (in this case transdisciplinary research partners - psychologists) to review the data (Fusch, Fusch & Ness, 2018:21).

According to Hillier and Healey (2010:48), the real value of small scale cases in spatial planning lies in the in-depth understanding of people's experiences in relation to specific places. Furthermore, it is these "little histories of the world" as coined by Friedmann (2007), that need to be made more explicit in planning research in order to sensitise policy formulators and decision makers about people's interactions and relationships with their environment.

2. Conceptual foundation: planning theory, people-environment interactions and sense(s) of place

Due to the comprehensive scope of spatial planning and the rich context in which it operates, spatial planners use a variety of endogenous and exogenous theories to inform spatial planning (Allmendinger & Tewdwr-Jones, 2005:12). Endogenous theories are theories that are planning specific and interpreted, mediated and used to prescribe and understand planning theory and practice e.g. Marxism, neo-liberalism, advocacy, communicative theory etc. Exogenous theories include theories that have originated from fields outside planning and not concerned with planning *per se,* but relevant for planning e.g. design theories, economic theories and psychology theories.

The sphere of influence on various planning theories and planning theory in general (consisting of different paradigms) is broad and complex and merge in some instances as illustrated in Figure 1.

Within the post-modern landscape of planning (Allmendinger & Tewdwr-Jones, 2005; Silva, Healey, Harris & Van den Broeck, 2015) particular theories (e.g., spatial planning theories) are not viewed as superior to other theories. Silva *et al.* (2015: xxxiv) suggest a customised approach pertaining to the use of theories in planning research depending on whatever is appropriate and fitted to a specific goal at hand. In this case, the conceptual foundation consists of exogenous theories that have informed the conceptual understanding of sense(s) of place and how they are shaped. Therefore, reviewing the literature in this case, is not implying that the researcher holds preconceived ideas, but rather that the theories were used to broaden the contextual understanding of sense(s) of place (Allen & Davey, 2018:224) – another reason why including theories outside the spatial planning field were considered as adding value.

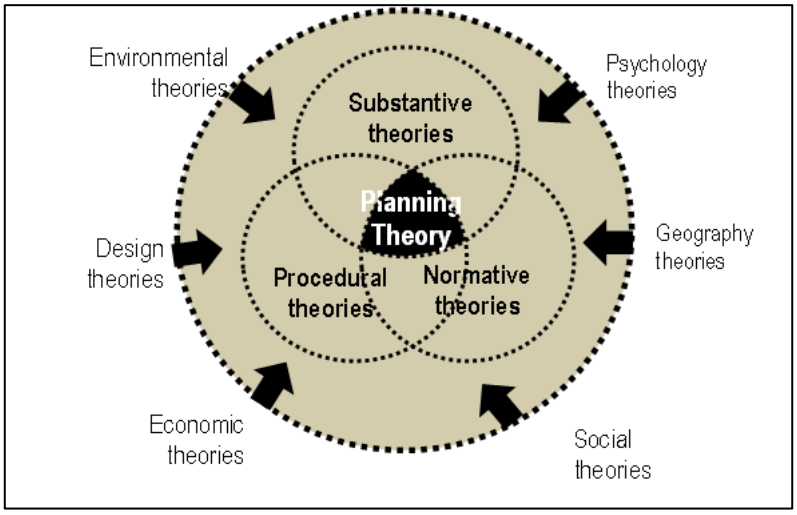


Figure 1: Sphere of influence on planning theories

(Source: Author's own construction, 2019)

2.1 People-environment interactions as point of departure

A combination of theories was considered to describe people-environment interactions. These theories include the complexity theory (a meta-theory), the transactional theory (Environment Psychology), as the interactional theory (Interactional Psychology) and context-based theory as used in various disciplines.

(i) People-environment interactions as complex: The importance of the understanding of complex relations and the uncertainties that accompany them are important in spatial planning

(Silva *et al.,* 2015). According to the complexity theory, the structure of a complex system resides in the dynamic interactions that have resulted from the interplay of its components rather than in the individual components of the system (Cilliers, 2010:57; Turner & Barker, 2019:2). Therefore, insight into a complex system is obtained from knowledge about the nature of relationships that are formed, instead of focusing on individual characteristics of the constituents of the system. If complex systems are reduced to simple ones (e.g., by focusing on basic or one of the constituents), important relational information may get lost. People-place interactions are complex systems (Soini *et al.*, 2012:124) that are not governed by principles that can be described, defined or understood in universal terms (Mitchell & Newman, 2002:2; Cilliers, 2005:606). Therefore, a reductionist or monocentric approach to people-environment interactions where one of the dimensions, (e.g. either person or environment) is separately explored, emphasised or omitted may violate the interconnectedness of this complex system.

(ii) People-environment interactions as transactional: People-environment relationships are reciprocal and transactional (Mausner, 1996:346; Uzzell & Räthzel, 2009:348; Gifford, 2014:543). During people-environment interactions both people and environment are altered through processes of differentiation where the perceiver (person) evolves within the environment and likewise the environment unfolds in a dynamic fashion (Gifford, 2008; Uzzell & Räthzel, 2009:348; Gifford, 2014:543). This transactional relationship suggests people and their environment as a unity where one actor/component should not be discerned independently from the other or from the environment (context) wherein the interactions take place (Kaltenborn, 1998:186; Townsend & Whittaker, 2011:68). While the word 'transaction' may be interpreted as a linear two-way process, people-environment interactions are not singular linear transactions of one flow line (Bejan & Merkx, 2007:2; Gergen, 2009) but comprises multiple and continuous transactions in a complex interactional network.

(iii) People-environment as interactional patterns: The interactions and relationships between people and places comprise various involuntary patterns of recursive actions and reactions that are part of a continuous, cyclical process (Hill *et al.*, 2007; Vorster *et al.*, 2013:525). During this process, the person and environment act as both sender and receiver of subconscious messages that form a cyclical interactional pattern. Interactions (and relationships between people and their environment) are unique to a specific context (Hargie, 2011; Hill *et al.*, 2007). Based on people's interactions (in this case, with their environment) they are continually defining their interactions (and relationships) with people or with a specific setting (Kasseepursad, 2011:24). Lederer & Jackson (1968) state that the definition of relationships can be complementary (a leader and a follower), symmetrical (continuous power struggles) and parallel (between equals). Relationships described as complementary or parallel bring a measure of stability to the relationship. It is

argued here from the interactional pattern perspective, how people define their relationship creates a particular context for their interaction with that context (and with people in that context) and impacts on how they behave in that relationship – e.g., how they treat the environment. One would assume in this case that complementary or supportive people-place relationship may well foster a caring behaviour.

(iv) People-environment interactions as contextually embedded: Context is another important aspect when people-environment interactions are considered. Context in this study has meaning on two levels. On one level context situates the interactions of people in the "*actual state of affairs*" in which they interact (Nelson & Prilleltensky, 2005:58) implying that their experiences should be interpreted against the broader environments wherein these experiences are embedded (e.g. social, economic, cultural and political etc.). Second, the data generated about these experiences are not only useful for this specific research setting, because although data are contextually grounded, the knowledge produced is transferable (Flyvbjerg, 2011; Keating *et al.*, 2013). What is central to the idea of context in this instance is that meanings develop in relation to a specific context (Puren & Roos, 2016). Without context, meanings are obscured. Furthermore, interactions between people and a specific setting (e.g. the rural landscape in this instance) are not universal but unique to a societal group (people/participants) and a particular spatial setting (Graham, Mason & Newman, 2009).

A shift towards the importance of context in sense(s) of place is emphasised by authors such as Soini *et al.* (2012) and Williams (2014). According to Williams (2014:75) the heightened importance of local context reasserts the role of the subjective and emphasises the importance of experience in developing a placed-based approach in spatial planning. A contextual approach to people's sense(s) of place implies allowing for new components and variables to emerge from people-place interactions/relationships, especially in landscapes that are subjected to change and where the heterogeneity in terms of both visual landscape and social structures are increasing (Soini *et al.,* 2012:132). As rececntly illustrated by Erfani (2020) people narrate varying and even contradictory sense(s) of place in the same or different areas.

Although the different exogenous theories that have been discussed here, illuminate the complexity of people-environment interactions, the theoretical development of sense(s) of place has mostly remained in singular disciplinary silos. A short guide through this maze of approaches is provided to clarify the distinction between different views.

2.2 Sense(s) of place: a synoptic guide through the maze

Although no universal definition exists for sense(s) of place, numerous authors from various disciplines have contributed towards conceptualising it. This lack of a clear definition has resulted in some authors describing sense(s) of place as an incoherent concept (Stedman, 2003) with a chaotic array of literature (Jorgensen & Stedman, 2006). While a detailed discussion of all the nuances of sense(s) of place falls outside the scope and focus of this paper, a brief synopsis of various sense(s) of place perspectives is included to provide some guidance in the maze of scholarship. Four different perspectives are distinguished: (i) place-based perspectives, (ii) person-based perspectives, (iii) context-based perspectives and (iv) integrated perspectives.

(i) Place-based perspectives on sense(s) of place: In place-based perspectives on sense(s) of place the emphasis is on the importance of the physical/spatial environment (or individual properties thereof). The *genius loci* perspective (Latin for *spirit of place*) is the most widely acknowledged conceptualisation of sense(s) of place in spatial planning and design disciplines (e.g. architecture and urban design) (Norberg-Schulz, 1980; Jivén & Larkham, 2003:6). The *genius loci* refers back to an ancient mythological belief in a supernatural spirit (a *genie*) that was believed to determine the unique character of each locality (Stedman, 2003:674). Uniqueness in this sense relates to spatial expressions that culminate into a (singular) sense of place, made up by environmental (mostly visual) properties (*see*Table 1 for examples).

Place-based frameworks are mostly founded upon a fixed approach to space where the sense(s) of place attributes are viewed as objective, static and observable properties of a space. However, space becomes place when people add meanings and values to it (Tuan, 1977). In this flexible view of space, people are becoming the central focus in people-place interactions.

Table 1: Examples of place-based perspectives of sense(s) of place

Author:	Focus:	Key aspect/ Element:
Kevin Lynch: *The Image of the City* (1960)	***Visual*** (image/spatial structure)	*(i) paths (ii) nodes (iii) edges (iv) landmarks (v) districts*
Gordon Cullen: *The Concise Townscape* (1961)	***Visual*** (coherence)	*(i) optics (serial vision) (ii) place (sensory effect/impact) (iii) content (colour, texture, scale, style, character, uniqueness)*
Kevin Lynch: *What time is this place?* (1972)	***Visual*** (timeless elements)	*(i) visible accretion (historical buildings) (ii) episodic contrast (deciduous trees) (iii) display of change (city lights) (iv) design for motion (sequential spaces / experiences)*
Christian Norberg-Schultz: *Genius loci* (1980)	***Visual*** (character/atmosphere)	*(i) places (ii) paths (iii) domains*

Author:	Focus:	Key aspect/ Element:
Fritz Steele: *The sense of place* (1981)	***Visual*** (elements)	*(i) strong location (ii) boundaries (iii) geographical distinctiveness (iv) scale and proportion (v) rich images*
Kevin Lynch: *Theory of good city form* (1981)	***Visual*** (morphology and image)	*(i) vitality (ii) sense (iii) fit (iv) access (v) control (vi) efficiency (vii) justice*

(Source: Author's own compilation, 2019)

(ii) Person-based perspectives on sense(s) of place: In person-based perspectives, places are viewed in terms of subjective experiences rather than mere abstractions thereof (Larson *et al.*, 2013:227). Several frameworks describe person-based perspectives namely place identity, place dependence, place attachment and place satisfaction (*see*Table 2 for examples).

In *place-identity*, the focus is on the dimensions of the self in relation to the environment namely distinctiveness (how people use place to distinguish themselves from others), continuity (how the environment provides a sense of continuity for people to preserve themselves) and self-esteem (using place to create a positive evaluation of the self) (Twigger-Ross & Uzell, 1996; Convery *et al.*, 2012:3). In *place dependence*, the focus is on the degree to which a person is dependent on the environment to fulfil specific needs and goals (Stokols & Shumaker, 1981; Kaltenborn, 1998). An example of place dependence is the utility of a place for performing support in specific activities deemed as necessary by the person. On the other hand, *place attachment* revolves around the emotional bond a person has with a place (Altman & Low, 1992; Chow & Healey, 2008; Rollero & De Piccoli, 2010). People-place bond(s) refers to attachment as a product that develops from attaching oneself to a place as well as the process of developing the attachment over time (Giuliani, 2002). Place attachment may become so strong that a place becomes an extension of a person's identity (place-identity) and create a dependency on the particular place (e.g. sustaining people economically and/or socially). *Place satisfaction*, on the other hand, does not necessarily relate to other person-based perspectives (Stedman, 2003). Place satisfaction relates to how people perceive the quality of a particular place (Mesch & Manor, 1998; Stedman, 2003), based on the social and physical resources that the place offers (Chen & Segota, 2015:152). Satisfaction entails a subjective judgment/evaluation of how a person experiences the environment. Place satisfaction may also inform people's behaviour within and towards a place e.g., preserving the particular place.

Table 2: Examples of person-based perspectives of sense(s) of place

Author:	Focus:	Key aspect/ Element:
(i) Harold Proshansky: *The city and self-identity* (1978); (ii) Harold Proshansky, Abbe Fabian & Robert Kaminoff: *Place-identity: physical world socialization of the self* (1983)	***Person*** (place identity)	*Various clusters of cognitions that represent dimensions of self (based on ideas, beliefs, preferences, feelings, values, goals and behavioural tendencies and skills)*
Daniel Stokols & Sally Ann Shumaker: *People in places: a transactional view of settings* in Cognition, social behaviour and the Environment (1981)	***Person*** (place dependence; functional attachment)	*(i) potential of place for goal achievement/carrying out of activities in order to fulfil individual's needs (ii) connections/attachment based on activities*
(i) Irwin Altman & Setha Louw: *Place Attachment (*1992); (ii) Leila Scannell & Robert Gifford: *Defining place attachment: A tripartite organising framework* (2010)	***Person*** (place attachment/ emotional bond)	*(i) experiences (ii) emotions (iii) meanings that develop from (i) and (ii)* *(i) person (ii) psychological process (iii) place*
Robert Stedman: *Is it really just a social construction: The contribution of the physical environment to sense of place* (2003)	***Person*** (place satisfaction)	*(i) perceived quality (ii) judgements (iii) meeting of needs*

(Source: Author's compilation, 2019)

Although there is little agreement about the interrelationship of the various person-based perspectives (Graham *et al.,* 2009) most person-based perspectives agree that the sense(s) of place is not intrinsic to the environment (physical setting) itself but resides in the person's interpretation of the setting that develops through experiences with it (White, Virden & Van Riper, 2008:649). In person-based perspectives, the focus on the environment as found in placed-based perspectives, shifts from the environment to the person in the environment.

In person-based perspectives, people are not isolated from their environment. While intrapersonal aspects that emerge from people-environment interactions/relationships are emphasised, the broader context in which these implicit person-based qualities develop, are regarded as important. Convery *et al. (*2012:1) refer to the environment as an active setting that is inseparably connected to the activities and lives of people and secured in their experiences and meanings of specific places. Therefore, people-environment interactions are contextually embedded.

(iii) Context-based perspectives on sense(s) of place: Context in this regard, refers to the social context that informs sense(s) of place as well as the local, micro physical/spatial context that serve as reference for people's interaction/relationship in and with a place. Authors embracing social constructivist perspectives e.g. Knox (2005:1), Kyle and Chick (2007:212), Stedman (2003:672) and Budruk (2010), view sense(s) of place as products of shared cultural

and behavioural processes rather than the consequence of cognitive and perceptual processes rooted in physical attributes of places (Greider & Garkovich, 1994; Stokowski, 2002; Alkon & Traugot, 2008). For Hague and Jenkins (2005:5) sense(s) of place is socially learned and mediated, rather than the result of individual and subjective experience. Similarly, Puren and Roos (2016) have found that subjective experiences of people within their physical environment in two SA mining towns are contextually informed and that meanings emerge from a specific socio-economic and political background. The social context is embedded in broader environment such as the ecological, economic, cultural, political, institutional and technological environment (Roos, 2016). Apart from the environment or the person in the environment, the importance of community as the social setting, where sense(s) of place is shaped, is emphasised in this case.

While some authors argue that people's sense(s) of place is socially constructed, these constructions do not arise out of thin air (Stedman, 2003:671). The physical/spatial environment contribute in the constructions of meanings. Various studies conducted e.g. by Stedman (2003) in Wisconsin, Soini *et al.* (2012) in Finland, Erasmus and De Crom (2015) and Puren and Roos (2008; 2016) in South Africa, indicate that both the social context and the physical environment inform sense(s) of place. However, the physical (spatial) setting is not a neutral backdrop for people's interactions but a unique localised environmental setting in which specific interactions are shaped with and within that environment. Reasserting the importance of local context pertaining to people's sense(s) of place (e.g., by Soini *et al.,* 2012; Williams, 2014) is not necessarily a return to deterministic placed-based perspectives as previously argued. Rather, it implies a sensitivity towards the development of unique context-dependent variables of sense(s) of place in relation to interactions between people, the specific place and a broader context in which these interactions are shaped at a specific point in time.

(iv) Integrated perspectives on sense(s) of place: In integrated perspectives the sense(s) of place are neither considered as residing in the environment, nor in the person or the broader context separately. While numerous authors have acknowledged that sense(s) of place are multi-dimensional, most of the perspectives have only managed to integrate the different dimensions of sense(s) of place to a limited or moderate extent. Fully integrated perspectives, where the interplay of the different dimensions and attributes are treated as of equal importance, have remained limited, especially in spatial planning (Beidler & Morrison, 2016). Integrated sense(s) of place perspectives in spatial planning are rare and those that do exist have emerged recently, thus further development is warranted. Taking cognisance of integrated perspectives may be useful for planners in order to develop more nuanced understandings of people's sense(s) of place, as planners have up until now largely remained within place-based conceptions (Beidler &

Morrison, 2016). It is argued that isolated, singular approaches may distort or lose some important insights about sense(s) of place.

Table 3 illustrates a critical evaluation of different perspectives of sense(s) of place found in scholarship and the level of integration of various dimensions including place-based attributes, person-based attributes and the broader context.

The limited development of integrated perspectives of sense(s) of place in spatial planning scholarship has prompted a further investigation of sense(s) of place by means of an inductive approach to allow themes about sense(s) of place to develop from the ground up without a pre-selected theoretical conceptualisation.

Table 3: Different sense(s) of place perspectives and level of integration of different dimensions

Publication detail: Author, year of publication and title	**Elements/attributes:** Main criteria that have been identified in contributing to sense(s) of place	**Level of integration:**			
		No-limited integration *(focus on environmental attributes)*	***Limited integration*** *focus on the environment; reference to person-related attributes)*	***Moderate integration*** *(environment and person-related attributes*	***Towards full integration*** *(environment, person, context)*
Sharp (1946, 1968): *Exeter Phoenix: A plan for rebuilding/ Town and Townscape.*	The character of towns/cities as expressed by visual appearance	x			
Conzen (1960): *Alnwick, Norhumberland: A study in Town Plan Analysis.*	Morphology (two-dimensional layout and three-dimensional building form)	x			
Lynch (1960): *Image of the city*.	Paths; nodes; landmarks; edges; districts	x			
Cullen (Cullen, 1964): *The concise townscape.*	Optics/serial vision; content (physical qualities); place qualities (sensory experiences)		x		
Lynch (1972): *What time is this place?*	Visible accretion; episodic contrast; displays of change; design for motion	x			
Relph (1976): *Place and placelessness.*	Physical setting; activities; meanings			x	
Canter (1977): *The psychology of place.*	Physical setting; activities; meanings			x	

Norberg-Schulz (1980): *Towards a phenomenology of architecture.*	Topography; natural conditions; buildings; symbolic meanings			X	
Steele (1981):*The sense of place.*	Strong location; boundaries; geographical distinctiveness; scale and proportion; rich images	X			
Shumaker &Taylor (1983): *Towards a clarification of people-place relationships: A model of attachment to place.*	Physical features	X			
Lynch (1984): *Good city form.*	Vitality; sense; fit; access; control; efficiency; justice			X	
Punter (1991): *Participation in the design of urban space*	Physical setting; activities; meanings			X	
Ryden (1993): *Mapping the invisible landscape: Folklore, writing and the sense of place.*	Sensory qualities and movement: colour; texture; slope; light quality; wind; sounds and scents		X		
Montgomery (1998) *Making a city: Urbanity, vitality and urban design.*	Physical setting; activities; meanings			X	
Hay *(*1998): *Sense of place in developmental context.*	Superficial; partial; personal; ancestral; cultural sense(s) of place			X	
Stedman (2003): *Is it really just a social construction: the contribution of the physical environment ...*	Environment characteristics; environmental uses; meanings; place attachment/satisfaction				X
Sampson *&* *Goodrich* (2009): *Making place: identity construction and community formation through "sense of place' in Westland..."*	Social aspects; environmental aspects		X		
Convery, Gerart Corsane & Peter Davis (2012): *Making sense of place: multi-disciplinary perspectives.*	Various aspects and elements that vary significantly across different contexts				X
Beidler & Morrison (2016): *Sense of place: inquiry and application.*	Self; environment; social interaction; time				X
Puren, Roos & Coetzee (2018): *Sense of place: using people's experiences in relation to a rural landscape to inform spatial planning.*	Environment; person; context				X
Erfani (2020): *Sense of place as an investigative method for the evaluation of participatory urban redevelopment.*	Environment; people; context				X

(Source: Authors' own compilation)

3. The research context: The farm Kromdraai in Vredefort Dome World Heritage Site, South Africa

The research was conducted on the farm Kromdraai, located in VDWHS, located 120 kilometres south-west of Johannesburg metropolitan city in South Africa. VDWHS is the oldest (2 023 million years) and largest (190 kilometres in diameter) visible meteorite impact site in the world. Its geological significance is the reason why it listed by the United Nations Educational, Scientific and Cultural Organisation's (UNESCO) as one of 197 natural world heritage sites. (UNESCO, 2016). In total, the geographic area of VDWHS covers approximately 30 000 hectares including 89 farms or subdivisions thereof north of the Vaal River in the Northwest Province (total area of 19 000 ha) and 59 farms or subdivisions thereof south of the Vaal River in the Free State Province (total area of 11 000 ha) (South Africa, 2013:3; UNESCO, 2020).

Except for its geological significance, VDWHS boasts a rich biodiversity including 99 identified plant species and the largest wild olive forest in South Africa, together with more than 450 identified bird species, 70 butterfly species and rare fauna such as the rooikat (caracal), aardwolf, leopard and rock dassie (Alexander, 2007). Apart from the natural landscape, the cultural landscape includes more than 100 cultural heritage resources that are found in the area (Bakker *et al.,* 2004, Küsel, 2006 & Pelser, 2006). VDWHS is a rural landscape, defined by hills and ridges and the Vaal River as primary landmarks, gravel roads as prominent routes and a stark distinction between the core area and the surrounding buffer zone (Puren *et al.*, 2008; Jordaan & Puren, 2009). This rural character is further extended to the spatial environment with agriculture, tourist related activities and low-density residential development as prominent land use types. Basic services and facilities are above the national average consisting of mostly formal housing structures (89%); some informal structures (9%), traditional houses (1%) and some living in tents/caravans (1%). Infrastructure consists of most households having access to electricity (80%) and a smaller part (20%) using alternative energy sources (wood, paraffin and gas); water resources allow 51% of people to rely on boreholes, 41% on municipal systems and 8% obtain water from vendors at dams/rivers. Only 6% of the inhabitants have no access to a formal sewerage system (South Africa, 2013).

The farm Kromdraai is an 85-hectare farm with 600-meter riverfront. Kromdraai is presented here as a microcosm of the larger VDWHS landscape. Classified as part of the conservation/livestock zone in VDWHS in the Strategic Environmental Assessment report (African EPA, 2006), it implies the site is potentially ecologically sensitive with low arability (quality of land appropriate for cultivation) and low grazing capacity. Surrounding land uses include private game farms, tourist facilities and private residences. (Figure 2).

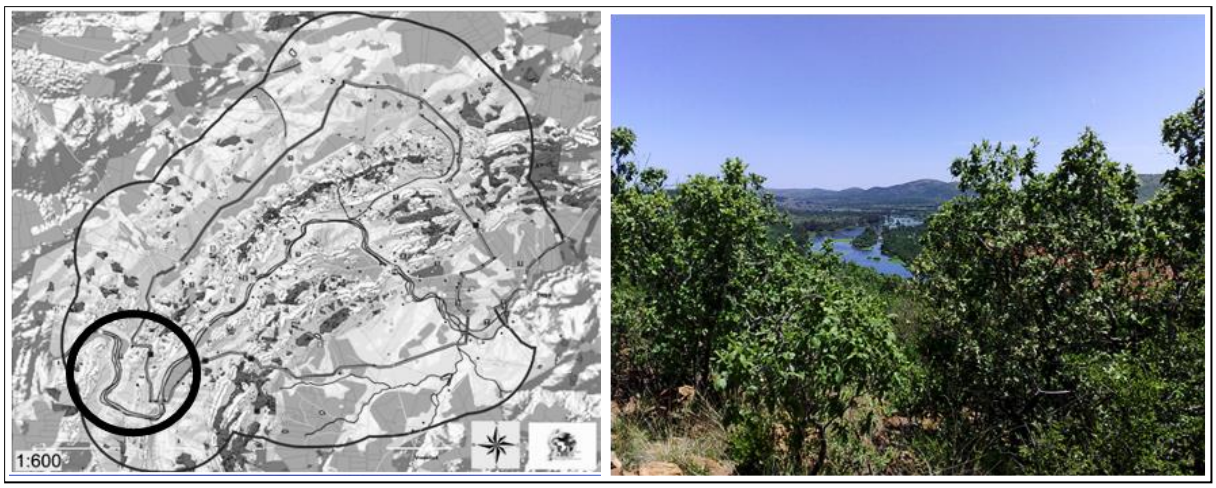


Figure 2: Location of the farm Kromdraai in Vredefort Dome World Heritage site (left) and view onto the Vaal River from Kromdraai (right).

(Source: Map in Puren *et al.*, 2017:6 and photographs taken by author)

Private owners have bought Kromdraai in 2002. Realising the potential of the land, they started to investigate opportunities for further development of the site while simultaneously maintaining the sense(s) of place of the rural landscape. The research team (comprising a spatial planner and psychologist) was invited by the owners to assist with exploring ways to develop the site, based on the sense(s) of place. By that time, the research team had been involved in research about sense(s) of place in the VDWHS since 2006 and were particularly interested in how transdisciplinary research (including psychology and spatial planning) could be utilised to develop a nuanced and integrated conceptualisation of sense(s) of place.

The reasons why Kromdraai can be considered as appropriate research setting to generate rich data and insight with regard to people-environment interactions and their sense(s) of place, must be considered against the relevance of the larger VDWHS context. Reasons include: (i) VDWHS is a rural landscape subjected to extreme development pressure; (ii) the area is important in terms of its historical, geological, cultural and biodiversity assets and thus a sought-after tourist destination; (iii) a history of long-standing relationships between inhabitants and VDWHS and (iv) the complexity of social dynamics due to conflict between conservation and development oriented stakeholders.

4. Research methodology

This section is structured around the methodological aspects of the paper and include the methodology, the research design that was applied, background about the primary study that was conducted, how the secondary data (applicable in this case) was analysed as well as how trustworthiness and ethical issues were addressed.

4.1 Research methodology

A qualitative research methodology was selected because it is suitable to investigate abstract research phenomena in an inductive, naturalistic way (Babbie & Mouton, 2001; Leedy & Ormrod, 2014). Qualitative research is suitable for in-depth investigations in relation to a specific context rather than presenting evidence in quantifiable terms and extrapolating it to other contexts (Neuman, 2014; Hennink *et al.,* 2020). Understanding the underlying processes (interactions) and meanings and the quality of people-environment as complex systems in this case, was more important than examining or measuring specific phenomena in terms of quantity, amount, intensity or frequency (Denzin & Lincoln, 2011:8). In this instance, the real value of using a qualitative approach pertains to the inductive way of reasoning where multiple interrelationships between people and a particular environment have been explored within a specific context (a rural South African landscape), without making prior assumptions or having presupposed ideas (Patton, 2002:56). In this way, thick descriptions (Geertz, 1993; Henning *et al.*, 2004; Gray, 2014) could be generated from empirically grounded data to develop theoretical themes about the topic (Flick, 2014:16).

4.2 Research design

For this particular paper, Secondary Data Analysis (SDA) was used as the design. This type of design is described as an empirical exercise carried out on data (numeric or non-numeric) that has already been gathered or compiled and that involves using the original, or novel, research questions, statistical approaches and theoretical frameworks undertaken by the original researcher or someone new (Smith, 2008:324). SDA is based on existing data sets collected previously and re-analysed with a new purpose in mind and with new research questions being formulated (Jary & Jary, 2000: 540; Smith, 2008, Windle, 2010:322; Cheng & Phillips, 2014:373). The research question that has guided the primary study was: "*How can spatial planners access, elicit and integrate sense(s) of place that emerge from participants' interaction with a rural landscape (namely Vredefort Dome World Heritage Site in South Africa), into spatial planning?* The new research questions that have been asked in this secondary study were: (i) *What are the dimensions of sense(s) of place that develop from people interacting with a particular rural landscape in the VDWHS, South Africa*? and (ii) *What is the nature of the dimensions that emerge from this same interaction?*

4.3 Data generation

One of the main prerequisites for secondary analysis to be effective is that the researcher needs to have a clear understanding of the context in which the primary data have been collected

(Goodwin & O'Connor, 2006:276; Irwin, 2013). In this study, the author has acted as principal researcher and coordinator of the primary study. A brief description of the primary study is included to contextualise this secondary study.

4.3.1 Primary data

The primary data have been generated on the farm Kromdraai, VDWHS. Purposive sampling (Noy, 2008; Waters, 2015) has been used to recruit participants for the study. Selection criteria included: (i) participants that were able to walk without support in a natural rural site; (ii) participants who had no vested interest in the VDWHS at that time; (iii) participants who regularly spent leisure time in nature and considered themselves as having a close relationship with nature/rural areas; (iv) participants had to be able to express and communicate their experiences in either Afrikaans or English; (v) participants from diverse backgrounds and who presented potential stakeholders in spatial planning – including people from the public sector, professional consultants with spatial planning and design expertise (architects, urban designers, architects) and participants without any professional background or expertise with regard to planning and/or design (e.g. a nurse, artist, human resource manager and psychologists). After a pilot study (comprising 10 students from spatial planning and psychology) was conducted to refine the research methodology, a final group of 22 participants have received written invitations to participate in the research. All accepted the invitations. The profile of the participants ranged between 20-71 years old, including 9 females and 13 males. The rationale for including people from diverse backgrounds/spheres was to include multiple perspectives.

The data had been generated in three phases. First, participants were taken to the research setting where they spent time (3-4 hours) interacting with the site. Disposable cameras were handed out and participants were requested to take photographs that in their view best presented their interaction with the research setting and experience of the sense(s) of place of the landscape. The use of images (to serve as input for follow-up for interviews) have enabled participants to better articulate their experiences of the landscape and have been more representative of how they themselves interpret their context, relationships, interactions and realities (Pauwels, 2015). Through visual representation the intangible or implicit becomes tangible. Second, semi-structured interviews were conducted by a psychologist who was part of the research team. Semi-structured interviews, although being complex due to the high level of skill expected from the interviewer are regarded as extremely flexible (e.g. with regard to the structure, contents and wording used) and is useful in exploring intensively and extensively a phenomenon where in-depth and varied (broad) information is needed (Kumar, 2014:177; Hennink *et al.,* 2020: 116,117). Interview questions were structured around the photographs taken in the first phase that had been developed and spread out on a table in front of the participant.

Participants were asked to explain reasons for taking each photograph and to elaborate upon their experience with and within the landscape. This type of intensive interviewing permits in-depth exploration of a particular topic and is useful for interpretive inquiry (Charmaz, 2006:25). A third set of data has been generated during a second site visit (a month after the interviews) to conduct focus group sessions based on visual collages made by each group to express their sense(s) of place in order to inform development. However, the data from the third phase have not been included for the purpose of this paper. Only the textual and visual data from the first site visit were used for the purpose of this paper.

4.3.2 Secondary data

Two sets of secondary data were analysed: (i) Visual data comprising 270 photographs (10-15 per participant) and (ii) textual data comprising 289 pages of verbatim interview transcriptions). Visual data is unstructured data as it transcends pre-conceived ideas about a topic while it reflects a more complex and holistic presentation and contextual knowledge generated (Hennink *et al.,* 2020:189). Combined with other qualitative methods (e.g., interviews as in this case) visual data assisted the researcher to view complex phenomena from a new angle and align it with the outcomes of constructed knowledge. The use of visual data (photographs) was meaningful as the images reformulated the relationship between researcher and the participant into a mutual initiative as opposed to a hierarchical flow of information (Hill, 2013 and Ritterbusch, 2016). In this way, participants were equally involved in building theoretical content inductively and from the ground up.

The data used for the secondary analysis is considered to be still relevant as: (i) VDWHS as a research context has experienced very little transformation since the primary study was conducted; (ii) people's experiences in relation to place are diverse, subjective and timeless and therefore irrespective of a specific time frame, especially when the place has not experienced major physical (spatial/built environmental) change; (iii) research that focuses on sense(s) of place in the South African context (especially rural landscapes) are limited and (iv) as a researcher, my prolonged engagement with this topic in this research context allows for in-depth insight about the contextual embeddedness of the data – especially important for creating trustworthy interpretations in qualitative studies.

4.4 Data analysis

Grounded theory (GT) was used as a framework for the data analysis in order to generate themes about the dimensions and nature of dimensions of sense(s) of place in a particular rural context. Although GT has been extensively used and developed in various disciplines, its application in

spatial and design disciplines (architecture, urban design and spatial planning) has remained limited (Allen & Davey, 2018:222).

In grounded theory and image-based research, data analysis starts in the field (Glasser & Strauss, 1967; Strauss & Corbin, 1994; Pink, 2001). In this case, the experiences of participants, anchored in the context in which the experiences have occurred, were used to gain an in-depth understanding of how participants constructed interconnected experiences of the farm Kromdraai in the VDWHS. Contextual descriptions allowed the researcher to position the experiences of the participants at the centre of the analysis, working from themes introduced by the participants, rather than generated by the researcher (Liebenberg, Didkowsky & Ungar, 2012:61). In grounded theory, rich contextual data is provided from where reflexive and interactive theoretical development could flow (Liebenberg, Ungar & Theron, 2013:14). In this particular case, it is not claimed that a new theory was developed. However, heuristic constructs (presented as themes in this case) are developed to illuminate what sense(s) of place entails in this particular context. It is argued that the inductive nature that was followed in analysing the data, made it possible to introduce themes about sense(s) of place from the perspectives of the participants that have remained hidden in spatial planning. In this sense, elements of GT enabled the researcher to develop theoretical insights that were grounded in empirical data (Allen & Davey, 2018:223).

The grounded theory process that was followed in the data analysis phase included various layers of analysis and cumulative cycles of coding and memo developing (Miles, Huberman & Saldana, 2014:8). In grounded theory, detail attention is given to the words of participants and the implicit meanings of participants' description of their experiences in a specific context. It was realised that no single phase or fragment of the data could generate comprehensive insight into sense(s) of place – therefore, grounded theory applied to textual and image-based data was chosen as it allowed to explore the interconnectedness of participant-environment interactions.

The transcriptions of the interviews were regarded as textual data and were analysed according to the steps used in grounded theory as portrayed in Figure 3. All photographs were treated as visual data and analysed by listing the constituents systematically and cataloguing the literal meaning of the material. The visual data (photographs) were studied in relation to the textual data obtained from the interviews. The descriptive meanings from these two data sets were organised into summaries, representing core thematic concepts that emerged and were developed by the researcher.

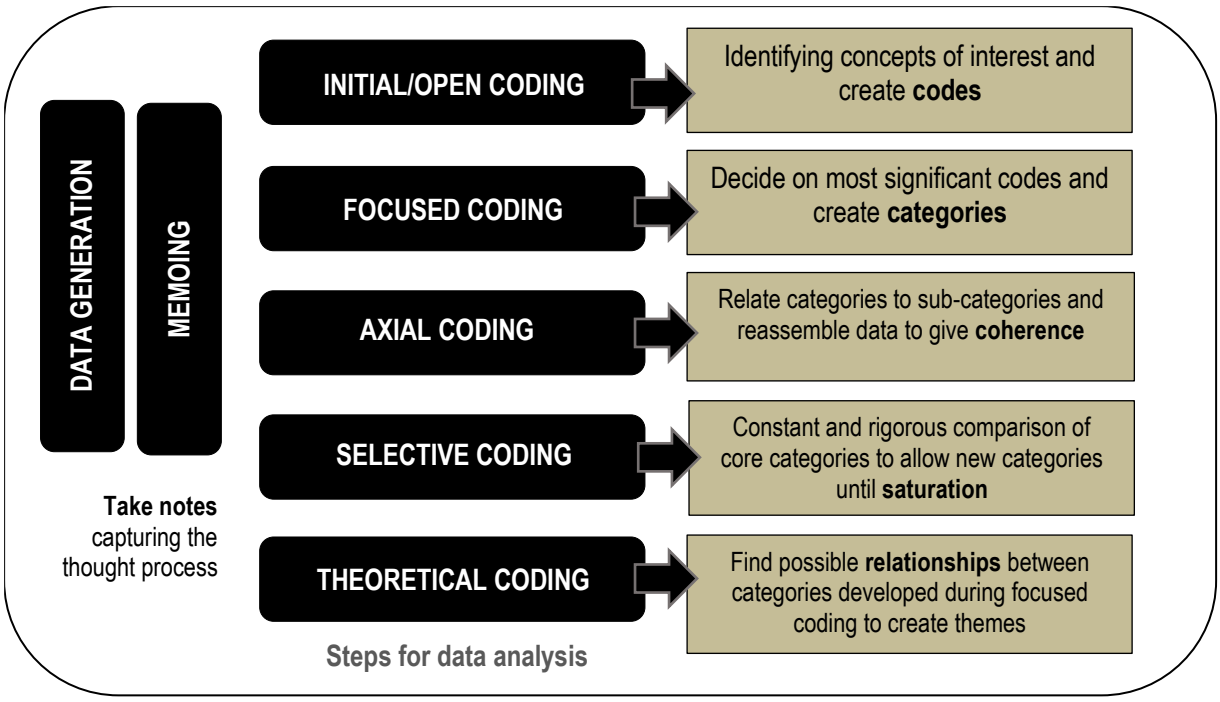


Figure 3: GT data analysis steps used in this paper

(Source: Own construction from Charmaz, 2006; Allen & Davey, 2018 and Chun Tie, Birks and Francis, 2019)

In short, the steps that were followed entailed the following:

(i) ***Memoing:*** Memoing is an intermediate step between data generation and writing the final product (e.g. a report, paper etc.) (Charmaz, 2006:72). Reflective interpretive memos were generated continuously during the interaction with the data to build an audit trail to document ideas, thought processes and experiences (Chun Tie *et al.*, 2019:4).

(ii) ***Coding:*** Coding is ongoing throughout the research and comprises different stages. *First*, open coding was followed whereby the data was studied repeatedly to segment pieces of data and assigned tentative labels (codes) to each based on the meaning that emerged from the data; *Second*, during focused coding the most significant codes were identified to develop categories; *Third*, axial coding was applied where the connections between codes and categories were considered; *Fourth*, during selective coding, specific core ideas were selected, transcripts were reread to selectively code data that relates to core ideas; *Fifth*, heuristic constructs of sense(s) of place (themes) were developed and expressed as coherent themes that describe the essence of what sense(s) of place entails in the specific context. (Charmaz, 2006; Allen & Davey, 2018 and Chun Tie *et al.,* 2019).

5. Trustworthiness

Various techniques were applied to establish trustworthiness. *First*, crystallisation as proposed by Ellingson (2009) served as an overall framework to establish trustworthiness of the study. Ellingson (2009) proposes a crystal (i.e. crystallisation with multiple dimensions) instead of a triangle (i.e. triangulation that has three dimensions) for trustworthiness because crystallisation provides a deepened, complex and thorough understanding of a topic. Crystallisation is considered suitable for this research as it acknowledges the social construction of meaning that is appropriate for complex systems such as people-environment interaction and complex topics such as sense(s) of place (Holstein & Gubrium, 2008). Crystallisation was applied by using different data sets as well as a transdisciplinary team to analyse and interpret the data over a prolonged period of time. A *second* strategy that was used to establish trustworthiness is the fact that the principle researcher was included in both the primary and secondary study. This allowed for a more precise interpretation of the data. In this case, the researcher had the opportunity to gain a second perspective on the data (Smith, 2008:333) that strengthens the reliability and transferability of the data interpretation. A *third* strategy that assisted in enhancing the trustworthiness of the data interpretation was the use of member checking - the process of taking ideas back to participants and/or research members for their confirmation, to elaborate categories and seek accuracy of descriptions and interpretations (Charmaz, 2006:111 and Harvey, 2015). *Finally*, thick descriptions were used and expressed as close as possible from the participant's perspectives that not only provide information about a specific aspect but also the context in which an aspect (e.g. meanings, experiences etc.) is situated.

6. Ethics

SDA is regarded an unobtrusive method (Smith, 2008:332). However, informed consent should be given special consideration in SDA studies (Goodwin & Connor, 2006:376; Windle, 2010:323; Long-Sutehall; 2010:339; Fechter, Friesike & Hebing, 2015). Researchers cannot assume that secondary studies are covered by informed consents signed by participants who took part in the primary study. In this instance, participants in the primary study signed consent forms for the data to be used in future research.

According to Irvin (2013:297) the contextual embeddedness of data engenders further ethical challenges due to the researcher-participant relationship of trust and care that protects participant's data. In this case, the sense of responsibility is less questionable due to the primary and secondary researcher being the same person.

Ethical clearance for the primary study was obtained from the North-West University Ethical Committee as part of an umbrella project *An exploration of enabling contexts* (05K14) while the

secondary study was classified as a minimal risk study and approved by the Faculty of Natural and Agricultural Sciences Research Ethics Committee (NWU-01551-20-A9).

7. Findings: Towards the development of heuristic constructs of sense(s) of place in a rural South African landscape

An inductive analysis of the data revealed four themes (with supporting sub-themes) of participants' sense(s) of place. Themes relate to the participants' subjective interpretations of the visual character of the landscape, various intrapersonal indicators, interpersonal relationships, and behavioural responses.

7.1 Main Theme 1: Subjective interpretations of the visual character

The participants interpreted the observed visual character of the landscape as an untainted rural visual character resulting from: (i) the openness of the landscape (sub-theme 1.1), (ii) intimate, enclosed pockets (sub-theme 1.2), (iii) landmarks (sub-theme 1.3), (iv) limited human intervention (sub-theme 1.4), (v) a harmonious fit between man-made and natural features (sub-theme 1.5) and (vi) an integrated wholeness (sub-theme 1.6). Examples of the interpretations of the untainted rural visual character are portrayed in Figure 4.

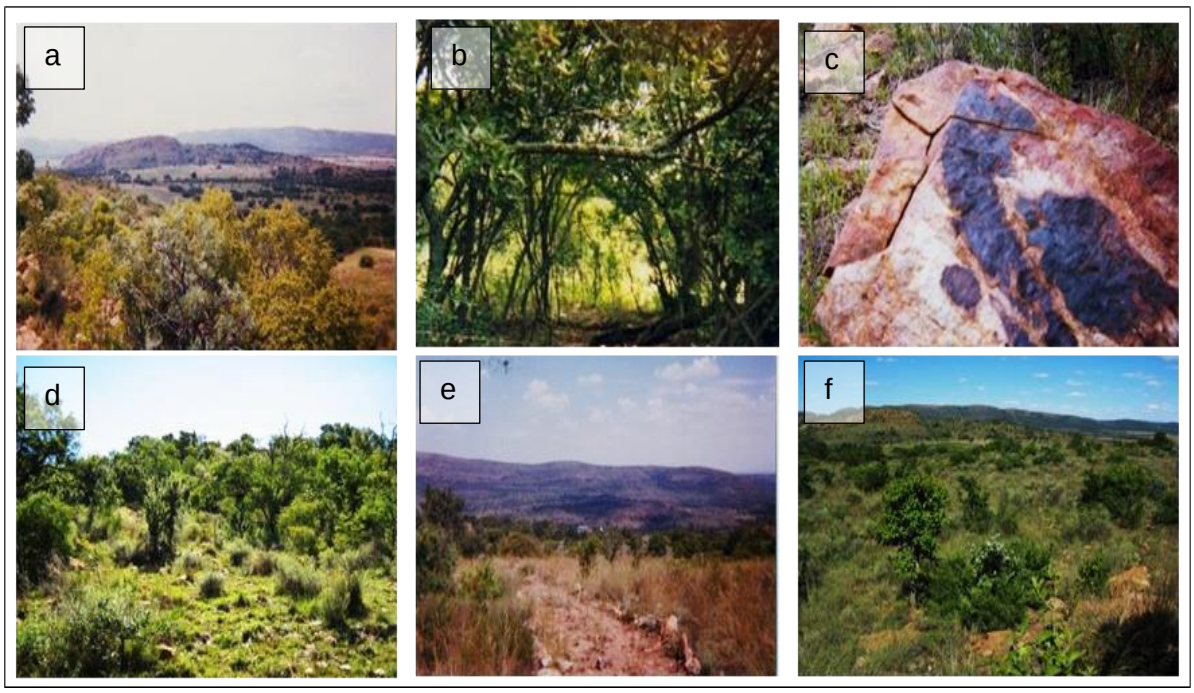


Figure 4: Interpretations of visual rural character: openness (a); enclosed pockets (b); landmarks (c); limited human intervention (d); harmonious fit (e) and inte-grated wholeness (f)

(Source: Photographs taken by participants, 2010)

The participants defined openness of the landscape (**sub-theme 1.1**) in terms of the unspoilt vistas and unobstructed views over the surrounding landscape. Unobstructed views are described e.g., as not limited by a particular size: "*But the place is not hemmed in anywhere. It is just so huge … without boundaries*". Another participant refers to openness as visibility of his surroundings by stating "*the Free State has the same feel of open spaces … of 'I feel safe here' and 'I can see what is going on around me.'"* A third participant describes this openness as the inherent atmosphere of the site: *"…… it has only been the view, a beautiful view and that is what creates the atmosphere of this place"*, supported by a fourth participant saying, *"The openness is part of my experience of the area."* Participants interpreted the landscape as open, in spite of being surrounded by hills – probably because of the wavelike continuity of the hills stretching up to the horizon.

A second visual characteristic as interpreted by the participants revolves around enclosure (**sub-theme 1.2**). Enclosure in this case refers to the occurrence of numerous small pockets of overgrown intimate spaces, enclosed by vegetation and scattered throughout the landscape. It is described by one of the participants as a sudden contrasting change in the landscape: *"……suddenly I moved towards this thing, suddenly I had the feeling of being in the bush. Immediately the change from I can see, to I can't see anything".* Other participants refer to

enclosure by dense vegetation *"it was again so overgrown with only a little path along which I could go … once again that feeling of … yes, it felt like a type of small house, the enclosure of the trees, almost like a tunnel effect."*

A third interpretation of the visual character is portrayed through various landmarks (**sub-theme 1.3)** that are scattered throughout the landscape. Landmarks are distinct features that captured the attention of participants and surprised them while interacting with the landscape. Landmarks consist of individual nature objects/elements or clusters e.g., fauna and flora, rocks or other prominent features. One example is a distinguishable tree that stood out from the surrounding environment: *"this was for me a little bit like a one in a thousand situation, understand? This was one tree among all the others that grew totally different."* In another example a participant refers to unique rocks (formed as a result of the meteorite impact) found on the site*: "The fact that the stone/rock (comprised of) so many colours … That is to me an intrinsic part of the whole atmosphere …"* While man-made features were mentioned during the interviews none of them emerged as prominent in capturing the attention of participants – in fact man-made features were regarded by participants as subdued to nature in this particular landscape.

Limited man-made intervention (**sub-theme 1.4**) is a fourth interpretation of the visual character. This relates to the almost intact and unobtrusive nature of the existing man-made features or structures that occur at specific points. Although the use of the word 'untainted' would assume no intervention whatsoever, participants experienced this rural landscape as a mainly intact/unspoilt piece of land. *"It is that feel of being more or less the first human being at this place or area because it is relatively pristine";* it is described by another participant as *"Nowhere or at a few places there are signs of human beings"* and *"this was to me a pristine piece of land with only a small passage giving entrance to the river up to a specific point"*; as well as "…*definitely as one is walking here it gives you the feel of being untainted."*

The limited man-made intervention in terms of built structures/features is further strengthened by a harmonious fit (**sub-theme 1.5**) that exists between man-made and nature. A participant's description of the style of buildings is for instance: *"Because those farmsteads are typical of the environment, it was not bothersome. They were just there, the rest of the environment was wild once again"*; another mentioned the unobtrusiveness of a fence: *"here the photos start where you were higher up and start seeing things in the landscape like somebody's border fences that … as soon as you … from higher up, you start seeing the human element … it is not bothersome … may be part of the environment."* Harmonious fit in this case refers to the fact that built structures (e.g. farm houses) and features (e.g. fences) fit in well with and supports the participants' interpretation of the character of the landscape instead of disturbing, destroying or imposing upon it.

Lastly, participants interpreted the visual character as an integrated holistic wholeness/unity (**sub-theme 1.6**) where various individual properties unite as a coherent whole. This unity is expressed as something that cannot be solely defined in terms of its separate qualities or properties that are found on the landscape – in other words a total that is more than the sum of its parts. A participant describes it as: *"A 360º, nearly as 3D … as I was saying it is that sense of place that gives the 360 degrees feel around you, not (like) only one shot."* It is summarised by another participant as *"a wider sort of experience … a different sort of perspective of the landscape. So, I think your focus shifts from the smaller things to the bigger."*

In total the participants' subjective interpretations of the untainted rural visual character of the landscape, presented here as particular environmental properties portrays the mental image of the environment.

7.2 Main Theme 2: Intra-personal indicators

Intrapersonal indicators are person-based characteristics that focus inwardly, within the participant him/herself. Intrapersonal indicators in this particular study were expressed in terms of self-belief statements (sub-theme 2.1), emotional experiences (sub-theme 2.2), memories (sub-theme 2.3), motivation (sub-theme 2.4) and perceptions (sub-theme 2.5). (See Figure 5).

First, self-belief statements (**sub-theme 2.1**), are reflections of a person's belief system and self-esteem for example one participant highlighted his/her open-mindedness: *"I am very much open minded about possibilities … I believe you can do anything, and it is never too late."* Another participant relates a group of rocks to his/her own internal stability: *"I believe I am stable ... I am flexible but I don't like it when I feel, uncomfortable."* Or another participant that prefers enclosed spaces as it supports his/her nature to isolate him/herself: *"… I think I am somebody that likes to isolate myself. I think that is why I like the experience of … those pockets … I rather like to focus...."*

A second intrapersonal indicator relates to emotional experiences (**sub-theme 2.2**), both positive and negative. Positive experiences such as familiarity, peacefulness, freedom, safety, enjoyment and hope were expressed. Positive emotions that are elicited by the landscape are described as: (i) feelings of familiarity – *"(it) nearly feels like meeting an old friend. And it is nice and awakens a feeling of warmth, of something nice, of familiarity"*; (ii) peacefulness, calmness and tranquility – *"the feeling is, as on all the photos, tranquillity. And I think tranquillity is what I find when I am in nature and here I felt it in particular, because I was secluded from the daily stress";* (iii) freedom – *"… as you look around you over the mountains and open spaces. It is a feeling of freedom. I remember that I stood on the rocks, rather high up and had to keep my balance";* (iv) safety – *"It*

is a feeling of safety that I experienced, being higher up than all the other points. I is the feeling that I had at that moment that I remember … it is the highest point, safety, the feeling of safety …", and also, *"It is also the whole thing of being secluded, protected, being safe"*; (v) enjoyment – *"Here it was again that feeling of, yes, it is open, nice, you enjoy standing there"* and *"It was a happy feeling inside"* and lastly (vi) feelings of hope. Hope is e.g., compared to the sun giving light and energy *"there is hope, sunshine, that is like an energy source."*



Figure 5: Examples of intra-personal indicators: (i) self-belief statements - open-mindedness and potential for personal growth (a), internal stability (b) and ability to withdraw (isolate) and focus (reflect) (c); (ii) emotional experiences – positive feelings: calmness/peacefulness (d) and negative feelings: restrained (e); (iii) memories – using grass to make brooms (f) and (iii) internal motivation – taking part in nature activities e.g. explore nature (g) and withdraw/retreat (h)

(Source: Photographs taken by participants, 2010)

Negative experiences such as loneliness, distress, fear and feeling restrained were expressed. Negative emotions are described in terms of (i) loneliness - *"There's loneliness too, you know, you are alone here. I have seen very few people on the other part now, the participants … So I was alone with my thoughts for a long time"*; (ii) fear - described as an uncomfortable feeling e.g. in areas where sight is constrained: *"careful, not really at ease … I have only walked to get to another point"* and *"a feeling of discomfort … I don't like those overgrown trees/bush and must be open, and the moment I leave those things, I climb the hills so that I can see and feel that I am allright again*;" and (iii) feeling restrained - *"yes it is to me nearly as if, oh, it is a strange place feeling, but, uhm … and I can't go that way for it is barbed wire (laughs). That restrained us from going further …"*

Memories emerged as a third sub-theme (**sub-theme 2.3**). The environment triggered a wide array of memories from past experiences that prompted participants to remember and contemplate about childhood experiences. One participant refers to how enclosed pockets of shrubs triggered memories: *"I think we all have such … magical places … It rather makes me think of my childhood days,"* while another confirmed *"… it took me back, to when I was a child when I saw this grass … this is that grass that, … now we used to, we used to cut, to, to, to make that broom that I was talking about."* A third participant contemplated his childhood memories in saying *"… it always brings me back to my childhood days, we have (had) at Longtom Pass … I don't know how old I was … my mom had a new car … as we drove back, she said: 'Do you see that tree, how the roots grow,' and so on. I must say it always takes me back to my childhood days …"*

Motivation (**sub-theme 2.4**) can be internal or external (England, Folbre, & Leana, 2012). In this study, internal motivation emerged. Internal motivation can be described as a self-driven action or behaviour that an individual engages in, in order to experience internal rewards such as enjoyment or some kind of internal satisfaction (Ryan & Deci, 2017; England *et al.,* 2012). Internal motivation in this case is illustrated by the rural landscape as a potential catalyst to motivate people to take part in recreation (e.g., star gazing or driving out of town to watch lighting strike) as explained by one participant: *"…… I am a big nature type of person, I am mad about looking at the stars at night … if lightning strikes I drive out on the Parys road to see the lightning striking over Potch …"*; or, another example where nature is used to withdraw and retreat into: *"I think what this place succeeds in well, is that it lets you switch off so that you do not have that vast shower of information that you typically have in a work situation. I would think that you could build yourself a little house here under the tree,"* or *"creating a garden"* and *… the tree here near the rocks was rather beautiful to me. It was a beautiful garden feature … I love gardening and had*

thought it would look beautiful," In these instances, the landscape unlocked motivation to engage in activities the participants enjoy.

Perceptions of the landscape (**sub-theme 2.5** – Figure 6) revolved around two aspects: assessment of the spatial characteristics of the landscape and human characteristics (personifications) that are projected onto the landscape. Perceptions with regard to spatial characteristics include aesthetic value (overall beauty) of the landscape as portrayed in various statements: *"…* it really is a very beautiful environment"; "… *it is actually very beautiful, it is magnificent"; "… the only feeling I had here was, wow this is beautiful, picturesque"* and *"as soon as you come into such an environment you see the surroundings and you know and recognize these beautiful places … oh, it is beautiful …*" Various features contribute to this positive aesthetic assessment e.g. the view: *"... look at this wonderful view"*; *"… it was only the view, beautiful view"* and *"this here was to me just a beautiful view"* and other features: *"the branches and texture on the branches, the beautiful combination of light, silence and all those things to me stood out"* and *"… here what was beautiful to me was the beautiful indigenous grass with the stones and how these get together."*

A second spatial characteristic revolves around composition – the arrangement of various landscape features that result in variety and contrast found in the landscape – and perceived as positive: *"Perhaps once again the contrast, it is interesting to me"*; "*… variety is positive to me, to me it is not bad, and that is what makes these places so unique … because it has such variety"; "Changes, there are often changes which makes it interesting"* and *"… it is a variety of colours and the positioning of this bush to the side of the other that caught me as almost a focal point."*

Uniqueness is a third spatial characteristic that shaped participants' perceptions: *"a farming landscape within a unique context"*; *"The rocks were unbelievably unique. As you look nearer, it looks as if these are in cement"*; as well as *"That to me was unique. Although in some other places in nature it is the same …"*

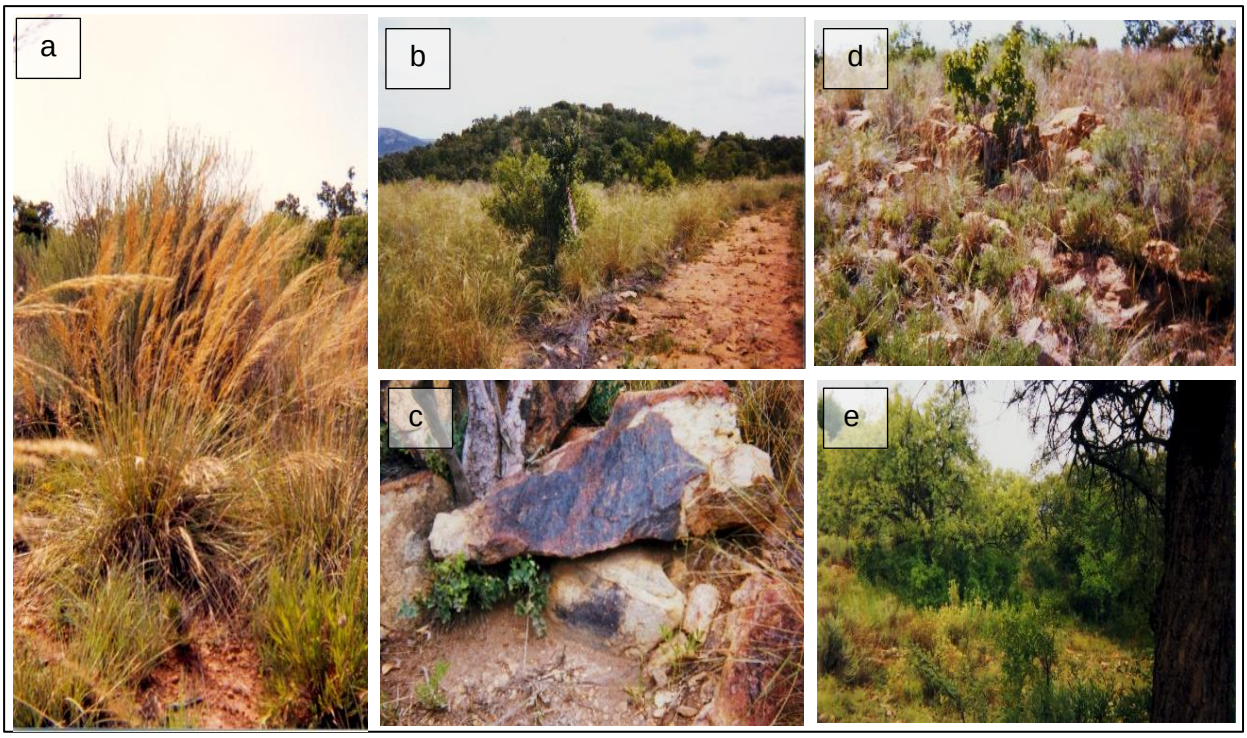


Figure 6: Perceptions of the landscape in terms of spatial characteristics: (a) variety; (b) contrast; (c) uniqueness and human characteristics (personifications): (d) loyalty and (e) unfriendliness.

(Source: Photographs by participants, 2010)

Human characteristics are another set of perceptions used to assess the landscape. In this case the landscape became extensions of the self that are projected onto the landscape in the form of personifications. One participant said: *"... I like rocks 'cause to me it's like, the rock is something that is, it, it, it is loyal.*"; another describes the landscape as *"… it is to me rather unfriendly" (referring to a photograph of dense bush)*, while a third participant refers to a malformed tree as having a psychological disorder: *"It* i*s sad, because maybe, I don't know, a disorder, I don't know the … It is an anger …"*

7.3 Main Theme 3: Interpersonal relationships

A third theme describes various interpersonal relationships including relationships between participants and family members (sub theme 3.1), friendships (sub-theme 3.2), relationships with unrelated persons (sub-theme 3.3) and a spiritual relationship with a Divinity (sub-theme 3.4). (Figure 7).

In family relationships (**sub-theme 3.1**) participant-landscape interaction triggered associations with relationships with family members such as a father figure that is portrayed by a dry tree trunk placed horizontally across dry grassland with a small young green tree growing in front of it:

"Somebody in my life that can say I have something in common (with) … I have a stronger bond with him so perhaps on a level the one in front myself, the small tree that had died and the one at the back the big trunk that lies over there, I would say is my dad … We have mostly the same opinion and the same way of looking at things."

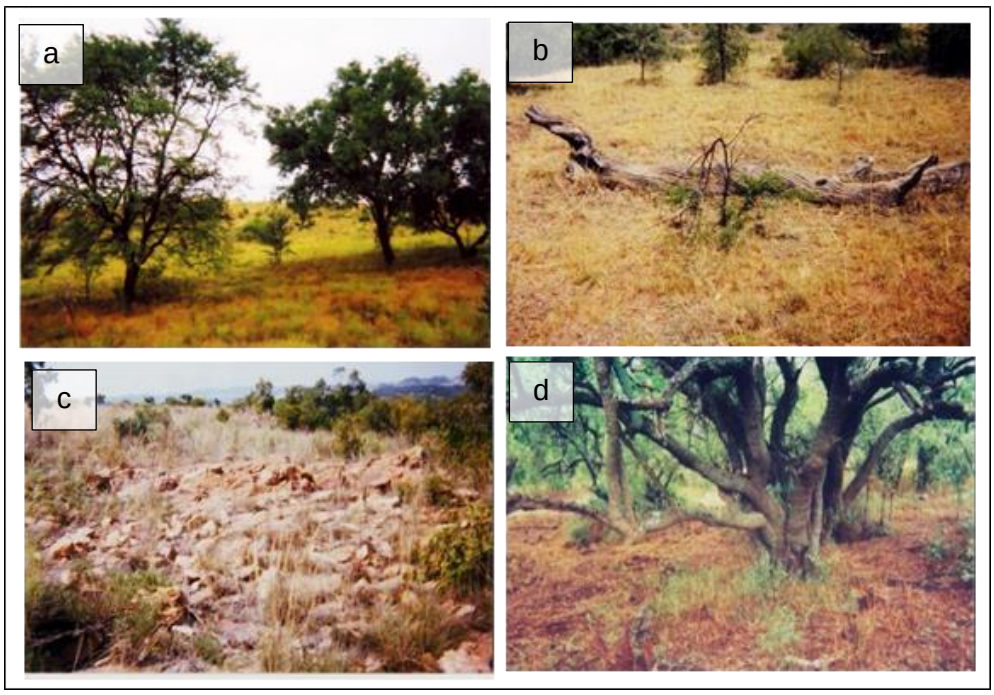


Figure 7: Examples of interpersonal relationships: (a) relationships with friends; (b) relationships with family members e.g., a father figure, (c) unrelated relationships e.g. unity amongst groups in society and (d) spiritual relationships with a Divinity.

(Source: Photographs by participants, 2010)

The two trees placed together symbolise the strong bond between father and son and represent similar characteristics they share. In another image of a large tree giving shade to other smaller ones the participant describes it in terms of the role of a father figure as mentor to provide stability and protection: *"… I think my dad is to me a big shadow. We have similar personalities, and we were in conflict many times … but he was in a way … but he is not there anymore, so … I remember the first time I realized that and that was also bad, but you learn from that to carry on and to adjust."*

In the second sub-theme namely friendships (**sub-theme 3.2**), the relationship with a close friend is expressed as follows: *"… I think to be amongst friends and to be fooling around somewhat or something like that … being among people and you don't have to worry and can say or do*

something stupid, sing a song together or something like that." Another participant has associated trees with coming across old friends: *"When you are in nature, trees nearly feel like friends or old acquaintances. And then you see every tree rather uniquely, but you also see something unique in every tree you see that you know and makes you feel safe, like an old friend you meet again,"* while a third participant has associated a specific plant with friendships in which a warm feeling is experienced*: "(It)nearly feels like an old friend you meet again. It is nice to me, it awakens a feeling of warmth, something nice, something well known."* Friendships are important inter-personal relationships due to intrinsic and prudential value (Soraker, 2014:210) that contribute to people's well-being (Soraker, 2014:211).

Unrelated relationships (**sub-theme 3.3**) have been described as positive relationships, for example where unity and support exist within – to one participant, like rocks sticking together: *"... there now it was kind of rock now that was sticking together ... is kind of forming like a little mountain a kind of ... sticking, together ... So I could pick up an atmosphere of unity."* These relationships have also been experienced negatively in the sense that it is compared with a parasitic relationship in which people are exploited: *"We grew up knowing that a tree does not grow in another tree's shade … Makes me think of many people … I get upset with people that … I often carry my friends going through a crises and if I see that, I make peace with it, that I sometimes have to provide a shade to other people."* Negative relationships are also described as claustrophobic *"… It nearly is like people you are avoiding, people that talk too much, if you are somewhere (and) in a hurry, and (they) carry on telling you about something, type of thing."*

While spirituality is a complex intrapersonal construct directed at achieving personal goals and influencing emotional processes (Emmons, 2006) it is also a relational phenomenon (Hill & Hall, 2002). In this study, participants have expressed spiritual relationships (**sub-theme 3.4**) as their relationship with a Divinity that brings positive emotional experiences. One participant linked the feeling of isolation to being close to God: *"Here nature forces you to be quiet on the inside and that is the feeling that the photograph gives me. It is what spirituality is, a separation that makes you feel closer to God."* Another participant has experienced the feeling of safety (protection) as a spiritual experience, in her statement: *"…I think this is where I personally (feel) God is the best experience … The trees are green at this stage and the shade gives you the tranquillity and protection against the sun so it is to me symbolic of … it is the place to be calm to experience God's presence."* A relationship with a Divinity is also linked to the experience of peace and freedom as stated by a third participant, *"I think this is an atmosphere of, of peace, of that looseness, that atmosphere of freedom ... I don't mean … I don't mean political freedom … I mean … like … kind of a free mind, spirituality."* Spiritual relationships that are mentioned in relation to

a Divinity are important as a spiritual relationship helps people to reflect on the sense of purpose in life and contribute to internal harmony and a sense of security (Berger, 2006).

7.4 Main Theme 4: Behavioural responses

Behavioural responses include observable activities that participants have spontaneously engaged in as a response to the environmental setting. In this theme participants have described an environment that prompted various passive (sub-theme 4.1) and active (sub-theme 4.2) responses.

Passive responses (**sub-theme 4.1**) have referred to lack of action as stated by one participant: *"… a place where I could just come and sit under this tree. So it was like okay I can just come here ... sit down and reflect on things."* A second describes this response as *"... It is a place where you can go and sit and watch and, like some of the others have said, can become quiet" or "… you shut down and I think … hum, I think you focus selectively …"* while a third confirms it by saying *"… here nature forces you to quiet down on the inside …"*

Active behavioural responses (**sub-theme 4.2**) elicited by the setting include activities such as walking: *"… I walked and walked and this is what you can do there …"* and exploring: *"… the openness in the foreground is to me, it sort of pulled me to the, to go and see what is among the trees,"* as well as stated by another participant by saying *"It is to me also something that makes me want to investigate further. I would rather walk in here than on a path."*

8. Discussion

From the participants' perspectives and experiences, four core ideas have emerged about sense(s) of place that helps to illuminate the concept: (i) different sense(s) of place that are uniquely tied to the environment can overlap in the same space; (ii) a variety of sense(s) of place that were found, are multi-dimensional and include implicit as well as explicit dimensions; (iii) a symbiotic interconnectedness between the different dimensions of sense(s) of place exist and (iv) people's sense(s) of place are shaped by the interactions between the participants and the environment in a specific spatial and temporal context.

8.1 The plurality and multidimensionality of sense(s) of place

The findings suggest people's sense(s) of place as multidimensional including a cognitive visual dimension, a relational dimension and behavioural dimension (Table 4).

Table 4: The multidimensionality of sense(s) of place

Sense(s) of place dimensions as heuristic constructs						Dimension:	
						Explicit:	Implicit:
Place-based	**Visual dimension: Sight**	*Sound*	*Smell*	*Taste*	*Tactile*		
	(i) Openness e.g. unobscured view *(ii) Enclosure e.g. intimate areas surrounded by vegetation* *(iii) Landmarks e.g. interesting environmental features that capture attention* *(iv) Limited human intervention e.g. untainted ruralness* *(v) harmonious fit between man-made vs natural* *(vi) Wholeness - integrated totality*	n/a	n/a	n/a	n/a	**x**	
Person-based	**Relational dimension:**						
	Intra-personal:	*Inter-personal:*					
	(i) Self-belief statements (positive) *(ii) Emotions* *(iii) Memories (past)* *(iv) Motivation (intrinsic)* *(v) Perceptions*	*(i) Family relationships* *(ii) Friendships* *(iii) Unrelated* *(iv) Spiritual* *(v) Assessments (landscape perception)*					**x**
Place-person	**Behavioural dimension:**						
	Active response:	*Passive response:*					
	(i) Walking *(ii) Discovering*	*(i) Sitting* *(ii) Reflecting* *(iii) Focusing*				**x**	

(Source: Own construction, 2019)

8.1.1 Visual dimension

Visual character is the most widely researched and understood dimension of sense(s) of place in spatial planning and design disciplines (Beidler & Morrison, 2016). While character can include different sensoric properties (e.g., sight, smell, taste, sound and tactile), visual landscape properties have emerged as prominent in this particular study. A visual dimension relates to Lynch's (1960) idea of sense(s) of place as a cognitive (mental) image of a place that makes a place memorable or distinguish it from other places. The visual dimension of sense(s) of place or mental image people have of a specific place is not some kind of static visual abstraction that is frozen in time or space (Larson, de Freitas & Hicks, 2013:227; Beidler & Morrison, 2016:213). In this case, the visual character is suggested as both context and time dependent. A contextual

approach to character entails that particular, local and bounded characteristic of a place are not pre-determined but develop from of people interacting with a specific setting (Graham *et al.,* 2009). This interaction is a reciprocal process in which both person and environment participate. The environment provides sensory cues or stimuli (visual in this instance) while the person observing these cues select, absorb and organise environmental information to develop a unique interpretation of the stimulus/stimuli (Gifford, 2007). While environmental cues are observable phenomena that may be static (or not), both person and environment become dynamic actors in shaping the character of a place that distinguish it from other places.

Furthermore, the visual qualities that produce the image or character of a place are inextricably embedded in the particularities of the environment/setting and therefore unique to the setting. Therefore, it may not be duplicated from one landscape to another or from a one-time dimension to another or be translated to a universal framework that can guide spatial interventions in different localities. In this case, character or image should not be isolated from other dimensions of sense(s) of place as a person's 'outer senses' (implying sensory aspects e.g., sight as in this case) act as a gateway to access implicit dimensions or 'finer senses' (Day, 2005:50). The 'finer' senses or implicit dimensions in this case have manifested as intra-personal and interpersonal relations that are triggered by the subjective interpretations of the visual qualities of the environment.

8.1.2 Relational dimension

First, aspects pertaining a relationship with the self, have been elicited. Specific environmental attributes such as an amorphous shaped tree trunk, soft, fluffy grasses, rocks and enclosed spaces have resulted in the production of positive *self-belief statements*. In this sense, the environment has served as a medium or facilitator for self-reflection (Davis, 2004). *Emotional experience* is a second self-indicator elicited in relation to the research setting. Emotions (positive and negative in this instance) are non-verbal interactional constructions of the person and the environment (Denzin, 1992; Stacey, 2000) and therefore direct consequences of the impact of the relationship between people and their environment. The environment provides spatial catalysts for eliciting and accessing subjective experiences of people's relationship/interaction with a particular place/setting. *Memories,* in the form of positive reproductions of the past have emerged as a third self-indicator. According to Levine (2015:3), memory is a reconstructive process in which people's present state (e.g., moods, emotions, sensations) determine the choices they make in what and how they remember. People have selected from the past what is associated with current emotional experiences. In this study environmental attributes (e.g., overgrown spots, specific grasses and open unbounded areas) have triggered happy childhood memories namely playing in magical places, making brooms out of grasses and having relaxed

summer evenings on a family farm. Memories are not fixed/concrete but are productions of a reciprocal process in which the environment triggers various experiences/emotions while people make selections from the past in association with the present. *Motivation* is a fourth self-indicator. Motivation is defined as that which wills a person to act, behave, or care (Csikszentmihalyi, Graef, & Gianinno, 2014; Ryan & Deci, 2017). The degree to which people feel that their needs can be satisfied contributes to the internalisation of behaviour, that in return informs the strength as well as the type of motivations that are present (Ryan & Deci, 2017). Intrinsic motivation that has emerged from this study illustrates that the environment acts as a potential enabling context for self-reinforcement. A fifth self-indicator that has emerged in this case include perceptions of the landscape. Environmental perception entails how information from the environment is gathered and internally processed and interpreted by people (Bell, Greene, Fisher & Baum, 2005:57; Gifford, 2007:23). Environmental perception includes appraisals where the focus falls on people's personal impressions of a setting – in other words the emphasis falls on the person within the environment (Gifford, 2007). Assessments, on the other hand, relate to broader-based judgements of a setting where the quality of the setting itself is emphasised instead of the person making the judgement (Gifford, 2007). The person (participant) appraises by projecting internal (implicit) human characteristics (personifications) onto the environment while the environment/setting provides spatial qualities to use as criteria for assessments. These perceptions are context specific and used in relation to specific environmental attributes such as rocks that are sticking together (e.g., judged in terms of internal characteristics - loyal) or the composition that includes variety and contrasting elements (e.g., judged in terms of external qualities).

The elicitation of intrapersonal self-indicators (self-belief statements, emotions, memories, motivation and perceptions) have altogether allowed for meaningful interactions between the self and the environment. These meaningful relationships are not only products of silent conversations of the mind (in other words the self) but are informed by a broader context in which these meanings are shaped. This social constructed view of people and the environment (and thus sense(s) of place) entails those meanings neither reside in objective environmental attributes (e.g. the visual dimension of sense of place), neither in the individual's subjective state of mind (intrapersonal aspects) but in the interaction of people with and within their environment. Interactions are neither static nor independent form the larger social and cultural processes in which these relationships are produced (Stedman, 2003:672; Hague & Jenkins, 2005:5; Davoudi, 2012:438).

In this study the social constructed nature of meanings is illustrated by references to various relationships between participants and other parties e.g., family relations, friendships, unrelated

relationships in society and a spiritual relationship as illustrated in the themes that have emerged and have been discussed. The study reflects Stacey's (2001) and Baxter's (2011) ideas of relationships that encompass various verbal and non-verbal interactions that develop through continuous interactive processes that are reciprocal and complex (Vorster, 2011). In this particular study participants have mentioned different social relationships in relation to their interaction with the environment. Furthermore, the relational dimension of sense(s) of place (whether referring to an internal relationship with the self or with external entities) entails that the environment is an active participator in eliciting meanings (Beringer & Martin, 2003; Berger & McLeod, 2006). Meanings are thus productions of an interactional process and are neither solely an individual's subjective state of mind, nor an intrapersonal process, or an objective attribute of something in the environment. Meanings are inter-subjective matters of people-environment interactions (Heidegger, 1971; Husserl, 1973; Malpas, 1999; Merleau-Ponty, 1973). Therefore, the environment should not be reduced to a mere stimulus of information but rather be viewed as a *locus* of meaning (Hummon, 1992; Creswell, 2012).

8.1.3 Behavioural dimension

Behaviour is neither person-based or place-based but a function of both (Veitch & Arkkelin, 1995:27; Gifford, 2007). Behavioural responses are the result of transactions that emerge from people-environment interactions. Behavioural responses can emerge instantly or develop over time (Raymond, Kytta & Stedman, 2017). However, immediate behaviour can be more of a function of the setting where it occurs. In this study, the setting prompted participants to engage spontaneously with it in various active and passive ways. Behavioural responses have resulted from the dynamic interplay of the person who acts in a certain way, the environment that provides a specific stage or setting for the behaviour as well as receiving the impact of the actions/responses.

While the dimensions of sense(s) of place can be and have been studied individually (as in past singular disciplinary studies that focus on either environment-based or person-based perspectives), separating the dimensions from one another may result in disconnecting meanings from the spatial environment. From the discussion of the multiple dimensions of sense(s) of place it is clear that no one dimension is produced without some or other connection or interaction to other dimensions. An integrated perspective to sense(s) of place, people entail acknowledging the interplay of people, their environment and the broader context in which these dimensions are shaped as informative for people's sense(s) of place – this interconnectedness is discussed in the following section.

8.2 The nature of people-environment interaction

The interplay between environment (rural landscape setting in this case), people and the larger social world that shape people-environment interactions in the VDWHS has revealed some important characteristics about the nature of people's sense(s) of place.

(i) Specific observable environmental properties (explicit) serve as stimuli to trigger cognitive/mental processing of environmental information. The environment stimuli and processing thereof converge into a particular perceived environmental character (in this case a visual image of untainted ruralness).

(ii) The elements or properties of the visual image elicit a network of various internal (interpersonal) and external (intrapersonal) relational associations.

(iii) The environment-based image (perceived character) and person-based associations (internal subjective and external collective/social) in return, have prompted participants to behave or interact with the environment in a specific manner (in this case various active and passive behavioural responses).

(iv) The particular behaviour responses (way in which people engage with the environment) may impact on the environment that in return shape how the environment unfolds spatially (e.g., active engagement such as walking impact the landscape by forming and deforming the existing into footpaths).

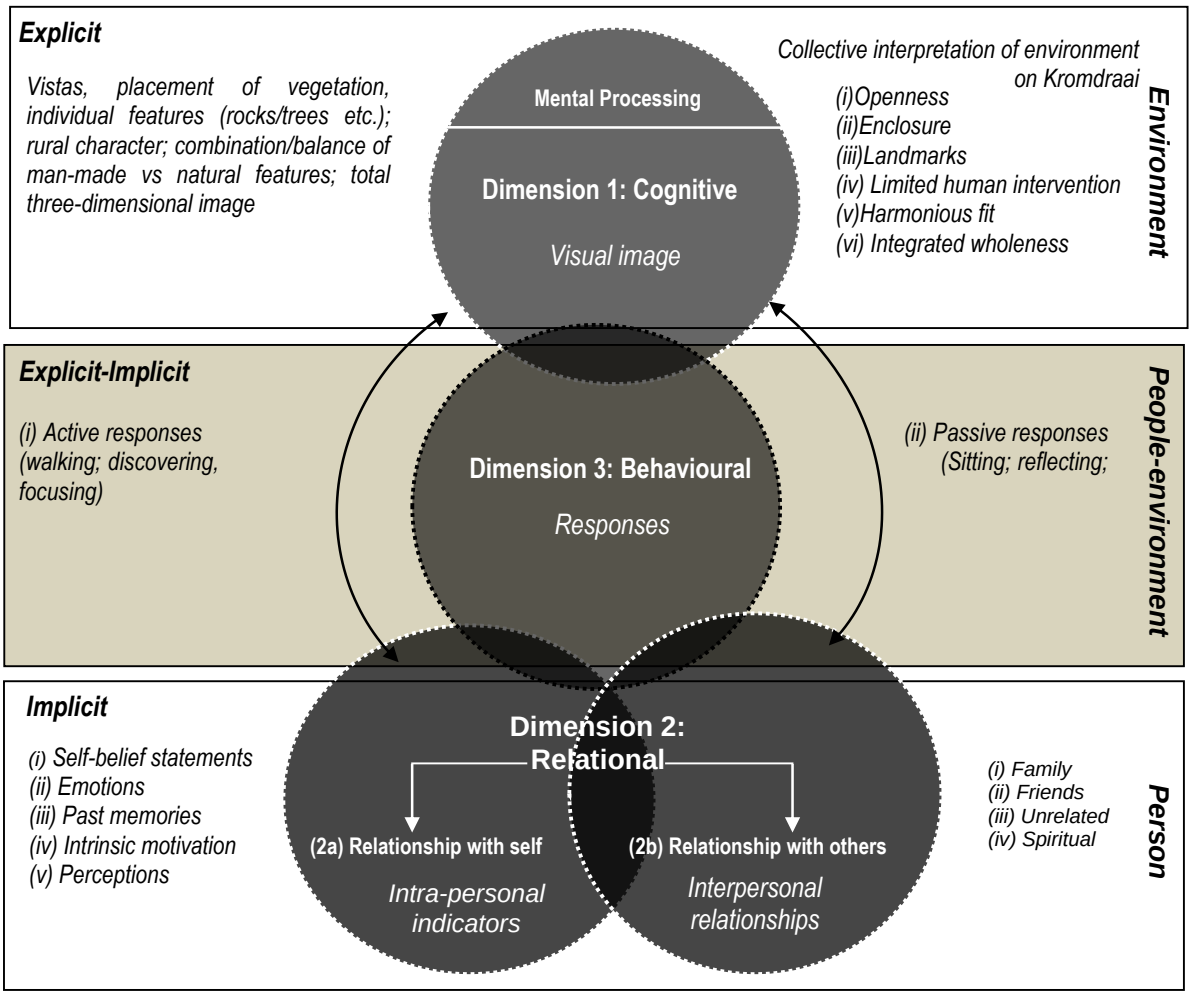
The above characteristics manifest as a cyclical interplay of the individual, the setting and the larger context wherein the multiple and unique interactions produce a variety of perceptions, motivations and behaviours that shape meanings and/or associations with the environment. It is within this cyclical and reciprocal system that the environment (research setting) becomes socially interpreted and the line between objective and subjective qualities of the environment becomes blurred. In line with the interactional theory, people's sense(s) of place emerge from a mutually reinforcing process where both the environment and the person in the environment participate. People and their environment develop in relation to each other while this process is shaped within the particular context people interact with. Apart from the cyclical interaction between different dimensions of people's sense(s) of place, the connections between people and their environment are not made up of linear flows of interaction – it is a complex system consisting of multiple reciprocal transactions between people, their environment and the larger social context. Within these transactions, both the person and the environment are constantly altered through processes of differentiation in which the perceiver (person) evolves within the environment and likewise the environment unfolds in a dynamic fashion (Uzzell & Räthzel, 2009:348; Gifford, 2007;

Gifford, 2014:543). This dynamic process emerges spontaneously at specific points in time and within specific spatial contexts/settings. Sense(s) of place are suggested here as inherently dynamic, temporal, and contextual.

Deconstructing people-environment interactions as in the aforementioned discussion paints a picture of people's sense(s) of place in Kromdraai in VDWHS, South Africa, as a kaleidoscopic network of individual parts that work collaboratively to produce a totality that is more than the sum of the individual parts (see Figure 8). The richness of this kaleidoscope lies in the interconnected complexity and dynamic nature of the arrangement of the various dimensions/characteristics. This interconnected nature of sense(s) of place is described as a complex network of cyclical and temporal interaction of multiple dimensions that are elicited in relation to a specific spatial environment and embedded within the individual person and larger social context. It is within this particular nature of people-environment interactions that the uniqueness of sense(s) of place emerge.

The interconnected system of a participant's sense(s) of place, informed by people-environment interactions, functions because of the complexity, diversity and dynamism within a specific temporal and spatial context – in this case the farm Kromdraai in VDWHS. The result is a symbiotic interaction among the individual parts (sense(s) of place dimensions and detail characteristics of sense(s) of place). An integrated wholeness is suggested where the individual dimensions and characteristics (e.g., visual properties) are not merely isolated characteristics of the system that can function separately. The interaction is necessary for the system to sustain itself. Accommodating and integrating this multiplicity, complexity and variability of people's sense(s) of place that develop in relation to space and time, still leaves a gap in understanding sense(s) of place in spatial planning.

Kromdraai in VDWHS is presented here as a micro case study and 'snapshot' to illustrate that people's sense(s) of place is highly individual, subjective and interconnected and should thus not be viewed in terms of separate parts or dimensions. People's sense(s) of place is contextually embedded and not should not be interpreted or evaluated against a universal framework developed from outside the specific context.



People's sense(s) of place produced by a unique interplay of people (individuals/groups) + larger context + specific environmental setting = meanings embedded in space and time that trigger behaviour = unique in terms of spatial and temporal characteristics that interact

Figure 8: The kaleidoscopic nature of people-environment interactions that shape sense(s) of place

(Source: Author's own construction, 2019)

9. Implications for spatial planning

Spatial planning is ultimately concerned with improving the quality of life by creating conditions to improve people's connection, interaction and relationship with their environment – a process referred to as place-making. Place-making entails the creation, reproducing or moulding identities of place through the manipulation of activities, feelings, meanings and fabric (the spatial/built environment) (Hague & Jenkins, 2005:8). It is argued that disseminating the multiplicity and intricate nature of people-place interactions that shape sense(s) of place (and ultimately place/the environment itself), is important in place-making efforts in spatial planning for particular reasons namely:

(i) The sense(s) of place system itself may become fragile and collapse/disintegrate if interconnected dimensions and characteristics of sense(s) of place are separated - this in return may result in the loss of the existing sense(s) of place and inappropriate physical expressions that can disrupt people's connection to a place (Carter *et al,* 2007: 768; Windsor & McVey, 2005: 146);

(ii) People's interactions with a particular environment are important in shaping their perceptions of personal associations with, and behaviour within that environment. This is important to understand in order to understand why and how individuals or groups respond to environmental changes differ (Brugger *et al.*, 2013). Understanding and eliciting sense(s) of place are important for those involved in spatial change (e.g. planners, environmental managers, environmental designers etc.) as the successful implementation of change is only as good as the support among various stakeholders (Cantrill & Senecah, 2001).

The implicit dimensions and interconnected processes that are elicited from people-environment interactions in rural landscapes are perhaps much more important than was previously acknowledged in spatial planning, especially when development and conservation efforts are difficult to balance (e.g. in the case of VDWHS). However, while multiple dimensions of a place (e.g. the economic, political, environment etc.) are important in spatial planning, spatial planning efforts are sometimes highly selective in their focus, emphasising one dimension e.g. the economic dimension (Healey, 2007:318). Furthermore, planners mainly deal with macro-structural aspects pertaining the larger social, economic, political or legislative (policy and legislation) context that impact on spatial planning (Manzo & Perkins, 2006:347). However, they do not necessarily acknowledge the individual, subjective and implicit dimensions of people's connection to places that may differ among various spatial and temporal contexts.

The insights that have developed from this study hold at least some implications for spatial planners (and others who are involved in place-making):

(i) The *first* implication revolves around the need for a foundational shift in sense(s) of place theories from those that render universalised theorising and narrow conceptual models towards theories that acknowledge their situatedness in time and place and that give cognisance to different spatial and temporal contexts. It implies a willingness to integrate knowledge of sense(s) of place outside the planning sphere.

(ii) A *second* implication includes that spatial planners (and others involved in place-making) should develop a deeper understanding of people-environment interactions/relationships in order to develop more nuanced perspectives of sense(s) of place. Exogenous theories e.g.,

those derived from psychology are useful for understanding the complexity and interconnectedness of people and their environment and how these inform sense(s) of place. Planners might benefit from psychology perspectives in order to understand how people experience the environment on an individual level and how they react to specific environments (their behaviour). Sense(s) of place in this sense provide some common ground for different disciplines to collaborate and merge.

(iii) A *third* implication revolves around the use of more inclusive approaches in planning in terms of sense(s) of place. There are two aspects mentionable in this regard: (i) a call for greater recognition of the value of transdisciplinary cooperation with partners (e.g., psychologists) that are not traditionally associated with spatial planning, to study people's sense(s) of place within the context itself. This particular research illustrates the importance of the person in the environment and how subjective meanings and experiences emerge from interacting with the place. Also, (ii) the use of inclusive methods and tools to understand people's sense(s) of place. Implicit dimensions and processes pertaining to sense(s) of place are difficult to access as they are deeply embedded within the person in the environment, the environment itself or dispersed in the wider social context informing people's sense(s) of place. The use of visual data (in this case the use of photographs to support interviews) has prompted a more integrated understanding of people, their experiences and perceptions than what is possible with data collected and controlled solely by the researcher (Lorenz & Kolb, 2009:264). The richness of data obtained from visual methods, together with individual interviews, provide for the complexity and numerous (sometimes contradicting) nuances of different interactions/relations that exist/co-exist in a particular place (e.g., the Kromdraai landscape). While it may be argued that the knowledge of lay people is limited in comparison with expert knowledge, the use of projective visual methods put understandings of participants in context in this case.

10. Recommendations

Two recommendations are made from the study:

(i) That spatial planners develop more place-based approaches to sense(s) of place that take into account the particularities of a landscape and the diversity of sense(s) of place that emerge from people's interactions with these landscapes. It entails a sensitivity towards the co-existing of interrelated dimensions and the particular qualities of a place, thus, recognising significant place-qualities and defining interventions to realise and shape emergent place qualities. In general, it implies recognition of the contextual embeddedness of sense(s) of place; and

(ii) That tailor made solutions about sense(s) of place be developed from the ground up in order to take into account the variability in spatial and temporal dynamics of people's sense(s) of place instead of generic and/or strategic spatial planning.

11. Conclusion

In this study, people's sense(s) of place have emerged as contingent upon the interconnectedness of the particulars of the environment/setting (observable character), people's subjective associations and perceptions that are elicited, relational associations that are formed against a broader social context and behavioural responses (the outcome of people-environment interactions). The research suggests that people and places are complex systems comprising of numerous cyclical, dynamic and reciprocal interactions that are variable in terms of spatial and temporal aspects. Within this system, people and the environment they interact with, are inextricably linked. A reductionist or singular disciplinary approach disconnect people, their environment and the larger context (e.g. social) that shape the sense(s) of place and these may cause the loss of valuable insights pertaining the people's interactions and relationship with their environment.

The research further illustrates that a context in which possible development is envisaged contains hidden and deeply rooted meanings as part of people's sense(s) of place. Involving people from different perspectives to explore their sense(s) of place of a South African rural setting namely the farm Kromdraai in VDWHS provide a more nuanced and integrated understanding of sense(s) of place by spatial planners. Given the context of the past (and existing) emphasis on environment-based sense(s) of place theories used in spatial planning, this paper opens new ground for integrating diverse and dynamic conceptualisations of sense(s) of place in spatial planning. The paradigm shift proposed here could possibly provide planners with new possibilities of exploring dimensions between people and places and assist in the goal of creating more sustainable communities.

Finally, hidden dimensions of people's sense(s) of place (that emerge as productions from the interconnectedness of people-environment) such as relational associations and personal meanings are implicit metaphysical aspects that are elicited through the proactive involvement of people interacting with the environment. It suggests further research pertaining suitable methods and tools used to include people and elicit people's sense(s) of place as well as ways to integrate these in an applied spatial planning setting. In conclusion, acknowledging the variability of people and places and how these shape different sense(s) of place may contribute towards a better understanding of how to create/or manage a harmonious co-existence between people and places and develop place-based spatial planning strategies.

PAPER 2

USING PARTICIPATORY VISUAL RESEARCH TO ELICIT IMPLICIT DIMENSIONS OF SENSE(S) OF PLACE FOR SPATIAL PLANNING PURPOSES

Abstract: *The purpose of this paper is to illustrate how Participatory Visual Research (PVR) was utilised to elicit implicit sense(s) of place that have emerged from participants' interaction with a rural landscape namely the farm Kromdraai in Vredefort Dome World Heritage Site, South Africa. The communicative planning theory served as a theoretical framework to guide this qualitative study where 22 purposively selected participants generated visual data comprising 270 photographs that portray their individual sense(s) of place and four collages that spatially expressed their collective sense(s) of place in a consensus-based manner and that were visually analysed. While numerous studies have been conducted where PVR had been used from a spatial planning perspective, limited research exists where the combination of photographs and collages are used as power sensitive tools in PVR and within a practical application of the communicative planning theory in spatial planning. The findings suggest that photographs and collages are useful power-sensitive tools that can result in meaningful participation, address power imbalances and be used as bridging tools to access and elicit implicit meanings and begin visual images (in this case sense(s) of place). A flexible methodological framework is suggested to provide guidance for planners how to apply PVR within the communicative planning theory to elicit implicit meanings.*

Key words: *communicative planning, Participatory Visual Research (PVR), sense(s) of place, spatial planning, visual data analysis, Vredefort Dome World Heritage Site, qualitative research.*

1. Introduction and background

Despite a wide recognition of the numerous non-material benefits that sense(s) of place holds for people, including aesthetic, spiritual and psychological benefits (Berghöfer*,* Mader, Patrickson, Calcaterra, Smit, Blignaut, De Wit & Van Zyl, 2011), there is no clear consensus on what exactly sense(s) of place entails (Convery, *et al.*, 2012:2 and Nelson, Joo Ahn & Corley, 2020:236). However, sense(s) of place have been researched widely across various disciplines to understand it, using a plethora of methods including qualitative, quantitative and mixed methods (Mendoza & Morén-Alegret, 2012; Haywood, 2013 and Nelson, *et al.,* 2020).

Participatory visual research (PVR) has recently started to gain significant attention across disciplinary fields including spatial planning as an attempt to obtain insights pertaining to people's sense(s) of place. PVR entails the use of methods and techniques that require research participants to generate visual data e.g., photographs, drawings, videos, collages etc. as part of the research process (Lorenz & Kolb, 2009:263). The use of mapping as a visual tool in PVR is widely acknowledged in spatial planning. Cognitive mapping is one technique that has been used to study people's mental image(s) of a place (see e.g., Lynch, 1960). A mental image emerges from "a series of physiological transformations by which an individual acquires, codes, stores,

recalls, and decodes information about the relative locations and attributes of phenomena in the everyday spatial environment" (Downs & Stea, 1973:9). While cognitive mapping has the potential to improve participatory processes in spatial planning as illustrated by Halseth & Doddridge (2000), Fenster (2009) and Mondschein & Moga, (2019), this technique mainly focuses on observable environmental attributes and how these attributes are perceived through cognition, while affective (implicit) dimensions of sense(s) of place e.g., emotions, values, experiences etc. are mostly overlooked in planning circles. Furthermore, cognitive mapping requires spatial skills from participants in order to understand it and to draw a map thereof. Cognitive mapping may exclude participants who do not have spatial skills or who may find it difficult to orientate themselves on a two-dimensional surface of a map. Community or participatory mapping is a valuable alternative to cognitive mapping. This technique facilitates the inclusion of a variety of perspectives since it promotes the exchange of information between participants (Brown & Fagerholm, 2015). In a reflection on the value of community mapping in spatial planning, Saija, De Leo & Forester (2017), have found this method to be meaningful because it teaches planners new skills and practices to integrate with traditional plan-making and results in an enabling, transformative and inclusive process. According to Sletto (2017:144) another advantage of community (participatory) mapping is that it can initiate dialogues, especially amongst those living in oppressive conditions, by shifting the emphasis from map-making to plan-making as plan-making can include aspects that are not always possible to pinpoint on a map. Pérez-Ramírez, García-Llorente and Castro (2019) have used participatory community mapping successfully in uncovering sense(s) of place in cultivated landscapes near Madrid in Spain, in order to translate it into spatial information. A third mapping technique that has been successfully used in a spatial planning context is Participatory Geographical Information Systems (PPGIS). Brown and Kyttä (2018), Brown, Sanders and Reed (2018) and Fagerholm *et al.* (2019), have made significant contributions pertaining to the mapping of implicit place values as part of sense(s) of place with the purpose of informing land use decision-making. However, despite the advances being made in PVR in terms of mapping techniques, mapping in general remains problematic. *First*, not all phenomena can be reduced to measures and maps (Healey, 2007:226); *second*, maps tend to focus on spatial expressions of future environmental end states and thus tend to fail in representing the real dynamics of a place. In developing contexts e.g. Africa, where informalities occur that are flexible and exposed to rapid change, maps may well misrepresent a realistic reflection of a spatial context (Odendaal and McCann, 2016:420); *third*, the skill of drawing or compiling maps are loaded with technicalities e.g. orientation, scale, drawing skills etc. that may be exclusive in contexts where people have different levels of literacy and *fourth*, maps may run the risk of decontextualizing place, missing the opportunity to respond to the experiential use of space and the needs of diverse stakeholders and thus fail to access and elicit implicit sense(s) of place and relate them to spatial expressions.

Spatial planning research that use PVR techniques in relation to sense(s) of place other than mapping, have remained limited, especially from a Global South context and warrants further development, especially pertaining to implicit dimensions of sense(s) of place. It was with these considerations in mind that we have decided to employ PVR using photographs and collages as visual data to stimulate inclusive participation while simultaneously addressing power related issues. The question that has guided this paper was "How can PVR be used to elicit implicit dimensions of sense(s) of place for the purposes of spatial planning?"

2. Conceptual foundation: The communicative planning theory

We have considered advice from Watson (2009:272) to select appropriate methods to integrate different 'voices' in planning and that of MacCallum (2019:205) to improve planners' skills in participatory spatial planning research as valuable and appropriate starting points. A suitable framework to integrate this advice is the communicative planning theory (also referred to as collaborative planning) as it entails the *"democratic management and control of urban and regional environments and the design of less oppressive planning mechanisms"* (Harris, 2005:22). The communicative planning theory was used as an umbrella theory to inform the participatory approach that was followed.

Communicative/collaborative planning provides an alternative to top-down planning types (e.g. blueprint planning, master planning, systems planning or rational scientific planning) that have been used in the past. This theory acknowledges the political nature of and impact of power relations at play with decision-making processes and emphasises the importance of stakeholder engagement (Taylor, 1999, Davoudi & Strange, 2009 and Watson, 2016). Stakeholders in this regard, are defined as individuals or groups of people who have an active stake in a development project and can potentially affect the outcome of the plan or proposed development (Kirkhaug, 2016:3). Communicative planning is based upon theoretical foundations and assumptions derived from the theory of communicative action as suggested by Habermas (1984; 1987 and 1990). Habermas takes a critical point of departure towards societal systems of domination and alienation and believe these could be changed by reaching consensus among different stakeholders when it comes to decision-making. In a spatial planning context, this type of communicative action refers to the social relations that connect different stakeholders together while focusing on the dynamics of these relations that emerged through the use of methods to achieve consensus (Watson, 2016:34).

Seven key aspects of communicative planning, as suggested by Healey (1997) and adapted by Harris, (2005:26) have been considered as valuable points of departure in applying this theory.

(i) A social construction of knowledge: Social construction of knowledge involves meaning making from a social constructionist perspective where meanings are embedded in socio-cultural processes that are specific to particular times and places. This social knowledge construction perspective accepts that meanings and values are context-dependent (Lock & Strong, 2010:7). Sense(s) of place are social constructions (Knox, 2005:1 and Kyle & Chick, 2007:212) as they are socially learned and mediated rather than solely a result of individual and subjective experiences or the environment itself (Stedman, 2003:672 and Hague & Jenkins, 2005:5). For the purpose of this study, it has implied the use of a participatory (bottom-up) process where pluralised sense(s) of place were allowed to emerge spontaneously and were negotiated to produce spatial expressions.

(ii) The internal social context: Internal context in this case refers to the sociocultural forces that shape people's day-to-day experiences – in other words co-constitutive forces that are formed in relation to and by each other that often influence people in ways they are not necessarily aware of (Burke, Joseph, Pasick, and Barker, 2009:2). In spatial planning the social context normally includes the range of actors who interact with the environment in various ways; through their daily use of patterns; or as part of their duty to plan; design; or management of a settlement (Landman, 2014:227). In this case we have focused on participants with diverse backgrounds and who engage regularly with nature/rural sites and have particular connections with and/or knowledge about the particular context - in this case Vredefort Dome World Heritage Site (VDWHS) in South Africa.

(iii) ***Multiple forms of communication of knowledge:*** This principle entails that people obtain and express or communicate knowledge (or meanings) in different ways. People see things differently and interpret things differently (Healey, 1992:152) and these differences can be accommodated in a consensus-seeking process (Flyvbjerg, 1998). For the purpose of our research, we have used verbal and visual (photographs and collages) expressions to communicate knowledge – this is further elaborated upon in the methodology section.

(iv) An identification of diverse interests and the subordination of interests through relations of power: During consensus-seeking, planning may become an oppressive mechanism of social control (Flyvbjerg, 1998; Yiftachel,1998; Huxley & Yiftachel, 2000) where inter-personal communication (e.g., between planners and the community or the government and the community) can become distorted due to unequal power relations. Foucault (1984) has warned that influences of power relations are sometimes subtle and thus needs a power-sensitised orientation towards the tools and processes used to facilitate communication. A power sensitised approach implies that the facilitator should be aware of how positions of power (decision-makers e.g., politicians, or experts e.g., professionals/those with scientific knowledge

or particular skills) may overpower, manipulate or subtly suppress voices or opinions of stakeholders (research participants in this instance). We have been particularly sensitive in our research with the researcher-participant relationship as well as how group activities (collage building) were facilitated using non-threatening tools for people to express themselves in an inclusive open manner.

(v) ***The concept of stake holding, spreading ownership and the range of knowledge and reasoning:*** Contrary to previous positivistic claims of knowledge as singular, knowledge is considered as having different forms and deriving from a variety of sources (Sandercock, 1998; Evans & Marvin, 2006). In spatial planning, different types of knowledge entail listening to unheard voices or unheard knowledge for instance lay, local, experiential or intuitive knowledge (Rydin, 2007:55). The know-how of how to engage these different knowledge types are sometimes challenging for planners (Rydin, 2007:55). In our case (as will be explained later) we have used individual knowledge in the form of participant-taken photographs and have integrated these into collaborative collage building focus groups to spread ownership of the process.

(vi) Collaborative consensus building: The criteria for consensus include inclusivity, being empathetic and open so that power differences can be neutralised, and the outcome viewed as valid (Habermas, 1990). However, the ideal of consensus where communicating groups are believed to be involved in dialogue on equal terms has received much critique in literature. The influence of power on the political and social environment in which planning is shaped and how power controls discourses, are for example important considerations that may influence the goal of consensus (Flyvberg & Richardson, 2002). In this case we have aimed to use power-sensitive tools to generate data and have used psychologists as facilitators in the collage building group activities.

(vii) A recognition of planning activity as being embedded in day-to-day relations: The production of the spatial environment is embedded in everyday social interactions and relationships between people and between people and their spatial environment (Lefebvre, 1991; Friedmann, 2010:159). It is within the small-scale spaces (e.g., one site, street, part of a neighbourhood etc.) that space becomes places with meaning – places that are made up of an intricate network of different interactions and relationships that can vary significantly over time and can change abruptly. Planning for these small spaces (that people often become attached to) is difficult. Long term planning visions for these spaces fail in many instances because they are flexible and unpredictable and require active involvement of people instead of top-down planning (Friedmann, 2019). In order to adhere to this principle, we have firstly focused on small scale one-on-one participant-environment interactions while participants have been included throughout the entire research process – although these interactions were not studied over a long

time period (it was only a few hours' snap shots of people-environment interactions) they present the daily people-environment interactions from where sense(s) of place emerge.

While the communicative theory is offered as an ideal framework for a participatory approach in spatial planning, it has also been criticised. Flyvbjerg (1998:216) and Fischler (2000:358) have both concurred that proponents of the communicative theory tend to be naïve as they do not fully acknowledge the effect of power relations in reality of so-called consensus-driven decisions. Watson (2002:46) has supported this critical stance when it comes to African contexts in stating that where mobility, AIDS, war, poverty and economic collapse occur, poorly skilled governments may not live up to the expectation of reaching consensus. For Watson (2016:35), the communicative/collaborative planning theory has failed to recognise the importance of context as this was developed outside the context of the Global South. Another challenge of communicative planning is that although it is well established in theory (planning literature), the translation of collaborative planning into practical approaches and advice is much more limited (Allmendinger and Tewdwr-Jones, 2005:17). Despite these challenges, the communicative planning may be a valuable starting point for a participatory approach to obtain knowledge about implicit sense(s) of place as it can alert planners about the variety of perspectives that exist about a particular phenomenon (Steÿn, 2015:216), even if these perspectives are not representative of a particular group of people or community (e.g., in qualitative studies). While we acknowledge the shortcomings of the communicative planning theory and the fact that it is designed void of a particular context, in our case we have considered it as a suitable theoretical framework from where to explore context-based sense(s) of place in a collaborative and power sensitive manner. While the communicative framework promises an inclusive process where participation is optimised, it is also important to consider the techniques and tools used within the communicative framework. It is with this in mind that it was decided to use specific visual data as supplementary tools.

3. Visual data as stimuli to access and elicit implicit sense(s) of place

Since the latter half of the 20th century, it has become increasingly clear that knowledge or understanding is not always reducible to language (Eisner, 2008:5). According to MacCallum (2019:180), the utilisation of visual data may well be relevant for spatial planners in a context where people e.g., vulnerable and marginalised groups are uncomfortable with conventional research methods such as surveys or interviews. PVR is especially relevant to address unequal power relations and make unheard voices heard (see e.g., Hill, 2013; Ritterbusch, 2016; McCarthy and Muthuri, 2018; Richardson-Ngwenya, Restrepo, Femández and Kaufmann, 2019). In this instance, the power of using photographs and collages has resided in using them in combination. Photographs are considered as data that can bridge the gap where words are

lacking while having the potential to access and elicit implicit research phenomena (Lourenz & Kolb, 2009; Roos, 2012 and Pauwels, 2016). Similarly, collages are considered powerful tools to express implicit knowledge (Butler-Kisber, 2007; Russo-Zimet, 2016 and Puren, Roos and Coetzee, 2018) while no specialised skills are needed to take part in collage building.

3.1 The use of photographs

The most important aspect about the use of photographs to address power relations is the fact that the focus does not necessarily reside in the content of the image *per se* but rather on meanings that participants attach to the image. Especially with the use of disposable cameras to capture images (as in our study), the emphasis is much more on the meaning of the content of the photograph rather than on the artistic value or skill of the participant. In this sense, photographs have allowed all participants to participate on equal grounds. A second important aspect pertaining to photographs as valuable participatory data relates to the fact that with photographs, the attention is redirected away from the participant to the image, putting the participant at ease and allowing him/her space for articulation where the researchers have diminished authority (Harper, 2002 and Pink, 2003). When participants generate the images themselves, they are placed in the position where they have the power to direct the course and the focus of discussions about the images and present how they interpret a specific context, relation and reality (Liebenberg, 2009:442). Co-constructing images involves active participation that may assist in diminishing power relations between the researchers and participants (e.g. communities). In this sense, photographs as visual data have the advantage to set the scene for open communication that is less oppressive – an important aim of communicative planning. However, it is important to note that the image in itself or the skill behind creating the image (photograph) should not be the primary focus. The value of photographs lies in the meanings behind the image that provide insight about the particular research phenomena. For this interpretation to take place, participants must become co-creators of knowledge as they assist the researcher in understanding and interpreting the images in and within a particular context. Interview transcriptions are useful supplementary data that can assist with the way visual images (photographs) are interpreted.

According to Pauwels (2016:97) photographs provide two types of information: *First*, information about what is visible in the image and *second*, to elicit or trigger deeper, more abstract information e.g., values. Visual images thus hold a key to access and elicit information that tend to remain submerged in other types of information e.g., interviews, surveys etc. Photographs in particular can, when taken by participants themselves, prompt a more direct understanding of people, experiences and their perceptions than what is possible with data that is generated and controlled by the researcher (Lourenz & Kolb, 2009:163-164). A further strength of photographs is that they

provide the opportunity for participants to articulate and express implicit aspects (emotions, experiences etc.) in a non-verbal manner (Liebenberg, 2009:441 and Lorenz & Kolbe, 2009:263). In this sense, photographs were considered as powerful data to access and elicit implicit sense(s) of place in the context of spatial planning where power balances between the researcher (planner) and participants are minimised.

3.2 The use of collages

A collage is derived from the French verb *collè* that means 'to stick or glue' (Gerstenblatt, 2013:295). It refers to a process where fragments of images or materials are found and glued to a flat surface to portray something (Butler-Kisber & Poldma, 2010:2). In this sense, collage building is always an engaging process. Numerous authors (e.g., Grimshaw 2001; Dicks, Soyinka, & Coffey 2006 and Roos, 2016) have argued that allowing the subjective act of capturing or creating images (such as collages) gives participants power in representing their own meanings and interpretations. Therefore, collages assist in co-constructing knowledge production, the same as with photographs and thus aligned with the aims that are propagated in the communicative planning theory. Also, collages are visual data that have the potential to move away from the linearity of written or verbal methods that require skill, to basic skills of cutting and sticking together material – an activity that can be conducted by novices while acquiring sophisticated compositional qualities (Butler-Kisber & Poldma, 2010:3). Thus, collage building is inclusive and assures that participants take part on equal grounds (Gerstenblatt, 2013:306). Collage building offers researchers a context for producing data that is adaptable to diverse populations and conveys meaning beyond the constraints of language.

Russo-Ziment (2016:88) has pointed out some unique qualities of collages that we regard as valuable for working from a communicative planning perspective (i) the potential of collages to generate information that facilitates expression in numerous ways and (ii) its nature as a communication tool that permits open, friendly and accessible dialogue.

Besides the potential of collages to address power issues, collages are powerful tools to elicit implicit aspects (Butler-Kisber, 2007;2010 and Russo-Zimet, 2016:802). According to Butler-Kisber (2007) collages can reveal knowledge that remain tacit in other forms of communication. This potential of collages to elicit implicit aspects lies in the process of collage building. Collage building is not a linear process as in the case of written thoughts or verbal expressions – building a collage works firstly from feelings about a phenomenon to the ideas they evoke, instead of the reverse (Butler-Kisber, 2010:3). They are further useful pertaining implicit knowledge as they help to mould implicit aspects e.g., subjective emotions in a concrete idea that is often presented as new connections or understandings that have previously remained tacit (Davis & Butler-Kisber,

1999). Therefore, collages work as a way of thinking reflectively about data and to elicit unconscious thoughts about a research phenomenon. Thus, collages are tools that can make tacit ideas explicit while simultaneously bringing new insights.

In addition to the usefulness of photographs and collages as tools to access and elicit sense(s) of place, they both hold particular advantages as participatory tools by allowing for open inclusive ways of communicating knowledge while addressing power relations. It was with these potential advantages of photographs and collages as visual data tools that we have embarked on an empirical journey to access and elicit implicit sense(s) of place in a participatory manner in a particular rural South African landscape.

4. Study area

The macro research context in which the research was conducted is Vredefort Dome World Heritage Site (VWHS) (Figure 1a). VDWHS is the world's oldest (2 023 million years) and largest (300 kilometres wide) meteorite impact site in the world (UNESCO, 2019). Apart from its geological significance, VDWHS also boasts numerous other significant assets. The landscape is ecologically sensitive and earmarked as a Critical Biodiversity Area (CBA) that contains outstanding universal biodiversity value (South Africa, 2013). Furthermore, the cultural significance of Vredefort Dome is expressed in the fact that there are more than 100 cultural resources (Van Vuuren & Van Zyl, 2004; Küsel, 2006 and Pelser, 2006).

VDWHS is a rural site as it contains sparsely populated areas in which local communities farm or depend on natural resources, including villages and small towns that are dispersed within the area (South Africa, 1997). The Environmental Management Framework (EMF) describes this rural character as a mountainous landscape with limited through traffic (South Africa, 2013:47). Cumulatively, the visual image of VDWHS is considered a natural-rural scenic landscape that is sensitive to visual impacts (South Africa, 2013:47). The visual quality and uniqueness of VDWHS have resulted in the site as a sought-after tourist destination and therefore an attractive piece of land that holds development potential.

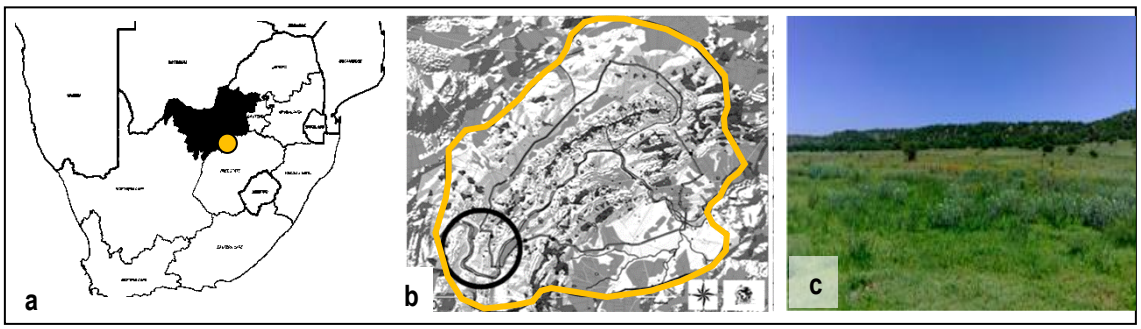


Figure 1: Location of Vredefort Dome World Heritage Site, South Africa (a); location of the farm Kromdraai in VDWHS (b) and Kromdraai rural landscape (c).

(Source: GISCOE, 2008 and Van der Walt, Pretorius & Schoeman, 2010:744)

Within VDWHS, in the North-West provincial side, lies the farm Kromdraai where the research presented in this paper was conducted (Figure 2 a & b). Kromdraai is an 85- hectare farm with a 600-meter river front. It is classified as part of the conservation/livestock zone in VDWHS - an area that is potentially ecologically sensitive with low arability and grazing capacity. Surrounding land use types include private game farms, tourist facilities and private residential properties. Similar to the majority of land in VDWHS, Kromdraai is a privately owned property. From a research perspective, Kromdraai was considered an interesting setting to explore sense(s) of place as it reflects typical global-local sense(s) of place complexities where its global heritage status as natural heritage site attracts tourists while local residents want to conserve the site due to their long standing and deep attachment to the site (see Puren, Drewes and Roos, 2008).

Based on previous research conducted on sense(s) of place in VDWHS (see Van Rensburg, Puren and Drewes, 2006; Puren, Drewes and Roos, 2008 and Jordaan, Puren and Roos, 2009), the first author of this paper was approached to assist with development guidelines for Kromdraai that is informed by the sense(s) of place of this particular site as well as the larger VDWHS. While the formulation of spatial planning and design guidelines were some of the outcomes of the larger research project (see Puren, Roos and Coetzee, 2018), it was the participatory process and methods that were used that are reflected upon in this particular paper.

5. Research methodology

A qualitative methodology was followed. Although spatial planners have mostly been trained to believe that the impersonal procedures, objectivity, and systematic analysis of the scientific method make it the only valid method for understanding; the use of qualitative participatory approaches create a dynamic and in-depth understanding of space with the possibility of analysing it from the view of the users (Eizenberg & Shilon, 2020:2). This value of qualitative

research is increasingly acknowledged in spatial planning (Dandekar, 2005:130, Du Toit, 2015 and MacCallum *et al*., 2019), especially where inclusive participatory approaches are sought (Du Toit, 2015:66-67 and Silverman, 2015:154-155). However, the aim in qualitative participatory research is not to be representative of a larger population or presenting evidence in quantifiable terms and extrapolating it to other contexts. The focus in this case was on describing the research methodology and techniques and tools that have been used in relation to people's sense(s) of place in order to express non-numerical data that were generated and analysed holistically in order to draw out meaning about aspects that are important in spatial planning (MacCallum *et al.,* 2019:35).

While the use of qualitative participatory research in sense(s) of place research is not unfamiliar in planning circles (see Yuen, 2005; Carter, Dyer and Sharma, 2007 and Erfani, 2020), the use of PVR in this study implied a fundamental shift in the relationship between the researcher(s) and the participants as both have become co-producers of knowledge (McCallum *et al.,* 2019:408). For this shift to take place, the advantages of using non-verbal tools (photographs and collages) to generate data were considered important. The combination of a qualitative methodology and PVR have directed the selection of participants as well as the process that was followed to generate data.

6. Participants

A sample of twenty-two purposeful selected participants between the age of 20 - 71 years old was included. In purposeful sampling the emphasis is on information-rich samples (Struwig & Stead, 2013:124) that has the potential to provide in-depth findings (Cohen, Manion & Morrison, 2011) instead of generalisation of the broader population. This sampling method allows decisions to be made about selecting units (e.g., individuals, groups of individuals, or institutions) based on specific purposes/criteria associated with the aims of questions of the research study (Teddlie & Yu, 2007:77). In our case we wanted to obtain diversity of perspectives in terms of age, background, socio-economic status, language and culture as well as participants with expert knowledge such as spatial planners, environmental consultants and architects. Criteria further required participants who were able to express themselves verbally in Afrikaans and/or English, who were fit enough to interact with the site and with no vested interest in the site at the time of the research.

7. Data generation

The procedure that was followed to generate data consisted of three phases. In the *first* phase, participants were transported to the farm Kromdraai and supplied with disposable cameras, a map of the area as well as with refreshments. After having orientated them on the site and having

illustrated how the disposable cameras work, they were requested to freely roam and interact with the site for 2-3 hours while taking 10-15 photographs that would present their sense(s) of place of Kromdraai. As the concept sense of place is abstract, participants were requested to generate visual images of what they regarded as unique during their time of interaction with the site. Disposable cameras were used as they are affordable, light weight, easy to operate, limit the number of photographs per participant and do not require any resources from participants or special photographic skills. A total of 270 images of participants' interaction with Kromdraai were generated. At the end of the site visit participants have had a chance to relax and reflect on their experience, cameras with images were collected and the logistics of the follow-up phase were discussed.

During the two months after the site visit, the *second* phase was conducted. Individual face-to-face interviews were scheduled with each of the participants in order to contextualise the visual images and obtain knowledge of the meanings behind the images. The visual images were used as stimuli to prompt conversations and to move beyond the image itself to access and elicit implicit aspects of participants' sense(s) of place on Kromdraai. While the focus was on the visual images, the interviews have provided context to understand the images from the participants' perspectives.

The *third* phase entailed (after the interviews) a second site visit to the Vredefort Dome, but to a venue close to Kromdraai. Participants were divided into four groups, each consisting of participants with a spatial background (environmental consultants, spatial planners, architects) or particular knowledge of the area and people with an interest in the research topic. Group discussions were guided by a trained group facilitator who observed the group's interaction and ensured participation of all members. Visual images (photographs), obtained from the first phase, were projected onto a screen to form a backdrop to remind participants of the research setting (the farm Kromdraai) and the multiple sense(s) of place that have emerged from their interaction with Kromdraai. Participants were requested to build collages to express their sense(s) of place using the material provided namely (i) printed photographs that present the individual sense(s) of place that served as memory prompts; (ii) an aerial photograph of Kromdraai indicating basic data such as boundaries, contours, roads and paths, existing entrances and natural landmarks on the site; (iii) photographic images of building materials (e.g. grass, rocks, bricks, wood, glass, steel etc.); (iv) a variety of samples of colour codes; (v) malleable materials e.g. clay and polystyrene that could be moulded into different forms (vi) stationery e.g. colour pens, paint, glue etc. Besides materials supplied for the collage building, participants were free to insert words or small phrases of text on the collage to clarify concepts. A co-researcher was placed at each table to facilitate the process of the collage building. The emphasis in this instance was not so much

on the discussion between participants, as in traditional focus groups, but rather on the activity of producing the collages. Four collages presenting expressions of participants' sense(s) of place were produced.

8. Data analysis and interpretation

In most instances in qualitative visual data analysis, the focus falls on interpreting the content of the particular image (Liebenberg, *et al.*, 2012). However, while the content of images may hold particular meanings, in this case the textual data (interview transcriptions) were used as supplementary, supporting data to provide the context to interpret the images in relation to the meanings behind the images. Two levels of analysis and interpretation are of importance. A first level relates to the environmental objects that are presented in 270 individual visual images (photographs) as presentations of individual sense(s) of place that have emerged from the participants' interactions with Kromdraai. The second level relates to spatial expressions of participants' sense(s) of place that were produced in a collective consensus-based manner through four collages as visual images.

A six-step process developed by Roos and Redelinghuys (2011:121) for the purpose of community psychology, was adapted and used as a framework to analyse the visual data that were generated. The steps included the following:

(i) ***Studying the production context:*** In this step the context in which the visual image was produced was considered. Context in this case refer to the setting itself, what the image consists of and what it presents, using the textual data (transcriptions) as background (supplementary) documentation.

(ii) ***Maintaining an emphatic position towards the data:*** An emphatic position has implied that the visual data was analysed from the participants' perspective by remaining as closely as possible to the meanings that participants have attributed to the visual representation without interpreting it independently. Oral/textual data from interviews and focus group discussions were used to provide context to understand and interpret the visual images that have been produced.

(iii) ***Describing the literal observations of visual elements:*** During this step, the literal observation of the visual elements in the image was described in terms of what and how it is expressed e.g., form, composition, relationship between visuals etc.

(iv) ***Identifying the meanings projected in the object/image:*** In this step the visual data were scrutinised for the meanings behind the visual objects that have been projected. These were

described without drawing inferences about the meanings. The socially constructed account of reality from the participants was acknowledged in this step.

(v) ***Taking in mind the participant introduced context:*** This step entailed taking into consideration the context surrounding the implicit dimensions that were presented in the visual image by the participant e.g., why that image (object or scene presented in the image) and how it relates to spatial aspects.

(vi) ***Conduct an interpretive analysis of the content:*** In this step the researcher has used his/her particular research skills (knowledge, theories) to analyse the visual data, in relation to the context of the research (topic, focus, questions, aims etc.) by moving beyond the descriptions to illuminate what is hidden.

Examples of the raw data (photographs) generated by participants that portray implicit dimensions of their individual sense(s) of place are illustrated in Figure 2.

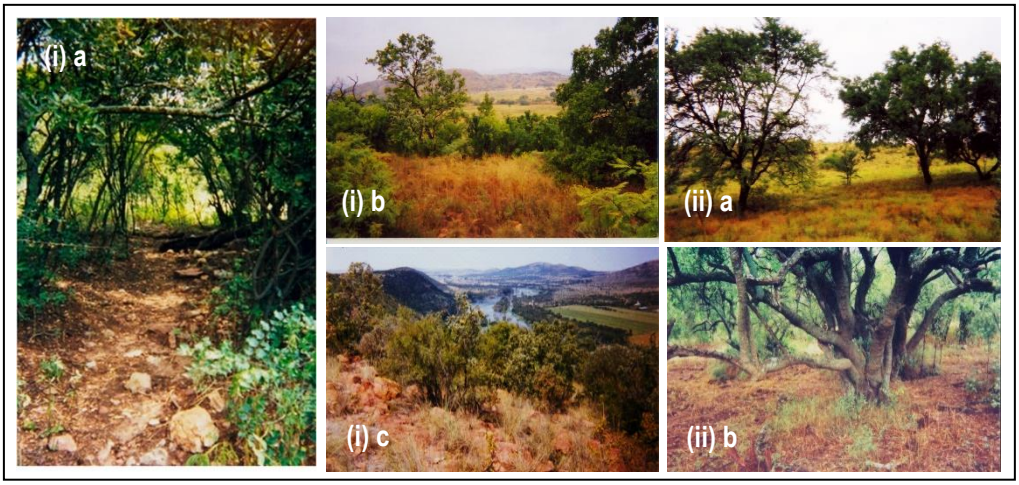


Figure 2: Example of implicit sense(s) of place of the farm Kromdraai, VDWHS: Emotions: (i) a - physical and emotional safety; (i) b - peace and tranquillity; (i) c - admiration; and relational associations: (ii) a - social connection with friends and (ii) b - a spiritual connection

(Source: Photographs by participants)

In Table 1, one of the images (selected from Figure 3) is used to illustrate how an individual photograph was analysed and interpreted with a spatial planning context in mind.

During the collage building session, photographs of the individual sense(s) of place were projected onto a screen as well as provided as part of the collage materials to trigger and remind

the participants of their interactions with Kromdraai and the sense(s) of place (emotions, experiences, associations etc.) that emerged.

Table 1: Example of the analysis and interpretation of an individual visual image that portrays the emotion of physical and emotional safety

Step i & ii: Visual image: Photograph	Step iii: Description of literal observation:	Step iv: Description of implicit dimension:
	The image depicts a curved gravel pathway that is enclosed on both sides by lines of trees. The thin stems of the trees are bent towards the centre where they connect so that the pathway forms an arched walkway underneath the trees. The enclosed space is shady while spots of sunlight penetrate the pathway here and there. At the end of the tunnel (archway), a spot that is lightened up by bright sunlight, is visible.	Emotions of physical and emotional safety and protection. Supportive quote: *"...here I wanted to take multiple photos to capture the atmosphere …. the feeling of protection and shielding and safety was prominent there..."*
Step v: Context introduced (in relation to spatial planning)		
The participant introduced the contrast between personal meanings (feelings of safety and security) and societal values where this space would be weighed against monetary value (economic viability) if development is contemplated. He/she expressed the wish to hide this space from the rest of the world for only a limited number of people to use it to withdraw into and to isolate in.		
Step vi: Interpretive analysis (in relation to spatial planning)		
The self-generated image of an enclosed space was used as a trigger to access and elicit implicit feelings of emotional and physical safety in the participant. In this sense the image became a gateway to move beyond the literal description or content of the image to obtain insights about the implicit dimensions of the participants' sense(s) of place that emerged from interacting with the site. The context of the image is also important because it indicates potential conflict between emotions that emerge and the potential threat of development that is purely for economic gain. In this sense accessing and eliciting subjective feelings/emotions can create a sensitivity about the nature and type of development that will be compatible to people's sense(s) of place – in this case e.g., limited development and development that is sensitive and in harmony with nature would be a more suitable way forward than disregarding the kind of emotions that are triggered by this particular setting.		

(Source: Photograph by participant)

In Table 2, an example is presented of a collage that was produced by a group of participants as an illustration of the collective expression of their sense(s) of place and also how it was analysed. Each collage was scrutinised and interpreted with the individual images and textual data in mind in order to obtain meanings behind the spatial expressions. They were then interpreted from a spatial planning perspective.

Table 2: Illustration of the analysis and interpretation of a collage in relation to implicit sense(s) of place for spatial planning purposes.

Visual image: Collage	Description of literal observation
	**Structures**: Secluded location of low-density, small-scale buildings/structures allocated for residential use and positioned to obtain maximum exposure to the vista over the Vaal River. An example of a floor plan of a single storey house (limited building height) with open balcony towards the river. **Colour codes** for building structures that mimic the colours of nature as found on the site. **Materials** that blend in with the natural environment were selected for building materials e.g., stone entrance arch. **Open spaces:** A small open and flat pocket enclosed by plants and trees as a communal space for relaxation. **Objects** include an isolated wooden bench placed in a shady area; a stone arch and cobbled foot path.
The background of the collage comprises four visual images (photographs) generated by participants during the first phase of the research. The images present implicit dimensions namely (i) safety (ii), peace and tranquillity (iii) hope and curiosity and (iv) relational experiences.	
Collective implicit sense(s) of place in relation to spatial expressions:	
Interpretive analysis: (i) *Experiences of safety* could be addressed collectively by adding new features to the landscape in a way that is perceived as harmonious with the natural rural environment e.g., colours, structures, materials that blend in with the environment and that do not introduce novel environmental information in a radically different manner. In this way people can assimilate new information as non-threatening (Piaget, 1995); (ii) *Emotions of peace and tranquillity:* Being able to assess a rural landscape in its totality e.g., allowing a building to have open uninterrupted views over the landscape without visible threats or being bombarded with new or too much information, allows people to align their inner world with the outer world (open vistas and unobtrusive panoramas). Under these circumstances, people can relax and experience a sense of tranquillity. Also, the provision of isolated objects namely a bench provides for opportunities to relax in the peaceful and tranquil setting; (iii) *The anticipation of hope and curiosity:* The person-environment fit that is introduced in the spatial expressions can accumulate into feelings of hope and nurture the potential to venture into new discoveries on the site – this is further enhanced in man-made structures that invite people to further explore e.g. an arch to invite people to enter a particular space (transition from one space to another creates anticipation), a footpath to invite exploring and a round balcony that opens up and invite people to view the landscape; and *(iv) relational experiences,* expressed through providing a dedicated space for communal gatherings or socialising on the site.	

(Source: Collage made by participants)

The process described here allowed the analysis to be conducted in a systematic manner while the data was interpreted using transdisciplinary knowledge (psychology and spatial planning/design). Data was member-checked with the participants in order to strengthen the trustworthiness of the interpretation of data and findings.

9. Findings: Critical discussion of the application of PVR and the use of visual data tools to access and elicit implicit sense(s) of place in a spatial planning context

In the findings, the use of PVR and in particular, the inclusion of photographs and collages as visual tools are discussed by demonstrating how the participatory method was applied with the communicative planning as theoretical framework. The discussion under each point focuses on the use of photographs and collages as power sensitive tools to create meaningful participation and as tools to access and elicit implicit sense(s) of place.

9.1 The use of visual data to co-construct knowledge about implicit dimensions of sense(s) of place in a non-obtrusive and equal manner

In this study, the participants interacted freely with the rural landscape of Kromdraai, while producing self-generated visual data about their sense(s) of place. Participants produced visual images and interacted during the focus group discussions building collages and with no interference by the researcher.

The use of methods and tools (disposable cameras and collage building materials) enabled participants to take part on equal grounds as none of the techniques used for data generation implied technical skills. Participants from different backgrounds expressed their sense(s) of place in a particular social context. In both the photographs and collage building, images elicited implicit (non-visible) aspects e.g. emotions, associations and experiences that participants either described (photo-based interviews) or responded to in a spatial expression (collage).

The visual images assisted the researcher to view a complex phenomenon from different perspectives and aligned it with the outcome of co-constructed knowledge about implicit dimensions of sense(s) of place.

9.2 Acknowledgement of the importance of the internal social context

Participants executed individual choices of what images to capture and presented social meanings associated with their internalised social contexts related to their sense(s) of place on Kromdraai. The creation of visual images (photos and collages) became constitutive forces in relation to the participants' own social context and the external environment. In this sense, an opportunity was created for the social construction of sense(s) of place instead of only observable (e.g., visual) dimensions.

9.3 Multiple forms of communication of knowledge and different perspectives of people's sense(s) of place

Verbal messages and visual images presented the different perspectives of often hard to describe social meanings associated with sense(s) of place (Liebenberg, *et al.*, 2012:59). Visual communication tools (images) supported the participants' have helped to improve communication as the images reformulated the relationship between researcher and the participant into a mutual initiative as opposed to a hierarchical flow of information (from researcher to participant).

9.4 An identification of diverse interests and the subordination of interests through relations of power

Again, participants could make their own choices of where and how to interact with the research setting as well as what they wanted to portray in the photographs individually and express collectively in the collages. Visual data in this instance was treated as unstructured data that transcended pre-conceived ideas about the sense(s) of place while knowledge was contextually generated by participants.

9.5 The concept of stake holding, spreading ownership and the range of knowledge and reasoning

Stake holding and ownership in this sense refer to the ownership of the data that were generated and not ownership e.g., in terms of assets. The data were generated by 22 participants who each had individual control (power) over the content of the images they captured. Ownership was spread equally amongst different participants while the researcher had no control over the content captured in photographs or the outcome of the collages that were produced. Involving participants in different phases and aspects of the research (generating data, explaining data in interviews, building collages, checking the interpretations of meanings presented in visual and verbal data) and using different methods has not only spread ownership in the research but has allowed a range of knowledge types about sense(s) of place to be incorporated.

9.6 Collaborative consensus building

The collage building was conducted as interactive brainstorm sessions to access individual sense(s) of place that initially were fragments or disjointed aspects that were reconstructed to present a coherent idea (spatial expression) from different perspectives and based on consensus. However, the roles of the facilitators of the collage building groups were important in order to assure the full participation of all participants in the group. In this instance the power-sensitivity of the visual data assisted in optimising collaboration individually but also collectively.

9.7 A recognition of planning activity as being embedded in day-to-day relations

The use of a visual participatory approach could mediate different kinds of understandings (Butler-Kisber, 2002) that are grounded in direct experiences that present the type of day-to-day interactions with the environment. Visual methods prompted a more direct understanding of people, their life experiences and their perceptions than is possible with data collected and controlled solely by the researcher. Using participatory visual methods is one way to generate understanding of the wider context and develop a shared body of knowledge that, ideally, integrates the knowledge of the researcher and the daily life knowledge of research participants about their sense(s) of place.

In this case, individual visual images (photographs) have acted as stimuli that prompted the participants to move beyond the tangible (visual) objects that are portrayed in the photographs to describe the meanings behind the images. Figure 4 below illustrates some of the examples of the visual objects and the implicit meanings behind the objects. In this sense, the photographs become gateways between the cognitive level of people (objects that are perceived in the landscape) and implicit meanings (emotions, experiences and associations). This finding illustrates the uniqueness and diversity of individual personal meanings that have emerged in relation to people's spontaneous interactions with their environment (Figure 3).

The photographs were used as probes to reflect inward to access implicit (subjective) aspects and express them in a visual manner. This is largely due to the constructed nature of images, combined with the subjectivity of viewing, that necessitates reflexive and dialogical approaches to interpreting and analysing visual data (Grady, 1991; Pink, 2001). It demonstrates the ability of visual data to create a bridge between the conscious (cognitive) and subconscious (affective) and thus unlock the subjectivity of those who see the image differently from the researcher (Harper, 2003:69). However, the magnitude of individual sense(s) of place poses a significant challenge in a spatial planning context where individual input of potential stakeholders cannot be addressed on an individual level. The purpose of photographs in this sense is to alert spatial planners about the multiple implicit meanings that connect people to the environment and the context-sensitivity of meanings that may have remained hidden in conventional research methods e.g., questionnaires. Photographs used on their own are not sufficient as the meanings should in some manner be converted to concrete spatial expressions.

Collages were used as tools for participants to integrate the individual sense(s) of place in a group context and negotiate a consensus-based spatial expression. The use of collages as visual data illustrates the ability to extend the breadth and depth of voices contributing to the knowledge base. Collage building has offered the researchers a context for producing research that is adaptable

to diverse populations and that conveys meaning beyond the constraints of language while expressing the meanings spatially to be useful to inform planning and design interventions.



Figure 3: The unique and diverse individual environmental objects portrayed in the visual images and different meanings (implicit sense(s) of place) behind the images

(Source: Photographs taken by participants)

Reflecting on the study presented in this paper, we argue that PVR methodologies where visual data are used individually, then collectively in a consensus manner, can add value to a participatory process in general, but specifically pertaining to the elicitation of implicit sense(s) of place. This method can begin to address power imbalances between the researcher (spatial planner) and participants that are not addressed in conventional methods used in spatial planning. Conventional research methods (surveys, mapping, interviews etc.) may not necessarily be sensitive to power relations, especially when hidden voices need to be elicited. This may be of

particular value in developing countries where language, culture, education and pluralist perspectives can affect negotiation and decision-making processes (Blowfield & Frynas, 2005:507 and McCarthy & Muthuri, 2018:137).

10. Concerns about PVR

PVR provides a combination of photographs and collages with the potential to obtain insights about implicit sense(s) of place while addressing power imbalances. However, there are limitations that need to be addressed.

First, while the group of participants selected for this study were diverse, all have indicated a close connection to rural nature-oriented environments. One could assume that this may have influenced the consensus-based nature by making it relatively easy. In real-world planning interventions consensus might not be easy to reach. Stakeholders may have diverse interactions and relationships with the environment and not all will necessarily have a close connection with rural sites. In such a case the trade-offs might need further negotiation or creative solutions.

Second, in this instance the participants spent a short time interacting with the particular setting. It may be much more complex where people have built long term relationships with a particular place, and one could speculate that any negotiation pertaining to development (or any spatial planning intervention) may be regarded by some as non-negotiable.

Third, participatory processes are time consuming and costly. The cost of resources should be negated against possible long-term consequences of ignoring the numerous individual and deep-seated meanings people attach to landscapes where development pressure prevails.

Fourth, the role of the facilitator in the collage building sessions are of utmost important as this person should maintain a neutral position and be equipped with the necessary skills to be sensitive to power issues. In this case psychologists who are external in terms of a development process, have been used as facilitators. This type of transdisciplinary teams may be of value for participatory processes in a spatial planning context. However, collaborating with disciplines that are not traditionally part of planning teams may take time and willingness to explore new type of collaborative partnerships and some planners may not be convinced of the beneficial outcomes.

Fifth, policymakers (decision-makers) should take cognisance of the potential benefits of using participatory processes and power-sensitive methods/tools as these allow the emergence of knowledge that would not necessarily emerge with traditional methods e.g., questionnaires and workshop based public participation. Also, this type of meaningful participation is not necessarily

supported by the institutional context in which spatial planning functions (e.g., by enforcement through legislation);

Sixth, these types of methodologies require a special set of characteristics in planners and decision-makers. A sensitivity to power structures and imbalances are needed. It can imply the inclusion of human behaviour experts with specialised skills e.g., psychologists that are familiar with power dynamics in group contexts. Furthermore, it also requires flexibility from the researcher (spatial planner) to adapt to different contexts e.g., where high levels of education occur, digital visual methods (cell phones etc.) can be used or the materials that are used for collages may involve what is available and familiar to those who participate.

11. Conclusion and recommended framework

As an emerging methodology in spatial planning, specifically pertaining to sense(s) of place, PVR methods where a combination of visual data tools (photographs and collages) are used, have proved to be potentially beneficial for planners in a number of ways: (i) as an enabling and meaningful methodology to create an enabling context for meaningful participation, where information can be obtained that is difficult with traditional research approaches; (ii) as a practical application of the communicative planning theory where power imbalances between the researcher (spatial planner) and participants (stakeholders) are minimised and in this way create a power-sensitive context; (iii) a method that is appropriate in a complex and stratified context e.g. developing countries (South Africa in this instance) where inequalities and diversity are found; and (iv) as an appropriate methodology and tools (visual data) to research implicit sense(s) of place that have remained hidden in spatial planning in the past.

While the PVR method and visual data offer possibilities as illustrated in this study, the method and tools may challenge traditional power imbalances and is therefore not offered here as a panacea; instead, this approach is offered as a creative and alternative methodology where people have a close connection with a particular site or area that can be used to inform spatial interventions and allow multiple voices to be heard. Taking into consideration the participatory methodology that is used in our study, we propose a flexible framework (Figure 5) for participative research about sense(s) of place that is power sensitive and allow implicit information to be accessed and elicited.

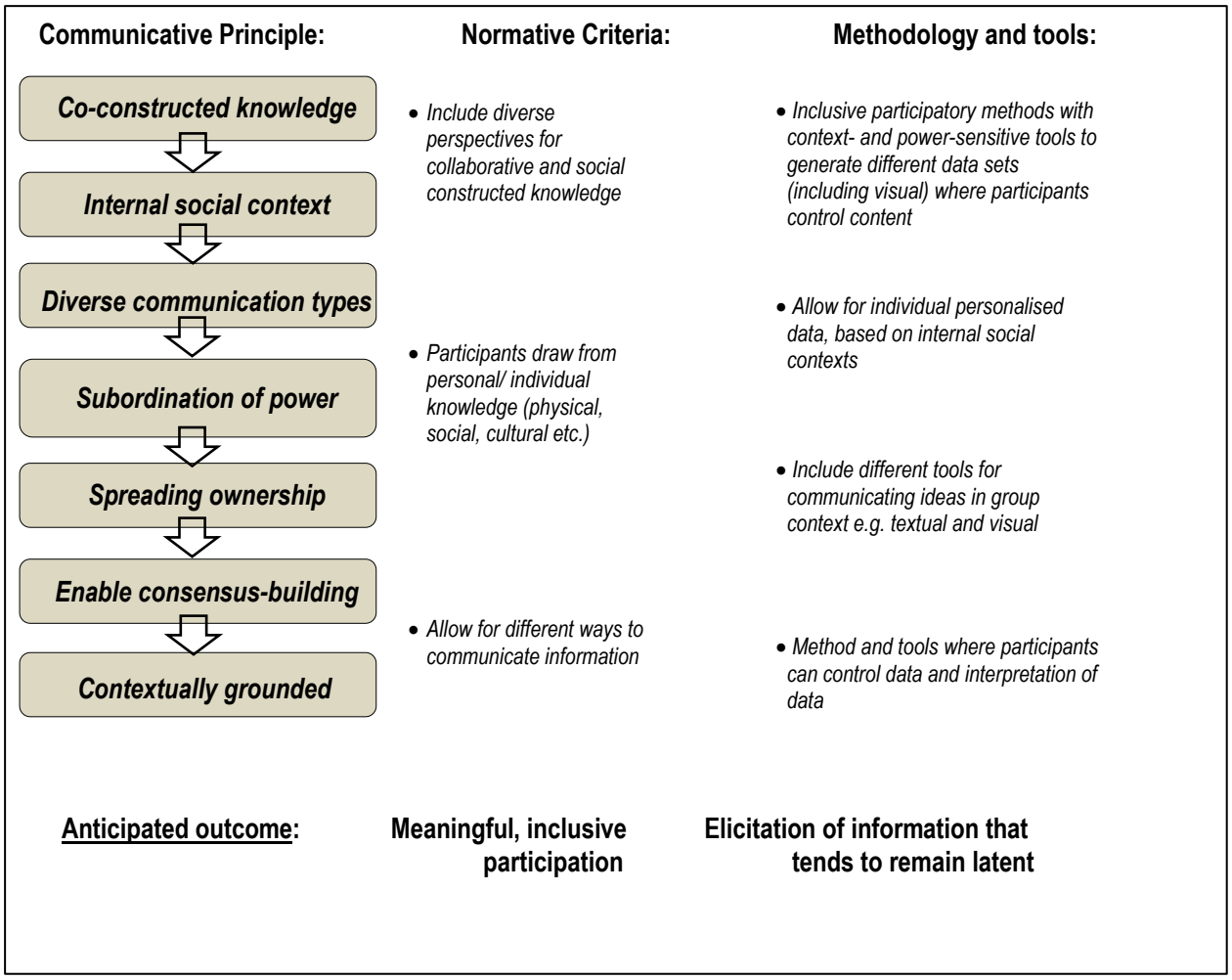


Figure 4: Framework for inclusive power-sensitive participatory process to obtain implicit information (sense(s) of place)

(Source: Own construction based on communicative principles by Healey (1997) and Harris (2005)

PAPER 3

SENSE(S) OF PLACE: USING PEOPLE'S EXPERIENCES IN RELATION TO A RURAL LANDSCAPE TO INFORM SPATIAL PLANNING GUIDELINES

Abstract: *This paper explores the interplay between people and a distinctive rural locality namely Vredefort Dome World Heritage Site, South Africa, to inform spatial planning guidelines. A transdisciplinary, qualitative research methodology was followed.* First*, participants' experiences in relation to the rural landscape were obtained using photographs, interviews and focus groups. Experiences related to physical and emotional safety, relaxation and tranquillity, hope and curiosity, and relational experiences with people and a divinity have emerged. Drawing on these interactional experiences, participants (divided into multidisciplinary groups) made visual collages of how to maintain the sense of place. Guidelines that have been developed included two-dimensional site planning guidelines: (i) a sense of arrival; (ii) development zones; (iii) conservation zones; (iv) compatible land uses; (v) a low density, spatially dispersed development pattern and (vi) footpaths. Three-dimensional design guidelines included: (i) unity in style with a diversity of detail designs; (ii) restricted sizes of buildings; (iii) building heights of a maximum of two storeys; (iv) specified building materials and (v) prescribed colour codes. The paper contributes to existing sense of place research by proposing an integrated, contextual and participatory approach as a possible way forward to make the sense(s) of place explicit by integrating these in spatial planning guidelines.*

Key words: *Sense of place; spatial planning; Vredefort Dome World Heritage Site; transdisciplinary research; integrated approach*

* *Paper published in the journal International Planning Studies*

1. Introduction and contextualisation

Rural landscapes, whether defined as geographical areas, scenery or social and cultural constructions or representations, are currently facing change in many parts of the world (Soini, Vaarala, and Pouta 2012, 124; Kerselaers *et al*. 2013, 197). Reasons for this change are diverse and can include spin-offs of globalization (e.g., tourism development); the worldwide environmental crisis (e.g., loss of biodiversity); and urbanization encroaching upon rural land and threatening open spaces (Antrop 2004). The potential loss of the distinctive character of rural landscapes can threaten people's attachment to these places and their feelings of connectedness to nature. Research indicates a strong connection between rural landscapes and people's quality of life and well-being (Buss 2000; Kaplan 2001; Roszak 2001; Totton 2003). Simultaneously, an increasing alienation between people and nature is related to a decrease in physical, emotional and psychological health (Hartig, Mang, and Evans 1991; Kaplan 2001). Recognizing the uniqueness and distinctiveness of localities (in this instance a rural locality) is important to ensure people's identification with their locality (Pampalon *et al*. 2007). Uniqueness and distinctiveness of localities are referred to in literature as the *genius loci* or sense of place (Graham, Mason, and

Newman 2009, 14; Musterd and Kovács 2013, 98). Sense of place is an elusive and vague concept (Williams and Stewart 1998, 18; Shamai and Ilatov 2005, 467); it has numerous dimensions (Williams 2014) and is considered complex (Kaltenborn 1998, 185; Jivén and Larkham 2003, 67; Malpas 2008). Sense of place is not universally definable (Relph 1976, 63; Convery, *et al.*, 2012, 2; Williams 2014, 227). While some authors, such as Nanzer (2004, 363) and Schofield and Szymanski (2011, 3), view sense of place as people's personal and subjective feelings about a place, Relph (2001) and Stedman (2003) consider sense of place as something that incorporates both objectively shared properties of the environment and subjective and idiosyncratic experiences in relation to the environment.

Despite the differences on defining the term sense of place, it is widely acknowledged as an umbrella term to describe the relationship between people and their environment (Kaltenborn 1998, 186; Jorgensen and Stedman 2001; Ryan 2005, 3; Klanicka *et al*. 2006; Kyle and Chick 2007). While the sense of place develops from the interactions and connections people have with a particular place (Larson, De Freitas, and Hicks 2013), the role of spatial planning involves finding the appropriate fit between people and their environment and guiding spatial expressions of people–environment relationships. Therefore, planning cannot be separated from people–environment interactions/relationships and the sense of place that emerges from this relationship. While spatial planners' knowledge of spatial expressions (one of the manifestations of a sense of place) may be comprehensive, their knowledge about implicit, intangible dimensions (emotions, experiences and so on) are less developed as these are not readily decoded by planners (Hague and Jenkins 2005). Furthermore, planners tend to focus on people collectively, instead of on the individual only (Bechtel and Churchman 2002).

There is, however, consensus that sense of place consists of tangible and intangible dimensions that emerge from the relational interactions between people and places. Little is known about how planners can examine and use the experiences that emerge from people–environment interactions to inform spatial expressions of people and (rural) places. The following research questions therefore guided this paper: (i) what are people's experiences in relation to a specific rural landscape? and (ii) how can these experiences, elicited in relation to the environment, be used to propose spatial planning guidelines to maintain or strengthen the sense of place of the site? The aims of the research were to (i) explore people's experiences in relation to a rural landscape and (ii) draw on the experiences of people in multi-disciplinary teams to concretize (or translate) the experiences that emerged from their interaction with a rural landscape (site) by means of development guidelines to contribute to maintaining and/or enhancing the sense of place. The research provides an example of how to concretize the implicit dimensions of sense of place (in this instance emotional experiences) by means of spatial expressions.

2. Conceptual foundation

Space is no longer considered a static, neutral backdrop of people's lives – 'frozen' in time (Crang and Thrift 2000; Hubbard, Kitchin, and Valentine 2004; Ryan 2005; Smaldone, Harris, and Sanyal 2005; Puren, Drewes, and Roos 2008). There is a general move away from the Kantian notion of space as absolute, towards a more progressive view of space as a process and in process (Crang and Thrift 2000). This flexible view of space is illustrated by a number of authors: geographers such as Tuan (1977) who refers to place as space imbued with the personal meanings and values that people ascribed to it; Massey (1994, 133) presents place as something with porous boundaries and interconnections; Hubbard, Kitchin, and Valentine (2004, 6) regard place as 'relational and contingent, experienced and understood differently by different people'; and Castells (2010) questions the importance of any particulars of place, as place becomes irrelevant through the continuous flow of information and the rise of the network society. Davoudi (2012, 438) views the formation of place as relational and dependent on the social and cultural processes that produce it. This relational dimension of place implies that context is important in the formation of place and sense of place. The importance of context and the relationship people have with a specific place is highlighted by various studies on sense of place, for example: Soini, Vaarala, and Pouta's (2012) study of rural sense of place and landscape perceptions in four villages south of Helsinki, Finland; Larson, De Freitas, and Hicks's (2013) study of the relationship between residents' perception of sense of place and attitudes about the natural environment in the Great Barrier Reef in Australia; and Ngo and Brklacich's (2014) study of the experiences of new farmers in a rural community in southern Ontario, Canada. These studies illustrate the contextual embeddedness of sense of place and particularly challenge the view of sense of place as consisting of universal objective qualities that can be determined by experts such as planners, architects and or urban designers.

Even though sense of place is fluid and uncertain (due to being dependent on the context) and viewed by many authors (Knox 2005, 1; Kyle and Chick 2007, 212; Stedman 2003, 672) as socially constructed, the physical (spatial) environment is equally important (Relph 1976; Sack 1997; Hay 1998; Smaldone, Harris, and Sanyal 2005). People's social construction of sense of place develops in relation to a physical setting (Stedman 2003, 671), and these meanings and interpretations arise from interacting with that specific space. Place is an active setting that is inextricably linked to the lives and activities of its inhabitants and bound up in people's meaning and experiences of particular places (Convery, *et al.*, 2012, 1).

In spatial planning/design disciplines such as architecture, urban design and spatial planning, the term sense of place is rooted in the ancient Roman mythological concept of *genius loci* (loosely translated from Latin as spirit of place) (Norberg-Schulz 1980; Jivén and Larkham 2003, 6;

Stedman 2003, 674), a supernatural divinity (or genie) that was believed to determine the essence (sense) of a locality that distinguished it from other localities (Norberg-Schulz 1980; Brinckerhoff 1994; Stedman 2003, 674). Sense of place became popular as synonym for the unique character (mostly consisting of visual properties) or atmosphere of a place. By capturing the character or atmosphere of a locality in terms of its visual properties and integrating the characteristics of the properties into spatial plans and design interventions, planners aim to preserve a locality's sense of place (Hague and Jenkins 2005, 5). Various sense of place frameworks has been developed by planners, urban designers and architects to capture the sense of place of localities. However, these frameworks (developed by Lynch 1960, 1972; Cullen 1964; Relph 1976; Norberg-Schulz 1980; Steele 1981) constitute of mainly objective, static and physical properties of the environment (see Table 1), while there is little acknowledgement of the implicit dimension of sense of place (e.g., experiences). While using these frameworks may have resulted in places with an identifiable physical character or identity (Jivén and Larkham 2003, 78), they fail to capture implicit dimensions (e.g., emotional experiences) as part of the sense of place or illustrate how to integrate these in the planning and design of the environment. Failure to incorporate implicit dimensions of sense of place ignores how people–place relationships are constructed in specific contexts and how people experience particular places. Ignoring this contextual embeddedness of people and their environment may result in inappropriate meanings being assigned to places in a top-down manner, while the very uniqueness of places is destroyed in the long run (Carter, Dyer, and Sharma 2007, 764).

An overemphasis of physical space (the spatial setting in which sense of place is shaped) may culminate in a general lack of acknowledgment of places as symbolic contexts that incorporate implicit phenomena of people–place relationships. This physically constructed basis of claims to authenticity of place necessitates critical scrutiny in the view of authors such as Jivén and Larkham (2003) and Hague and Jenkins (2005, 7). Authenticity claimed by a monocentric approach in which a single universal character is sought, is exclusionary and repressive. However, this static and monocentric approach, based on segregated constructs (e.g., only emphasizing the visual properties of a space), ignores an important dimension of people's relationship with place, namely the implicit dimension, with the implication that people and the meanings they attach to their environment can become disconnected. Furthermore, by adopting this approach, people's experiences of their environment in shaping their sense(s) of place are not accounted for. In contrast, by adopting an integrated approach, people and the spatial setting cannot be separated when it comes to conceptualising sense of place.

Table 1: Sense of place frameworks used in spatial planning

Author:	Focus:	Key aspect/ Element:	Cognitive dimension	Affective dimension
Kevin Lynch: *The Image of the City* (1960)	***Visual (image and spatial structure)***	1. Paths 2. Nodes 3. Edges 4. Landmarks 5. Districts	x x x x x	
Gordon Cullen: *The Concise Townscape* (1964)	***Visual (coherence)***	1. Optics (serial vision) 2. Place (sensory effect/impact) 3. Content (colour, texture, scale, style, character, uniqueness)	x x	x
Kevin Lynch: *What time is this place?* (1972)	***Visual (timeless elements)***	1. Visible accretion (historical buildings) 2. Episodic contrast (deciduous trees) 3. Display of change (city lights) 4. Design for motion (sequential spaces / experiences)	x x x x	x
Edward Relph: *Place and placelessness* (1976)	***Integrated***	1. Physical setting 2. Activities 3. Meanings	x x	x
Christian Norberg-Schultz: *Genius loci* (1980)	***Visual (character/ atmosphere)***	1. Places 2. Paths 3. Domains	x x x	
Fritz Steele: *The sense of place* (1981)	***Visual (elements)***	1. Strong location 2. Boundaries 3. Geographical distinctiveness 4. Scale and proportion 5. Rich images	x x x x x	
Kevin Lynch: *Theory of good city form* (1984)	***Visual (morphology and image)***	1. Vitality 2. Sense 3. Fit 4. Access 5. Control 6. Efficiency 7. Justice	x x x x x x	x

(Source: Own construction from Lynch (1960), Cullen (1964), Lynch (1972), Relph (1976), Norberg-Schulz (1980), Steele (1981) and Lynch (1984))

While people and their experiences and the environment are separate actors in people–environment interactions, both are dynamic entities that are constantly formed and reformed through processes of differentiation and interaction. Sense of place is therefore an integrated concept (Husserl 1939; Heidegger 1971; Merleau-Ponty 1996; Malpas 1999, 2008). Rather than an 'intrinsic quality of a physical location waiting to be recognized and appreciated by people', sense of place develops through cyclical processes of continuous and reciprocal interaction within and between people, the social context and the physical environment (Case 1996; Stokowski

2002). An integrated view of sense of place includes people as active creators of meaning in relation to places.

From the interactionist view, sense of place is not only an intrapersonal process (within an individual) or the visual properties or attributes of the environment. In this circular interplay of relational interactions between people and the environment, the (Vorster 2011; Vorster, Roos, and Beukes 2013) emphasis is on three levels. *First,* the environment elicits subjective experiences due to its distinctive character; *second*, people's subjective experiences are projected associations elicited in relation to the specific distinctive environment and third, in the interplay between the environment and people, the environment elicits a subjective experience (impact) in people to which they react, or people project their subjective experiences on an environment based on specific characteristics of the environment. This in turn elicits a particular reaction from people in relation to the environment (Vorster, Roos, and Beukes 2013; Puren and Roos 2016). According to this view, people, their environment (spatial/visual setting), and the broader social milieu in which the interaction takes place, are all important and intertwined. The following section discusses an inclusive transdisciplinary research process that was followed to translate (and integrate) participants' emotional experiences of the sense of place of a rural locality into spatial planning.

3. Research methodology and findings: a process description

The research context for this study is the Vredefort Dome World Heritage Site (VDWHS) in South Africa (Figures 1 and 2). It is considered the world's oldest (2 023 million years) and largest (190 kilometres) visible meteorite impact site (UNESCO 2016). As a consequence of the impact, a unique natural landscape was formed, filled with rolling hills, rocky outcrops and a unique composition of indigenous fauna and flora. At least 100 plant species, over 50 mammal species and 70 different butterfly species have been recorded in the area (Fleminger 2008). The Vaal River, one of South Africa's largest and only perennial rivers, separates the Dome roughly into two halves that fall in two separate provinces (Northwest and the Free State provinces) (Fleminger 2008). Due to its geological importance, the Vredefort Dome was declared a World Heritage site in 2005 (Fleminger 2008; UNESCO 2016).

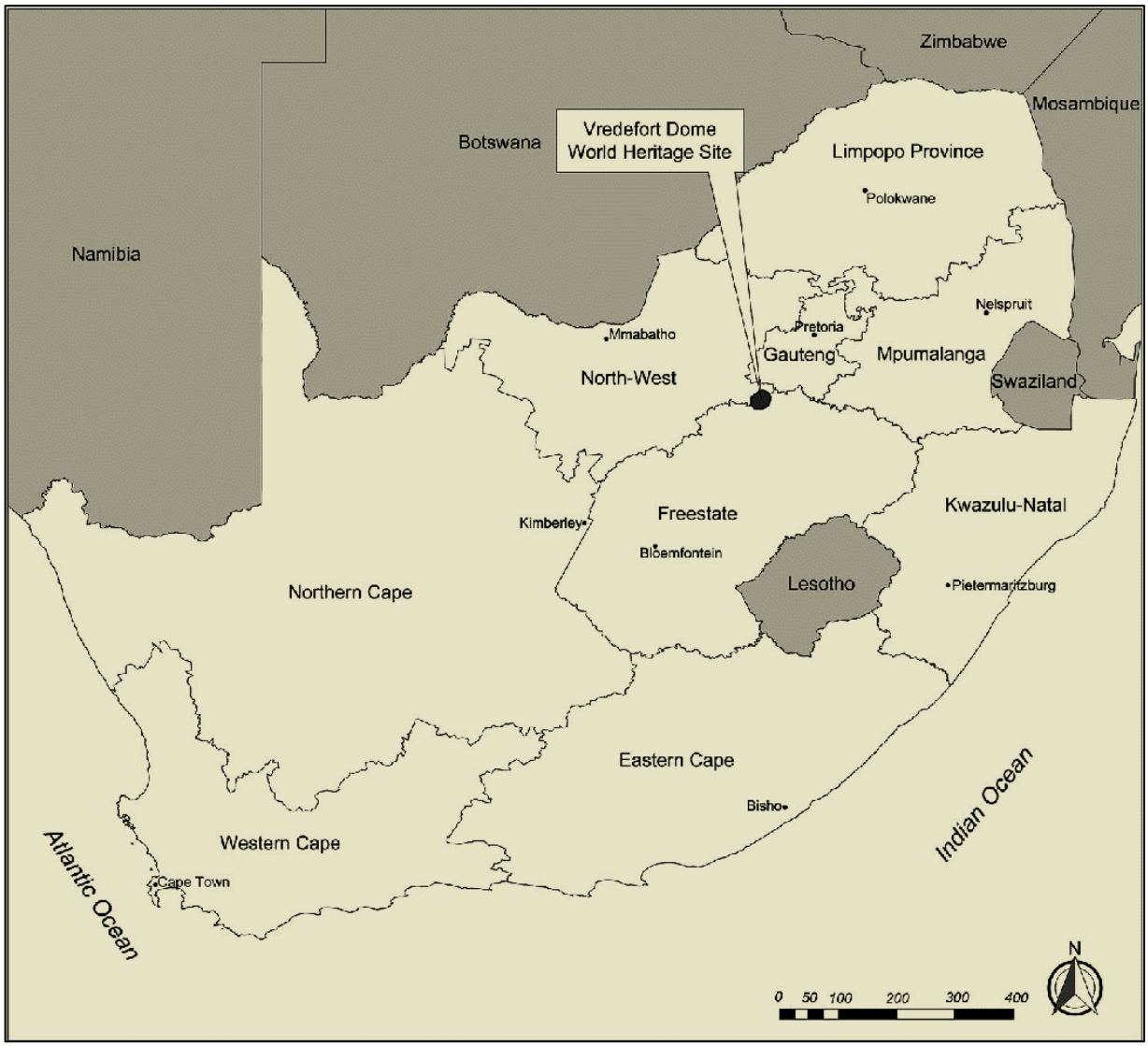


Figure 1. Location of VDWHS, South Africa.

(Source: Papenfus, 2017).



Figure 2. Research context: examples of prominent features of VDWHS – hills (left), the Vaal River (centre) and gravel roads (right).

(Source: Photographs by researcher).

Although little development has occurred in the area, the untainted rural landscape of the VDWHS has been in demand for development since its proclamation as a world heritage site. Farms in the VDWHS are primarily owned by private property owners. The research was conducted on the farm Kromdraai (Figures 3 and 4), which comprises approximately 85 hectares of farmland with a 600-metre riverfront. It is classified as part of the conservation/livestock zone in the VDWHS (SEA 2006), which implies that the site is potentially ecologically sensitive. Surrounding land uses include private game farms, tourist facilities and private residences. The farm Kromdraai was bought by private owners in 2002. Realising the potential of the land, they started to investigate opportunities for further development of the site, with the intent to maintain the sense of place of the rural landscape.

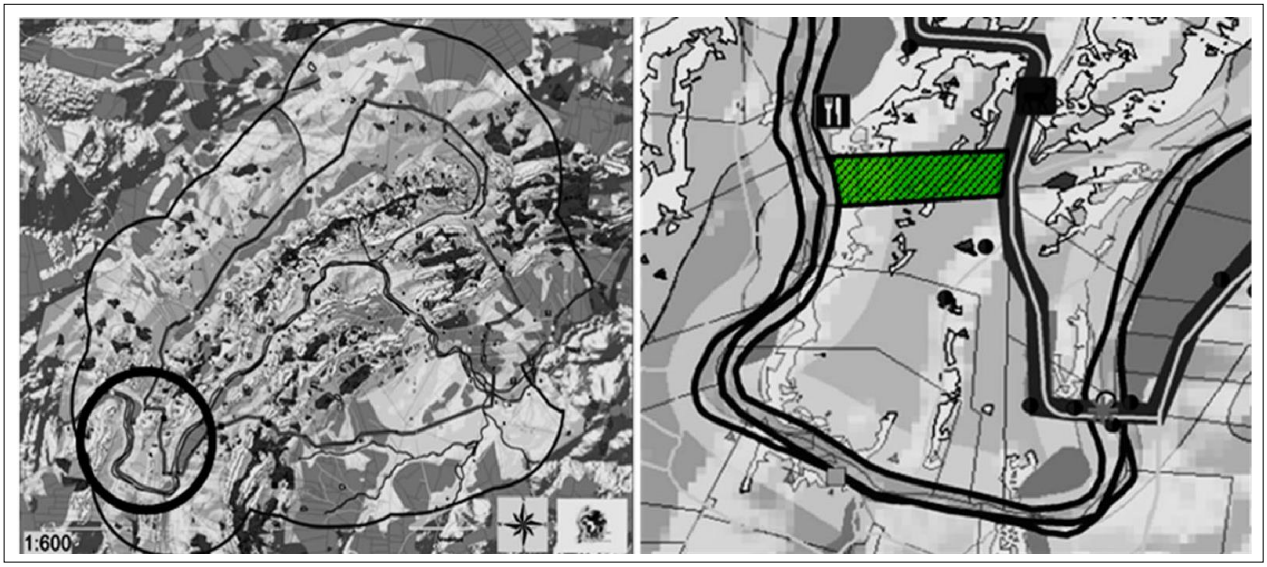


Figure 3. Location of the farm Kromdraai, VDWHS.

(Source: Maps compiled by Manie Papenfus, 2017).



Figure 4. Photographs of the farm Kromdraai – view from the entrance to the farm (left), view from hilltop onto river (centre), and view over the landscape (right).

(Source: Photographs taken by researcher and participants).

A discussion with the owner–developer of the site and a proposal for a possible research project to formulate development guidelines, laid the foundation for transdisciplinary collaboration, comprising of researchers with a background in psychology and urban and regional planning. Transdisciplinary research builds on theories and research from more than one discipline and uses methods for data collection and analysis that are founded on more than one research tradition (Hadorn *et al*. 2008; Cronin 2008). Complexities of sense of place related to the translation (decoding) of abstract phenomena such as people environment relationships (emotions, perceptions, projected associations, relational interactions, etc.) and concretizing these to influence policymaking, were mutual concerns.

Psychological insights have contributed to understanding people's behaviour in context, relational interactions and obtaining projected associations (Saunders 2003). Spatial planners contributed with knowledge how to relate abstract intangible phenomena to spatial form – a process known as place-making. Place-making entails the deliberate manipulation of actions, feelings and meanings into spatial form (Hague and Jenkins 2005). Although various disciplines contribute to the understanding of sense of place in general, spatial planners' particular interest is to relate place to time, space and nature (Urry 1995). Qualitative research was used to explore people's subjective experiences (impact) in relation to a rural landscape and the relational interactions between them and the specific rural location (Creswell 2007). Qualitative research is particularly useful as an inductive, naturalistic approach (Babbie and Mouton 2001; Leedy and Ormrod 2001; Creswell 2007).

3.1 Research phases

The research was conducted in two phases. The first phase was used to generate data about participants' experiences of sense of place. The second phase was used to develop planning and design guidelines based on the experiences that were elicited in the first phase.

3.1.1. Phase 1: Experiencing a rural site

During Phase 1, participants were recruited using purposive sampling (Noy 2008; Waters 2015) according to the following selection criteria: (i) participants had to be able to walk without support in a natural rural site, (ii) had to have had no vested interest in the VDWHS at that stage, (iii) participants should regularly spend leisure time in nature, (iv) individuals had to be able to express and communicate their experiences in either Afrikaans or English, (v) participants had to have professional backgrounds which relate to site development (e.g. environment consultants, urban and regional planners, urban designers, or architects) and (vi) participants without any

professional background or expertise with regard site development (e.g. a nurse, artist, human resource manager, or psychologist).

The final group of participants consisted of 22 people aged between 20 and 71 years, 9 females and 13 males. Participants were formally invited to take part in the research, informed about the specific detail of the research project, what it entailed, their involvement and possible risks of walking in a rural location. They were assured that all information obtained would be treated with confidentially and that they have the right to withdraw at any stage from the research. After they had signed informed consent forms, transport was provided to the research site.

Apart from the nurse as participant, a person with first aid experience was present on site to assist participants in case of an emergency. Before entering the rural site, participants had also received instructions on how to act in the event of encountering potentially dangerous animals (e.g., snakes) or insects (e.g., scorpions). In an effort to assist participants should they experience problems while participating in the research (e.g., getting lost or injuring themselves), and to observe the movements of the participants on the site, 40 fieldworkers were placed at different locations on the study site. In most cases they had a panoramic view of the surrounding areas (covering the whole site) but were unobservable to the participants. Fieldworkers were provided with maps and requested to map the movement of the participants through the area, note the areas where participants spent the most time; or in case of emergency to react to the waving of the participants' hands for help.

Participants were provided with maps of the site and colour pens to mark places where they took photographs with cameras that had been provided. Participants were asked to take photographs of any part of the site that, in their view, best represented their experience of the site. This open-ended and unstructured nature of the prompt allowed participants freedom to choose what to photograph and where. Photographs were used because it created a medium that could reflect the interaction between people and their often taken-for-granted experiences in relation to environments (Rose 2001). Self elicited photographs are regarded as a highly effective manner to obtain insight, knowledge and a richer understanding of the experiences that people may find difficult to explain and of their projected associations in relation to specific areas in the rural landscape (Catterall and Ibbotson 2000; Keller *et al*. 2009).

Two to three hours were given to explore the site. Participants were requested to return to the point where they departed from and were reassured that if they lost track of time, a whistle would be blown to alert them to return. Lunch was provided for all participants and fieldworkers. Participants then engaged in focus group discussions. The value of having the focus group directly after participants' engagement with nature is that it allowed for the emergence of rich,

textured descriptions while their experiences were still fresh in their minds. Focus groups are valuable since they capture real-life data in a social environment, are flexible, have high face validity, provide timely results and are low in cost (Barbour 2013). Even though the preferred size of a focus group is between 8 and 10 people (Krueger and Casey 2014), all 22 participants were involved with three group facilitators. The following interview questions were used in the focus group discussion, which was audio taped:

- Please tell us about your experiences while walking around on this rural site.
- With what do you associate the specific experiences?
- Can you elaborate more on the specific emotions/associations/perceptions that you have just mentioned?
- What particular places on this site have appealed to you? Why?
- What particular places on this site did you avoid? Any reason why?
- If you compare your current state of mind (after walking around on this rural site) with your state of mind when you arrived at the site, what stands out for you?
- Is this the same for all of you, or how do your experiences differ?

Participants were then transported back, and the time was used for debriefing to deal with elicited emotional content. Fieldworkers' observational map data (movement and time spent in certain areas) were combined; focus group discussions were transcribed verbatim and photographs were developed. After the development of the photographs (more or less two weeks later), participants were contacted to arrange individual interviews about their photographs. The benefits of using an interview method, especially in association with a projective method like using photos, are that it permits immediate follow-up questions and clarifications. It can therefore be regarded as a flexible mode of data collection that contributes to the credibility of the study (Clark-Ibanez 2007). During the individual interviews, participants were asked (a) why they took the photograph; (b) on that specific site and (c) if the visual elements in the photograph have a specific meaning for them? Participants were then requested to identify three photographs of significance to them, which were used in Phase 2. The in-depth individual interviews were audio recorded and transcribed verbatim.

3.1.1.1. Data analysis.

The photographs that were taken were treated as visual data and were analysed by listing the constituents systematically and cataloguing the literal meaning of the material, asking questions about the listed elements and allowing themes and statements to emerge. This step in the analysis included reflecting on the aim of the study to create a context in which emerging themes

and statements had meaning (Weber 2003; Stanczak 2007). All data were analysed by all three researchers and the themes were discussed to a point of consensus. The transcribed focus group discussion and individual interviews were regarded as textual data and were analysed according to the steps of Giorgi's (2012) descriptive phenomenological psychological analysis. The textual data obtained from the focus group discussions were read and re-read to become familiar with them. The visual data (photographs) were also studied in relation to the textual data obtained from the individual interviews. The descriptive meanings from these two data sets were organised into summaries, representing the core messages of the participants. These core summaries were used to generate a general structure of people's experience in relation to a rural landscape.

3.1.1.2. Findings of Phase 1.

The findings were organized into the following themes, with examples from the data and support from the available literature: (i) experiences of a physically and emotionally safe environment; (ii) a sense of relaxation and tranquillity; (iii) hope and curiosity and (iv) relational experiences (see Figure 5).

(a) Physically and emotionally safe environment. Participants experienced this rural landscape as non-threatening (safe), and they described it as magical and pleasant: 'I felt safe and as if nothing could harm me. It was a nice feeling.' Participants expressed a sense of 'detachment from the everyday constraints of normal life' and described it as 'flying as carefree as an eagle.' Other participants' description was that it felt as if they could 'breathe again' and 'forget about the demands that modern society imposes upon him [them].' This safe environment was juxtaposed with an unsafe manmade environment: 'In a manmade environment I always have to lock my doors and always feels unsafe.' Apart from physical threats, participants expressed being exposed to too much information. One participant explained it as: 'being constantly showered by information that you normally experience in an everyday work context … where the phone rings, people talk, and your mind is busy with deadlines you have to meet all the time.'

The experience of safety either applied to the whole rural landscape or to specific physical features in the rural landscape that elicited the experience. For one participant it was as if the vegetation protected her and she '*found it comfortable, even homely*.' Another participant associated '*the fixed unmoving rocks*' with '*inner peace and stability*.' Participants explained that they were able to isolate themselves and expressed that they were able to protect themselves from external input: 'It is difficult to describe the positive feelings that I experienced underneath the tree ... it gave a feeling of isolation. It is almost like it is quieter underneath the tree, as if the tree absorbs the surrounding noise and it cuts out some of the light.'



Figure 5. Examples of photographs taken by participants to represent a physical and emotional safe environment (left), hope and curiosity (top, centre), a sense of relaxation and tranquillity (right), relational experiences (bottom, centre) – relationship with father.

(Source: Photographs taken by participants).

(b) ***A sense of relaxation and tranquillity****.* In a non-threatening, safe environment, participants said that 'they could just sit and be themselves' and that 'nothing matters anymore.' In this relaxed state they also recalled other non-threatening scenes that they associated with pleasant experiences, such as visiting good friends, or being at their parents' homes, lying on their back and gazing at the stars, and sitting around a campfire, or enabling personal or interpersonal and physical spaces.

Participants expressed their experiences in relation to particular places. For example, the open areas underneath trees that reminded a participant of a Sunday afternoon: 'Basically, you know, that peaceful feeling, you feel the heat of the afternoon, a tired feeling (laughs) and sitting around doing nothing.' Rocks also evoked feelings of awe and admiration in participants. These associations also induced feelings of calmness and made many participants want to sit down to relax and admire the view, summarized by one participant as follows: 'It was a place [that] elicited calmness and where I felt tranquil.'

(c) ***Hope and curiosity****.* Hope emerged as a theme that is associated with a positive future perspective. Participants felt optimistic about their future and opportunities that may come their way. 'It gives me hope. I am always open to new possibilities.' This hopefulness energizes people so that they feel capable of doing almost anything. One participant expressed it as follows: 'I

believe you can do anything and that it is never too late to do anything. You know, if you decide to do something and you really want to do it, anything is possible.'

Curiosity in relation to this rural site was described as a 'stop and pause effect'. It was described as different from what they have encountered in everyday life, and it stimulated their curiosity and the desire to discover new things. One participant described it as 'an adventure, in which anything can happen'. Another participant said that he has become curious to explore the unknown. 'When I see new things, I get curious, then I want to go and investigate it further. I cannot just sit and wait. I often wonder what it looks like on the other side.'

(d) ***Relational experiences.*** All participants have expressed spiritual experiences, even though not all were based on a specific religion: 'Here I experienced a strong spiritual feeling.' Most of the participants have projected personal associations in relation to God in that the peace and quietness help them to focus on Him and reminded them of the power and mercy of God (Christian perspective). One participant described it as follows: '… this is all symbolic to me … of a place [referring to the shade of a tree] to become tranquil and experience the presence of God.'

In relation to people, different natural elements have been associated with meaningful relationships and previous experiences in nature or with people. For example, trees were related to friendships as one participant stated: 'When you are in nature, trees almost feel like friends or old acquaintances … like coming across an old friend.' In another example the composition of trees (a dead tree trunk and young tree) reminded a participant of his relationship with his father: '… the one in front myself, the small tree … and the one at the back, my father … He had already risen (in life), one would say, while I am starting with new things.' The shelter of trees reminded another participant of the support and protection she offers her friends when they experience difficulties: 'The fact that some trees need to grow in another's shade … reminds me of people … many times I carry my friends when they go through a crisis … I have to be the shadow (shade).' Another example is where the composition of rocks reminded some participants of the different relational aspects of their lives. For example, a pile of rocks packed together represented 'being together' or a unity according to one participant. Others were reminded of the 'rocky' (difficult) times in their lives or conflict that they might have experienced with family, friends or strangers while loose rocks represented instability in relationships with others.

The visual data collected during the first phase (as presented in Figure 5) served as self-generated representations of participants' experiences of their interaction with the landscape. Visual data can be used in many ways (e.g., to elicit perspectives, engaging participants and stimulate discussion) and in different contexts. In this phase of the research the purpose of obtaining visual data (photographs) was: (i) to enable participants to have a choice and control

over what they wanted to depict; (ii) to provide a space in which participants could freely express themselves; (iii) to elicit implicit phenomena that may be difficult to explain and (iv) to serve as a point of reference for the interviews. The assumption is that photographs do not hold inherent meaning to be analysed on their own, but are treated together with textual data as one unit of analysis. The photographs are anchored in the text to communicate and support findings (Roos 2016).

3.1.2. Phase 2: Integrating people–environment experiences in spatial planning

The second phase was conducted two months after the initial site visit and the same participants who had participated in Phase 1 were invited. This allowed for the sharing of disciplinary-specific contributions (Lincoln and Guba 1985; Lincoln 1995; Gay, Mills, and Airasian 2006). Although the participants were not statistically representative of any meaningful part of the population, they have all been able to give an informed opinion about their experiences of the site.

On the day of data collection for Phase 2, the photographs identified by the participants from Phase 1 were projected on a screen to form a backdrop to remind participants of the physical context. Participants were asked to divide themselves into four groups, each group seated around a table, the group consisting of at least one person with a professional background in human behaviour and site development. Participants were involved in two activities. *First*, participants were requested to propose a two-dimensional layout for the farm, indicating entrances; areas suitable for development (if any) and the number of structures; appropriate land uses and the distribution; size; type of structures (if applicable); and ways to connect these different elements on the site (Figure 6). *Second*, they were asked to make a collage upon the poster with the photographs (Figure 7) presented to indicate how they would visualize the future built environment on this site so that it would enhance the character of the place and could preserve people–environment interactions (obtained in Phase 1). Each group of participants was presented with the following materials with the request to make collages: (i) a combined aerial photograph-map (A2 format) of the farm to indicate basic data such as boundaries, contours, roads and paths, existing entrances and landmarks on the site; (ii) large colour photographs representing main areas that signify the visual character of the site, namely open grassland areas (plateaus), areas with a river view and areas enclosed (with trees and bushes) and hilly, rocky areas; (iii) photographic examples of various materials; (iv) colour samples; (v) clay; (vi) polystyrene and (vii) various stationery such as colour pens, paint, glue and so on.

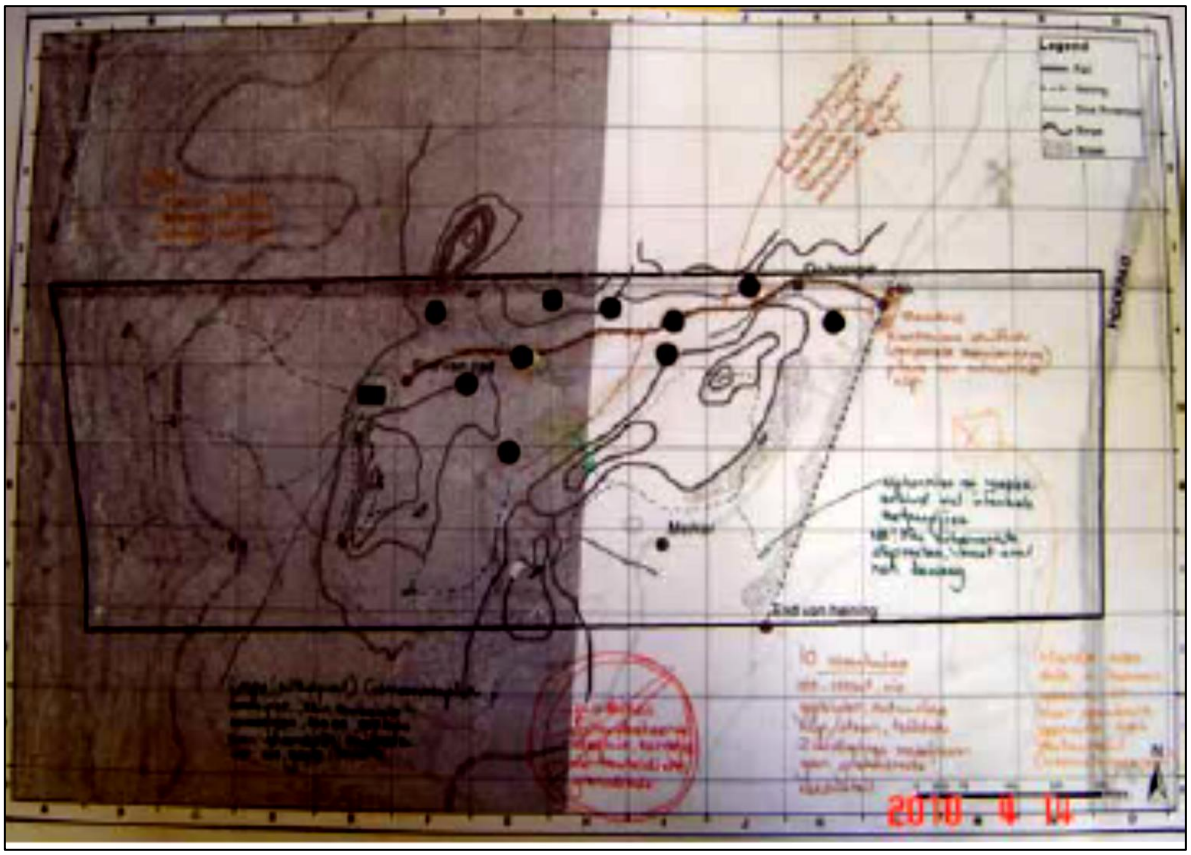


Figure 6. Example of proposals by group – layout of the site.

(Source: Proposals of group)

The groups have reached consensus that if development should take place in the untainted rural environment, it should be as unobtrusive as possible. It should only occur in the areas on the site that has already been disturbed. Two of the groups have suggested that a new entrance should be built near the opposite corner of the property with a longer, winding road leading to proposed residential units. All four groups have suggested a single road ending at a central point, from where footpaths should lead to proposed structures and other facilities on the site.

Four to eleven (average 6.4) residential units were suggested for the site. Participants suggested that the property should not be overcrowded to ensure that the few residents/visitors on the property get the maximum benefits that nature has to offer. It was also suggested that the units should be hidden among the pockets of natural vegetation next to the existing road to minimize visual disturbances. All participants felt that it is important to protect the natural environment. In addition, all groups (4/4) felt that the units should not be visible to each other.

The proposed materials such as rocks should come from the immediate area. Other facilities suggested by the participants included a central, communal area where the residents could

interact. They also proposed benches in strategic places from which people could admire and appreciate the surrounding views.



Figure 7. Example of proposals by group – visual presentation (collage).

(Source: Proposals of group)

The spatial and design elements presented in the collages (illustrated in Figures 6 and 7) were analysed and related to the experiences (themes) that have emerged from the participants' interaction with the landscape in Phase 1. The visual data (collages) in Phase 2 served as an interactive, participatory method where individuals could develop combined representations of how to translate their experiences of sense of place to concrete spatial and design expressions from which guidelines could be formulated. The process in Phase 2 illustrated how sense of place (meaning that develops in relation with people's interaction with the landscape) is used in an integrated manner, combining compatible visual characteristics/properties supportive of emotional experiences of a landscape.

Tables 2 and 3 provide the combination of the findings of Phases 1 and 2 in terms of two-dimensional site layout guidelines (Table 2) and three-dimensional design guidelines (Table 3).

Table 2: Integrated findings from phase 1 and 2 – two-dimensional site layout guidelines

SPATIAL GUIDELINE	PHASE 2: Two-dimensional layout guideline	PHASE 1: Experience	MOTIVATION: Relation between experience and spatial context
1. Development zones	**Locate specific dedicated areas for development:** (i) close to existing disturbed areas for lower visual impact (near existing gravel roads/paths), and (ii) within enclosed, hidden areas, not visible from the main road or surrounding area.	***Physically and emotionally safe environment***	Any novelty in an environment requires people's focused attention to scan the environment and to determine if the stimuli require further attention and reaction when perceived as either a threat or not (Gifford, 2014; Levine 2008). Adding new developments to existing disturbed areas will be perceived as something that is part of an existing environment (framework) and people will assimilate this new information without perceiving it as new information that could change their internal structure (Piaget 1995). A built environment within enclosed spaces may further elicit feelings of safety.
2.Conservation zones	**Prohibit development in certain areas:** (i) hill tops, and (ii) open areas where development would be visible or obstruct panoramas of the landscape.	***Sense of relaxation and tranquillity***	Observing a non-threatening environment from different angles contribute to experiences of safety and when people feel safe, they can relax (Levine, 2008). Being able to assess a rural landscape in its totality without visible threats or being bombarded with new or too much information, allows people to align their inner world with the outer world (open vistas and unobtrusive panoramas). Under these circumstances, people can relax and experience a sense of tranquillity.
3. Appropriate land uses	**Allow land uses compatible with the rural site:** (i) limited residential (permanent or non-permanent), (ii) recreational (hiking, birdwatching), and (iii) small scale business (restaurant/ small function venue).	***Physically and emotionally safe environment*** ***Hope and curiosity*** ***Relational experiences***	Low key land use with a limited number of people implies fewer people who will share the same space, which requires less adjustment from each individual. Introducing built structures and activities that are compatible with the rural place promotes an optimal fit between people and the place. An optimal person-environment fit can contribute to hope and nurture the potential to venture into new discoveries and for relational experiences (spiritual and with people).
4. Sense of arrival	**Provide a particular space and structure to announce the arrival on the site by:** (i) maintaining the existing entrance on the east, (ii) providing a new entrance in the north-eastern corner of the site. The entrance should be announced by a physical structure that is inviting and welcoming. It must be visible, but not obtrusive.	***Physical and emotional safe environment*** ***Hope and Curiosity***	Introducing new information at the boundaries of the site and a gradual introduction to the development by a winding road, serves the purpose of presenting the environment as familiar and safe. Introducing new information about the environment in an unfolding manner emphasizes the stop-and-pause-effect, helping people to re-orientate in a new environment, to detach from other possible overwhelming environments and to create curiosity of what is happening on 'the other side'.

SPATIAL GUIDELINE	PHASE 2: Two-dimensional layout guideline	PHASE 1: Experience	MOTIVATION: Relation between experience and spatial context
5.Density and spatial distribution	**Restrict densities:** Very low density of a maximum of 12 dwelling units arranged in the following spatial patterns: (i) in a longitudinal strip along the existing path, (ii) in a curved strip, south of the hill in the centre of the site to follow the curve of the hill. (Distances between structures to ensure structures are not visible to one another)	***Physically and emotionally safe environment Relaxation and tranquillity*** ***Hope and Curiosity*** ***Relational experiences***	Low density of dwelling units allows a greater potential that the different scenes that elicited experiences of safety, relaxation, curiosity and spiritual and relational experiences may be undisturbed. Also, people impact on one another (Vorster 2011) and the more people, the more opportunities are there for emotional impact that could disturb the emotional safety of the environment. If built structures are hidden amongst tree clusters, (not visible from neighbours/surrounding sites or the road) and existing trees maintained as far as possible, the different experiences of people in this rural landscape may be supported. This cannot be accomplished by high densities or where structures are visible from one another/surrounding farms or the road. An organic spatial distribution pattern that follows lines of the natural environment (contours/ hills etc.) is subdued to the landscape and less obtrusive.
6. Paths	**Mainly footpaths, while structures should be connected in the following way:** (i) in an organic (curved) way to follow the natural landscape, (ii) gravel road (can be compacted) and natural stone for road materials.	***Hope and Curiosity***	The idea of rural roads (not tarred) supports the experience of being in a rural landscape and therefore strengthens the idea of 'escape' and hope. Footpaths invite people to explore the site and to satisfy their curiosity.

(Source: Authors' synthesis)

Table 3: Integrated findings from phase 1 and phase 2 – three-dimensional design guidelines

SPATIAL GUIDELINE:	PHASE 2: Three-dimensional design guideline:	MOTIVATION: Relation between experience and spatial context
1. Architectural style	(i) Unity in style throughout the development is proposed, but differences in the detail design to allow for diversity of individual sites, (ii) traditional farmhouses (2 groups), modern style (2 groups) or contemporary (1 group) is proposed as long as it reflects elements of the character of the VDWHS, and (iii) verandas attached to units.	Unity and harmony through the same architectural style, as well as units of limited size and building heights, conveys the idea that the man-made environment is subdued to the natural, rural landscape. These guidelines will therefore support the experiences (see findings Phase 2) elicited by the site.

SPATIAL GUIDELINE:	PHASE 2: Three-dimensional design guideline:	MOTIVATION: Relation between experience and spatial context
2. Size of structures	Structures between 100-150 square meters are proposed.	
3. Building heights	Preferably single level (ground), but a maximum of two (ground level + one).	
4. Building materials	Mostly natural materials: (i) stone, wood, raw bricks for walls; (ii) grass, tiles, corrugated iron or concrete slabs for roofs; (iii) glass with wooden frames for windows.	The proposed building material and colour code is informed by the assumption that people will assimilate the information (Piaget, 1995) because it resembles the external environment and does not introduce novel information. In this way it will compliment experiences of participants.
5. Colour codes	Natural, neutral undertones that blend with the natural rural site: (i) mostly earthy colours (browns), (ii) greens to reflect landscape, (iii) blues to reflect sky, and (iv) subdued tones of grey.	

(Source: Authors' synthesis)

3.2 Trustworthiness

In this qualitative study, trustworthiness was achieved by applying various measures. *First,* multiple data-collection strategies (Creswell 2007) were used, to obtain the experience of people in relation to a rural landscape. *Second,* participants from different disciplines contributed to Phase 2 where guidelines for spatial planning have been proposed. Data were analysed and interpreted by a transdisciplinary research team, for a prolonged period of time, contributing to crystallization of the interpretation of findings and the trustworthiness of the study (Ellingson 2009). Member checking was also used because researchers confirmed the findings with the participants through the focus group discussions and in the individual interviews.

4. Discussion

The findings suggest a few important aspects with regard to sense of place that have emerged from following an integrated approach. *First,* sense of place is shaped by an interactional cyclical process as suggested by Vorster, Roos, and Beukes (2013). While the environment influences the way people experience it, people make associations, develop meanings and influence/change the environment (e.g. through spatial and design interventions) based on their experiences thereof. This process entails an interplay of explicit (tangible) dimensions of sense of place such as visual properties and implicit (intangible) dimensions such as experiences of people in a specific setting (a South African rural landscape in this instance). A symbiotic relationship is

emphasized here in which person and environment are considered as a unity – the environment can positively support people's experiences, while people can express this relationship spatially in order to support/maintain the character of the environment. This approach of people–environment unity regards space as more than a blank canvass for people's daily lives as explained by Crang and Thrift (2000), Hubbard, Kitchin, and Valentine (2004), Ryan (2005) and Smaldone, Harris, and Sanyal (2005). Spaces become places through the meanings people develop by interacting with it.

This interconnected nature of sense of place challenges design-oriented sense of place frameworks such as those developed by Lynch (1960, 1972, 1984), Cullen (1964), Relph (1976) and Steele (1981). These frameworks are based on a monocentric approach in which the sense(s) of place are reduced to mostly objective observable (e.g. visual) fixed properties of the environment. In a monocentric approach, little emphasis is placed on the experiential dimension of sense of place. On the other hand, relational frameworks (the dominant framework that emerged from human geographers) propagated by authors such as Castells (2010), Hubbard, Kitchin, and Valentine (2004) and Davoudi (2012) who view sense of place as fluid, are more sensitive to different variables and contexts that shape sense(s) of place. However, these relational frameworks tend to overemphasize the processes (e.g., social, cultural and political) that produce sense of place (Williams 2014, 79), which make it difficult to propose concrete guidelines for planners. Frameworks using selective dimensions of sense of place fail to acknowledge the interconnectedness between people and environments and how these continuously and holistically inform the interactions. Claims to what constitutes authenticity or uniqueness of a place in monocentric frameworks at least need some scrutiny.

Second, the findings have illustrated that sense(s) of place are not formed in a vacuum but are triggered by the unique and specific spatial context people interact with. Visual attributes (e.g. objects such as trees, rocks and enclosed spaces) served as environmental stimuli that elicited subjective associations from which personal symbolic meanings in relation to the environment have developed. People's emphasis on particular visual properties are linked to subjective associations and experiences that are diverse and unique to every individual and context (Phase 1) and used to shape spatial expressions of the sense(s) of place (Phase 2). While the approach here does not propagate environmental determinism, the idea of meanings as having at least some tangible (material) dimension is emphasised.

In this case specific environmental qualities of the spatial setting assisted in shaping context-specific experiences. Visual properties of the environment served as spatial points of references of experiences and informed the development of site-specific guidelines to maintain the sense of place of the landscape as well. The findings support a contextual-embedded approach to sense

of place as suggested by authors such as Soini, Vaarala, and Pouta (2012), Larson, De Freitas, and Hicks's (2013) and Puren and Roos (2016). Although the broader ecological, social, economic, cultural, political, institutional and technological context is important in shaping people's sense(s) of place, purely social constructions of sense of place are questioned here. While the social construction of sense of place is well documented in literature (see authors such as Knox 2005, 1; Kyle and Chick 2007, 212), authors such as Stedman (2003, 671) and Malpas (2008) have agreed that the environment sets bounds and give spatial form to these social constructions. It is therefore suggested that the importance of the spatial setting itself (e.g. context-specific visual properties that elicit experiences) should not be underestimated or omitted, especially if the aim is to create an appropriate fit between people and the spatial environment. Contrary to proponents of the network society (e.g., Castells 2010) and views on sense of place in which the spatial setting or location becomes irrelevant, this research has illustrated that a meaningful environment consists of a combination of the personal experiences, perceptions or associated meanings in relation to the setting itself as well as the broader context, as these are interdependent, interrelated parts. However, these three parts of sense of place are context-specific and equally important to maintain the uniqueness of a place.

Third, the experiences of people in relation to environments are mostly unobservable and implicit but manifest in physiological, psychological, social, and spiritual reactions (Kaplan 1987; Kaplan and Kaplan 1989; Ulrich 1993; Beringer 2000; Davis 2004). Using a projective data-eliciting technique, such as photographs, is therefore appropriate. Accessing intangible people–environment experiences require innovative methods and research processes. Planners obtain tangible/explicit dimensions of sense of place by using maps, while intangible/implicit dimensions can be obtained by using open-ended or unstructured data-collection methods as illustrated in this research. The more open-ended and unstructured the methods, the more likely people will project what is part of their frame of reference. Also, using a visual participatory method such as focus groups to build collages has allowed for combining individual diverse experiences (Phase 1) into concrete spatial expressions, for example, two-dimensional layout and three-dimensional design guidelines (Phase 2). In this way visual, relational and experiential dimensions of sense(s) of place can be combined and concretized in order to develop a harmonious fit between people and the environment. The research suggests options to develop spatial expressions that may be less disruptive for people's relationship with place and that respond to their personal sense(s) of place.

Fourth, the interactive procedure and methods used here suggest that people are dynamic agents in shaping their own sense of place. By proactively involving participants in the data generation and planning process, implicit dimensions underpinning the sense of place can be revealed and

integrated into spatial planning guidelines. The inclusionary manner in which spatial expressions of sense(s) of place were developed illustrated how multiple perceptions/opinions can be combined to support the distinctive character of a particular rural landscape. Incorporating "insiders' perspectives" instead of relying only on expert-based opinions (e.g. planners, urban designers and architects) or "outsiders' perspectives" are stressed in this regard. According to Carter, Dyer, and Sharma 2007, 755; De Jong 2002 and Jivén and Larkham 2003, 77 local perceptions are significant in developing a sense of place. This proposed shift towards the proactive involvement of people in the sense(s) of place could provide planners with new possibilities of exploring the dimensions between people and places.

While numerous sense(s) of place studies such as those by Soini, Vaarala, and Pouta (2012), Larson, De Freitas, and Hicks (2013) and Williams (2014) include local people's perspectives of sense of place, these studies do not illustrate how to apply these perspectives/experiences in planning or relate these to spatial expressions. Planners can make a valuable contribution in this regard as they know how to 'mould' various attributes of sense of place (e.g., meanings, experiences and visual properties) into a material form – a process referred to as place-making (Hague and Jenkins 2005, 8).

Critique against a participatory process in planning that involves people proactively in shaping the sense of place(s) of a particular environment, is that it may have logistical implications for the process as it is time consuming and expensive. It should also be emphasized that this particular research has focused on a small scale (micro) research setting, whereas planners mostly work with large aggregates of the population and units such as regions, total towns/cities and districts (Bechtel and Churchman 2002, 193). Furthermore, power structures and group dynamics can make it difficult to reach consensus (Foucault 1984; Flyvberg and Richardson 2002; Larson, De Freitas, and Hicks 2013).

Finally, it is important to note that planners do not hold a monopoly over shaping or moulding the sense(s) of place in the making of places. The research has illustrated the value of transdisciplinary collaboration. By involving human behaviour experts (psychologists), a new vocabulary and powerful communication strategies could be created for planners (Saunders 2003). Working with psychologists has helped to extend the understanding of sense of place beyond the physical to include the subjective and the symbolic. In the South African context specifically, where multiple cultural meanings develop in relation to places, involving experts from other disciplines can expand the planner's knowledge of sense of place so that the planner can create places that support people's relational experiences with their environment. Furthermore, transdisciplinary research added value because of its creative nature and the fact that it is oriented towards problem-solving (Carayol and Thi 2005). However, it might be ambitious to assume that

planners have access to transdisciplinary research teams or that they have the expertise to translate data about the intangible dimensions of sense of place in order to concretize the sense(s) of place in terms of physical planning guidelines. It could be argued that people have diverse experiences and symbolic meanings that make it difficult to combine them in a meaningful and coherent unity.

5. Concluding remarks and implications for spatial planning

The research suggests a transition from a positivistic to post-positivistic theoretical understanding of space in planning. Instead of space described in terms of fixed, concrete, absolute, three-dimensional and physical terms, place is experienced, interpreted, narrated, understood and imagined. Therefore, place cannot only be defined by whatever potentially malleable or measurable objects it contains but is rather a fluid, abstract, multi-dimensional, relational concept, shaped by the larger context as well as the physical, spatial setting. From a place-based perspective the unique atmosphere or essence of a place (the sense of place) entails that people, and the environment are interdependent and should be treated as a unity. The sense(s) of place is not a universal or monocentric concept but contains multiple dimensions based on numerous interpretations and associations that emerge spontaneously from people–environment interactions. The integrated contextual approach that was followed may have implications for planners if they aim to incorporate the sense of place in spatial planning:

(i) Sense(s) of place needs to be approached in an integrated manner in which multiple dimensions of sense of place such as the spatial, relational and experiential dimensions are acknowledged,

(ii) The contextual embeddedness of sense(s) of place needs to be acknowledged. This entails a sensitivity towards context-specific aspects of sense of place that shape the uniqueness of different places,

(iii) In order to acknowledge and integrate implicit dimensions of sense(s) of place, the use of qualitative visual methods (e.g., photographs) are suggested to elicit and obtain access to implicit phenomena of people–place relationships (e.g., people's experiences)

(iv) Due to the subjective nature of sense(s) of place and multiple interpretations of it, participatory methods are integral in understanding and incorporating sense(s) of place in spatial planning, and

(v) Transdisciplinary cooperation with disciplines not traditionally part of planning teams, for example, psychologists, can provide a platform from which seemingly incompatible points of

departure can be integrated in order to develop a comprehensive understanding of sense of place.

Implicit dimensions of sense of place (such as individual experiences) are complex phenomena that are not spatially explicit and difficult to integrate in spatial planning. This paper contributes to existing sense of place research by proposing a possible way to include intangible, affective dimensions (subjective experience) in relation to a rural landscape to inform spatial planning and design by following an integrated, contextual and participatory approach. However, the research procedure should be applied to other (larger) contexts and include a more diverse group of stakeholders (participants) in order to challenge the consensus-based nature that was followed in this case

PART IV: Chapter 5
Conclusion.



CHAPTER 5 SYNTHESIS, CONCLUSIONS AND RECOMMENDATIONS

"When the whole world is silent, even one voice becomes powerful." (Malala Yousafzai)

5.1 Introduction

While the topic sense(s) of place has proved to be a widely debated concept in spatial planning for over sixty years (*see* Chapter 3, section 3.3 – literature review of sense(s) of place theories), implicit dimensions of sense(s) of place have remained underexplored silent voices that warrant further research. This gap in existing research has paved the way to further explore sense(s) of place in a context where people come from diverse (multi-cultural) backgrounds and where different sense(s) of place overlap in the same space - as illustrated in the case of Kromdraai in VDWHS (*see* Prologue and Chapter 4, section 4.4.3.3 – the social context).

This concluding chapter is a synthesis of an in-depth investigation of sense(s) of place in a South African rural context from a spatial planning perspective. Being ranked as one of the countries with high cultural diversity globally (Morin, 2013), South Africa provides fertile ground for this exploration. Furthermore, Sub-Saharan African contexts are currently facing the fastest urbanisation in the world with the result of immense pressure for development to accommodate urban growth, especially in rural areas (OECD/SWAC, 2020). I have encountered this type of tension between development and conservation and volatility of people-environment interactions in VDWHS, South Africa – a landscape that has been under constant pressure for development and where conflict has prevailed over finding the best fit between people and the environment ever since its listing as one of three natural World Heritage Sites in South Africa in 2005 (*see* Prologue). What has finally established my choice of VDWHS as the context for the study, was the strong connections that developed between the inhabitants of VDWHS and their environment that have resulted in a strong sense(s) of place (*see* Prologue, Chapter 4 as well as Paper 1 and 3). It was especially the implicit dimensions of sense(s) of place that have emerged from the day-to-day people-environment interactions in VDWHS that have alerted me about the importance of these silent voices of sense(s) of place in the context of spatial planning. VDWHS has provided a solid foundation as a suitable context to conduct an in-depth intrinsic retroductive case study about people-environment interactions and the sense(s) of place that emerge from these interactions (*see* Chapter 4).

The lack of sufficient acknowledgement for the implicit dimensions of sense(s) of place in spatial planning that I have experienced in the case of VDWHS is echoed in the theoretical development

of the concept sense(s) of place in spatial planning. Sense(s) of place in spatial planning scholarship has remained primarily focused upon environment-based perspectives (and physical attributes of the environment) – the result being a reduction of a complex people-environment system and a segregation of the interconnected and intricate dimensions of sense(s) of place that simultaneously shape people's sense(s) of place. This lack of recognition of the integrated nature of sense(s) of place, especially pertaining to the explicit-implicit interconnectedness, is further echoed in the policy and legislation that guide spatial planning in the case of VDWHS (*see* Chapter 4). Therefore, this thesis has aimed to provide a modest step from a Global South perspective towards filling a gap in existing research of sense(s) of place in spatial planning pertaining to a lack of guidance on how to access, elicit and integrate sense(s) of place in spatial planning. In order to accomplish the purpose of the research, namely, to develop a framework for the integration of sense(s) of place in spatial planning (*see* Chapter 1 – Purpose statement), it was needed to embark on an in-depth scientific investigation of sense(s) of place in a specific rural South African context. i.e., the farm Kromdraai in VDWHS (*see* Chapter 4). During the execution of this investigation, it was difficult (almost impossible) to remain within the boundaries of spatial planning as planners do not have sufficient knowledge about subjective people-related phenomena (e.g., affective emotional experiences) – the reason why I was subtly forced to cross disciplinary borders and start to engage in a transdisciplinary field where two worlds merged: psychology and spatial planning. This final chapter serves as a cumulative account of this transdisciplinary journey and the conclusions and recommendations that have developed from it.

5.2 Syntheses of the structure of the thesis and the concluding chapter

A series of research papers was chosen as the main format for the thesis. This format lends itself to report on the research in a succinct manner while the core messages of the study are conveyed to a broader academic community in the form of peer-reviewed journal papers. Three interrelated research papers have been included (*see* Part III, Papers 1-3). The first two papers have been submitted to peer-reviewed journals (Papers 1 and 2) and the third has been published in an international peer-reviewed journal (Paper 3). The lengthy background that is provided in the beginning of the thesis (*see* Part I - Prologue) was deemed necessary in order to be transparent about how I became involved in the research topic. Furthermore, in order to provide sufficient information to understand the research in context, Part II was included, comprising four chapters: Chapter 1 – Introduction and problem statement; Chapter 2 – Conceptual orientation: ontology and epistemology); Chapter 3 - Theoretical frameworks; and Chapter 4 – Research methodology and context. The empirical part of the thesis has been presented in Part III in the form of the research papers. The sum of the different parts of the thesis (Part I-III) is presented in this

concluding chapter in the form of a coherent assemblage of five interrelated aspects - the structural elements of the chapter (illustrated in Figure 5.1).

The five structural parts include the following:

First, syntheses of the following: (i) how the research issue (concern) resulted in the identification of the gap in existing knowledge (5.3); (ii) how the three-tier problem statement that was identified from the research gap was dealt with (5.4); (iii) how the research questions have informed the theoretical frameworks (underpinned by a specific ontological and epistemological stance) and how these questions have been addressed (5.5); and (iv) how the ontological and epistemological stances and theoretical frameworks have informed the choice of methodology, the design and data generation methods that was used to conduct the study (5.6);

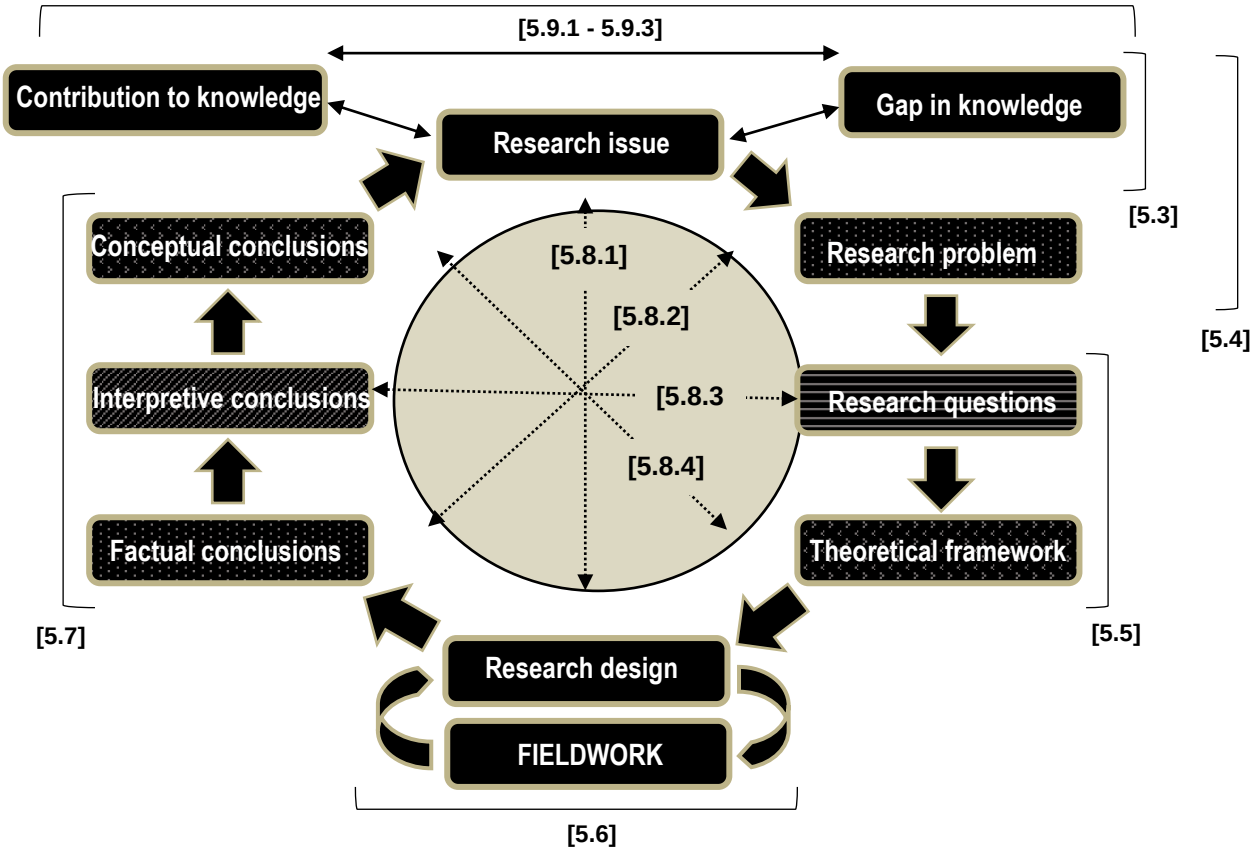


Figure 5.1: Structural composition of Chapter 5 to illustrate research coherency.

(*Source:* Adapted from Leshem and Trafford, 2011)

Second, conclusions: From the aforementioned syntheses, three types of conclusions have been formulated, especially in relation to the empirical section (research papers): (i) factual conclusions (5.7.1); (ii) interpretative conclusions (5.7.2) and (iii) conceptual conclusions (5.7.3),

Third, internal linkages: In order to illustrate the overall coherence of the study the most important internal links between different parts in the thesis are discussed including: (i) link between the research issue and empirical section (methodology, design and fieldwork) (5.8.1); (ii) link between the research problem and factual conclusions (5.8.2); (iii) link between the research questions and interpretive conclusions (5.8.3); and (iv) link between the conceptual framework and conceptual conclusions (5.8.4),

Fourth, contributions of the study to existing knowledge: the contributions on different levels are distinguished: (i) theoretical contributions (the substantive level of spatial planning thinking) (5.9.1); (ii) contextual insights (5.9.2); (iii) contributions on a methodological level (the procedural level) (5.9.3); contributions on an applied level (practice-based level) (5.9.4) and the overall novel contribution of the study (5.9.10),

Fifth, recommendations: Recommendations (5.10.1-5.10.3) for the way forward are provided for the same three levels of spatial planning thinking as referred to in 5.9 (substantive, procedural and applied). Also, an integrated framework is suggested to assist spatial planners to access, elicit and integrate sense(s) of place (especially implicit dimensions) in spatial planning (5.10.4), and

Sixth, a concluding part that deals with limitations and gaps that have emerged from this study, suggestions for future studies and a concluding statement that encapsulates the core message of the thesis.

5.3 Reflecting on the link between the research issue and gap in knowledge

This section explains the coherency in thought and link between the research issue and the discovery of a gap in the existing knowledge about sense(s) of place in spatial planning (Figure 5.2).

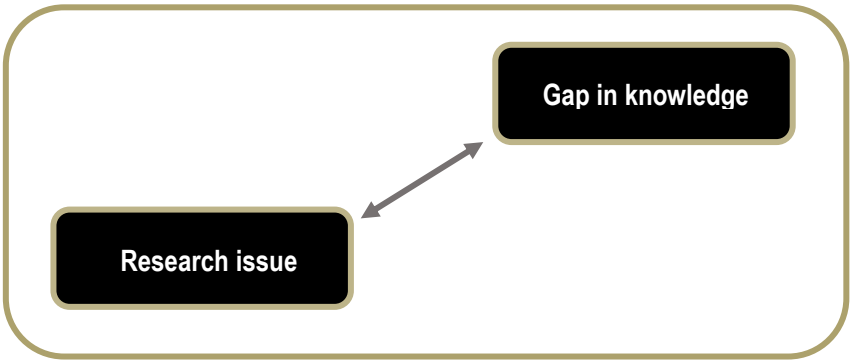


Figure 5.2: Coherency between the research issue and knowledge gap.

(Source: Excerpt from Figure 5.1 based on Leshem and Trafford, 2011)

From a spatial planning perspective, the main concern that has emerged from my interaction with various stakeholders in VDWHS revolves around the challenge to acknowledge and integrate the silent voices of sense(s) of place (implicit dimensions) in spatial planning decision-making. As explained earlier, neither spatial planning theories of sense(s) of place nor policy and/or legislation have provided sufficient support or guidance for this integration in spatial planning interventions. On the contrary, all of these have failed to understand the interconnected complexity and richness of people-place connections and how it can shape pluralised sense(s) of place in a particular context. The result being the creation of an unfair playfield when it comes to negotiations about the importance of implicit dimensions of sense(s) of place (e.g. spiritual, emotional, social dimensions) in spatial planning negotiations, proposed interventions and decision-making. It was against this reality of a lack of guidance how to integrate implicit sense(s) of place in spatial development, that I realised the need to critically review existing sense(s) of place scholarship. In return, it was from this critical stance that I have discovered a gap in existing knowledge that opened up a novel avenue for investigating sense(s) of place.

5.4 eflecting on the three-tier research problem statement

In this section, the link between the research issue and the three-tier problem statement (*see* Chapter 1, 1.2) is explained (Figure 5.3).

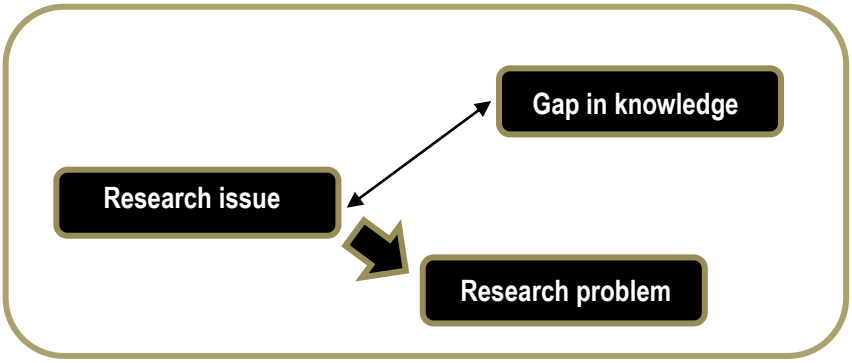


Figure 5.3: Link between the research issue, gap in knowledge and research problem.

(Source: Excerpt from Figure 5.1 based on Leshem and Trafford, 2011)

From a scoping review of sense(s) of place scholarship across different disciplines that deal with people-environment interactions and sense(s) of place (*see* Chapter 3), as well as my personal prolonged experience in the field (*see* Prologue), three interrelated research problems were identified: (i) a conceptual problem, resulting from a failure to understand the interconnected and pluralised nature of sense(s) of place that may vary significantly across different spatial and temporal contexts – this has led to poorly developed conceptualisations of sense(s) of place in spatial planning; (ii) a procedural problem, resulting from a lack of guidance for planners on procedure and methods to access and elicit implicit dimensions of people's sense(s) of place in a cultural-sensitive manner where power imbalances are minimised (as propagated by the communicative planning theory perspective); and (iii) a lack of knowledge and insight on how to interpret implicit sense(s) of place in relation to spatially explicit expressions and how to integrate these expressions in spatial planning decision-making. The aim of the empirical section of the thesis (presented in Part III, papers 1-3), was to deal with each of these problems extensively.

The aim of the first paper, entitled *"Hidden dimensions of sense(s) of place in a rural South African landscape: implications for spatial planners"* was to address the conceptual problem. On a conceptual level, the problem relates to a substantive sphere of spatial planning where existing sense(s) of place theories in spatial planning only address the multidimensionality and integratedness of sense(s) of place partially. In this paper, a combination of theories including people-environment theories (complexity theory, transactional theory, interactional theory and contextual theory) and sense(s) of place theories (environment-based theories, people-based theories, context-based theories, time-based theories and integrated theories) shaped the conceptual foundation. A qualitative methodology and SDA (Secondary Data Analysis) research

design was employed to conduct an in-depth investigation of participants' interactions with the environment (the farm Kromdraai) through individual, face-to-face interviews of 60-90 minutes each. Principles of grounded theory (memoing and coding including open coding, focused coding, selective coding and axial coding) were used as a framework to analise data that was generated in the field, from the 'ground up' (inductively). The methodology that was used allowed for themes relating to people's sense(s) of place to emerge spontaneously from the interview data. In this sense, an integrated perspective was used instead of a presupposed environment-based perspective of sense(s) of place, thus allowing for the development of a local, contextualised and integrated conceptualisation of sense(s) of place in planning while acknowledging the overlap of pluralised perspectives in the same geographical context. The findings that are presented in this first paper and that revolve around the multi-dimensional, complex, interactive, interconnected, and contextually embedded nature of people's sense(s) of place on Kromdraai, allow for a holistic and integrated understanding of the concept sense(s) of place.

The aim of the second paper, entitled *"Using participatory visual research to elicit implicit dimensions of sense(s) of place for spatial planning purposes",* was to address the procedural problem regarding the lack of contextual guidance of appropriate procedures, methods and tools for planners to access and elicit implicit dimensions of sense(s) of place while simultaneously taking power imbalances into consideration – especially in a context where huge differences in knowledge types and skills prevail. Traditional sense(s) of place theories used in planning have been developed by experts in the field of spatial planning and design e.g., planners, urban designers and architects. The paper, founded upon the communicative planning theory, has illustrated how a visual participatory methodology including visual tools (photographs and collages) can be utilised to move beyond the observable to include implicit sense(s) of place while accommodating multiple perspectives in such a manner that power imbalances are minimised. In this sense, the methodological problem has been addressed.

The aim of the third paper, *"Sense(s) of place: using people's experiences in relation to a rural landscape to inform spatial planning guidelines"* was to address an applied practice-based problem. Based upon the use of appropriate procedures/approaches and methods/tools (as illustrated in Paper 2), the problem of how to interpret and integrate sense(s) of place into spatial planning interventions (in the form of development guidelines) were addressed. This paper has illustrated how to move from implicit sense(s) of place to spatial expressions to development guidelines. Two-dimensional guidelines that have been formulated include: (i) a welcoming entrance to establish a sense of arrival; (ii) distinct, but separate zones for either development or conservation zones; (iii) the best combination of facilities on the site to optimise land use compatibility; (iv) density specifications, in this case low density); (v) the best possible

development pattern on the site, in this case a spatially dispersed pattern and (vi) appropriate movement paths, in this case mostly gravel footpaths. Three-dimensional guidelines that have been formulated include: (i) an overall unity in style while allowing for a diversity of architectural design types; (ii) restricted buildings sizes, in this case 100m² per structure in order to remain subdued to the rural environment; (iii) a building height of a maximum two storeys; (iv) specified building materials to blend in with the colours of nature and (v) prescribed colour codes. The development of guidelines to inform site development on Kromdraai has demonstrated that it is possible to translate implicit sense(s) of place dimensions (experiences in this case) to practice-based spatial guidelines and has thus, addressed the third research problem.

5.5 Reflecting on the link between the research questions and theoretical framework(s) and answering the research questions

The primary research question that has guided the course of the study is: "*How can spatial planners access, elicit and integrate the sense(s) of place that emerge from participants' interactions with a rural landscape in VDWHS in South Africa into spatial planning*?"

In order to answer the primary question, five secondary questions were asked that in return were used to guide the individual papers presented in Part III of the thesis. The secondary questions that were formulated have served as the foundation for selecting appropriate theoretical frameworks to support the study. This section explains the links between the individual research questions and the theories that have informed the study (Figure 5.4) and provide answers to the research questions.

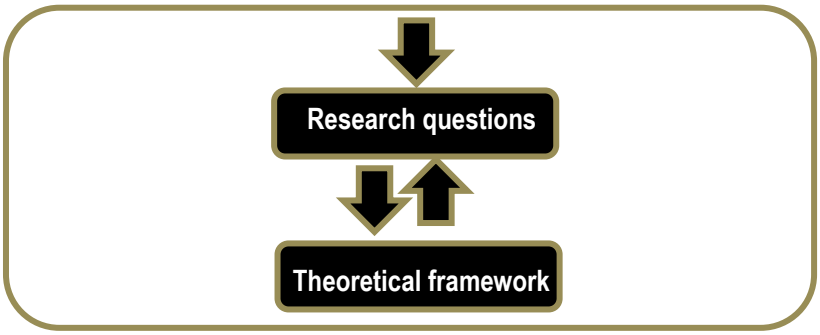


Figure 5.4: Link between the research questions and theoretical framework.

(Source: Excerpt from Figure 5.1 based on Leshem and Trafford, 2011)

5.5.1 Secondary research questions 1 and 2 (Paper 1)

The first two secondary research questions that have guided the study were: (i) *What* are *the dimensions of sense(s) of place that develop from people interacting with a particular rural landscape in the VDWHS, South Africa?* Also, based on the first question, (ii) *What is the nature of these dimensions that have emerged from these same interactions referred to in the first question?* These questions have been addressed in the first research paper (*see* Part III, Paper 1).

- **Link between secondary research question 1 and 2 and the theoretical frameworks**

In order to have responded to the first two questions, exogenous theories were selected to be included in the theoretical frameworks (*see* Chapter 3, second and third theoretical lenses) as supplementary to endogenous spatial planning theories (*see* Chapter 3, first theoretical lens). Due to spatial planning theories of sense(s) of place being rigid in the sense that they are mostly focused upon environment-based perspectives of sense(s) of place, other perspectives of sense(s) of place namely person-based, social interaction-based, time-based and integrated perspectives have been included. Furthermore, it was decided to broaden the theoretical frameworks by adding a third theoretical lens that deals with exogenous theories of people-environment interactions as sense(s) of place is shaped by an interplay of people, the environment and the broader context. Theories that have been included in the third theoretical lens comprised meta-theories, social theories and psychology theories. The integration of exogenous theories in the theoretical frameworks has allowed for the development of a more nuanced, integrated and holistic understanding of sense(s) of place by taking into account the multiple perspectives and dimensions of sense(s) of place as well as the interconnectedness of people and place in a particular context.

- **Answering secondary research questions 1 and 2**

In reflecting on the **first secondary question**, it was found that a pluralised sense(s) of place that contain multiple implicit and explicit dimensions may overlap in the same space at a particular point in time as a result of people interacting with the environment (in this case, the farm Kromdraai in VDWHS). The visual dimension, the most widely recognised dimension of sense(s) of place in spatial planning, comprises various subjective interpretations of the visual character of Kromdraai that resembles the mental image of the site. Apart from the visual dimension, various implicit dimensions have emerged. These include a relational dimension (intra-personal indicators and interpersonal relationships) and a behavioural dimension (behavioural responses). The multidimensional nature of sense(s) of place that have emerged from people-environment

interactions on Kromdraai, echoes what has been found in other sense(s) of place studies (*see* e.g. Kianica *et al.,* 2006*,* Puren *et al.,* 2018, Soini *et al.,* 2012, Tan, Tan, Kok and Choon, 2018, Williams, 2014 etc.) in the sense that the sense(s) of place vary significantly across different geographical and temporal contexts.

The **second secondary question** can be answered by what was found about the nature of the dimensions of sense(s) of place that is referred to in the first question. The dimensions of sense(s) of place on Kromdraai manifested as an inextricably linked complex cyclical network of indirect reciprocity that is context sensitive. Within this kaleidoscopic system, explicit environmental stimuli trigger a cognitive/mental processing of environmental information that result in the particular visual image. In return, the image elicits relational associations (interpersonal and intrapersonal) that prompt people (participants in this case) to interact with the environment in a particular way(s). These behavioural responses(activities) impact on the environment by shaping it spatially. Therefore, sense(s) of place are shaped by an interplay of three actors namely the environment, the person in the environment and the broader context against which the interactions occur.

5.5.2 Secondary research questions 3 and 4 (Paper 2)

The third and fourth secondary research questions that guided the second research paper are: (iii) *How* can the various dimensions of sense(s) of place that emerge from people-environment interactions be accessed? and (iv) *What* methods and tools can be used by spatial planners to elicit people's sense(s) of place? (*See* Part III, Paper 2).

- **Link between secondary research questions 3 and 4 and the theoretical frameworks**

Due to the procedural and methodological oriented focus in the third and fourth secondary research questions and the fact that traditional sense(s) of place theories were based on expert-based approaches, it was decided to include a discussion on the main spatial planning paradigms and theories as part of the spatial planning lens in the theoretical frameworks (*see* Chapter 3, first theoretical lenses). The communicative planning theory as theorised from a Foucauldian perspective (a form of dialogue that focuses on power relationships in society as expressed through language and practices) was chosen as the most appropriate theory in this regard as it aims to obtain input on spatial planning matters in a democratic way. Furthermore, the communicative planning theory was regarded as valuable for conducting research in a multi-cultural context namely South-Africa, where planning has previously followed (and to a large extent is still following) top-down approaches that are based upon a system that was imported from a colonial era. As the communicative planning theory tends to be naïve in terms of power

struggles at play in spatial planning processes and decision-making and how it affects the outcome of decision-making, the Habermasian ideal of reaching consensus in an objective, neutral way was dismissed. A Foucauldian perspective was deemed as appropriate to address the risks and idealism of a Habermasian approach. The link that was established between secondary research questions 3 and 4 and the theoretical frameworks was made possible by choosing a theory (communicative planning theory) that would support inclusive procedures and methods in order to access and elicit people's sense(s) of place while simultaneously addressing power imbalances (Foucauldian perspective).

- **Answering secondary research questions 3 and 4**

In reflecting on the **third secondary question**, it was found that PVR (Participatory Visual Research) enabled the practical execution of the aims of the communicative planning theory as it supports a democratic and open dialogue about people's sense(s) of place. The participatory approach that was followed in the case of Kromdraai, enabled the researcher to move beyond the visual sense(s) of place dimensions and spatial expressions in order to access and implicit dimensions because it shifted the power from the researcher to the participant in knowledge generation. As supported by sense(s) of place scholarship, sense(s) of place emerge from people's everyday interactions with the environment and is not exclusive or expert based. Participatory research created an enabling context for the inclusion of diverse voices (perspectives) is not readily been heard in top-down approaches. By neutralising the power of the researcher and embracing a participant-oriented focus, participants (or stakeholders in a spatial planning context) could spontaneously share their views and ideas.

In reflecting on the **fourth secondary question**, that relates to appropriate methods and tools that can be used to elicit implicit dimensions of sense(s) of place, it was found that images (in the form of photographs and collages) acted as bridging tools between the cognitive perceptions and affective experiences of the participants. Face-to-face individual interviews strengthened the ability of the researcher to further explore the dimensions that have previously inclined to remain hidden (silent voices) in spatial planning in an in-depth manner. The use of visual methods in the form of a combination of photographs and collages demonstrated that implicit information on sense(s) of place could be elicited. These tools are culture and context-sensitive while simultaneously addressing power imbalances between the researcher (facilitators of the process) and the participants.

5.5.3 Secondary research question 5 (Paper 3)

The fifth secondary research question that guided the third research paper is: (v) *How can implicit dimensions of sense(s) of place (e.g., experiences of people) be spatially expressed and integrated into spatial planning?* (*See* Part III, Paper 3).

5.5.3.1 Link between secondary research question 5 and the theoretical frameworks

The development of different planning paradigms (planning as design, planning as rational process and planning as political process) as presented as a spatial planning theoretical lens in the theoretical frameworks (*see* Chapter 3, 3.2), was considered as necessary in order to contextualise spatial planning for the purpose of this thesis. The practice-based applied nature of the fifth research question has demanded a reflection on contemporary spatial planning. Spatial planning is a complex system that is shaped by various contexts (a proximate, distant and temporal context) and comprised a magnitude of units (elements) and scales that vary significantly across different temporal and spatial realities (*see* Chapter 3, 3.2.1.4). However, although spatial planning is dynamic and fluid, the heart of planning is argued to be inherently spatial in nature – the result of planning being the sum of various external explicit macro-structural forces (social dynamics, economics etc.) and internal implicit personal phenomena that are combined in some kind of spatial expression. However, this does not necessarily have to be in the form of a traditional two-dimensional plan (although it may contain a single or numerous plans). At the core of spatial expressions lie two heuristic constructs: space and place (*see* Chapter 3, 3.2.2). 'Place' is viewed as a progressive state of 'space'. While space is a neutral backdrop for people-environment interactions (or people's activities in space) it transforms into place when implicit aspects (experiences, meanings, values etc.) are added – an action that underpins the process that is reflected upon in the third paper that is presented in Part III)

5.5.3.2 Answering secondary research question 5

The **fifth secondary research question** is answered by illustrating how space (or spatial aspects) can be translated to place as a progressive state where implicit sense(s) of place (experiences) are integrated. In the case of Kromdraai, implicit dimensions were expressed in the form of visual data (individual photographs) and then translated into two-dimensional and three-dimensional visual expressions in focus groups. These expressions were then interpreted (in a collaborative manner between participants and researchers) and used to develop guidelines to inform development on Kromdraai. The process of generating individual visual data to access implicit information about sense(s) of place and then transfer it in a collaborative manner (PVR)

to spatial expressions and again translating the expressions to guidelines, illustrates how people's sense(s) of place can be integrated in spatial planning and design on a micro scale level.

Based upon the process described here, it is demonstrated that implicit sense(s) of place can be accessed, elicited, negotiated and spatially expressed in two-dimensional and three-dimensional guidelines to inform the future spatial planning and design of Kromdraai in a collaborative way using visual data tools in combination.

5.6 Reflecting on the link between the research design and fieldwork

In this section, the link between the design and fieldwork is discussed (Figure 5.5). Viewed against the background of an overall qualitative methodology that was chosen for the research (*see* Chapter 4, 4.2) due to limited research that could be found to illuminate the implicit dimensions of sense(s) of place in the context of spatial planning, it was needed to select a design that could allow for an in-depth contextualised understanding of sense(s) of place in a particular context/setting. For this reason, a singular retroductive case study of people-environment interactions on the farm Kromdraai in the VDWHS, South Africa was chosen for the research (*see* Chapter 4, 4.3). Reflecting on the link between the design and fieldwork, a qualitative case study has offered the necessary flexibility to employ a combination of methods for data generation in the field.



Figure 5.5: Link between the research design and fieldwork that was conducted

(Source*:* Excerpt from Figure 5.1 based on Leshem and Trafford, 2011)

Besides the benefits of a case study in terms of its flexibility and suitability to conduct an in-depth investigation in a real-life context that was needed in this case, case studies in Africa are recommended for the purpose of spatial planning (*see* Chapter 4, 4.3.1.1) to generate contextual data. It was especially the choice to focus on a singular case, that worked conductively towards obtaining in-depth information from a South African context (*see* Chapter 4, 4.3.1.2). The case has provided intrinsic value due to the rich and thick descriptions that could be obtained about

sense(s) of place in a specific context. Also, instrumental value was found in terms of the uniqueness of the context being one of three natural World Heritage Sites in South Africa and one of 213 sites in the world. A retroductive strategy (*see* Chapter 4, 4.3.1.4) has proven to be the best fit for the study as the aims of the study were exploratory in nature due to the focus of the research on previously underexplored phenomena in spatial planning. This retroductive strategy is retro-active in the sense that it was designed with the intention of reflecting on existing theories in order to modify/improve existing knowledge (*see* Chapter 4, 4.3.1.4). During the fieldwork the case study enabled the following pertaining to the fieldwork: (i) an understanding of the unique set of contextual dimensions of sense(s) of place that have emerged from people interacting with a rural landscape in VDWHS (the substantive dimension); (ii) the use of a participatory approach including context-sensitive methods and tools to access and elicit implicit sense(s) of place (the procedural dimension); and (iii) a practical application by translating sense(s) of place into concrete spatial expressions (the applied dimension).

5.7 Conclusions

Building upon the ontological and epistemological framework (Part II – Chapter 2) and the three-lens theoretical framework (Part II – Chapter 3) that have informed the methodology, design, procedure and methods (Part II – Chapter 3) that were applied and presented in the empirical section of the thesis (Part III – Papers 1-3), three sets of conclusions are distinguished: (i) factual conclusions, (ii) interpretive conclusions and (iii) conceptual conclusions. While the factual conclusions are presented in the form of succinct summaries of the conclusions of each of the research papers in Part III, the interpretive and conceptual conclusions are meta-level thinking oriented. Figure 5.6 illustrates the structure of the conclusions of the study.

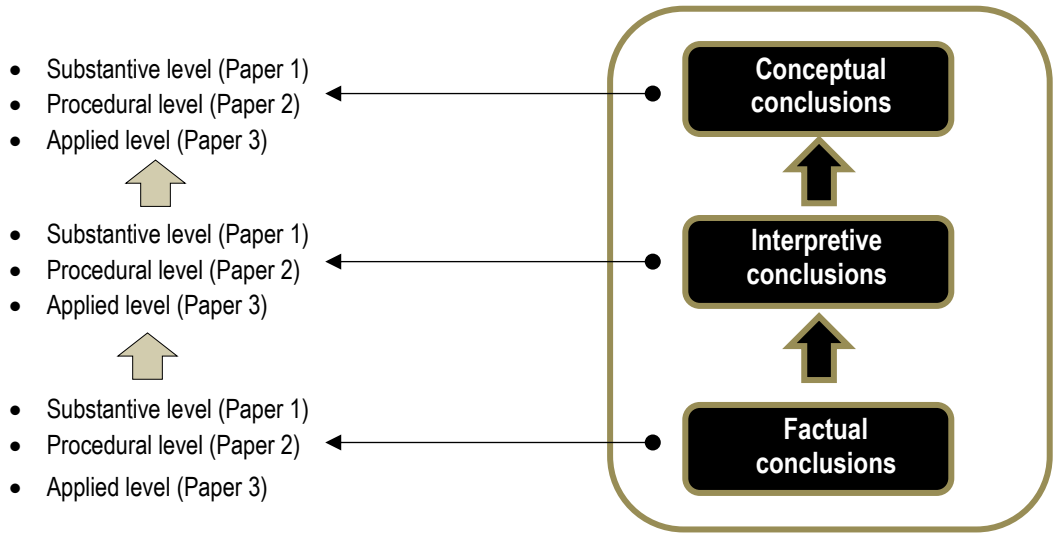


Figure 5.6: Link between different sets of conclusions

(Source: Excerpt from Figure 5.1 based on Leshem and Trafford, 2011)

5.7.1 Factual conclusions

Factual conclusions refer to conclusions that are derived from what was empirically found in the field. These conclusions are data-driven and have been reached without the application of any substantive law. This section contains conclusions about sense(s) of place on Kromdraai in the VDWHS and how they relate to the substantive level, procedural level and applied practice-based levels of spatial planning.

5.7.1.1 Factual conclusions - Substantive level (Paper 1)

Factual conclusions on the substantivel level revolve around the multiple dimensions of sense(s) of place that have emerged from the participants interactions with the farm Kromdraai in the VDWHS as well as the nature of the interactions of these dimensions. (Read in conjunction with secondary research questions 1 and 2).

(i) Instead of relying on preconditioned ideas about sense(s) of place that have been developed in spatial planning where sense(s) of place is accepted uncritically as resulting solely or mostly from environmental attributes, the use of exegeneous theories (theories that have been developed outside the field of spatial planning) has proved to be valuable (and necessary) to explore sense(s) of place in a real-life context (Kromdraai). Purely environment-based theories have proved insufficient in providing in-depth kowledge in order to understand sense(s) of place on Kromdraai, especially with regard to implicit dimensions;

(ii) Sense(s) of place on Kromdraai emerged as multi-dimensional, including explicit and implicit dimensions namely: (i) a *visual dimension* (explicit) that is expressed as a particular mental image (cognitive-based) of the place; (ii) a *relational dimension* (implicit) that manifested as intra-personal indicators (relations with the self) and interpersonal relationships (relationships with others); and (iii) a *behavioural dimension* (hybrid of explicit-implicit) that manifested as activities in space - responses or actions that impact on the environment as a result of people-environment interactions;

(iii) People and their environment develop in relation to each other and is shaped within a particular context people (in this case participants) interact with – the process suggests that people are dynamic agents that shape their own sense(s) of place;

(iv) People's interactions with a particular environment are important in shaping their perceptions of, personal associations with and behaviour within that environment;

(v) Sense(s) of place on Kromdraai have emerged as highly individual, subjective and interconnected. Together, the sense(s) of place dimensions on Kromdraai have manifested as a complex system comprising a kaleidoscopic network of individual parts that work collaboratively to produce a totality that is more than the sum of the individual parts;

(vi) The interconnected nature of the sense(s) of place can be described as a cyclical interplay between the individual participants, the rural landscape and the larger context. From this interplay, multiple and unique interactions occur and produce a variety of perceptions, motivations and behaviours in relation to meanings and/or associations with the environment; and

(vii) Sense(s) of place were found to be dynamic, temporal and deeply embedded in the specific rural context and is therefore unique and cannot claim to be universally classified attributes that can be extrapolated to other rural contexts.

5.7.1.2 Factual conclusions - Procedural level (Paper 2)

Factual conclusions on the procedural level entail conclusions about the methodology, methods and tools that were utilised to access and elicit implicit dimensions of sense(s) of place on Kromdraai. These dimensions have mostly remained hidden in spatial planning and have not been dealt with extensively in a spatial planning context (read in conjunction with secondary research questions 3 and 4).

(i) In the case of Kromdraai, the application of the communicative planning theory in spatial planning provided an appropriate and inclusive framework to access and elicit information of implicit sense(s) of place;

(ii) Participatory Visual Methods (PVR) proved to be a valuable methodology to create an enabling context where rich information about implicit sense(s) of place could be obtained;

(iii) It was demonstrated that PVR may well be an appropriate practical application of the communicative planning theory as it creates a power-sensitive context where power imbalances between the researcher (spatial planner) and participants (stakeholders) have been minimised;

(iv) It was also proved that PVR was a suitable methodology to be used in a complex and stratified context where inequalities and diversity among participants exist - in this case, in a rural landscape that is a World Heritage Site in a multi-cultural developing country (South Africa);

(v) Visual tools including photographs and collages that were used in combination have proved to be suitable methodological tools that can shift the attention from the observable to the non-observable (implicit). In this sense, these tools can be utilised succesfully to in access and elicit silent voices (previously hidden dimensions) of sense(s) of place in a spatial planning context;

(vi) The visual tools (photographs and collages) are non-threatening tools that enabled the application of the theoretical principles of communicative planning in the field by means of the key principles, including: the co-construction of contextual knowledge; an acknowledgment of aspects such as the internal social context, multiple communication and knowledge types; including diverse interests; spreading ownership in research while working towards building consensus and recognising sense(s) of place as phenomena that are embeded in day-to-day people-environment interactions; and

(vii) The strength of the visual tools (photographs and collages) in accessing and eliciting implicit sense(s) of place lies in using them in combination. Where photographs were helpfull to access and elicit individual sense(s) of place, the collages have assisted in expressing the implicit sense(s) of place spatially.

5.7.1.3 Factual conclusions - Applied practice-based level (Paper 3)

The factual conclusions are concerned with the applied practice-based level of spatial planning and relate to how implicit sense(s) of place can be concretised (spatially expressed) and integrated in spatial planning and design (read in conjunction with secondary research question 5).

(i) It can be concluded that the inclusive participatory process (PVR) that was followed allowed for the implicit sense(s) of place to be accessed and elicited and translated to spatial expressions that could be integrated in spatial planning and design guidelines (including two-dimensional site layout guidelines and three-dimensional design guidelines;

(ii) Using consensus-based expressions (two-dimensional and three-dimensional) of participants and translating these by a transdisciplinary team comprising spatial planners and psychologists, it was possible to generate guidelines that are based on the unique sense(s) of place of Kromdraai to inform spatial planning and design for this site;

(iii) On an applied level it can be concluded that implicit dimensions of sense(s) of place that have emerged on Kromdraai as affective experiences (including physical and emotional safety, relaxation and tranquility, relational experiences, hope and curiosity) can be interpreted in relation to the spatial environment and translated to guidelines that support people's experiences as follows: (i) Two-dimensional site develoment guidelines that include a sense of arrival (entrance to the site), specific zones earmarked for development and conservation zones, land use types that are compatible with the rural character of the site, low density development with structures distribution in such as way that they do not dominate the landscape and organically shaped paths (mainly foothpaths) to reflect the rural character; and (ii) three-dimensional site development guidelines that include architectural styles that vary but are in harmony with the site character, small compact sized structured, restricted heights of building structures (two storeys), natural textured building materials and earthy colour codes.

From the factual conclusions that are presented, the most important conclusion is that by following an inclusive participatory, transdisciplinary process and using context-sensitive visual tools, the pluralised, multi-dimensional sense(s) of place (particularly the implicit dimensions) could be accessed, elicited and integrated in spatial planning on a micro rural site level scale. This conclusion is promising as it presents a modest step towards addressing a novel avenue in spatial planning pertaining to sense(s) of place on a substantive, procedural and applied level.

5.7.2 Interpretive conclusions

In inductive research as presented in this thesis, the conclusions represent an interpretative analysis of meaning-making in order to arrive at non-generalisable conclusions but with the possibility of knowledge that has transferable value. In this section, the conclusions are presented as logical analytical conclusions that are more abstract or descriptive than the factual conclusions.

5.7.2.1 Interpretive conclusions – Substantive level (Paper 1)

The interpretive conclusions are drawn against the background of the factual conclusions that were reached about sense(s) of place on Kromdraai in the VDWHS. Also, the conclusions in this section have been interpreted in relation to the focus of the thesis on hidden dimensions of sense(s) of place in planning, (referred to in the title of the thesis as 'The silent voice of sense of place in spatial planning').

(i) People-environment interactions develop in relation to each other and a specific context. These interactions are not made up of linear flows of interaction. On the contrary, they are merged in a complex system where both the person and the environment are constantly

altered through processes of differentiation in which the perceiver (person) evolves within the environment. This dynamic process may well emerge spontaneously at specific points in time and within specific spatial contexts/settings. In this sense, sense(s) of place are suggested here as inherently dynamic, temporal and contextual and thus too complex to be approached as fixed or predictable phenomena. Reducing the complexity and interconnectedness of sense(s) of place implies that the true meaning/meanings within the system may get lost;

(ii) The uniqueness of sense(s) of place are produced from the interconnected complexity and dynamic nature of the arrangement of the various dimensions/characteristics that the system contains. It is within this particular nature of people-environment interactions that the uniqueness of sense(s) of place emerge; and

(iii) The interconnected system of a pluralised sense(s) of place functions or exists because of its inherently complexity, diversity and dynamism within a specific temporal and spatial context – the result being a symbiotic relation among the individual parts. An integrated wholeness is suggested where the individual dimensions and characteristics (e.g. visual properties) are not merely isolated characteristics of the system that can function separately. The interactions that take place between different elements of the system is necessary for the system to sustain itself. By separating the different dimensions e.g. acknowledging or emphasising one dimension over the other, the sustainability of the sense(s) of place system may be violated.

5.7.2.2 Interpretive conclusions – Procedural level (Paper 2)

Interpretive conclusions as presented in this section, relate to the use of an appropriate methodology, methods and tools for accessing and eliciting sense(s) of place, with special reference to implicit dimensions of sense(s) of place. These conclusions may be useful in other rural landscapes where close people-place connections exist but where development is contemplated and where more information is needed regarding implicit sense(s) of place.

(i) PVR methodologies where visual data are used individually, then collectively in a consensus-based manner, can add value to a participatory process in general, but specifically pertaining to the elicitation of implicit sense(s) of place. This method may be particularly valuable to address power imbalances between the researcher (spatial planner) and participants - aspects that are not necessarily addressed in conventional spatial planning methods. Conventional research methods (surveys, mapping, interviews etc.) may not be sensitive enough to power relations, especially where implicit sense(s) of place need to be elicited. PVR may be of particular value in contexts where people have a close relationship with their

environment and where conflict over development may negatively affect negotiations and decision-making processes about spatial interventions; and

(ii) The use of visual data as tools to access an elicit sense(s) of place has illustrated their ability to extend the breadth and depth of voices contributing to the knowledge base in a spatial planning context. Visual data offers researchers a context for producing research that is adaptable to diverse populations and that conveys meaning beyond the constraints of language while expressing the meanings spatially to be useful to inform planning and design interventions.

5.7.2.3 Interpretive conclusions - Applied practice-based level (Paper 3)

Keeping the factual conclusions in mind, the interpretive conclusions that are presented in this section, pertain to the integration of implicit dimensions of sense(s) of place for the purpose of spatial planning on an applied practice-based level.

(i) The integration of implicit sense(s) of place may well be possible if an inclusive approach is followed where visual data tools are used to obtain information about pluralised individual sense(s) of place from different stakeholders (participants that represented different sectors of spatial planning namely government sector, private sector, the community and experts outside the discipline of planning);

(ii) A transdisciplinary approach comprising spatial planners and psychologist may add value during the process of interpreting implicit (affective) people-related phenomena (e.g. emotions) and relating these to spatial expressions; and

(iii) Integrating pluralised and contextually embedded implicit dimensions of sense(s) of place in spatial planning implies that future developments should be place-based solutions that are tailor-made for a specific site, group of sites, precinct, region etc.)

5.7.3 Conceptual conclusions

Conceptual conclusions entail conclusions that are drawn from the overall study in relation to accessing, eliciting and integrating implicit dimensions of sense(s) of place in spatial planning – dimensions that have until now mostly remained silent voices in the context of spatial planning. Altogether, the ten conceptual conclusions epitomise the overall conceptual framework that was used to conduct the research.

(i) Critical realism (CR) provides an overarching meta-reflective framework for spatial planners to investigate sense(s) of place:

Due to sense(s) of place being a complex and stratified concept, CR offers an alternative to the extremes of objectivism (positivism) on the one hand and subjectivism (constructivism) on the other hand. Although CR does not imply a total rejection of the aim to quantify phenomena, the critical realist maintains a critical approach towards causation where partial regularities, facts and events are used to understand complex, layered and contingent processes or structures that cause these regularities, facts or events in the social world e.g. in the case of sense(s) of place. The suitability of CR is strengthened by the fact that it acknowledges that the world operates at various complex multi-dimensional open systems and layers that are not mind-dependent or necessarily observable. Thus, singular segregated conceptions of sense(s) of place are limiting and constraining while a total social constructed view of reality may be insufficient. Although critical realists acknowledge that reality exists independently of our perceptions, theories and constructions, they understand reality through a construction from different perspectives and thus allow for the development of an integrated nuanced understanding of sense(s) of place.

(ii) Pragmatism is a complementary ontological point of departure to critical realism that allows for the shift between the extremes of facts versus values, idealism versus realism, art versus science, objectivism versus subjectivism along a continuum to understand sense(s) of place:

The flexibility of pragmatism allows for a shift between different paradigms, merge different disciplines (transdisciplinary research including spatial planning and psychology in this case) and combine multiple perspectives (different theoretical frameworks) and methods and tools according to the practical adaptability of complex and changing circumstances. It is especially relevant for spatial planning where practical solutions are pursued and where research is change oriented – e.g., where the adaption of existing planning theories, policies or practices is needed (referred to later in the recommendations);

(iii) Interpretivism as epistemological stance allows spatial planners to move beyond the observable to include subjective interpretations (views from the participants) as important and valid knowledge types in the production of sense(s) of place:

Also, it allows for the varied and multiple meanings and dimensions of sense(s) of place to be acknowledged. Using an interpretivist frame, it is admitted that people-environment interactions and the sense(s) of place that emerge from these interactions, are complex reciprocal systems

that cannot be understood from narrow singular perspectives where meanings are reduced to preconceived categories or ideas.

(iv) Endogenous spatial planning theories do little to develop an in-depth and nuanced understanding of sense(s) of place or to integrate individual subjective implicit phenomena (e.g. emotions) that emerge from people-environment interactions that shape sense(s) of place:

Although spatial planning is a complex discipline that are sensitive to the dynamics of various spatial and temporal contexts and therefore flexible in terms of how it is defined, existing sense(s) of place theories do not take cognisance of the multidimensional, dynamic and cyclical complexity and fluidity of pluralised sense(s) of place that emerge from people-place interactions in different contexts. Exogenous theories i.e., meta-theories, social theories and psychology theories are valuable bridging theories for spatial planners to obtain insight about people-environment interactions that shape sense(s) of place.

(v) Space is not a neutral blank canvass against which people-environment interactions unfold and sense(s) of place manifest:

Space in this regard, rather embodies a progressive state of space that is imbued with meanings, values and symbolic associations that ultimately result in the uniqueness of a particular place. The subjectivity of the concept place makes room for the inclusion of diverse sense(s) of place as understood differently by different people when it comes to negotiating spatial planning interventions.

(vi) The communicative planning theory is a suitable theoretical framework for the inclusions of implicit dimensions of sense(s) of place in spatial planning:

Sense(s) of place do not comprise fixed attributes nor is it understood holistically through universal frameworks that can be applied in different contexts. This calls for an inclusive approach to sense(s) of place in order to develop contextual insights – an approach that is propagated by the communicative planning theory. However, due to the existence of power relations in spatial planning, as well as with sense(s) of place, a Foucauldian perspective is valuable as it addresses power imbalances between a researcher (spatial planner) and participants (potential stakeholders);

(vii) A transdisciplinary approach has the potential to develop holistic insights of sense(s) of place as it may well prevent new outcomes being locked into established views of sense(s) of place:

Working with psychologists as research partners to interpret sense(s) of place assists to extend planners' understanding of sense(s) of place beyond the physical to include the subjective and the symbolic. Simultaneously, spatial planners play an important role in 'moulding' sense(s) of place (e.g. meanings, experiences and visual properties) into a spatial expression (a process referred to as place-making);

(viii) Qualitative research is valuable for exploring sense(s) of place in-depth, especially with regard to implicit sense(s) of place when the aim is to understand sense(s) of place from the perspective of participants:

Qualitative methodologies provide the necessary flexibility to explore sense(s) of place from the ground up in a particular context and thus, generates contextual insights – the type of knowledge that is much needed on the African continent.

(ix) A case study design is an appropriate design for sense(s) of place research as it generates context-dependent knowledge about a phenomenon that is underexplored in spatial planning:

Case studies generate phronetic knowledge that is much needed in spatial planning in Africa in order to build new perspectives away from a oppressive and colonial past. The intrinsic nature of the case study that is presented in this thesis has generated substantive in-depth knowledge that may well lend itself to transfer the knowledge and experience to explore sense(s) of place in other rural contexts. It is argued that broad analyses with large numbers of participants would have compromised the suitability of this case as it might have come at the expense of the detail description that is provided in the thesis. The retroductive strategy that was used in the case study design leaves the scope for questioning existing theories while providing the potential to build upon existing theory or develop new theoretical concepts; and

(x) Participatory Visual Research (PVR) that includes the use of visual data (photographs and collages) has been demonstrated as having potential to bridge the gap where words (verbal expressions) are lacking to describe implicit sense(s) of place:

In this sense, visual tools are powerful tools to elicit hidden or implicit dimensions of people's sense(s) of place. Unlike traditional mapping that is often used in spatial planning, images can

transform experiential knowledge of people's daily interactions with and within their environment that might have remained hidden in e.g., surveys and statistics. In addition, the use of visual methods in the form of collages are helpful in interpreting implicit sense(s) of place and translate these to spatial expressions for the purpose of spatial planning and design guidelines.

5.7.4 Synthesis of conceptual conclusions – a conceptual framework

The implicit dimensions and interconnected processes that are elicited from people-environment interactions in rural landscapes e.g., in VDWHS are perhaps much more important than was previously acknowledged in spatial planning, especially when development and conservation efforts are difficult to balance (e.g., in the case of VDWHS). However, existing theories and frameworks do not sufficiently provide for the inclusion of individual, subjective implicit dimensions of people's interactions with and connections to places where strong sense(s) of place occur. When these intricate complex network of sense(s) of place are ignored, the system itself may become fragile and collapse/disintegrate if interconnected dimensions and characteristics of sense(s) of place are separated - this in return may result in the loss of the existing sense(s) of place and inappropriate physical expressions that can disrupt people's connection to a place. Therefore, spatial planning for sense(s) of place with special emphasis on the hidden (implicit) dimensions that have remained silent dimensions in spatial planning up until now, is of critical importance if planners (or other disciplines involved in decisions about the environment and/or spatial development of it) pursue to find an appropriate fit between people and their environment. However, the road to follow with regard to accessing, eliciting and integrating the silent voices (implicit) of sense(s) of place in spatial planning is a novel avenue, especially in the context of South African spatial planning research and practice. A conceptual framework, illustrated in Figure 5.7 below, is provided as a synthesis of the road that was followed in this research. This framework may well be transferable in the sense that it provides a steppingstone for investigating sense(s) of place in other parts of VDWHS or in rural landscapes elsewhere.

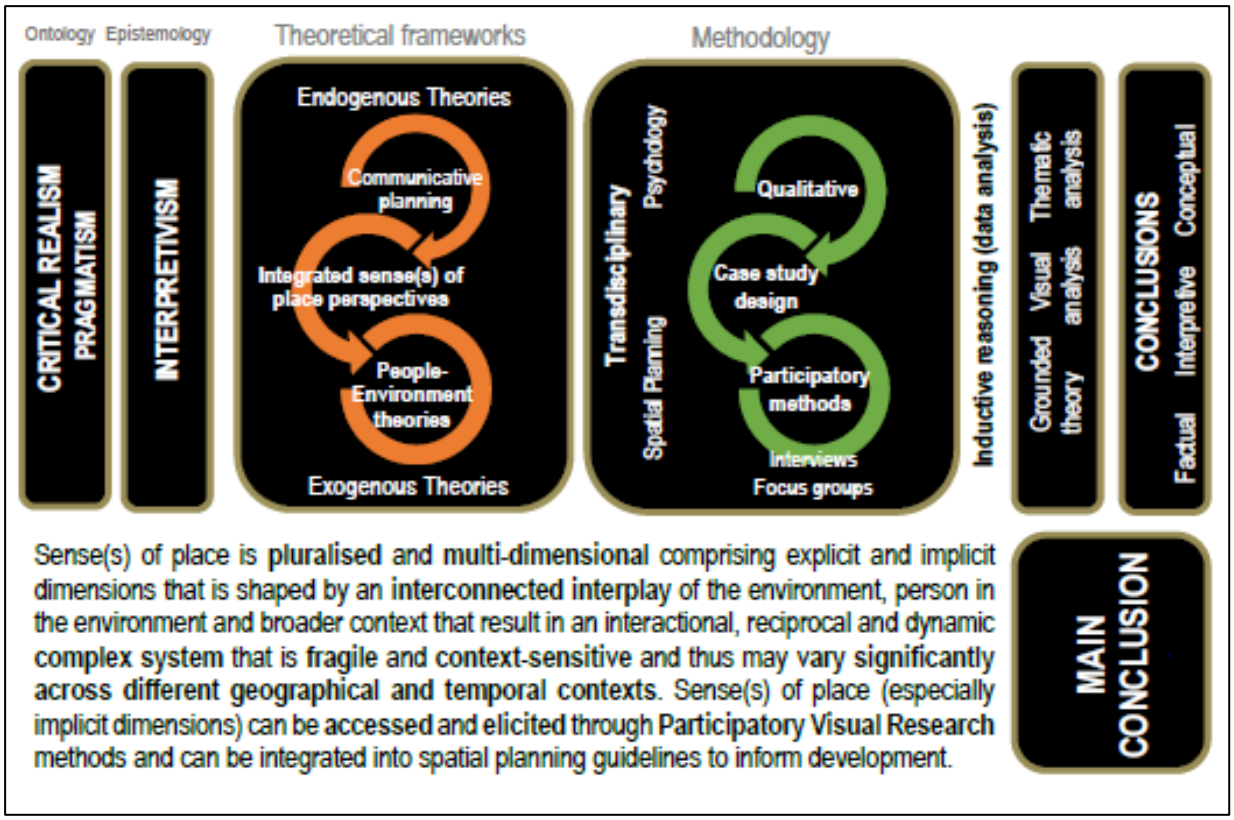


Figure 5.7: Conceptual framework for investigation of sense(s) of place to reach factual, interpretive and conceptual conclusions

(Source*:* Own construction)

5.8 Internal linkages explained

The internal coherency of the research as presented as the latent inner circle in Figure 5.1 is illuminated in this section by stating the links between the following parts of the research: the research focus and design; the problem statement and factual conclusions, research questions and interpretive conclusions and conceptual framework and conceptual conclusions.

5.8.1 Research focus in relation to research design and methods

Due to the focus of the research being on implicit dimensions of sense(s) of place in a specific rural South African setting, for which little knowledge and insights currently exists, a flexible design was needed. A case study design was ideal as case study designs allow for in-depth explorations of issues/processes in real-life contexts where an analysis is needed about complex dynamic processes (people-environment interactions in this case).

5.8.2 Research problem(s) in relation to factual conclusions

The factual conclusions as presented in this chapter (*see* 5.7.1), are linked to the three-levelled problem statement as follows: substantive conclusions about the dimensions and nature of the dimensions of sense(s) of place on Kromdraai in the VDWHS address the conceptual problem by providing contextual insights in order to expand existing narrow environment-based conceptions of sense(s) of place in planning; procedural conclusions address the procedural problem by providing possible methods, tools and techniques for planners to access and elicit implicit sense(s) of place in spatial planning; and with the practice-based conclusions the problem is addressed about how to integrate implicit sense(s) of place in spatial planning by providing an example of practical guidelines to inform development.

5.8.3 Research questions in relation to interpretative conclusions

The first and second secondary research questions (*see* 5.5.1) are linked to the interpretive conclusions (*see* 5.7.2.1) by providing in-depth descriptions of the dimensions of sense(s) of place and the nature of these dimensions that have emerged from people-environment interactions on Kromdraai in the VDWHS. The third and fourth secondary research questions (*see* 5.5.2) are linked to the interpretive conclusions by providing guidelines in terms of the methodology, methods and tools for spatial planners to use in order to access and elicit implicit dimensions of sense(s) of place. The final and fifth secondary research question (*see* 5.5.3) is linked to the interpretative conclusions by stating how an inclusive participatory and transdisciplinary approach have assisted in integrating implicit sense(s) of place in spatial planning in the form of a tailor-made place-based solution.

5.8.4 Conceptual framework in relation to conceptual conclusions

The ten conceptual conclusions of the study present the sum of the phronetic insights that has been developed in the process of exploring, understanding, accessing and eliciting implicit dimensions of sense(s) of place in VDWHS. In its totality, the conceptual framework is suggested as a roadmap to follow to develop more nuanced conceptions of sense(s) of place in different contexts – in this sense, it provides transferable knowledge that may well be usefull for spatial planners when dealing with implicit dimensions of sense(s) of place.

5.9 Contribution to knowledge

The research issue that was investigated namely a lack of guidance in terms of how to conceptualise, acknowledge and integrate implicit dimensions of sense(s) of place in spatial planning (see Chapter 1, 1.3 – Purpose of the study) resulted in the discovery of a gap in existing

knowledge (theoretical and applied knowledge pertaining to sense(s) of place in spatial planning) - a discovery that opened up possibilities to make new contributions to the discipline of spatial planning (Figure 5.8). This section illuminates these contributions as follows: *First*, contributions to new knowledge are discussed according to the different levels of spatial planning thinking (substantive, procedural and applied levels) that have structured the empirical part of the thesis (Part III, papers 1-3); and *second,* the claim for making an overall novel contribution to the existing knowledge base of sense(s) of place in spatial planning is discussed.



Figure 5.8: Link between gap in existing research and contribution to knowledge

(Source: Excerpt (adapted) from Leshem and Trafford, 2011)

5.9.1 Theoretical contribution to knowledge – substantive level

(i) The study presented in the first paper contributes to current international debates of sense(s) of place by responding to the call in international scholarship to develop **more nuanced and informed conceptualisations of sense(s) of place in spatial planning**. Where existing spatial planning sense(s) of place theories are insufficient to deal with the comprehensiveness and interconnected nature of sense(s) of place, the first paper, "*Hidden dimensionbs of sense(s) of place in a rural South African landscape: Implications for spatial planners*" moved beyond the descriptive to explore sense(s) of place in an inductive manner using grounded theory as a framework to allow for themes about sense(s) of place to be developed from the ground up without having prior conceptions of sense(s) of place. This paper's contribution relates to the shift that is made from universalised theorising and narrow conceptual models towards a conception of sense(s) of place as situated in time and place – thus contributing to a contextualised understanding of sense(s) of place in a rural South African landscape (Kromdraai, VDWHS).

(ii) A second contribution of the study as presented in the first paper relates to the expansion of **spatial planners' existing knowledge about the role of people-environment interactions** in the production of sense(s) of place and an **acknowledgement of individual subjective**

implicit phenomena and the nature of the interaction of these phenomena – phenomena that is currently underexplored in the context of spatial planning.

(iii) A third contribution relaters to **further development of inclusive approaches to sense(s) of place in spatial planning** by incorporating exogenous theories and transdisciplinary collaboration with psychologists in order to move beyond observable phenomena and/or macro-structural forces to understand implicit phenomena that has remained mostly hidden in spatial planning theories of sense(s) of place; and

(iv) Also, contributions about **contextual insights** have been developed from a Global South (South African) rural perspective including: a contribution to current debates on how plural notions of localised sense(s) of place and their dynamics vary across different spatial and temporal contexts; a contribution to knowledge about sense(s) of place in a natural heritage site that is of international importance and that is experiencing pressure for development similar to other rural landscapes worldwide; contribution to the development of rural sense(s) of place frameworks where most sense(s) of place frameworks focus on urban contexts; research contribution on the development of instant (fast) sense(s) of place and immediate perceived meanings – a topic that has received limited research and is non-existing in the context of spatial planning and contribute to time-based perspectives that are underdeveloped perspectives in relation to sense(s) of place; research contribution of an example of how sense(s) of place are joint products of both environmental attributes and person-based attributes.

5.9.2 Methodological contribution to knowledge – procedural level

(i) The study presented in the second paper, *"Using participatory visual research to elicit implicit dimensions of sense(s) of place for spatial planning purposes"* contributes towards illustrating how the **communicative planning theory can be utilised in relation to sense(s) of place** research to develop inclusive approaches to access and elicit implicit sense(s) of place instead of top-down approaches that have been used in the past – no research could be found on practical applications of communicative planning on the African continent in this regard;

(ii) A second contribution on the methodological level relates to the use of methods other than traditional mapping that is associated with spatial planning. The Participatory Visual Research (PVR) that is presented contributes to existing methodologies by means of **further development of the use of visual methods to access and elicit implicit sense(s) of place** – an area that for which little research exists in relation to spatial planning globally and that is extremely limited on the African continent; and

(iii) Also, a contribution is made in terms of **the use of context-sensitive methods in a Global South perspective** in order to addresses power imbalances where people come from diverse backgrounds (e.g. diverse educational and socio-economic backgrounds). In this sense, guidance is provided in terms of appropriate methods and tools to access and elicit implicit information – an aspect that has not yet been fully explored in a South African context.

5.9.3 Practice based contribution to knowledge – applied level

(i) The study presented in the third paper, *"Using people's experiences in relation to a rural landscape to inform spatial planning guidelines",* contributes to the applied level of spatial planning practice by illustrating how implicit dimensions of sense(s) of place (experiences) can be spatially expressed and translated to concrete guidelines to inform the planning and design of a specific micro rural setting – a novel attempt to include sense(s) of place in spatial planning by focus on implicit dimensions; and

(ii) While transdisciplinary collaboration is neither new in spatial planning, nor new in terms of merging spatial planning and psychology e.g. as in the field of environmental psychology, limited transdisciplinary research was found on sense(s) of place where spatial planners and psychologists collaborate. It opens up opportunities in a field that focuses on people-environment interactions (environmental psychology) that is non-existing in South Africa.

5.9.4 Overall contribution to novelty

Research on the silent dimension of sense(s) of place in spatial planning is a novel attempt from a Global South perspective (a rural South African landscape), to provide an integrated framework for spatial planners to access, elicit and integrate implicit dimensions of sense(s) of place that emerge from people-environment interactions.The overall contribution has addressed the purpose of the research as stated in Chapter 1, 1.3 namely to develop a framework for planners to understand, acknowledge and integrate implicit sense(s) of place in order to plan for sense(s) of place.

From the conclusions (factual, interpretive and conceptual conclusions) and the contributions to knowledge on the substantive, procedural and applied levels of spatial planning, as well as from the overall conceptual contribution, various recommendations are suggested for the way forward.

5.10 Recommendations

Recommendations include proposals for theory development (substantive level), procedures, methodology and methods (procedural level) and recommendations for spatial planning practice

(applied level). The recommendation is concluded with a suggested framework for spatial planners to access, elicit and integrate sense(s) of place for the purpose of spatial planning.

5.10.1 Substantive level – theory recommendations

The theory recommendations have been developed from the findings in the first paper that is presented in Part III (Paper 1).

(i) *First*, this research calls for a **deeper understanding by spatial planners about the complex network of people-environment interactions** that shape people's sense(s) of place. One of the biggest contributions of considering people-environment interactions in the production of sense(s) of place, is that it may extend spatial planners' understanding beyond the explicit to include symbolic and emotional dimensions of people's relationship with a place (Davenport & Anderson, 2005:629). It is recommended that knowledge and insight of people-environment interactions should be incorporated in the education of spatial planners in order to sensitise them about the complexity and interconnectedness of these systems.

(ii) *Second,* **spatial planners should take into account the possible temporality of pluralised sense(s) of place** that may vary significantly across different spatial and temporal realities. Fixed universal sense(s) of place frameworks that were developed in isolation, void of contextual considerations and applied in different contexts, may well not be relevant or ideal for contemporary conditions or contexts outside the geographical scope where these frameworks were developed. Greater consideration is needed to the specific context and context-dependant variables of sense(s) of place.

(iii) *Third*, it is recommended that **spatial planners develop a more integrated and nuanced understanding of the interconnectedness of the environment, the person in the environment and the broader context that shape sense(s) of place.** In order to develop this understanding, it is necessary for planners to move beyond endogenous theories in spatial planning and take cognisance of exogenous theories, especially theories that relate to people-environment interactions. In stead of relying on traditional environment-bases sense(s) of place of sense(s) of place where the environment is isolated and sense(s) of place treated as a simple system, it is necessary to develop more integrated conceptions where the complexity of people- environment interactions and the sense(s) of place that develop from this interplay is acknowledged; and

(iv) *Fourth,* in order to account for implicit dimensions of sense(s) of place in spatial planning, a **shift in thinking is needed from a positivistic to post-positivistic theoretical understanding of space and sense(s) of place** in planning. Instead of viewing space as

fixed, concrete, absolute, three-dimensional and only physical, it should be acknowledged as a continuum where place is an advanced state of space (place) that is experienced, interpreted, narrated, understood and imagined subjectively within a particular context. Therefore, place should not be defined by whatever potentially malleable or measurable objects it contains but rather viewed as a fluid, abstract, multi-dimensional, relational concept that is shaped by the particulars of a place.

5.10.2 Procedural level – methodological recommendations

The procedural recommendations have been developed from the findings in the second paper that is presented in Part III (Paper 2).

(i) *First,* more **inclusive and integrated approaches and procedures** are suggested to conduct sense(s) of place studies. It is argued that spatial planners may well benefit from transdisciplinary approaches where insights are obtained about implicit and subjective person related phenomena. While spatial planners are familiar with the impact of and inclusion of macro-structural features of areas (social aspects, economic features etc.), they do not readily deal with individual person-based aspects e.g, experiences/emotions. Crossing disciplinary boundaries to collaborate with disciplines that have not been traditionally included in spatial planning may be of particular value to be sensitive to people's interactions and relationships with a place.

(ii) *Second,* it is important to **include local lay perspectives in sense(s) of place** as these are significant in developing sense(s) of place. The idea of pluralised (and the possibility of conflicting) sense(s) of place that overlap in the same area should be acknowledged and proactively be explored in sense(s) of place studies, especially in rural areas where development is anticipated and where development and conservation is in conflict. The proactive understanding of people's interactions and relationships with a place may well provide insight into the level of sensitivity (or volatility) of people's relationship with a particular.

(iii) *Third,* it is proposed that when planners pursue to plan for sense(s) of place, **procedures, methods and tools be developed that are sensitive to the specific context** (especially on the African continent). This is expecially relevant where power imbalances occur. Although the principles of communicative planning have been a valuable framework for this study, it may need to be adjusted or expanded for a specific context. The procedural and methodological specifications should be listed as an option on the relevant planning authority's by-laws on land development applications.

(iv) *Fourth,* when sense(s) of place are investigated or deemed important for specific spatial planning interventions, the **tools and techniques** to access and elicit sense(s) of place should allow for people from **different educational backgrounds and different levels of socio-economic status to participate** – this may assist in removing power imbalances between the spatial planner and stakeholders (participants). This recommendation may well imply a shift from the use of maps as the only or primary tools for communication in public participation by including other methods e.g., visual methods (e.g., photographs and collages as used in this case (*see* Part III, Paper 2); and

5.10.3 Applied level – practiced-based recommendations

The practice-based recommendations have been developed from the findings in the third paper that is presented in Part III (Paper 3).

(i) *First,* spatial planners in practice should be **sensitised to the value and role of sense(s) of place in the making of places (place-making)**, especially where space is imbued with implicit dimensions e.g., experiences, symbolic meanings, values, relational associations etc. This sensitivity is especially relevant for South African planners as they (we) work in a multi-cultural context with people from diverse backgrounds and where the impact and consequences of a previous oppressive top-down planning system still prevail. An appropriate vehicle where this sensitivity can be incorporated is the *Guidelines for Competencies and Standards for Curricula Development* by the South African Council for Planners (SACPLAN). Aspects that relate to place-making is indicated as a core competency for South African planners (SACPLAN, 2014:20). It is argued that an inscription in the explaination of the particular competency about the knowledge of people-environment interactions/relationships and implicit sense(s) of place is a positive step towards alerting planners about these important aspects.

(ii) *Second,* **tailor made solutions should be developed that are place-based (context-dependent)** to strengthen sense(s) of place instead of a one-size-fits-all approach e.g., generic plans as the latter may well lead to the disruption of people-environment interactions and relationships and ultimately destroy the uniqueness of an area or its sense(s) of place. Smaller scale projects (precinct level) that are planned in a bottom-up way with site specific criteria and requirements are suggested. This may then aid in ensuring environmental sustainability, especially in rural landscapes, where development is taking place.

(iii) *Third,* neither the importance of people-environment interactions, nor the sense(s) of place that emerge from these interactions are included in South African policy and legislation that

guides development. The SPLUMA (South Africa, 2013) makes no specific reference to the integration of implicit dimensions and how to deal with these in the context of spatial planning.

A possible way forward to integrate sense(s) of place in spatial planning in South Africa is by adopting it within he South African legislative and policy context. The most appropriate vehicle for this is in the preparation of spatial development frameworks (SDF), as provided for in the Spatial Planning and Land Use Management Act (Act No. 16 of 2013) and as required in terms of its Section 12(1)(o).

The appropriate level of SDF in this instance is a regional spatial development framework (RSDF) (Sections 18-19). A RSDF guides spatial planning, land development and land use management in a specific determined/demarcated geographical area (Section 18(3)). In this particular case, the RSDF for VDWHS (or other rural areas that are sensitive in terms of sense(s) of place) can include appropriate approaches, methods and tools to access and elicit sense(s) of place (as illustrated in the thesis in Part III, Paper 2) as well as guidance on the translation of sense(s) of place to spatial expressions (as illustrated in the thesis in Part III, 3). Detail guidelines can be formulated as part of the planning by-law promulgated in terms of the RSDF. Where the RSDF's geographic area's boundaries extends the boundaries of multiple local municipalities (as in the case with the VDWHS), the area should also be incorporated into all affected municipalities' spatial development frameworks with relevant provisions (including public participation).

(iv) *Fourth,* additional regulation on municipal level would be the determination and adoption of an **overlay zoning into the zoning scheme**. In general, an 'overlay zoning' means a zoning, in addition to the base zoning, stipulating the purposes for which land may be used and the development rule which may be more or less restrictive than the base zoning (*see* City of Cape Town: Municipal Planning By-law, 2015 as an example). In the case of the VDWHS, a "Sense of Place Sensitivity Zone" should be adopted into the zoning schemes of all municipalities affected by the RSDF. (A zoning scheme comprises – (a) the development management scheme; (b) the zoning map; and (c) the zoning register). A zoning scheme applies to all land in the geographic area of a municipality. (City of Cape Town: Municipal Planning By-law, 2015: Section 25) On the zoning plans of the respective municipalities the overlay zoning would correspond with the cadastral boundaries of the demarcated area of the RSDF. It is suggested that land wth an overlay zoning should be regulated by the provisions for that overlay zoning in a development management scheme in respect of – (a) general provisions; (b) specific provisions; (c) use of property; and (d) development rules (*see* e.g., City of Cape Town: Municipal Planning By-law, 2015: Section 150). A "Sense of Place Sensitivity Zone" is a possible vehicle to incorporate specific provisions pertaining to e.g., implicit sense(s) of place - dimenions that are currently silent voices in spatial planning; and

(v) On municipal level, it is suggested that particular areas with sensitive sense(s) of place (demarcated based on a sense(s) of place study) can be included in the SDF as precincts for which a detailed tailor-made plan can be developed, supported with relevant by-laws of a municipality.

5.10.4 Planning for sense(s) of place in spatial planning: A framework for accessing, eliciting and integrating the silent voice of sense(s) of place (hidden) in spatial planning

In Figure 5.9 a flexible tripartite normative framework is proposed for spatial planners to use as guidance for integrating sense(s) of place (especially implicit dimensions) in spatial planning. Three different levels for integration are suggested as well as principles and steps for executing the principles on each level to address current research gaps pertaining to sense(s) of place in spatial planning.

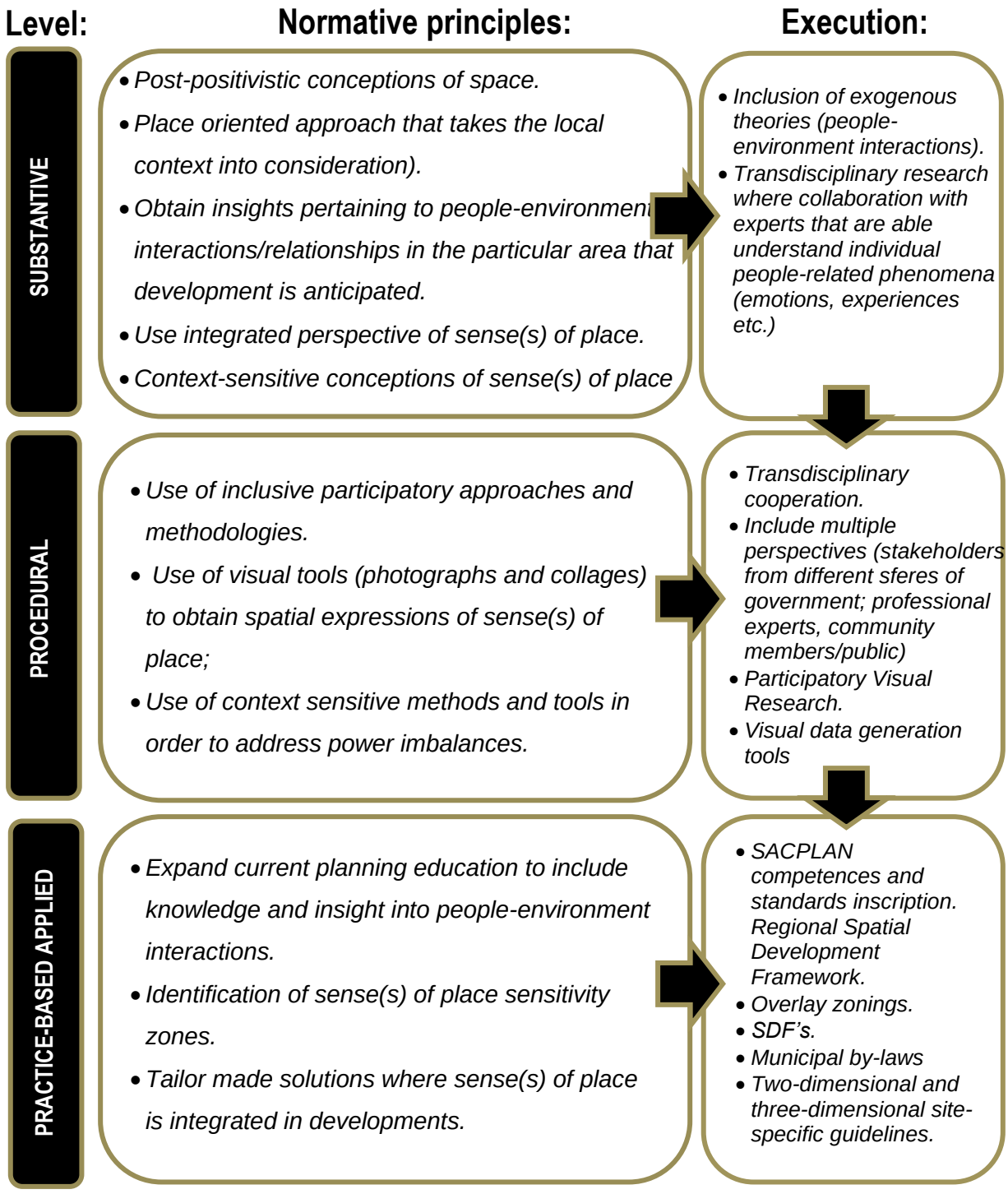


Figure 5.9: Suggested normative framework for spatial planners to access, elicit and integrate silent voices of sense(s) of place in spatial planning

(Source: Own synthesis)

5.11 Limitations – a critical reflection on the study

There are a numer of limitations to this study that need to be acknowledged:

(i) The study involved a limited number of participants (22 in total) and the findings e.g., themes that have emerged from the thematic analysis of the data cannot claim to be necessarily relevant in other contexts. However, the study does alert spatial planners to the fact that potential sense(s) of place dimensions exist that remain latent until they are triggered. Although these hidden (silent) voices are perspectives that are not always heard in a spatial planning context, they may well impact significantly in how people react to proposed developments (support or oppose them). As mentioned in the case of VDWHS, a close connection to a particular landscape may lead to difficulty in finding consensus about the best fit between people and the environment.

(ii) The study presents a particular micro scale rural landscape in VDWHS and the findings or solutions (sense(s) of place guidelines) are not representative of other rural landscapes – however the contextual insights that have been obtained has the potential to generate transferable knowledge in the sense that it sensitises spatial planners about potential solutions to integrate people's sense(s) of place in development.

(iii) Another potential limitation relates to the nature of participants who agreed to get involved in this study. It could be the case that the kind of people who participated in the study have already been conscious of their sense(s) of place and were less prone to get involved in conflict.

(iv) It may be ambitious to expect the same level of agreement when people (stakeholders) with different or conflicting perspectives have to negogiate about appropriate guidelines for development based on sense(s) of place in rural areas. Conflict in terms of whether to preserve the area or allow any development may be incompatible values to compromise.

(v) This type of study is potentially resource-heavy in terms of time. However, the potential side-effects of not taking into consideration people-environment interactions and the sense(s) of place that emerge from these, may result in the uniqueness of areas (e.g. VDWHS) being destroyed.

5.12 Way forward – future studies

Two potential areas for future research are highlighted here. *First,* studies that are larger in scope as well as more studies in other rural areas need to be conducted in order to further develop conceptions of sense(s) of place from a global South perspective. As it was indicated in Chapter 1, contextual sense(s) of place theories, especially on the African continent are currently underexplored.

Second, while the study is focused inward on a local (South African) rural landscape, it is necessary to assess the proposals for planning for sense(s) of place that are made in this study, against international policy and best practices. This entails research about how to incorporate pluralised local sense(s) of place in an increasing global context.

5.13 Concluding remarks

The primary research question that has guided the study is: *How can spatial planners access, elicit and integrate sense(s) of place that emerge from participants' interactions with a rural landscape in VDWHS in South Africa, into spatial planning*? This question was developed due to a gap in existing knowledge in spatial planning pertaining to implicit dimensions of sense(s) of place that have mostly remained silent voices in spatial planning until now. In order to develop a flexible framework for spatial planners to access, elicit and integrate sense(s) of place in planning, three micro scale in-depth investigations have been conducted, using a South African rural landscape that is under pressure for development, namely the farm Kromdraai in VDWHS in South Africa, as the context for the investigation. A qualitative singular retroductive case study of people-environment interactions on Kromdraai and how these interations shape sense(s) of place, was used to conduct the research and generate contextual insights about sense(s) of place by means of interviews and focus groups, using visual data a supplementary for textual data. While the study was small in scope, it can be concluded that the study made a valuable contribution on three levels, a substantive, methodoligal and applied practice-based level. The study in its totality provides a modest but novel step for spatial planners towards integrating implicit sense(s) of place in planning by suggesting an integrated normative framework with principles and applications for the execution of the principles.

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ANNEXURE 1A: GENERAL ACADEMIC RULES OF THE NORTH-WEST UNIVERSITY (EXCERPT RELEVANT FOR ARTICLE OPTION)

5.4 Requirements for the research component of a doctoral degree

5.4.1 Subject to the exceptions provided for in rules 5.4.2 and 5.4.3, the requirements for the research component of a doctoral degree are the successful submission and examination of a written thesis or mini-thesis.

5.4.2 Faculty rules may provide that full or partial compliance with the research component of a doctoral degree may take the form of one or more publishable or published research articles in a specified field, taking into account the requirements of rules 5.10 and 5.12 and specifying the minimum number of research articles required in lieu of a thesis, mini-thesis or the research component of a professional doctoral degree.

5.4.3 Faculty rules may provide that the requirements for the research component of specified doctoral degree programmes may be met, either partially or in full, by –

5.4.3.1 the performance of a series of concerts;

5.4.3.2 the compilation of a portfolio of creative works consisting of artefacts, artworks, designs or compositions, or

5.4.3.3 the presentation of a professional exhibition consisting of a set of original artworks, artefacts, installations or conceptualizations.

5.10 Submission of the research product of a doctoral degree for examination

5.10.1 A candidate registered for a doctoral degree must, with the written consent of the promoter concerned, submit the thesis, mini-thesis or other research product contemplated in rule 5.4 for examination on or before the date determined for submisstion in the annual University calendar in order to qualify for graduation at the appointed graduation ceremony.

5.10.2 Where the promoter withholds permission for the submission of a research product for examination, the academic director concerned may, after consultation with the promoter and the candidate, recommend to the executive dean concerned the granting of leave for submission.

5.10.3 A thesis, mini-thesis or other research product of a doctoral study must comply with the technical requirements provided for in the Manual for Master's and Doctoral Studies and in faculty rules.

5.10.4 Where faculty rules require that a research article must be submitted to an accredited journal as part of the requirements for the degree, the candidate must provide evidence of such submission.

5.10.5 Where a candidate is allowed to submit the research product in the form of research articles, such research product must be presented for examination purposes as an integrated unit, supplemented with a problem statement, an introduction and a synoptic conclusion as prescribed by faculty rules and the manuscript submission guidelines, or the url link to the manuscript guidelines of the journal or journals concerned.

5.10.6 Where a candidate for a doctoral degree in the performing arts performed an approved concert programme, the candidate must also submit a manuscript that complies with the requirements for a research report at doctoral level, together with a digital sound or video recording of the concert in a previously approved format.

5.10.7 Where a candidate for a doctoral degree in the visual or tactile arts held an approved exhibition, the exhibition must be assembled and a manuscript must be submitted that complies with the requirements for a research report at doctoral level, together with a series of photographs of the works in the exhibition in an approved format.

5.10.8 Where any research article, manuscript or internationally examined patent to which the candidate for a doctoral degree and other authors or inventors have contributed is submitted as the research product of a doctoral degree programme, the candidate must obtain a written statement from each co-author and co-inventor in which it is stated that such co-author or co-inventor grants permission for the research product to be used for the stated purpose, and in which it is further indicated what each co-author's or co-inventor's share in the research product concerned was.

5.10.9 Where co-authors or co-inventors as contemplated in rule 5.10.8 were involved in the development of the research product, the candidate must mention this fact in the preface, and must include the statement of each co-author or co-inventor in the thesis, mini-thesis or research report immediately following the preface to the research product.

5.10.10 The higher degrees administration must make an electronic copy of the research product of a candidate for a doctoral degree available for inspection by the university community for a period of at least 14 calendar days after it was dispatched to the examiners, and notice of such availability must be given in a suitable manner.

5.10.11 After its submission for examination a research product may not be withdrawn

5.10.12 The university's policy regarding the classification of research must by taken into account in the process of examination of the research product of a doctoral degree.

ANNEXURE 1B: FACULTY OF NATURAL AND AGRICULTURAL SCIENCES POSTGRADUATE YEARBOOK (EXCERPT RELEVANT FOR ARTICLE OPTION)

NAS.18.33.2 PROGRAMME OBJECTIVE / *DOEL VAN DIE PROGRAM*

The objective of the programme is to enable a student who has completed a recognised Magister degree in Urban and Regional Planning the opportunity to prove through a doctoral thesis that he/she made a contribution to the development of new knowledge and/or applicable skills directly related to the subject field. A further objective of the programme is to provide South Africa with scientific researchers that have a broad theoretical knowledge and practical skills in planning in order to contribute to the leadership basis for innovative and knowledge based environmental scientists for the country. The option of writing the thesis in article format, will be considered on merit, in which case the rules of the Faculty of Natural Sciences will apply. A complete thesis based on original research related to the core focuses within Urban and Regional Planning will have to be undertaken. Unlocking of specific new knowledge within the subject area of Urban and Regional Planning forms a basic requirement. Study leadership will internally be provided by a Professional Urban and Regional Planner registered with SACPLAN./

ANNEXURE 2A: AUTHOR GUIDELINES: JOURNAL OF PLANNING THEORY AND PRACTICE

- **Instructions for authors**

COVID-19 impact on peer review

As a result of the significant disruption that is being caused by the COVID-19 pandemic we understand that many authors and peer reviewers will be making adjustments to their professional and personal lives. As a result, they may have difficulty in meeting the timelines associated with our peer review process. Please let the journal editorial office know if you need additional time. Our systems will continue to remind you of the original timelines but we intend to be flexible.

Thank you for choosing to submit your paper to us. These instructions will ensure we have everything required so your paper can move through peer review, production and publication smoothly. Please take the time to read and follow them as closely as possible, as doing so will ensure your paper matches the journal's requirements.

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This journal accepts the following article types: reasearch articles; book reviews; comment articles; policy & planning briefs; interface articles.

Suggestions and proposals for themes to be explored in the Interface section are welcomed and should be discussed with the Interface editors in the first instance. Please contact Lisa Bates, email: lkbates@pdx.edu or John Forester, email: johnforester@cornell.edu.

Book Reviews should give the audience a concise summary and offer a critical assessment of the content and wider significance of texts for planning theory and practice. We welcome the re-evaluation of 'classic' planning texts within the context of a more recent publication. In addition, we are happy to discuss ideas for longer thematic reviews of one of more book, or 'review symposiums' where more than one author wants to tackle key text(s).

Policy & Planning Briefs can include (1) critical insights and analysis of key policy developments and debates; (2) analysis of spatial plans, with a preference for those plans that seek to depart from conventional structure, content, aims and plan processes; (3) analysis of innovative planning programs and approaches to planning problems or (4) retrospective analysis of pivotal strategic and spatial plans and their impact on practice. Policy & Planning Briefs should have an international relevance and appeal.

Comment articles can include retorts to previously published Planning Theory & Practice articles or critical reflections on developments within theory and planning practice. Longer style comment pieces that develop arguments and/or provocations directed at the practices, processes and theories of planning are also welcome.

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Word limits:

Please include a word count for your paper.

A typical article for this journal should normally be more than 5000 and no more than 9000 words, including references.

A typical Book Review for this journal should normally be more than 800 and no more than 1000 words.

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ANNEXURE 2B: AUTHOR GUIDELINES: JOURNAL OF PLACE MANAGEMENT

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Format	Article files should be provided in Microsoft Word format While you are welcome to submit a PDF of the document alongside the Word file, PDFs alone are not acceptable. LaTeX files can also be used but only if an accompanying PDF document is provided. Acceptable figure file types are listed further below.
Article length / word count	Articles should be between 6000 and 8000 words in length. This includes all text, for example, the structured abstract, references, all text in tables, and figures and appendices. Please allow 280 words for each figure or table.
Article title	A concisely worded title should be provided.
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Structured abstract	All submissions must include a structured abstract, following the format outlined below. These four sub-headings and their accompanying explanations must always be included:

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	varying stages of development", in Richardson, S., Fredline, L., Patiar A., & Ternel, M. (Ed.s), CAUTHE 2008: Where the 'bloody hell' are we?, Griffith University, Gold Coast, Qld, pp.115-118.
For unpublished conference proceedings	Surname, initials (year), "title of paper", paper presented at [name of conference], [date of conference], [place of conference], available at: URL if freely available on the internet (accessed date). e.g. Aumueller, D. (2005), "Semantic authoring and retrieval within a wiki", paper presented at the European Semantic Web Conference (ESWC), 29 May-1 June, Heraklion, Crete, available at: http://dbs.uni-leipzig.de/file/aumueller05wiksar.pdf (accessed 20 February 2007).
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For encyclopaedia entries *(with no author or editor)*	Title of encyclopaedia (year), "title of entry", volume, edition, title of encyclopaedia, publisher, place of publication, page numbers. e.g. Encyclopaedia Britannica (1926), "Psychology of culture contact", Vol. 1, 13th ed., Encyclopaedia Britannica, London and New York, NY, pp.765-771.

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For newspaper articles (authored)	Surname, initials (year), "article title", newspaper, date, page numbers. e.g. Smith, A. (2008), "Money for old rope", Daily News, 21 January, pp.1, 3-4.
For newspaper articles (non-authored)	Newspaper (year), "article title", date, page numbers. e.g. Daily News (2008), "Small change", 2 February, p.7.
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ANNEXURE 2C: AUTHOR GUIDELINES: INTERNATIONAL PLANNING STUDIES

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- About the Journal
- Open Access
- Peer Review and Ethics
- Preparing Your Paper
- Structure
- Word Limits
- Format-Free Submissions
- Editing Services
- Checklist
- Using Third-Party Material
- Submitting Your Paper
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ANNEXURE 3A: PERMISSION FROM CO-AUTHOR

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18 December 2020

RE: DECLARATION FROM CO-AUTHOR

I, Vera Roos (NWU personnel nr 10367225), am the co-promotor of Miss K. Puren (Student nr 12186082) for her thesis Doctor of Philosophy in Urban and Regional Planning at the North-West University, entitled "*The silent voice of sense of place in spatial planning: Vredefort Dome World Heritage Site, South Africa*".

I hereby confirm that, as co-promotor, I am co-author of one of the research papers that is included in the thesis entitled "*Sense(s) of place: using people's experiences in relation to a rural landscape to inform spatial planning guidelines*" that was published in the journal International Planning Studies in 2018. As co-author my role was defined by the Code of conduct for supervisors and promoters, as captured in the Manual for Postgraduate Studies of the NWU. As such my role included:

- Ensuring quality of the research
- Assisting in the development of the research process and guidance throughout the introductory phase, the planning phase, the implementation phase, the reporting phase and the evaluation phase
- Guiding the development of expertise in the research field
- Supporting appropriate methodologies employed in the research
- Review and assessment of submitted work in terms of technical and academic standards
- Ensuring that ethical research processes are followed throughout

Miss Puren, as first author, conducted all research, and was responsible for the writing and editing of the research. Miss Puren illustrated the ability to conduct high level research independently, and made a distinct scholarly and original contribution to the knowledge and insight in the field of Urban and Regional Planning.

Her thesis complies with rule 5.4.2.7 of the quality manual, stating that where the article option is used, "the thesis must still be presented as a unit, supplemented with an inclusive problem statement, a focused literature analysis and integration and with a synoptic conclusion, and the guidelines of the journal concerned must also be included".

As co-author I hereby give permission that the article can be submitted for to be included in her thesis for degree purposes. All included articles in this thesis flow forth directly from the student's research after registration for the doctoral degree at the NWU.

Yours faithfully



Vera Roos (Prof)

ANNEXURE 4: VERBATIM TRANSCRIPTIONS

1

[1] LG D1 (DC)

[1] LG D1 (DC)

H: Ok, hoekom het jy die foto geneem en wat was die atmosfeer daar gewees?

FOTO 1:



D1: Dit was die eerste foto wat ons geneem het daar onder by die koppie en dit was maar net die uitsig gewees, baie mooi uitsig en dit is wat vir my nogal die atmosfeer van die plek skep.

H: Hoe het jy gevoel toe jy daar bo staan en jy kyk uit oor die verte

D1: onduidelike beskrywing van foto – koppies in verte...

H: Maar hoe het dit jou laat voel?

D1: Uhm...rustig...

H: En hoe het die geboue wat jy gesien, is dit iets wat jou gepla het?

D1: Nee, dit het actually mooi ingepas...ou gebou, half vervalle.

H: So, dis nie iets wat jou so half afsit nie.

D1: Nee, nee dit was so half deel van die area

H: Ok, foto nr. 2?

FOTO 2:



D1: Twee, om een of ander rede het die bos het my aandag getrek, omdat hy vir my uitgestaan het.

H: Hoekom? Wat van hom het jou aandag getrek?

D1: Seker maar omdat dit vir my opvallend was...uhm...daar was nie regtig enige ander hoerige bose rondom hom nie. Net die een wat daar uitgestaan het.

H: Ok dankie, foto nr.3?

FOTO 3:



D1: Daardie dooie boomstomp so saam met die heuweltjies in die agtergrond het my aandag getrek.

H: Het die dooie boomstomp jou dalk aan iets laat dink?

D1: Nee, nie regtig nie, maar net...dit was opvallend gewees...maar net ’n mooi prentjie gewees...die ongereptheid (onduidelik want deelnemer mompel baie)

H: Ok, foto nr. 4?

FOTO 4:



D1: Weereens maar die uitsig gewees wat ek probeer afneem het. Hierdie was aan die anderkant van die site (stilte en verleë lag)

H: Ok dankie, foto nr. 5?

FOTO 5:



D1: Dit was daar op die paadjie gewees. Dit was ook vir my ’n mooi prentjie gewees...daai paadjie wat daar afgegaan het was vir my mooi gewees.

H: Hoekom was dit vir jou mooi gewees?

D1: Ahh...die prentjie van die pad wat deur die veld loop en hierdie beboste area en dit is ook nou nie uhh...of die grondpad geskraap is nie, hy is nogal natuurlik mooi (baie onduidelik en mompel oud)

H: Hou jy van ou goed?

D1: Ja...

H: Vertel my bietjie meer daarvan.

D1: Is dit nou soos ou geboue en goed? Ai...spesifiek in sulke landskappe as daar vervalle, ou geboue is...soos ’n spookdorp, is vir my ’n mooi prentjie...dit gee vir my ’n gevoel van die area...karakter...vertel storie (mompel baie)

H: Het jy enige ondervinding met sulke ou plekke?

D1: In die sin van?

H: Dat jy al baie by sulke plekke was of is dit iets wat jou aantrek?

D1: Ja, ja...

H: Wat daarvan trek jou aan?

D1: Dit is maar daai karakter van die plek en die ou geboue, hoekom is die mense hier weg, soos die spookdorp in Namibië...daai misterie wat rondom hulle is.

H: Het jy al gedink waarom hou jy van sulke misterieuse plekke?

D1: Nee...

H: En as jy nou moet dink?

D1: Uhm...ek dink dit is die visuele sowel as die ?aspek daarvan. Dit is vir my mooi en dis die vrae wat jy kan vra rondom wat is die storie van die plek...wat was hier gewees. Ek dink dit is maar die rede...

H: Ek dink dalk ’n gevoel van wonder...jy is nuuskierig?

D1: Ja, ja...

H: Ok, dankie. Foto nr. 6?

FOTO 6:



D1: Foto nr. 6...ek onthou hom nie regtig nie...om die eerlike waarheid te se.

H: Ok, foto nr.7?

FOTO 7:



D1: Hierso was ’n arend gewees (**H:** O!)...(lag)...hy het toe nie uitgekom nie. Ja, dis die arend wat daarbo gevlieg het, wat ek opgemerk het, en probeer afneem het.

H: Wat het jy gedink toe jy die arend sien?

D1: Dit was vir my mooi gewees...(mompel)...gedink dit is ’n visarend of ’n ding...

H: Hou jy van mooi goed, se nou maar estetiese tipe goed?

D1: Ja, ja...koppies en (praat baie sag en mompel).

H: Kan ’n mens se die natuur is vir jou mooi? (D1: ja,ja..). Wat kan mens se is vir jou nog mooi?

D1: Kitare.

H: Kitare? O, ok.

D1: Ek hou van...ja, ek is ’n groot natuur tipe mens, ek is mal daaroor om in die aande sterre te gaan kyk...as die weerlig slaan ry ek uit op die Parys pad om te kyk hoe slaan die weerlig oor Potch. Sulke tipe..tipe...is vir my beter as om ’n fliek te gaan kyk.

H: Foto nr. 8?

FOTO 8:



D1: Foto 8 was die rivier wat ons gesien het, baie mooi uitsig oor die rivier hierso...van hierdie kant af was dit nogal opvallend en wat ek het ook opgemerk het hier is nie eintlik baie landbou aktiwiteite wat jy kan sien nie. Daars hier en daar, net een bewerkte land. Die res is mos redelik onbewerk wat net vir weiding gebruik word.

H: En hoe het dit jou laat voel?

D1: Dis daai hele gevoel van die idee dat jy so half die eerste mens op die plek of area is, want dis hier nog relatief ongerep. Ons het vroeër huise gesien en twee wat soos ou huisies lyk, maar daar is nie nuwe ontwikkeling groot huise en goed wat jy kan sien nie. Net ou vervalle geboue en dan is daar redelike groot dele wat ongerep is. Dit gee daai gevoel van jy is die eerste mens daar.

H: Foto nr. 9?

FOTO 9:



D1: Hierso het ek die gras afgeneem (giggel) maar net soos mens deur die gras beweeg. Hier was die gras bietjie langer gewees, nie lank nie, maar langer as die ander plekke...ja...ons wou eers op die paadjie, maar toe besluit ons, ons gaan eerder deur die gras stap...ag net die gevoel van ruigheid, ongereptheid. Daai hele gevoel weer soos jy deur die gras loop.

H: Ok, foto nr. 10?

FOTO 10:



D1: Dit was nogal mooi daar onder aan die site, die boompies. Dit was net ’n baie mooi prentjie gewees, baie ruig, heeltemal anders as die anderkant van die site gewees.

H: ...beskryf jou gevoel in hierdie digter areas in vergelyking met die meer oop areas. Wat sal die verskil wees?

D1: Dit het heeltemal ’n ander gevoel as jy buite die ruigtes is. Dis warmer, dis ja meer oop, meer bosierag. En toe ons hier inbeweeg, dis daai gevoel van meer inclosed space, bietjie koeler, uhm...jy voel amper meer alleen in ’n sin. Daar kan iemand in die boompies aan wees en jy sal hom moeiliker sien (mompel)

H: Ok dankie, ek gaan jou vra om nou vir my deur die foto’s te gaan en vir my die een uit te haal waar jy die naaste aan die natuur gevoel het.

(lang stilte)

H: Foto 3? Hoekom het jy hier besonders na aan die natuur gevoel?

D1: Ag dis daai hele, dis die boom wat hier omgeval het, dis heel natuurlik. As die boom doodgaan val hy om en hy begin te vrot, en uhm.. die mooi uitsig. Jy kon hier niks anders sien as koppies, bome...niks geboue en goed nie...(mompel) daai gevoel van ongereptheid.

H: Se vir my as hierdie stuk grond nou joune was wat sou jy daarmee gedoen het?

D1: My eie? Ek sou ’n tipe bos-retreat ontwikkeling gedoen het. Ek sou dit heel waarskynlik vir myself gehou het, maar as ek nou uit ’n ontwikkelingsoogpunt..

H: Nee, nee, net as dit jou eie was.

D1: As dit my eie was, sou ek vir myself ’n hut gebou het.

H: Waar?

D1: Ek dink daar waar jy so oor die rivier afkyk (G’s)

H: Ok, baie dankie. Sal jy vir my so bietjie terugdink na die dag toe julle nou daar rond gestap het en vir my ’n kaart teken van die area...die terrein...soos jy dit onthou.

(lang stilte terwyl deelnemer besig is om te teken)

H: As jy nou so na die kaart kyk, watse gebruiksmoontlikhede dink jy is daar vir die area?

D1: Miskien daai hele idee van ’n tented kamp hier op die site. Nie elke ou kan sy eie tentjie kom opslaan nie (H: safari tente?) ja, safari tente. Die site leen homself daartoe dat die tente so opgeslaan kan word dat hulle nie mekaar stuur nie. So ek dink so iets sal baie nice wees... en gee daai gevoel van jy is in die natuur...as jy so tipe wegbreek ontwikkeling doen.

H: Ok, ontwikkeling, watse tipe aktiwiteite dink jy kan daar gedoen word?

D1: Hiking, goed wat in die omgewing is, jy kan verseker...mountain biking..

H: Se vir my daai tente, waar sou ’n ou daai tente sit?

D1: Ek dink die kopierige areas met die mooi uitsigte...uhm, dat hulle so na die buitekant van die site toe uitkyk. Miskien kan mens dalk iewers in die middel ’n tipe boma area maak waar mens as jy gaan kamp dinge kan doen. Terug na die ou wildtuin konsep waar jy die hitte rondom het en jy het die boma waar ouens hul pap en kole gaan kry (mompel)...

H: Hoeveel dink jy sal ’n ou daar kan he?

D1: Um...ek dink jy sal ’n hele klomp...se nou maar twintig, dertig...

H: Ok, sou jy se mens moet dit bymekaar het of verspreid?

D1: Ek sou eerder dink dat dit meer verspreid moet wees. Uhm..ja. Ek sal gaan vir die hele idee van voetpadjies en parkeer area (H: soos sentrale parkeer area) ja, (mompel) dat daar nie baie paaie loop nie.

H: Dit klink goed, baie dankie hoor.

[2] LG D2 (GS)

H: Okay X baie dankie vir jou tyd, ons gaan net deur die foto’s gaan en dan gaan ek net elke keer vir jou vra hoekom het jy die foto geneem en dan vir jou vra om die atmosfeer van die foto te beskryf.

H: Okay, foto nr. 1. Hoekom het jy daai foto geneem?

FOTO 1:



D2: Hierso het dit vir my so dig gevoel...dit het vir my gevoel of ek nou op beweeg want dit was redelik laag. En toe ek nou deur hierdie bosse beweeg het, het ek redelik bedruk gevoel. En gedink as ek so 'n foto neem naby hierdie bos, as ek hierdie bos wys, kan ek soort van 'n betekenis, 'n beskrywing kry van hoe dit voel om daar deur te gaan.

H: Kan jy vir my bietjie meer vertel van hierdie bedrukte gevoel?

D2: Uhm...dit was warm en nou loop jy tussen hierdie, hierdie bosse, en jy voel half benoud, veral as jy dit nie gewoond is nie, want jy's nou heeltyd in oop spasies dan loop jy deur hierdie digte bosse. Want jy voel half bietjie benoud want jy weet nie wat's daar binne nie. (Hendri: okay) Daar's miskien slange, daar's miskien spinnekoppe, 'n mens wil, ek wil baie, baie vinnig hierdeur kom.

H: So dis so half 'n gebied wat jy gevoel het jy moet vermy, jy moet so gou as moontlik daardeur kom...?

D2: Presies ja.

H: Okay, uhm, ek dink dit beskryf ook die atmosfeer redelik goed of is daar nog iets omtrent die atmosfeer wat jy wil bysit?

D2: Nee ek dink di's dit.

H: Okay, baie dankie. Foto nr. 2, hoekom het jy die foto geneem?

FOTO 2:



D2: Hierso was ons nou redelik hoog. So soos in ’n koppie. En daar het ek weer beleef dit was...oop. Die atmosfeer daar was baie vry, ek het spesifiek hierdie foto van hierdie koppie hier agter geneem want die lug was baie skoon en daar kan mens baie...die gevoel hier is baie rustig...tranquil.

H: Vertel my bietjie meer uuhhh...van miskien aspekte in jou lewe waar jy ook oop en vry en rustig voel.

D2: Uuuhhh....ek dink dis met vriendekringe waar jy ook gemaklik voel. Mense wat jy vertrou uuhhm...as julle net nou saam sit by uuhh,‘n braai: jy voel op jou gemak jy voel rustig, jy voel nie jy moet iewers heen haas nie of wat ook al. Die atmosfeer is vir jou lekker.

H: Baie dankie. Hierdie foto nr 3?

FOTO 3:



D2: Ja.....blaai gou terug! Dit lyk soos die eerste ene. Uuuhhm...ek dink hierso, ek het ook weer deur 'n area beweeg wat baie dig was. En die bome almal, is almal baie hoog, jy kan nie redelik baie ver sien nie. So amper, ek weet nie waarnatoe was ek rerig heen oppad nie. So dis weer 'n gevoel van bedruk. En di's hierbinne nogals warm.

H: Okay, baie dankie. Volgende foto.

FOTO 4:



D2: Ja hier het ek weer 'n mooi uitsig gehad van die mooi area. Hier was dit weer 'n gevoel van ja, dis, dis oop, lekker, jy geniet dit om daar te staan.

(Dan word daar iets gesê wat heeltemal deur 'n kar uitgedoof word!)

H: Okay, hierdie foto?

FOTO 5:



D2: Uhm...ja, hierdie ene...laat ek eers bietjie dink... hier het dit vir my gevoel eks in die bos. Uuhm...omdat ek nie regtig kan sien wat hier aan die anderkant aangaan nie. Uhm... hier was ek ook alleen gewees so... ek sou nie se bang of benoud nie, maar bietjie meer versigtig nie regtig heeltemal op my gemak nie. Hier het ek maar net geloop om by 'n ander punt uit te kom.

H: Okay, was hierdie oppad terug of oppad na die rivier se kant toe? Kan jy onthou?

D2: Laat ek mooi dink.

H: Kyk as ek so kyk lyk dit of dit weg van die rivier is, dit lyk of die rivier hier is.

D2: Nee, ek kan nou nie lekker onthou nie, maar ek dink, dalk oppad terug.

H: Okay. Right, hierdie foto?

FOTO 6:



D2: Hierdie was vir my 'n...'n mooi beskrywing van die omgewing.

H: Okay, vertel my bietjie meer.

D2: Hierdie boom, lyk nie presies soos ander bome nie. Dit was weer 'n meer uniek, meer iets moois. Meer iets wat 'n mens kan waardeer in die area waarin ons was. Ek dink hierdie boom was 'n mooi beskrywing van die natuur.

H: Is daar aspekte in jou eie lewe uh, waar jy ook hierdie kwaliteite raakloop?

D2: Ek dink groei. Uh, ook ek nou al lank ’n sielkunde student is het ’n mens baie geleenthede waar jy kan groei. En ek dink mens kan dit vergelyk met meer positiewe dinge.

H: okay, baie dankie. Die foto?

FOTO 7:



D2: Laat ek mooi dink. Ek dink hier was dit baie warm en hierdie...hierdie bos hier naby. As ek net naby ’n koue bos staan, dan voel dit amper half asof jy...wil amper sê geïrriteerd maar...asof jy...as jy allergies is dan staan jy nie naby aan hierdie bos nie, maar die gevoel wat ek gekry het so teenaan hierdie bos is nie lekker nie. Dis so half asof ek wil wegkom, ek wil meer na oop spasies toe gaan.

H: okay, vertel my bietjie meer van hierdie geïriteerde, allergiese gevoel?
D2: Uhm... ja, dis ongemaklik. Dis meer ongemaklik. Uhm... spesifiek hier (klink soos)...dit help nie om (H: nes jy wil) dis amper soos mense wat jy vermy, iemand wat te veel praat of iemand wat, as jy iewers haastig is en vir jou nou nog aanhou langer vertel tipe van ding. So kan ek hierdie bos beskryf. Dis nie rerig iets wat ek wil sal rondom wil loop nie regtig te na aan nie, maar.

H: Ja, dis baie interessant. Volgene foto.

FOTO 8:



D2: Ja, hierdie het ek geneem omdat dit baie warm was. En hierdie...uh...tak lyk dit of dit gebrand het. So dis maar net om die warm, die hitte van die dag bietjie vas te lê op die foto.

H: Okay, en hierdie foto?

FOTO 9:



D2: Mmm... oop spasie, ek, ek het altyd beter gevoel as dit hoog is, want dan kan ek verder sien... in 'n area wat ek nie regtig ken nie was sig vir my baie belangrik: wat gaan aan die anderkant aan?, kan ek ander mense dalk naby aan my sien?

H: Was dit vir jou belangrik gewees om uh ten alle tye te weet waarna toe jy oppad is en om ander mense te sien of was jy gemaklik daarmee om sê nou maar alleen iewers rond te loop?

D2: Uhm...vir 'n rukkie, aan die begin was ek gemaklik om alleen te wees. Ek dink uh, ek verkies dit want ek wil nie te veel gesels nie, want ek wil konsentreer op die taak, maar hier na die einde se kant toe, toe ek nie meer die mense begin sien nie, wat dit vir my gevoel het ek loop in sirkels rond het ek bietjie gedink ek moet nou plan maak om weer by die kar uit te kom. Maar vir die, vir die...sal ek sê 90% van die tyd was ek meer op my gemak hier op my eie.

H: Oraait. Laaste foto.

FOTO 10:



D2: Hierso het ek nie geweet waar ek is nie, so ek dink dit was toe ek oppad (lag), oppad terug was. En weereens, sigbaarheid was...was bietjie uhm...belemmer en so aan. Nou ja. Ek dink omdat ek verdwaal het, het ek so...die bos afgeneem...Nie regtig geweet waarnatoe om te gaan nie.

H: Dink jy...het jy, was jy al ooit in soort gelyke of situasies waar jy ook gevoel het jou sig word belemmer, jy kannie...jy weet nie mooi waar jy oppad is nie?

D2: Uh, askuus tog kan ek net ’n voorbeeld noem? (H: ja). Ja ek dink baie, ek dink uhm... veral met studies...dink ons dat m-keuring ’n ding was wat vir ons regtig rigting gegee het, voor dit weet ’n mens nie regtig waar...wat jy gaan doen, waar jy gaan werk of jy gaan werk kry. So ek het baie sulke gevoelens vir die laaste twee jaar...ek het nie geweet waarnatoe my...my akademies loopbaan my gaan vat nie. So ek het nie regtig waar...my beplanning was nooit 5 jaar vooruit of 10 jaar vooruit nie, dit was altyd volgende jaar vir m-keuring, dis hoe ver dit kon gaan

H: Oraait, baie dankie. Okay voor ons teruggaan na die kaart toe wil ek jou net ’n laaste twee vragies vra. Sal jy deur die foto’s gaan en die een uithaal waar jy die naaste aan die natuur gevoel het.

D2: Naaste aan die natuur soos in gemaklik (**H:** ja, waar jy die naaste aan die natuur voel) Naaste aan natuur?

H: Foto nommer 2, okay ek het hom. En sê nou vir my as jy nou hierdie stukkie grond besit het, sê nou maar dit was joune, wat sou jy daarmee gemaak het?

D2: Ek dink ek sou hier waar ek staan min of meer ’n huise gebou het, nie ’n groot huis nie. Net ’n huise waar ek kan...hierdie uitsig hier geniet. (H: okay) Ek dink ek sou ’n klein huisie hier bo gebou het, miskien ’n pas so af, net so klein paadjie, ek wil nie regtig te veel van dit spoil nie as jy verstaan, ja, dan kan ek namiddag op die stoep sit en bietjie my kop uitsort in die omgewing

H: Oraait, uhm ek gaan nou vir jou hierdie papier gee dan wil ek vir jou vra, uhm, stel jouself voor jys so half in ’n lugballon en jy kyk af oor hierdie plek, kan jy vir my ’n kaart teken van hoe jy die plek beleef het...As jy nou moet dink aan die area as is dit nie van bo af nie, as jy net min of meer vir my ’n kaart kan teken...

(tyd gaan verby)

H: As jy mooi na die plek kyk watter gebruiksmoontlikhede is daar vir die area.

D2: Uhm...ek sou sê mens moet dit eerder gebruik vir ontspanning (H: ontspanning.) uh, ek dink nie iemand moet ’n plaas of met boerdery daar gaan bly nie ek dink dit moet meer soos ontspanning...net vir die dag....nie regtig huise en goed daar bou nie, maar meer (klink soos perke) hê, veral aan die onderste gedeelte, daar by die bome, dalk ’n paar lapa’s of iets met ’n braai area of so...naby die rivier, maar so daar waar mense kan kom vir ’n dag en braai, potjie maak, miskien bietjie gaan stap, ek dink dis maar...

H: Hoeveel dink jy van hierdie braai areas, dink jy sal ’n mens daar wil hê? En hoe moet dit lyk, beskryf bietjie vir my wat het jy in gedagte.

D2: Okay nie te veel nie, kom ons sê so 10...kom ons sê so 10 braaiers, maar hulle moet ook nie na....te na aan mekaar wees nie. Soos waar een groepie mense gaan moet hulle nie regtig die ander groepie pla nie. Ek sou sê daar moet ’n spasie van so 20- 30 meter tussen in wees. Uhm...baie eenvoudig, miskien ’n eenvoudige lapa of ’n afdak, net so vir die son. Die braaiarea, baie eenvoudig, net so ’n paar stene hoog, net om ’n vuur te kan maak. Uhm...nie te veel stoele bou nie, hopelik sal mense hul eie goed saambring – kampstoele en so aan. Ja ek dink dis dit. Ek weet nie hoe’s water daar nie. Ag daar’s miskien net so...klein tenk of ’n ding wat jy bietjie hoor laat staan – net vir water.

H: Watse ander aktiwiteite dink jy kan ’n ou in die area hê, daai gebied?

D2: Behalwe sit en ontspan dink ek mens kan dit gebruik vir spanbou. Wat jy miskien....uh...party plekke het hierdie...uh....dit lyk omtrent soos ’n speelgrond, maar jy kan dit anders gebruik waar jy mense, waar jy kan mense gaan leer en spanbou, dan moet hulle byvoorbeeld...uhm...iets bou met ’n paar droppers en ’n paar pale of so. Maar dis omtrent soos hierdie klas...so 5 by 5 meter waar jy verskillende dinge kan doen. Miskien so iets.

H: Okay, baie dankie ek dink dit is omtrent al, maar jy voel nie mense moet permanent daar bly...of jy moet kwaai ontwikkeling hê daar met huisies en goedjies nie.

D2: Moet eerlik wees met jou, die vet weet ek sou vir my ’n huisie daar bo wou bou, maar ander mense moenie byvoorbeeld ’n paar huisie daar bou en daar gaan bly en daar met karre rondry en goed nie.

H: Nie. Voel dit vir jou dit gaan die area, die atmosfeer bietjie spoil?

D2: Ek dink tog so.

H: Vertel my bietjie watse huisie sou jy daar gebou het, hoe sou jou huise gelyk het?

D2: Baie van uit die outyd uit. Wat ’n mens op die wynplase kry in die Kaap. So ’n tipe van ’n huisie. H: O, okay. Ja dit klink baie nice

[3] LG D3 (HL)

H: verduideliking van prosedure.

H: Ok, foto nr. 1?

FOTO 1:



D3: Uhm, dit was net voor ons terug gegaan het toe kry ons hierdie plek en dit is ’n anderste atmosfeer as wat op die hele ander terrein was. Baie meer anderste bebos gewees, met die paadjie wat deur die bos loop. Dit was net baie meer interessant gewees. Baie interessante deel van die terrein gewees hierdie. Ek dink dit was daar naby waar ons gestop het met die karre, so ’n mens sou dit nie eers gesien het as jy nie daardie kant toe geloop het nie.

H: Hoe het dit jou laat voel toe jy nou afkom op hierdie...

D3: Uhm, dit was, so ek se interessant en uh, half toeërig. So dit was 'n heeltemal ander gevoel, die ander deel van die terrein was heeltemal oop en hierdie was meer toeërig, meer misterieuse deel gewees.

H: Allright, baie dankie. Foto nr. 2?

FOTO 2:



D3: Uhm...hierdie was net uhm, een van die interessante dele van die ding heel bo op die koppie, heel oop, mooi boom gewees. Uhm, ja dit simboliseer net vir my bietjie die natuurlike gevoel van die area. Ek identifiseer die bome met die natuurlikheid van hierdie omgewing. So ja, dit is maar hoe ek gevoel het op hierdie foto nr. 2.

H: Dankie, foto nr. 3?

FOTO 3:



D3: Uhm, dit is seker die mooiste uitsig van hierdie hele terrein half. Dit gee vir ’n mens ’n gevoel van rustigheid...um...hoe ’n mens dit nou kan se is verwondering van hoe rerig hoe mooi dit is...die rivier wat daar onder loop en die wye uitsig wat ’n mens van hier af het, is baie interessant.

H: Hierdie gevoel van verwondering, rustigheid. Is daar ook ander situasies in jou lewe waar jy daaisefde gevoel gekry het?

D3: Ja, min of meer in dieselfde situasies waar mens met dieselfde uitsigte te doen het, ja en ek hou baie van die natuur...ja so, natuurlike wonders laat ’n mens so voel. Laat ’n mens net weer bietjie terugkyk en terugdink en se jis daar is sulke mooi goeters wat ’n mens kan sien en doen. So dus ja, dis maar meestal in sulke situasies wanneer ek sulke tipe gevoelens kry.

H: Ok dankie, foto nr. 4?

FOTO 4:



D3: Uhm, dit was net vir my ’n interessante foto. Ek wou bietjie iets anders afgeneem het om net bietjie die...um...dit was bietjie van ’n tipe nuuskierige gevoel net om bietjie iets anders af te neem en te kyk hoe dit sal uitkom en ek hou baie van...nie dooie bome nie, maar die tekstu...van hoe dit lyk, dit is vir my baie interessant. Dat ’n mens nie net altyd die lewendige goeters afneem nie maar ook die dele wat klaar doodgegaan het omdat dit nog steeds deel vorm van die hele natuurlikheid sisteem. So ja, dit maak altyd ’n interessante foto (lag).

H: Sou jy jouself beskryf as ’n nuuskierige persoon?

D3: Ja, verskriklik!

H: Vertel my bietjie meer daarvan.

D3: Uhm, ag, ek wil maar net altyd nuwe goed sien. As ek van nuwe goed hoor dan raak ek nuuskierig, dan wil ek daarna gaan kyk. Ek kan nie net sit en wag nie, ek wil dit nou gaan doen. So ek hou daarvan om, soos hierso (wys na foto) as mens iets sien dan wonder jy hoe lyk dit daar. Dan wil ek loop want ek wil gaan kyk hoe lyk dit daar want ek is verskriklik nuuskierig oor wat daar aangaan, wat is in daardie omgewing, ag maar met meeste van die goeters wat mens maar sien, wat mens mee werk is mens nuuskierig oor wat daarvan gaan word, gaan gebeur.

H: Ok dankie, foto nr. 5?

FOTO 5:



D3: O ja! Dit is amper dieselfde as foto nr 1, dit was net vir my interessant hoe hierdie boom gegroei het. Rerig dis was vir my net interessant dat hy so laag op die grond gegroei het en dit was net ’n interessante foto gewees.

H: En waaraan het dit jou laat dink?

D3: Uhm, um dis dat nie alles net...jy weet dat as mens kyk na...nie net alle bome groei almal mooi regop boontoe nie. In die natuur is enigiets moontlik, verstaan, die vorming

van bome, elke klofie, elke boom is anders en hierdie boom was net vir my bietjie andersste gewees as wat al die ander was en ’n ek het nêrens anders een gesien wat soos hierdie een was nie. So, dit was net vir my so halwe bietjie een in ’n duisend situasie, verstaan? Hierdie is een boom tussen al die ander wat heeltemal anderste gegroei het, meeste van alles, toe besluit ek maar ek sal hom afneem. Was net ’n baie interessante foto gewees.

H: Kan jy wat jy nou beskryf het vir my op jou eie lewe van toepassing maak?

D3: Ja, ja ek dink om soos jy se anderste te wees, een uit ’n duisend en nie die duisend in een nie, Jy u...ek hou daarvan om my eie ding te doen, ek sal graag iets nuuts wil doen, om nie net die patroon te volg nie. As mens dit kan se, so as mens iets anderste. As jy jouself anderste uitleef as die res van die omgewing.

H: Ok, en glo jy ook dat enige iets moontlik is?

D3: Ja, ja enige iets is moontlik. Ek is baie openminded oor moontlikhede. Ek glo mens kan enige iets doen en dit is nooit te laat nie. Jy weet as mens net besluit wat jy wil doen en as mens ’n passie het vir iets en as jy ’n gevoel het van jy wil iets graag doen, kan niks jou terughou nie. Enige iets is moontlik.

H: Verstaan ek jou reg as jy se dis amper ’n gevoel van hoop?

D3: Ja, ja dis reg soos jy se as mens in iets glo hoop mens natuurlik dit kom reg. Ma mens glo, ek glo ek kan enigiets...

H: Ok, great. Foto nr. 6?

FOTO 6:



D3: Uhm, hierdie was net vir my ’n mooi uitsig gewees. Dis bietjie af en dan ’n groot tipe berg aan die agterkant en dit is net self as daardie foto van die rivier waar mens net so bietjie van ’n breer uitsig kry. Jy kyk nie net hieronder na die grassies en klippe rond nie, jy kyk na die hele omgewing. Dan neem jy die hele omgewing in, dis bietjie, net bietjie ’n interessante omgewing gewees. Anderste as wat mens gewoond is. As mens heeldag hier in die stad rond is moet jy bietjie stilstaan en nie net hier ondom jou kyk nie, maar die hele omgewing rondom jou ook.

H: Jy gebruik die woord interessant nogal baie, wat sou jy se is die dinge wat vir jou interessant is?

D3: Ag dinge wat nie algemeen voorkom nie. Verstaan, jy sien elke dag maar goed wat vir jou algemeen is en dan kom mens een keer in twee weke as mens gelukkig is in sulke situasies en dan ’n, net ’n anderste tipe omgewing en dit lyk interessant, want dit is anderste as wat mens gewoond is.

H: Met ander woorde dit is iets wat verskil van jou dag tot dag?

D3: Dag tot dag, ja.

H: Allright, foto nr. 7?

FOTO 7:



D3: Uhm, hierdie was weereens net uhm, selfde as die vorige foto, maar net bietjie meer teen hierdie koppie uit, half net om bietjie meer die natuurlike aspek te kry van waar ons was van hoe dit daar gelyk het en uhm, die gevoel, die meeste van die terrein lyk soos dit hier lyk: klippe tussen die bosse, hier en daar 'n boom, struik, en so aan. Dis net hoe ek die terrein ook beleef het. Hierdie was die norm half, dit was hoe meeste van die terrein gelyk het. Dan kry mens nou die ander foto's waar een iets dalk verskil. So hierdie is vir my die foto wat die terrein half uitbeeld en half sy identiteit gee. Waar dit bietjie oop is, nie heeltemal bebos is nie, klipagtig, so bietjie meer baie struike en gras.

H: Ok, baie dankie. Foto nr. 10 (8)?

FOTO 8:



D3: Hierdie was net vir my 'n interessante foto, dit was net vir my 'n mooi foto gewees van die berge in die agtergrond, om te dink dat dit nie natuurlik gemaak is nie. Om te dink dat die meteoriet. Hierdie hoe berge, daardie hoe berge is die gevolg van meteoriet impak. Nie as gevolg van natuurlike kragte nie. Mens kan amper se dis nêrens in Suid-Afrika so nie. Jy kom dag tot dag dan sien mens 'n berg, dis of plaat verskuiwing of een of ander geologiese...hierdie is als gemaak, dis nie 'n, natuurlik gevorm deur die prosesse om aarde nie. Erodering en sulke goed nie, dis hoe die aarde gevorm, gebuig het ag gevolg van die impak van die meteoriet. Dit was vir my ook net 'n baie mooi foto gewees.

H: Toe jy nou tot daai besef gekom het, hoe het dit jou laat voel?

D3: Nee ag, 'n mens voel maar redelik kleinerig...verstaan as mens dink ek kan een van hierdie klein klippe optel min of meer so groot soos my hand en hy gaan nie eers 'n, hy

gaan miskien bietjie stof laat opkom of dalk ’n tak of iets breek, maar hierdie meteoriet wat hier geslaan het, het ’n paar kilometer, honderde kilometers se aarde, se fisiese voorkoms verander. Dan voel ’n mens redelik, dit moes ’n redelike groot gebeurtenis gewees het. Dan voel mens maar redelik klein in vergelyking met hierdie hele situasie waar dit gebeur het.

H: Het jy al ooit in ander situasies hierdie gevoel gekry van ek is klein, daar is iets groters?

D3: Ja, weereens natuur goeters. Ons bly naby die Drakensberge. As mens soontoe gaan en jy sien net daai enorme groot kranse en berge en goed. Dan kom ’n mens agter jis, jy is eintlik maar net ’n klein deeltjie van wat hier aangaan en so aan. So, dis maar dieselfde as daai ander goed, dis net natuurlike omgewings wat my so laat voel...mens voel jy is deel van iets wat groter as jyself is.

H: Ok, baie dankie. Foto nr. 9?

FOTO 9:



D3: O, ok. Dit is nou die myngat wat ons ontdek het. Dit is ook vir my baie, baie interessant want dis half mens wil daar afgaan want dis half daai nuuskierigheid gevoel weer. ’n Mens weet nie wat daar onder aangaan nie, dis net so, mens wonder wat het hulle hier

uitgehaal, wat het hulle hier gedoen, wat gaan daar onder aan. Jy weet daar is iets daaronder, maar jy kan nie daar inkom nie, maar net ’n vreeslike nuuskierige gevoel gehad daar toe ek dit sien en half jou eie idees laat gaan het oor wat het hulle gedoen, hoe het hulle dit gedoen, hoe was die instrumente wat hulle gebruik het, wie het daar gewerk, wat was die doel van hierdie hele mynskag en al die goed .

Ok, dankie. Laaste foto’tjie, foto nr. 10?

FOTO 10:



D3: Uhm, hierdie is net toe ons begin stap het. Dis nou net om die gevoel te kry van hoe die omgewing is en toe wil ek half, dis die eerste foto wat ek geneem het, net om half die...die, soos die ander foto, net om die gevoel te kry vir die area. Hier is ons nou in hierdie wilde omgewing en plante en bome, klippe en dit was half die begin van die hele uitstappie gewees. So dit was half net om daai eerste beeld, daai eerste gevoel van die terrein te kry.

H: Ok, baie dankie. Ek gaan vir jou nou vra om deur die foto’s te gaan en vir my die een uit te haal waar jy die naaste aan die natuur gevoel het?

(Stilte)

H: Watter een is dit? Foto nr. 3, die een met die mooi uitsig. Se nou vir my as hierdie stukkie grond jou eie was, wat sou jy gedoen het met dit?

D3: Hierdie stukkie grond? Kyk ek ’n, ek ’n glo baie in preservance, jy moet dit hou soos dit is. En as jy kyk in die omgewing daar is ’n paar plaasopstalle en goed en as dit my stuk grond was en ek het ’n keuse en goed, sou ek dit graag wou hou min of meer soos dit is. As ek dalk net daai stukkie grond gehad het, sou ek vir my ’n huis gebou het en sulke goeters, maar baie, baie, baie plein gehou het. Nie groot mansions en heinings op gesit het nie, maar definitief met ’n uitsig oor hierdie area.

H: So jy sou die huis...

D3: Ja, min of meer waar die waterkant was, in daai omgewing.

H: Ok, baie dankie. Nou moet jy vir my ’n kaart teken van die area soos jy dit onthou.

(stilte, met aanmerkings deur die deelnemer soos hy teken)

H: As jy nou na die kaart kyk, watse gebruiks moontlikhede het die plek?

D3: Kyk as mens, daar is altyd vir my twee kante aan ontwikkeling of een of ander besluit wat jy moet neem. Jy moet of komersieel ekonomies of omgewings. As jy meer komersieel-ekonomies gaan, sou ek ’n tipe boslodge daar gebou het, ne, maar mens dit nie van die pad af kan sien nie. Jy weet mos daardie plato daar bo? Daar sal ek so tipe opstal bou (wys op kaart) (**H:** daar by H4 rond?) en dan net half so bosveld tipe tema, nie baie gekommersialiseer nie, baie wild en dan met die gebruik van die Vaalrivier daaronder. Baie staproetes in die omgewing. Mens kan dalk ’n roete daar af hê waar mens dalk kan stap en gaan visvang en ja, dit sal ek dan die ekonomiese ding en dan die ander een sal ek die omgewing net hou soos hy is. En dalk ’n halwe tenterige tipe kamp ding opstel, ma baie klein, geen grondverskuiwings maak nie, glad nie enige bou konstruksie maak nie. En dan baie stap roetes, fietsry roetes en sulke goeters doen. Dis maar die twee opsies wat ek sou gebruik het.

H: Bedoel jy met die kamp ’n plek waar mense hul eie tente kom opslaan of klaar opgeslaande tente?

D3: Ja, mens noem dit tenthuise. Soos ek glo sal dit die minimum inpak op die omgewing wees, verstaan half daai hele wilde boskamp. Basiese dienste soos vuurmaakplek, abblisieblokke, maar ook nie al hierdie fancy goed nie. En dan dit net hou soos dit is, want dit is regtig ’n baie mooi omgewing. So verstaan as mens daai’ dis die enigste twee,

ekonomies of konstruksie, anders sal ek dit net hou soos dit is. Maar ek is seker as iemand die stuk grond besit, sal mens iets daarmee wil doen. Soos in die omgewing, daar is daai plek oorkant die pad, Elgro lodge, mense neig na daardie tipe ontwikkeling toe. Maar ek sal definitief 'n tipe ontwikkeling insit wat half minimalisties is in terme van konstruksie. Nie spooruitgrawings doen nie, nie geboue afbreek nie, nie bome afkap nie. Half soos daai tenterige ding om dit tussen die bome te plaas. En dan baie min, nie motorfiets ry en sulke goed nie. Nie daai intensiewe aksies nie. Meer stap en sulke goed. Staproetes, fietsry roetes, dalk met visvang onder my die rivier, en sulke goeters.

M: Ok, hierso het ek jou foto's...en...jy kan solank na die eerste foto kyk. En dan wil ek weet hoekom het jy daai foto geneem?

FOTO 1:



D5: Uhm...ek beskou myself bietjie as Fiela se Kind en ek hou van bosse wat so oorkom. En ek's baie lief vir bome en discovery... en ek hou bietjie van daai rankerige toegegroeide gevoel.

M: Ok.

D5:O, ja.

M: En, en wat simboliseer daai rankerige gevoel...

D5: Dis so homely, cozy...

M: Cozy?

D5: Soos, as jy daarna kyk, dit lyk of kaboutertjies daarbinne kan speel. (lag)

M: Ok.

D5: Ja, dit lyk nogal leke... ek hoor die gevoel.

M: Wanneer het jy... uhm... wanneer in jou lewe het jy dalk al ooit hierdie gevoel gehad? Wat jy daar kry op daai prentjie?

D5: Uhm... vandat ek vyf of ses jaar is, gaan ek elke jaar na dieselfde plek vir Desember vakansie.... of nie net in Desember vakansie nie, somme aner tye ook. Ons het ’n huisie by Hillmanfontein, en uhm... net onder ons is daar ’n groot stuk oop grond. Ons bly naby die see, maar dit... ja, dis in daai stuk oop grond waar niemand mag bly nie. So, daar’s soos hierdie sandduine en bosse en dan allie anne goete. Baie mooi plantegroei.

M: Ja.

D5: Ma toe ek klein was, was dit nog nie so erg toegegroei nie. So ons het letterlik... onder die bosse ingegaan en daar gespeel. Nou’s jy mos klein, dan klim ons op inie bome, en waai vir my ma by die huis, en ja... ek het meer daar gespeel as by die see, toe ek nog klein-klein was. Maar nou is dit bietjie te erg toegegroei om... Ek het ’n bietjie groter geword obviously.

M: Ok, so dit was lekker dat dit toegegroei was en dat daar niks anders gebou was daa nie?

D5: Ja, dis half en half ’n gevoel van jy is natuurlik. Jy kan half jou eie wêreld skep. Soos ’n avontuur wêreld.

M: Ja, ok, en uhm... ons het nou half by die atmosfeer wat dit gee vir jou uitgekom. Is daar nog iets wat jy wil sê oor die atmosfeer wat hierdie foto vir jou voorstel?

D5: Uhm... ja, dis rerig soos ’n fairytale. Dis soos ’n mystery... uhm... dis half ’n gevoel van avontuur. Enige iets kan gebeur. Ja...

M: Ok, uhm... mystery... Kan jy uitbrei daarop?

D5: Uhm, mystery...omdat jy net so ver kan sien nie... omdat daa... dit kan close. Dit maak eintlik soos ’n tapyt, daar’s ’n opening maar rondom dit kan ’n mens nie ver sien nie. Soos in ’n digte woud tipe ding. So ja...

M: En wat beteken dit vir jou?

D5:....'n sence of escape...uhm...ja.

M: Ok. So ons kan solank aangaan na foto... foto 2?

FOTO 2:



D5: Ek gaan nou weer dieselfde vrae vra. Hoekom het jy hierdie foto geneem?

D5: Mooi bome...bome...ja. Alhoewel ek nou van Namakwaland afkom... en miskien, in daai sin, waardeer jy die groen meer.

M: O, ok.

D5: Omdat dit partykeer bietjie droog kan wees, en so aan... Maar ek is nie baie lief vir plat...plein...uitgestrekte vlaktes nie. So ek hou baie van bome oor die algemeen.

M: Wat simboliseer bome vir jou?

D5: Dit simboliseer, uit 'n baie praktiese oogpunt, skaduwee...ma ook...lewe en dying. Ja.

M: Ok.

D5: Ja, so dis ook fertile.

M: O, ok. Uhm... as ek sê daar is...uhm...potensiaal? Is dit dalk ook 'n woord wat uit bome uit... as jy dit nie weet nie. Daar is dalk 'n potensiële definisie daaraan.

D5: Ja, ek sal sê...dalk nie potensiaal nie, seke ma... Maar dit kom daarop neer dat...dat dit 'n plek is waar jy kan lewe en half 'n bestaan kan voer.

M: Ok.

D5: Sonder om te worry oor...oor sê nou maar goeters soos... jou water of kos of so. Mense waardeer dan meer die gras en so, en al die goed voor en by die bome...jy kan dan somme daa slaap.

M: Mmm, ok. Ek wil weet wat die...wat die foto vir jou voorstel?

D5: As ek weer na die foto kyk...dan lyk dit so half...of daar ’n lyn is.

M: Ok, ’n lyn tussen?

D5: Dor en vrugbaar.

M: Ok. Foto nommer 3?

FOTO 3:



D5: Kan jy vir my sê hoekom jy hom geneem het?

D5: Ok, ja. As jy na my foto’s kyk sal jy sommer sien ek hou van bome...uhm... Ja, dis so half hierdie...hoë boom...met baie blare en takke. So, die lug wat so half deur die filter. Jyt so meer die gevoel van rustigheid en vrede, want daar is hoop. Daar is sonskyn, wat half ’n bron van energie is, maar om daai skerp en daai edge daarvan af weg te vat, dan

is die bome aan die ander kant ’n simbool van lewe en groei. So dis so half die samevatting daarvan...die feit dat daar beide energie en groei is... en ook baie vrede...

M: En beskerming dalk?

D5: Ja, beskerming...uhm...op ’n praktiese vlak, teen reën en so aan.

M: Ok, en enige atmosfeer wat dit...gee?

D5: Ja, rustigheid, tranquility...uhm...focus.

M: Focus?

D5: Focus omdat, dit lyk na ’n nice peaceful place...om te gaan sit en te fokus op een ding, omdat jy rustig is.

M: So, dis nie jou fokus omdat jy ’n groot boom sien nie, so dis meer vir jou ’n persoonlike ding, van jy kan...

D5: Nee, die fokus is nie op die boom nie. Dis ’n plek waar jy kan fokus.

M: Ok, goed. Foto 4? Hoekom het jy hom geneem?

FOTO 4:



D5: Dit lyk ampe vi my soos ’n tipe plek...waarvandaan jy kan uitkyk, soos bo op ’n koppe, amper.

M: Ok.

D5: Uhm...so ek dink die foto self...verteenwoordig eintlik die plek...en nie wat jy sien nie. As dit sin maak?

M: Ja, dit maak sin...en uhm...wat ek wil vra is...is dit belangrik om te kan uitkyk?

D5: Ja, dan kan jy bietjie perspektief kry...en... so dit lyk soos ’n plekkie waar jy bietjie kan skoonmaak...en dan kan jy daar sit en braai (lag). As jy nou uitkyk oor die wêreld...en dan kry ek ’n gevoel van...’n gevoel van om ver te kan sien en hoog te wees. Seker ’n gevoel van niemand kan jou stop nie...half en half ook veilig.

M: Dink jy dis belangrik vir alle mense om so ver te kan sien? Want ek het nou al een onderhoud deurgeleef, en ek het dit ook daar gehoor, maar ek wil nou net weet. Dink jy die foto is vir die meerderheid?

D5: Ja, ek dink ons almal...het plekke nodig waar jy voel...nou kan jy ook ’n breather vat.

M: Mmm.

D5: En daai plekke is die mountaintop plekke, wat jy is on top...waar ever jy is. Dis nie soos ’n corparate leather nie. So dis ’n plek waar jy half ok voel. Daars nie nou tension nie. Daars nie nou...iets wat jou...push en pull nie.

M: Soos waar jy kan uitstyg?

D5: Ja...dis so half omdat jy lewe bo al die ane goeters, waar jy nou kan ontspan, so bietjie rondkyk en perspektief kry.

M: En dis so half die atmosfeer wat die... die foto veronderstel is om jou te gee?

D5: Wel, dis wat ek daaruit kry, anner mense sien dit dalk nie so nie.

M: Ok, nee reg. Mmm. Foto 5?...Hoekom het jy hom geneem?

FOTO 5:



D5: Uhm...ja, hier het ek die need vir my professionele kamera! (lag) Ja, ek dink partykeer is dit lekker om totaal ook die insignificant en eenvoudige goed ook raak te sien.

M: En dit beteken nou hierdie stof?....Dooie stof? Is dit nou waarvan jy praat?

D5: Ja...uhm...Ek het dit ampe reggekry om...die mooi in iets anders raak te sien. Soos, sê nou maa as ek kyk na die foto...dis groen en dis lewe...uhm... Dis serve nog ’n purpouse. Maar hierdie is ’n dooie stam wat net daa staan. Dit lyk selfs of hy al bietjie gebrand het of iets.

M: Mmm.

D5: Uhm...Hy is net arm. (lag)

M: Maa dit het nog steeds betekenis? Al is hy dood e na...gebrand?

D5: Ek sal nie sê hyt betekenis nie, maa...hy kan simbolies wees daarvoor dat... selfs al is jy... nie meer mooi nie of nie meer sensueel nie...jy kan nog steeds deel wees van iets.

M: Ok.

D5: Verstaan? Jyt nog steeds ’n plek...jy is nog steeds daa en deel van dit en al kan jy nie meer skoon word nie.

M: Ok, so dis ’n tipe van ’n (klink soos ‘Gloria’)?

D5: Ja, dis soos ’n tipe van... in die sin van... jy weet... al voel jy partykeer dood jong... jy weet... uhm. Dit beteken nie jy is nie meer daar nie... Uhm. Daa kan miskien iets daarvan kom.

M: Isit half of alles in hierdie gebied ’n plekke het?

D5: Ja, dis funksioneel, of dit nou... groei of mooi lyk of wat ook al. Maa, daais net vir my regtig ’n happy plek. (lag)

M: Ok.

D5: Dit laat my bietjie dink. Ander kan dalk dink dis minder important.

M: Ok, cool. Jy het dit raakgesien. So... ek wil wee weet is daar anne goed teenwoordig?

D5: Nee, ek dink ma net dis half ’n... stop en pause effek wat dit brong. ’n Cool plek om raak te sien.

M: Om raak te sien. Mmm. Ok.

D5: Dis nie noodwendig ’n plek waar jy dinge gaan doen nie.

M: Ok, en foto 6? Ek wil ok weet hoekom het jy hom geneem?

FOTO 6:



D5: Uhm, daar is weer so klein bietjie van daai ver uitkyk, maar die groot ding is... ok, ja sit lyk so bietjie ver, ma die groot ding is die rivier wat jy daar in die verte sien, al het ek nou nie eintlik gestap tot by die rivier nie. Ma, ja, water is ’n baie kalmerende... veral vir my. Dis hoekom dit lekke is vi my by die see.

M: Ok.

D5: Ma ek sal ’n dam struktuur... dis ampe dieselle effek. Nie heeltemal nie, ma... uhm. Ja, ek is baie lief vir die water.

M: En in hierdie geval, het dit vir jou dieselfde gevoel vir jou gegee?

D5: Ja... in hierdie geval nie heeltemal nie, want ek was nie by die rivier nie.

M: So om nader te wees is beter?

D5: Om daar te wees of om dit te sien is amper daai excitement daarvan (lag). Uhm, jy weet, kom ons gaan swem.. of kom ons gaan roei of... ja, dis net vir my so half... Die rivier laat my altyd dink aan fun.

M: Fun?

D5: Fun, dis so half daai ding van koel af... of hiers water... of ja... toe ek klein was, voordat ons die strandhuis gekry het, het ons vakansies in ’n karavaan langs die rivier uitgekamp, op een van die oom se plase.

M: Mmm.

D5: Ja, so... dit laat my terugdink aan lekke tye.

M: Ok. Wat ek nou wee wou gevra het... uhm, ons het nou gepraat van die rivier, o ja (lag). Maa jy het netnou gesê jy moet naby die rivier wees vir excitement.

D5: Ma toe ek eers daa aangekom het, toe sien ek dit raak. So, dis soos ‘o, cool!’ Ma ek weet terselfdertyd ek kan nie soontoe gaan nie.

M: So dis so half ’n teleurstelling?

D5: Ja, dis so bietjie van ’n.... dis ’n cool plek waa ek gestap het, maar die water was ’n hoogtepunt.

M: Enige atmosfeer wat dit vir jou gee? Die vermoë om ver te kan sien?

D5: Toe ek daar gestaan het was dit lekke. Jy is daa, al is jy nie by dit nie.

M: Ok, omdat jy dit gesien het.

D5: Mmm. Ag, dis dieselle ding van... dis cool want dit maak jou uitgee wat jy (klink soos ‘hurt’) of wat jy nie (klink soos ‘hurt’) nie. Dit maak ’n groot verskil!

M: Ja, en jou gemoed? Watter verskil maak daai vir jou? Om dit te kan sien, en dit nie te kan sien nie?

D5: Ek voel... om dit nie te kan sien nie... is half dieselfde as om in enige ander dorp te bly... en weet jy kan soontoe gaan.

M: Ja.

D5: En wanne jy daa is... dan is dit heeltyd daa... nie soos op die verte nie.

M: Ja, ok. Nou watter gevoel voel jy?

D5: By die foto nou?

M: Ja, om by die rivier te wees. Wat is daai gevoel?

D5: Uhm... ek sal sê dis gerusstelling... so half om te wees wie jy is daa... jy kan dit sien.

M: Ok, maar hoekom koppel jy... om gerus te voel aan water?

D5: Wel, dis dieselle as bome. Dis lewe... dis so half wee daai basic goed wat jy nodig het.

M: Ja, ok. Dit gaan oor lewe.

D5: Ja en miskien dat... in die sin van... om vrede te ervaar.

M: Ok. Foto nommer 7. Hoekom het jy hom geneem?

FOTO 7:



D5: Ok. Hierie lyk vir my na ’n lekke shady spot. Hierie lyk vir my baie plat op die aarde en net soos... ok, soos hierdie is eintlik ’n baie cool plek om ’n braai te kan hê. Want hier is baie lekke skaduwee en... dit kom ver uit en... daars genoeg kumulasie van oopte... en blomme en so aan, en dis plat. Daars nie klomp klippe of rotse of goed wat in jou pad is nie.

M: Ok, so dis vir jou bietjie meer oop?

D5: Ek hou van sulke camp spots.

M: Ok, en dan weer die atmosfeer?

D5: Dit lyk soos ’n Sondagmiddag. (lag)

M: En wat simboliseer of wat verteenwoordig ’n Sondagmiddag vir jou?

D5: Bymekaar kom... rustig bymekaar. En braai, ons het altyd Sondae middae gebraai, ons doen nog steeds.

M: Ok.

D5: As dit nie reën nie! (lag) Basically... jy weet net daai rustigheid, jy voel so lekke die hitte van die middag. Ja, dis ma baie soos moegheid en lui (lag) en sit en niks doen nie.

M: Ja. ’n Baie kalmerende atmosfeer, lyk dit vir my.

D5: Ja, dis ampe soos jys aan die slaap tipe van... jy kom pak af... soos met rugby, dan trek ek die kombers oor my kop.

M: Oe, lekke! Ok, foto 8. Sê my hoekom jy hom geneem het?

FOTO 8:



D5: Hy gaan nou weer mainly oor daai ek sien ver ding. Dit gee my bietjie 'n idee oor verkyk oor 'n heuwel. Seker maar basically omdat ek innie Kaap groot geword het.

M: Ok, ja.

D5: So dis vir my... 'n heuwel simboliseer vir my baie goeters. Uhm... in die eerste plek is dit net mooi vir my om na te kyk. Dit lyk soos 'n picture. Klomp goed wat jy kan sien van veraf... en half... daai wete van... dis groot... en dis daa... jy gaan dit nie kan move nie.

M: Ja.

D5: So so ampe majestic. Dis so tipe van 'n krag, in daai sin dat... dis so half enclosing, maar nie om jou vas te druk nie, enclosing o, jou te beskerm.

M: Ja, die berge dan nou?

D5: Ja, en terselfdertyd... omdat jy van veraf sien is dit ook so half 'n gevoel van... there's something behind that.

M: Ja, ok. So jy kan verder as dit sien?

D5: Ja, dis nie al wat daa is nie. Dit hou nie daa op nie. En partykeer as jy net so plat kyk, dan kyk jy so half in niks in nie, so half... jy weet nie regtig wat aangaan nie, want jy sien nie eintlik iets nie. Jy sien dit hou nie op nie, maar jy sien nie eintlik iets nie.

M: Ja, so dis meer opwindend om daarna te kyk as ’n plat stuk grond?

D5: Ja, dis meer interessant, ja....daars meer features.

M: Ok, en ’n atmosfeer wat dalk na vore kom in hierdie foto?

D5: Ja, dis so gevoel van... uhm... afbakening... ek weet nie... so half tussen jou groene. Dis ook ma ’n sence of place en security, want omdat dit meer afgebaken is, is jy meer bewus van waar jy in die foto is... Where as, as jy een... asit ma net ’n plek is wat aangaan... isit so half... dit voel of alles een groot... jy voel of net jy daa is. Maa die plek word nerens kleiner gemaak nie. Dis net so huge... soos met geen boundry nie. En ek dink almal hou van boundaries.

M: Ja, net so bietjie...

D5: Ja, dit laat jou so half gerus voel, dit gee jou so bietjie oriëntering.

M: Oriëntering? Ok, vertel my bietjie van hierdie oriëntering?

D5: Oriëntering, ja, dis ma net van... jy kan jouself oriënteer ten opsigte van waar jy is. Jy mag nie verlore raak nie.

M: Foto nommer 9?

FOTO 9:



D5: Dis nie vir my baie mooi nie.

M: Ok, maa net die bome en...

D5: Dit was ma net taking a picture.

M: Ok.

D5: Ek kan nie veel daaroor sê nie.

M: Ok. En dan die laaste foto, nommer 10? Dit wil vir my half voorkom asof dit lyk soos foto nommer een. (lag)

FOTO 10:



D5: Ja, toe ek die eerste foto geneem het, was ek nie seker of hy afgegaan het nie.

M: O, maar dit is die laaste foto wat jy geneem het, want hulle kom in sukke... die nommertjies kom so.

D5: Ok, dis moontlik nie dieselfde foto nie, want ek het ’n foto geneem... dis moontlik nie dieselfde foto nie. Ek het op so sirkel gestap. Dit was nie op dieselle plek nie. Uhm... maa dit was wee so overgrown mat ’n paadjie waar onderdeur ek kon stap. Dit was baie nice, want dit was warm en ek het koelte toe gestap... ja en weereens net daai gevoel van... ja, dit voel soos ’n tipe van ’n huisie. Omdat daar... jy voel cosy.

M: Ok, isit belangrik om sukke cosy plekke waa jy bly te hê?

D5: Ja, ek dink ons almal... het sukke... magical plekke. Plekke waa jy kan... so half kan deurstap en gaan ‘wow’, en jouself kan oorgee aan jou eie gedagtes en... ja, so halwe plek van ontsnappping. Dit laat my eintlik dink aan my kinderdae, dink ek.

M: Ja.

D5: Dit lyk soos ’n plek waa jy lekke kon gespeel het, ja en al die emosies wat saam dit gaan.

M: Ja, nou wat isit wat dit lekker sou gemaak het, juis daar?

D5: Uhm... seke maa omdat ek kan huis-huis gespeel het... en daa kan jy want dan voel ek veilig. Daars ook baie bome en goeters waarmee jy goeters kan doen.

M: Ok.

D5: So jy kan so half improvise.

M: Ja, met die natuurlike produkte wat daar is.

D5: Ja, sê nou ma jy moet survive... sonder ’n (klink soos hark).

M: Cool. Nou wil ek hê jy moet deur die tien foto’s kyk, en die foto uitkies waar jy die naaste aan die natuur gevoel het.

Tyd gaan verby...

D5: Moet dit een foto wees?

M: Ja, ek kan sien dis moeilik om te kies (lag). Ja, probeer. Sê eers vir my hoekom dit so moeilik is om te kies, want jy het vier gehad. Watter kriteria het jy gebruik om die ander twee solank weg te sit?

D5: Uhm, die kriteria is dat die plek self moet spesiaal wees. Soos daai plekke self moet nice wees... en soos jy kan sien... dis nou tussen die camping sites.

M: Ja.

D5: Ja, en die laaste enetjie met die speel plekkie. Uhm...

M: Ja, ma waa voel jy die naaste aan die natuur? Dink nou aan die natuur, en niks anders nie. Sluit nou alle anne dinge uit. Net die natuur.

D5: Dan's dit seke ma nou die laaste ene.

M: Dit is foto nommer tien. Ok. Nou as jy hierdie stuk grond besit het, uhm... wat sou jy daarmee gemaak het? Dit is nou jou stuk grond. Wat sou jy daarmee maak?

D5: Uhm... ek sal... jy weet daai stukke hout wat jy kry?... dan sou ek so 'n tipe paadjie daardeur gemaak het, waar jy dan kan stap. En... ek sou vi my 'n lekke buite tipe stoel daa gesit het, ook 'n houtstoel... lekke groot en cumfy. En ek sal vi my uhm... goeters uit die pakhuis vi my daa gehang het, en sê nou ma fakkels of tee light candles, en sukke goetertjies. Jy kan half 'n hele atmosfeer daarvan maak. 'n Day-time en night-time.

M: Ja, 'n plek om te gaan relax?

D5: Ja, so tipe van escape.

M: Ok.

D5: En ek sou daarvan gehou het as ek 'n tipe van 'n water feature ingebou het.

M: Ok... Sal jy iewers vir jou 'n huis bou? Of sal dit net 'n plek wees waar jy escape?

D5: Ja, dit sou nice gewees het, asit deel uitgemaka het van my tuin. Ja, dan sal ek die goed inwerk by my tuin. Dan isit naby my.

M: Nou wil ek hê, ek kan onthou hoe die gebied gelyk het, waa julle gestap het. Sal jy dit vir my teken?

D5: Wat moet ek teken?

M: Ja, hoe jy ma geloop het... ek weet nie... hoe die gebied gelyk het waar julle gaan loop het en... jy hoef nie nou die berge en goed te teken nie, net soos 'n landkaart van bo af... of so ietsie.

Tyd gaan verby (teken)...

2 praat saggies terwyl sy teken (ek kan nie lekker hoor nie)

D5: Uhm... Ek onthou daar's 'n reghoek, ma ek weet nie wat innie reghoek kom nie.

M: Nee, ma probeer.

D5: Sê nou ma so iets, ek weet nie.

Tyd gaan verby (teken)...

D5: Hieronder is dit redelik plat, dan is dit meer styl... uhm... ek weet nie.

M: Nee, dis nogal 'n cool kaart. Nou kyk nou na jou kaart en die enetjie wat julle ook gehad het. Dit lyk amper dieselfde, kyk, daar loop die pad.

D5: Ja, daa waa hy so draai... Nou waar is die hek?

M: Daa...

D5: O, ek het gesê die pad loop so.

M: Ok, nou as jy... laat ek net gou kyk... nou moet jy hierdie kaart gebruik...

D5: Ja.

M: Daai ene, en daai ene, dan moet jy vir my sê watse gebruik... uhm... moontlikhede is daar vir hierdie stuk grond, dink jy?

D5: Omdat daar so 'n hoogte is wat lekke uitkyk oor die rivier, en op alle hoeke kan uitkyk... sal ek nou sê ma hie iewers... 'n tipe lodge maak.

M: So op die hoogte?

D5: Ja.

M: Ok.

D5: Ja, hier iewers, sodat jy kan afkyk op die rivier.

M: Ok.

D5: Ja, uhm... dan kan jy lekke ontspan en uitkyk, en ja... of jy kan met die 4by4 pad ry tot daa... tot die pad...

M: Ok.

D5: Uhm... en dan sal ek die res van die plek so half maak... ’n tipe stap roete... ma ek sal sukke voet paadjies maak... met verskillende vertakkintjies en goetertjies, sodat jy kan explore.

M: Ok.

D5: En dan... hier en daar sal ek iets interessant sit soos byvoorbeeld daai pad waarvan ons gepraat het met die water feature. Ek sal bietjie moeite doen. Ek sal... uhm... daar sal ook ’n camp site wees waar jy kan braai innie aande... en dit inrig daarvoor.

M: Ok.

D5: Uhm... byvoorbeeld met ’n kraan by die kamp en braai dromme, dat die plek nie sal afbrand nie of iets nie.

M: Ja.

D5: En... ja... sê nou ma... uhm... die 4by4 pad moet ook tot daa loop.

M: Ok.

D5: Want jy gaan nie innie donker daa kan stap nie. Uhm... ek sal nie veel doen nie, net op daai een plek die primary gebou opsit... ma verder dan... hier en daar iets spesiaals omit bietjie meer magical te maak. En dan cool braai areas waar jy self kan gaan braai... en uhm... Ja... daar moet seker ook ’n swembad wees. (lag)

M: So jy moet ’n swembad hê?

D5: Ja. (lag)

M: Enige iets anders... ander aktiwiteite soos die staproete? Iets wat jy sal doen?

D5: Uhm... hulle kan ma bietjie... quad bike paadjies aanlê, sodat hy saam met die 4by4 pad sal loop.

M: Mmm.

D5: Ma as daa quad bikes en 4x4’s is, kan dit dalk te veel raak.

M: Jy wil nie te veel hê nie?

D5: Ja, dit moenie too much wees nie. Ja, want jy moet nader aan die natuur kom, soos met die staproete. Die quads sal eintlik te veel raas. En dit behoort so half gereguleer te word vir byvoorbeeld dagbesoekers. Soos mense moet kan bespreek... jy kan byvoorbeeld die braai area bespreek. En die sekuriteit moet byvoorbeeld somme daa bly. Hulle moet ook obviously voorkeur kry.

M: Nou sal jy permanent innie lodge bly of net vir ’n tipe vakansie daa bly?

D5: Ja, dis sê nou ma vir mense in Potchefstroom ’n hoekie waarna hulle sê nou ma naweke toe kan gaan.

M: Ok. So alles gaan op besprekings, en as jy bespreek het, het jy voordeel oor die aktiwiteite?

D5: Ja, en dis nie net vir Potch nie, somme ook vi mense wat daar naby bly en so aan.

M: Ok, so daar sal net die een gebou wees, daar sal nie anne kampplekke wees nie? Want daar kan ’n lekke kamperige plek wees daa onder die bome, met ’n braai.

D5: Ja, ’n kampplek sal ook nice wees, ma... alles moet klein skaal wees.

M: Ja, uhm... ek dink nou dis alles, want ek het jou oor die ontwikkeling gevra, ek het jou gevra oor die aktiwiteite wat jy kan doen. En ja, ek dink ons is klaa.

D5: Ma, om dit klein te hou, gee jou dan ’n gevoel van oppie plaas... atmosfeer. Die lodge moet eenvoudig ma cosy wees, gamaklik. Dit moet goed genoeg wees, ma nie allerhande goeters nie.

M: Wat hou dit vir jou in van die plaas? As ek dit so kan sê? Wat in jou maak dat jy daai atmosfeer soek?

D5: Jy wil alles doen wat jy nie by die huis kan doen nie.

M: Ja, ok. Wat moet daa nie wees nie, en wat moet daa wees?

D5: Eenvoud.

M: Eenvoud innie natuur dan nou?

D5: Ja, en die lodge en so aan... baie eenvoudig, ma dit moet ook comfortable wees. En ja, dis nou ma al.

M: Al die bome en goed, sal jy dit behou?

D5: So ver as moontlik.

M: Ok, die natuur half hou soos dit is?

D5: Ja.

M: Wel, as daar niks anders is nie, geen ander atmosfere waaraan jy kan dink of gevoelens wat jy gehad het toe jy daa was nie. Dan dink ek ons is klaa.

D5: Ok cool.

[5] LG D5 (MW)

(H= onderhoudvoerder Hendri)

H: Ok, ek gaan, ons gaan net gou deur al die foto's gaan en dan gaan ek elke keer net vir jou vra hoekom het jy die foto geneem en om vir my so bietjie die atmosfeer te beskryf op die foto, ok?

Hoekom het jy hierdie foto geneem?

FOTO 1:



D6: Ek dink dit, hierdie halwe, die boom is nie regtig droog nie, maar die kleur van die bas en goeters was vir my nogal opvallend. Die meeste van die bome lyk so, so tipe outydse atmosfeer.

H: Ok. Ja. Reg baie dankie, en hierdie een?

FOTO 2:



D6: Hierso het ek ’n spinnekop gesien, mens sien hom nou nie op die foto nie, maar dit was vir my so half van die natuurlewe daar, dat die spinnekoppe sommer so in die boomstomp sal nesmaak en.

H: Ok. En is jy bang vir spinnekoppe, of het jy ’n...

D6: Ek is, bang vir hulle, ja. Ja, ek het redelik ver van hom af gebly..

H: So dit is iets wat jy so op ’n afstand waardeer, eerder as...

D6: Ja, dis vir my baie mooi, die spinnerak kon mens baie mooi sien ôk, jy kan nou nie hier dit sien nie, maar dit was vir my mooi, ja.

H: Baie dankie. Foto 3?

FOTO 3:



D6: Die klippe. Die area waar ons op hierdie stadium was het nogal vir my baie sulke bruinerige klippe gegee en so half het mens gevoel jy wil net bietjie daar sit en rustig wees.

H: Vertel my bietjie meer van hierdie gevoel van rustigheid en so? Uhm . . . bedoel jy nou soos . . .

D6: Ek weet nie, dit lyk net vir my gemaklik om net daar te sit en die wêreld te kyk en op daai stadium het ons nogal gevoel ons moet net aan beweeg om nog goed te soek, maar ek sou nogal daar wou sit en net 'n bietjie kyk.

H: Is daar ander dele van jou lewe waar jy ook, of ander aspekte van jou lewe wat jou ook daai selfde rustigheid gee, of waar jy voel jy's rustig en jy wil net so bietjie, bietjie sit en so aan?

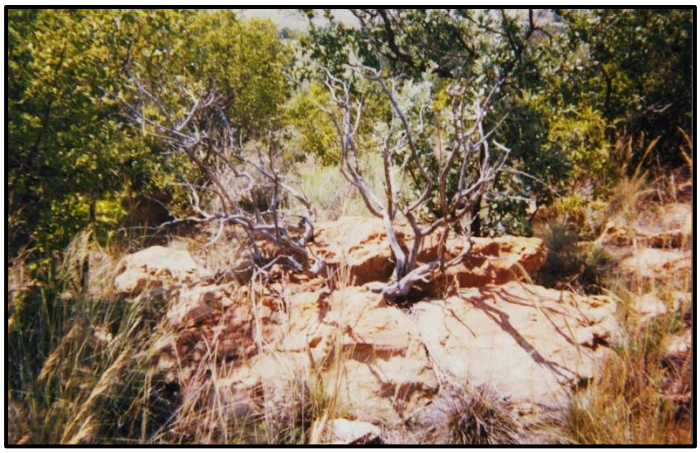
D6: Ja, ek het dit, ek het dit nodig, ek weet ek het dit nodig, ek moet dit, moet dit inbou en dit is maar gewoonlik in die natuur.

H: Ander situasies waar jy dieselfde gevoel beleef?

D6: Naby my ouerhuis.

H: Ok. Baie dankie. Hoeveel het ons nou al... vier foto's?

FOTO 4:



D6: Hier het ek weer hierdie droë takke gesien. Dit het so half vir my uitgestaan, omdat daar so baie groenigheid om is en dan eweskielik hierdie plek waar daar net klippe is en droë, droë takke.

H: Voel dit ooit vir jou, dat jy miskien in sekere situasies ook uitstaan? Of, of dat ander goed dalk vir jou uitstaan?

D6: Uhm . . . ek moet nou eers bietjie dink. Of ek uitstaan? Either way . . . Ja, ek dink nogal so. . .

H: Vertel my bietjie meer daarvan?

D6: Veral nou op hierdie stadium is ek, nie baie nie, maar ek is tog ’n bietjie ouer as van die mense wat saam met my swot. En ek het nou-al gewerk en hulle nog nie. En baie keer as ons in die aande saam iewers heen gaan, dan voel ek daai verskil.

H: Ja . . . is dit ’n gevoel waarmee jy gemaklik is of hoe sou jy daai gevoel beskryf? **D6:** Ek sou nie se dis heeltemal ongemaklik nie, want ek verstaan dit, maar dit is, dit bring nou weer ander issues van jou, jy word nou ouer en groter en jy moet daarmee ook deal.

H: Ok.

D6: Dink ek, ja . . .

H: Mag ek vra hoe oud is jy?

D6: Ek is 25, ek is nog glad nie oud nie hoor.

H: Ek wou se, o, ja dis oraait.

D6: Maar dis nou in hierdie opset. Die konteks. Kom mens dit nou nogal agter, ja.

H: Ok, maar dankie. Foto 5?

FOTO 5:



D6: Ok. hier was die oopheid vir my nogal, het my aangetrek, want dit was oral so, op baie plekke was bosse en klippe en dan het jy op ’n stadium net gekom waar dit net so oop was, wat jy net kon alles sien met die kleiner klippies en goeters.

H: Wats die atmosfeer wat jy beleef het?

D6: Ek dink dit was vir my tipe van ’n vryheid, dis oop, jy kan sien waarnatoe jy gaan, waar jy is, ja . . .

H: Vertel my bietjie meer van hierdie vryheid, oop, voel jy ook jy’s ’n persoon wat kan sien waarnatoe jy oppad is uhm...?

D6: Ja, ja. Tye waar jy daai selfde gevoel van vryheid beleef het, dalk? Uhm...baie van my, van my gevoelens draai nou nogal rondom hierdie jaar wat ek keuring gekry het, ek het baie lank gesukkel om dit te doen. Uhm . . . ek dink ek het ’n bietjie vasgeval gevoel omdat ek toe graag wou sielkunde doen en ek het die heeltyd in ’n muur vasgeloop, ek moes ander rigtings inslaan en nou uiteindelik kan ek doen wat ek wil doen, ek dink dis die vryheid.

H: O, ok. Foto 6?

FOTO 6:



D6: Hie, het ek hierdie rooi bessietjies afgeneem, maar mens sien dit nou nie rêrig so mooi nie. Dit was net vir my rêrig so mooi kleurvol gewees teenoor die groene en die bruine, was hierdie rooi eweskielik. Mooi kleurvol.

H: Ok. Foto7?

FOTO 7:



D6: Ek dink nie ek het hier rêrig ’n gevoel gehad nie, dit was hier vir my meer omdat dit nou weer langer gras word, dis soos die terrein verander het vir my. Ons het, ek dink op daai stadium baie oor klippe geklim en klouter en gesukkel om te loop, en daar was nie sulke lang gras nie en toe eweskielik toe’s dit so, meer bossierig en die bome wat mens ook in die agtergrond sien.

H: Het jy saam met van die ander deelnemers rondgeloop?

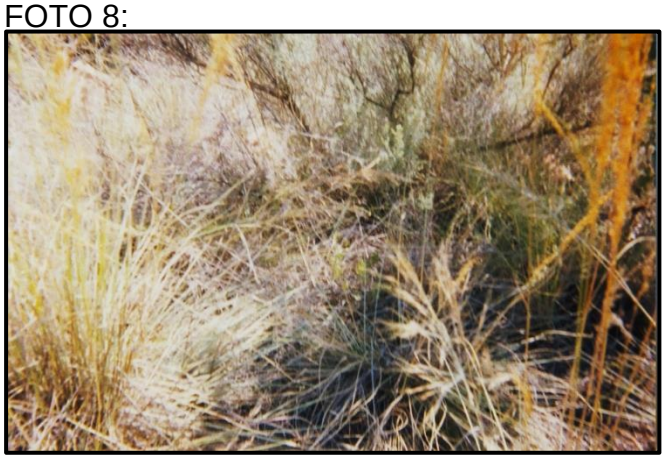
D6: Ja, ek en X het saam geloop.

H: O, ok, sou jy, het jy dit verkies of sou jy eerder alleen wou gewees het?

D6: In daai situasie het ek dit verkies, want ek dink ons altwee was so half skrikkerig gewees vir die omgewing en of ons die plekke gaan kry en gaan terugkom waar ons moet wees, maar ek sou dit nogal ook geniet het om iewers net alleen bietjie stil te sit.

H: Ok. Foto 8?

FOTO 8:



D6: Wat het ek hier afgeneem? Dit was iets in hierdie takke gewees, maar ek kan nou nie onthou wat dit was nie.

H: Ok, fine, volgende foto.

FOTO 9:



D6: Daai een kan ek nie onthou nie... O, ek het hierdie een, sien jy sien nie so mooi hier nie, dit was sulke wit, nie blommetjies nie, dit lyk of dit sulke wattetjies is.

H: Katoen, ja, wilde katoen.

D6: Ja. Dit het vir my so halwe sagtigheid gegee aan al die harde goed in die omgewing, in die omtrek met die klippe en die bosse met die dorings aan, hierdie, half 'n sagtigheid.

H: Ok, is daar enige ander tye waar jy daai selfde gevoel ervaar het van hardheid teenoor, sê nou maar, sagtheid?

D6: Ek dink nogal ek is 'n tipe mens wat baie, baie saggeaard is, baie maklik ander mense se emosies voel of hulle jammer kry of so en die wêreld is maar hard, ons het dit vanoggend weer by die kleuterskool gesien hoe die kindertjies mekaar afknou en eintlik baie lelik is, so, ja, dit maak my so bietjie.

H: Foto10?

FOTO 10:



D6: Ek dink ek het daai bome in die agtergrond afgeneem, omdat dit ook so, ons was die heeltyd hier bo rond gewees en so half op die koppie was dit nou die klippe en goed en dan was dit hierdie gras en dan was dit eweskielik hierdie strook bome en dit was nogal vir my mooi hierdie groen stuk wat daar ingekom het.

H: Ok. Foto 11? Interessante foto...

FOTO 11:



D6: Dit het ek net afgeneem omdat ek dit oral gesien het, so dit het vir my gevoel dit is eie aan die omgewing so dit . . . ek moet ’n foto daarvan neem.

H: Ok.

D6: Dit het vir my so half die plek beskryf, van watter diere miskien mag rondhol . . . ook nie rêrig presies nie, maar . . .

H: En die outjie?

FOTO 12:



D6: O, ok. Dis hierdie geel, daar was ’n geel bessietjie en daai een was so mooi groen gewees en dit was iets wat ek glad nie raakgesien het nie en toe ons amper klaar is toe loop ons verby dit. Het dit half uitgestaan? Uitgestaan ja, want dit was nie so vreeslik baie nie, want mens het oral doringbome en goed gesien en daai het nou nogal . . .

H: Ok, baie dankie.

H: Kan ek jou nou vra om sê nou maar deur die foto’s te gaan en dan vir my die een uit te kies waar jy die naaste aan die natuur gevoel het?

D6: Ok. . . . definitief nie daai een nie. Ek dink ek het so half ’n idee watter ene . . . Sjoe, hier’s eintlik ’n paar, ek dink hierdie een. Ja, die groenigheid en die skaduwee. Want ek weet as mens verby hierdie boom kon kyk, kon jy nogal ver sien.

H: Ok, baie dankie. Net hier skryf nommer 26, oraait, baie dankie. Ek gaan jou nou vra om asseblief vir my, uhm, die papier te vat, pen en dan vir my net ’n kaart van die area te teken, as jy nou so moet terugdink.

D6: O, vrek (lag) Ek moet nou dink, ek onthou hier iewers, die pad het hier geloop en, is dit so wat ons dit moet teken, die pad en hier was die plek waar ons nie mag verbygeloop het nie . . .

H: Enigiets wat jy kan onthou. So terloops, terwyl jy so dink oor jou kaart, sê nou maar jy’t daardie stukkie grond besit, wat sou jy daarmee gedoen het?

D6: Ek sou dit net so gelos het.

H: Ok.

D6: Ja . . . , ek weet nou nie eintlik hoe moet ek dit teken nie, ek gaan nou maar skryf.

H: Ja, dis fine, enigiets, nes jy dink.

D: Ek weet hier af was half die grens gewees, kan nie onthou nie, hier so, o vrek, ek dink die pad het so half so om gekom, hierdie kant . . . ek onthou daar was ’n heining en daar was ’n droë rivierloop, maar ek weet nou nie presies hoe om dit te teken nie. **H:** Anders kan jy dit vir my maar net skryf.

D6: Ek kan nie presies onthou waar hulle gesit het nie, daar was ’n heining wat ek weet ons nie mag oorgegaan het nie, en ek dink die rivierloop was ook min of meer hier gewees.. . . ek gaan nou sommer so maak. Ja. Hier loop, hier was baie meer bome nou ook gewees . . . gaan jy weet dis bome?

H: Maak net vir my ’n klein notatjie.

D6: Uhm . . . jis jong hier was koppies en goeters, maar ek . . . dit het half so-erig gelyk, ek dink hulle rigtings is heeltemal verkeerd . . . hier was iets maar . . . hier was ’n put, ons het verby hom geloop, sommer daar, sjoe . . . kan ek ’n (?) kry?

H: Ja, nee wat dis heeltemal voldoende daai, dankie. As ek nou vir jou hierdie kaart wys, watse gebruiksmoontlikhede dink jy het die gebied?

D6: Gebruiksmoontlikhede . . .

H: Wat, wat kan ’n mens daar doen? Kyk ek het vroeër vir jou gevra as dit nou jou grond was, wat sou jy daarmee gedoen het.

D6: Ja . . .

H: Maar se nou maar jy moet idees gee oor wat ’n ou daar kan doen, wat sou jy?

D6: Jis ek sou nog steeds nie graag wou soos geboue daar opsit of . . .

H: Moontlike aktiwiteite of so?

D6: Aktiwiteite . . . ek't nie baie voëls daar gesien nie . . . ek dink mens sou nogal miskien 'n . . . dalk 'n staproete daar deur met iemand wat jou bietjie kan lei, want dit was so half 'n, dit het so bietjie van 'n geskiedenis, die area, as ek dit nou reg verstaan, wat net vir jou kan verduidelik wat nou eintlik waar is, want ek weet hier iewers is 'n ou myn of ietsie, hoe uhm,

H: Bedoel jy soos 'n begeleide staptoer tipe ding?

D6: Ja, dit gaan nou nie 'n vreeslik staptoer wees nie, maar so . . . staproete. Ja en piekniek hou iewers.

H: Waar, waar dink jy sou mens so iets, hoe sou hy loop? Hoe sou hy loop? Die roete? As jy nou so terugdink van hoe julle geloop het min of meer, sou jy jouself kon oriënteer op hierdie kaart, as jy so moet dink aan 'n roete?

D6: Kyk, ek het hom nou heeltyd so gedraai . . . ek dink mens sal maar moet loop dat jy half die hele area ervaar . . . jy weet ons het vreeslik baie net in hierdie deel gebly en ek sou nogal graag daai deel ook wou sien . . . maar ek is nou nie rêrig 'n stapper nie, so ek weet nie hoe sou mense nou wil loop nie, maar . . .

H: Ok, en die pieknieks, waar sal 'n ou die pieknieks hou?

D6: Ek sou se op die hoë dele,

H: Ok.

D6: Dat jy kan uitkyk, dat jy half ook die hele atmosfeer kan voel soos hier, jy kan die plaashuisies in die verte sien en die trekkers en die goeters en ek dink dit gee ook nogal deel van die omgewing.

H: Ok. Ja. Nog enige ander . . .

D6: Mens kon seker hier en daar 'n gastehuisie opgesit het, so 'n halwe boservaring . . **H:** Ok.

D6: Maar nie groot plekke wat die natuur gaan beïnvloed nie, net so hier en daar enetjie, baie eksklusiewe klein plekkies.

H: Vertel my bietjie meer hoeveel, as jy nou net so een, hoeveel dink jy, en waar? **D6:** Sjoe, pleks ek bly eerder stil, uh . . .

H5: Nee, jy moenie, moet ek vir jou die terrein dalk net beskryf, as jy, kyk ons het mos nou hier gestop en dan hierso is ’n redelike beboste deel en dan hierso is so berg, hierso is nogal ’n uitsig, dis omtrent . . . kom ons kyk gou waar’s jou foto’s . . .

D6: O, ek kan dit onthou, hierdie is die berg deel.

H: Ja, ons kyk of ons vir jou ’n . . . (kyk weer deur foto’s) Maar die huisies hoef nou nie . . . Ja, ja hierdie is omtrent as jy soontoe sou gekyk het, hierso is as jy omtrent hier staan is dit die uitsig wat jy gekry het daar . . . ja, hierdie, hierdie, hierdie gedeeltes hierso so bo maak hy so plato, ’n oop gebied daarso, hierdie is so op die kant hierso, hierdie stuk is hier in die middel rond hierso so Ja, dit was oppad terug gewees toe ons dit geneem het. Ja, so net om vir jou ’n idee te gee, nou as jy nou sê gastehuisies, nou waar dink jy . . .?

D6: Weet jy, nou nie in die sin van ’n gastehuis, luxury goed nie, die mense voel ek moet nog steeds nog hierdie boservaring hê, en miskien nie op die heel laagste dele wat jy nou net in die bome sal vaskyk nie, ook miskien ’n bietjie hoër om ook verder te kan sien.

H: Ok. Ja . . . Baie dankie. Ek sou dit nogal geniet het.

D6: Ja, nee baie dankie.

[6] LG D6 (RK)

Hoekom het hy hierdie foto geneem?

FOTO 1:



D7: O, hierdie een kan ek onthou. Dit was heeltemal anderste as enige ander plek waar ons geloop het. Dit was die enigste plek waar dit half toegegroei was. Die res was meestal oopgewees. Ja. Dit was nogal vir my interessant gewees toe neem ek dit af vir die effek wat ek voel. Dit was hier heel teen die einde toe ons oppad terug was.

H: Ok. Sal jy die atmosfeer van hierdie foto beskryf?

D7: Die atmosfeer? Ek sal sê die atmosfeer…jy kan nie heeltemal presies die atmosfeer saamvat nie maar hierdie het vir my meer die idée gegee van in die Kaap het ons 'n wandelroete gevat, hierdie crisp, met die rustigheid en die crisp het dit my aan laat dink. Maar die res van die plek was dit nie so nie.

H: Vertel my bietjie meer van hierdie rustigheid, en die Kaap en so. Wel, hierdie dag was warm gewees ene ek bedoel die plantegroei met hierdie spesifieke foto, bietjie skaduwee, bietjie koelte. Veral met hierdie skaduwee en koelte het ek aan die Kaap gedink.

H: Alllraait. Ok. En die foto? Hoekom het jy hierdie foto geneem?

FOTO 2:



D7: Ek het klomp gesien. Ek dink dit is katoen. Ja. Daar was klomp van hulle. Hierdie was vir my nogal 'n goeie een. Hulle was 'n klomp bymekaar gewees. En ek het probeer

om hierdie een in die middel ek het amper in die middel gekom ja van waar hy oop was. Ja. Daai hele idee van vryheid om uit te kom.

H: Kan jy vir my so voorbeeld gee van, van vryheid en uitkom? Miskien ander aspekte van jou lewe soos om in die veld te groei.

D7: Vir myself?

H: Ja.

D7: Van waar ek voel ek wil uitkom?

H: Ja.

D7: Nee jong, dis ’n moeilike een. Ek dink maar miskien soos wat jy nou maar hard werk vir die ek weet nie of dit dalk. Miskien kan ek dit dalk bietjie beter verduidelik wat ek daarmee bedoel

H: Ja. Jy noem nou hierdie, hierdie woorde soos uitkom en jy het dadelik hierdie ding gesien

D7: Ja.

H: Dit wat half vir jou verteenwoordigend is vir daai gevoel jy weet...

D7: Ja, wat jou half in jou lewe daaraan laat dink? Of jou ook laat voel jy wil uitkom en nee ek dink maar die hele ding wat, wat ek maar gesien het jy werk partykeer hard soos wat hierdie ding en jy groei soos hy en hy groei en hy word al hoe groter en jy werk hard en dan wanneer hy uitkom is dit wanneer jy daai plek bereik het wat sê ek werk nou baie hard en dan kry jy M-keuring byvoorbeeld en dit is ’n groot ding en dan voel dit vir jou jy fly high jou hele lewe kom uit en dit is half daai vryheid van dis hoe dit veronderstel is om te wees. Dit wat jy insit kry jy uit. Dis maar wat hier gebeur.

H: Dis baie interessant. Dankie.

H: Hoekom het hy daai foto geneem?

FOTO 3:



D7: Dit is nogal ’n goeie vraag. Ek kan nie eers onthou nie.

H: Wat was die atmosfeer wat jy dink hierdie... dit is redelik... ek bedoel wat baie opvallend is, is redelik dieselfde... behalwe vir daai een boom wat uitstaan met die dooie stomp daar langsaan. Dit lyk soos ’n dooie een.

D7: Ja. Dit was nogal vir my... ek dink dit sal ’n cool een... ja... dit sal wees vir die boom wat hier uitstaan verder is daar niks.

H: Ok.

D7: Ja, ek kan nou nie eers onthou nie ek weet nie.

H: Dis reg.

FOTO 4:



D7: Ja hierdie een kan ek onthou.

H: Hoekom het jy hom geneem.

D7: Wat vir my interessant was daar was ’n bos hier aan die regter kant heelpad met groot bome hier aan die linker kant was daar ook bome gewees. En dan hier in die middel sien jy daar agter sien jy die sê maar ’n koppie sien jy die koppie daar wat uitstaan ok nogal ’n mooi view.

H: Ok.

D7: Ek het hierlangs afgestap en dan heeltyd kon jy dit nie gesien het nie en net as jy hier verbygaan op hierdie een spesifieke plek tussen die twee waar jy dit duidelik sien. So hierdie bome en goed raam amper half daai deel wat jy sien. Ja ek wil amper sê daar aan die kant ’n boom aan hierdie kant ’n boom aan hierdie kant en die koppie so in die middel ok. Dit haal amper die estetiese aspekte uit.

H: Ja ok. Is die estetiese goed vir jou belangrik?

D7: Ja.

H: Is dit? Vertel my meer.

D7: Byvoorbeeld. Dit hang af wat die definisie van esteties is.

H: Wat is jou definisie?

D7: Byvoorbeeld mooi kunswerke is darem maar ’n mooi kunswerk, ’n mooi musiekstuk bly darem maar mooi musiek. Ek het nogal waardering vir daai skoonheid, iets wat rerig mooi is, iets wat rerig meesterlik is en ek het half probeer met hierdie foto maar jy het die prentjie daar voor jou.

H: Baie dankie.

H: Hierdie outjie? Hoekom het jy hom geneem?

FOTO 5:



D7: Ek het hom geneem selfde vir daai, daai gat daar in die boom wat nogal vir my opvallend is ja ek het nie ander gesien terwyl ek daar rondgeloop het nie.

H: Wat is die atmosfeer van hierdie?

D7: Hierdie was net soos ek netnou gesê het amper soos die Kaap toegegroei is, hierdie was die begin daarvan gewees.

H: O ok.

D7: So half ja ek het half vergeet van die foto's wat ek geneem het. Dit is ook daai hele ding van beskut, beskerm, veilig wees.

H: Ok.

D7: As jy rerig simbolies wil raak kan dit half 'n wegkruipplekkie wees.

H: Ok. Hierdie temas wat opkom soos waar jy sê dit beskerm, dit beskut dit, is goeters soos sê maar sekuriteit vir jou belangrik?

D7: Baie.

H: Kan jy vir my voorbeelde gee?

D7: Hm, nee kyk sonder sekuriteit is jy half kwesbaar. Ek dink jy moet, sekere dinge is binne jou beheer daai goed wat jy bestuur, sekere goed is buite jou beheer, en dis okay. Ek dink dit is die balans om vrede te maak met hierdie goed wat jy kan beheer is 'n groot moeilikheid en die goed wat jy nie kan beheer nie en dis maar fine. Ek dink jy kan op 'n vlak sekuriteit bestuur en dit hang ook maar af van moeilike situasies en omstandighede wat daarby gaan. Mense is geneig om te sê omstandighede het hulle onder gekry maar gelyktydig het hulle beheer gehad maar ek dink hulle het hulleself onder gekry. Waar ander mense kan byvoorbeeld dinge wat ek kan bestuur, bestuur ek. Dit gee vir myself sekuriteit en as iets gebeur wat probeer om my onder te kry weet ek ten minste het ek gelewe. En daar moes dalk 'n rede gewees het hoekom dit gebeur het.

H: Wat sou jy beskryf as jou tipiese sê nou maar jou sekuriteitsmeganisme? Wat is die meganismes in jou lewe wat jou sekuriteit gee?

D7: Effektiewe beplanning, motivering, doelwit stelling, positiewe ingesteldheid is 'n baie belangrike een.

H: Baie dankie. Ok.

H: Hoekom het jy hom geneem en wat dink jy is die atmosfeer? Hoe sal jy die atmosfeer beskryf?

FOTO 6:



D7: Dit was daar heel teen die einde gewees. En daar is die water daar in die agter kant. 'n Deel van die rivier. 'n Deeltjie van die rivier. Ek het gedink hy sal mooier uitkom. Ek het hom geneem want dit is die enigste plek waar jy kon water sien. En dit was op 'n

redelike hoogte gewees. Ek was oppad op gewees hierso. Dis eintlik baie mooi. Want jyself is op ’n koppie maar jy kyk uit op die rivier en dan loop hy ook uit na ’n ander koppie so dis nogal vir my hierdie....

H: Wat was die gevoel toe jy oor hierdie koppie kom en jy sien daar’s die rivier en goed wat...wat...hoe sal jy jou gevoel beskryf? Ja. Was jy verbaas om die rivier te sien?

D7: Ja ek was ’n bietjie...ek was ’n bietjie verras want ek het nie gedink daar is water in daai omgewing spesifiek waar ons was nie. Dalk hierdie snaakse verligting maar ek kan eintlik nie vir jou motiveer hoekom ek dit sê nie.

H: Verligting?

D7: Ja ek sal sê verligting.

H: Vertel my nog bietjie meer van verligting.

D7: Verligting gaan daar is maar altyd ’n ietsie aan die ander kant terwyl jy nie gedink het daar sal ek het nie gedink daar sal ek het nie gedink daar sal water of wat ook al nie en dan kom jy hier amper op die einde amper bietjie van die map af, dit was van die map af toe is ek hier op die rand en net aan die ander kant van die rand is daar water. Dinge gaan maar aan. Dit hou nie noodwendig op nie. Ek kan nie vir jou sê.....goed.

H: Hierdie outjie? Hoekom het jy hom geneem en beskryf vir my bietjie die atmosfeer wat jy ervaar het?

FOTO 7:



D7: Die hoofrede is, dit was mooi nie eintlik ’n panorama nie. As jy so op die horison kyk dan sien jy koppies staan van die een kant na die ander kant. En as ek reg is was hierdie op ’n redelike hoogte gewees waar ek hier was. En dit vat nogal baie moeite om daar heel bo te kom. Want ek het ’n paar keer op en af op en af gegaan. Toe kom ek daar bo en toe ek daar bo is kon ek die lae mooi uitkyk. En ’n ou voel half miskien tevredenheid kan ek sê as emosie.

H: Wat nog laat jou daai gevoel kry?

D7: As dinge uitwerk soos wat ’n mens wil hê dit moet. Jy het ’n plan. Ek het geweet dat as ek daar bo sal kom ek behoort ek miskien die koppies te sien van alle kante af. Ek dink net dit is. Onthou jy daar onder kon jy dit glad nie gesien het nie maar as jy daar bo is kan jy alles sien. Dis daai tevredenheid van dit wat jy verwag het en dit wat jy dan kry.

H: Hoekom het jy hierdie outjie geneem?

FOTO 8:



D7: Ja ek het darem daarvan gelike. Dit lê in die middel van nêrens ek het dit probeer sentreer so lyk dit. En dan met hierdie ek wil amper sê halwe dooie ding hier reg voor ons. Dit het duidelik daar geknak so hierdie foto is ’n mooi een. En hierdie een staan reg in die middel van daai ene die voorste boompie is ook besig om dood te gaan staan amper in die middel van hierdie een. So alhoewel altwee amper heeltemal verskillende tipe, hierdie is ’n groot boom en hierdie ’n klein boompie, maar hulle het tog iets in gemeen.

H: Is daar iemand spesifieks waarmee jy ook hierdie selfde gevoel ervaar?

D7: Iemand in my lewe wat ek kan sê ek het iets gemeen... ek sal sê my pa... ek het ’n sterker bond met hom so miskien op ’n vlak die voorste een myself die klein boompie wat

doodgegaan het en die agterste een die groot stomp wat daar lê in die agterkant sal ek sê is my pa. Ek sal dit moet sê. Ons het baie dieselfde sienings en dieselfde manier om na goed te kyk.

H: Ok.

D7: Al het ons verskille, ons basiese sienings oor die lewe en oor die verwagtinge van 'n man en die eise van die lewe is baie dieselfde. Wel ons belangstellings en daai goed verskil nou weer heeltemal. Maar ons het daai gemeenskaplikheid.

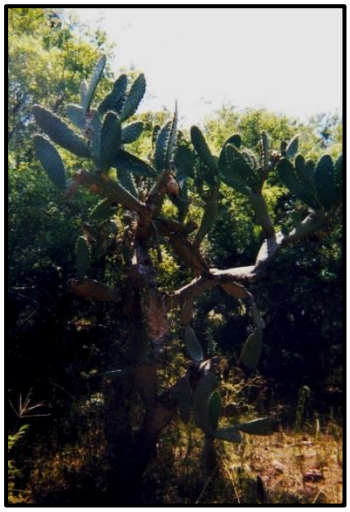
H: Ok. Dis vir my interessant dat jy vir my sê jou pa is die agterste stomp en sulke goed en... uhm... jy is half die jonger boompie jy weet wat... daar is half ooreenkomste maar tog ek, soos wat dit vir my lyk... en jy moet my reg help dat hy... alhoewel julle goeters in gemeen het... dat hy sê nou maar afgeleë is ek weet nie of dit die regte term is nie en jy sal weet.

D7: Ja dit is 'n goeie beskrywing. Hy hyself sal dit nie erken nie, hy het bereik wat hy wou bereik het, hy is nou waar hy wil wees, basies om te sorg vir sy oudag, om te bly waar hy is en die werk te doen wat hy doen, om die goed te doen soos wat hy dit nou doen, hy soek nie verandering nie. Hy het genoeg verandering in sy lewe gehad tot waar hy nou is. Hy het gerise kan 'n mens sê en ek is besig om te begin met 'n nuwe ding. So ek begin nou eers en hy is al hier by die einde. En ek dink dis hoekom ek eerder voor sal wees en hy agter. En hy sal ok wees daarmee en ek is ok daarmee.

H: Ja.

H: Hierdie is 'n baie interessante keuse? Hoekom het jy hom geneem?

FOTO 9:



D7: Ek het hom nogal mooi reggekry daar. Nee hierdie is ’n...uhm ek is nie seker wat dit is nie....turksvye. Ok, ek het hom afgeneem want daar was nie baie van dit wat ek gesien het nie. Ek dink dit was die eerste een waarop ek afgekom het daar was definitief nie baie nie.

Enne ja, dit was vir my baie mooi gewees. My oupa het altyd turksvye. So ek weet nie ek het net gedink dit is die moeite werd om dit af te neem.

H: Vertel my bietjie meer van jou oupa en so.

D7: Van my oupa?

H: Ja.

D7: My oupa het ’n ding met vetplante. Turksvye het ook daai selfde tipe steekblare. En dit is nogal vir my mooi op ’n vlak. Heeltemal anderste. Dit val nie heeltemal in met die res van die omgewing nie as jy mooi daaroor dink nie. Vir my staan dit uit. Ek dink nie jy kan dit gemis het nie. Ja. Dit staan uit soos die ander goed want dit pas nie in by die omgewing nie. Ja.

H: Is daar sekere tye in jou lewe waar jy voel jy pas nie in nie?

D7: Daar is partykeer.

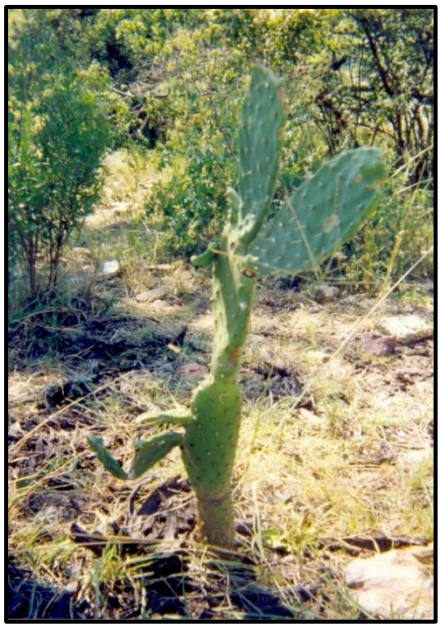
H: Situasies? Vertel my bietjie daarvan.

D7: Ek dink meeste mense sal sulke situasies kry waar jy voel jy pas nie lekker in nie. **H:** Soos wat?

D7: As jy net begin by ’n plek of as jy kom ons sê studente by jou M1 jaar toe ek daar aangekom het, het ek regtig niemand geken die begin van die jaar nie en dan gaan jy nie inpas nie want jy ken nie die mense rerig nie. En dan moet jy jouself probeer in pull, die situasie aanvoel, weeg en kyk om te kyk of jy kan inkom. En gewoonlik kry ek dit reg en hoor ek wat hulle sê en dan as jy begin werk. Kom ons sê met jou intern volgende jaar dan begin jy ook maar weer by ’n nuwe plek. Jy kan nie net daar aankom en verwag jy gaan inpas nie. Dit is onrealisties. Hulle ken jou nie en mense voel mekaar uit. Maar later sal jy inpas. Alhoewel dit heeltemal anderste is in die heelal en hy doen heeltemal goed met die vetplante.

H: Ok. Foto nommer 10?

FOTO 10:



D7: Baie soortgelyk. Ja baie soortgelyk maar ’n kleiner weergawe daarvan. Ja. Hy lyk eintlik tog heeltemal anders. Hy lyk darem so sy eie idee wat amper opvallend was. Dit is waarskynlik hoekom ek hom afgeneem het.

H: Is dit iets waarmee jy jouself mee kan vereenselwig?

D7: Om so alleen te staan?

H: Ja, Is dit?

D7: Ja ek kan nogal partykeer alleen staan. Ek kan myself vereenselwig daarmee.

H: Hoekom? Vertel my bietjie meer daarvan?

D7: Ek dink partykeer het jy doelwitte vir jouself en partykeer voel dit vir jou of dit net vir jou belangrik is waar dit lekkerder sou wees as ander mense dieselfde taak saam met jou sou gedoen het, mense met dieselfde belangstellings enige iets wat gemeenskaplik is. ’n Mate van gemeenskaplikheid. Dinge wat vir jou belangrik is, is vir ander mense ook belangrik. En dit is nie altyd so nie. Veral as jy gemotiveerd raak voel dit soms of daar minder mense is wat jou wil ondersteun. Want hier in die begin is jy nog baie breed jy is besig om te studeer, jy het gemeenskap met ander studente. Nou begin jy praktiseer nou het jy nie meer gemeenskap met daai studente nie. Jou belangstellings, jou wêreld het

begin verander. Jy het is nou in beheer van jou plek en dan val daai ondersteuning bietjie weg. Hul verstaan nie eintlik wat jy doen nie en dit is moeilik om iemand te ondersteun as jy nie weet wat hul doen nie. So dit voel vir my hoe langer ek deur die lewe gaan hoe meer kry ek met daai alleen te doen. Maar die aard van die beroep is ook so dat jy nie alleen daar buite gaan wees nie. Jy sal dit vir jouself moet onthou, jy moet die beste daarvan maak en so.

H: Ok dankie.

H: Hierdie outjie? Foto nommer 11. Hoekom het jy hom geneem en wat sou jy sê is die atmosfeer wat jy probeer deurgee?

FOTO 11:



D7: Ja sien ek hou nogal van hierdie hele idee van goed wat lyk of dit dood is en ander goed wat lyk of dit baie goed lewe. As jy kyk hier op die regterkant en die linkerkant het jy twee wat baie groen en hulle doen goed hierdie twee bome en hierso is die takke wat uitkom. Hulle lyk heeltemal dood. Maar tog staan die takke uit teen die blou agtergrond. Watter een van daai twee sou jy sê is jy? Tussen hierdie en daai. Ja. Ek sou sê hierdie aan die kant. Die wat lewe, die wat lewe ja.

H: Voel dit partykeer vir jou of jy in ’n groep saam met ander is wat amper vir jou dead wood voel of jy die enigste een is wat groei en vooruit gaan? En kan jy my bietjie meer daarvan vertel.

D7: Ek voel partykeer sonder dat ek dit rerig weet word ek in situasies geplaas waar ek die sterk een, die ondersteuning moet wees vir ander mense wat gevou het of dit moeilik het. Ek weet nie, dit is maar net ’n rol waarin ek my baie keer kry. Enne dan moet ’n mens

soveel sterker wees, ek wil amper sê meer groei in die proses, om die ander persoon in stand te hou. Maar dit gebeur meer met nabye mense, familielede naby vriende. Partykeer kan hulle nie op hulle eie staan nie en kort hulle net daardie bietjie ondersteuning ja. Byvoorbeeld jy kry ondersteuning van ander af en van die kant af.

H: Baie dankie. Laaste foto. Foto nommer 12.

FOTO 12:



D7: Ja dit is nogal vir my 'n nice foto. Wat opvallend hier is ek staan nou hier tussen, tussen waar die stompe en bome hier geplant is en daar is 'n duidelike punt hier in die middel van die foto waar, waar dit net half ophou. Dit is 'n, hoe kan mens sê, net gras. Van daar af tot daar heelagter tot by die koppies hier waar ek staan is net gras wat daar is. Dit is vir my 'n ja hierdie het vir my 'n estetiese waarde wat soos daai ander een is. Hierdie een is net 'n spesifieke veld.

H: Voel dit vir jou of daar sekere goed in jou lewe is wat, wat uitstaan en ander wat amper half op die agtergrond is amper soos hierdie foto?

D7: Ja.

H: Hoe? Wat sou jy sê? Kan jy vir my 'n voorbeeld gee?

D7: Ek dink 'n partykeer is dit maklik om net agter te laat, net dit bietjie makliker opsom, en terwyl dit agter is eerder op die goed voor jou te fokus. Kyk na dit wat goed gaan en ander dae en dan later na die goed te kyk wat jy agter jou gelos het. Ek dink dit is maar

maniere om myself te handhaaf wil ek amper sê. Jy kan nie al hierdie goed wat jy agtergelos het na vore bring nie.

H: Ok, dankie. Gaan gou deur die foto's dan kies jy een waar jy die naaste aan die natuur gevoel het.

D7: Ja. Ok. Ek like daai foto. Dis tussen daai foto en daar is vir my drie foto's wat vir my rerig uitstaan. Hierdie drie is vir my baie goed. Moet ek een kies van hulle drie né. (FOTO'S 4,8 EN 9)

H: Jy moet net vir my sê hoekom hierdie drie foto's jou spesifiek nader aan die natuur laat voel het as ander? Hoekom sou jy sê het jy hierdie drie outjies gekies?

D7: Ek dink hulle vang 'n, ek wil amper die woord dinamika gebruik, hulle vang 'n dinamika vas wat die ander nie doen nie. As ek so kyk kan ek sê hulle praat met my. Hierdie een het ek netnou mooi verduidelik. Hierdie een van die stomp met die boom voor hom. Hierdie een het 'n besondere waarde aan hom maar ek weet nie presies wat dit is nie.

H: Kan dit wees dat hulle belangrike aspekte van jou lewe teenwoordig?

D7: Ja dit kan wees. Hierdie een weet ons klaar wat hy voorstel ek en my pa. Enne hierdie een kan sin maak al weet ek nie regtig wat dit is nie. Hierdie goed wat hier uitstaan kan ek maklik oor praat maar ek kan nie so maklik praat oor daai ver goed nie. Ek dink op 'n sekere vlak maak dit sin maar ek kan nie presies vir jou kan sê nie. Uitstekend baie dankie. Gee asseblief vir my daai foto's.

H: Nou wil ek hê jy moet bietjie terugdink na die dag wat jy daar geloop het enne jy moet asseblief vir my 'n kaart teken. Ok. 'n Kaart teken van die area.

D7: Jy weet natuurlik teken is my heel slegste punt maar ok. Hier gaat hy. Ok. Jy wou hê ek moes 'n kaart teken. Hier is die area. Ek sal teken soos ek geloop het. Jy kan seker nie help nie né. Dis regtig hierdie ene. Hierdie is meer op 'n hoogte. Amper klaar. Dis een manier om dit nou te doen.

H: Dis reg.

D7: Ek probeer bome te teken. Ek weet nie hoe ek dit gaan aantoon. Ek gaan skryf boom. Bome, bome. Klippe, (lag). Dis nou my poging!

H: Nee dit lyk goed. Is jy tevrede?

D7: Ja. Ek is tevrede.

H: Watse verskillende gebruiksmoontlikhede dink jy is daar vir hierdie terrein? **D7:** Gebruiksmoontlikhede? Nee. Jis ek kan nie vir jou sê nie.

H: Sê nou maar dit wat jou stukkie grond gewees, waarvoor sou jy dit gebruik het? **D7:** Dis moeilik om vir my te sê. Dit is lekker op 'n hoogte. Jy kan iets doen wat dalk bietjie van 'n hoogte nodig het. Uhm. Ek kan nie vir jou sê nie. Jy het jou pad in elk geval reeds uitgelê. Ek weet nie. Wat van 'n huisie?

H: Waar?

D7: Daar onder of bo met 'n uitsig. Dalk. Ja ek sal vir my 'n huisie bou.

H: Teken vir my 'n huisie waar jy hom sal bou.

D7: Ok.

H: Hoeveel dink jy? Is daar dalk 'n plek waar jy net een huisie wil hê of dink jy, jy sal 'n paar?

D7: Ek sal eerder net een. Net een plekkie.

H: Watter tipe aktiwiteite dink jy sal 'n ou daar kan doen? Daar is mos allerhande aktiwiteit. Quadbikes. Wat dink jy? Wat dink jy sal 'n mens daar kan doen...wat dink jy sal lekker daar wees?

D7: Jy sal kan paintball daar speel. Maar ek haat paintball. Dalk uhm skoolkampe, jy sal kan lantern bekruip in die donker. Dit sal nogal 'n interessante terrein wees. Ja maar jy sal versigtig moet wees want in die donker kan dit dalk gevaarlik wees. Ja. Maar dit is 'n moontlikheid. Ja. Lantern bekruip in die aand en paintball in die dag. Ok. Ek dink dit sal werk. Ek dink nie jy kan met quadbikes lekker hier ry nie. Daai goed gaan nie werk nie. Tensy jy in die paadjie ry dit sal werk. Maar as jy op die terrein gaan, gaan, gaan jy seer kry. Jy gaan daai bikes net seermaak. Ja. Daar is te veel jy gaan die ding krap en dan gaan al die verf af. Takke en goed. Maar dis al waaraan ek kan dink.

H: allraait. Klink goed vir my. Baie dankie.

D7: Ek dink dit was pret.

[7] LG D7 (FS)

S: Ok, good afternoon X.

D8: Good afternoon, S.

S: My name is S as you know, and I'm making a follow-up of uh the project that you have been doing at the environmental department. And with me here I have got the photos that you took on that day when you went out into the fieldwork. So, we are going to go step by step each photo, one by one, which we will be looking at all the photos but I don't think it will take time.

S: This is you first photo that you took. I don't know if you…this is photo number one according to me…and I want you to tell me, looking at that photo, why is it that you took that photo?

PHOTO 1:



D8: To me it kind of represented, it is also it's also big enough to capture my attention, so I think that is why I took the photo, and to me it is a very outstanding symbol of nature. So…

S: Ok, there are two things that you mentioned, you say the first one it symbolizes nature. Explain to me further what you mean by that?

D8: I mean a green tree; it also symbolizes my inner peace.

S: Ok, you also said that it's big enough it's a big tree or what made you decide on that picture?

D8: It's a big tree, I like paying attention to things that are very…I'm a visual person, so it attracted my attention, it's a long one it's not a scrub.

S: Ok, can you describe the atmosphere of that photo?

D8: I hope I understand your question! I think this is an atmosphere of, of peace, of that looseness, that atmosphere of freedom.

S: What kind of freedom? Do you mind explaining to me?

D8: I don't mean…I don't mean political freedom…I mean…like…kind of a free mind, spirituality. That's what I mean, not political freedom…freedom of not being bound.

S: By anything?

D8: Just feeling, just feeling free…no strings attached.

S: Ok ... and this is photo number two ... and that photo two tell me why you took that photo and the atmosphere as well ... but, lets start with you telling me why you took that photo.

PHOTO 2:



D8: I was attracted by this, by…by this, dryness, in my mind it was like…it also symbolizes time ... like sometimes it will seem green when I feel happy ... and then it will be dry when

I have those…difficulties. So that is why I said it was like ok... it's kind of a mental state ... that's why it attracted me.

S: It seems to me that with all the photographs you are telling me about yourself, not the photo but what they mean to you. So what about the atmosphere of that photo?

D8: It was really gloom, a gloomy one ... everything's dry ... it's kind of ... even with rocks, a bit rocky. I don't think it is a very peaceful atmosphere, according to my perception.

S: It's not very beautiful in terms of dryness ... because to you beautiful is green.

D8: To me beautiful is green, life, so I don't feel life here.

S: Here is photo nr 3.

PHOTO 3:



D8: It's the same questions ... why I took it?

S: Yes.

D8: It's that mixture of dryness and leaves, it's kind of like ... light green ... others are green ... and so I was attracted to that, variety, to that ... environment ... So, its kind of ... contrasted with what I've been seeing before then now, seeing some green, and even light, to me it is something that, means that we burned by the time and others not burned.

S: Ok ... and the atmosphere?

D8: How would I describe it ... It's a very dry atmosphere, it's a kind of cold warm ... feeling ... So I don't know I put it. It's not a very cold, atmosphere, it's not a very warm atmosphere, so it's ... it's a normal atmosphere (starts laughing).

S: (laughing also) or normal ... what does normal mean to you?

D8: Normal means when there's a balance. Let me put it that way: there's a balance, when some things is not, too hot, too cold (laughs) ... so there's that, that, that, that stability atmosphere of ... of being stable.

S: Photo nr 4?

PHOTO 4:



D8: (unclear) this one, I was even I even wanted a view of that, mountain behind, and I mean it is a similar view I saw a lot of ... of that variety and even this, this rock in the middle, and I even like that, that mountain behind. So it's ... it attracted my attention.

S: Ok and what is the atmosphere because of what you explained to me now ... explain the atmosphere of that photo?

D8: It's an atmosphere of, peace of making the balance, I feel a, a, a, a balance here, the rock ... green, light green ... there are even shrubs. To me it's a ... oh let me not use the word normal (laughs) ... excuse me that one ... then that balance, that stability.

S: Ok, and if I understand you well what you're saying, you will a little bit like you are. Why, why, can you explain to me why?

D8: I wanted it to, to appear cause to me it's part of, of this trip that I saw and I was like, let me turn back, so that I can capture it better, very well.

S: All right, this is picture nr 5?

PHOTO 5:



D8: Picture number five ... This rocks, they were bit shaky here. I can remember I nearly fell here ... and ... also this, tree, in the middle, attracted my attention, this is not a dull tree. To me it's kind of colourful in the sense that as I've mentioned, it's that green, light and… I also I don't like looking at the fencing so I just saw something that ... was kind of, different, and I was like let me take a picture of this and also making sure that now those ... rocks appear.

S: You said you almost fell, is this because the place is rocky or, or ... what?

D8: Like those rocks I couldn't maintain a clear balance there, so I almost fell and then when I look up I saw this tree then in my mind I was like ... ok, and it was also like kind of memorable for me, ok, I nearly fell here.

S: Ok (they laugh), that's very interesting ... That tree, you say you captured your mind. What to you, made this have you attention, and like take the picture of that tree.

D8: Mmm, there are those kind of yellow ... yellowish, I don't know colours I'm sorry I'm colour blind hey ... this is, the others are like, the, the they say that, I mean that from the start, and to my surprise there are those that were very green, so that contrast was very clear to me I was like, what is happening to this small tree ... why are there those leaves that were fainted because of the sun ... and there are those that are very, that are too green.

S: Was it a fruit tree or was it just a natural tree?

D8: Just a natural tree.

S: Photo nr 6?

PHOTO 6:



D8: These small rock ... they were kind of evenly cutted ... that is what attracted my attention most that like, they were kind of, hidden, like this place is a little bit up hill ... so when I came I could see these small rocks from afar ... to me it is also that could symbol of, something that is very naturious ... so, even this grass, even the way it kind of cut me were I walked, so I was like, ok, let me have a picture of this.

S: What kind of grass is that?

D8: I think that's the one that they used to make… the broom. In Xhosa we say (Xhosa word). Those small, those broom that don't have sticks ... and it's kind of, something that is durable ... to me, because we use that broom for quite a long time ... So it also

symbolises that to me that something that does not ... It looks like it's grass, it is the grass yes but if you put them together, you come out with something else.

S: That is useful.

D8: Which is useful and that also takes time to get broken, so...

S: And that broom where did you use that kind of broom?

D8: Land or even for sweeping outside…the yard, with then that broom.

S: And the atmosphere of that photo?

D8: How can I put it…That atmosphere of wanting to do something (laughs), no, that grass that atmosphere of where there is activity it looks dull but to me it's not dull, something that can ... that symbolizes activity, because I can use that grass ... to do something else.

S: Alright picture nr 7? (She starts laughing and she follows)

D8: What is going on here ...

S: I don't know what was happening, what you were seeing when you took that photo?

PHOTO 7:



D8: Oh no, this was not, this was not very far from this (presumably referring to photo number six) ... here also now the grass because I could see this lot of grass. I was like, to me it's kind of, it took me back, to when I was a child when I saw this grass because now, this is that grass that now we used to, we used to cut, to, to, to make that broom that I was talking about, it was kind of, historical.

S: Ok.

D8: To me that's ok, here is the grass.

S: So it's my understanding when you were young you used to go into the forest to get this kind of grass?

D8: Mmmm yes, quite a lot. Even sometimes just going and, looking for that white fruit in the bush or even to fetch some wood ... so it kind of took me back.

S: Photo Nr. 8?

PHOTO 8:



D8: If I remember well ... I wanted to depict this picture of, this rock, there was also this one that does not look more like the, other one ... and to me both of them that grass, and the rocks, it was a feeling of appreciation. I appreciated what I saw that ... that looked beautiful ... let me take a picture of this it was kind of a happy feeling inside when I was ... taking it.

S: Ok, photo nr. 9?

PHOTO 9:



D8: Uhm let me look clearly when I see then I associate even I kind of picture myself. Also this shrub and I also wanted this green tree to appear ... I was also again here attracted by that contrast ... that look of darkness but in that darkness there's something that is also ... that is symbolizing life ... with that green, and it is also dull. To me it was kind of a place where I could just come and sit under this tree. So it was like ok I can just come here ... sit down and ... reflect on things.

S: Ok, photo nr. 10?

PHOTO 10:



D8: The sky. I wanted this to appear and also I could even see clearly the sky. Here to me it was like ... something like a new vision that ok, I was here into the bush and then kind of a way forward where I could even see something blue and sky, and it kind of symbolize that overall peace that it's in the atmosphere and also peace in me ... So I also made sure that, I need to take something of the sky, together with, what is here on earth.

S: Ok, picture nr. 11... why did you take that one (they laugh)?

PHOTO 11:



D8: (Laughing) I love this rock ... I look at them, and even kind of to me a rock it's ... it's, it's, it's something that is stable ... I, I, I, I don't like, sometime I'm dealing with instability in my life, so that is why most of the time I like rocks cause to me it's like, the rock is something that is, it, it, it is loyal, it's something that is natural, so that thing and ... and the rock so that is why I make sure that now I capture ... a lot of them and they are big enough to attract one's attention from a, a, a from afar ... Even that ... green tree I like it the way it grows its kind of it's like protected by these rocks, surrounding it ... so I was like ok: I love rocks let me put it that way, the rocks that are in the bush (laughs).

S: Ok, so what does the rocks symbolize?

D8: To me that is my stability. If I have inner peace, I believe I am stable, and also my environment, I like it (unclear) stable ... environment. I am flexible but I don't like it when I feel, uncomfortable. I like an atmosphere where I feel like, this is safe for me, a non-threatening, environment.

S: Ok nr. 12?

PHOTO 12:



D8: And even this one. I've extended it further like ok let me take, a picture of this and to me they formed a very nice, layer, there now it was kind of rock now that was sticking together now as if it was a mark, but this is, rock it was kind of a, a, a beautiful, setting, for me there are those that are down there and then I was like ok this one is kind of forming like a, a, a little mountain a kind of ... sticking, together ... So I, I, I could pick up a atmosphere of ... of unity.

S: Ok, if I look at the picture as well, its like, the trees are around the rocks would you mind explaining to me?

D8: They, they, they, they formed a nice pattern. In the previous one it was like it's the rock that is protecting the tree but, here ... it's, it's, it's another I also look at it now in another dimension that now. Here are the green trees, protecting this rock also not now to kind of erode, when they are in the rain, and then this rocks are feeling, protected that is why now they kind of form something like, a small, hill.

S: Picture nr. 13?

PHOTO 13:



D8: And even here there are little rocks (laughs), and they are also like this shrub, I was attracted by this shrub that was that of looked thin, they are thick but not very thick I could see on the other side, though when I'm standing I was standing on the other side I couldn't clearly see. So it's kind of that ... protection ... kind of (laughs) How do I put it: Like I can hide here (unclear - they laugh again) ...

Like hiding in the sense that, not hiding in the true, in the in the literal sense like ...sitting, thinking about the issues. It was kind of like there's no disturbance, there is that peace and I can sit down here, you won't even see me (they laugh) ... Like if I don't want to be disturbed that is the kind of a shrub that I would just, let me go and sit behind the scrub.

S: Ok the last one, picture nr. 14, can you please describe why ... you took that photo?

PHOTO 14:



D8: Here it's also that kind of variety… there's tree, shrub, rock, grass, together ... So, it's, it's, it's, it's kind of that sense of wholeness, in nature and I could even see the sky ...

It kind of represented something that is, that it compelled, to me to say that now this looks natural this is natural this is attracting my attention it's kind of like it's taking ... it's, it's, it's representing now everything representing that I have seen there.

S: Alright ... I want you now to go through all your fourteen photos, and show me the one that you think is closest to nature?

(stilte = gaan deur foto's)

D8: I'll go for this one (PHOTO11).

S: Ok, that's picture number ... number eleven ... Ok, so you think that one is the one that is closest to nature.

D8: Ja, though I feel that a lot of them ... this one, here's the rock, there are trees, there ... so that's what I think.

S: Can you explain to me why you, you chose that particular one ... leaving the rest?

D8: It is that, even those rocks are quite good, those rocks ... and, to me it's ... it is kind of a, everything that I would expect, if I am going to a natural, setting that now I can even see the sky ... those shrubs, those trees ... So I believe that it is, closest to nature ... that is the kind of (laughs).

S: Ok X. I understand that (unclear) going through all the photos ... most of them were on rocks, and trees ... could you then tell me why, why didn't you take flowers or anything or ... it was just rocks and trees?

D8: To me flowers are … to me it's something that dies easily, it's something that does not have, durability, to me a rock a tree is something that is durable and is something that is, most of the time, you will find unless then maybe human nature that they are being removed ... So to me I like the sense of durability ... so that's why the photo has, tree, rocks.

S: Ok, alright. I want you to draw the map ... of the place that you went, just draw a map that, if you remember that place.

D8: I'm not good at drawing.

S: That‘s alright.

(Draw map)

S: This is very interesting map, would you mind explaining to me?

D8: These are the roads that I have used, these are the trees that I came across, these are the rocks, the ones that formed the ... this is grass ... this is the shrubs (laughing).

S: Why are you laughing like that? No that’s fine. Ok, here is the actual map of the place you went. I want you to tell me ... what can you ... uhm develop ... on this land , on this area using the map ... here, down here tell me what can you what can you , do with that piece of land?

D8: I can put here even like kind of like house, like build, what is it, when this kind of water that is flowing here, a rock ... I’ll dig a rockery there.

S: Ok which side, is it this side or…?

D8: No, I like can’t remember.

S: No I just wanted to use the figures written here…

D8: I will build something like this. I will build those, that kind of a tree, using the rocks ... something like a nice rockery there but with flowing water ... And then on this side, this side. I will even put some nice chalets there.

S: Nice chalets?

D8:‘ja’.

S: Ok, why, why do you say you will put some there?

D8: Because people are coming to visit, just coming to admire nature, then I will just put some not a lot, maybe four or three.

S: Ok, and this here is the main road, that area?

D8: Yes this is the main road, there’s a lot of its not a very rocky, this area this side ... So that but most of the time I would put kind of like those? Here, even here, where like water,

I won't tamper that much with, by bringing in I'll use whatever is here just to ... like those trees.

S: Ok what, what, you say that there are those rocks, how are you going to do it? ... Are you going to make something like, what what is it bridges or dams or…?

D8: A small dam, using the rocks.

S: Ok, is this going to be a recreation centre for people to come and see the dam or what? That area, that you are going to build.

D8: (unclear) Those birds that live in water, I'll just make sure that now, I have that, and even kind of a pond, for fish, a nice pond so that now when people like hear this they can even come.

S: Ok, what else besides the chalets and the dams that you want to build, if you like at I-5 (grid marker on map) ... to I-7, all this area, what do you want to build?

D8: Towards the entrance of even this something, a place for, for, for, for, for kids. And things like swings ... for, for, for, for kids. So they can also come in like, also a small ... a small farm animal farm. There all those animals for kids now to be taken there.

S: Ok like the (unclear)?

D8: Or even those domestic, animals some cats there something like that.

S: So according to my understanding it's like you want to put this area into a more resort area ... you want to build things, and people will come?

D8: Yes ... as I said, it will also make them now aware of nature and be able to explore the things knowing that also this is what we see.

S: And you also told me you don't want to tamper much with the nature why would you not want to tamper much with the nature, what does nature mean to you?

D8: As I said it symbolize peace I want peace there must be a difference for people when they are in town and also if they are here ... So I want that sense of feeling, like peaceful, appreciating nature I want to be able to appreciate the good of nature that's why I don't want ... to kind of modernize it but leaving it ... and is also that I want to be there like,

standing there on the rocks most of the times ... that's what I'll miss... but nothing like the new mall (laughs).

S: Ok, is there anything that you want to, or you want to tell me about that the photos or about building on the map that you have not told me.

D8: Not really, it happened sometimes when some of the pictures I was not taking them ... like ... when I think of them again now, like some of them, I was still later I was like ok let me take this it was not like, a very quick…

S: Ok.

D8: But I enjoyed being in that environment.

S: Thank you very much for you time X, I really enjoyed , this conversation with you ... thank you for your time as well.

H: Ons gaan deur die foto's gaan. Se elke keer waarom jy dit geneem het en wat was die atmosfeer?

D9: Van die foto's gaan saam.

H: Ok.

H: Foto 1 en foto 4?

FOTO 1 & 4:





D9: Ek dink hoekom ek dit daar geneem het , is dit herinner my aan my gunsteling plek in die natuur, wat in die wildtuin is. Dit laat my baie herinner aan die landskap daarvan. Die uhm... koppies veral, hoe dit aan al die suidekant van die wildtuin lyk. So ek het daar nogals weer teruggedink aan die goeie herinneringe daarso en ek dink... uhm...ek het dit maar van twee verskillende hoeke afgeneem net om, uhm, jy weet net om ’n verskillende perspektief daar te kry.

H: Vertel my bietjie meer van die atmosfeer daar, hoe het jy gevoel toe jy nou daar staan en jy sien dit en jy besef so half ...jis... maar dit laat my nou amper dink aan Berg-en-Dal (suide van wildtuin).

D9: Uhm, ek dink die atmosfeer was...uhm...ek dink nie ek het spesifiek dit hier ervaar nie, maar dit laat my terugdink aan ’n rustige, jy weet, niks maak nie saak nie atmosfeer. Ek dink ek het ’n bietjie daarvan daar ervaar.

H: Ok, is dit iets wat jy oor die algemeen in die natuur ervaar?

D9: Ja.

H: En sal jy sê jy gaan spesifieke na hierdie natuurlike plekke toe om so iets daarvan te ervaar?

D9: Ja, definitief...uhm...dis maar oor die algemeen die enigste plek waarheen jy regtig kan gaan en rustig wees.

H: Vertel my bietjie van daardie gevoel van niks maak meer saak nie, wat jy ervaar as jy daar is.

D9: Weet jy, jy sluit af en ek dink jy uhm...ek dink jy fokus so selektief op jy weet hierdie mooi wat jy voor jou sien in die natuur dat...uhm...die ander goed maak nie meer rêrig saak nie en jy kan hoeveel dinge hê wat jou druk van buite af, jy kan opdragte hê, jy kan werksdrukking hê, jy kan, jy weet enige iets wat sleg is kan met jou gebeur, maar as jy daar is, ek dink die oomblik wat jy daai gevoel het in die natuur, al is dit nou meestal in die wildtuin...uhm...ek dink jy sluit net af. Dis amper asof hulle vir jou twee stukke karton langs jou kop sit, jy kan nie hierop fokus nou nie, daar is te veel goed om in te neem, daar is nie nog tyd om aandag te mors op al die crap wat in jou lewe aangaan nie.

H: Baie Dankie. Foto nommer 2, wil jy ietsie daaroor sê, hoekom jy hom dalk geneem het?

FOTO 2:



D9: Uhm...as ek reg onthou op hierdie foto...uhm...kyk dit was bietjie teen een van die koppies op gewees...uhm...ek kan nie spesifiek onthou hoe ek hier gevoel het nie ...uhm...maar as ek so na die foto kyk, dink ek dit was dalk net daai, jy weet daai ons is nou bo op die koppie, jy weet dis half daai besef van ek het darem bietjie geklim, ek het êrens gekom...uhm...ek dink dit het meer daarmee te doen gehad.

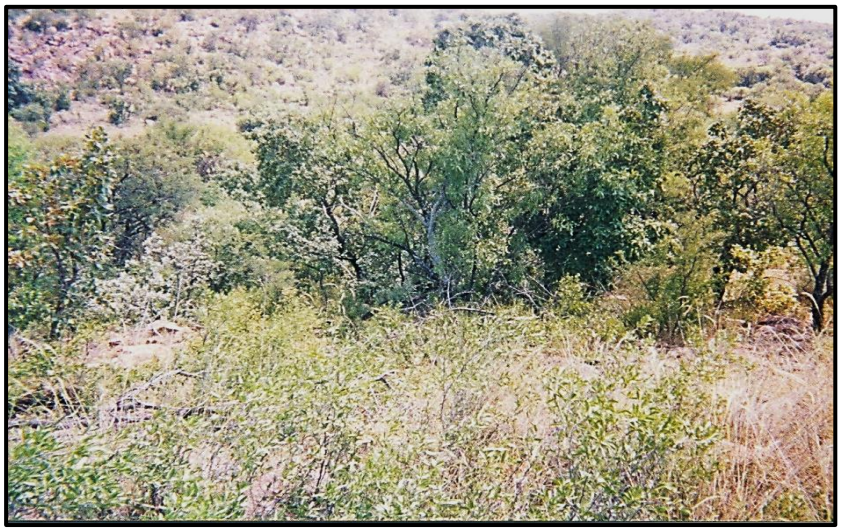
H: Is dit iets wat jy in jou eie lewe ook ervaar? Dat jy ook voel jy het so bietjie geklim al in die lewe en jy het al êrens gekom of is dit iets waarnatoe jy streef?

D9: Ek dink dis iets waarna ek streef, ek klim nog steeds, ek dink eks nog nie halfpad geklim nie.

H: Ok

H: Foto nommer 3?

FOTO 3:



D9: Foto nommer 3, dink ek amper was… dit voel vir my of dit een van die laaste foto's was wat ek moes geneem het. Ons het 'n bietjie verdwaal geraak. Ek dink hierdie was net half toe ons besef het waar ons nou actually is. Ek dink dit was heelwat naby aan die einde gewees. Dit was ook half teen daai koppie op, ons het afgekyk en kon die kar sien...uhm...ek dink dit was net half 'n verligting van jis ons het darem actually by die plek uitgekom. Ek het nog saam met X gestap en jy weet omdat sy saam my was dit nou nie te ernstig nie en uhm...toe het ek na haar gekyk dat sy ok is. So ek dink hierdie was maar net 'n verligting van gebeure, niks gaan gebeur nie, ons is fine. Ek dink ons het maar net...uhm...dit half so in die bosse afgeneem, want ons het bietjie 'n woeste stap daar gehad, my broek het lekker geskeur teen een van die ysterpaaltjies wat ons nie gesien het nie. So ek dink dit was maar net 'n verligting dat ons deur die digte bosse is.

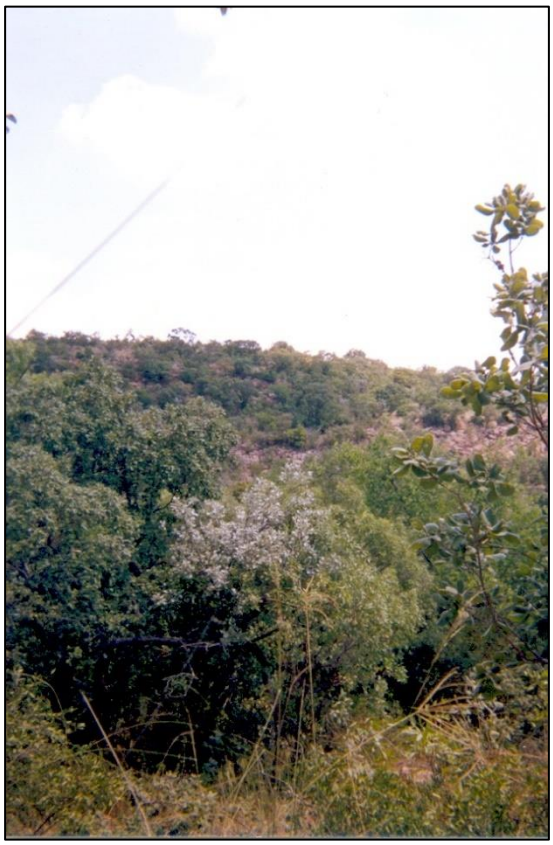
H: Ok, baie dankie, foto nommer 5?

FOTO 5 (selfde as 3):

D9: Ja, ek dink dit was ook maar op teen 'n koppie, ek kan eerlikwaar nie onthou van foto 5 nie.

H: Foto nommer 6?

FOTO 6:



D9: Nommer 6 is die eerste foto wat ek geneem het, uhm, dit was so half in ’n, hoe beskryf ek dit nou , dit was bloedig warm gewees en dit was die enigste skadukol daar gewees. So ek dink hierdie was half ’n ontvlugting gewees van daai woes erge hitte. Ja ek dink dit was maar dit, dit was half in ’n dippie ook gewees, ek het nie verwag om daai tipe plantegroei daar te sien wat so dig is, ek wil amper sê ’n sambreel maak oor die grond nie. Ja ek dink hierdie was ook maar net, dit was half salig daar binne gewees net om bietjie uit te kom uit die hitte uit. Ons het redelik laat begin stap, die son was al lekker hoog, so ek dink hierdie was maar ook koelte.

H: Ok, baie dankie. Foto nommer 7?

FOTO 7:



D9: Uhm, ek dink by foto 7 was wat vir my opgeval het is dit was nie rêrig , dis half een van daai, dis meer soos 'n...uhm...wat jy 'n vlakte kan noem, in aanhalingstekens. Daar is nie rerig baie bome nie, dis meer soos 'n grasland gewees. Ek dink die twee bome het my maar net daar opgeval...uhm...en die beskutting wat daai 2 bome kan bied ook. As jy bietjie dieper wil kyk, seker maar 'n gevoel van sekuriteit of so wat mens daar kan ervaar tussen daai twee groot bome .

H: Ok baie dankie en hierdie foto nommer 8 sê jy…

FOTO 8:



D9: Ek kan hom glad nie… of ek het hom nie geneem nie of ek kan hom glad nie onthou nie.

H: Jy moet nou vir my deur die foto's gaan en vir my die een uit haal waar jy die naaste aan die natuur gevoel het.

D9: Foto nommer 1.

H: Sê vir my as hierdie nou jou stukkie grond was, die terrein waarop jy gestap het, wat sou jy daarmee gedoen het?

D9: Ek sou definitief die heinings verbeter het en ek sou… ek het nie water gesien nie, maar ek hoor daar is blykbaar water...uhm...maar aangesien ek nie water gesien het nie weet ek nie rerig daarvan nie, so ek sou bietjie meer water aangelê het en ek sou definitief 'n paar boksoorte wou daarop sit.

H: Soos wat?

D9: Uhm...ek dink mens kan eintlik redelik baie daar sit, dis die regte plek vir goed soos...uhm...helfte van die normale wat jy op plase kry, rooibokke, blesbokke sal daar aard, as ek baie, baie, baie geld gehad het sou ek met baster gemsbokke daar wou boer.

H: Ek gaan jou nou vra om so bietjie terug te dink aan die dag toe jy daar rondgeloop het en om vir my asseblief 'n kaart te teken van die area. Wat jy kan onthou.

D9: Ok, moet ek teken soos ons geloop het of maar net soos ek die area onthou?

H: Net soos jy wil.

D9: (Teken)

H: Wat is daai onderste reghoekige…?

D9: Dit is die beginpunt, waar ons begin het.

D9: (Teken)

D9: Jy sal sien baie van die foto's het ek juis wyd geneem weg van die terrein af ook, so

H: O, het jy spesifiek probeer om die huisie te vermy?

D9: Ek het nie spesifiek probeer nie, ek het spesifiek probeer om buite die grense van die terrein te neem en om bietjie meer op die natuur te fokus.

H: Sê my daai huisies en so wat jy so in die verte sien, is dit iets wat vir jou half steurend was, hoe het jy daaroor gevoel...of wat het jy gedink toe jy dit sien? Het jy dalk gevoel dis maar deel van die….

D9: Ag ek dink ek het half vrede gemaak daarmee, ek dink die ideaal is om 'n groot stuk grond te hê met tradisioneel rondaweltjie, maar mense moet 'n lewe maak, so jy kan dit seker weg wens maar jy kan dit nie weg vat nie. Ja, ek dink uhm...ek dink dis een van die dinge wat mens daar gemis het is, jy kan nie rerig kyk sonder om 'n pad of so te sien nie, dis half...uhm...as ek 360 grade in die rondte draai op enige punt wil ek bos sien. En ek dink ek het dit bietjie gemis.

D9: Ek dink hierso was daai, ek gaan maar sê sambreel boom…dis maar soos ek dit onthou het…

H: As jy nou so na die kaart kyk en jy dink weer bietjie terug watse gebruiksmoontlikhede dink jy is daar vir die area? Sê nou jy moes as buite persoon deurgee wat mens met die plek kan doen, wat dink jy sou mens dit voor kon gebruik?

D9: Ek dink die area is te klein rerig… die agterkant area is te klein rêrig om 'n groot wildplaas of iets te hê, maar ek dink tog jy kan, ek weet nie, ek sal graag 'n teelprogram daar wil sien, ek dink daars 'n moontlikheid vir 'n teelprogram daarso, ek dink die klimaat is goed, uhm, ek dink dit is 'n beskermde area, so ek dink dit sal goed werk, en...uhm...ek dink as jy iemand kan kry wat kan geld inspuit kan jy altyd 'n kampterrein maak, soos...uhm...ek weet nie of jy weet waar is Lagayim nie...uhm...ja dis ook mos 'n kampterrein waar hulle soos goed aanbied vir skole en eerstejaarskampe, ek dink dit is natuurlik 'n goeie plek daarvoor, jy kan 'n lekker kampplek maak met volleyballbane, daai tipe goed, maar dit sal natuurlik hartseer wees as jy 'n volleyball baan sou wou bou.

H: Ok, aktiwiteite en ontwikkeling, watse ander ontwikkeling dink jy kan jy daar…

D9: Ontwikkeling in die sin van? Wat ookal?

H: Ja, watse ontwikkeling in die toekoms, kyk jy't meestal aktiwiteite en goed genoem, 'n kampterrein sal seker onder ontwikkeling val, maar dink jy daar is byvoorbeeld potensiaal om sê nou maar huise daar te bou?

D9: Ja, daar is potensiaal vir huise bou, maar dis die laaste ding wat daar moet gebeur...uhm...al sulke plekkies is ontwikkel, waar jy tien jaar terug gery het en koppies gesien het, sien jy nou huise, so ja, mens kan dit seker ontwikkel as jy regtig wil, maar ek sal gekant wees daarteen.

H: Ok, dankie.

[9] LG D9 (MH)

H: X, ek gaan vir jou 'n foto wys dan moet jy net in elke geval vir my sê hoekom jy die foto geneem het en my iets vertel van die atmosfeer van die plek waar jy die foto geneem het.

H: Ok foto nommer 1?

FOTO 1:



D10: Ok, wat ek eintlik hier probeer afneem het was die rooi bessietjies en hoekom ek daar van gehou het was want die hele omgewing was vir my so half grys, bruinerig en dit het nogal vir my uitgestaan. .Dat dit kleur gebring het aan die omgewing, aan daai spesifieke deel

H: Hoe het dit jou laat voel?

D10: mmm...dis half ’n lekker gevoel soos ’n optimisties half lat daar altyd iets kleurvol is selfs in die natuur.

H: Vertel my bietjie meer van die optimisme, sal jy sê jy is ’n optimistiese persoon?

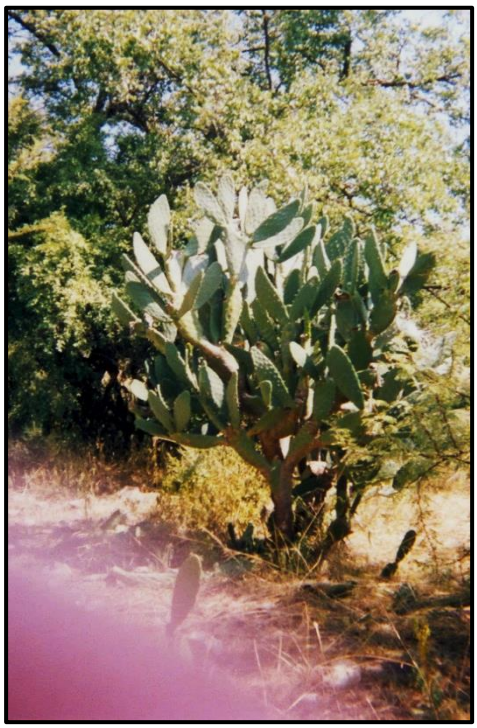
D10: Ja

H: Kan jy vir my ’n voorbeeld gee?

D10: Uhm...wel, uhm...sê nou maar daars iets wat mens weet dit is nou ’n moeilike tyd of dis nou ’n moeilike, jy weet daars ’n klein kans dat dit goed gaan uitdraai. Voel tog altyd daars hoop en my half partykeer probeer ek dit nie my, partykeer is jy bang as jy te optimisties is dan gaan jy teleurgestel word maar daars altyd daai gevoel van eintlik hoop ek of weet ek dit sal goed uitdraai.

H: Ok, baie dankie foto nommer 2?

FOTO 2:



D10: Mmm...ok, o, dit was ook vir my die kaktus tipe ding wat daar was nie daar waar ons op daai, hierdie was net toe ons begin loop het dit was alles net doringbomme en meer sulke tipe bomme en hy was half anders.

H: Uitgestaan?

D10: Ja, uitgestaan...

H: Ok, hoekom dink jy hy het uitgestaan?

D10: Omdat, hy lyk vir my meer soos ’n woestynerige plant.

H: Ja, dalk dat dit nie daar hoort nie?

D10: Ja, iets wat dalk nie daar in sal pas nie.

H: Ok, gebeur dit partykeer dat jy ook daai selfde gevoel het van dat jy nie op ’n sekere plek of situasie hoort nie?

D10: Ek dink die situasie waarin ek is en die plekke waarin ek is voel dit of ek inpas. Maar ek weet dat ek dit so tien teen een so gewangel het of dat ek weet daars plekke waar ek sal voel ek nie inpas nie.

H: Kan jy vir my dalk voorbeelde gee daarvan?

D10: Uhm...sê nou maar dalk mense van ’n ander geloof en, en of en seker maar, ek sal dalk tussen ’n klomp ou mense voel of ek nie inpas nie. Tensy ek daar is met ’n doel maar as ek nou net daar is sal dit voel of ek nie pas nie.

H: Ok, baie dankie foto nommer 3?

FOTO 3:



D10: Ok, hier was so lang stomp en daar wat ek eintlik afgeneem het was daar sulke fyn spinnerakies gewees.

H: O

D10: Ja

H: Hoekom het jy dit afgeneem?

D10: Dit was half vir my die eerste teken van ander lewe en uhm...dit was vir my en ek het gedink dis nogal ’n goeie plek vir ’n spinnerak. Hulle het nogal ’n oulike plek gekies om te bly.

H: Ok, baie dankie foto nommer 4?

FOTO 4:



D10: Shirbit, ek dink dit was hierdie blommetjie wat ek afgeneem het, dit was half amper die selfde effek as die bessies.

H: Ok

D10: Dit was ietsie wat kleurvol was en uitgestaan het.

H: Ok, foto nommer 5?

FOTO 5:



D10: Mmm, hierdie het vir my gevoel, mens, dit is ’n groot mooi prentjie, naby is mooi klippe en boom en daar kon jy in die verte ook ver op die horison uit sien. So dis dalk soos ’n al in one van die, hoe die plek lyk, klippe, en gras en boom en jy kon ver kyk.

H: Ok, baie dankie foto nommer 6?

FOTO 6:



D10: Ok, dit was daai, weet nie wat dit is nie, toktokkie of miskruier of iets, ja dit was maar amper die selfde as die spinnekop dit is half, dit voel of hoe dit eintlik daar so baie oop groot plek en hierdie klein goggatjies en goeters dis half hulle plek.

H: Ja

D10: ...en daar is plek vir soveel meer en mens verwag dat daar groter lewe moet wees.

H: Soos diere en goed?

D10: Soos diere, ja.

H: Ok, foto nommer 7?

FOTO 7:



D10: Hierdie was vir my mooi uhm, as mens so opkyk en die son skyn deur die blare, dis half nou weer, as mens stap kyk jy heeltyd so voor jou en toe ons gaan sit het onder ’n boom bietjie en mens kyk so op dan sien jy, jy kan op kyk en dis ook mooi.

H: Is dit net vir jou mooi of het dit jou aan iets laat herinner of wat het jy nou gedink toe jy nou opkyk en jy sien hierdie mooi?

D10: Mmm, dit laat mens so half nostalgies voel soos ’n dit laat my dink aan flieks of aan so special moment tipe, unieke mooiheid.

H: Ok, kan jy dalk dink aan enige spesifieke flieks waaraan dit jou lat dink?

D10; Ek kan nie aan ’n spesifieke een dink nie maar hulle het mos altyd mooi natuur tonele. Dan sit die mense op die kombers hierso onder die boom en le op die gras, dit het my daaraan laat dink.

H: Ok foto nommer 8?

FOTO 8:



D10: Mmm, wel nommer 8 lyk vir my net soos nommer 5

H: Ok

D10: Ek dink dit was min of meer die selfde

H: So half teenwoordige tyd?

D10: Ja

H: Ok, dankie foto nommer 9?

FOTO 9:



D10: O, ok ja dit was daar was half weer lewe, klomp klein goggatjies wat almal daar binne in bly, en ja dit is hulle plek, niemand pla hulle nie.

H: Dink jy dis belangrik om so plek te hê in jou lewe wat net jou plek is en niemand jou pla en sulke goed?

D10: Ja, ek dink verseker so

H: Het jy dalk so plek?

D10: Ja, dit is vir my lekker om in my woonstel of waar ek ook al is iewerste kan heen gaan, waar as ek my deur toe maak gaan niemand my pla nie. Maar ek dink grotendeels oor die algemeen in my lewe is ek maar baie omring deur ander mense of is die plek nie regtig myne nie, is ek maar net daar, maar ek dink dit is belangrik om so plek te hê waarheen jy kan gaan.

H: Ok, dankie foto nommer 10?

FOTO 10:



D10: Mmm...die gras het ek afgeneem, o want dit was nogal vir my interessant hoe dit verander het soos ’n mens gestap het eers was dit net klippe en toe word dit, en party klippe is baie oop en ander die bomme weer ruig en hierdie wat, toe ons net so oor die bultjie kom was dit net gras gewees.

H: En toe jy dit sien hoe het dit jou laat voel?

D10: Dit laat my half dink aan kalmte, die wind wat so deur die gras waai en rustigheid.

H: Wat maak jou gewoonlik kalm, is daar iets spesifieks in jou lewe wat jy gebruik om jou self meer kalm te laat voel of wat jou kalm maak?

D10: Mmm...wel as ek nou baie opgetens is dan laat dit my kalm voel om vir iemand wat rustig is dit net te vertel sonder dat hulle iets sê, dit maak my ook kalm maar ook om alleen te wees soos net in die bad te lê, ja iewers alleen te wees waar jy weet niemand gaan pla nie.

H: Ok, baie dankie foto nommer 11?

FOTO 11:



D10: Ek dink elf is die selfde as die vorige een

H: Ok foto nommer 12?

FOTO 12:



D10: Dit was nou alweer vir my die teenoorgestelde van die dele wat gras is dit was baie klipperig en wat ek nogal van gehou het is dit so asof daar is groot klippe en klomp klein klippies, party dele is dit net sulke groot klippe en ander lyk dit half of dit amper soos rivier klippies, klomp klein klippies is asof dit gebreuk het.

H: Ok, as jy so iets dalk in jou eie lewe van toepassing sou maak kan jy dink aan ’n voorbeeld?

D10: Uhm...wel ek dink daar is, mens is opgemaak uit groot goed sê nou maar eienskappe wat hoofsaaklik jy is soos sê nou maar jy is geduldig en sag en wat ook al maar tog het almal klomp goetertjies wat klein dit is ook daar maar dit speel ’n kleiner rol soos bv. Aggressie of woede, dit is daar maar dis nie jy nie, dis soms daar maar dis nie so groot nie.

H: Ok, dankie foto nommer 13?

FOTO 13:



D10: Uhm...ek dink hier het ek ook probeer afneem hoe dit verander of dit het vir my dit was van waar af ons gestap het was hierdie ’n hele ander manier van hoe die omgewing is. Daai is meer korter gras en bomme waar hierdie was lang gras, klippe en meer oop.

H: Ok, baie dankie, laaste foto, nommer 14?

FOTO 14:



D10: Ek het van die appeltjie dingetjie gehou wat kleurvol is, wat bietjie helderheid in die omgewing bring soos die bessies weereens

H: Het jy enige sulke tipe goed wat kleurvol in jou lewe is , wat uitstaan, kan daarvan vertel?

D10: Mmm...ek dink nogals om tussen vriende te wees en sommer half bietjie laf te wees of spelerig of iets wat mens nie noodwendig alles wat jy sê beteken nie, veral hierdie jaar voel dit so.

H: Mmm...

D10: Alles wat jy...alles is diep en alles moet wetenskaplik korrek wees en gebaseer wees op iets, en “

H: Ok baie dankie ek gaan jou nou vra om deur die foto’s te gaan en die een uithaal waar jy die naaste aan die natuur gevoel het.

D10: Ok

H: Terwyl jy so kyk kan jy miskien vir my sê, sê nou maar hierdie stukkie grond was joune gewees wat sou jy daarmee gedoen het?

D10: Wel ek sou verseker dit bewaar het...uhm...en ek sou dalk op ’n manier dit toeganklik gemaak het vir mense maar nog steeds half uhm toesig nie sommer dat almal kan maar ek dink ok dis so naby aan ons en dit doen jou so goed om soontoe te gaan dit voel of mens dit half moet deel maar nog steeds moet beskerm dat dit nie vernietig word nie.

H: Ok, dankie wat foto het jy gekies?

D10: Nommer 7.

D10: Nommer 7?

H: Ok uhm, nou wil ek hê jy moet bietjie terug dink na die dag toe jy daar gestap het en ’n kaart teken van die area, hoe jy dit onthou het.

D10: Ok, hier was die kar waarmee ons gekom het en hier was die draad en hier was ’n pad, moet ek die pad teken waarop ek gestap het of net soos dit gelyk het?

H: Ja

D10: Ok, wel hierdie is hoe ons gestap het, hier so was ’n koppierige, twee koppies en ons het hier gestap, hierso was grasse en hierso was meer korterige grassies, hier was ’n droë rivierige plek en toe o...uhm...weer terug hier, hier was nog klippe klein klippies.

H: Ok, baie dankie, onthou die vorige vraag het ek jou gevra as die plek joune was wat sou jy daarmee gedoen het as jy sê nou maar ’n buite persoon moet wees en vir die eienaars raad gee oor wat se gebruiksmoontlikhede het die plek, wat dink jy kan ’n mens doen?

D10: Uhm....ek sou dink dalk soos ’n tee tuinerige ding sê nou maar by ’n sentrale punt en dan staproetetjie wat jy kan stap.

H: Ok.

D10: Mmm...en dalk iemand wat of sê...mense kan dalk saam met ander mense stap om mense half meer bewus te maak van die natuur en ek dink daar baie goed wat mens nie raak sien as jy nie eintlik kennis het oor dit nie.

H: Ok, sê my enige ontwikkeling dalk in die area se vir my wat se tipe ontwikkeling?

D10: Uhm op die plaas nou?

H: Ja.

D10: Wel ek dink nie...miskien...ek dink nie hulle moet iets daar bou nie, ek sou se as hulle sou wou eerder daar wil kampterrein of so iets.

H: Waar sou daai kampterrein bou?

D10: Ek dink eerder hier half in die begin o, nee dit sou dalk oulik wees as dit ’n bietjie meer inner is daar sulke platterige dele waar mens seker ’n kampterrein kan lê

H: Ok, wil jy hê soos in dat mense met hul eie tente soontoe moet gaan?

D10: Ja.

H: ...of klaar opgeslaande tente soos safari tente of so iets?

D10: Ja, wel dit hang seker af miskien as mense eie toerusting daar het jy meer beheer oor wat die mense daar aan bring.

H: Ok, en ander aktiwiteite wat jy aan kan dink, wat hulle hier kan doen?

D10: Wel, dis bietjie platterig en daar is nie eintlik water nie. As dit my plek was sou dalk selfs daar ’n plaas skooltjie daar opgesit het. Want ek weet dis ’n baie half verlaterige omgewing.

H: Mmm...

D10: ...en ek het voorheen baie met SJGD te doen gehad, ek weet daar was ’n skooltjie. Die Syferfontein laerskool maar om die, die boer wie se plaas dit is het toe nou avensily gesê die skool moet toe maak en ek weet dis baie ver van enige iets ander af en daar kom nie rerig vervoer daar verby nie. So as dit my plek was miskien

H: ’n skool?

D10: Ja ’n plaas skooltjie

H: Ok, baie dankie

D10: Ok

[10] LG D10 (HC)

H: Ok X, uh… foto nr1? Jy moet vir my sê hoekom jy die foto geneem het en wat was die atmosfeer daar gewees.

FOTO 1:



D11: Sien, dit was nogals vroegerig gewees...eu... Ons het net begin loop. En ons was nog ’n klomp saam gewees, so ek onthou dit was nie so rustig gewees nie, maar ek dink dit was die eerste skadu wat ons gekry het (lag)

H: O. OK.

D11: Ja …ek’t die skadu afgeneem. Ehm…nnn…dit het met my gepraat…

H: OK. Foto nr. 2?

FOTO 2:



D11: Hierdie was vir my so ’n feetjiebosserig gewees. Want ons het met sou so ’n lysie omgegaan en daar was…..so ’n misterieuse atmosfeer.

H: Misterieuse atmosfeer? Ok. Vertel vir my bietjie meer van die misterieuse…, hierdie feetjie…. gevoel? (lag)

D11: (lag) Dit laat my dink aan…ons het altyd by my oupa hulle gaan kuier op die plaas

H: OK

D11:…en dat ons so ’n …dat hulle vir ons sulke hoekies gebou waar ons gespeel het. Ma’ daai van ’n gevoel.

H:OK. Dankie. Foto nr. 3?

FOTO 3:



D11: Hierdie is net die uitsig toe ons nou opkom bo .. uhm….en ek kan so ver kyk. Dit was vir my baie, baie mooi gewees. Rustig en vry.

H: Ok. Vertel vir my bietjie meer van hierdie rustige en vry gevoel.

D11: Voe….ek dink ons het toe bietjie begin opsplit so ’n ou was toe ’n bietjie meer op jou eie alleen gewees . Dis altyd met so ’n ver kyk look….’n rustigheid wat in my gaan lê.

H: Is daar miskien ander dinge in jou lewe wat jou ook daai selfde rustige gevoel gee?

D11: Ja...eu…. ja….partykeer die sterre. En sou jy sê jy’s nogal ’n persoon is wat sou sit en staar en dit geniet en rustig raak en... of sou jy sê jy is meer ’n besige ou , en ...

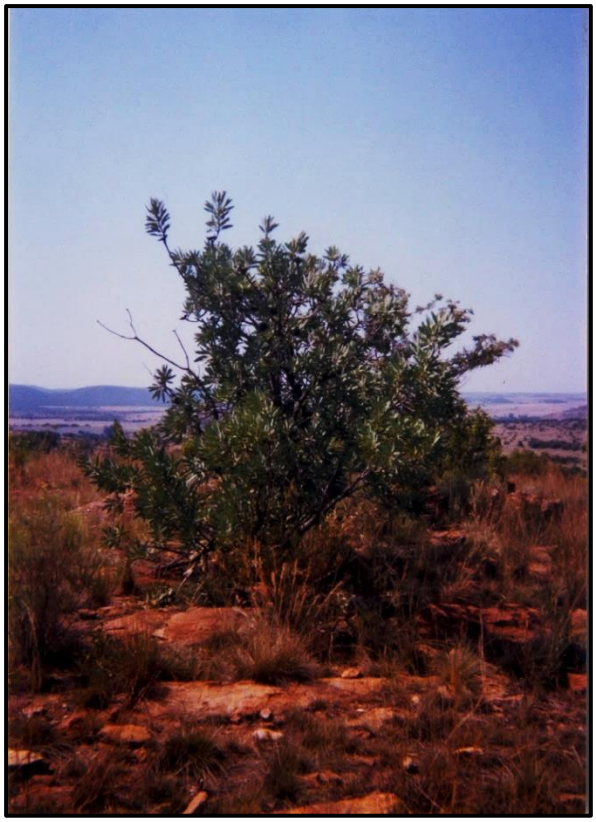
nee…ek sal…ek sal dit geniet….maar nie vir te lank nie (Lag). Ja. Vuur byvoorbeeld. Vuur is ok vir my wonderlik…om ’n aand om die kampvuur te sit is heerlik. Maar om die hele dag lank by die viswaters te sit is vir my too much. (Lag)

H: Ok (Lag)…klink of jy…jy ’n bietjie ’n slegte ondervinding gehad daar.

D11: Nee. Dit hou net aan en aan.

H: Ok. Foto nr. 4?

FOTO 4:



D11: Hieso's nogals…die …die plantegroei het vir my verander en die bome het vir my uitgestaan tussen dit alles deur. Ja…dit het skielik meer klipperig begin geraak en toe was die boom nogal vir my 'n baken.

H: Ok. Foto nr. 5?

FOTO 5:



D11: Dit is toe ons so een die koppe begin opstap het. En toe. Toe's dit meer grasserig geword vir my, Amper soos die kk…. ek het amper die gevoel gekry….die gras het vir

my amper soos die Kaapse suikerbos… die uhm…Kaapse tipe van plantegroei amper vir my daar gelyk.

H: Ok. Wat was die atmosfeer daar gewees? Wat het jy gevoel toe jy nou net daar rondloop?

D11: Ons was toe op…ons het opgegaan, en ek was nogal dikwels warm en moeg gewees.

H: Ok, foto nr. 6?

FOTO 6:



D11: Hierdie was ook so oppad op. En toe die….ehm…die boom hier by die klippe was vir my nogals mooi gewees. Dit was vir my ’n mooi tuin-feature.(lag)

H:Ok

D11: (Lag) Ja. Ek hou van tuinmaak en ek het gedink dit sal baie mooi lyk.

H: OK. Foto nr. 7?

FOTO 7:



D11: Ja dit wat net weer die…Ons het nog ’n entjie aangegaan en nn…net die ver kyk. Dieselle…..die horison…jy weet…ek...ek kon bietjie verder voel. Voor die tyd was daar ’n bietjie meer koppe en goed gehad en bome…hier het dit bietjie meer oop gevoel...

H: Oop...Ok.

D11: Ja

H: Foto nr. 8?

FOTO 8:



D11: Dit was die gras was vir my mooi gewees.

H: Hoekom was dit vir jou mooi gewees?

D11: Die gras was toe nogals lank gewees .....en ehm…. dit het my opgeval….die gras…en die beweging van die gras...ehm…en die kleure. Ehm...

H: Foto nr. 9?

FOTO 9:



D11: Hierdie bos …ek's seker hy't bessies aangehad. Ek sien hulle nie nou nie. Maar die kleur was vir my mooi gewees. Ma' (lag) hulle's nou gone. Kan dalk wees. Maar daar was kleur en bessies aan en toe't ek …..uhm.... Ja….dit was so half kontrasterend gewees? Eh...ja. ..ek het daarvan gehou...ja...

H: Ok, dankie. Foto nr. 10?

FOTO 10:



D11: X het die heelpad saam met my geloop…. ag shame…. en hy was so beskermend dat ek nie val nie en dat alles reg is. Toe dag ek ,ek kan nie ’n foto neem van my (steurings)dag …ja...sonder om hom af te neem nie.

H: Hoet jy gevoel om so ’n iemand te hê om jou by te staan?

D11: Ek is nogals eerder ’n loner, so ek…uhm... sou nie omgegee het om alleen te loop nie. Maar dit was nogals vir my baie kosbaar dat X besluit het ma hy gaan nou saam met my stap en kyk dat ek reg is…ag …uhm…half op hom die verantwoordelikheid gevat het om die pad te wys. Ek het op ’n stadium net gekyk waar ek is dat ek nie verdwaal nie. En Want ek was aan die begin… het ek nogals gedink: Heerlikheid! Noord. Oos. Suid…dis vir my baie vreemd...(lag). Ja . Vreemd. …Miskien bakens opstel. Ja…uhm. so dit het vir my gemoedsrus gegee… en dit was lekker.

H: Goed. Foto nr. 11?

FOTO 11:



D11: Ons het vasgesit. Ons kon nie lekker…uhm…ons het op ’n punt nie meer geweet rerig waar ons is nie ..Ja…en daar was baie takke en goed so dit was moeilik. Dit was hoog en daars nie paadjies of iets nie…Ek dink ek het dit so ’n bietjie probeer afneem en dit was hoog en die takke het ons gekrap en …uhm... Dit was dit!

H: Eh…En hoe’t jy toe gevoel toe jy nou in daai situasie was?

D11: Ek het nogals …eh….Bietjie angstig gevoel….maar nie baie nie….eh…ek het geweet julle's naby…maar...uhm…….dit het my 'n bietjie vasgedruk.

H: Hmm…ok...baie dankie. Ek gaan vir jou vra om vir my deur hierdie foto's te gaan en vir my die een uit te haal waar jy die naaste aan die natuur gevoel het?

D11: Ja.. Daai ene. (FOTO3)

H: Ok. Foto nr. 3? Hoekom dink jy het jy hier besonders naby aan die natuur gevoel?

D11: Ek kan …ek kan nogals my gevoel onthou…eh….toe ek dit gesien het…hier deur hierdie bosse hie gekom het, toe't ons alleen gewees. En ek kan onthou dit was 'n rustigheid wat in my in gekom het. Hm ja... Dit was vir my lekker gewees.

H: Sê vir my as hierdie stukkie grond nou joune was, wat sou jy daarmee gedoen het?

D11: Eh….Vir my 'n vakansiehuisie bou, daar is blykbaar 'n rivier naby….vir my so naweekhuisie daar by die rivier bou

H: Ok

D11: Net vir 'n naweek kom… en kan wegkom en soontoe gaan.

H: Ok... uhm, dankie. Ek wil hê jy moet vir my 'n bietjie terugdink aan die dag toe jy nou daar geloop het en sukke goeters.. en ..uhm…vir my 'n kaart teken van die area soos jy dit onthou…

D11: Uhm... ok. Daar't die karre gestop…

H: Goed…

D11: Hier is hm...hoog raak…….Daarso…(lag)

H: OK. As jy nou so na die kaart kyk….en jy dink so 'n bietjie terug na alles wat jy daar gesien het…watter..eh...wat se gebruiksmoontlikhede dink jy het hierdie area. Want ek het vroeër vir jou gevra…as dit jou eie was, wat sou jy daarmee doen? Maar as jy nou …sê ma as 'n buitepersoon vra Wat dink jy wat mens met die plek kan doen. Wat dink jy wat sou mens …wat se gebruiksmoontlikhede is daar?

Ag daars seker toeriste-moontlikhede vir…vir staproetes, en .. en .. sulke tipe goed...hoewel daar al baie plekke daar is….hmm…anderster net….net om dit te bewaar en dit te hou soos wat dit is.

H: OK. En ontwikkeling in die area? Die terrein…?

D11: Ek moet seker nou raad gee vir as dit wel moet ontwikkel, ma ek sou dit half verkies het as dit so bly.

H: Nee's…a..dis jou gevoel. As jy voel dit moet so bly…So jy se jy't geen ontwikkeling nie. Net staproetes en so aan…….Enige ander aktiwiteite waaraan jy kan dink of sou jy sê net staptoere toere en bewaring ..tipe ding..

D11: Ja…staproetes is vir my …ehm…ek dink nie daar's…ehm…assit…e…e…op die rivier was…of …of wat ook al…Ja…dan was daar dalk meer moontlikheid vir Hm.….vir verdere ontwikkeling…Ja…..

GROUP 2: MIXED GROUP (4 PARTICIPANTS)

[11] G2 D1 (UE)

**Hierdie deelnemer het dadelik begin praat en is gelos om aan te gaan.*

D1: Daar het paar dinge vir my uitgestaan: van hulle was so wouderig ding. Wat die geborgenheid was...ek kan in 'n bos bly en dit lyk soos 'n natuurlike bos....die natuurlike vegetasie (plantegroei)...jy weet die plante, die klippe...uhm...diere, plante, die spinnekoppe wat ons gesien het...dit was die ander ding. Die ander element van daardie hele plek is die verskillende vistas. En onthou ek het gese as 'n mens 'n uitsig het moet jy ook besef dat jy deel is van die ander kant se uitsig...en dit gaan...eintlik het ek daarna daaroor gedink...amm...sodra mens in so omgewing kom en jy sien en jy sien die omgewing en jy ken en herken hierdie pragtige plekke...o dit is mooi...kyk hierdie wonderlike uitsig, kyk hierdie klein diertjies, goggas en goeters wat hier is, kyk hoe is hierdie klippe gepak. Al daai goed koop jy, ontwikkel, trek soontoe en sodra jy daar kom, begin jy met jou goed soos om jou spoor daar te los, want dan skuif jy die klippe weg want jy wil daar loop en jy breek jou enkel...jy skuif die bossie weg want dit is 'n hak en steek en hy skeur jou klere. Jy verander dan onmiddellik aan die omgewing waarin jy is, jy bring jou kinders in, hul hol rond en breek, jy bring jou vriende saam, hulle kinders of

hulle self het nie respek vir die omgewing nie...am...kort voor lank is daar mense wat eis om met quadbikes daar te ry...en dan is dit wat jy gekoop het daarmee heen. Dit is vir my nogal iets wat ons beleef van buite,van ander plekke af iets, maar dit is so mooi, dit is absoluut perfek natuurlik, daar is die minimum uitheemse onkruide, ek het nou nogal daarna gekyk. En sodra jy mense hier het is dit weg

H: wat is daardie foto se nr.?

D1: FOTO NR 1

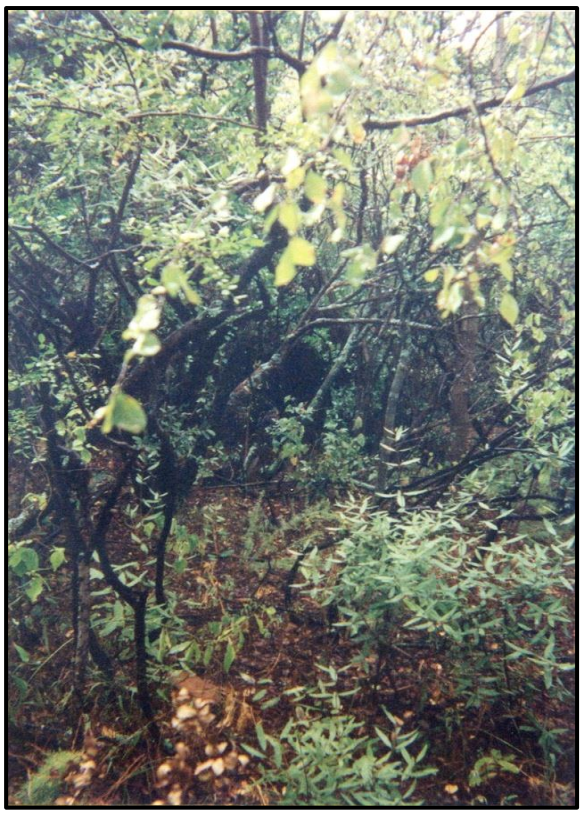


H: Toe jy nou op hierdie plekkie afgekom het, hoe het dit jou laat voel?

D1: Uhm... (lang stilte)...ek het om die waarheid te se heeltyd terwyl ek rond geloop het gese ‘eeeh’

H: Beskryf nou vir my daardie gevoel?

D1: Ek uhm...verwondering, en verwondering omdat dit nog so is, want ek ken die res van die koepel en omdat ons aan die anderkant van die berg dikwels was by die vakansie gedeelte waar al die mense was, het ek nooit besef...wel ons het bo op geloop, so ek ken die berg, ons het daar voëltjies gekyk en ons het dit geniet, maar ek het nooit besef dit is nog steeds so mooi nie. Ons was so 10-12 jaar terug bo op die berg en ek kon nie glo dit is nog steeds net so nie. Want hier is nie voetpadjies nie, daar is niks nie en al hierdie inheemse goed is groot. Daar is besondere...uhm...ek dink ek het een van hierdie afgeneem...uhm...bloukwarries wat groot is (sien foto onder).



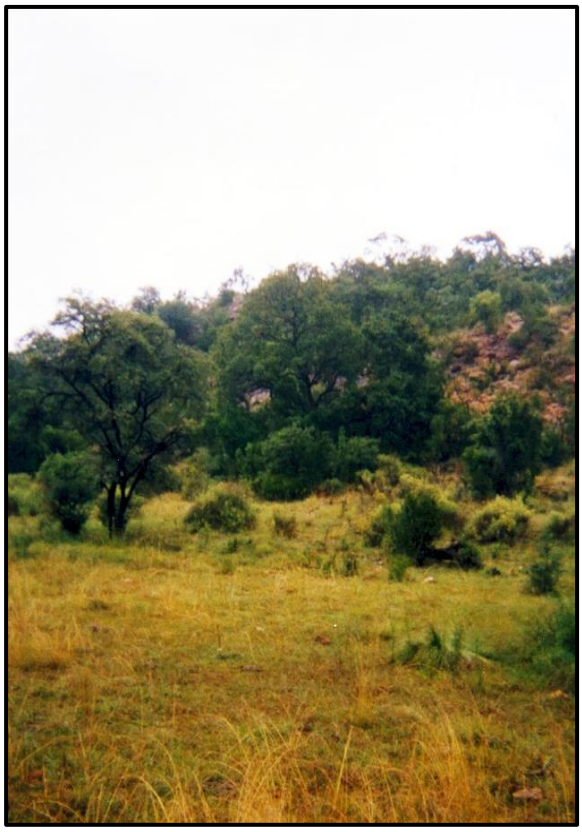
Ek het nog nooit sulke grotes gesien nie...dit was verwondering...eintlik vreugde om dit te kan sien...dit was vir my regtig vreeslik mooi...en dit uhm... en dit het die hele plek daar, veral waar jy nie die ontwikkelings en goed sien nie is mooi. Dit is ’n plek waar jy kan gaan sit en kyk en soos van die ander gese het kan stil word. Ek hou daarvan om te loop en het geloop en geloop en geloop en ’n mens kan dit daar doen. Nêrens of op min plekke is daar tekens van mense wat ’n mens regtig vir my iets...dit was vir my besonder, want gewoonlik moet ’n mens baie ver ry en ’n hele pakkie betaal om sulke ongerepte natuur te sien of jy ry byvoorbeeld wildtuin toe waar dit ongerep is, maar jy moet in jou kar bly sit, jy kan nie...ons doen dit wel in ander lande waar jy kan loop na ’n ander plek toe. Maar dit is net beskore vir ’n klein hoeveelheid mense. Hierdie was ek baie bly oor dat ek dit kon sien want ek sal dit altyd onthou. Ook omdat ek op Parys groot geword het, het ons die koepel net van een kant af gesien.

Ek het nooit regtig besef hoe mooi daardie omgewing was nie en die plantegroei en die klipformasie en soos hierdie wat eintlik ’n vista is so teen die koppie op... dit is nou nr. 11...jy weet ’n vista teen die koppie op, daar was ’n mooi boom.

Heinrich het byvoorbeeld gedink dit is ’n plek om ’n huis te bou.

H: Ok

D1: Laat ek net sien...hier was ander wat ook mooi vistas wys.





Op hierdie een het ek na die horison lyn gekyk...die bome en die horison...as daar gebou word op die horison dan verloor jy dit. Dan is dit maar net nog ’n stuk veld, net nog ’n ... wat noem jy hierdie goed? ’n voorstad. So hierdie is foto nr. 4.

FOTO 4:



Hy gaan saam met foto’s nr. 8...



Kom ons sit die vistas vir jou saam. Daai was meer oor die verskillende plekke wat jy kan sien...daai was die view...the room with te view...kan maar daai wegsit..



...hier is nog so ’n uitsig want jy kan al hierdie berge sien en van daardie kant af lyk dit ook so. Die verskillende uhm...en dit is ook mooi en dit is iets wat jy ook in die koepel kan sien...berg op berg op berg op berg...so vier of vyf wat daardie kant toe gaan

H: Hoe laat hierdie uitsig vir jou voel, as jy nou daar staan en jy kyk uit oor hierdie area?

D1: Ek kan, die grote daarvan is altyd vir my oorweldigend, om te dink dit gaan net aan en aan en aan...en dit is nie net een knop nie....en dit gaan aan en aan en aan. Ek was vreeslik geraak deur die...uhm... die uhm klein gedeeltetjie, soos dit is wat hierdie plante is, hier was...



...kan jy sien daar was sulke snaakse (H=ja)...dit was ’n spinnekoppie, dit is die klein dingetjies en hierdie is die groot natuur gedeelte.



D1: Hier wat vir my mooi was is die mooi inheemse gras met die klippe en hoe die twee bymekaar kom, jy weet hoe mooi dit saam kom en ’n mens mag daardeur loop.



D1: Hierdie een was ook een met ’n uitsig en hierdie een was spesifiek... dit was bo op daardie bult (nr2) waar jy afgekyk het na die verkant...uhm gesig. Dit was vir my regtig indrukwekkend. Hier kan jy nou net hierdie bult 2,3,4 sien, maar daar is nog 5, 6,7 daaragter...dit is Vredefort se kant toe.

H: Bietjie na die regterkant toe was daar sulke plaasopstalle. Ek sien dat jy jou foto’s spesifiek so geneem het om hulle uit te sluit. Is dit iets wat jy doelbewus gedoen het, bedoelende, is dit iets wat vir jou steurend is?

D1: By daardie spesifieke plaashuise het ek nogal gestaan en kyk, toe het ek besluit ek gaan hulle nie afneem nie want dan dink julle ek het iets daaraan, maar ek het wel iets aan daardie plaashuise. Omdat daardie plaashuise tipies is van die omgewing is dit nie steurend nie. Hulle is net daar, verder is die omgewing weer wild. As daar baie van hulle is sal dit tien teen een pla, maar as daar byvoorbeeld baie bosse is op hulle sal dit nie so pla nie. Die ding omtrent hulle is daar is ’n kulturele geskiedenis. Die huise is nie steurend nie, want ’n mens is gewoond aan daardie soort huise in die Transvaal, Vrystaatse platteland. Dit is vir my nogal ’n baie snaakse ding want as jy nou byvoorbeeld...uhm...daardie Italiaanse huise daar bou (Toskaans)...gaan die goed lyk daar nie al is hy die verskillende bruine, maar hy gaan uitstaan want hy hoort nie daar nie. Terwyl daardie huise wit is, lyk goed. Ook op daai pad wat jy inry Potch toe sal jy sien daar is huise wat gebou is en so bruinerig geverf is en goed, dan dink ek uhm... en dan

is daar ou sink huisies wat so lyk, wat regtig nie inpas by die omgewing nie...maar hulle pas tog in want ons het hierdie kulturele geskiedenis. En ek verstaan nie mooi hoe dit werk nie, maar ek dink dit het te doen met gewoonte...uhm waar jy...omdat dit tradisioneel is omtrent SA is jy bereid om dit te aanvaar, maar omdat dit ’n Toskaanse huis is wil jy dit nie hê nie. ’n ander ding, jy sien dit nou nie hier nie, sodra daar huise is, is daar bloekombome...so dit is die verskillende uitsigte.



D1: Sit julle maar so...uhm...en hierdie het dan ook gegaan oor die plantegroei en die klippe. Dit is soos ’n uitgelede tuin, perfekte balans en lyne. En dan wonder ek hoekom wil mens daar tuin maak want alles is so perfek en dan hierdie was as jy...as jy so onder bome in...is...soos in ’n woudagtigheid. Dit is klein, maar dit is ook mooi bosse, daar is nie groot bome nie, maar as jy daar sit kyk jy so diep in en die mos op die takke, die water wat hang...

H: Het dit jou dalk aan enige iets spesifiek laat dink of hoe het dit jou laat voel?

D1: Ag, boeke wat ek gelees het, oor, ag oor...woud en ek het mos met kinder jeug lektuur gewerk ... en dit is vir my...dit is soos veetjie wêreld...jy weet want daar binne is goedjies...klein goedjie...regtig daar is musseljaatkatte daarbinne...en ...wat is hierdie met die oortjies? rooikatte...regtig ek het hulle daar gesien...een het oor my stoep gestap...en dit is wat so mooi is daar. Hierdie was ook daar oor die klippe, ongelooflike mooi klein...klein plantjies wat jy daar sien. Dis waarom ek hom afgeneem het, om myself daaraan te herinner. Dit gaan nie net oor die groot nie. Dit gaan ook oor hierdie individuele plante wat hier staan. Elke tree wat jy gee is daar ’n ander dingetjie wat jy kan sien...’n

grys plantjie...'n ding wat blom, ook in die bos. En hierdie soort goed is iets wat maklik verlore gaan as daar ontwikkeling is of wanneer daar mense rondloop, raak hulle vertrap en kom hulle nie weer op nie. En dit is veral wat van daardie plek vir my die mooiste is en dis waarom ek so onsaglik jaloers is op so plek...ek wil nie hê daar moet nog mense wees nie, want hulle loop so verspreid en vertrap alles en hulle probeer nie van klip tot klip tot klip trap nie, hulle trap waar hulle wil trap. Onthou jy ons het sulke spinnekop neste gesien waarop dou was, kinders ruk daardie goed uit en dit is juis vir my so mooi. En dit is 'n wonderlike geleentheid om kinders te leer.

H: Baie dankie, ek sien jy het sommer die foto's so saam gegroepeer. Ek gaan nou vir jou vra om weer deur die foto's te gaan en die een uit te haal waar jy die naaste aan die natuur gevoel het. En terwyl jy so deur die foto's gaan kan jy sommer vir my se wat jy met die stukkie grond sou doen as dit joune was.

D1: Moeilik vir my om te se waar presies ek die naaste aan die natuur gevoel het, ek dink dit was by hierdie waar jy so uitsig gehad het (foto2)...omdat ek...uhm...ons gesin is ons lewe deur naby aan die natuur en ons stap al donkie jare lank, ek het groot geword in Parys en het toe Durban toe gegaan, ek het perd gery, ek het later toe ek en Sig, voor ons getroud is, baie Drakensberge toe gegaan. En vandat ons getroud is het ons net kamp vakansies gehou. Aan die begin het ons effentjies veilig gegaan met kampeer vakansies langs die see. Ons hou nie van mense nie...nie hou nie van nie, maar as ons vakansie hou wil ons weg wees van die res.

Dus het ons al hoe meer en meer begin gaan na wilde plekke. Ons laaste groot uitvaart was na Zambië toe...daar waar daar niks is nie en waar 'n mens so tussen die seekoeie en olifante slaap. So my perspektief van hierdie plek is dalk so bietjie anders as ander mense sin of ek kyk dalk uit 'n ander hoek uit. Ek vind dit ongelooflik mooi, ongelooflik ongerep, wonderlik om daar te wees. Dit was vir my regtig so voorreg. En omdat ons self 'n plek besit in die omgewing en veral omdat die bestuur sulke pyne is en wat die reëls so afdwing, en daar is goeie reëls in plek, dit is waarom ons daar gekoop het. Want dit behou in 'n mate die plek. En daar is dit nie eers so mooi soos hier nie. Basies, hierdie is so spesiale plek geen mens wil hê 'n mens moet 'n voet daar sit nie. En ek sal hoop dat hulle dit in gedagte sal hou. Want daar is maniere om dit te doen. Die Duitsers...Scandanaweers bou huise in 'n duin...of die Japanese. As hulle goed bou, bou hulle strukture wat lig sit op die aarde...wat net voetjies het...Ek het heel party goed

hieroor gelees. Ek is heeltemal bewus van...soos hierdie gedeelte waar ons op gekom het met die parkeer area. Want dan het jy hierdie mooi kurwe en hierdie stuk wat afgaan waar jy uitkyk en daar waar jy ontwikkel...'n mens moet ontwikkel en gaan daar waar daar bestaande ontwikkeling is en waar dit dalk nie so mooi is nie. Miskien so paar huise naby mekaar bou en 'n natuur gebied los waar daar baie spesifieke loop paadjies is waarvan jy nie mag af nie, sodat daardie goed behoue bly vir die mense wat daar bly (N3, M3)

H: Terwyl ons nou praat van ontwikkeling, miskien kan ons sommer daarop uitbrei. In terme van ontwikkeling, jy het verwys na waar jy dink dit geskik is, maar as jy nou moet kyk na hoeveelhede, ens, hoeveel dink jy?

D1: Hierdie gebied gaan dit tot teen die rivier?

H: Ja, die gebied word in twee gedeel deur 'n redelike styl plato.

D1: Is daar reeds ontwikkeling?

H: Daar is twee huisies teen die rivier van die eienaars.

D1: Ok, want ek weet hier is 'n klompie huise. Wat 'n mens sou kon doen is om hier revierfront gedeeltes te hê en beskerm dan die gebied bo wat mooi is. En plaas dan sekere ontwikkelings hierlangs, miskien met 'n kurwe op boontoe...maar hou die bome dan aan die kant sodat die bome hulle kan beskerm. As jy op Jumbo sien daar is 5 meter buffer tussen elkeen wat maak dat jy lekker toe bosse daar kan hê. En hierdie dat jy die eskarp en horison lyn behou, hier ook sodat mense wat van hierdie kant af kyk jou nie kan sien nie. En dat jy na sekere areas kan stap waar hulle byvoorbeeld nie 'n lapa bou nie, maar waar hulle 'n gedeelte plavei waar 'n mens kan sit en die goed bekyk. M.a.w. jy wat die eiendom besit sal dan sulke plekke hê waar jy dan die rede waarom jy die plek gekoop het kan gaan geniet. I.p.v. dat jou bouwerk die rede waarom jy die plek gekoop het die plek vernietig.

H: Watter ander gebruiksmoontlikhede, i.t.v. aktiwiteite is daar vir die terrein?

D1: Daar is baie definitiewe voëltjie kyk moontlikhede...uhm...uhm...daar is besondere voëlkyk geleenthede. En dan natuurlik is daar allerhande wilde diere. Ek weet nie, die eiendom self is te klein om dit byvoorbeeld in 'n wildplaas te omskep. Nou as dit dalk aansluit by die ander mense sin kan jy seker wil daar aanhou, want oorkant hulle daai

grootkoppe is daar ook ’n wildsplaas, maar dit is nie ’n plaas wat mens kan gaan besoek nie, dit is privaat eiendom, hulle het hulle eie wild daar. So mens kan dit dalk as ’n natuur reservaat ontwikkel met sekere looppaaie...staproetes. ’n Mens kan ook iets ontwikkel soos ’n gastehuis, iets soos ’n birdie tipe gastehuis. Potchefstroom is ’n wêreldreis plek vir voëlkykers want hulle kom spesifiek kyk vir voëls wat daar by die rioolplaas voorkom. So ouens kan hier kamp, hulle kan byvoorbeeld hier rondloop, dit is naby genoeg aan Johannesburg.

Soos ’n gastehuis vir voëlkykers, maar ek dink hier kan ’n natuurreservaat wees, dit kan ’n privaat reservaat wees, dit kan ’n botaniese soort van reservaat wees, maar dan sal jy soort van moet skoonmaak indien daar wel uitheemse goed is. Dan kan jy rivier, berg, vlakte en alles insluit. Of hulle kan deel word van ’n groter prentjie. Maar ek sou dink so paar huise hierlangs. Mooi ekologies ontwikkel is ’n goeie ding. Dan het jy ’n goeie ding. Op die Jumbo beginsel. Dan koop jy ’n huis met ’n erfie, jy mag niks snoei of niks nie. Verkieslik moet hulle ’n argitek kry wat ’n omgewingskenner is wat die goed ontwikkel. Iemand wat verstaan hoe om dit te laat wegraak tussen die klippe en bosse. Sit ’n huisie hier, verkoop dit en die res van die eiendom is ’n plek waar ouens die stilte kan geniet

H: Ok, baie dankie.

D1:... en dit is eksklusief. Dan kan jy geld vra vir die eksklusiwiteit, die stilte en die ongereptheid...

H: Dankie.

[12] G2 D2 (HK)

H: Ok X, ek gaan nou vir jou vra om miskien vir my die foto’s te gee, en dan so een vir een omdraai, en ons begin by foto sewentien. Ek gaan in elke geval vra om na die foto te kyk, [D4: hmm..] en dan te sê hoekom jy die foto geneem het en dan gaan ek vir jou vra om bietjie vir my die atmosfeer te beskryf.

D4: OK

H: OK, foto nommer 17?

FOTO 17:



D4: Ok, die eerste een wat ek geneem het was daai half die gedagte van daai oop ruimte. Ek het geklim tot bo op die koppie, en as gevolg van ruimte. Ek kom van die platteland af, en my persoonlike ruimte is baie groot en as gevolg van: dis oop, dis lekker vry, dit skep nogal vir 'n mens 'n gemaklike gevoel... wat vir my baie mooi was.

H: Ja. Hierdie.. vertel my bietjie meer van hierdie gevoel van vryheid.

D4: Omdat ons nie oop... Potch is nie rêrig plat nie, maar vandat ek van die huis af is, is ek in hierdie stedelik gebied, so... en as kind het ons baie... ag, jy's ongebonde, dis 'n ongebonde lewe, jy leef... jy't nie verantwoordelikhede nie, jy't geen pligte... Ja, daar's verantwoordelikhede.. jy's verantwoordelik vir more oggend sesuur skool toe gaan en vir jouself toebroodjies maak, en om vir jou melk te gee, maar, dit is baie meer sorgvry. En ooptes is vir my, 'n uitneming van daai vryheid en ongebondenheid. Jy kan...jy kan, ek wil amper sê, van vêr in die toekoms sien wat aan kom.

H: Ja, so as ek reg verstaan, toe jy nou daar gestaan het en teruggekyk, dit het jou amper teruggevat na jou kinderjare toe... daai vryheid, die ooptes.

D4: Ja, dit is.

H: Ok, baie dankie. Goed, en nommer 16? Waar het jy hom geneem, en wat het jy gedink?

FOTO 16:



D4: O ja! Dit was half die teenstelling van...van toe jy in die koppie was by die ooptes...was die...die meer ruiger dele. En dit simboliseer vir my baie meer.. baie keer die geborgenheid van, die nabyheid, die digheid van jou bos. As jy...ek weet nie of jy 'n stapper is nie?

H: Ja..

D4: ..daar's 'n gevoel van as jy...sê nou maar in 'n reënjas loop, daar's 'n ander atmosfeer... dis amper die teenoorgestelde, van, daai oopheid, en in hierdie een (wys na nr. 17) die nabyheid van die natuur amper.. en...uhm...die gedagte is dat as jy ruimte nodig het, is daar ruimte, en as jy geborge wil voel, is daar geborgenheid, want die plantgroei laat dit toe..

H: Ja, hoe sal jy jou gevoel daarso beskryf? Hoe het jy gevoel toe jy nou hierdie digheid ontdek toe jy nou weg beweeg van die oop ruimtes?

D4: Ja, ek het gedink aan...ek het 'n rukkie gestap voordat ek hierdie ruimte gekry het. 'n Ou kan enige tyd in tuis voel daar. Dis die idee dat daar 'n ander belewenis is wat 'n ou daaruit kry..

H: Is dit iets waarmee jy gemaklik gevoel het?

D4: Ja, dit is. Ek dink dat dit is hoe die lewe is.. en dit hang af op watter stadium jy wat ervaar, wat vir jou saak maak. Ek kan in 'n geborgenheid leef, ek kan in 'n natuur leef...ons eie plaas is baie ruig. Die natuur bedreig my eintlik nooit nie. Dis wanneer die stad te veel raak, wanneer jy daai gevoel het...wil hê...van oop en ruimte en gee net vir my bietjie elmboog spasie. Waar as jy hier in die natuur is, is daar baie plantegroei en dis interessant.

H: Baie dankie. Foto nommer 15?

FOTO 15:



D4: O! Dis was die steenbokkie se mis wat ek afgeneem het.. dit beteken dat daar nog steenbokkies hierso is. Steenbokkies kom ook van ons wêreld af, maar 'n mens sien hulle baie min. Op ons eie plaas sien ons hulle baie min, al wat jy van hulle eintlik kry is hulle mis en die gevoel dat daar ten minste nog plekke is waar hierdie diere kan vry loop is eintlik vir my wonderlik gewees. Want hoe meer die ouens ontwikkel in die koepel, hoe kleiner raak die syloop vir die diere, wat my nogal hartseer laat voel, want selfs by ons het ons 'n groot heining opgesit, waar diere in kan kom, maar nie uit nie. Hulle is relatief veiliger by ons binne.

H: Baie dankie. Foto nommer 14? Waar het jy hom geneem en wat was die atmosfeer daar?

FOTO 14:



D4: O, dis die kloof. Dis die veranderinge. Die plek is vir my verskriklik mooi gewees, die gevoel dat daar soveel verskillende, jy weet, die ooptes, hierdie is die kloof gewees waar ek geloop het. Dit was vir my opvallend dat dit is hoe die lewe is. Dit is nogal 'n ervaring wat ek nogal baie op die plaas gekry het, jy's of bo op die koppie, of onder in die kloof, of tussen die bome. Dit simboliseer vir my dit is hoe die lewe is. Veranderinge, daar's kort-kort veranderinge en dit maak dit interessant. Die veranderinge in my lewe pla my nie. Ek het 'n onrustige geaardheid. So verskeidenheid is vir my positief, dit is nie vir my sleg nie, en dit is wat maak dat hierdie plekkie so uniek is. Omdat hy so verskeidenheid het. Hy't verskeidenheid van bome, wat karakter gee. Die plek is nie baie vêr van ons plek af nie. Ons het by ons plek omtrent drie-en-dertig verskillende grassoorte wat ons geïdentifiseer het, en daar is baie van dit wat daar ook is. Wat hierdie areas so ongelooflik uniek maak. Daar kom plantegroei voor wat ons net raakloop in Thabazimbi as die manne jagplaas toe gaan, dan loop ek in die veld rond. Dan sien ek baie van die natuur daar.

H: Baie Dankie. Foto nommer 13?

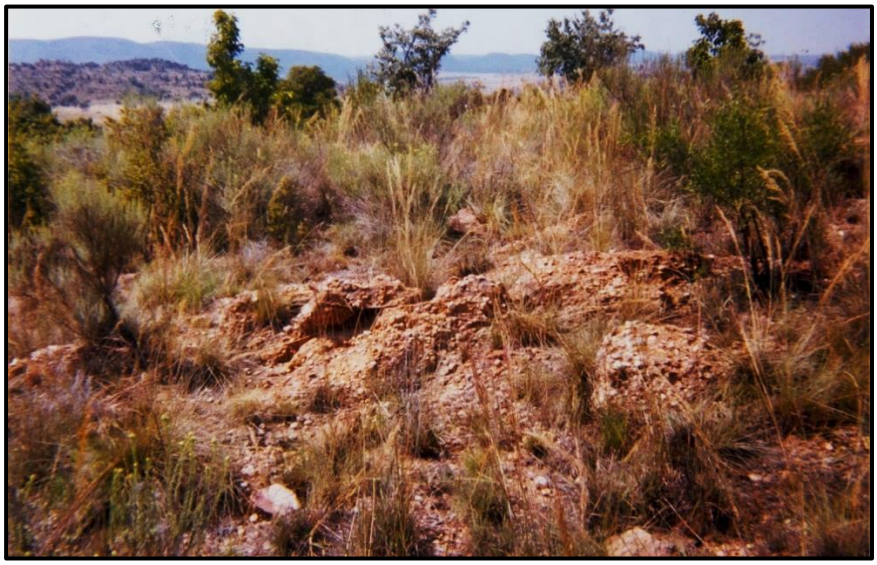
FOTO 13:



D4: Dit was 'n Protea boom. Dit was weereens 'n verrassing dat 'n ou nog steeds die proteas kry. Want Proteas kry 'n ou meer in die Wesrand, jy kry hulle nie rêrig in die omgewing nie. En toe ontdek ek 'n *proper* groot Protea boom. Ek het gestap om te kyk hoe lyk die omgewing en dit was 'n ontdekkingstog, ek het baie gekry wat 'n ontdekking was.

H: OK, Baie dankie, Foto nommer 12?

FOTO 12:



D4: O, dit was die klippe. Dit het ongelukkig nie mooi uitgekom nie. Die klippe was vir my ongelooflik uniek. As 'n mens nader gaan kyk, dan lyk hulle asof hulle in sement is. Maar dis nie sement nie, want hierdie is natuurlike klippe. Wat jou terugvat na die ontstaan van hierdie plek. So, geologies was dit nou weer vir my verskriklik interessant. Want binne in die sand... as jy kyk na klippe wat rond is, dan lyk hulle soos spoelklippe.. jy kry die gevoel dis uit die rivier uitgevat en daar neer gesit. Wat vir my weer interessant was.

H: Baie dankie, foto 11?

FOTO 11:



D4: Ek dink dit was die skoenlappertjie. In daai omgewing kom daar 'n skoenlappertjie voor wat 'n bedreigde spesie is. Hulle noem hom die Tandie... die Tandie... die Tandie-Skoenlappertjie. Dis 'n swartetjie en die wyfie en die mannetjie het 'n verskillende kleurpatroon en daar's 'n pers kolletjie in die onderste vlerkies van hom.

H: O! Ek weet nogal van *yellow pansies* en *blue pansies*, maar ek het nog nie hulle gesien nie.

D4: Ja, hulle het so pers kolletjie... en hulle's nogal.. mens sien hulle nie dwars-deur die jaar nie. Maar jy sien maar nie skoenlappers nie dwarsdeur die jaar nie. So dit was vir my baie interessant.

H: O! Foto nommer 10?

FOTO 10:



D4: Ek dink dit was die mos op die klip wat ek afgeneem het. Ek het na plantegroei gesoek.. blommetjies, en goedjies. Een van die foto's behoort so klein blommetjie te wys, maar die kamera het hom nie toegelaat nie. Maar die uniekheid is dat dit eintlik 'n grasveld is en dit is eintlik 'n baie droë tyd hierdie jaar wat maak dat 'n ou nie eintlik 'n blommetjie sal verwag daar.. en dan.. sjoe, die wonder van die natuur! 'n Blom groei in 'n plek waar jy dit die minste sal verwag. En ek dink die natuur pas beter aan.. Maar dis wonderlik om te sien wat se klein blommetjies daar groei. Dis altyd hierdie klein blommetjie wat nie groot blare het nie.. hy kannie hê nie, anders gaan hy verdroog. Hy's hierdie klein blommetjie, maar hy's volmaak, daar's niks wat... en dit was nogal lekker.

H: So 'n gevoel van bewondering?

D4: Ja, ek kan honderd keer op ons plaas stap en ek ontdek, ons het hom nou al vyf jaar, ja en ek sien elke keer iets nuuts.. en dit hang af as jy nou stap wat jou gemoed is hang af wat jy ervaar. Maar die natuur bly maar net vir my wonderlik.

H: Baie dankie. Foto nommer 9?

FOTO 9:



D4: Ek dink hierdie is my ander blommetjie, waar ek die geel sien.. O! Dit was die vruggie! En waar daar vruggies is, kry jy gewoonlik ystervarke en bobbejane en goed, want daar's vrugte vir hulle om te eet. Dit was die vruggie gewees, met ander woorde, daar moet meer diere wees as wat ons kan sien. Ek bedoel jy sien hulle in elk geval nooit nie.

H: Ok, baie dankie, foto nommer 8?

FOTO 8:



D4: O! Dit was net 'n beter voorbeeld van daai klippe. Toe ek nou verder aangestap het, toe het ek die ene gekry. Wat net vir jou sê daar moes 'n rivier of iets gewees het.

D4: Die ervaring van die klip, soos ek net nou gesê het, daar moes 'n ongelooflike groot wonder gebeur het om daardie koepel te skep, en as jy deur die koepel stap dan besef jy net elke keer weer eintlik die wonder van die natuur. En ten spyte van, ek wil amper sê, die aarde se trauma van die meteoriet, hoe hy aangepas het toe hy verander het om te oorleef.

H: Hmm...aanpassings en so, is dit iets waarmee jy jou kan assosieer?

D4: Ja, ek het nogal, 'n gevoel teenoor die lewe dat soos die Engelsma*n sê adapt or die* dit is maar net, jy oorleef in die lewe deur aanpassing die lewe is maar 'n aanpassing. Partykeer is dit 'n uitdaging om te kyk hoeveel van daardie aanpassing kan jy oorleef en partykeer, is dit waar die natuur vir my wonderlik is, as die aanpassings te vinnig te veel raak net pad te gee en net weer te sien hoe die natuur aanpas en elke dingetjie in sy plek is en te sien hoe dit vir homself sorg en oorleef.

H: Ok, baie dankie. Waar's ons nou? Ons is by nommer 7..

FOTO 7:



D4: Weet nie.. ek dink hierdie een het ook gegaan oor die plantegroei. As ek nou mooi kan onthou.. het jy die kaart waar ons geloop het..? Kyk gou, gou vir my...o ek het nie gemerk waar dit is nie....ek het nie gemerk nie...wag hier begin dit nou..1.2.3.4.5.6.7. O, dis die verandering in daardie omgewing is daar omtrent net gras en hierdie was die droë varings gewees. 'n Varing is iets wat baie water wil hê en dit was 'n baie droë varinkie en

die wonder van dit is die feit dat hy gaan verdroog om homself te beskerm maar sy wortels bly en op 'n stadium moet hy weer water kry en dan gaan hy weer groei wat dit weereens vir my wonderlik maak. Dit is die verskeidenheid van die natuur wat die natuur net wonderlik maak.

H: Goed, en nommer 6?

FOTO 6:



D4: Dit was die ander boom. Een was 'n Protea boom die ander een was 'n kiepersol boom. Die kiepersol het in die skaduwee gegroei half in die beskerming van 'n ander boom. 'n Kiepersol ryp maklik dood. So hy het die beskerming van 'n ander boom en dit het ek in die rest by ons ook gesien. As ek dit altyd sien dan dink ek aan..{foon wat lui}..dis reg.. {onderbreking deur telefoongesprek} Die feit dat party bome nodig het om in ander se skaduwee te groei, want hy gaan nie oorleef as hy nie beskerming kry nie, maar as hulle so in simbiose kan saam groei, is eintlik wonderlik. Ons het altyd groot geword met 'n boom groei nie in 'n ander boom se skaduwee nie, maar dis eintlik wat hy doen, indirek, dis deel van sy manier van oorlewing. Laat my aan baie mense dink.

H: Is dit iets waarmee jy spesifiek kan assosieer? Is daar ook dalk so 'n beskermende figuur of iets wat...?

D4: Nee, ek het nie daardie persoon nie, maar ek raak partykeer opstandig oor mense wat...ek dra baie keer baie van my vriende as hulle deur 'n krisis gaan en as ek dit sien dan maak ek vrede daarmee, dat ek die skaduwee moet gee partykeer vir ander mense. Mens raak partykeer opstandig omdat daar vir jou ook nie skaduwee is nie, maar dit het

jou miskien sterker gemaak as die volgende ou. Seker maar...jy staan makliker as die ander ou.

H: Wat doen jy gewoonlik om daai gevoel te oorkom?

D4: Ek onttrek. Baie van die kere is dit.. ek gaan baie keer plaas toe net om my batterye te herlaai. Ek het ander maniere om...ek wil amper sê... dit te hanteer. Ek is nie.. as ek 'n krisis het.. ek kan nie gaan sit.. Ek sal, byvoorbeeld, nooit sielkundige behandeling kan kry nie, want ek gaan nie 'n woord sê terwyl ek in my krisis is nie. Ek moet dit vir myself uitmaak, ek moet dit in my manier verwerk en hanteer. Ek sal agterna sê: dit is hoe ek dit ervaar het; dit is wat ek daar omtrent gedoen het. Ek sal na die tyd gaan analiseer en vir jou mooi kan sê presies hoe, wat en waar. Maar in die krisis, is ek nie 'n ou wat kan...ek dink...ek het in 'n boerehuis groot geword en daai [verwarring van besittings]? Dit was maar baie so. Ek bedoel, jy staan op die stoep, en die haal kom, en die hele koringoes wat geel staan om gestroop te word, slaan die haal weg. En dis weer, en die hele oes is weg. So, jy leer om dankbaar te wees vir klein goed in jou lewe, en jy leer om, om te draai en aan te gaan. Om te sê: dit het gebeur, hoe gaan die ou nou die gevolge dra. So, ek dink my pa is vir my 'n baie groot skaduwee.

Ons het dieselfde persoonlikheid, en ons het baie gebots.. maar hy was in 'n mate...maar hy is nie meer daar nie, so.... Ek onthou die eerste keer toe ek dit agterkom, en daarmee was dit ook sleg gewees, maar jy leer ook daardeur om net aan te gaan en aan te pas.

H: Ok. Hoe sal jy julle persoonlikhede beskryf?

D4: [Lag} Jy wil nie daar gaan nie. Ek dink, in 'n mate, eiewys. Nie rêrig eiewys nie...ek kan vir jou baie sê oor vorms en goeters invul en wat hulle vir jou sê wat is jou persoonlikheid. Maar ek is 'n drywer, ek raak gou gefrustreerd met mense wat nie kan bietjie aanbeweeg nie. Ek hou daarvan om goeters aan te pak, dis vir my lekker as ek suksesvol is.. as ek nie suksesvol is nie, rou ek 'n bietjie daaroor, en dan gaan ek aan. Hoe langer jy dit saam jou dra, hoe groter en swaarder word dit.. so raak ontslae daarvan en gaan net aan.

H: OK, baie dankie. Goed, en nommer 5?

FOTO 5:



D4: O! Dit is die ander kant. Laat ek net gou sien.. Ja, daar's die rivier. Dit was die ooptes weer. En dit was vir my die gevoel van ek het geloop van oop na bos-ruig na kloof, en weereens na oopigheid. En dit is nog altyd vir my verskriklik lekker om vêr en wyd te kyk. Ek sien nog eerder die bos of die boom.

H: OK, nommer 4?

FOTO 4:



D4: Ek dink dis weer die plantegroei. Want op 'n stadium het ek.. daar's so wit, heeltemal anders tipe blommetjie, wat 'n mens nie baie sien nie. Ek dink dit het oor dit gegaan.. Maar dit is verskeidenheid, hierdie verskeidenheid.. hoe verskillende goeters saam kan

woon, want dit is nie regtig so vreeslike groot area nie. En wat alles kan saam groei, kan saam leef.. Elke een in sy eie oorlewensmanier.

H: OK, foto nommer 3?

FOTO 3:



D4: Dit was toe ek net oor die bult gekom het.. en die ander kant, dit was die agterkant, die deel waar mens die rivier kan sien. Daai gevoel van die andersheid daarvan. Dis eintlik verskriklik mooi, dis pragtig en groen daar agter gewees. Dis die verskil tussen die plante wat verdroog het op die kop, en die groenigheid van die plante wat by die water is. Dit het vir weer eers laat terugdink aan.. 'n mens se geloof en wat die Here vir jou gesê het. Waar daar water is, is daar lewe. En daar's 'n letterlike bewys daarvan.. Die groenigheid van dit. Hierdie drie het eintlik saam gegaan (1,2), want ek het op dieselfde plek gestaan en die omgewing afgeneem. Dié een was die rivier. En ek het hom beter kon neem met die groenigheid en die water en so aan.

H: Was jy verras om die rivier daar te sien?

D4: Ja! Ek het geloop om die rivier te kry. Maar die pad wat ons plaas toe ry, ry ons mos daardeur, en ek het nie besef die rivier is so naby nie. 'n ou verloor.. omdat jy nie die plek as 'n geheel gesien het.. was ek verras om te sien hoe naby is die rivier. En die feit dat daar twee huise wat daar onder is.. met ander woorde, daar's lewe daar.. dit was nogal vir my 'n groot verrassing.

H: En die landbou aktiwiteite daar onder.. hoe het dit vir jou laat voel?

D4: Heel lekker. Dit is altyd goed.. Toe ek nog geswot het, het X nog altyd vir my gesê as ek nou begin bakleierig raak in Bloemfontein.. Ek het onttrekkings simptome, of ek moet net 'n slag weer.. Daar's tye wat 'n mens van die plaas baie onthou. Een van die goed is oestyd. Die atmosfeer, dis altyd lekker. Dis opgewonde, dis positief, dis somer, dis laat aande wakker bly, dis lekker-voel aande. So dis positiewe herinneringe. Die ander tyd is planttyd. Dis druk, dis besig. Maar die begin weer van 'n nuwe lewe. Wat dit ook baie lekker maak.

H: Baie nuuskierig.. waar was julle plaas gewees?

D4: My ma woon nog daar.. Hartswater ...die besproeiingskema.. Ek praat van plase as mense hier van plotte praat, is dit drie nog is dit daar twintig maal. Baie arbeidsintensief. Maar dit was baie lekker. Lekker om naby die aarde te wees altyd by die grond te wees.. Toe ons kinders was, was dit die lekkerste om in die grond te speel terwyl my pa besig is om te ploeg. Draai dit die grond so om.. dan't ons altyd in die sloot gespeel.. en dan vanaand as Ma jou moet skuur en skrop om jou skoon te kry.. Ag, dis positiewe herinneringe. Ek dink as mens 'n seker ouderdom bereik, dan is daar baie goed waarna jy uitsien, maar daar's baie meer wat jy al bymekaar gemaak het. Jou herinneringe en elke keer as jou...soos hier...nou blootgestel word aan...dis goeie herinneringe, dis lekker.. Jy leef ook op dit wat jy alreeds beleef het. En ek dink dis kosbaar. Ek het een dag met my kinders in die berge gestap, toe vra my meisiekind vir my: Hoekom doen ons dit? Sê ek: Herinneringe. As jy eendag, gaan jy onthou, en jy gaan onthou wat jy ervaar het. En 'n paar maande later, is my seun en sy maats op die plaas toe vra ek wat maak hulle. Toe sê hulle maak herinneringe bymekaar, toe weet ek hulle's verskriklik stout.. so dis ook 'n relatiewe begrip, maar dis baie interessant dat hy nou onthou wat ek nou vir hom gesê het. Onthou, elke ding wat jy probeer word later aan herinneringe. So sorg dat jy positiewe goed beleef sodat jy goeie herinneringe het wat jy saamdra.

H: Dis baie waar ja. Laaste foto'tjie...

FOTO 1:



D4: Weet jy.. dassies.. Ons het glad nie dassies by ons nie. Ons het die plek gerehabiliteer, hy was heeltemal oorwei. En daar was omtrent nie diere op die plaas toe ons daar gekom het nie. En ek het altyd gesê as jy na die natuur kyk, moet daar dassies wees.. maar daar was nie. Daar was een dassie wat ek een keer gesien het, en dit was 'n boom dassie. En toe ek daar kom, en ek sien die baie mis, toe weet ek daar moet dassies wees. Dit was nou vir my 'n verskriklike verrassing gewees. 'n dassie is vir my een van die pragtigste diertjies. Ek weet nie hoe goed ken jy vir dassies nie... maar...

H: Redelik goed.

D4: Hy lyk lui, want hy lê altyd in die son. Maar vanaand as jy in die bed lê, dan is hy besig om.. wanneer hy eintlik besig is.. dis sy lewe. En dit laat my altyd net dink aan party mense wat ook so lyk.. dan dink jy *shame*. En dan later kom jy agter, hoor hier, daai ou is eintlik 'n *performer*, hy doen dit net nie wanneer jy dink hy moet dit doen nie.. hy't sy eie tyd. Daar's 'n paar diere in die lewe wat ek mal oor is.. een van hulle is dassies. Ek dink dis die dierbaarste, wonderlikste goedjies. Veral as jy dink dat hy nader aan 'n olifant is as 'n konyn. Dit was ook 'n bonus gewees, toe ek nou terugstap en ek kry hierdie.. Dis hoekom ek sommer meer foto’s geneem het. Ek het die laaste gedeelte van die loop het ek meer ontdek as wat ek gedink het ek gaan sien. Omdat ek die omgewing ken... was vir my nogal 'n baie groot verrassing.

H: Ok, Baie dankie. Ek gaan jou nou net vra om deur al die foto's te gaan en vir my die een te kies waar jy die naaste aan die natuur gevoel het.

D4: Ja, dis 'n moeilike beskrywing. Die eerste een. Nommer 17.

H: Hoekom het jy daar nader aan die natuur gevoel?

D4: Omdat ek die natuur assosieer met ruimte, vryheid. Jy kan ontspan... Daar's spasie vir almal. Ek dink...

H: Ok, baie dankie. Sê vir my, as daai stukkie grond nou joune was, wat sou jy daaraan gedoen het?

D4: So min as moontlik. Ek gun ander mense ook die natuur. Ek gun ander mense ook die geleentheid om die natuur te ervaar. Maar my ondervinding van baie van die mense is dat hulle doen nie die moeite om die natuur te leer ken nie.. in die eerste plek. Hulle besef nie die impak van wat hulle doen in die natuur nie. En die plekke waar die diere... Ek bedoel die koedoes, daar's omtrent nie meer koedoes in daai gebied nie, en daar was baie koedoes in die begin. In 'n kwessie van vyf jaar se tyd, sien jy die halfte minder... ag jy sien nie meer koedoes nie... Ek sien koedoes by ons op die plaas, en weet jy, daai koedoes het... Koedoes is mos trekdiere. Hulle het 'n groot area nodig. By ons het daar koedoes ingekom, daar't twee koeie gekalf. En die groot bul bly ook nou saam met hulle, en vir hulle veiligheid, bly hulle nou met ons op die plaas... heeltemal uit hulle natuur uit. Ja, ek het ook omheining om ons plek gesit, maar dit was om die diere te beskerm.. Dit was nie... Die gedagte is nie om hulle in te hok nie, en as ek kon, sou ek vir hulle die vryheid wou gee, maar mense dink nie so nie. Terwyl ons daar was het iemand vir my gesê: Jus, sy kan sien hoe ry hulle met 'n *quad bike* daar. En ek het gedink: Ag, weet jy, as jy net weet as jy in 'n droë veld een keer oor daai plante gery het, is daai plantegroei dood. Tot nou, die volgende reën.. En as jy lank genoeg, te veel daar ry, dan is daai plantegroei dood, vir altyd. En ek kan nogal opstandig raak .. want mense is so ingesteld op hulle eie behoeftes, en hulle eie.. wat vir hulle gaan lekker wees. Maar die feit dat plante nie kan praat nie is nie te sê dat jy die reg het om hulle te vernietig, hulle te verdryf. Nee, ek is nogal *conservative* wat dit betref.

H: Ok. Ek gaan nou vir jou vra om asseblief vir my bietjie terug te dink aan die dag toe jy daar rond geloop het en 'n kaart te teken van daardie terrein.

[onderbreking terwyl kaart geteken word]

H: OK. Baie dankie. Voorheen het ek vir jou gevra wat jy sou doen as die grond joune was, nou gaan ek jou vra om te sê watse gebruiksmoontlikhede het die plek. As jy nou sê nou maar 'n referaat moet gee van hoe die area gebruik kan word.

D4: Hoe groot is daai area?

H: Ek is nie heeltemal seker nie.

D4: Wel, ek sou byvoorbeeld, seker so twee of drie gesinne, maksimum, op daai area sit. Eerstens is daar nie baie water nie, dit is baie droog. En dan as jy dit wil gebruik, dan moet 'n ou 'n wandelroete uitlê. Ek het byvoorbeeld baie geloop daar – ten minste probeer geloop het – spesiaal toe ek terug geloop het, om in die voetpaadjies van die wild te loop, dat 'n ou nie nog 'n voetpad maak nie. Want elke keer as 'n ou in die veld loop, beskadig hy die plantegroei. 'n Ou kyk nie, maar jy trap nie net die plant dood nie, jy trap op 'n miskruier of klein diertjies wat nodig is vir die ekosisteem te bestaan. Ek sal hulle dit gun, as daar water is, as daar genoeg water is, maar om wandelpaaie te maak. Geen voertuie. Jy kan in 'n wandelpad nog met 'n gewone bergfiets ry. Verkieslik glad nie met 'n voertuig nie. Lê maar net ordentlike voetpaaie uit, en sorg dat die ouens op die voetpaaie bly. En dan moet jy jou voetpad maak, dat as dit byvoorbeeld reën, dat dit nie die voetpad nie verspoel nie. Met ander woorde, jy moet jou voetpad skuins oor jou hoë dele maak. Maar jou wild... Daar's al goed wildspaadjies wat al goed uitgelê is. Maar die groot ding is dat as jy die natuur wil geniet, dan moet jy mense beperk. Anderste gaan hy... Dis 'n baie mooi omgewing, en hy kan baie vinnig skade aanrig.

H: Jy't vroeër genoem dat mense daar sal kan bly.. Waar dink jy sal die beste plek wees vir so iets?

D4: Weet nie of daar water in daai hele omgewing is nie, nè? Sal ek hulle by die rivier deel sit. Ek glo nie daai gedeelte aan die rivier..

H: Ja, dis die onderkant.

D4: Ja. Ek sal hulle daar sit.

H: Die onderkant teen die rivier?

D4: Hmm.

H: Ok, en nie bo nie?

D4: Nee, ek dink 'n ou beskadig die... mens bou nie op 'n koppie nie. En die praktiese gedeelte inelkgeval, daar bo, is dis baie winderig daar inelkgeval. Dis as jy vat om daai hele koppie te kan bou. Gaan bou dan liewers onder in die rivier.

H: Watse ander aktiwiteite dink jy kan 'n ou daar...?

D4: Ek het nie rêrig rotse gesien dat mens kan in die rotse klim nie. Ek dink dis baie... En die omgewing is baie vrolik...Daai omgewing... Daai spesifieke gedeelte...is daar glad nie... nee, daar's nie glad nie voëls nie, daar's baie min voëls. Ek het baie min voëls gehoor. Die rede daarvoor is waarskynlik dat – as ek kyk na die hoeveelheid voetpaaie wat daar is, almal kom tel brandhout daar op. Die oomblik wat jy hout uit jou veld uithaal die kanse wat daar hout kan verrot en wurms vir jou voëls sit, vat jy weg. So om daai plek te... te regtig te kan benut, moet die ouens natuur kenners kry.. ouens wat regtig weet wat jy moet doen om die plek te bewaar. En 'n ou moet in jou hart eers oor bewaring dink, en dan ontwikkeling dink. As jy eers bewaring dink, dan maak jy seker dat 'n ou die hele ding reg benader, dan kan jy. Maar mense sit te veel... Want drie gesinne, is klaar ses, agt, tien mense. Hoeveel is daar in 'n gesin? So, dis een huisie, maar hoeveel mense bly in die huisie? So 'n ou moet voete in die saak, as die saak so delikaat is... jy beskadig dit baie gou. Daar's baie min plek om rêrig wettige diere aan te hou. As 'n ou... Ek het koedoemis daar ook gesien. En daai gedeelte was so dat jy daar verby gery het, het jy altyd gesien. Die diere gee pad. Dit hang af hoe aktief... hoe meer mense daar is, hoe vinniger.. die diere gee net eenvoudig pad. So 'n ou moet net baie, baie mooi gaan dink oor natigheid en 'n wandelroete met goeie fasiliteite en akkomodeer dan stappers wat sê... vir 'n tyd lank daar gaan wees. Want dan gaan 'n ou moet sorg dat daar... voëlkykers, byvoorbeeld, want daai bome in daai gedeelte wat die pad... waar die band gespan was, daar was bome en so aan, so daar sal voëls wees. Baie min voëls, al jou wurm-eter voëls, gaan jy nie daar kry nie. Maar die groot ding is, 'n mens moet eers natuur dink en dan ontwikkeling dink.

H: Nee, dis baie interessant.. Baie dankie, en dankie vir jou tyd en alles.

D4: Dis 'n plesier.

[13] G2 D3 (PR)

H: Ja, oraait. Foto 1?

FOTO 1:



D7: Ja, ek probeer nou...waar was ek wanneer daai...wag bietjie...nee, ons was hier (wys op kaart). Ons het hier vanaf geloop. Ja sy's reg. So het ek geloop...dit was soontoe. Dit was maar die eerste...uhm...ding wat vir my uitgestaan het. Dit was so soort van 'n koppietjie en dit was een van daai goed, as jy net begin stap dan weet jy nie wat lê voor nie dan neem jy maar 'n foto, maar so koppietjie wat uitstaan het altyd vir my iets mooies. Dis iets wat sigbaar is oor 'n...oor 'n...oor 'n afstand en dis iets wat 'n mooi uitsig is, of jy nou stap, of jy 'n huis daarso bou of wat ook al, dis vir my 'n mooi uitsig toe dog ek, dit is, dit is, dit is, tipies van, van, van, wat ek in die omgewing gesien het. Randjies, koppietjies, want ek het toe nog verwag daar gaan 'n bietjie meer...uhm...trau...trau...traumatiese dinge vorentoe kom met gevolg van die bietjie inligting wat ek daar gehad het.

H: Mmmm...okay, baie dankie, foto nr. 2?

FOTO 2:



D7: Mmm...uhm...net bietjie dink...dit was, ok, maar daai selle klip randjie met die... met die vlakte. Ek't nou nogal gewonder hoe jy, of ons nou meer ongelyke terrein vorentoe gaan kry en of jy nou dit so plat vlaktes gaan hê en jy weet ek het nogal gedink dit is 'n mooi plein waar jy nou dalk diere mooi sou kon sien as daar wild was en jy weet, nog net 'n mooi deel om na te kyk, met die kontras van prat...plat grasvlaktes en die koppietjie so inni verte.

H: Okay, baie dankie, foto nr. 3?

FOTO 3:



D7: Uhm...die foto wys dit nou nie mooi in sy perspektief nie maar dit is dan die eerste soort van...wat 'n mens dan soort van...valleitjie of, of, of, of klofie wat 'n ou kon sien en

dit was nou nogal vir my mooi want nou't jy die diepte perspektief ook, nie net die plat vlaktes nie. Jy begin nou op soort van platorand staan waar jy uhm...waar jy die diepte sien. Soos ek sê, die foto vang dit nie mooi op nie en, en daardie plante groei het vir my ok baie meer bosserig geword wat nou ok weer mooi is, wat 'n ander ding is as die gras vlaktes wat ek nou, nou net deur is.

H: Okay baie dankie, foto nr. 4?

FOTO 4:



D7: Okay, dit is die ver uitsig . . . . uhm...die eerste keer wat ek so lekker ver uitsig kon kry. Ek het nogal spesifiek die foto so probeer neem want ek dink links en regs van die kam...foto sou daar mens-gemaakte strukture wees dan's daai die eerste wat jy sou kon sien en dit lyk vir my hierdie is gerehabiliteerde land. Dit was op 'n stadium ontbos, maar dat hy nou sal toegroei, toe dog ek, wel, ek is nou nie heeltemal seker of dit nog die plaas is nie. Dit het vir my so gelyk op die kaart, hierdie enne reg onder maar nou toe dog ek net dit is ok uitsonderlik dat jy hoog is en 'n ver uitsig het, selfs drie soort van ber...foto's van berge inni verte kan sien deur daai hele effek van die koepel... kry jy rye, rye, rye berge.

H: Vertel my wat het jy toe jy nou daarso op daai hoogtetjie kom en jy kyk so uit oor die verte, wat het jy gevoel, wat het jy .....

D7: Uhm...soos ek sê, die voor....reg, wil ek amper sê, voorreg om so stuk ongerepte natuur te sien wat ongelukkig... moeilik nou in my gedagte...die, die mens-gemaakte

strukture soort van uithaal. Ek het dit probeer sny inni foto maar met die oog kan jy dit nie...om so daai...soos ek die dag daar gesê het met die onderhoud die soort van ongereptheid dat die mens nog so min inpak op die natuur hier gehad het...uhm...dog ek hierdie is eintlik nou die teendeel, die spesifieke foto...daar het die mens begin ontbos en 'n land gemaak het. Nou goed, dit groei nou weer toe en dit sal seker weer re...rehabiliteer maar dis dit lê vir my so bietjie al aan die kant, waar die mens nou tog maar die natuur versteur het maar dat dit tog die manier het om homself te herstel.

H: Ja ,ja ,ja okay dis baie interessant daai uhm mens-gemaakte struktuur waarna jy vroeër verwys het. Uhm...vir party ouens is dit 'n seer oog, vir ander ouens sien dit amper half as dis maar deel van die koepel. Hoe, hoe voel jy daaroor? Is dit . . . . .

D7: Ag soos ek sê, vir my...ek besef dat dit moet gebeur...uhm ek besef jy gaan nie die mens en sy huis en sy blink sink plate en goed, weghou nie, dit moet maar daar wees... uhm...maar wanneer jy dan 'n stukkie kan sien, al is dit dan nou net soos 'n oop erf langs jou huis, dis iets... is dit 'n groen area...dis vir my spesiaal want dis 'n stukkie want die mens nou nie .... nie verder kan verniel nie, waar die natuur sy gang kan gaan, en, en dis vir my goed uuuh... dit, dit, dit, ja ek besef dit moet nou maar daar wees, maar mens probeer dit miskyk, of jy probeer dit buite die sig hou dan wil ek... nou nog 'n ding...as mens die huise bou oppi vorige twee foto's se plat vlaktes dan is die huise nou weer sigbaar vir daai ouens wat dit nie sou wou hê nie. Later besef ek toe daar is baie mooier ander plekke waar mens sou kon huise bou of ontwikkel, sodat dit bietjie weggesteek is vir gesigseinde van vir ander mense.

H: Okay baie dankie, uhm...foto nr. 5?

FOTO 5:



D7: Laat ek net eers sien. Okay, hier het ek nou nie meer heeltemal mooi geweet waar ek nou presies is nie, want ek het, ek het eintlik gedog ek is al by die volgende punt en toe is ek nog nie daar nie. Hierso daai foto nr. 4, 5, daar rond (wys na twee foto's) toe't ek bietjie ek my, my, my oriëntasie bymekaar kry want toe weet ek nie hoe ver die merkies is uitmekaar uit nie maar ek besef dis eintlik maar baie dieselfde as die foto's wat ek geneem het...die gras vlaktes met 'n heuweltjie en dis asof die plantegroei toe bietjie verander het. Dis nie meer net meer gras nie, dis nou gras, bossies tussen in, so dis nou amper weer 'n nuwe ekologie...ekosisteempie...dit het alweer verander... Dit was vir my interessant...ek dink nie hier 's vreeslik...

H: Okay, foto nr. 6?

FOTO 6:



D7: Okay ek dink dis die klippe...o nee, nee, nee daai kom nog. Die een van die klippe, maar...uhm...dis ok nou 'n bietjie van 'n gesigseinde toe nou in 'n ander rigting, meer...wat is daai... dit is, dit uhm... dit is meer né, meer in 'n Westelike rigting, wat ook soort van die, die grootte van hierdie stukkie aarde wat hier is bepaal want ek besef toe as , as ek nou soontoe kyk, dan gaan jy alles wat jy sien tot by die gesigseinde is nog deel van die plaas, die tyd en die plek...uhm... so dis nou nog die soort van, wil ek sê, die, die oopte (**H:** ja) wat jy daar beleef wat nog eintlik vir my goed was.

H: Okay, foto nr. 7?

FOTO 7:



D7: Okay, toe't ek nou 'n redelike ent geloop...5 en 6, 7 is daar geneem, toe dog ek, ek is nou al êrens naby die rivier maar ek besef ek sien hom nog nie en ek was nie seker of ek hom gaan sien nie maar uhm... o, dis toe nou eintlik heeltemal aan die onder ...dis nou aan die noorde kant né want netnou was ek hier na die suider kant, toe ek nou hierdie deel afneem toe besef ek, ek't nou uitsig soontoe en dit is nou nog net berge op berge op berge dieselfde effek hier dat jy ver wyd sien weer deur die effek van die berg raam, wat net vir my interessant is dat dit ook sigbaar is hiervan af.

H: Okay, baie dankie. Foto nr. 8?

FOTO 8:



D7: Okay, ja dis nou die eerste uitsig oppi rivier. Ek het spesifiek vanni pad of weg gebly want ek wil nou juis sien...'n idee kry hoe lyk dit hier...ek het nou besef ek, ek het nie

geweet of ek hiervan af tot daar sal kom en hoe diep daai kloof is nie, maar...uhm...en daarom het ek toe hier teen en naby die pad langs, langs verby gegaan...uhm...maar ek het besef hier êrens as ek nou nog verder gaan en dit was die heel verste punt wat ek kon en toe sien ek daar die rivier...uhm...en ek het gewonder hoe sigbaar is die rivier daar van af. Maar toe val dit my op dat hier nou baie soort van ontwikkel is daar lang...agter die landerye met huise en sulke goed. So, die rivier is toe nou maar net iets van die omgewing, die rivier is nie deel van dat jy hier sal bly en hier sal ontwikkel of hierso kom vakansie of piekniek hou of wat ook al...of net rondstap...het maar net uitsig op rivier, geen belewing van die rivier nie.

H: En het jy verwag om die rivier te sien?

D7: Ja, ja, ek het geglo êrens hier...want ek... ek dink het jy nog genoem dat hier van af is ’n bietjie van...van ’n afgrond jy sal nie kan afgaan soontoe na daardie deel vanni plaas toe nie en ek het darem gedog as dit die hoogste punte wys dan sal dit...dan sal jy die rivier kan sien, ek het, ek het verwag...ek’t nou weer daar, daar gesê dat hier wel ’n uitsig oppi rivier is.

H: Okay baie dankie. Foto nr. 9?

FOTO 9:



D7: Ek sien nou dit wys nie eintlik iets meer as van die ander foto’s nie dit is een van daai dinge dat jy dink goed ek is nou...ek is nou oppi omdraai punt en ek weet nie of ek genoeg foto’s geneem het of nie, toe neem ek nou maar nog... Okay, weet jy wat onthou ek spesifiek? Dalk was dit wat ek op hierdie foto ook maar aan gedink het...ja...die

kamera beperk ook eintlik want ’n ou sien so veel meer met jou oog en...en ek’t toe deur die kamera se ogie gekyk en nee, jy kan ook net die stukkie of daai stukkie afneem en dis so beperk, ek dink dit, dit is dalk die punt , wil ek net sê jy moet onthou dat ’n kamera het verskriklike beperking hy zoom nie uit nie sien nie die...die...die wat, wat ’n mens sien nie en, en dit is my belewenis. So dat die kamera jou beperk en mens se oog meer sien.

H: Foto nr. 10?

FOTO 10:



D7: Ek dink dit is ’n deel van die noorde uitsig hierdie...kan ek sê...vanni pad se kant af, wat ek nou nogal...ok... gesien het hier kan jy ’n redelike groot stuk vanni aarde sien sonder om mense te sien...uhm...So daar’s genoeg dele hier as jy sou... as jy sou kyk. Dan het jy die landerye daar onder gesien en net ’n bietjie die kant toe sou jy ook verwikkelinge sien, maar dat jy tog redelike groot dele van die natuur kan sien daar van af sonder om so bewus te wees van ander mense, dat jy alleen in die bos kan voel daar.

H: Dink jy dis iets wat belangrik is?

D7: Vir my is die baie belangrik, ja.

H: Vertel my bietjie meer daarvan.

D7: Juis omdat uhm... daar bly so min plekke oor waar ’n mens die ongerepte natuur kan sien, om te dat jy kan sê: Dis hoe die Transvaal lyk, of dis hoe dit gelyk het toe die eerste mense hier aangekom het, die plantegroei 100 of 2, 3 jaar of 100 jaar gelede het dit maat so gelyk. Waar dit anders begin raak, is dat die mens die bome en goed uitgekap het en

plat vlaktes begin maak het, sodat hulle kom landerye kry, so daar is die natuurlike bos versteur, die natuurlike ekologie is versteur en ek dink dis vir my belangrik om so veel as moontlik, die natuur uuuh te los. Want mense sou hier pragtige wandel paadjies kon maak en langs die badjies kan soos ’n gholfbaan ontwikkel ne, met grasperkies en mooi paved paadjies jy weet. Dis ook mooi...mooi tuine is ook mooi maar dan is dit nie meer die natuurlike bos nie, dan versteur jy die ekologie van die uuuh diere wat in die, of die insekte wat inni grond bly, tot die voëls en die ander diere wat daar kom, se hele ekologie word versteur jy uuuh maar soos dit hier is, is dit soos die natuur dit gebruik en, en, en benut en ontwikkel. Bome vrek, en ander bome gr..... uuuh, miershope ontwikkel en jy weet daar’s, daar’s lewe en daar’s beweging en ontwikkeling maar dis nie die mens, dit is die natuur se, die natuur se natuurlike gang, so dis vir my elke keer belangrik om te sê, en ook as jy ontwikkel, hoe ontwikkel jy sodat jy die absolute minimum impak het op die natuurlike omgewing? (**H:** mmm, okay).

H: Baie dankie, foto nr. 11?

FOTO 11 en 12 (12 is selfde as 11):



D7: Ja dis die groter bome uuuh... en ek dink daar’s nog ’n foto of twee daarvan. Jy kan hulle eintlik ... die foto’s so langs mekaar sit, elf, wat’s dit, nr. 12 en 13, dink ek ook so ja, dis in volgorde, uuuh ek sien dit nou net weer, die kamera het nie ... (**H:** nr. 14), ja, die kamera het nie uuuh, nie rê, rê, rêrig dit reg laat skiet nie, maar dit is vir my die enigste plek wat dit toe nou groter, bome sien, groot sodat ’n mens of ’n voertuig of ’n huis onder ’n boom gebou kan word, met koelte, al die ander was vir my bietjie oop en blootstel – nou goed, ons was op ’n lekker koel dag daar, maar ek neem aan as jy oppi hitte van die

somer daar is, inni vroeë dag, gaan jy koelte soek en, en, en daai stukkie koelte in hierdie omgewing – ek kanni onthou waar dit oppi kaart is nie, dalk hier by J4, dis daar by J4 – tussen J.....I4 en J4 (**H:** dis daar ja) daar rond né, uuuh was dit vir my mooi om te dink daar's lekker lafenis, koelte – weereens wat ek gedink het, as hier nou wild op hierdie plaas was, sou mens dalk koedoes, of rooibokke inni hitte van die dag, onder daai boompies, gaan soek en dit, dit, dit is vir my nog 'n interessante een.

H: Okay, uuuh foto 13?

FOTO 13 en 14 (14 selfde as 13):



D7: Foto 13 is dit nou nog .... o ja, okay daar in J4 se omgewing uuuh, o, dit is maar net ..... ek het na die bome toe ge, ge die foto geneem en toe omgedraai, sodat j....jy... ek net van 'n ander perspektief nou's my rug na daai foto's toe net, net om te sien maar dit was ok 'n mooi oop, plat gedeelte, waar ek nou nogal gedink het mens sou seker hier kon ontwikkel en...en dit sou goed wees om dalk huise tussen die bome...juis omdat die bome die huise kan wegsteek en nog soort van die koelte, die koelte darem daar het daar's nou weer net nie hierdie plat bossietjies en nie meer die groot bome nie.

H: Ja .....oraait, laaste foto'tjie, nr. 15.

FOTO 15:



D7: Okay dis ’n bietjie verder aan, toe ek nou nog ’n paar tree aangestap het, o, ek het hom nie eers aangeteken nie maar dis ook baie naby aan daai J4 gebied...uhm...toe dog ek nou’t ek regtig al te veel foto’s al geneem maar weereens, jy weet, dit, dit, dit vang ..... maar dis deel van daai dis deel van daai bosse, ek dink ek’t nou nog ’n ent aangestap en gesien dit hou aan en aan en aan, die feit dat hy ’n redelike groot area met hierie groterige bome bedek en dit was nogal vir my mooi.

H: Okay, baie dankie. Sal jy vir my volgende vir my asseblief net deur die foto’s gaan en vir my die een uithaal waar jy die naaste aan die natuur gevoel het?

D7: Mmmm ..... kom ons kyk.

(Tyd gaan verby...)

Ek soek een van daai met ’n lekker ver uitsig – miskien is hierdie nou maar die beste – 4 maar ja, maar ek weet daar by 12 of daar rond... kom ons hou maar by die ene ..... dit, dit, dit soos ek sê, dit skep altyd ’n gevoel van uuuh...uh...uh....uuuh...uh...en ek weet dit bly maar oppi selfde tema maar dis ongerepte natuur waar jy is – dis wat jy binne jou oog veld of so met of om jou kan raak sien, of wat jy, kom ons sê, te voet kan bereik, maar ook dit wat jy net met deu .....met die oog kan bereik, wat jy net bietjie kan sien oppi verte ook ongerep...ek dink dis waar die hele.....dit is my hele tema van, van my, van my skouing die ongereptheid, dat dit so veel as moontlik ongerep hou uuuh want vir wat ek bly is daar’s ’n soort van ontwikkelings plan – ’n beperking op ontwikkeling in daai area en

is wat dit vir my ok so spesiaal maak dat uuuh, ek weet ook van die ontwikkelings riglyne daar, dis juis, jy mag nie op hoë dele bou nie, jou, jou, jou ontwikkeling moet onsigbaar wees van paaie af en so aan, so dit sê vir my dis nie net daai spesifieke plek nie, daar dit is die Vredefort Koepel dis soos ek hom wil sien van al sy hoeke af. So waar jy ook al op 'n hoogtetjie is, wil jy uit kyk en so min as moontlik ontwikkeling sien en so veel as moontlik vanni natuurlike bos.

H: Okay. Sê vir my, as dit nou jou stukkie grond was, wat sou jy daarmee gedoen het?

D7: Die hele, hele plaas né?

H: Ja, daai, daai stukkie grond.

D7: Uuuhm...ek dink tog jy kan nie veel anders doen...uuuh as om te ontwikkel nie... uhm...maar, maar dit klink vir my die plan is om iets baie eksklusief te doen, die maksimum 12 huisies.

H: Spesifiek jy, as dit jy nou was.

D7: Ek sou ok seker 10 of 12 huise gebou het, ver uitmekaar uit sodat elke huis se geluide, en lig, wat ook al, en sigbaarheid mekaar nie sou steur nie teen die pad af, is daar genoeg plekkies waar jy 10 erwe sou kon uitsit ver genoeg uitmekaar uit en verder as 'n klipgooi van mekaar af waar daai 10 mense nie die res steur nie, die ander inwoners en die hele koepel ok steur nie, maar dat hulle hierdie mooi stuk aarde kan benut, deur rond te stap daar en dalk self 'n bietjie wild bevestig deur 'n paar bokkies aan te koop en so, of so, jy weet, uuuh, uuuh, natuur lewe dalk weer terug te bring...ek weet nie of daar, ek het self baie daar gesien maar dit was 'n koue, nat dag, dit was seker nou maar tiepies, so ek weet nie wat leef op daai plekke en hoeveel wild is daar nie, maar ek sal bietjie wild vestig, wat so tussen die huise kon, kon wei en bokkies, ens, nie gevaarlike wild nie...uuuh...ja, en dit dan nou baie streng bestuur – baie soos die Jumbo voorbeeld... jy't 'n eien... eiendom op Jumbo so dis 'n minimum inpak, ou's beperk om tuine te maak, met geen, wat noem mens dit...uhm... uitheemse blommetjies en goed, wat jy hierso plant nie, jy plant nie kukuju in jou tuin nie jy gebruik die natuurlike produkte wat daar is, trouens, jy mag nie juis tuin maak nie, jy maak nie beddings nie jy ,jy ,jy maak net sk...skoon, hou die gras maar net kort rondom jou huis, so dis, ja, nee, ek sou dit ook doen, dis 'n logiese ding om te doen want dis nie 'n stuk grond wat jy rêrig ekonomies op kan boer nie, uuuh,

jy gaan nie eers ’n klomp wild daar kan aanhou nie, want ek neem aan daar’s dele wat soort, soort van onbereikbaar is, wat moeilik bereikbaar is, wat jy nie eers jou wild kan gaan tel of, of, of kan gaan uitskiet nie as dit nodig is nie, maar ja, ek dink uuuh, so ’n vakansie huis opset, is ’n goeie ding, goeie opset.

H: Okay, baie dankie. Uuuh, ek gaan jou nou vra om bietjie terug te dink aan die dag toe jy nou daar rondgeloop het en vir my so bietjie ’n kaart te teken van die area.

D7: Waar ons nou, vanni hele omgewig?

H: Ja, so alles wat jy kan onthou – as jy nou ’n kaart van ’n plek teken.

D7: Die plek teken, die plek waar ons nou was?

H: Ja.

(Teken kaart)

D7: Uhm...okay...dink dit is so, so lang, skraal plot...uhm...hoe teken ’n ou dit nou nie.....dit.....maar so teken.....soos die kontoere, was nou so iets as ek reg .....my nou reg onthou dat die hoogliggende dele is en daai laag en, en, en hierdie hier was ook so soort van ’n rug – ek kon dit nou nie mooi sien nie.....uhm.... okay, daai deel kan ek seker ’n bietjie groot ..... ek’t amper te ver geteken maar, maar, maar hierdie deel – weet nou glad nie waar dit is nie, dit lyk vir my platter, dit lyk vir my by die rivier – by die groot rivier daar op daai grens....uuuh, ons sê, met, met, met hoogte, hier êrens en, en, met soort van ’n plato.....ek wil sê, so soort van ’n plato gedeeltetjie hier uuum, ja, en dat ek nogal by myself gedink het, juis as gevolg van hierdie hoogte, sou jy nie jou pad op ’n ander manier kon maak het nie – dis eintlik wat .....want hierdie dele waar die pad is lê eintlik oppi dieselfde soort van vlak, lyk of dit bietjie op en af is, aar dis, dis, dis begaanbaar, wil ek amper sê, met, met, met ’n voertuig, die res is niet begaanbaar te voet en selfs dele veral, veral hier, dis dalk omdat ek nie soontoe gestap het nie, veral hier, is selfs moeilik te voet bereikbaar, maar ek was nou nie soontoe nie, ek weet nie, ek het so bietjie skuins so deur gegaan.

H: Hierdie, hierdie is ook die area wat jy geïdentifiseer het vir ontwikkeling né?

D7: Ek sal so sê, ja – Noordgrens.

H: En sê vir my, waste ander gebruiksmoontlikhede, soos aktiwiteite en goed dink jy kan mens op die area, die area voor gebruik?

D7: Uuuu...miskien dink ek nie van mass attraction en goed nie maar mens kon seker quad bane en ek weet nie, absailing en ek weet nie waste goed, foefie slides en of 'n adventure junkie, soort van goed, adrenalien junkies en goed daar ontwikkel – my kop is glad nie daarvoor ingestel nie, ek weet nie, ek weet nie waste terrein het jy nodig vir sulke goed nie, ek weet nie waste infrastruktuur jy nodig het nie, maar onmiddellik pla so iets my want nou kom daar groot klompe mense (**H:** so jou gevoel is erder dat so iets nie daar hoort nie), nie want nou moet jy parker areas inrig, toilet geriewe en miskien 'n restourantjie – nou raak dit 'n publieke domain, nou kan mense kom en gaan, so dan, dan raak dit kommersiële, sal ek sê. Mens sou seker kon, ek meen, ek, ek, ek sal nie 'n ou teenstaan wat so, so 'n adventure park ding daar wil doen nie, maar dis nie eers in my gedagtes nie ek, dalk omdat ek nie so besigheid sou bedryf nie, ek sal persoonlik wil ontwikkel en verkoop en dit dan bedryf en bestuur sodat die eienaar daar die koste van die instandhouding van die plek uuuh en sy natuurlike staat kan dra ..... dis, dis eintlik waar my limiete beperk is.

H: Okay, oraait, baie dankie. Baie dankie vir jou....

[14] G2 D4 (KB)

FOTO 1:



D9: Hierdie eerste een was vir my ’n kombinasie van ’n baie mooi uitsig wat jy het van spesifiek daai punt af vêr kan jy die berge sien. Uitsig is belangrik want dit gee jou ’n gevoel van openheid en vryheid en afstand. En ’n tweede faktor van hierdie foto was die mooi plantegroei gewees, dit het amper soos ’n raam gevorm tussen, of jy kyk so deur die raam uit na die berge aan die oorkant. En die gevoel is, soos eintlik maar al die foto’s, rustigheid.

H: Vertel my bietjie meer van hierdie gevoel van rustigheid en wanneer beleef jy dit?

D9: Ja, ek dink wat hierdie plek baie goed kon regkry is dat dit jou laat afskakel dat jy nie daai stortvloed van inligting het wat jy tipies in ’n werksituasie het nie, van waar die telefoon lui en mense praat en jou kop is die heeltyd besig met ’n klomp deadlines wat jy het wat jy by moet uitkom. En ek dink rustigheid kry ek altyd as ek in die natuur is en hier het ek dit besonder gevoel want jy was heeltemal afgesluit van die daaglikse goeters wat jou laat stres.

FOTO 2:



D9: Ja, ek dink hy was ook hoofsaaklik rondom die uitsig wat jy het vanaf hierdie punt. So bietjie beskermend gevoel want reg agter my onthou ek was ’n groot bos gewees en ek wou eers die foto van die teenoorgestelde rigting neem, maar toe besluit ek om dit in die rigting te neem omdat jy die uitsig kan sien. So in ’n baie groot mate dieselfde as foto 1 die rustigheid, die kalmte, die stilte is wat my getref het.

FOTO 3:



D9: Wel hierso was dit uit en uit vir my die plantegroei gewees, klein bietjie uitsig daaragter, maar hoofsaaklik die plantegroei. Ek ken nie bome en plante so goed nie, maar doodeenvoudig net die variasie van verskillende boomsoorte, struike en bosse en grasse wat ’n ou regtig waar, dit het my baie rustig laat voel en my baie na aan die natuur laat voel. Hierdie ene en later kom daar ook een wat vir my nogal ’n redelike sterk geloofs-, skepping-, spirituele gevoel gegee.

H: Vertel my meer daarvan?

D9: Ek dink dit is nogal iets wat elke mens gevaar staan om kontak mee te verloor as jy in die tipiese werksituasie is. Want jy is die heeltyd so frustreer, jy begin maklik baklei, hierso dwing die natuur jou om net stil te raak binnetoe en dit is nogal die gevoel wat hierdie foto vir my gee. Dit is wat spiritualiteit is, is ’n afsondering wat jou nader aan God laat voel.

FOTO 4:



D9: Ja, hier gaan dit vir my oor oopheid en wyd uitgespreidheid, die feit dat jy sy vlerk kan sien, die gradiënt, dis amper of ’n ou se sintuie op ’n ander manier gestimuleer word, selfs die klippe alles draai hierom die faithmatologie deel. Ek is nogal ’n sterk believer daarin dat sinvolheid in die lewe en mooiheid in die lewe en spiritualiteit is eintlik ’n kombinasie van verskillende goed wat in verskillende vlakke lê en mooi geïntegreerd raak en dit is wat ek nogal in hierdie foto kry. Dis miskien nie dalk ’n mooi bo prominent nie, maar dis tog ’n kombinasie van klippe, afstand, uitsig en plantegroei en dit kom neer op ’n sinvolle eenheid.

FOTO 5:



D9: Ja, hierso was nou so halwe, wat sal ek dit nou noem, nou nie ’n kloof nie maar so halwe, ek staan redelik hoër as die onmiddellike omgewing waar hierdie foto nou geneem is. Hy het vir my hoogte gegee met so halwe veilige gat klein miniatuur klofie met redelike sterk plantegroei. Ek sou nogal dink mens kan ’n lekker kleinerige houthuisie net hierso vir ’n ou bou en dan het jy klippe in die agtergrond en mooi bome aan die regterkant en jy het selfs nog ’n uitsig waardeur jy kan kyk as jy wil. So ook maar ’n kombinasie van verskillende goed, maar amper ’n gevoel van sekuriteit en veiligheid wat die foto gee.

H: Is die gevoel van veiligheid en sekuriteit iets belangriks in jou lewe?

D9: Dit is belangrik, ek dink ’n ou is maar dikwels uitgelewer aan goed in jou normale daaglikse lewe, waar jy miskien so bietjie meer insecure onveilig voel. Nie konstant, aanhoudend in ’n groot mate onveilig nie, maar ek dink bietjies, bietjies die hele tyd. En toe ek op hierdie spesifieke spot gestaan het, het ek gevoel wow dit voel so asof dit my

spot kan wees. Ek voel veilig hier dit voel nie of daar iets is wat my bedreig nie en dit was nogal lekker gewees.

FOTO 6:



D9: Hy het nou nie so uitgekom soos wat ek gehoop het nie, maar dit is nou baie duidelik, relatief duidelik, doudruppels op die spinnerakke. Dit is iets wat my nogals laat dink aan diamante of pêrels of iets. En ek dink daai hele omgewing, en dit is nie iets wat ek spesifieks net hier gesien het nie, maar hierdie een was vir my besonder mooi gewees is die natuur. Klein goedjies wat jy ook kan miskyk in jou alledaagse lewe, het ek nogals hier raakgesien. En ek dink die gevoel wat dit vir my bring is dat elke klein stukkie van die natuur dra ook by tot daai groter geheel. Dit is ook weer ’n kwessie van ’n ou word gedwing om te kyk nie net na die groter prentjie nie, maar ook die kleiner goedjies. Die spinnerakke wat mens orals kan sien was vir my besonders mooi gewees en ek het die eerste paar keer gesien maar aangehou loop en na ’n rukkie het ek gaan stil staan en baie mooi daarna gekyk en die spinnekoppe begin raaksien. So dit het ook vir my ’n gevoel gegee van mooi en dat mens die klein goedjies moet raaksien.

FOTO 7:



D9: Ek is seker hier is nog ’n paar foto’s van dieselfde boom en dit is ’n besondere mooi boom. Die blare-dak wat hy vir jou gee, dit raak amper donker daaronder. Dit is moeilik om die positiewe gevoel wat ek oor bome het te beskryf, maar hierdie ene gee alles, jy weet, hy gee vir jou ’n gevoel van afsondering. Dit is amper asof dit nog stiller is as jy onder daai boom staan, seker maar omdat die blare dalk bietjie van die klank absorbeer en hy sny so bietjie die lig ook uit. Die vorms van die boom is ongelooflik. Ek sou nou ook nogal dink jy kan vir jouself hier ’n lekker huisie onder die boom bou, alhoewel ek sou ook voel dit is so mooi en delikaat dalk sou ek my huis eerder bietjie verder weg bou, maar mits ek dan na die boom sou kon loop jy weet. Hierdie was ’n baie sterk religieuse, spirituele gevoel wat ek hier gekry het. Net om my te bewonder aan die vorms van die takke wat alle rigtings in swaai en draai, die stilte, die lig, ja dit was amper my lekkerste foto van almal.

FOTO 8:



D9: Ek dink hy is nogal soortgelyk aan die ander foto waar ek die oopheid van die omgewing baie sterk gevoel het, nogal die stilte. Daar was ’n sekere spot nadat ek in my kop nou al begin terug loop na die kar toe en ek wonder jy weet wat ek nou volgende gaan afneem. En hierdie was net so half ’n spontane stilstand en ek het net geweet hier moet ek ’n foto neem. En dit was besonders stil gewees, oop gewees en ek dink nogal ’n goeie plek om net te sit en rondom jou te kyk. As ek nou Panoram (?) se kamera gehad het, sou mens nou weer die groter prentjie weereens kon sien. Dit is nou weer die kombinasie van openheid, bietjie uitsig, bome en baie mooi gras, ’n plekkie wat jou tot stilte bring.

FOTO 9:



D9: Ja, dit is weer ’n boom-foto wat iets in my en hierso het ek so ’n gevoel gekry van ’n bosveld gevoel wat ek dikwels kry as ek in die Noord-Transvaal omgewings is. Mooi bome, bietjie uitsig deur die bome wat my laat veilig voel en besef hoe mooi die omgewing is. Bome voel amper as jy in die natuur is soos vriende of ou bekendes. Hier staan die boom en jy het reeds in jou geheue, ek dink, ’n indeks van boom vorms gememoriseer en jy het ’n indeks daarvan. En dan sien jy elke boom redelik uniek, maar jy sien tog ook unieks in elke boom wat jy sien en dit wat ’n ou ken en jou veilig laat voel, soos ’n ou vriend wat jy weer raakloop.

FOTO 10:



D9: Ja, klippe is altyd vir my besonders. Ek het hier nogal ’n redelike paar klippe bymekaar gesien, ek was nie seker of dit oorblyfsels is van ’n rots wat op ’n stadium gebreek het en of hier ’n huis hier naby gebou is nie, maar klip bly besonders. En ek kan ure lank na klippe kyk, vorms daarvan, kleure en tekstuur en dit is ek dink maar soos die bome wat jy iets van ’n bekendheid weer sien. ’n Ou bekendheid, maar ook elke keer iets nuut en vars so ek dink klippe doen ook iets vir my. Ek weet nie, ek is nie seker of dit iets spiritueel is en of dit iets anderster is nie maar dit bly vir my lekker om daarna te kyk.

H: ’n Foto waar jy die naaste aan die natuur gevoel het en wat jy met die grond sou doen as dit jou eie was.

D9: Ek dink as dit my eie was sou ek absoluut baie mooi gaan kyk het vir ’n plek in daardie hele omgewing waar ek ’n baie eenvoudige huis sou gebou het. Klein en eenvoudig sodat hy nie van buite die omgewing sigbaar is nie en net sodat ek nie van binne af te veel mensgemaakte strukture, kom ons sê van die stoep af sou kon sien nie. Maar dit sou absoluut ’n eenvoudige plek gewees het wat nie toegerus is met luukshede nie, sodat as ek soontoe gaan al bly ek binne die huis, dit nog steeds afgesonderd is en ek nog steeds die natuur naby aan my voel en dat die omgewing en die natuur 99% ongeskonde sou bly. Ek sou sê dit is foto 7.

H: Hoekom?

D9: Ek dink foto 7 het al die belewenisse wat ek deur die loop van die tydjie wat ek daar spandeer het, bymekaar gebring. Bewondering, spiritualiteit, ek het baie na aan God

gevoel, veiligheid en ja die kombinasie van die groot boom met sy blare-dak, maar ook die kleiner variasies in die takke en die tekstuur op die takke, die mooi samespel van lig, stilte al daai goed het vir my uitgestaan.

H: Gee ’n idee waarvoor mens die terrein sou kon gebruik.

D9: Ek dink daar is verskeie moontlikhede, ’n mens sou seker ’n tipe lodge daar kon vestig waarheen mense kon gaan. Mens sou selfs saam met dit ’n klein natuur reservaat kon oorweeg, jy weet bietjie hervestiging van nog diere, ek het daar bobbejane opgemerk en so aan. Dit sou seker in terme van toerisme bietjie nie so voordelig aan die persoon aan wie die grond behoort ’n baie sterk opsie wees. Iets wat ek dink ook definitief ook ’n moontlikheid is, is om ’n tipe van ’n natuurbewaring, natuurbewustheid plek waar mens van natuurbewaring en natuurbewustheid sou kon leer. Dan ’n meer eenvoudiger opsie van jy vat mense soontoe uit en jy vat hulle op ’n staptog, ’n plek om mense te leer om plante te ken, voëls, goggas. Dit is ’n ongelooflike plek om mense te leer van mini-ekosisteme ens. Ek kan nie praat oor die moontlikhede van die plek sonder om my eie gevoel van natuurbewaring in ag te neem nie, so ek gaan nie sê daar is ’n moontlikheid om ’n luukse hotel te bou nie, dit grein teen alles van my. Doodeenvoudig net ’n staproete ook, miskien ’n hut ’n eenvoudige hut. ’n Soort van ’n opleidings- oorlewings kamp waar jy miskien basic goed kan insit, maar selfs dit voel vir my bietjie oorbodig want die omgewing is reeds ’n struktuur, jy kan mense op ’n bepaalde roete in daai omgewing invat en hul life skills leer, decision making skills, oorlewingsvaardighede, ek sou daarby bly.

GROUP 3: PROFESSIONAL GROUP (8 PARTICIPANTS)

[15] G3 D1 (CE)

H: X, wat ons gaan doen is, ek gaan vir jou die foto gee dan gaan ek jou vra hoekom jy hom geneem het en om net vir my so iets vertel van die atmosfeer van die omgewing.

FOTO 1:



D2: Kyk hierdie was vir my ’n beginpunt gewees. Dit is vir my absoluut ’n persoonliking van ’n rural area, waar jy ’n oorbenutte area hier het en baie goeie area daardie kant, take en bome, tipies soos die ou veld goeters lyk, hoe die boere die dinge doen. Dit sê vir my onmiddellik dat die atmosfeer van die platteland waarin ek werk.

H: Okay. Baie dankie, foto nommer 2?

FOTO 2:



D2: Dit is doodeenvoudig net die bos is vir my pragtig. In die Vrystaat het ons nie hierdie tipe van bos nie, ons het die plat vlaktes hierin Bloemfontein en dan as jy hier tussen die koppe kom het jy hierdie ongelooflike...vanuit die plat area waar niks is nie, wat jy die ruimte die lug vanwaar jy ver kan sien, dit reën daar en jy sien die stof daar ry ‘n kar, daar loop ’n perd en dan kom jy skielik in hierdie ding in. Waar jy absoluut toegevou word en die teenoorgestelde het van wat jy normaalweg in die Vrystaat kry. En dit is net vir my ’n goeie voorbeeld daarvan dat jy ’n groot boom in die verskillende struikgroei teen die randjie.

H: Vertel my ’n bietjie meer van hierdie gevoel van toegevou, het jy dit al beleef het?

D2: Ek, ek het ’n geweldig gevoel vir die Namib woestyn en die Kalahari, dit maak my ’n soort van ’n emosie wakker wat ek nie mooi verstaan nie. Dit voel of ek geïnkarneer is en dat ek miskien in die verlede in daardie droë wêreld groot geword of geleef het en daardie wêreld praat, die woestyn, Namib, is ongelooflik mooi... en die Vrystaat gee dieselfde gevoel van oopheid van ruimte van ek voel veilig hier en ek kan sien wat om my aangaan. My suster bly in Ellisras...Laeveld. Die oomblik as ek soontoe gaan dan voel ek ’n soort van ‘n beklemming... Ek kan net tot op die bome sien, ek kan nie verder sien nie. Ek sien die wolke maar ek kan nie sien of dit gaan reën nie. Dit voel vir my of dit

my toemaak, ek voel... dit gee my ’n gevoel van beklemming... jy weet, jy sal graag verder wil sien maar jy kan nie. Ek wil nie sê stres, maar ’n gevoel rondom dit.

H: Half ongemaklike gevoel?

D2: Daarsy! Ongemaklike gevoel. Okay. En dit is heeltyd in my...selfde as jy Kruger Wildtuin toe gaan en dieselfde as ek in Natal is, ek hou nie van daardie geweldige toegegroeide bome bos nie en moet kan oop, en die oomblik as ek uit daardie goed kom soos daar, klim ek die koppe op sodat ek kan sien en ek voel nou is ek weer oraait. Daarsy, ek kan weer sien. Ek sien, sien wie kom aan, ek kan sien waar gaan ek heen.

Baie dankie. Foto nr. 3?

FOTO 3:



D2: Dit is doodeenvoudig vir my baie nice klippe en dit wys die impak waarmee ek baie te doen gehad het. Daai boek wat jy daar sit ek lees daar, die verklaring van die Vredefort Dome, dit is vir my tiperend daarvan, dit is lekker om dit te sien, iets bekend, min mense weet daarvan, dit gee my ’n gevoel van bekendheid omdat ek sou nou betrokke was, die klomp klippe en daar is nog een met ’n klip met klein klippertjies aan geneem het, dit gee my presies dieselfde gevoel. Gee my ’n bekendheid, dit gee my, daar is net ’n bietjie uniek voel en dat ek iets bereik het waar min mense van weet en die verstaan daaroor ook. Dit is hoekom ek die klip afgeneem het.

H: Dit het oor die algemeen belangrik om ’n bydrae te lewer waar jy kan, oor die algemeen?

D2: Dit is nie hoe dit lewe in natuurbewaring. Die doel van natuurbewaring is ’n spesiale ding, om die omgewing te beskerm en daaruit te lewe, dit recharge jou dis hoekom mense, en dit is waar die gevoel van plek is, as ek vir jou gesê waar die ou en ek bly in Johannesburg, hy het DSTV en hy het ’n nice kar en ’n nice omheining sy honde daar, als in daar, ’n lekker stoel waarin hy sit, hy het ’n nice bed en hy bestee duisende rande om terug te kom na ’n plek wat nie voldoen aan wat hy normaalweg wil hê nie maar hy is bereid om daarvoor te betaal, so waarom? Doel daaragter hy weet miskien nie maar hy kom terug om kontak te kry met die omgewing sy voete op die grond te hê en dit voed sy siel op ’n manier, alhoewel hy dit nie so verstaan. En vir my, my hele lewe het ek gewy aan natuurbewaring ek het baie reservate gevestig het, en wêrelderfenisgebiede gevestig het en is besig om vir Dubula om hoe te vestig, gaan ook internasionale set-up word. Dis vir my belangrik om daai goed daar te vestig vir mense wat en dit te beskerm en dat jy daardie vermoë daarvoor en ek het die kundigheid om areas te selekteer wat uniek is en dan wil ek graag beskerm vir natuurbewaring vir mense wat dit kan waardeer.

Foto nr. 4?

FOTO 4:



D2: Daai is maar ons oopheid in huis aan die agterkant wat soos ’n puisie uitstaan daar teen die kop, met die bloekombome, tiperend van platteland bloekombome wat nadat die oorlog afgespeel het in Engelse al die Boere se plase verbrand het is het, het hulle met ‘n heropbou program begin en hulle het bloekombome ingevoer van Australië af en elke plaas deur ’n klomp bloekombome geplant dis hoekom al ons plase hier tipe van bome het. En dit is vir my deel van die bekendheid van die omgewing waarin ek bly, grootword en natuurlik die wyse dat ek kan sien teen die koppies en die agterkante wat tiperend is van die impak daarvan.

H: Dit wat vir my interessant is dat die deelnemers gewoonlik twee reaksies op hierdie, hulle loop nou hierin die omgewing wat nog redelik natuurlik is en dan kom hulle op die koppie en dan sien hy ontwikkeling of ’n huisie of daardie landerye daaronder by die rivier... Ek wonder wat is jou gevoel gewees toe jy dit gesien het, was dit iets wat vir jou steurend was of wat vir jou minder steurend was?

D2: Weet jy, as natuurlike area sal ek natuurlik verkies dat daar nie sulke goed is nie maar dit is deel van ons omgewing wat huidiglik bestaan dit is ’n gegewe ek aanvaar dit as ’n gegewe maar ek sien dit is so (onbekende engelse woord?) tipe ding. Ek kyk na hierdie mooi omgewing en ek sien daai ding en dit pla bietjie maar dit steek ook die omgewing waar ek is en ek kan dit nie weg wens nie. Ek aanvaar hom so solank hy het nie bloekomboom verder gaan en invasive word van waar hy begin om die inheemse plantegroei begin oorneem dan gaan dit my nie pla nie dit is deel van die omgewing. Dit is ook tot ’n mate bekendheid omdat ek van 1989 in die Vredefort Dome gewerk het, dit is die omgewing van die Vredefort Dome. So dit is nie soos ’n seer duim wat uitstaan nie al sal ek dit sien. Sal dit my nie fisies pla dat ek my polse wil sny nie.

Foto nr. 5?

FOTO 5:



D2: Dit is maar net weer die uniekheid van die plantegroei daar, weereens ‘n bekendheid, uhm, lekker om hierdie plante skielik raak te loop daar, uhm ek het hom in die ander koppe gekry ek het nie geweet dat daar was nie, agterna het iemand vir my gesê waar dit was. Skielik loop ek en hier tref ek hom weer skielik kom die ou gevoel terug van. Ek het daar geloop nie geweet wat dit was nie en hy sê net vir my wat dit is en toe skielik kry

ek hom raak. Voel amper soos ’n ou vriend wat ek raak loop. En dit is net vir my lekker en dit maak ’n gevoel van warmte, van lekkerte, van bekenheid wakker.

H: Klink vir my hierdie bekendheid is nogal belangrik in jou lewe. Wat doen jy byvoorbeeld as jy in ’n area op iets afkom wat glad nie bekend is nie?

D2: Ek sal moeite doen om uit te vind wat dit is. Die bekendheid storie: as ek byvoorbeeld van hier af na Johannesburg toe ry, die oomblik as ek die woongebiede begin kry voel ek ‘n spanning in myself. Dit voel vir my vreemd, dit voel vir my bedreigend ek gaan na ’n plek toe wat ek nie weet hoe, waar is wat presies nie en as ek ’n fout maak, dan gaan ’n ou my hijack of gaan ek oor die robot ry of ’n kamera gaan my vang. So die gevoel van bekendheid is vir my gemaklik. Die teenoorgestelde is dan hierdie ding, dit is miskien waar die plant inkom. Dit is vir my ’n gevoel van bekendheid, ek voel veilig, ek voel lekker daar. Ek dink dit is ook hoekom daardie argitek gevra het...(onderbreking)....en na ek daaruit gekom het, het ek natuurbewaring begin studeer het. Ek het ’n werk gekry in die Okavango en ek het ’n werk gekry bo in Venda, Kruger Wildtuin en daai tyd was ons net natuurbewaring was gemodifiseerde spoorsnyers van die weermag en ek was in daardie oorlog, en wil jou daarmee te doen he nie, so ek vat die pos in die Vrystaat, dit het my rustigheid gegee en van daardie tyd is dit vir my baie belangrik. Ek het ‘n plek gesoek waar ek veilig kon voel.

H: Okay, baie dankie. Foto nr. 6?

FOTO 6:



D2: Ja, dit is doodeenvoudig net ’n gee my die ruimte, die oopte, en die oopheid waar ek is kan ek die wolke sien, baie van hierdie plekke kan ek dit nie sien nie, byvoorbeeld as jy in Johannesburg is, is daai smog ek kan nie die wolke sien nie, jy kan nie sien, die wolke gee vir my ’n teken daai cirrocumulus wolke wat daar begin wys, wys dat daar ’n groot wind daar bo is, binne drie dae van nou af gaan ons bietjie reën kry of ons gaan wolke kry of daar gaan ’n storm of daar gaan ’n kouefront wees. Kan sien wat om aangaan en myself relate met my omgewing as ek dit kan sien. Dit is ook vir my mooi om te sien hoe die oopheid is deel van my gevoel van die area.

H: Okay. (Foto nr. 7?)

FOTO 7:



D2: Dieselfde klipstorie. Bekend klip net soos die ander een, Vredefort Dome, die ou storietjie, dieselfde storie.

Foto nr. 8?

FOTO 8:



D2: Dit is maar net weer dieselfde gevoel rondom die daai met die oop met die huisie daar. Dis vir my dieselfde, versien, tipies omgewing waar ek is, bekendheid rondom die koppe waarin ek geloop het, elkeen van hulle gekwarteer, gewerk, ek staan hoog ek kan sien, dit is vir my mooi en lekker om dit, rustig, die maak my rustig as ek kan sien.

H: Vertel my nog ’n bietjie van hierdie rustig voel, sal jy dit vir my beskryf, wat sou ander konteks meer lewe vir u sê, ervaar jy daardie selfde gevoel van rustigheid?

D2: Waar ek is, soos nou, daar is permanent druk op, as dit nie die bank op my case is nie, dan is dit die baas om my case en ek sit hier en alles kom na my kant toe. Vat die rekenaar in die aand huis toe, sit op my skoot en werk, om by te hou by die werk. So ek het ongelooflik besig die heeltyd. Dis nie noodwendig sleg om besig te wees maar daar kom ’n tyd wat ek voel nou wragties het ek genoeg gehad. Nou wil ek ’n bietjie... en dan wil ek nie Durban se strand toe gaan waar baie mense is nie, sukkel vir parkering, ek staan in die tou om vir die brood te betaal en sulke nonsens nie, ek soek dit nie. Dan wil ek na ’n plek toe gaan waar ek fisies net kan sit en die plekke waarna ek toe gaan is ons reservate wat redelik oop is, Vrystaatse reservate, gaan Kgalagadi toe, baie lief vir Namibië, gee die gevoel van daar is niemand, daar niks druk op my nie, al moet ek moet doen is sorg dat ek vanaand kos en water en ’n tent om in te slaap. Daar is nie druk oor iemand wat iets van my verwag nie, of iets hoef te doen en nou ’n dokument te gee, ek moet nie nou die ding deurlees sodat ek... terwyl ek eintlik vir sit en niks doen en sommer net wil tv kyk om rustig by myself te word, kan ek nie, ek moet die goeters deurwerk, almal soek, almal soek, almal soek, ek kom ook op daardie punt dat dit moet gaan. Ek

het genoeg gehad en dan soek ek die stil en rustig plekke. Rustigheid...miskien, ek weet nie eintlik hoe om dit anders te illustreer nie. Hier by my kan ek dit nie regkry nie, heeltyd aan die gang.

H: En jy voel jy het vir ietsie daarvan op hierdie terrein beleef?

D2: Definitief. En dit beteken 'n terrein, aanvanklik toe ek daar gekom het in 1989 het hier deurgeloop, gevoel te veel, ek ken nie die klippe, ek weet nie wat hier aangaan nie, ek weet nie wat hier gebeur het nie, en die ouens verwag van my dokumentasie maar ek weet nie hoe groot, ek meen hoe visualiseer jy die ontstaan van die aarde, hoe visualiseer jy hierdie ding wat inkom en wat die totale atmosfeer van die aarde verander van swael en metaangasse na suurstof, hoe verstaan jy die ding wat so hard kan stamp dat hy 'n gat 18 kilometer in die aarde stamp, dat die aarde jare daarna gevibreer soos 'n drom soos hierdie ding hom gestamp het. Dit is te groot vir my, dit het my benoud gemaak, as ek nou daar kom en kyk hierdie klip en ek sien daardie goed voel ek jis ek het hom gewen. Ek is voor ek weet van hierdie ding. Meer as meeste mense, dit gee my 'n bekendheid gevoel, die voel my rustig, dit gee my voeling met myself van tevredenheid, ek het iets gedoen wat ek verstaan, die challange wat daar was te bowe gekom, tipe ding. Hy gaan daar wees vir die res, vir 100de jare wat, sodat almal dit kan geniet. Toe ek daar gekom het was, het niemand geweet wat aangaan nie, by paar akademici gele, gefragmenteerd, het met 'n klomp dokumente gesit, en die verklaring was so goed gewees dat die ouens op 'n wêreld forum gesê het, dit so goed, ons verstaan wat hier aangaan kom ons verklaar dit as 'n wêreld erfenis gebied. Dit gee my 'n gevoel van bereik, en dit gaan daar bly vir wie dit ook al vorentoe dit wil geniet. Sedertdien het daar baie boeke, dokumente daaroor uitgekom en almal begin dit verstaan, dit gee my plesier om dit te sien dat mense begin verstaan, maar ek was die eerste een.

Foto nr. 9?

FOTO 9:



D2: Dit is maar net weer, ek het, as jy die kaart kyk sal jy sien, ek het van ’n oop area beweeg, skielik het ek na hierdie ding beweeg, skielik was het ek weer daardie gevoel van, jis ek is in die bos. Onmiddellik die oorgang van ek kan sien totdat ek niks kan sien nie. Dit is baie duidelik. Dink jy was ook daar naby. Daai oorgang was vir my geweldig, onmiddellike ?? dit was nie slegs nie, ek was nie bang nie maar dit was ’n definitiewe faktor van hier na daar, verandering in my.

Foto nr. 10?

FOTO 10:



D2: Daai was dood eenvoudig sommer ’n ding wat ek net ge.. myself georiënteer het daar. Geneem daar dat ek op die kaart kan kyk, so ook verdwaal, sou ek wegraak, deel van my bekendheid. Ek moet my oriënteer in my omgewing, so ek neem hom af en ek merk hom op die kaart, as ek vorentoe wegraak dan kan ek teruggaan na ’n punt toe wat ek ken, wat vir my bekend is wat ek van weet. Dis dieselfde as Johannesburg vir my, dit veroorsaak beklemming in my en ek het sekere punte wat ek weet, die highway was so om loop, en daai, weet ek waar ek is, as ek nie is nie, het ek ’n probleem. Sedertdien het my ’n Garmen pilot (GPS) gekoop, en skielik is daai ding weg, skielik ry ek baie makliker daar en ek is nie so gespanne nie, nie so gestres want ek weet ek vertrou op hom om my te vat waar ek wil wees.

H: Het jy nog sulke soortgelyke meganismes in jou lewe wat jy gebruik om jouself te oriënteer?

D2: Verstaan nie mooi nie.

H: Bedoel as jy nou op ander aspekte van jou leefwyse, is daar nog ander goeters wat jy gebruik om jou lewe rigting mee te gee, waarin jy glo, goed wat vir jou rigting gee wat jy kan gebruik om jouself, jou lewe te oriënteer?

D2: Ja, miskien die gebrek aan daai goed, is my grootste probleem, ek het in persoonlike lewe van die weermagtyd, en persoonlike lewe, baie teleurstellings gehad, en die storie dat daar 'n god is wat elke dag na jou kyk dat daar nie 'n haar van jou kop af van, ek glo dit nie. En ek voel dieselfde oor die kerk, ek dink dit is 'n klomp money spinners, om nie te sê dat daar nie 'n God is nie, ek dink dat hy anders is. So die sekerheid wat ander mense in godsdiens byvoorbeeld het voel ek nie so baie veilig mee nie. Miskien vanaf 'n wetenskaplike kant kan ek my God sien in die sisteme, natuurlike sisteme wat bestaan en hoe intrinsiek hierdie goed inmekaar verweef is, maar dit is algemene natuur, daai kan ek sien dat dit nie, ons bestaan nie meer nie, daar is iets anders, maar as ek kyk na die lewe en ek kyk hoe swaar mense kry, mekaar doodmaak en met kettingsaag daar opsaag, steel, dan dink ek nie daar is iemand wat oorhoofs na jou kyk nie. So die gevoel van veiligheid vind ek tot 'n groot mate in myself en my omgewing, nêrens anders nie. Waar ander mense sal kerk toe gaan, sê maar dit is God se wil, ek dink nie dit is heeltemal so nie. Ek dink, God is eerder in ons, ons is deel van God, en hy het ons vrye keuse gegee, nou staan hy bietjie terug, hy sal die stelsel beheer, hy sal die aarde daar stel, en hy sal ons sê hoe in die gang gesit en daai goed het nie gebeur, daar is iemand wat dit dryf, maar die feit dat hy na elkeen van ons kyk en ons sal versorg, dit het hy vir jou die kundigheid gegee, jou gesondheid, brein gegee en 'n liggaam wat ongelooflike meganiese masjien is. Nou staan hy terug, hy sê sorg vir jouself. Jy kan nie nou op jou knieë gaan staan en sê ek het nie nou geld, help my, dan môre het jy geld nie. Werk nie so nie. So die veiligheid konsep in my is totaal anders, selfde met die storie van die weermag, veiligheid was in jouself omgewing wat jy skep, niemand anders nêrens anders, kyk na jouself, uhm so checkpunte in my lewe om myself te oriënteer in hierdie goeters moeilik, dis miskien hoekom dit vir my belangrik is, ek ervaar die, omdat ek soveel jare in die natuurbewaring is en sien werk die liggaam, waaruit bestaan, koolstof geskep met meteoriet wat hier ingekom het, boustene van lewe, waarvoor dit van die buitensruim

ingekom het en geakkumuleer het op die dinges, wetenskaplike prosesse wat hierdie goete wat ons kan bewys wat gebeur het, het my so, miskien as gevolg van dit wat my ? so gerattel het, gevolg van daai goed maak dat hierdie goed vir my baie belangriker is as die normale. Ek baie harder daarvoor baklei om die ding en daai ding te vestig as wat enige ander ou sal. Om my lewe net te oriënteer, daar is nie baie nie. Ek het nie 'n vrou nie, kinders is nice, ek kan nie na iemand toe teruggaan, kyk om my gedagtes teen iemand te bounce nie. So wat ek doen is goed vir my sin maak, of dit nou persoonlike probleme is, werk is, of ek kwaad is vir iemand, dan vat ek papier en ek sal my goed neerskryf, in detail, ek sal dit in die laai sit ek sal so oor drie dae 'n week dan sal ek terug lees, jis X jy was gebuig of jy was reg, ek het so 'n sisteem waarmee ek myself heeltyd probeer bestuur, ek vertrou nie mense nie, dink hulle is opportunisties, 'n ding soos liefde nie bestaan nie, ek dink dit is 'n simbiotiese samesyn vir elkeen se voordeel, en elkeen kry ietsie uit die saak uit, die een het meer gekry is die een wat wen, as dit nie werk nie dan loop jy iemand anders wat dieselfde ding kan kry, om jouself te bestuur. Ek het nie regtig normale dinge raamwerk waarin anders mense het om veilig te wees nie. Met ander goeters, dit is miskien waarom die bekendheid, veiligheid uiters belangrik is en dat ek dit nooit ? met die basis van alles. Maak dit enigsins sin?

H: Ja, verseker. Foto nr. 11?

FOTO 11:



D2: Baie nice, die omgewing het baie hier verander, daar was ’n stroompie wat daar af gekom het van onder die ding ingeloop het, en hy wys ’n legend. Ek het op die kaart gesien daar loop ‘n stroompie en ek het definitief soontoe geloop en ek het van onder af gesien, so ek kon sien dat hy baie jare hier geloop het, ek kon sien dat hy baie verinneweer was deur beweiding en swak landbou bestuurspraktyke, ek groot erosie stuk gehad daaronder. Ek wou oploop en kyk hoe werk hy, en wat het van hom geword, en hy het droog geword en ek kan sien dat hy nog steeds besig is om homself te verniel omdat die landboupraktyk wat gevolg is en die erosie slote in hom ingevreet het totdat hy oog van daai ding kan kom en hy gaan al hoe dieper sloot totdat hy daai hele ding opgevreet het. Deel van ’n natuurlike landskap vormingsproses wat aangehelp is deur die mens. En ek het hom opgeloop en ek het ’n foto geneem van die stroompie self waar hy kom, en die foto’s het begin opraak, maar ek het gaan kyk waar hy kom, vorentoe en ek het gekyk wat gaan word op die ou end waar die koppe bymekaar kom gaan die water al hoe meer die twee koppe van mekaar skei en hy gaan later duisende jare van nou af, gaan ons twee aparte koppe hê. Dit is vir my nice om te sien hoe werk die ding. Lyk bekend en vir my lekker, ek weet waar ek is, ek sien wat dit is en ek sien waarheen ek beweeg.

Foto nr. 12?

FOTO 12:



H: Dit is maar net die beklemheid op die koppe tussen die bome. Ek het na ’n hoë punt geloop dat uit hom kan kom, om my kan sien toe ek uitkom sien ek die rivier onder my.

Toe skielik, nou (sug) nou kan ek sien, daar is die rivier daar is ’n ou wat bly, skielik is ek veilig, uit hierdie bosse. Dit is vir my mooi, is fine, maar nie so vas, en ek hoor die bobbejane skree hier, ek weet nie waar hulle is nie, en ek weet nie wie karing met hulle nie. Daardie ander argitek het hulle bobbejane gekry moeilikheid daar, ek weet nie wat daar aangaan nie, ek dit moet tot ’n punt kom dat ek kan sien wat hier aan die gang is, sodat ek dit kan bestuur.

Foto nr. 13?

FOTO 13:



D2: Dit is maar net weer die beklemdheid in die kloof in, die bobbejane teen die kop weer nie meer so rustig is nie, ek wil sien wat gaan aan, sien bobbejane in die boom sit en ek sien hulle is gesteur daar, kyk of daar iemand is wat hulle affronteer, of besig is om ietsie te doen, want as dit die geval is, dan gaan hulle later moeilikheid maak.

Foto nr. 14?

FOTO 14:



D2: Dit is maar die laaste pad terug daar na jou toe, dis omtrent op die einde, dit is weer vir my tiperend van die omgewing waar ek die plat vlaktes, waarin ek gemaklik is, dan die klomp bome waarin ek loop waarin ek nie kan sien waarheen ek gaan nie, maar ek kan ook sien dat daar water loop en die bome is groot so daar moet 'n waterstroom wees, met water wat onder loop in 'n wetland in. En ek het met hom aangeloop totdat ek daar by julle uitgekom het, welwetend dat hierdie oop stuk daar na julle toe sal gaan. Want soos ek die terrein op die kaart kan sien, kan ek sien hoe loop die pad terug.

H: Ek gaan jou nou vra om deur die foto's te kyk en die een uit te haal waar jy die naaste aan die natuur gevoel het.

(gaan deur foto's)

D2: Twee.

H: Hoekom het jy daar besonders na aan die natuur gevoel? Hoekom sê jy so?

D2: Oop, ek kan sien, dis mooi, dit is natuurlik, dis bekend en dieselfde, oop, bekend, sien die wolke, ken hulle. Nommer 8 en nommer 6.

H: X, sê nou vir my as hier nou jou stukkie grond was, was sou jy daarmee gedoen het?

D2: Ek sou vir my nice klippe daar gebou het, daai klippe wat daar agter rondgelê het, 'n bietjie water daar gehê het en die hekke gesluit het aan die anderkant. Ek sou hom hoog genoeg gesit het dat ek kan sien om my. Maar ek die agterkant teen 'n kop, dat ek veilig voel aan die agterkant en die winter, hoofsaaklik wees waar hy my nie vang nie. Vroeg môre kom die son op en hy maak, in die winter maak hy die gebou lekker warm.

H: Jy klink soos 'n goeie idee, waar sal dit nou wees?

D2: Dit sal some where hierso wees, hierso, hierso wees. Waar ek iewers son vroeg môre kan kry, wanneer daardie dele kan sien, kan die lug bokant my sien, wind sal my, my nie pla nie, water hoewel 'n bietjie probleem daar maar dit kan van hier af, van hierdie laagte kan ek daar water kry.

H: Dink vir my aan dag toe jy daar rondgeloop het en teken vir my 'n kaart van die area, soos jy dit onthou het?

(Teken kaart en praat terwyl teken)

H: Baie dankie, hou eers die kaart en dan sê jy vir my as jy so na die kaart kyk, watse gebruiksmoontlikhede dink jy het ’n mens daar, onthou die vorige vraag was as dit joune was, wat sou jy daarmee gedoen het, maar as jy sou ’n buitepersoon raad moes gee, wat sou jy sê kan mens met daardie area doen?

D2: Landbou kan jy niks met hom maak nie, as hy genoeg water het, kan jy ’n paar chalets om hierdie ding sit, so daar, sodat hulle mekaar nie sien nie, 3,4,5,6,7, lekker uitkykpunt daar en jy verhuur hom aan toeriste, soos ek, wat rustig wil sit en niks doen nie. Hy kan nie rêrig vir beweiding, sy drakrag is te laag, te min water om dam te bou, gaan nie rêrig baie met hom daar doen nie, so jy gaan sy natuurlike potensiaal moet benut om mense se estetiese aan te spreek en hulle sin vir die buitelewe in die natuur.

H: Watter aktiwiteite dink u byvoorbeeld. Watter aktiwiteite dink u byvoorbeeld.

D2: Baie stap, sommer net sit en niks doen, min elektrisiteit, uhm ja, en dan miskien van hier af begeleide toere dieper in die area. Dit is omtrent dit, wat ek dink ’n ou sal kan gebruik. Okay, dit sal nice wees om ’n paar skaap en bokke, ’n bees of drie perde hier aan te hou dat mense wat van stede af kom, wat dit nie ken nie, hier rond te ry en jy sal ongelukkig net moet draad opsit, hier is nie draad nie, op die kaart, so jy sal draad moet opsit. Dis vir die ouens wat hulle perde sommer net kan stap, hoef nie fisies te ry nie, sommer net stap met die perde, perdewaentjie miskien wat die ouer mense sommer van daar af opvat die kant toe na uitkyk punt toe en jy gee hulle piekniek daar, of middagete of Sundowner en bring hulle terug.

[16] G3 D2 (JW)

H: Foto nommer 1. X, hoekom het jy hierdie foto geneem en as jy my so iets oor die atmosfeer van die foto kan se?

FOTO 1:



D3: Okay, hierdie een so ver ek kan onthou het ek heel laaste geneem. Met die terugkom het ek hom afgeneem ek wou hom in die begin afneem hy het vir my daardie, so tonnel effek. Soos ’n entering vir my aan dai kant ek het nou nie van daardie kant…Hierdie kant is vir my weer die closure van die bome, amper soos ’n tonnel effek, dit het nogals vir my uitgestaan.

H: Hoe het dit jou laat voel ?

D3: ’n Misterieuse gevoel, so…(stilte) hmm…(stilte)hmm…he (laggie). Kyk ek weet wat aan die anderkant van die tonnel is, maar nog steeds die gevoel van wat le daar anderkant, stel ondersoek in, kyk wat daar aangaan.

H: Het jy al ooit dieselfde gevoel in ander situasies? En vir my voorbeelde gee, dalk uitbrei?

D3: Hum. (stilte) sjoe, dis ’n moeilike een..

H: As jy nou dadelik aan iets kan dink nie, is dit reg dan gaan ons maar solank aan

D3: Ja nee hou hom uit

H: Okay

H: Foto nommer twee. Hoekom het jy die foto geneem en wat was die atmosfeer daar?

FOTO 2:



D3: Ek wil net onthou waar, o okay. Hum. Dit lyk soos een van die laaste foto's wat ek geneem het. Daar …(stilte) ...hmm... by (stilte) dis daar op die einde sover ek kan kyk. As ek die roetes hier so sien het ek dit afgeneem, want dis ook 'n punt waar ek (se iets) ek kan nie verder nie, daar is afdraande voor my, rotse agter my en hmm... dis amper op 'n, as ek nou daaroor dink ek weet nie of dit hierdie foto is nie, maar dit lyk soos hy, dis 'n so arend gevoel. Soos jy uitkyk oor die berge en ooptes so om jou. Dis 'n gevoel van vryheid. Ek onthou ek het so op die rotse gestaan, nogal hoog ek moes my balans hou.

H: Okay.

D3: Die uitsig het my op dai spesifieke oomblik gevang.

H: Vertel my bietjie meer van hierdie gevoel van vryheid, is dit iets wat jy gereeld beleef, hou jou jy daarvan?

D3: Ek beleef dit nie gereeld nie. Ek het netnou nogals daaraan gedink, spesifiek oor die punt. Netnou spesifiek gedink oor hierdie plek op die terrein waar ek dit gevoel het. Hum. Ek het so gewens ek kon nog 'n bietjie langer daar wees. Ekt jou gese ek moes vinnig, kwart oor, kwart oor twaalf terug wees, maar ek het so gewens ek nog 'n bietjie langer daarwees, net so rukkie nog...

H: Het jy al ooit dieselfde gevoel in ander situasies?

D3: Ja, natuurlik. Waar jy ook al in die natuur is, die plek waar ons vakansie gehou het... plek waar jy 'n groot area ver kon waarneem en vlaktes en pragtige natuurskoon onder jou. 'n Plek waaraan ek nou kan dink, okay, dit gee nie dieselfde, dit kom nie naby dit nie, maar dis daar in die Oos-Transvaal. Daar by die rondaweltjies wat ons het, die Canyon...die Blyde Rivier Canyon. Jy is op dai punt waar jy nie verder sien nie. Ek weet daar is een rots uitkyk, wat 'n kilometer af is. Dit kan ek onthou.

H: Foto nommer 3?

FOTO 3:



D3: Hmm.. net sien of hierdie twee saam gaan. Ek dink hierdie twee het ek. Waar ek, dis dieselfde uitsig net van verskillende punte af. Eks nou jammer hierdie goed is nie genommer nie, want ek kan nou nie onthou watse een ek eerste geneem het nie.

H: Nee, dis fine!

D3: Hierdie een lyk vir my of hy saam met, skies ek maak die goed nou deurmekaar. Hierdie een kan dalk saam 'n ander een wees.

H: Lyk amper soos 'n panorama?

D3: Ja ek het ’n panorama... Sien ek het nommer twee en drie soos ’n panorama geneem. Hmm...ook dai uitsig, daai ongelooflike uitsig. Wat ek... Hiers dit die uitsig saam met die plantegroei wat vir my nogals besonders was op dai terrein. Hierdie spesifieke punt. Soos jy se, ek het probeer vir my vasvang wat vir my die atmosfeer was. Op dai spesifieke punt het die plantegroei met die uitsig...in die meeste gevalle het dit my...was dit my belewing van dit.

H: Het dit ook vir jou dai gevoel van vryheid gegee?

D3: Dalk nou nie soos op daardie punt soveel nie, maar dis ’n gevoel wat ek die heeltyd op die terrein gevoel het. Ek wens ek kon nog bietjie langer op die terrein gebly het. Mense se dit was te lank, drie ure is teveel, vir my was dit weer...ek sou nog bietjie langer daar wou wees. Anyway, ja! Sien hierdie ene hou dieselfde boodskap as hierdie ene, jy kan sien (gaan saam met 4). Maar hierdie ene is, okay daar is daardie selfde boom (vergelyk die twee foto’s). Maar hierdie een is nou net verder terug. (stilte) of ek kan nie verseker se nie.

H: Ja, hulle lyk vir my min of meer dieselfde.

D3: Alhoewel nie op dieselfde skaal nie...

H: Foto nommer vyf, hoekom het jy hom geneem en as jy iets van die atmosfeer kan se?

FOTO 5:



D3: Okay, hierdie een was die eerste foto wat ek geneem het, of die tweede een wat ek geneem het... hmm...laat ek net sien gou hier. Nee, wag hierdie was nie die foto nie. Ek het daar teen die pad inbeweeg. Die oopte van hierdie stuk grond hie het ek weer gedink, dit sal die ideale plek of spot wees vir ’n huis. As ek nou moet kies.

Daardie uitsig van die kop so tussen deur dai berge daar. Die foto’s gee net nie so mooi idée soos wat dit lyk nie,jy weet dit. Hmm...hum... ja, die oopte van hierdie stukkie veld hier voor my het my nogals hmm...getrek. Soos hier kan ek ’n tent opslaan.

H: Okay, kan jy vir my nog so bietjie meer vertel oor hoe dat hierdie oopte jou voel?

D3: Okay, hierdie skep die gevoel van...hmm...aan ’n gebrek aan ’n beter beskrywing die gevoel van weereens vryheid. En hmm... (stilte) ongebondenheid ook. Hmm... ja! (stilte) ja hmm... dis oraait. Dis genoeg. Tekort aan beskrywings hierso. Hmm...

(agtergrond raas. Deel tussen 10:28 en 10:58 is baie onduidelik, dit klink inelkgeval of daar nie oor die foto’s gepraat word nie)

D3: Okay, gaan na die volgende een toe!

H: Foto nommer 6?

FOTO 6:



D3: Okay, hierdie was op die voetpad. Ja, dit was daar (stilte) naby die einde van die pad. Die rivier le oos. Ja, hum... ek het met die op, toe ek opgeloop het met die voetpad het ek dai uitsig, weereens daai uitsig wat my hum...wat my hum...wat my getref het. Hum...jy sal sien ek het meestal vista, jy het ongelooflike vista van hoe punte af op hierdie site. Dit was vir my ook, dit was vir my die atmosfeer van hierdie spesifieke site. Want hys so ge… (stilte), want hys so…(stilte) En dis dalk 'n vraag wat ek, dai vraag wat jy my gevra het van die uitleg, wat ek nie mooi verstaan het nie, uitleg dan dink mens aan 'n mensgemaakte beplande uitleg, en hierdie was vir my 'n ongerepte stuk grond wat net 'n paadjie het wat toegang waar jy die rivier kan kry tot 'n spesifieke punt. Hum. Maar wat my van hierdie site getref het is die vistas wat jy so op soveel plekke kan kry, of die uitsig wat jy so, dit was vir my nogals besonders om te dink die persoon kan baie gelukkig wees om deel daarvan te wees.

H: Wat bedoel jy met die term vistas? Ek hoor julle ouens gebruik dit, dis iets wat ek nie ken nie, wat is dit?

D3: Vista? Ek gebruik dit maar dis maar 'n panoramiese uitsig. Vista, sal ek ook beskryf as iets wat my (onduidelik) estetiese, mooi is. Mooi uitsig. Mooi estetiese.

H: O, dus 'n area met 'n mooi uitsig, is 'n vista?

D3: Ek sal self gaan seker maak.

D3: Hierdie plantegroei… op hierdie kop hierso so tussen daardie bome het die ape ook, ag...huh...bobbejane so geskree (verwys weer terug na foto 6). En ek het nooit gedink om daai...daai kop ook in te sluit nie, dis seker maar 'n kop, om dit ook in te sluit, omdat ek al saam met 'n ou daardie hum daar tussen daar in daai bome is 'n lewe wat wild is. Wat vir my ook die atmosfeer van daai plek vasvang, ek kon nou nie daar ingaan nie, maar dis iets wat ek kan onthou. Ek het hulle ook hoor skree op daai stadium en hum hulle beny oor die lekker, pragtige woonplek wat hulle het.

H: Okay, baie dankie, kan ons aangaan? Foto nommer 7?

FOTO 7:



D3: O ja! Hierdie...hierdie uitsig oor die rivier was vir my so besonders. As jy bietjie afbeweeg het sou jy nog 'n mooier uitsig kon sien. Hum, ja! Hierdie een met die ongelooflike uitsig van die kant, dis my favorite. Hum...gee 'n uitsig oor die omgewing om, om die site...hum...met die Vaal rivier, ek weet nie hoe besoedeld hy daar is nie.

Hum...weereens sal ek 'n nes daar wil he, by die rivier bou. Of 'n huis, dit sal dam heerlik wees om in die oggend daar uit te stap... op daardie punt is die atmosfeer vir my, amper op sy sterkste. Die landerye het my ook nogal opgeval, daar is landbou aktiwiteite onderhewig. Ja so, die uitsig weereens die vista, die gevoel van vryheid weereens.

H: Het dai landgoed dit nie bietjie vir jou gespoil nie?

D3 : Hum... dit het net my oog dadelik getrek, ek het nog gedink kyk hierdie mooi groen landerye...se iets van kleur... dit was vir my so half kontrasterend en 'n menslike teenwoordigheid. Maar ek weet nie, dit het my nie gepla nie. As ek nou kan praat oor Coenie, ek het hom op 'n stadium op die site ontmoet hy wou 'n foto gaan neem het van daai plaashuis. Wat jy kan sien op die einde. Hy wou op dit fokus, hy wou dit gesien het. Van daardie kant van die uitsig, as mens van die anderkant af kyk, het dit my meer gepla as wat hierdie punt my pla. Dis nie so seer oog, so in die landskap, soos in die anderkant nie. Hierdie kant kan ek mee saamleef. Die kleure wat ook in die landskap voorkom is kontrasterend met die kant, dis nie so groot probleem vir my nie. Okay, hierdie kant. Die berge, die kant is nou nie so indrukwekkend as soos in die anderkant nou nie, westekant

is ek reg? Okay, hum… sommer net so toevallig, ek sou nie van hierdie punt geweet het, as ek nie saam met X die eerste keer gegaan het, waar sy bietjie verder beleef het, as ek nou sou ek gesien het hierdie is die eiende van die pad. En dalk nie verder afbeweeg het as daar nie 'n tweede keer was nie. So ja, dis iets wat jy nie sien, as jy nie verder afbeweeg nie en onder toe stap en agter daai bosse inkom nie. Want jy hoor die rivier, dis iets wat my opgeval het. dat jy die rivier kan hoor, die geluide was, vir my iets besonders. Daardie kalm, rustige geluid van water wat ver onder is, maar jy hoor dit so duidelik, seker maar oor die rivier wat ek op daardie punt ervaar het.

H: Okay, foto nommer 8, hoekom het jy daardie foto geneem en wat was die atmosfeer daar?

FOTO 8:



D3: Hum... ek het net gevoel (stilte)...hum... o ja, ja! Dit was op die hoogte punt van hierdie, van hierdie kop nommer vyf op die kaart. Hum...op daardie punt, ek dink dis die hoogste punt op die terrein gewees, nie dat dit is seker nie, maar op daardie punt het ek die vista nog meer, op een foto kon vasvang. Die gras die plantegroei hierso, kombinasie van al hierdie elemente het, het my hum... my ervaring van die atmosfeer baie sterker laat voel. Weereens hierso, die vista, die uitsig het my, hum ek sien hy verskil baie van die voriges wat ek, of my gevoel wat ek by die voriges, die gevoel is baie soortgelyk. Ek weet op hierdie punt het ek 'n rif rotse agter my gehad en die bome hier, so dit was ook 'n, jy kan dit nou nie op die foto sien nie, maar die closure agter my waar ek weer gedink het ja hierso kan ek privaatheid ervaar. Hum ek is beskut van agteraf…hierso sal ek wil vertroef en sal bly oor die uitsig. Dis 'n veilig gevoel wat ek ervaar het, want jy is hoer as

al die ander punte. Dis die gevoel wat ek op die oomblik gehad het wat ek kan onthou. Op hierdie punt het ek 'n uitsig oor omtrent die hele terrein sover ek kan onthou. Weereens dis die hoogste punt, veiligheid, die gevoel van veiligheid...

H: Is goed soos privaatheid en veiligheid en sulke goed vir jou belangrik?

D3: Natuurlik, ek dink dit is vir ons almal. Met so terrein in die natuur weet ek nou nie, ek het dit dalk weereens uit 'n oogpunt van as ek op die terrein sou bly. My plekkie...spot sou ek vir my gesoek het om te woon. Sou dit vir my 'n sterker gevoel van veiligheid beskik teen die, elemente of waat ookal. Hum...gevoel van veiligheid is vir my belangrik, dit is, iets wat mense in 'n mensgemaakte omgewing nou nie baie ervaar nie, jy sluit maar die deure agter jou en dan voel mens veiliger. Op die terrein het ek baie veilig gevoel, al sou ek alleen daar gewees het sou ek veilig gevoel het, daar is regtig niks daar wat my sou beetkry nie, behalwe die bobbejane. Ja, dink dis dit!

H: Baie dankie. Foto nommer nege?

FOTO 9:



D3: Hierso is...hier was my...net kyk watse foto's is dit. Die plantegroei het my hierso...het hierso my aandag getrek. Weereens die uitsig, maar met die groen lyn daarso, die groen bosse, groen bome wat net hier oor die oop terrein. Sien daar onder die uitsig daar (wys na foto). Die groenigheid van hierdie uitsig. Met die berge met die

uitsig weer daar van die koppe tussen. Hiert ek hier is ek ook nogals op een van die hoogste punte. Die plantergroei...die lewe op dai plek het my beïndruk.

H: Foto nommer 10?

FOTO 10:



D3: Hum...weereens 'n vista. Hum...laat ek sien waar het ek hom geneem, dis weer 'n vista. Weereens op dai punt het ek die uitsig ongelooflik waardeer. Hum...dink dit was op die punt wou ek...weet nie of die ander dit wys nie, maar op die punt wou ek daardie plaashuise vir wat dit werd is, die kamera kan nou nie in zoom nie, maar die plaashuise in die vista die uitsig, wou ek die plaashuise vasvang. Wys nie in die ander foto's so duidelik nie, maar inelkgeval. Hum...op hierdie punt ook, weereens 'n groter area….plantegroei….breër uitsig en om die mensgemaakte, die mense ook in te sluit in die foto.

H: Foto nommer 11?

FOTO 11:



D3: Die ander foto's word die uitsig vasgevang...kon ek nie hierdie ooptes... hierdie vlaktes vasvang nie. daarso is 'n pad dink ek, dit lyk so (wys op foto). Hierso het ek 'n punt bereik waar ek weer…en ek dink... dink dis weer iets wat ons beplanners dalk sien, omdat ons meer gefokus is op vistas en uitsig en die lyn waarin ons dink is, die uitsig op die einde.

H: En die laase foto, foto nommer 12?

FOTO 12:



D3: Hierdie was my eerste foto gewees op die site. Die omsluiting op hierdie spesifieke punt, daarso was bome agter my, om my en die koppe voor my met die bome. Hierso was het ek ook beskut gevoel, want bloot aan hierdie kant, die voorkant van die pad maar tog beskut. Ek het gedink, weereens dis 'n lekker beskutte site vir 'n camp site of, 'n plek om 'n tent op te slaan. Die beskutting aan die rugkant en aan die voorkant....'n gevoel van veiligheid, tog sou mens... voel jy... jys bekommerd.

Glad nie so veilig soos daarbo soos die ander posisies was nie daar bo, die hoogste punte nie, maar tog het jy die gevoel van omsluiting en van veiligheid. Weereens die plantegroei en die rotse en die koppie voor my wat my aandag getrek het. dit was vir my die eerste plek op die terrein waar die atmosfeer vir my sterk deurgekom, kan ook seker, dis ook net voor daardie foto waaroor ons netnou gepraat het, daardie tonnel, hy het hier

afgegaan. Net voor jy verder in die terrein in afgegaan het, ja, en ek weet nie wat om meer van die foto te se nie.

H: Nee baie dankie ek dink dit is voldoende. Kan ek jou nou vra om deur die foto's te gaan en die een uit te haal waar jy die naaste aan die natuur gevoel het?

D3: Die naaste aan die natuur gevoel het ? (stilte) Dai ene.

H : Okay, foto nommer 7. Okay, se vir my as die stukkie grond joune was, wat sou jy daarmee gedoen het?

J : Ek sou hier my blyplek gemaak het.

H: Hoe sou jou plekkie gelyk het?

D3: Wel hum...ek sou die meeste gemaak het van die uitsig. Definitief!

H: Beskryf hom vir my soos wat jy hom in jou geestes oog sien.

D3: Dit sal iets...dit sal 'n stukkie wees wat die buite binne bring. Waar die buitekant, die uitsig, deel maak van die binneruimte. So die vloei van die binne en buiteruimte sou belangrik gewees het vir my. Hum...vloer tot dak sal vensters wees, so daar is geen rame in nie. Van orals af binne die huis moet ek die uitsig kan geniet met 'n dek waar ek ook kan sit en die plek kan geniet, nie net binne die huis nie, maar self buite op die dek waar jy mense kan onthaal en ook die uitsig kan waardeer. Ja, ek het nou gedink ek sou hom, bietjie hoer as die, as die vlak wou he, maar hy moet ook nie uitstaan bo die, bo die plantegroei dat dit van orals om hom, 'n seeroog vir die mense daar onder sal wees nie. So hy sal moet inpas in die omgewing, sal nie wil he hy moet so sigbaar wees nie, hy moet amper onsigbaar wees. Ja, sigbaar vir almal wat da in die omgewing beweeg. My eie private stukkie aarde wees, waar niemand my kan pla nie.

H: Baie dankie. Ek gaan nou vir jou vra om vir my terug te dink na daardie dag toe en vir my net 'n kaart teken van die area.

D3: Okay (begin teken) Kan ek vir jou byskrifte insit?

H: Ja, asseblief.

(Maak skets klaar)

H : Watse gebruiksmoontlikhede het hierdie plek?

D3: Vir ’n wildsplaas die uitsig. Dis ’n ongelooflike uitsig die. Eks nie iemand wat sal wil het daar moet, ontwikkeling plaasvind op die terrein nie. Ek sal graag dit vir my self wou hou. As dit my stuk grond was sou ek net een op een punt op hierdie site sou ek vir my ’n huisie bou ek sal die uitsig wil geniet, ek sal nie graag wil he daar moet ontwikkeling plaasvind nie.

H: As ’n buitepersoon watse aktiwiteite sou jy se kan daar plaasvind?

D3: Kan dit as kampterrein gebruik, as terrein vir... (stilte)...hum...kampterrein, vir kamp, spanbou...

H: Waar dink jy sou ’n lekker plek wees vir ’n kampterrein?

D3: Wel ek sou dink aan die onderkant van die terrein. Hierdie area sou ek voorstel. Dis laag gelee, dis ’n beskutte plek, die bome, jy kan die geboue tussen die bome kan sit, dis nie ’n probleem nie, dis die ideale plek. Naweek behuising .Dis sekere moontlike goed wat ek sou voorstel wat ek sal wil he moet gekyk word na.

H: Hoeveel van hierdie naweek huisies sou mens he, en waar sou mens hulle sit?

D3: Baie min, so min as moontlik. Wel, ek weet nie, jy sal, in die opsig sal jy nie wil he dit moet so versteek wees dat dit nie ’n uitsig kan geniet nie. As ek ’n naweek huis het, sou ek graag die uitsig wou geniet, maar so weereens dat dit nie ’n seeroog is van alle kante af nie. Ek sal, ek sal dit op hierdie omgewing hier, in die rante, hierso. So in hierdie omgewing. Hier sou ek graag wil he hulle moet die uitsig geniet, maar… in ’n mindere mate sou ek hierso dalk...en dan, soos ek gese het, dis ’n wildsplaas.

H: Watse tipe wild sou jy graag daar wou sien?

D3: Natuurlik bokke. Die terrein is bietjie klipperig ek weet nie of hulle dit so sal waardeer nie. Kleinwild. Daar is al klaar soveel bobbejane. Baie meer voëls, maar ja dit is… (Stilte) ’n paar bokke ook.

H: Oraait, baie dankie.

[17] G3 D3 (AC)

H: Uhm…ek gaan vir jou die goeters so een vir een gee dan wil ek hê jy moet net vir my sê hoekom jy die foto geneem het en dan net so iets vertel omtrent die atmosfeer van waar jy die foto geneem het.

Ok, foto nr. 1? Hoekom het ek hom geneem?

FOTO 1:



D4: Want hierdie, hierdie is vir my die tipiese uitsig. Uhm…van daardie stuk land en uhm…grassies (lag), dis orals en dis vir my mooi (lag). Dis vir jou mooi. Ja.

H: Ok, en die atmosfeer daar…wat het jy… wat het jy gevoel toe jy nou daar staan en jy kyk so uit oor die verte?

D4: Rustig.

H: Rustig?

D4: Ja, definitief rustig en kalm.

H: Is die natuur 'n plek wat vir jou hierdie rustigheid en kalmte gee?

D4: Ja. Want weereens, anderkant was dit…ek moenie daarheen gaan nie… uhm… dis nie vir my, dis nie vir my lekker nie, uhm dis rustig en kalm

H: Ok, baie dankie. Foto nr2?

FOTO 2:



D4: Dit… jy't mos gesê die atmosfeer? Daarso is 'n… maar julle kan hom nie mooi sien nie maar daarso is een van daardie skoenlappertjies.

H: O!

D4: (Lag) Daai dingetjie daar is 'n geel skoenlappertjie…uhm…ja dit is die uh… daarso so orals skoenlappers daar en ek het gedink ek moet 'n foto van dit neem want hulle's pragtig en dis…dis iets kosbaars en ek weet nie as ek…elke keer as ek daai skoenlappertjies gesien het, as ek nou daaraan terugdink het ek…het ek geglimlag.

H: O ok, amper so gevoel van gelukkig wees?

D4: Ja, vreugde!

H: Oraait. Foto nr3?

FOTO 3:



D4: Dit…dit was warm en deel van die atmosfeer van daardie plek is dat dit warm is en toe neem ek die son af.

H: O ok, baie interessant. Foto nr. 4?

FOTO 4:



D4: Dis daar heel bo op die koppie… uhm… daardie, daardie heuweltjies wat so oormekaar val. Dis vir my pragtig. Uhm…

H: Waaraan het dit jou laat dink?

D4: Ek weet nie! Nee… (lag)

H: Nee, sê vir my!

D4: Aan koekbak! (lag)

H: Aan koekbak? Ok

D4: Ja, maar…

H: Verduidelik vir my hoe, laat dit jou dink aan koek bak dink?

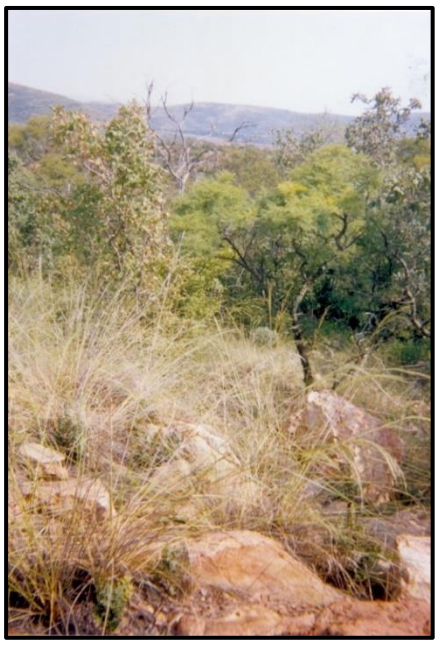
D4: Nee, aan die meetkoppies.

H: Meetkoppies?

D4: Ja, dit lyk of dit so (baie onduidelik)… dit lyk vir my prettig. En toe het dit jou daaraan herinner, ok.

H: Ok, baie dankie, foto nr. 5?

FOTO 5:



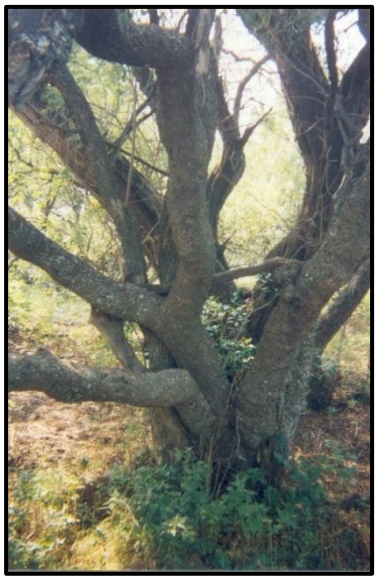
D4: O, dit is daar…daardie…waar jy afgaan amper by daai punt kom waar die einde van die (onduidelik) waar ons nie mag…ja dit is uhm…ek het nie eers daar ingegaan nie want…maar ek dink dit is ook die grens gewees en dit is…uhm…dis baie dig, en daarso is nie…uhm…ek het nou ’n lekker klip gekry hier om te sit maar as jy daar in gaan dan…dan vrees.

H: Ok, is jy so half bang vir die onbekende of…?

D4: Nee, ek is eintlik baie avontuurlustig so…uhm…maar ek weet nie, ek wou net nie daar ingaan in elk geval nie. Jy’t ’n gevoel gekry dat…maar weet jy daar’s ’n rivier daaronder sou ek.

H: Ok, foto nr. 6?

FOTO 6:



D4: Uhm... hierdie was ook vir my interessant.

H: Hoekom?

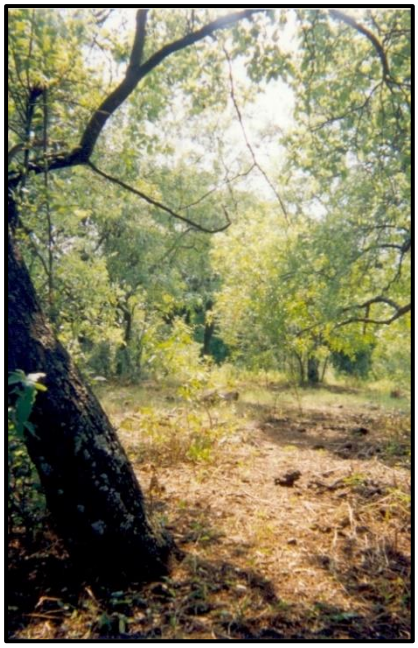
D4: Dit is ’n…uhm… hierdie groot ou boompie vang al die ander klein bossies. Ek het van hom gehou want hy lyk nie soos die ander bome nie.

H: Is daar iets daarvan wat jou aan jou eie lewe laat dink het? Een of ander aspek in jou eie lewe?

D4: Uhm…nee nie, nie pertinent nie.

H: Ok. Foto nr7?

FOTO 7:



D4: Goed dit is waar die lig deur die blare val as jy…die foto vang dit nie nou so mooi nie, maar dit vorm die mooiste patroontjies.

H: O ek sien ja.

D4: Hierso…en as hy…as hy daardeur… kyk daarso daar kan jy sien...

H: O ja!

D4: Dit…die… die ligskakerings is uhm…mens kan dit nie sommer vasvang op ’n foto nie.

H: Vertel my bietjie meer van die atmosfeer dalk?

D4: O, uhm…ek het weer soos ’n kind gevoel (lag). Dit is vir my uhm… (onduidelik) gevoel asof ek kan groei en (baie onduidelik) ek het weer soos ’n kind gevoel, en uhm… ja, sonder verantwoordelikhede en uhm… asof ek net kan speel (lag)

H: Ok, foto nr8?

FOTO 8:



D4: Dit was interessant, die bene, uhm…en die dier wat daar doodgegaan het en om dit nou uit te pluis en uhm… dan te wonder waar is sy familie? (lag)

H: Ok

D4: En die dier wat hierdie bene rondgestrooi het, waar is daai een, is hy dalk naby (lag) (iets baie onduidelik) die atmosfeer dit is so… dit is morbied. Maar tog interessant.

H: Ok, wat’s jou gevolgtrekking, hoekom dink jy is hierdie dier dood daar. Wat sou sy dood veroorsaak het?

D4: Ek, ek dink hy’t daar gelê en hy’t baie oud geword voordat die, die karkas, moes heeltemal uhm… daarso is… mens kan sien dit is uh vrot daai en die bene lê orals so hy’t nie, dit was nadat, heel lank nadat toe hy, dat die bene so versprei is. Maar dit was maar vir my so, ek dink dis maar seker natuurlik oud word

H: Mmm, ok. Foto nr. 9?

FOTO 9:



D4: Ag hierdie is vir my pragtig. Dit het my laat voel soos Heidi (lag). Daai wit goedjies, hier voor was so bos vol van hulle en uhm… daai, ja hulle't, hulle't so deur die lug gevlieg. Uh, hierdie wit goed, en dit is vir my ook pragtig

H: Vertel my bietjie meer van hierdie Heidi gevoel?

D4: Uhm… waar sy so onder die bome lê en dan luister sy na die wind wat deur die blare gaan, dit was vir haar 'n baie mooi geluid. Dis vir my ook gewees uhm… dit, dis vir my ook uhm… maar uhm… en dis daai gevoel van uhm... ontspan. Jy's ontspanne en uhm… jy kan droom en wonder, en uhm... jou gedagtes vrye teuels gee

H: Ok, foto nr. 10?

FOTO 10:



D4: Hierdie uhm… wat noem mens dit nou weer? Soort kaktus. Ja, ja ’n kaktus. Ek dink dis ’n turksvy. Is dit ’n turksvy?

H: Ja.

D4: Hierso tussen die ander bome, hierso was so hele bos hierdie kant van hom, en dan as jy net daarso, so dit lyk amper soos ’n deurtjie as jy daar ingaan en daar’s dan hierdie, hierso lyk dit nie so dig nie maar dit lyk en dit voel dig en aan die linkerkant is daar baie bosse en hierdie, daars dalk nou minder daar maar wat vir my interessant was, dis net dat hulle staan gewoonlik in die son en dis nie gewoonlik onder bome en tussen, so hy was so half vir my buite uit sy plek uit en hierdie is, hierdie, hierdie, hierdie is uhm was vir my ook baie mooi. Daarso so verskriklike, mens kan hom nou nie mooi sien nie maar daarso so groot paddastoel

H: O, ok.

D4: Uhm… en hierdie, hierdie effek het, kom ook weer na vore in daai ander, die ander foto waar die lig deur die blare gaan net voor die karkas uhm…

H: Ok, foto nr. 11?

FOTO 11:



D4: O, dit is vir my (lag)…dit is langs die kant van die grensdraad uhm… dit, ja dis vir my amper of uh dit ’n snaakse plek gevoel, maar uhm… hierdie in die foto lyk dit nie mooi nie

maar dit is eintlik baie mooi uhm… en ek kan nie daai kant toe gaan nie want dis doringdraad (lag). Dit het ons beperk om nie verder te gaan nie.

H: Ok, so het jy die draad spesifiek afgeneem?

D4: Ja (lag)

H: Ok, en hoe het dit jou laat voel toe jy nou hierdie draad sien en jy…wou jy dan nog verder gegaan het?

D4: Ja, ek wou verder gegaan het daai kant toe.

H: En toe daar nou ’n draad is…?

D4: Toe kon ek nie nou nie want ek weet ek mag nie, nie mag nie maar…

H: Ok, maar hoe’t dit jou laat voel?

D4: Hoe’t dit my laat voel? Beperk!

H: Dankie, foto nr12?

FOTO 12:



D4: Die miere.

H: Wat was die atmosfeer daar gewees? Waaraan het dit jou laat dink?

D4: Die inboorlinge (lag).

H: Inboorlinge?

D4: Nee, ons is die inboorlinge en hulle…hulle bly daar, dis hulle territory, uhm… en

jyt so half soos 'n indringer gevoel. Jaaa, nie vreeslik nie nee, maar uhm… maar hulle was, hierdie is eintlik, hulle was nie so besig daar nie so hierdie is 'n ou, ek neem aan hierdie is 'n ou een gewees want hys, hierso ook so halwe uhm... oorblyfsel uhm... want anders moes daar baie meer miere gewees het. En hy's nie platgetrap nie (lag). Dit is partykeer nogal kosbaar.

H: Foto nr. 13?

FOTO 13:



Daai kant toe is daai dooie stuk, daai verlate land uhm… daai, net onderkant daai koppie op daai hoek. Daai hoek maak dit amper asof hy nie deel is van daai stuk grond nie, daai uh, weet jy waarvan ek praat? Daai stuk grond daar…

H: O ja, bes.

D4: Uhm…maar hierdie is weer, uhm... spasie.

H: Ok dankie, foto nr. 14?

FOTO 14:



D4: Ek hou van die verskillende grasse wat daar is en tot, en die eenheid wat hulle vorm en dan weereens spasie (lag). Ek, ja, want die meeste van hulle is, ek hou van daai kant ek van om so te kyk

H: Vertel my bietjie meer van hierdie spasie. Jy't dit nou al 'n paar keer genoem maar vertel net vir my bietjie mooi wat beteken hierdie spasie vir jou. Ons het nou-nou voor ons begin het, het jy vir my so vinnig iets daarvan genoem.

D4: Ja, uhm... dit is, ek dink dis dieselfde effek as uhm... as die (klink soo**S:** om by die oseaan te sit) daar en ja, die geluid, dis soos die branders se geluid daar, soos die wind deur die bome fluit, in die binneland fluit want daarso, ek dink een van die effekte wat dit het om daar te sit, dit kalmeer my. Dis so groot oop spasies voor jou het en uhm... ek weet nie hoekom is dit kalmerend nie en hoekom is dit 'n uhm... dit (klink soo**S:** daars nie vreeslik mense nie) en dis kalmerend.

H: Vergelyk dit nou met daai areas wat jy beleef het wat baie meer ruig is. Hoe't jy daar gevoel?

D4: Daarteenoor? Uhm…gejaagd. Ek, ek weet nie of dit vir jou sin maak nie maar dit voel so half 'n, uhm… dis nie angstigheid nie, dit is 'n, die woord angstigheid is oordryf uhm… dis 'n uhm…

H: Beklemming miskien?

D4: Nee.

H: Bedruktheid?

D4: Ja bietjie bedruktheid, uhm... (Klink soo**S:** as jy baie lief is vir bome) is dit, dit is, dit is onbekend en jy weet nie wat daar, wat daar is nie en uh dis te opmekaar en ja, uh dit is ook, skies ek vat nou te lank, nee ek vat te lank

H: Ok, foto nr. 14, 15?

FOTO 15:



D4: O, hierdie is tipies nou uhm…dis een van daai digter areas. So hierdie twee staan amper so half teenoor mekaar. Die meer digter areas…ja ek wil nie, ek wil nie daar in gaan nie, ek wil eerder daai kant toe gaan (wys na foto van oop area).

H: Ok

D4: Hierdie, dit is dis vir my so half onvriendelik (wys na foto van digte bos). Maar dis, ja, maar dis nou vir my as persoon.

H: Ja

D4: Nie rerig gangbaar nie.

H: Ok. Oraait, baie dankie. Ek gaan jou nou vra om deur hierdie goed te gaan en vir my die een uit te haal waar jy die naaste aan die natuur gevoel het.

D4: In die natuur? Kan ek maar rondsoek? Ok, hierdie 3

H: Ok, terwyl jy so deur dit gaan dan kan jy sommer vir my sê wat sou jy met daai stukkie grond gedoen het as dit joune was?

D4: Met hulle almal?

H: Nee, nee, as daai grond joune was.

D4: O, daai…ek sou seker maar vir my ’n plekkie gemaak het om te bly. Klein huisie.

Ja, ’n houthuisie.

H: Houthuisie?

D4: Ja

H: Waar?

D4: Op die koppie. Met die mooi uitsig!

H: Ok, so dis foto’s nr. 4, 7 en 9. Hoekom dink jy het jy hier besonders na aan die natuur gevoel?

D4: Dis, uhm…hierdie is nou die verskillende, uhm... hy’s hier, en hier en nou, en daar, en verder aan

H: Hoe bedoel jy?

D4: Hmm…ek was, ek kon ook maar ’n graspolletjie gewees het, daars baie verskillendes (lag).

H: Voel dit partykeer vir jou dat jy net ’n graspolletjie is as jy (baie onduidelik) saamsmelt as jy dit nou as ’n metafoor moes gebruik?

D4: Nee.

H: Nie? Oraait dankie. Ek wil hê jy moet nou so bietjie terugdink aan die dag toe jy daar rondgeloop het en dan moet jy a.s.b. vir my ’n kaart van die terrein teken.

D4: Teken kaart…

H: Sê vir my as jy nou so kyk na die kaartjie en jy dink nou so terug waste gebruiksmoontlikhede lê vir hierdie area, ek’t netnou vir jou gevra as die area joune was wat sou jy met dit doen, maar as jy nou sê nou maar as ’n buite persoon wat advies moet gee van wat ’n mens met die plek kon doen, wat dink jy sou mens dit voor kon gebruik?

D4: Ek is nie bevoeg om dit te antwoord nie, maar, uhm… ek weet ook hiers so daar so… ek weet nie wats hierdie grond of daar baie rots onder, want hierso is 'n gedeelte wat baie plat is, uhm…en die koepel was hier regs, uhm..

H: Bedoel jy, jy sou meer inligting eers wou gehad het?

D4: Ja, voor jy dit kan sê maar ek het, as ek maar net as ’n onbevoegde persoon kan sê dan sal ek…

H: Ok.

D4: Oningeligte persoon uhm… dan, dit (klink soo**S:** ek kan sekere oorwegings gee) maar ek is nie regtig ’n besigheidsmens nie so ek sal nou nie gaan kyk nie (klink soo**S:** baie jammer) en dit nou kommersieel maak nie, moontlik dalk (baie onduidelik)

H: So voel jy dalk dat die plek nie regtig geskik is vir ontwikkeling nie?

D4: Dit hang af, ’n plek is nooit een op sy eie nie uhm... as daar potensiaal uhm... langs daai pad is, uhm... ek weet glad nie wat daar aangaan nie maar as daar is dan het jy meer opsies en, maar dit, kan dan kan mens begin kyk na ’n winkeltjie of restaurant of sulke goed, uhm... wat jy definitief uh probeer (baie onduidelik) ek sou (klink soo**S:** dit probeer het) maar dan moet dit net natuurlik gangbaar gemaak word. Uhm... ’n ontspanningsplekkie opsit (baie onduidelik)

H: Oraait en waste aktiwiteite dink jy kan mens daar aanbied?

D4: Watse aktiwiteite? Ek dink dalk uh, perde roete (lag). Dan kan mens dalk, kan ’n restaurant tipe dingetjie of ’n huisie tipe ding, (klink soo**S:** perde huisie) wat ookal of ’n

perdehokkie, nie hok nie maar perdestal. Ja en dan op dagritte gaan na plekke wat dalk gelink kan word. Ek sal nie daai 4x4 quadbikes tipe ding toelaat nie. Ja, ek sal nie dit doen nie alhoewel ek seker is dat daar mense is wat dit sal oorweeg, uhm…met ’n huisie!

H: Hou jy van perde?

D4: Ja baie, ek het nou nie ’n perd nie maar ek hou van hulle. Maar dit sal nie vreeslik geraas maak en (baie onduidelik) deur die natuur te beweeg (baie onduidelik) en as daar verdere ontwikkeling is dan sal hierdie, hierdie platteland, ek dink dis soos heelwat potensiaal, daarso sal ek dalk, kan mens eenhede opsit maar hierdie kant toe nie. Curio shop ook, o ja. Vir goed soos aandenkings en goeters

H: Oraait, baie dankie.

[18] G3 D4 (BK)

H: Hoekom het jy hierdie foto geneem en wat was die atmosfeer?

FOTO 1:



D5: Weet jy, ek dink hierdie foto was as, soos jy kan sien die kontraste is die gras, sag en plat en dan die bultjie, hobbel wat uitgestaan het wat baie klipperig en harder gelyk het en ook meer plantegroei gehad het en die gras was meer oop en dit was net vir my soos ‘n kontras met ‘n duidelike lyn wat jy daar kon getrek het.

H: Enige iets oor die atmosfeer dalk?

D5: Die atmosfeer was net vir my...

H: Wat het jy gevoel?...

D5: Ek het net gevoel, jy weet, dis ‘n oomblik wat ek net moet...en ek het die kamera gehad obviously, om te kan capture, om net te kan onthou, om dit vir my bietjie... Dit was vir my uniek. Alhoewel, dit in sekere ander plekke in die natuur dieselfde is, dis is, dit is ook wonderlik. Dit is maar net ‘n gevoel van dit is hoe die natuur is, vol verrassings. So, ...

H: Okay, dankie. Foto nr. 2?

FOTO 2:



D5: Wel, hierdie foto en ‘n paar ander waaroor ek seker dieselfde gevoel het is mens is in hierdie groot kosmos wat jy en dan makro, en dan hier begin die mikro as jy na dit kyk. Hierdie goed, soos hierdie klein blommetjies, soveel detail het maar so klein as jy afgaan en dit raaksien dan besef jy dit is alles so in fyn detail in. En dit is ja, dit is hoekom uhm,...wat my ook baie hier laat dink het ek het van daai...ek weet nie of jy Louis Gigleo ken nie?...dit is so ou wat, ag hy praat van ‘n indescribablee, dit is hoe groot God is en hoe groot die heelal is en dan beskryf hy vir jou...en hier het ek net weer gedink...maar hy het nou ‘n ander een ‘Living’ of ‘Alive’ gemaak wat oor jouself gaan en hoeveel detail ‘n mens het en dit, hierdie was net vir my, daar is soveel klein detail, ‘n mens sien dit

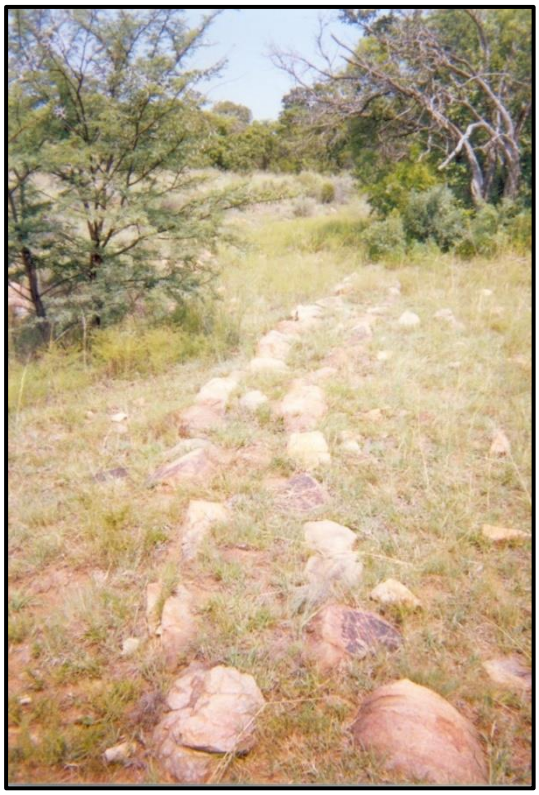
omtrent nie raak nie, jy moet omtrent tot teen dit gaan, dan besef jy, so dis maar die mikrokosmos in die makrokosmos.

H: Is detail iets wat vir jou belangrik is?

D5: Ja, ek het nogal um, ek is, ‘n probleem is vir my is met ontwerp, ek gaan te veel in detail in. Ek sal so, dat ek amper agter raak, en vir myself, as ek tydgebonde is, ja, ek kan wegraak in detail.

H: Okay, baie dankie. Foto nr. 3?

FOTO 3:



D5: Nr. 3 was net vir my mooi. Hier het ek ‘n idee gekry, ek weet nie of dit natuurlik is of so is nie, is dat hier kan jy sien hier is iets georden, ek het aangeneem dit is seker maar ou stamme of iets wat hier ‘n muur begin bou het, want dit het so duidelik soos ‘n fondasie gelyk van iets wat daar, ‘n klipgepakte muur of iets en dit is ook net um, hier is jy in die veld en at random is daar al hierdie rotse en ewe skielik sien jy net hierdie geordende...dit lyk so of die mens al voorheen hier was. Dit het my laat dink aan hierdie ou Zoeloe kraal en, wat hier vir my opgebring het, wat nogal baie nice was, toe ek in standard twee... het ek ‘n maatjie gehad en hulle het ‘n plaas gehad en ons het toe in Lydenburg gebly, en

daar op die plaas het ons...was daar ou forte van die angloboere oorlog gebou, en dit was vir my, op daai, negejarige ouderdom so discovering, ontdekking...en dit was amper iets so groots gewees, en hierdie, dit het dit net so bietjie terug gebring. Jy weet, ek kom agter sekere goed, dan plaas dit jou dadelik terug in daai, miskien nie in soveel detail nie, maar tog. Dit was vir my nogal...

H: Baie dankie, foto nr. 4?

FOTO 4:



D5: Hierdie foto was vir my, soos jy kan sien, dit was van die rivier, dit was maar net vir my...die vista wat daar ver is, en wat water, land en plantegroei bymekaar gebring het. En dit was vir my, die enigste gevoel wat ek hier gehad het was, shoe dis mooi, dit is prentjie mooi. Dit het nie rerig die emosie van...dis ‘n plesier om daarna te kyk.

H: Hou jy van mooi goeters in die lewe?

D5: Ek waardeur mooi goed, so...maar ek het nie ‘n obsessie...maar ek kom agter ek waardeur nogal ‘n mooi ding.

H: Okay, foto nr. 5?

FOTO 5:



D5: Foto 5 is weer dieselfde soos daai klein blommetjies, soos jy kan sien, dis nou bietjie moeilik om dit op die foto te sien, maar dit is soos ‘n grondbedekkertjie, maar dit is so klein, ek dink die blaartjies is so groot soos ‘n vuurhoutjie, as dit solank is. En dit was net weer vir my, jy moet amper weer afbuk om dit raak te sien. Dit was maar net weer die mikro in die makro en my maar net weer laat dink aan al die detail...van daai klein detail tot ‘n berg.

Baie dankie, foto nr. 6?

FOTO 6:



D5: Ek dink foto nr. 6 sal ek seker weer vergelyk met die heel eerste ene, die kontras, wat jy die grasse het, omtrent niks bome nie, struike, wat sou mens se en dan die kop wat daarv agter uitstaan en daar is ook weer dig gegroei en dit is ook as jy kan sien, dit was ook vir my mooi, as ek vir jou so kan wys, daar is ‘n skeiding tussen die twee kleure.

Dit was ook net vir my, dit is net weer vir my sulke interessante insidente wat jy in die natuur optel.

H: Is daar enige aspekte in jou lewe waar daar ook kontras voorkom?

D5: Ja, ek dink dit is soos die goeie teenoor die kwaad. ‘n Mens besef partykeer jy bly mens, alhoewel jy streef om goed te leef, maar dan ewe skielik tree jy kontrasterend op teenoor wat jy beplan het, soos aggressie of iets wat nou nie ideaal is nie.

H: Is geloof of spiritualiteit vir jou belangrik?

D5: Ja, en spesifiek God. Ek weet mense praat van spiritualiteit, jy weet daar is new-age, maar dit ja, nee soos ek se die skepper en die drie-enige-God as ek so kan se, ja.

H: Is dit, toe jy daar rond geloop het, het jy so ietsie daarvan ervaar?

D5: Ja, dis regtig as ek daar is, ek praat baie met die Here, maar sag of partykeer hard en dan as mens maar net dink aan die psalms en gesange wat net beskryf hoe groot is Hy en nou dat ek daai DVD’s van Louis Gigleo gesien het, dit is vir my, ok op hierdie skaal ervaar jy minder, maar uhm, wat jy sien nie die geheel soos in ‘n fliek of iets nie. Dan besef jy net ja, dis, ek wil nie eers daarin gaan nie, dan dink ek daaraan wat hul se ‘n mens se brein is te klein, as jy begin kyk na al die detail, dan probeer jy hoe, waar, dan dink ek ag nee, dit is nie eers die moeite werd nie om daaraan te dink nie. Aanvaar dit net en geniet dit.

H: Okay, baie dankie. Foto nr. 7?

FOTO 7:



D5: Foto nr. 7 is ook amper iets soortgelyk, as jy kan sien die berg wat ‘n agtergrond skep, en met hierdie foto spesifiek ook, ek dink dit is hy, miskien kan daar nog ‘n ander een wees ook, miskien omdat ek skilder ook partykeer dink ek maar ek wil iets, maar se nou maar ook ek het in elk geval die tyd of iets in elke geval maar as ek nou daar is, ook omdat ek ‘n kamera gehad het, as ek nou ‘n foto moet neem om iets te gaan skilder, maar wat nie so algemeen, kyk ek dink as hulle nou vir ‘n klomp kunstenaars soontoe gestuur het en se ok, neem foto’s want julle moet nou skilderye maak van die plek, en nie noodwendig om die plek te beskryf nie, maar iets wat jy dink is mooi, probeer ek soek vir iets wat tog treffend is, maar wat jy nie dadelik raak sien nie, jy moet eers terug gaan, dan se jy o...ek het ‘n paar sulke foto’s ook geneem, net met die gedagte as ek nou iets moes daar skilder, skilder ek daai. Jy gaan dit eers nie eintlik raaksien nie, maar as dit op ‘n skildery of foto’s vasgevang is, besef mens hi ja. Dis nou maar simpel, maar dit is een van daai...

H: Baie dankie, foto nr. 8?

FOTO 8:



D5: Foto nr. 8 kan ek vir jou se was seker maar net, was maar net ‘n vista. Wat vir my baie mooi is, is weereens wat jy kan kry is ‘n mate van vlakke. Jy sien die gras, dan ‘n klomp bome en dan die berg. Daar is ook weer duidelike skeiding tussen kontraste en lyne en goed en die vista van die berg was ook net weer vir my mooi. Dit was maar net weer vir my jy sien al hierdie goed, ek het baie, wat ek dink as ek hierdie goed sien...ons het in die platteland gebly toe ek klein was en as mens ry, en spesifiek nou daar in

Lydenburg, en veral ook as ons Natal toe gery het, dan sien jy die berge, en wat my van kleins af so gefassineer het, dis lae op lae, jy sien die eerste berg en dan...daar agter is dit nog vaer en vaer. Dis eintlik baie ver uit mekaar uit, maar jy sien dit in ‘n plat twee dimensionele vlak, en ek kan se as ek in die veld, en in hierdie geval ook, maar ek dink dit sal op enige terrein gebeur, as ek so iets ervaar, dan bring dit terug daai...en daai vakansie as mens op skool is, is vir jou groot, jy, ok jy word geïrriteerd met die lang rit en jy wil net die hele tyd weet wanneer is ons nou daar, ma um spesifiek dit, dan kry ‘n mens so lekker gevoel ook.

Okay, dankie. Foto nr. 9?

FOTO 9:



D5: Ja, foto nr. 9 sal ek ook se is maar net vir my die verte daar, en uhm, ja dit was maar net vir my mooi. Dit is amper asof dit vir jou, wat sal mens se, so natuurlike raampie skep in ‘n vista waarna jy kyk en daar kry jy weer die geval, hier is dit nou nie so duidelik nie, maar die berge wat daar agter is, is bietjie dof en dan vorentoe...

H: Hoe laat hierdie areas jou voel, wat so lekker oop is met die uitsig?

D5: Weet jy, uhm, ek moet se, ek is nogal kontrasterend daar, ek hou nogal daarvan om partykeer in ’n inclosed natuurlike area te wees, maar ’n oop vlakte is ook goed, ma wat hier my ook spesifiek daai dag laat dink het is die eerste dag toe ek begin werk het as argitek, toe ek en my baas ’n fight gehad, toe se hy vir my ek is soos ’n kind wat net in ’n veld gras wil in hardloop, eintlik so half, ek sal nie se ek is non-care nie, ek kan dalk so

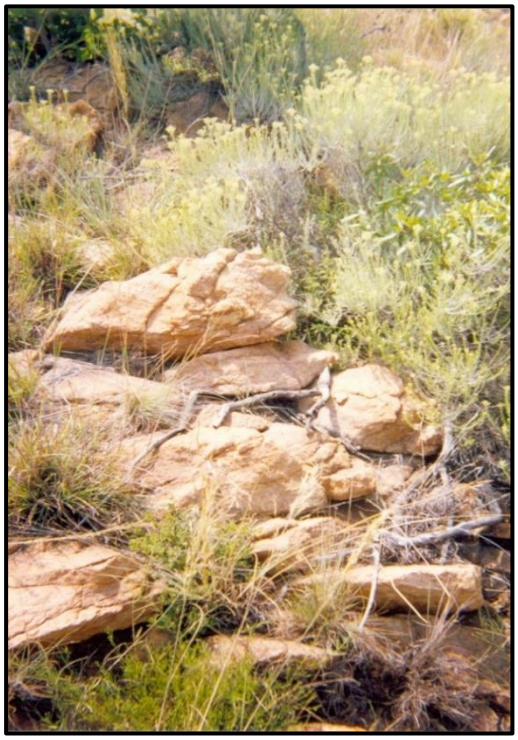
voorkom, toe het ek nogal baie daaraan gedink, toe dink ek ja...ek wonder hoe sal dit voel om net daar rond te hardloop tot by daai berg daar agter te hardloop. So dit gee bietjie 'n gevoel van vryheid, maar ek sal nie se dat ek um, ek um kan in 'n woud...is daar ook vir my iets nice, as jy so inclosed, jy voel dalk beskerm. Hier is heerlik, so dis nou nie dat ek se ek raak clusterphobies in 'n woud nie, maar as jy my nou in 'n tas of 'n boks sit gaan ek, ma in 'n natuurlike inclosure, is nie vir my 'n probleem nie.

H: As jy moet kies tussen oop en ruig area, in watter deel sal jy die gemaklikste voel?

D5: Ek dink ek nou die oop area, vroeër sal ek meer die inclosed area verkies het. Ek dink hoe meer mens jouself leer ken, volgens my is dit net jy voel bietjie meer beskerm jy voel bietjie onseker oor jouself, en ek glo nie enige iemand is ooit 100% seker van homself nie, maar ek kom net agter hoe jy gegroei het, dat 'n mens okay is met jouself en besef jy is nou al hieruit, ek bedoel ek werk nou al vir 10 jaar, en dan is dit amper asof jou onderbewuste se dis fine, dis reg, die oopte is vryheid, jy het nie altyd beskerming nodig nie.

H: Ok, baie dankie. Foto nr. 10?

FOTO 10:



D5: Foto 10 was ook vir my, as ek nou kan se die mikro kosmos, die klein, as jy nou so na al die worteltjies wat so tussen die rotse is... en dit is vir my snaaks, ek was verlede

naweek op ’n plaas, wildsplaas in die Waterberge en ek het dieselfde tipe gesien, dit bring my altyd terug na my kinderdae, ons het by Longtompas, ek weet nie of jy...daar is een spesifieke plek, en ek sal jy kan wys, waar die wortels so afgroei, nou ek was baie klein, ek weet nie hoe oud was ek, toe het ek en my ma, sy het net ’n nuwe kar gekry daardie tyd, so ons is toe iewers heen. Toe ons terugry se sy sien jy daai boom hoe groei die wortels en so. En ek moet se dit bring my altyd terug na my kinderdae, ek moet se ek het eintlik ’n gelukkige, wat se mens happy childhood gehad, en dit is vir my snaaks en ons was redelik natuurgebonde want my pa is ’n veearts gewees, so ek was baie saam met hom in die veld ook, en ons was baie wildtuin toe, want ons was daar naby, en ons het baie daar rond gery en vriende op plase gehad en goed. My familie het ’n plaas gehad, alhoewel dit nou in die Vrystaat was en so, en ek sal nooit hierdie tipe boom vergeet nie, ek moet eintlik daai boom eendag gaan afneem vir my.

Want elke keer as ek ’n boom sien wat se wortels so in ’n rots is, bring dit daai terug vir my en ja, ek was altyd so excited as ons daar gery het by daai Longtompas, want dit is baie hoog daar af en ek het hoogtevrees, maar dit is so adrenalien rush. Ek het dit toe nie besef nie maar nou ja...

H: Okay, baie dankie. Foto nr. 11?

FOTO 11:



D5: Goed foto nr. 11 was maar weer vir my uhm, dit was vir my eerstens... dit was vir my mooi ook want baie keer het, het gedink as ek as ek gestap het daar en jy kyk op na waar jy is en partykeer is daar iets wat jou oog vang. Hierdie was vir my mooi. Met hom kan ek eintlik net se ek het gehou van wat ek sien. En weereens ook, soos jy kan sien, met

respek gese, dit is nou nie iets besonders daar nie, maar partykeer is dit vir my, as ek kan se ’n sekondêre skoonheid kan sien, soos...seker maar omdat ek ’n minimalis is. Ek hou nie altyd van over the top nie, dit is vir my meer ’n uitdaging om met minder iets mooi te maak, eerder as wat jy alles tot jou beskikking is, en so, en ek dink my lewe is ook so. Selfs as ek klere koop. Hulle het vir ons gese op varsity, toe ons die eerste dag by argitektuur instap, toe se hulle vir ons, die lektor Jan Smit, ek sal dit nooit vergeet nie, argitektuur begin ’n leefwyse word. Dit is nie net ’n profesie nie, en ek het gedink nou wat bedoel hy, gaan jy ’n werkoholis word. Maar ek kan sien, weet jy, jy analiseer alles. En jy kritiseer, nie noodwendig kritiseer nie, maar jy sal as iemand, ’n vrou kom daar aan met ’n rooi rok en sy het rooi skoene, sal dit by jou opkom die skoene moes nie ook eintlik rooi gewees het nie. Sulke goed, of jy, of as ek in ’n kantoor byvoorbeeld instap, toe ek nou in X se kantoor instap, toe voel ek die eerste ding wat ek wil doen is ek wil daardie tafel so skuif. Dit nie net, dis met skilderye, as ek by my ma kom en sy het iets net, dan se ek hy moet laer kom of sit hom net nader of lyn hom op met daai. In die geval is dit vir my, en ek dink ek praat nou bietjie deurmekaar, um, hierdie is uhm, vir my sekondêr mooi. As jy hierdie en onder andere klomp mooi goed soos die koppie, sal min mense hierdie ook raak sien, soos daai ander foto waarvan ek jou gese het, dat jy dink watse painting of skildery sal jy skep wat sekondêr mooi is maar tog aandag trek. So...

H: Baie dankie, foto nr. 12?

FOTO 12:



D5: Foto nr. 12 sal jy seker weer sien die lae. Dit is vir my amazing en ek is eintlik verbaas hoe mooi hierdie kameratjies dit opgetel het. Hierdie is baie helder, en dan is dit dower en dan is dit dynserig... en hierdie ook, dit is nou nie Natal se landskap nie ma, in Natal is dit mos baie groen en dit is een ding wat ek nooi sal vergeet nie, ons het altyd in April maande na Umhlanga Rocks gaan vakansie hou en as ons so ry dan, daar, is dit nou Harrismith, nee dit is nog in die Vrystaat, ma nader daarna by Pietermaritzburg en so, sien jy die lae. Ok, dit is nou baie groen en ek weet my ouers het my ook daarop attend gemaak, maar ek kom agter van kleins af was ek lief vir die natuur en die veld. Ek bedoel ek hoef nou nie op 'n plaas te bly nie ma as ek in die veld ingaan is dit vir my lekker. En soos veldskool as hulle mens in stilte tyd ingestuur het, dit was vir my altyd baie lekker om net fisies in die veld op die gras te gaan sit of op 'n klip...en dit is soos hulle se dis asof jy net bietjie nader aan die Here voel.

H: Okay, foto nr. 13?

FOTO 13:

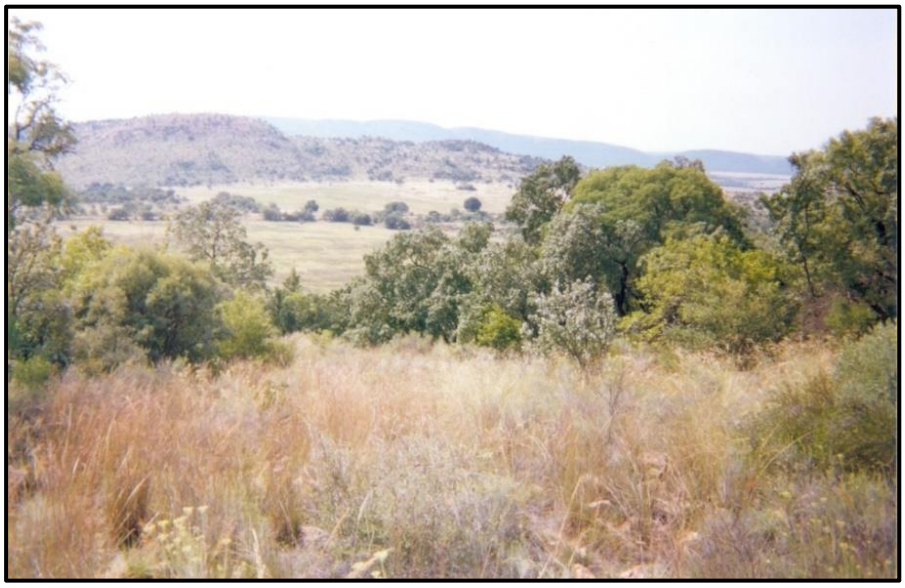


D5: Foto nr. 13 is weer 'n...(lag)...is weer 'n, jy kan seker sien, ja, maar wat vir my ook mooi was, was van die plantegroei, ek bedoel wat ek ook baie gesien het daar is as jy links kyk voel dit asof jy 'n savanna en as jy regs kyk is dit bosveld. Se maar bome of iets, nou hier was dit ook vir my so bietjie 'n baste. Hierdie wil amper vir my soos Karoo bossies lyk, maar nou as hulle baie reën gehad het, en dan het jy groen by en obviously as jy nou daai berge en goed nou daar gaan kyk, een, twee, drie, vier...daar is so baie lae...en ek dink ek kan ook behep raak met 'n ding, ek uhm, ek weet nou as ek ook op 'n site is,

een kontrakteur het eendag vir my gese as jy dit nog eenkeer vir my se het jy dit al twintig keer vir my gese, maar dit is so as ek entoesiasties raak oor ’n ding sal ek dit herhaal en herhaal, seker vir myself eintlik om dit uit te sorteer, maar die foto’s het baie, as jy kyk na daai, dit het baie effek daarop en ek dink dit is ook maar ’n herhaling in myself, maar ek het besef ek is so. Om net 100% seker te maak, ek sal vir my notatjies maak om te onthou en dit in my dagboek skryf, net dat ek nie vergeet nie en ek dink dit het deur getrek, ’n ontwerp as ek byvoorbeeld ontwerp ook, sal ek ook. Ek sal partykeer ry, dan sal ek my self skok as ek dink ek moet daai muur in daai kamer soontoe skuif en die deur daar sit, en weet jy oor 10 minute sal ek weer vir my herhaal en dan dink ek jy het dit nou gese, sit dit nou op papier, en kry dit oor of so. Maar ek het besef dit is asof ek myself al op ’n kameratjie gesien het en dit is wat gebeur, jy weet, dat ek myself kan voorspel. Soos nou by hierdie laaste site wat ekm nou besig is om af te gee, dis die kontrakteur wat vir my gese het, ja, ma hy se hy waardeur dit want dan word hy attent daarop gemaak, maar toe besef ek net ek is seker ’n pyn daar. So,...

H: Okay, dankie. Foto nr. 14?

FOTO 14:



D5: Ja, foto nr. 14 het ek weer sulke lae gesien, soos jy kyk hierdie is bietjie dof, daai is duidelik en dan die kontraste en goed, en dan ook dit is vir my mooi, ek kom nou agter as jy kyk na baie van die foto’s, dit is amper asof jy, ek wil amper se dagdroom, so ver kyk of iets, en ek uhm, en tog as jy vat ek is tog in detail ingestel, maar meeste van die

foto’s wat ek geneem het is van ver, nie van hier by jou nie. Dit is asof jy daai wil capture, skies vir my taal, maar die goed naby is kan jy nog sit en na kyk, maar dit is asof jy daai goed gaan verloor, jy moet daai vasvat.

H: Okay, laaste foto?

FOTO 15:



D5: Dis die laaste foto (lag), as jy kyk na baie van die ander is operige velde, as mens hierdie, na hierdie foto kyk en na die ander, is dit dat hierdie is vir my baie bosveld. Die ander is vir my amper savanna, dit het gevoel of mens op verskillende plekke is, verskillende plantegroei en natuur. Hierdie was onder andere net een deel, maar ek wou dit vas...ek bedoel daar is seker nog ander voorbeelde wat ook so bebos is, maar ek wou hierdie net neem, dit is naby waar ons gesit het. Ek wou net vir my so foto neem om te wys as mens na hierdie foto kyk en na van die ander kan mens nie glo jy is op dieselfde plek nie. Seker maar net weer die kontras, en dit is vir my interessant. Interessant is so boring word, maar net die variasie, verskeidenheid...

H: Okay, ek gaan nou vir jou vra om vir my weer deur die foto’s te gaan en die een uit te haal waar jy die naaste aan die natuur gevoel het.

(gaan deur foto’s)

D5: Nr. 10, die boom met die wortel wat so uit die rotse uit groei, en ek dink dit is van, dit is vir my baie natuur, ma my onderbewuste, ek het vir jou gese, toe ek klein was het ek

dit die eerste keer ervaar. Ek wat ek kan onthou ek het dit raak gesien teen hierdie groot berg en alles, en ja, ek het net so omring deur die natuur gevoel en as ek nou kan se, dis my gevoel.

H: Teken kaart.

(Stilte terwyl teken en verduideliking op band)

H: Watse gebruiksmoontlikhede het die area?

D5: Wel, as jy vat vir toerisme, staproetes. Ek dink ook soos ’n wildsplaas. Ek dink nie boerdery sal, ek praat uit onkunde, maar as ek logies kyk na hoe klipperig is die veld, dis waarom ek se wild maar meer, beeste, maar skape beslis nie...ja, ek dink soos staproetes en goed, want jy het hierdie verskillende vistas, of ja, ’n wildsplaas, ietsie soos ’n bushcamp.

H: Okay, waar sal jy daardie bushcamp sit?

D5: (verduidelik op kaart)

H: Daar by die G’s. Okay, hoeveel dink jy?

D5: Nie te veel nie, se nou maar so 3 eenhede, wat elk so 5 mense kan groepeer (cluster), maar jy kan ook na mekaar toe stap...

H: Verduidelik bietjie wat bedoel jy met ’n bushcamp?

D5: Soos ’n hut, en dan hou ek van ’n ronde rondawel of iets, of ’n tent op ’n soliede basis vloer. En dan ek glo jy gaan nie suksesvol wees as daar nie warm water is nie, maar storte met riete sal ek verseker, sodat jy deel van die natuur is sodat jy protected voel, want ek weet ’n vrou sal nie daarvan hou nie. En ook ’n area waar jy vuur kan maak in die aand, soos ’n boma, maar natuurlik met natuurlike materiale. Die gerief van warm water glo ek moet daar wees en dan moet jy stap. En kombuis geriewe, bedoelende ’n lapa....

H: Jy het nou vir my die gebruiksmoontlikhede genoem in terme van ontwikkeling en aktiwiteite. Is daar nog enige iets wat jy by wil sit of wil jy volstaan daarby?

D5: Weet jy nee, in die een kant voel ek mens kan dit ook net so los ook as deel van die natuur, maar aan die anderkant dat jy net opweeg wat die sterkste is, dat jy tog dit met ander mense deel...

H: Se my as dit jou plek was, jou eie, wat sou jy daarmee gedoen het?

D5: Ek wil amper se, ek sou nie haastig gewees het nie, ek sou dit vir myself gehou het om te geniet, en later in 'n bushcamp omskep.

H: Okay, baie dankie.

[21] G3 D6 (IS)

H: Ek gaan net vir jou 'n foto gee en dan gaan ek vir jou vra hoekom jy die foto geneem het. Okay. En om daarna vir my iets omtrent die atmosfeer van die foto te vertel.

Hier is foto nommer 1.

FOTO 1:



D8: Hierdie is my ….. van die …. van die klippe. Uhm met die rotsformasies. Die feit dat daar soveel interessante kleure in een klip is en jy sal sien ek het baie foto's van die klippe geneem. Dit is vir my 'n intrinsieke deel van die hele atmosfeer, van die hele… Okay So asof ek myself bewus moet maak van die intrinsieke klippe met al die kleure en wat dit beteken …. Okay. En ook dan die 45 grade angle waarteen ….

H: Baie dankie. Foto nommer 2?

FOTO 2:



D8: Okay dit is ook een van ’n klip dit is net vir my baie mooi die groot klip met die verskillende kleure van pienk …Ja, ja. swart by die boom en jy weet dat die bome nog steeds groei tussen die klippe. ..sien eintlik baie vlak… dit was vir my baie mooi die klippe en die boom. Hierdie is eintlik ’n mooier foto as nommer 1. Ja....

H: Nou hoor hier sê vir my hoe het jy nou gevoel toe jy daar stap en eweskielik kom jy op hierdie spesifieke plek af. Hoe het jy gevoel, wat het jy gedink?

D8: Ek het gedink cool en kom ek neem ’n foto. Uhm maar hier was te veel miere om te sit. Ek sou graag hier wou sit. So, uhm ja. Ek het gekyk eintlik vir ’n lekker ronde klip om ….. maar dis vir my half die betekenis. Die klippe is vir my die betekenis van die terrein dit was vir my baie mooi die kleure, verstaan. Hier kan ’n mens nie mooi sien nie tussen die pienk, maar daar is ’n helder pienk saam met die swart. Dis nogal uniek…

H: Baie dankie. Hoekom het jy die foto geneem en wat behels die atmosfeer?

FOTO 3:



D8: Okay hierso was weer die klipperigheid op die voorgrond. Net die diversiteit het ek probeer met die verskillende foto's wys. Die klipperigheid op die voorgrond met 'n paar hoë bome met bosveldtipe bome in die agtergrond. En hier is 'n kliprandjie. So is dan weer half, die uitsigpunt hier is dan ook 'n tipe bosveld eintlik. Dit is 'n hoëveld atmosfeer hier.

H: Okay. Foto nommer 4?

FOTO 4:



D8: Uhm, ek dink hierdie een was vir my 'n deel waar dit vir my lyk of daar voorheen beweiding was. Waar die bome redelik versteur is, jy weet met die grasveld wat daar groei. Maar weer opvallend vir my is die uhm die feit dat daar ooptes ook is tussen, tussen

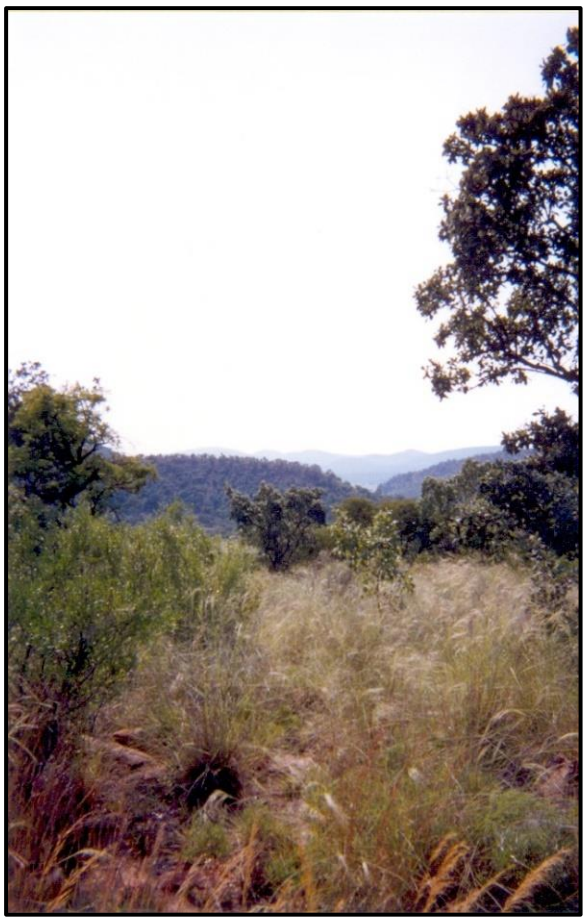
die bome. Dit was vir my baie nice want dis amper soos parkie grond... wat aanmekaar geskakel is, jy weet tipe parkie. Oop gras en dan stap jy tussen rygste bome deur uhm...dan is dit weer ’n stukkie oop gras. Amper soos parke wat half beplan is hier. Okay. Jy weet as dit gaan kan teken van bo af gaan dit amper tipe paadjies vorm.

H: Okay. En jy het vroeër genoem dat dit vir jou nice was. Vertel my bietjie van hierdie nice gevoel. Wat het jy gevoel toe jy nou dit sien?

D8: Jy weet hierdie foto met die oopte in die voorgrond is vir my, dit het my half getrek na die, om te gaan kyk wat is tussen die bome. So ’n gevoel van nuuskierigheid half? Jy weet so dis asof die oop vlakte jou nie net daar wil trek nie, maar dit trek jou half na ’n fokus punt half hierso in die in die bome. Okay. Na daardie paadjie... so dis vir my ’n lekker nuuskierigheid nie ’n ongemak of iets nie, maar ek wou nie hier sit nie. Dit het my meer laat voel of ek daar wil, ek wil rustig wees.

H: Baie dankie, foto nommer 5?

FOTO 5:



D8: Okay hierdie een lyk weer glad nie soos Hoëveldse grasvlaktes nie en dit lyk weer soos iewers in die Laeveld met berge en heuwels in die verte. Die blouberge wat so ver lê by die voriges het ek probeer om die gras hoogte van die gras half af te neem met die feit dat daar hoë bome is en dan lang gras in teenstelling met die vorige foto wat half versteurde gras is en dan uhm en dan werklik koppies jy weet of boomryke koppies in die verte en daai kan jy self sien as amper ’n bergreeks of iets.

H: Foto nommer 6?

FOTO 6:



D8: Okay, nommer 6 is nice want hy wys baie klippe. Okay. Uhm dis lekker om oor die klippe te loop en te weet hoekom die klippe daar is. Ja. Dis nie gewone plaasklippe wat iewers op ’n plaas lê nie en ek dink iemand wat nie weet dat uhm, jy weet die geskiedenis van die terrein weet nie gaan nie die klippe waardeer vir wat dit is nie. Ja. So hierdie een was uhm ek wou die klippe afneem. Spesifiek die los klippe wat daar was en dat dit do half gescatter is deur die hele terrein. En dan ook met die koppies in die agtergrond. Hier is nou weer meer struike en goed. Dit is nie die hoë bome of die grasvlaktes nie. Sulke struike op die kliprantjie amper.

H: Jy het vroeër die gesegde gebruik van oor klippe loop. Het dit ooit vir jou in jou eie lewe gevoel dat daar ook tye was waar dit vir jou gevoel het of jy oor klippe loop.

D8: Ja natuurlik. Dit was nogals simbolies, want party van die, ek het nogal ’n punt daarvan gemaak om bo op die klippe te trap. Uhm om twee redes. Die dis vir my lekker om op en af te loop, maar party klippe is stewig, vasgeanker wat maar ’n teken is van ’n mens se lewe. Party klippe wabbel as jy daarop as jy daarop trap wat ook maar tekens is van die mens se lewe. Party klippe dit voel onstabiel, veral met die rantjies dat jy glad kan daarop trap nie en dan rol die klip en jy af. So dit is wat vir my nice is van die klipdeel. Dat dit baie simboliseer is van uhm die lewe.

H: Okay baie dankie. Foto nommer 7?

FOTO 7:

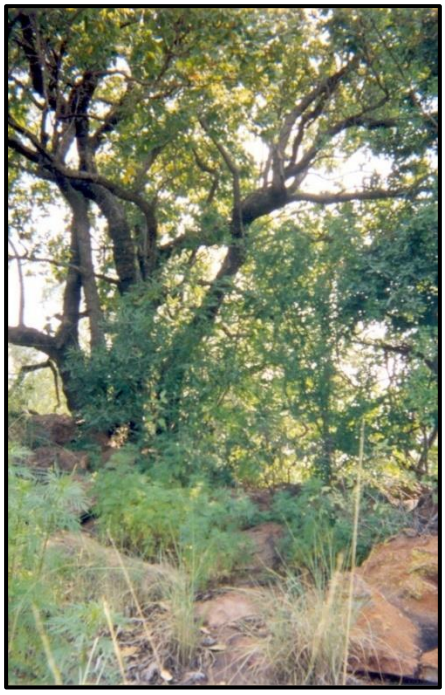


D8: Okay, sjoe ja. Ek het baie klippe afgeneem. Die klippe maar met die rivier in die agtergrond. Ek was eintlik baie verbaas om die rivier daar te kry. Uhm ek het nie gedink ek het so ver gestap nie. Uhm ek het toe aanvanklik agter die geluid aangegaan. Hierdie foto is nou net waar jy half die rivier van ver af kon sien, want ek kon nie op daai stadium hoër kom nie. Hmm. Maar hierdie is baie mooi foto’s van die rivier van naby af, omtrent 4 of 5 van hulle. O okay. En die rivier was vir my soos ’n verrassing. .... dit was soos net wat nog meer die diversiteit van die terrein uitwys dat jy weet kliprantjies, ons het nou al kliprantjies en hoë bome en bosveld en grasvlaktes en uhm versteurde vlaktes gehad en dan is hier nog ’n massive rivier ook. En dan saam met die geluid van die rivier was vir my awesome, dit was ek was seker naby ’n stroomversnelling of iets, maar dit was baie,

baie ... goed gewees en daar het ek ook baie meer voordele ervaar. Daarso kan jy maar op enige plek gaan sit, daar is nie, dit is baie, baie lekker. Dis eintlik my favourite terrein....

H: Foto nommer 8?

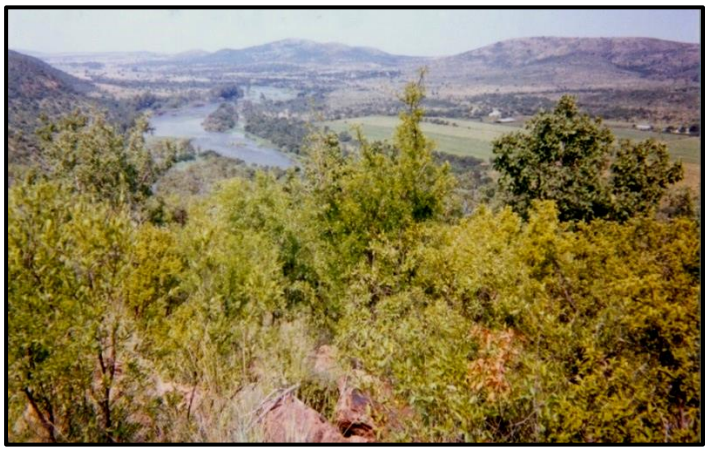
FOTO 8:



D8: Okay nommer 8 wys daar is koelte... die ander foto's is baie helder en baie lig, maar daar is baie koelte plekke ook. En nie net onder die groot, groot bome nie, maar ook onder sulke struik afdakkies half wat dit maak en uhm dis ook 'n baie lekker plek om rustig te wees. Daar is lekker groot klippe ook onder die meeste van hierdie bome, amper asof dit daar groei. En uhm ek hou baie van die koelteplekke. Dit trek my baie. Vertel my bietjie meer van hierdie rustige gevoel en hierdie koelteplekkies... ek dink dis waar ek persoonlik God die beste experience is uhm. Hy sê hy lei na waters waar daar rus is en koeltebome en uhm groen weivelde. Die bome is op hierdie stadium groen en koelte gee vir jou die rustigheid en beskerming teen die son so dit is vir my alles simbolies van dit is nou die plek om rustig te raak om God se teenwoordigheid te ervaar. Dit is definitief vir my van groot betekenis die koelte. Spesifiek met klippe tussenin.

H: Goed, foto nommer 9?

FOTO 9:



D8: Okay nommer 9 is meer van die plantegroei naby die rivier. Hoe dit verskil van die res van die van die terrein. Dis nie bome of grasvlakte nie. Dis baie verskillende tipe struike amper met .... bome. Ek ken nie hulle name nie dis struike half. Tussen baie groot rotse en uhm dan langs die rivier het ek maar jou gewone jy weet meer soos water tipe rivierbome, maar as jy hierdie vergelyk met ’n paar ander foto’s van die terrein soos die grasvlaktes en die Laeveld tipe van koppies en goed gaan jy amper nie dink dis dieselfde plek nie. So as jy die fotos almal teen mekaar gaan vergelyk gaan jy nie dink dit is dieselfde plek nie en dit is vir my baie oulik. Ek het daarvan gehou.

H: Foto nommer 10?

FOTO 10:



D8: Okay hier was dit vir my baie mooi die gras. Ek het gaan sit op die grond en na twee miskruiers langs my, daar is baie lewe op die grond uhm op die ... het ek ’n foto van miere uhm wat in ’n baie oulike geveg betrokke was. Maar hierdie een het, mens kan dit nie mooi sien nie maar die agterste bos is half pienkerig en hierdie voorste gras word uhm geel so dit is ’n verskeidenheid van kleure en die posisie van hierdie bos voor die ander een het my dadelik gevang as amper ’n fokuspunt. En dit was lekker om in die gras te sit daar alhoewel daar nie koelte was nie uhm...net omdat ek deel van die gras gevoel het. En die geluid wat die gras deur die wind die wind deur die gras gemaak het is onbeskryflik lekker. Baie, baie, baie lekker.

H: Foto nommer 11?

FOTO 11:



D8: Okay hiers ons weer in die gras. Ek dink dis net aan die anderkant van die van hierdie vorige foto want die gras... was vir my baie betekenis van lewe ... en dan weereens maar ’n mens kan nie die geluid vasvang wat die wind maak deur die gras. Ek het probeer om die beweging half in die gras vas te vang maar dis baie moeilik maar. Was dit deel van

die atmosfeer? Definitief. Dis ’n goed die gras wat stilstaan gaan nie atmosfeer skep nie maar dis die wind deur die gras wat dit lewe gee.

H: Laaste foto, nommer 12?

FOTO 12:



D8: Okay nommer 12 is hier van ’n baie nice alleen plekkie wat mens eintlik moet wegsteek vir almal. Uhm hy het eintlik ’n deurloop op hierdie stadium, maar uhm ek het gewens hy was nie. Hy vorm ’n koelteafdak wat my heeltemal getrek het en ek wens ek het meer tyd gehad om daar net heeltemal stil te sit. Ek wens ek het hom eerste gekry. En uhm hier wou ek sommer baie foto’s neem om die atmosfeer te probeer vaslê maar my kamera is vol en die gevoel van beskerming en beskutting en veiligheid is prominent daarso...

H: Okay baie dankie. Ek gaan vir jou vra om vir my deur die foto’s te gaan en vir my die een uit te kies wat uhm waar jy die naaste aan die natuur gevoel het.

D8: Daar is eintlik drie. Okay. Uhm twee van hulle is in die koelte en dan het ek klaar vir jou my sentimente oor die koelte gesê en dis dan hoekom dit my gunsteling plek is. Uhm

ek dink hierdie foto nommer 8 uhm is die koelte met die groot klip onder. dit het vir my half. Die klip is so half ’n vaste basis waarop jy kan rus. Terwyl hierdie dakkie van foto nommer 12 is nice maar die grond is van so ’n aard dit lok jou nie om daar te sit nie.. is daai standvastigheid, is daai klip in jou lewe vir jou belangrik. Vertel my het jy so iets in jou lewe? Ja. Soos God in my lewe is die rots waarop ek rus en die beskutting is Sy teenwoordigheid. Ek dink dis omdat, hoekom hierdie my gunsteling ene is. Ek het dan ook lank hier gesit en net lekker gebid. Gebid vir my spesiale een. Hierdie een met die graskol wat ek hier tussen die gras gaan sit het is foto nommer 10. wat maak hom spesiaal is omdat ek hierdie spesifiek een gevoel het met die natuur en die gras wat so waai. Jy weet ons is almal eintlik maar soos gras wat verdors is soos spreuke en prediker sê. So die kortstondigheid van een oomblik kan die gras waai en dan kom dit in die winter dan gaan die gras dood of ’n veldbrand kom en brand die gras af. So elke stukkie wat jy kan gaan sit en dit waardeer is vir my amper soos ’n stukkie van die lewe waar jy moet weet dat jy is net tydelik hier op die gras. Jy moet die geluid van die gras hoor en die klein dingetjies ... laat my spesiaal voel.

H: Uhm sê nou vir my as hierdie jou stukkie grond was wat sou jy daarmee gedoen het?

D8: Dis ’n moeilike een want ek wil dit nie net vir myself hou nie omdat ek die mens se behoefte aan stilte baie dringend is seker. Uhm ek sou dit amper ’n tipe retreat wou maak maar nie noodwendig met daai ... So ’n dag retreat waar mense kan kom en jy kan jy kan selfs soos in sê nou maar onder die foto nommer twaalf sit met hierdie koeltedakkie uhm...jy weet ’n bankie byvoorbeeld sit. Dat iemand net kan kom en daar kom sit die hele dag. Jy weet dit is ’n veilige terrein uhm dis mooi hy kan veilig rondloop sonder dat leeus hom opvreet en goed. So dis daai van ’n paar mense kan eintlik gelyk op die terrein wees. Hulle gaan heeltemal alleen en afgesonder voel. Ja. En dis wat ek sou wou doen, maar jy weet dis nou nie ekonomies nie. Mens sal dit as deel van uhm barmhartigheid half kan insien.

H: Oraait baie dankie. Uhm sal jy nou vir my volgende terugdink aan toe jy nou daar rondgeloop het en so. En vir my net ’n kaart teken van die area. ... nee dis reg, goed....

Sy teken die kaart ... hiers ’n vlakte en dan is hier nou goeters in die verte. Dis daai koppies kyk daar oor die vlakte half. Okay ..... daar was landerye half ... min of meer hoe

ek geloop het .hier in die middel was redelik versteurde grasveld waar ek geloop het .... baie bome en goed... opgeloop.

H: As jy so na die kaart kyk, watter gebruiksmoontlikhede dink jy het die terrein? Kyk vroeër het jou gevra as dit nou jou grond was wat sou jy daarmee gedoen het. As jy nou sê nou maar vanaf 'n buite perspektief sou moes advies gee oor hoe die plek uhm gebruik kan word. Waarvoor dink jy kan ons dit alles voor gebruik? Watter gebruiksmoontlikhede is daar?

D8: Okay ek sou .... drie tipe naweek wegbreekplekke daar wou hê.

H: Waar?

D8:..... bietjie ondertoe. Maar hulle moenie in sigafstand van mekaar af wees .... ja. .... bedoel jy moet hierdie in die onderkant by die rivier self wees ... daar by g4 g5? Hierso, sê nou maar die een by g4 en die ander een hierso by g7. Ja ... daarso rond maar hulle moet die rivier kan sien, duidelik. (**H:** Okay.) En dan die ander een dan hierso so. (**H:** Okay.) Want hierso is baie mooi scattered klippe en as jy half 'n uitkyk bo-oor daardie koppie kan hê 'n baie mooi view. Amper hier by i7 ....

H: Watter aktiwiteite dink jy kan 'n ou in die area hê?

D8: Niks.

H: Niks nie? Nee daar moenie diere wees nie, daar moet nie beeste, skape perde .. wees nie. Die idee is om niks te hê om te doen nie. Die enigste rede hoekom daar drie huisies dink ek is, is omdat dit die benutting dan van jou beste sigpunte is .. en maar daar moet regtig niks aktiwiteite wees nie. Daar moenie braaiplekke tussenin wees nie. Daar kan miskien bankies jy weet onder die koeltebome, maar ook nie te veel nie. Jy moet half gedwing word ook om in die gras te gaan sit, want dan gaan hulle eers besef dis waar hulle regtig wil wees, ek dink.

H: Oraait, baie dankie. Dis al inligting wat ek nodig het. Dankie vir jou tyd.

[22] G3 D7 (FR)

(Deel van prof. groep, maar het saam groep 1 gegaan) (Foto's in digitale kamera formaat)

H: Hoekom het jy hierdie foto geneem?

FOTO 1:



D10: Ek dink [hierdie landskap gaan oor die mensgemaakte barriers. Kan nie nou dink aan 'n mooi Afrikaanse woord nie, i.t.v. die grenslyne en dan die landerye daarna], maar tog [die landskap het 'n waarde i.t.v. die koepel se landskap, die topografie] en dies meer. Maar dit is 'n [definitiewe snyding of skeidslyn tussen wat 'n ou beskou as meer ongerepte bos wat 'n ou kan geniet en die meer mens gemaakte aspekte]. Maar die vraag is ek dink, in 'n ander landskap, [as jy 'n gebied vat wat minder versteur is of minder bewoon is of 'n baie meer afgeleë gebied sal dit 'n groter impak hê]. [Hierso is dit nog steeds 'n skeiding of noem dit maar 'n oorgang vanaf 'n bietjie meer ongereptheid en die hele effek van stilte. Ek weet nie wat al die beskrywende woorde is wat 'n ou [hierdie kant van die draad daardie kant van die draad], maar ek dink omdat dit 'n landbou landskap is], het dit bietjie minder van 'n effek. Maar dit het tog, dit is...

H: Hoe het hierdie skeiding of oorgang jou laat voel?

D10: Ag ek weet nie, dit is nie vir my so ernstig probleem nie, dit is...[definitief as 'n ou hier loop is jou gevoel van ongereptheid] lê na die regterkant toe en jou [behoefte om te herken] le ook na die regter kant toe. Is dit nie so nie, dis wat jy ervaar, jy wil heeltyd na die regterkant toe, na die berg se kant toe stap.[Dit is amper 'n soort van 'n stoot faktor as jy wil, jy weet weg van daai, grense, beperkings]. [Dis ook 'n beperking in terme van waar

jy kan stap] en dit beperk jou ook in terme van waar jy kan ja, ja...so [dis maar die kontras wat ’n ou het daar].

H: Ok, dankie. Foto nr2?

FOTO 2: (FOTO 1,2, 3 EN 5 SELFDE EFFEK)



D10: Ek dink ek het dalk ’n paar van hierdies geneem. [Hierdie is weer die draad. Ek dink hierdie, hierdie is ook maar weer die draad en ek dink hierdie sluit weer aan by die landerye of oorganglandskap, maar ek dink wat dalk hier belangrik is, is dat jy het hier ’n oorgang], maar dan sit jy weer met, [daai is weer ’n ander daar is weer jou ongereptheid aan die anderkant van hierdie geploegde lande], so ja...(sug)

FOTO 4:



D10: Hierdie is daardie effek aan die regterkant, ek dink [die bome speel ook hier 'n rol, die topografie, uhm...wat vir my ook 'n rol speel is [die feit dat daar nie paadjies is nie]. Dis vir my ook [iets wat maak dat ek verder ondersoek wil instel]. [Ek sal veel eerder hier wil inloop as wat ek op 'n paadjie loop]

H: Sou jy se jy is baie nuuskierig van geaardheid?

D10: Jaaa..dis [speel ook seker 'n rol ne? Van hoe 'n ou die landskap ervaar. Ek weet nie, ek dink 'n ou wil weet wat is agter die bult en wat is agter die]...en ek dink dit speel ook 'n rol in 'n ou se psige as jy agter die bult lyk dit soos hier voeg dit ook waarde toe tot die landskap. Maar as jy bewus is dat hier agter die bult is 'n loopgroef diamantmyn, dan dink ek ook dit affekteer 'n ou se belewenis van die landskap. Ek weet tussen hier en die rivier is ongerep, dit skep dus 'n ou se...ja...ek weet nie regtig wat anders 'n ou wil se nie, behalwe miskien ook die feit dat [hier is geen mensgemaakte elemente in hierdie prentjie nie, wat ook vir 'n ou waardevol is]

H: Ok baie dankie, kan ons aan beweeg?

FOTO 7: (FOTO 8 SELFDE EFFEK)



D10: Ja. In hierdie spesifieke landskappe skep hierdie, weet nie presies om dit te beskryf nie, [skep dit nogal 'n gevoel van koelte]...uhm...[rustigheid]. Jy het [groot bome want ek dink...jy het hierdie uhm...uhm...wegkruip plekkies tussen die bome.]

H: Vertel my meer, van hierdie rustigheid

D10: Ek dink ’n ou beleef dit nogal in die natuur, [i.t.v. hierdie terrein beleef ek die meeste rustigheid binne hierdie... hierdie wegkruip plekkies in die bos]. Ek beleef nie regtig rustigheid as ek kan ver kyk oor al die landerye nie. So, [die spesiale plekkies vir my op hierdie terrein is meer die weg gesteekte plekkies eerder as die plekke waar ’n ou ver kan sien]. Ek weet nie, dit is maar my belewenis. Ek weet nie, party mense voel seker rustig en vry as hulle kan ver sien, hy kry miskien ’n gevoel van spasie...oopte, maar dit is seker ’n sielkundige indikasie van...(lag)

H: Ja iets onderliggends...

D10: Ek het ook altyd heel agter in die klas gesit, so...(lag)

H: Ek verstaan...(lag)

H: Volgende foto?

FOTO 4: (FOTO 6 SELFDE EFFEK)



10: Uhm...wat vir my hierso opgeval het is, dit is hier teen die randjie op, [wat vir ’n ou wel indrukwekkend is, is vir ’n ou wel die randjies wat hardloop op, hier hardloop ’n reeks randjies]...uhm...gaan gou na die volgende foto. Ek dink het ek hom dalk beter opgetel. Nee, volgende een. Nee, skies, het gedink ek het dalk nog een geneem...wat...ja.

H: Waaraan het hierdie randjies jy herinner?

D10: Ek dink ’n mens [assosieer die randjies met, met uhm...rustigheid], [ongereptheid]...uhm...ja...ek dink die randjies is nogal belangrik in daardie opsig.

H: Ok

D10: En ’n ou [kry die gevoel van isolasie op hierdie randjie]. Daar is nie mense aktiwiteit nie, so dit voel vir ’n ou of jy wil uitruik soontoe, of jy daardie randjie wil gaan klim...sal dit darem lekker wees daarbo...of...(lag)...ja, daai tipe gevoel...(lag)

[Dit is nogal ’n mooi randjie wat afhardloop daar].

H: Dankie, foto nr. 10?

FOTO 10:



D10: Uhm...ja! Ek dink hier begin die foto’s waar ’n ou [bietjie hoër was en goed begin optel op die landskap soos iemand se grensdraad wat... sodra ’n mens.. uit die hoogte begin mens die menslike element optel]... [dis nie vir my so steurend nie... dalk deel van omgewing]. [Dit is ’n boere landskap binne ’n unieke konteks].

H: Dis ’n goeie beskrywing...

D10: [Ek dink nie mens moet dit sien as prestine nie], alhoewel die naaste wat ’n ou dalk hieraan kom is die randjies, maar ek weet nie eers hoe pristine dit is nie. En orals waar jy loop is ’n duidelike, dis nou net van die foto af, maar ’n duidelike geploegery en ’n myn om die waarheid te se. Dink ek staan naby daai myn. So [jy is die heeltyd bewus van menslike steuring in die landskap], so ek [ervaar dit glad nie as moenie raak aan die landskap tipe]..jy weet...ja...

H: Dankie, volgende foto...

FOTO 11:



D10: [Hierdie was vir my mooi. Dit is die plato bo op en hierdie boom] is semi gebonsia. Ja...uhm... ek dink hier is net weer die landskap...uhm...ja

H: Wat was die atmosfeer hier gewees?

D10: Die [atmosfeer hier was lekker stil] hier. Hier het ’n windjie gewaai en ek dink ek het ’n ruk lank hier gesit. So ’n ou het [tog hier ’n ervaring van...uhm...’n ou kyk af op die skepping ervaring]...maar [’n ou ervaar ook bietjie ervaring van isolasie]...ja...Vir my is die randte ’n beter ervaring as noodwendig hierbo op die kop...uhm...

H: Hoekom?

D10: Ek dink [’n ou voel hier meer blootgestel hier]...en ek dink [’n ou is ook weer bewus van die intrusies in die landskap. Ek meen daar lê die landerye. So is jy bewus jy is op ’n plaas...jy weet...uhm.] Maar ook jy weet [die ervaring van vêr sien, maak ook dat jy die kleiner dingetjies mis wat hier onder in die bos is]. [Hier voel ’n ou meer blootgestel], jy het [’n wyer soort ervaring...’n ander soort perspektief op die landskap]. So, ek dink[jou fokus verskuif bietjie van die kleiner goedjies na die groter]. [Ek verkies die isolasie in die meer geïsoleerde gedeeltes]

H: Vertel my bietjie meer van hierdie isolasie, voel jy partykeer bietjie geïsoleerd?

D10: Ja, ’n ou voel partykeer bietjie blootgestel...

H: Miskien in ander...uhm...ander kontekste van jou lewe. As mens dit son kan stel?

D10: Uhm...nie rêrig nie, hoor...ek dink die lewe is te besig...isolasie i.t.v...ek dink [ek is ’n ou wat nogal hou daarvan om myself te isoleer]. Ek dink dit is ook [waarom ek hou van daardie belewenis van...daardie pockets]...dit is vir my ’n [baie beter gevoel as se nou maar daar bo op die plato]. Ek wonder nogal as ’n ou bietjie dieper daaroor dink, hoekom ’n ou nie...ek hou nogal daarvan om, om my te fokus... ek weet nie

H: Kan dit wees dat jy in hierdie beskutte areas meer die gevoel kry van beskerming, sekuriteit...?

D10: Ja, ja...en ek dink [die gevoel van daar kan jy jou eie ding doen sonder dat iemand vir jou kyk of bewus is] van die...dit is die breër beskrywing terwyl [in die ooptes kyk jy neer op ander, maar hulle kan jou ook sien]. [Daardie tipe van... seker mense wat die limelight verkies bo die...of eerder om alleen te wee]. Ek weet nie jy sal...julle sal dit moet gaan uitsorteer (lag). Ek dink dit is nogal interessant...party ouens sal dalk die plato verkies, dit is vir hom ’n beter ervaring as in die bos...ek sal eerder in die bos sit. Jy weet, [as jy vir my een lekker boom gee, een lekker skadu boom dan bou ek my huis net daar] (lag)

H: Dankie, kom ons gaan bietjie aan.

FOTO 12:



D10: O, [hierdie was daar oor die rivier ne? Dis nogal ’n lekker een]. Die rivier uiteraard ek bedoel, ek is nie seker wat water aan mens doen nie, maar dit is die hele...

H: Wat doen water aan jou?

D10: Ek weet nie, ek het nog nie daaroor gedink nie, maar ek dink [dit verteenwoordig lewe, die groen]...alhoewel die vaal, die vuilrivier, deesdae weet ’n ou ook nie. Jis, hierdie

landskap, ’n mens moet eintlik bietjie daaroor dink...[kyk hier het ’n ou vanuit ’n biodiversiteit oogpunt iets meer kosbaar, meer interessant en bewaringswaardig] teenoor die menslike impak. [Wat ’n ou natuurlik opval is die reguit lyne ding] , jy weet as hierdie ou ’n boer was en hy het [net sy beeste hier laat wei, sou dit minder van ’n intrusie op die landskap gewees het, wat meer aanvaarbaar sou gewees het]. Weereens, ek dink hierdie is ’n werkende landskap, hier boer ’n ou. Ek dink hierdie verteenwoordig net weer vir my [die gevoel ek is op ’n plaas,] uhm...

H: Wat bedoel jy met die gevoel van jy is op die plaas?

D10: Ek dink dit plaas ’n verwagting op ’n ou, dit is ’n...[dit skep ’n sekere verwagting van...jy weet ek het nie hier ’n verwagting van om hier om, jy weet deur ’n leeu of ’n luiperd aangeval te word nie]. [Kyk in die bos het jy daai adrenalien, nie adrenalien, daai onvoorspelbaarheid]. En ek dink die uniekheid in terme van ek bedoel ons is nie daarliks daar waar jy rondloop waar goeters jou wil eet en so...so daai hele element is daar weg vir my...so dit is vir my...(sug) dit is vir my...ek ervaar dit nie as ’n bewarings gebied nie. [Ek ervaar dit as plek waar mense werk, beeste wei, nie gevoel van raak nie raak aan iets nie.]

H: Ok, dankie. Ek gaan vir jou nou vra om vir my deur die foto’s te gaan en vir my die een uit te haal waar jy die naaste aan die natuur gevoel het

D10: Dis ’n cool vraag. Dit is eintlik vir my redelik maklik...

H: Wat is sy nr.? Nr 8. Se vir my as jy nou hierdie stukkie grond sou besit wat sou jy daarmee maak?

D10: Ek [sou vir my ’n huisie gebou het en niemand anders daarop toegelaat het nie]..(lag) Dit is hoe ek daaroor voel.

H: Waae...D7?

D10: In daardie klofie waar mens opgaan.

H: Vir interessantheid, hoe sou hy lyk?

D10: Ek weet nie, ek dink ’n mens sien nou nogals ’n hout...[ek dink ’n mens sal kan kyk na ’n houthuisie...’n basiese hout struktuur, met ’n grasdak. Ek hou nogal daarvan.

Uhm...klip ook, uit die omgewing]. Miskien ’n kombinasie van hout en klip. Dink dit is wat ’n ou sal gebruik. Definitief [natuurlike elemente en growwe teksture nie afwerking of iets nie, nie pleister].

(Teken kaart)

H: Watter gebruiksmoontlikhede het die gebied?

D10: Ek dink hierdie, ek dink...(sien tekening vir beskrywings van ontwikkeling – goeie idee van digthede en spasie)

Gebruik bestaande pad en infrastruktuur

10 eenhede (sien kaart)

Aktiwiteite: ek dink die ouens wat hier gaan koop...as ek nou daar gaan bly is my verwagting om te kan loop, so ’n ou sal bietjie beplanning moet doen rondom [staproetes, maar lae impak staproetes. Ek meen net vir die ouens wat daar bly. Die publiek gaan nie stap nie. Jy weet, baie lae impak, geen voertuig roetes nie] (sien kaart). [Stap, water aktiwiteite soos hengel, kanoo...en dan niksdoen aktiwiteite (lag)...uhm... ja, passiewe rekreasie]. **H:** ja, dit is belangrik

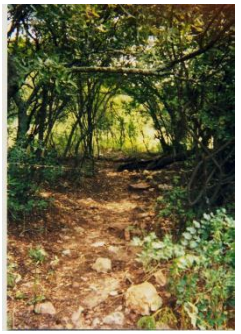
D10: GEEN vierwiel motorfietse...’n ou sal moet kyk na troeteldiere...want mense is mos wil hulle katte en honde...’n ou moet miskien sê geen troeteldiere se, los jou troetel diere by die huis. Ek dink enige iets wat geraas ...dis miskien die issues.]..[sodat ’n ou kyk na min versteuring]

ANNEXURE 5: VISUAL ANALYSIS (FIRST LEVEL ANALYSIS)

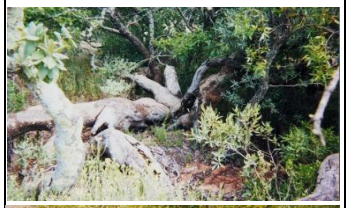
THEMES AND SUB-THEMES: COMBINED ANALYSIS FROM **VISUAL** AND **TEXTUAL** DATA

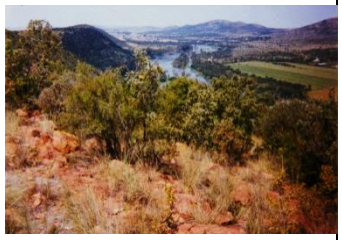
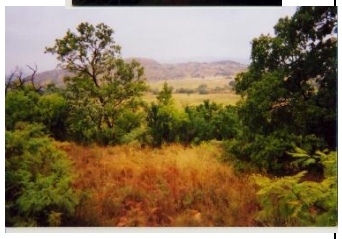
CASE STUDY: FARM KROMDRAAI, VREDEFORT DOME WORLD HERITAGE SITE

THEME:	SUB-THEMES:	SUPPORTING QUOTE FROM TEXTUAL DATA:	SUPPORTING IMAGE FORM VISUAL DATA:	SHORT EXPLAINATION OF DIMENSION:
MAIN THEME 1: Untainted ruralism	**Untainted ruralism** presented as the visual image/ character of the landscape - described in terms of visual environmental atrributes/ properties: **SUB-THEME 1.1** **Unspoiled vistas and unboundedness of the landscape**; **SUB-THEME 1.2** **Intimate enclosed pockets;**	**P1:** *"…. dit was maar net die uitsig gewees, baie mooi uitsig en dit is wat vir my nogal die atmosfeer van die plek skep."* **P4*:** *"Maar die plek word nêrens kleiner gemaak nie. Dis net so huge... soos met geen 'boundary' nie."* **P16*:** *"die oopheid is deel van my gevoel van die area."* **P4*:** *"dit was wee so 'overgrown' met 'n paadjie waar onderdeur ek kon stap.... ja en weereens net daai gevoel van... ja, dit voel soos 'n tipe van 'n huisie."* **P15:** *"Dit is maar net weer, ek het, as jy die kaart kyk sal jy sien, ek het van 'n oop area beweeg, skielik het ek na hierdie ding beweeg, skielik was het ek weer daardie gevoel van, ek is in die bos. Onmiddellik die oorgang van ek kan sien totdat ek niks kan sien nie…"*	  	Specific visual characteristics emerged as **environmental stimuli** that capture the attention of participants when interacting with the landscape. The visual dimension **triggers the elicititation of other dimensions.** This **visual dimension** is presented as an untainted ruralism that consist of features such as (i) unspoiled **vistas and unboundedness**, (ii) intimate **pockets enclosed** by vegetation, (iii) outstanding **individual and groups of features** that consist of objects in the landscape (plants, animals, rocks) that captured the attention of participants, (iv) no or **limited man-made**

	<u>SUB-THEME 1.3</u> **Contrasting visual features or groupings of features (rocks, specific plants, trees, animals) that form landmarks;**	**P16:** *"Hierdie kant is vir my weer die "enclosure" van die bome, amper soos 'n tonnel effek, dit het nogals vir my uitgestaan."* **P20*:** *"Hy vorm 'n koelteafdak wat my heeltemal getrek het en ek wens ek het meer tyd gehad om daar net heeltemal stil te sit. Ek wens ek het hom eerste gekry. En uhm hier wou ek sommer baie foto's neem om die atmosfeer te probeer vaslê maar my kamera is vol en die gevoel van beskerming en beskutting en veiligheid is prominent daarso..."* **P2*:** *"dit was net vir my so halwe bietjie een in 'n duisend situasie, verstaan? Hierdie is een boom tussen al die ander wat heeltemal anderste gegroei het."* **P 12*:** *"Dit was 'n Protea boom. Dit was weereens 'n verrassing dat 'n ou nog steeds die proteas kry. Want Proteas kry 'n ou meer in die Wesrand, jy kry hulle nie rêrig in die omgewing nie. En toe ontdek ek 'n proper groot Protea boom. Ek het gestap om te kyk hoe lyk die omgewing en dit was 'n ontdekkingstog, ek het baie gekry wat 'n ontdekking was.* **P12:** *"Ek dink dit was die skoenlappertjie. In daai omgewing kom daar 'n skoenlappertjie voor wat 'n bedreigde spesie is. Hulle noem hom die Tandie... die Tandie... die Tandie-Skoenlappertjie. Dis 'n swartetjie en die wyfie en die mannetjie het 'n verskillende kleurpatroon en daar's 'n pers kolletjie in die onderste vlerkies van hom."* **P20*:** *"Hierdie is my ….. van die …. van die klippe. Uhm met die rotsformasies. Die feit dat daar soveel interessante kleure in een klip is en jy sal sien ek het baie foto's van die klippe geneem. Dit is vir my 'n intrinsieke deel van die hele atmosfeer …"*	   	**intervention** in the landscape, (v) a **harmonious fit** between man-made and the natural - although man-made features are visible participants regard them as fitting in with the character of the landscape and (vi) the **visual coherence** or **integrated wholeness** of individual features viewed as a unity, the idea of "the whole is greater that the sum of its parts".

	<u>SUB-THEME 1.4</u> **Limited impact of people on the landscape;**	**P1:** "*Dis daai hele gevoel van die idee dat jy so half die eerste mens op die plek of area is, want dis hier nog relatief ongerep. Ons het vroeër huise gesien en twee wat soos ou huisies lyk, maar daar is nie nuwe ontwikkeling groot huise en goed wat jy kan sien nie. Net ou vervalle geboue en dan is daar redelike groot dele wat ongerep is. Dit gee daai gevoel van jy is die eerste mens daar.*" **P11*:** "Nêrens of op min plekke is daar tekens van mense." **P13:** "*...soos ek die dag daar gesê het met die onderhoud, die soort van ongereptheid dat die mens nog so min inpak op die natuur hier gehad het....*" **P15*:** "*Dit is vir my absoluut 'n persoonliking van 'n rural area, waar jy 'n oorbenutte area hier het en baie goeie area daardie kant, en bome, tipies soos die ou veld goeters lyk, hoe die boere die dinge doen. Dit sê vir my onmiddellik dat dis die atmosfeer van die platteland waarin ek werk.*" **P16:** "*hierdie was vir my 'n ongerepte stuk grond wat net 'n paadjie het wat toegang gee waar jy die rivier kan kry tot 'n spesifieke punt.*" ***P17:*** "*ons is die inboorlinge en hulle ants…hulle bly daar, dis hulle territory, uhm… en jyt so half soos 'n indringer gevoel.*" **P21*:** "*definitief as 'n ou hier loop is jou gevoel van ongereptheid*"	  	
	<u>SUB-THEME 1.5</u> **A harmonious fit between man-made structures and the landscape;**	**P11:** "*ek het wel iets aan daardie plaashuise. Omdat daardie plaashuise tipies is van die omgewing is dit nie steurend nie. Hulle is net daar, verder is die omgewing weer wild.*" **P15:** "*Weet jy, as natuurlike area sal ek natuurlik verkies dat daar nie sulke goed is nie mensgemaakte maar dit*		

	SUB-THEME 1.6 **An integrated holistic unity/wholeness.**	*is deel van ons omgewing wat huidiglik bestaan dit is 'n gegewe ek aanvaar dit as 'n gegewe...."* **P21*:** *"Ek dink hier begin die foto's waar 'n ou bietjie hoër was en goed begin optel op die landskap soos iemand se grensdraad wat... sodra 'n mens.. uit die hoogte begin mens die menslike element optel... dis nie vir my so steurend nie... dalk deel van omgewing. Dit is 'n boere landskap binne 'n unieke konteks."* **P1:** *"Daai hele gevoel weer soos jy deur die gras loop."* **P19:** *"ek moet sê, jy weet, jy moet jouself daar plaas. Sense of place is nie een ligging nie, dis 'n 360, amper soos 3D..... soos ek sê dis daai sense of place wat daai 360 degrees voel jy om jou, nie net 'n shot nie."* **P21*:** *"jy het 'n wyer soort ervaring...'n ander soort perspektief op die landskap. So, ek dink jou fokus verskuif bietjie van die kleiner goedjies na die groter."*	 	
MAIN THEME 2: **Personal symbolic associations**	Symbolic associations with **various intra-personal and inter-personal** relationships were triggered in participants by interacting with the landscape: **SUB-THEME 2.1** **Intra personal associations** • **Qualities of the self**	**P3*:** *"Ek is baie open minded oor moontlikhede.... Ek glo mens kan enige iets doen en dit is nooit te laat nie."* **P5*:***"Ek dink nogal ek is 'n tipe mens wat baie, baie saggeaard is, baie maklik ander mense se emosies voel of hulle jammer kry of so] en die wêreld is maar hard."* **P7*:***"believe I am stable.... I am flexible but I don't like it when I feel, uncomfortable. I like an atmosphere where I feel like, this is safe for me, a non-threatening, environment."*	  	Participants interpreted the visual image in terms of personal symbolic associations based on subjective projected meaning triggered by the visual. Symbolic associations are made with regard to (i) **qualities of the self**, (ii) personal **subjective experiences** that consist of a variety of emotions and (iii) **self motivation.**

		P21*: *"....ek dink ek is 'n ou wat nogal hou daarvan om myself te isoleer. Ek dink dit is ook waarom ek hou van daardie belewenis van...daardie pockets...ek hou nogal daarvan om, om myself te fokus..."*		
	• **Subjective, affective emotional experiences** **(i) Admiration** **(ii) Peacefulness, calmness and tranquility** (iii) Freedom **(iv) Safety and security** (v) Satisfaction (vi) Enjoyment (vii) Curiosity **(viii) Mysteriousness** (ix) Hope **(x) Familiarity** **(xi) Loneliness and isolation** (xii) Distress (xiii) Fear **(xiv) Restrained** (xv) Humbleness	As these are multiple and diverse, selected examples will be given to illustrate the diversity and intensiveness of emotional experiences: **Admiration** **P18:** *"En dit was vir my, die enigste gevoel wat ek hier gehad het was, shoe! dis mooi, dit is prentjie mooi."* **P19*:** *"Die gevoel, kom ons sê, wat in my ontstaan is dalk die gevoel van dit vir my iets moois, dis iets wat my aanlok, dis wat my eyes see. The eye of the beholder."* **Peacefullness, calmness & tranquility** **P4*:** *"Jyt so meer die gevoel van rustigheid en vrede, want daar is hoop."* **P14*:** *"die gevoel is, soos eintlik maar al die foto's, rustigheid..... En ek dink rustigheid kry ek altyd as ek in die natuur is en hier het ek dit besonder gevoel want jy was heeltemal afgesluit van die daaglikse goeters wat jou laat stres."*	  	Subjective interpretations of the literal visual stimuli evoke a variety of experiences by the participants expressed as emotions. The emotions range from extremently positive internal experiences to extremely negative in terms of in some instances exactly the same visual feature e.g. intimacy and safety experienced in enclosed spaces as well as fear and uncertainty.

Safety and security

P6*: "*Dit is ook daai hele ding van beskut, beskerm, veilig wees.*"



P16*: "*...ek is beskut van agteraf…hierso sal ek wil vertroef en sal bly oor die uitsig. Dis 'n veilig gevoel wat ek ervaar het, want jy is hoer as al die ander punte. Dis die gevoel wat ek op die oomblik gehad het wat ek kan onthou. Op hierdie punt het ek 'n uitsig oor omtrent die hele terrein sover ek kan onthou. Weereens dis die hoogste punts, veiligheid, die gevoel van veiligheid...*"



Mysteriousness:

P3*: "*Uhm, dit was, so ek se interessant en uh, half toeërig. So dit was 'n heeltemal ander gevoel, die ander deel van die terrein was heeltemal oop en hierdie was meer toeërig, meer misterieuse deel gewees.*"



P16*: *'n Misterieuse gevoel..... Kyk ek weet wat aan die anderkant van die tonnel is, maar nog steeds die gevoel van wat lê daar anderkant, stel ondersoek in, kyk wat daar aangaan.*"



Familiarity:

P15*: "*Skielik loop ek en hier tref ek hom weer skielik kom die ou gevoel terug van.... Voel amper soos 'n ou vriend wat ek raak loop. En dit is net vir my lekker en dit maak 'n gevoel van warmte, van lekkerte, van bekenheid wakker*".



Loneliness and isolation:

P19*: *"Ek was die intruder in hierdie landskap, so ek het die foto geneem. Daar's eensaamheid ook, jy weet, jy's alleen hierso. Ek het baie min mense op die ander deel nou, die deelnemers gesien..... So, ek was baie tye in my eie gedagtes alleen..."*



P21*: *"Die atmosfeer hier was lekker stil hier...maar 'n ou ervaar ook bietjie ervaring van isolasie..."*



Restrained:

P17 *: *"ja dis vir my amper of uh dit 'n snaakse plek gevoel, maar uhm… en ek kan nie daai kant toe gaan nie want dis doringdraad (lag). Dit het ons beperk om nie verder te gaan nie.....Hoe het dit my laat voel? Uhm...beperk!"*



P1*: *"Ek hou van...ja, ek is 'n groot natuur tipe mens, ek is mal daaroor om in die aande sterre te gaan kyk...as die weerlig slaan ry ek uit op die Parys pad om te kyk hoe slaan die weerlig oor Potch. Sulke tipe.....is vir my beter as om 'n fliek te gaan kyk."*



P3*: *"As ek van nuwe goed hoor dan raak ek nuuskierig, dan wil ek daarna gaan kyk. Ek kan nie net sit en wag nie, ek wil dit nou gaan doen. So ek hou daarvan om, soos hierso (wys na foto) as mens iets sien dan wonder jy hoe lyk dit daar. Dan wil ek loop want ek wil gaan kyk hoe lyk dit daar want ek is verskriklik nuuskierig oor wat daar aangaan, wat is in daardie omgewing...."*



P14*: "*ek dink wat hierdie plek baie goed kon regkry is dat dit jou laat afskakel dat jy nie daai stortvloed van*

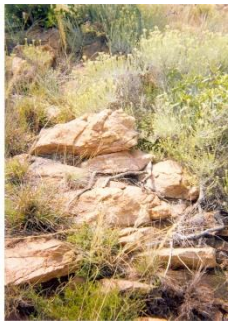
	• **Internal motivation**

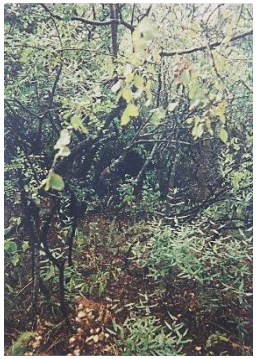
	• **Relationships with family** • **Unrelated relationships**	*boompie wat doodgegaan het en die agterste een die groot stomp wat daar lê in die agterkant sal ek sê is my pa....Ons het baie dieselfde sienings en dieselfde manier om na goed te kyk".* *Al het ons verskille, ons basiese sienings oor die lewe en oor die verwagtinge van'n man en die eise van die lewe is baie dieselfde. Wel ons belangstellings en daai goed verskil nou weer heeltemal. Maar ons het daai gemeenskaplikheid."* **P12*: "***So, ek dink my pa is vir my 'n baie groot skaduwee. Ons het dieselfde persoonlikheid, en ons het baie gebots.. maar hy was in 'n mate...maar hy is nie meer daar nie, so.... Ek onthou die eerste keer toe ek dit agterkom, en daarmee was dit ook sleg gewees, maar jy leer ook daardeur om net aan te gaan en aan te pas."* **P2*:** *"die gevoel wat ek gekry het so teenaan hierdie bos is nie lekker nie. Dis so half asof ek wil wegkom, ek wil meer na oop spasies toe gaan..... dis amper soos mense wat jy vermy, iemand wat te veel praat of iemand wat, as jy iewers haastig is en vir jou nou nog aanhou langer vertel tipe van ding. So kan ek hierdie bos beskryf. Dis nie rerig iets wat ek wil sal rondom wil loop nie regtig te na aan nie, maar..."* **P7*: "...***there now it was kind of rock now that was sticking together now as if it was a mark, but this is, rock it was kind of a, a, a beautiful, setting, for me there are those that are down there and then I was like ok this one is kind of forming like a, a, a little mountain a kind of ... sticking, together ... So I, I, I could pick up a atmosphere of ... of unity."* **P12*: "***Ons het altyd groot geword met 'n boom groei nie in 'n ander boom se skaduwee nie, maar dis eintlik wat hy doen, indirek, dis deel van sy manier van oorlewing. Laat my aan baie mense dink..... ek raak* *partykeer opstandig oor mense wat...ek dra baie keer baie van my vriende as hulle deur 'n krisis gaan en as ek*	    	

	• **Spiritual relationships (relationships with a Divinity)**	*dit sien dan maak ek vrede daarmee, dat ek die skaduwee moet gee partykeer vir ander mense."* **P7*: "***I think this is an atmosphere of, of peace, of that looseness, that atmosphere of freedom.....I don't mean…I don't mean political freedom…I mean…like…kind of a free mind, spirituality."* **P10*: "**Bewondering, spiritualiteit, ek het baie na aan God gevoel, veiligheid en ja die kombinasie van die groot boom met sy blare-dak...." **P14*:** *"Hierdie ene en later kom daar ook een wat vir my nogal 'n redelike sterk geloofs-, skepping-, spirituele gevoel gegee…….. Dit is wat spiritualiteit is, is 'n afsondering wat jou nader aan God laat voel."* **P20*: "** *ek dink dis waar ek persoonlik God die beste experience is uhm. Hy sê hy lei na waters waar daar rus is en koeltebome en uhm groen weivelde. Die bome is op hierdie stadium groen en koelte gee vir jou die rustigheid en beskerming teen die son so dit is vir my alles simbolies van dit is nou die plek om rustig te raak om God se teenwoordigheid te ervaar."*	   	

MAIN THEME 3: **Landscape perceptions**	Participants developed certain perceptions of the landscape based on criteria used to judge/evaluate the environment they interacted with: **SUB-THEME 3.1** **Perceptions based on spatial characteristics** • **Aestetics** (Beautiful landscape, nature features)	**P3**: "…*dit is regtig 'n* ***baie mooi*** *omgewing."* **P12***: "*Dis eintlik verskriklik* ***mooi, dis pragtig***" **P18** "…*die enigste gevoel wat ek hier gehad het was, sjoe dis mooi, dit is* ***prentjie mooi."*** **P11*** "…*Hier wat vir my mooi was is die mooi inheemse gras met die klippe en hoe die twee bymekaar kom."* **P14** "*die takke en die tekstuur op die takke, die mooi samespel van lig, stilte al daai goed het vir my uitgestaan"*	  	
	• **Composition -** interesting due to variety/contrast	***P12***"…*verskeidenheid is vir my positief, dit is nie vir my sleg nie, en dit is wat maak dat hierdie plekkie so uniek is. Omdat hy so verskeidenheid het*"...."*Veranderinge, daar's kort-kort veranderinge en dit maak dit interessant."* **P18*** "….*die kontras, wat jy die grasse het, omtrent niks bome nie, struike, wat sou mens se en dan die kop wat daar agter uitstaan en daar is ook weer dig gegroei en dit is ook as jy kan sien, dit was ook vir my mooi, as ek vir jou so kan wys, daar is 'n skeiding tussen die twee kleure. Dit was ook net vir my, dit is net weer vir my sulke interessante insidente wat jy in die natuur optel."*		

	• **Uniqueness** **<u>SUB-THEME 3.2</u>** **Perceptions based on human characteristics (personifications)**	***P20**** *"…dit is 'n verskeidenheid van kleure en die posisie van hierdie bos voor die ander een het my dadelik gevang as amper 'n fokuspunt."* **P12*:** *"Die klippe was vir my ongelooflik uniek. As 'n mens nader gaan kyk, dan lyk hulle asof hulle in sement is. Maar dis nie sement nie, want hierdie is natuurlike klippe."* **P18:** "Dit was vir my uniek. Alhoewel, dit in sekere ander plekke in die natuur dieselfde is…." **P21*:** *"Dit is 'n boere landskap binne 'n unieke konteks."* **P7*:** *".....sometime I'm dealing with instability in my life, so that is why most of the time I like rocks cause to me it's like, the rock is something that is, it, it, it is loyal."* **P12*:***"Hierdie, dit is dis vir my so half onvriendelik (wys na foto van digte bos). Maar dis, ja, maar dis nou vir my as persoon."* **P19*:** *Dis hartseer, want miskien is, ek weet nie, miskien 'n disorder, ek ken nie die..... Dis 'n kwaadheid, jy weet, die natuur wat nie behoort nie.*	    	

MAIN THEME 4: **Behavioral reactions**	Various explicit (theme 1) and implicit (theme 2 & 3) dimensions of participants' interaction with the landscape served as triggers for how participants respond/reacted to the landscape. **SUB-THEME 4.1** **Trigger memories**	**D4*:** *" ek dink ons almal... het sukke... magical plekke. Plekke waar jy kan... so half kan deurstap en gaan 'wow', en jouself kan oorgee aan jou eie gedagtes en.... Dit laat my eintlik dink aan my kinderdae, dink ek.* **D7*:** *"… it took me back, to when I was a child when I saw this grass because now, this is that grass that now we used to, we used to cut, to, to, to make that broom that I was talking about.."* **D12*:** *"Daar's tye wat 'n mens van die plaas baie onthou. Een van die goed is oestyd. Die atmosfeer, dis altyd lekker. Dis opgewonde, dis positief, dis somer, dis laat aande wakker bly, dis lekker-voel aande. So dis positiewe herinneringe…… "Jou herinneringe en elke keer as jou...soos hier...nou blootgestel word aan...dis goeie herinneringe, dis lekker.."* **D18*:** *"dit bring my altyd terug na my kinderdae, ons het by Longtompas, ek weet nie of jy...daar is een spesifieke plek, en ek sal jy kan wys, waar die wortels so afgroei, nou ek was baie klein, ek weet nie hoe oud was ek, toe het ek en my ma, sy het net 'n nuwe kar gekry daardie tyd, so ons is toe iewers heen. Toe ons terugry se sy sien jy daai boom hoe groei die wortels en so. En ek moet se dit bring my altyd terug na my kinderdae…"*	   	

	<u>SUB-THEME 4.2</u> **Prompt to engage with the landscape** **(i) Sitting** **(ii) Spending time** **(iii) Thinking** **(iv) Reflecting** **(vi) Walking** **(vii) Discovering**	**P7:** *"To me it was kind of a place where I could just come and sit under this tree. So it was like ok I can just come here ... sit down and ... reflect on things."* *"...sitting, thinking about the issues. It was kind of like there's no disturbance, there is that peace and I can sit down here, you won't even see me (they laugh) ... Like if I don't want to be disturbed that is the kind of a shrub that I would just, let me go and sit behind the shcrub."* **P11*:** *"...Dit is 'n plek waar jy kan gaan sit en kyk en soos van die ander gesê het kan stil word."* **P8:***"…jy sluit af en ek dink jy uhm...ek dink jy fokus so selektief op...."* **P14*:** *"…dit was besonders stil gewees, oop gewees en ek dink nogal 'n goeie plek om net te sit en rondom jou te kyk."* *"....hierso dwing die natuur jou om net stil te raak binnetoe..."* **P11: "***Ek hou daarvan om te loop en het geloop en geloop en geloop en 'n mens kan dit daar doen."* **P20*:** *die oopte in die voorgrond is vir my, dit het my half getrek na die, om te gaan kyk wat is tussen die bome.* **P22*:** *Dis vir my ook iets wat maak dat ek verder ondersoek wil instel. Ek sal veel eerder hier wil inloop as wat ek op 'n paadjie loop*	   	

	<u>SUB-THEME 4.3</u> **Conservation oriented actions with regard to the future of the landscape**	**P4*:** "*Hierdie stukkie grond? Kyk ek 'n, ek 'n glo baie in preservance, jy moet dit hou soos dit is. En as jy kyk in die omgewing daar is 'n paar plaasopstalle en goed en as dit my stuk grond was en ek het 'n keuse en goed, sou ek dit graag wou hou min of meer soos dit is.*" **P9*:** "*…ek sou verseker dit bewaar het….. dit voel of mens dit half moet deel maar nog steeds moet beskerm dat dit nie vernietig word nie.*" **P8:** "*…daar is potensiaal vir huise bou, maar dis die laaste ding wat daar moet gebeur... mens kan dit seker ontwikkel as jy regtig wil, maar ek sal gekant wees daarteen.*" **P9:** "*…ek dink nie...miskien...ek dink nie hulle moet iets daar bou nie, ek sou se as hulle sou wou eerder daar wil kampterrein of so iets.*" **P10:**"*…daars seker toeriste-moontlikhede vir…vir staproetes, en… en...sulke tipe goed...hoewel daar al baie plekke daar is….hmm…anderster net….net om dit te bewaar en dit te hou soos wat dit is.*" **P14*** "*Ek sou nogal dink mens kan 'n lekker kleinerige houthuisie net hierso vir 'n ou bou.*"	  	

ANNEXURE 6: TEXTUAL ANALYSIS OF INTERVIEWS (EXAMPLE)

[7] LG D7 (FS)

Onderhoudvoerder: Shinga

S: Ok, good afternoon X.

D8: Good afternoon, S.

S: My name is S as you know, and I'm making a follow-up of uh the project that you have been doing at the environmental department. And with me here I have got the photos that you took on that day when you went out into the fieldwork. So, we are going to go step by step each photo, one by one, which we will be looking at all the photos but I don't think it will take time.

S: This is you first photo that you took. I don't know if you…this is photo number one according to me…and I want you to tell me, looking at that photo, why is it that you took that photo?

PHOTO 1



visual feature (size) captures attention

symbol of nature (tree)

D8: To me it kind of represented, it is also it's also[big enough] to [capture my attention], so I think that is why I took the photo, and to me it is a very [outstanding] [symbol of nature]. So…

S: Ok, there are two things that you mentioned, you say the first one it symbolizes nature. Explain to me further what you mean by that?

visual feature (green tree)

emotional feeling (peace)

D8: I mean [a green tree]; it also [symbolizes my inner peace].

S: Ok, you also said that it's big enough it's a big tree or what made you decide on that picture?

visual feature (big tree) captures attention

D8: It's a big tree, I like paying attention to things that are very…I'm a visual person, so it attracted my attention, it's a long one it's not a shrub.

S: Ok, can you describe the atmosphere of that photo?

place feeling (atmosphere of freedom and peace)

D8: I hope I understand your question! I think this is an [atmosphere of, of peace, of that looseness, that atmosphere of freedom.]

S: What kind of freedom? Do you mind explaining to me?

emotional feelings (free mind, unboundedness) spirituality

D8: I don't mean…I don't mean political freedom…I mean…like…kind of a [free mind, spirituality]. That's what I mean, not political freedom…[freedom of not being bound.]

S: By anything?

emotional feeling (freedom)

D8: Just feeling, just [feeling free…no strings attached].

S: Ok ... and this is photo number two ... and that photo two tell me why you took that photo and the atmosphere as well ... but, lets start with you telling me why you took that photo.

PHOTO 2



captures attention visual feature (dryness) association (symbolises time))

D8:[I was attracted by this], by…by this, [dryness], in my mind it was like…it also [symbolizes time ... like sometimes it will seem green when I feel happy ... and then it will be dry when I have those…difficulties. So that is why I said it was like

association (colour: mental state) captures attention

ok... [it's kind of a mental state] ... that's why[it attracted me].

S: It seems to me that with all the photographs you are telling me about yourself, not the photo but what they mean to you. So what about the atmosphere of that photo?

place feeling (gloomy)
visual feature (rocks, rocky)
place feeling (not peaceful)

D8: It was really gloom, a [gloomy] one ... everything's dry ... it's kind of ... even with [rocks, a bit rocky. I don't think it is a very peaceful atmosphere], according to my perception.

S: It's not very beautiful in terms of dryness ... because to you beautiful is green.

association (green: beautiful/happy)
emotional feeling (death)

D8: To me [beautiful is green], life, so [I don't feel life here].

S: Here is photo nr 3.

PHOTO 3



D8: It's the same questions ... why I took it?

S: Yes.

visual features(dryness, leaves, colours)
captures attention

D8: It's that mixture of [dryness and leaves], it's kind of like ... [light green] ... others are [green] ... and so[I was attracted to tha], [variety, to that ... environment ... So, its kind of ... contrasted] with what I've been seeing before then now, seeing some green, and even light, [to me it is something that, means that we burned by the time and others not burned].

totally different (contrast)

(??)

S: Ok ... and the atmosphere?

place feeling (dry, normal/balanced atmosphere)

D8: How would I describe it ... [It's a very dry atmosphere, it's a kind of cold warm ... feeling ... So I don't know I put it. It's not a very cold, atmosphere, it's not a very warm atmosphere, so it's ... it's a [normal atmosphere] (starts laughing).

S: (laughing also) or normal ... what does normal mean to you?

place feeling (balance)

D8: Normal means when there's a balance. Let me put it that way: there's a balance, when some things is not, too hot, too cold (laughs) ... so there's that, that, that, that

place feeling (stable)

stability atmosphere of ... of being stable].

S: Photo nr 4?

PHOTO 4



visual features (view on mountain, rock, mountain)

D8: (unclear) this one, I was even I even wanted [a view of that, mountain behind], and I mean it is a similar view I saw a lot of ... of that variety and even this, this [rock] in the middle, and I even like that, that[mountain] behind. So its ... it

captures attention

[attracted my attention].

S: Ok and what is the atmosphere because of what you explained to me now ... explain the atmosphere of that photo?

place atmosphere (peace, balance)

visual features (rock, colours, shrubs)

D8: It's an [atmosphere of, peace] of [making the balance], [I feel a, a, a, a balance here], the[rock] ... [green, light green] ... there are even [shrubs]. To me it's a ... oh let me not use the word normal (laughs) ... excuse me that one ... then [that balance, that stability.]

place feeling (stable)

S: Ok, and if I understand you well what you're saying, you will a little bit like you are. Why, why, can you explain to me why?

D8: I wanted it to, to appear cause to me it's part of, of this trip that I saw and I was like, let me turn back, so that I can capture it better, very well.

S: All right, this is picture nr 5?

PHOTO 5



visual feature (rocks)

D8: Picture number five ... This [rocks], they were bit shaky here. I can remember I

action/interaction (fell)

[nearly fell here] ... and ... also this, [tree], in the middle, [attracted my attention,

captures attention

this is not a dull tree]. To me [it's kind of colourful] in the sense that as I've

visual feature (tree, colour-ful, green)

mentioned, it's that [green, light] and… I also I don't like looking at the fencing so

different

I just saw something that ... was [kind of, different], and I was like let me take a

visual feature (rocks)

picture of this and also making sure that now those ... [rocks] appear.

S: You said you almost fell, is this because the place is rocky or, or ... what?

action/interaction (falling, difficult to maintain balance)

D8: Like those [rocks I couldn't maintain a clear balance there, so I almost fell] and

visual feature (tree)

then [when I look up I saw this tree] then in my mind I was like ... ok, and it was also like kind of [memorable for me, ok, I nearly fell here].

S: Ok (they laugh), that's very interesting ... That tree, you say you captured your mind. What to you, made this have you attention, and like take the picture of that tree.

visual feature (colour - yellow)

D8: Mmm, there are those kind of [yellow ... yellowish], I don't know colours I'm sorry I'm colour blind hey ... this is, the others are like, the, the they say that, I

emotional feeling (surprised

mean that from the start, and [to my surprise] there are those that were [very

visual feature (colour green)

green], so[that contrast was very clear to me I was like, [what is happening to this

different (contrast)

small tree ... why are there those leaves that were fainted because of the sun] ... and there are those that are very, that are [too green].

S: Was it a fruit tree or was it just a natural tree?

D8: Just a natural tree.

S: Photo nr 6?

PHOTO 6



visual feature (how rocks were cut) captures attention

visual feature (rocks)

association (natural?) visual feature (grass) action/interaction (walking/movement)

D8: These [small rock] ... they were kind of [evenly cutted] ... that is [what attracted my attention] most that like, they were kind of, hidden, like this place is a little bit uphill ... so when I came I could see these [small rocks] from afar ... [to me it is also that could symbol of, something that is very naturious] ... so, even [this grass], even [the way it kind of cut me] [were I walked], so I was like, ok, let me have a picture of this.

S: What kind of grass is that?

action (use to make something)

association (grass with broom – something that is durable)

D8: [I think that´s the one that they used to make ... the broom. In Xhosa we say (Xhosa word). Those small, those broom that don't have sticks ... and it´s kind of, something that is durable ... to me, because we use that broom for quite a long time ... So it also symbolises that to me that something that does not ... It looks like it´s grass, it is the grass yes but if you put them together, you come out with something else.]

S: That is useful.

D8: Which is useful and that also takes time to get broken, so...

S: And that broom where did you use that kind of broom?

D8: Land or even for sweeping outside…the yard, with then that broom.

S: And the atmosphere of that photo?

place atmosphere (active, lively)
visual feature (grass)
place potential (resource to create things)

D8: How can I put it…That [atmosphere of wanting to do something] (laughs), no, that [grass] that[atmosphere of where there is activity] it looks dull but to me it's not dull, something that can ... that symbolizes activity], because [I can use that grass ... to do something else].

S: Alright picture nr 7? (She starts laughing and she follows)

D8: What is going on here ...

S: I don't know what was happening, what you were seeing when you took that photo?

PHOTO 7



visual feature (grass)
action/interaction (trigger childhood memories)

D8: Oh no, this was not, this was not very far from this (presumably referring to photo number six) ... here also now the grass because [I could see this lot of grass]. I was like, to me it's kind of, it [took me back, to when I was a child when I saw this grass because now, this is that grass that now we used to, we used to cut, to, to, to make that broom that I was talking about] it was kind of, historical.

S: Ok.

D8: To me that's ok, here is the grass.

S: So it's my understanding when you were young you used to go into the forest to get this kind of grass?

action/interaction (trigger memories)
emotional feeling (nostalgic)

D8: Mmmm yes, quite a lot. Even sometimes just going and, looking for that white fruit in the bush or even to fetch some wood ... [so it kind of took me back].

S: Photo Nr. 8?

PHOTO 8



visual feature (rock)

visual features (grass, rocks)
emotional feeling (appreciation)
emotional feeling (beauty)
emotional feeling (happy)

D8: If I remember well ... I wanted to depict this picture of, this rock, there was also this one that does not look more like the, other one ... and to me both of them [that grass, and the rocks], it was a [feeling of appreciation]. [I appreciated] what I saw that ... that[looked beautiful] ... let me take a picture of this [it was kind of a happy feeling inside] when I was ... taking it.

S: Ok, photo nr. 9?

PHOTO 9



visual features (shrub, green tree)
captures attention different (contrast)

association (dead grass and green with life)

interaction (sitting)
place potential (to reflect)

D8: Uhm let me look clearly when I see then I associate even I kind of picture myself. Also this [shrub] and I also wanted this [green tree] to appear ... I was also again here [attracted by] that [contrast ... that look of darkness] but[in that darkness there's something that is also ... that is symbolizing life] ... with that [green, and it is also dull]. To me it was [kind of a place where I could just come and sit under this tree]. So it was like ok I can just come here [... sit down and reflect on things].

S: Ok, photo nr. 10?

PHOTO 10



visual feature (clear sky)

place potential (to inspire??)

place feeling (peace)
emotional feeling (peace)

visual feature (sky, earth)

D8: The sky. I wanted this to appear and also I could even see clearly the sky. Here to me [it was like ... something like a new vision] that ok, I was here into the bush and then kind of a way forward where I could even see something blue and sky, and it kind of symbolize that [overall peace that it's in the atmosphere] and also [peace in me] ... So I also made sure that, I need to take something of the [sky, together with, what is here on earth].

S: Ok, picture nr. 11... why did you take that one (they laugh)?

PHOTO 11



emotional feeling (love)
association (rock with stableness)

D8: (Laughing)[I love this rock] ... [I look at them, and even kind of to me [a rock] [it's ... it's, it's, it's something that is stable] ... I, I, I, I don't like, sometime I'm

personal background (instability)
place feeling (loyal)

[dealing with instability in my life], so that is why most of the time I like rocks cause to me it's like, [the rock is something that is, it, it, it is loyal], it's something that is natural, so that thing and ... and the rock so that is why I make sure that now

captures attention

I capture ... a lot of them and they are [big enough to attract one's attention from a, a, a from afar] ... Even that ... [green tree I like it the way it grows] its kind of it's

visual feature (green tree)
action (growing)
interaction (tree protecting rocks)
emotional feeling (love)

like [protected by these rocks], surrounding it ... so I was like ok: [I love rocks] let me put it that way, the rocks that are in the bush (laughs).

S: Ok, so what does the rocks symbolize?

association (personal stability)
emotional feeling (peace)
place feeling (stable, athmosphere of safety that is non-threatening)

D8: [To me that is my stability. If I have [inner peace], I believe I am stable, and also my environment, I like it (unclear) [stable ... environment]. I am flexible but I [don't like it when I feel, uncomfortable. I like an atmosphere where [I feel like, this is safe for me, a non-threatening, environment]

S: Ok nr. 12?

PHOTO 12



visual feature (rock layer)
action/interaction (sticking together)
visual feature (setting)
emotional feeling (beauty)
place feeling (atmosphere of unity)

D8: And even this one. I've extended it further like ok let me take, a picture of this and to me they [formed a very nice, layer, there now it was kind of rock] now that was [sticking together] now as if it was a mark, but this is, rock it [was kind of a, a, a beautiful, setting], for me there are those that are down there and then I was like ok this one is kind of forming like a, a, a little mountain a kind of ... sticking, together ... So I, I, I could pick up a [atmosphere of ... of unity].

S: Ok, if I look at the picture as well, its like, the trees are around the rocks would you mind explaining to me?

visual feature (rock pattern)
action/interaction (rock protecting tree)
action/interaction (trees protecting rock)
place feeling (protectedness)

D8: They, they, they, they [formed a nice pattern]. In the previous one it was like it's [the rock that is protecting the tree] but, here ... it's, it's, it's another I also look at it now in another dimension that now. Here are [the green trees, protecting this rock also not now to kind of erode], when they are in the rain, and then[this rocks are feeling, protected] that is why now they kind of form something like, a small, hill.

S: Picture nr. 13?

PHOTO 13



visual features (little rocks, shrub)

captures attention

emotional feeling (protection)
place potential (hiding place)

place potential (sitting, thinking, reflecting?)
place feeling (undisturbed, peaceful)

D8: And even here there are[little rocks] (laughs), and they are also like this [shrub], I [was attracted by this] shrub that was that of looked thin, they are thick but not very thick I could see on the other side, though when I'm standing I was standing on the other side I couldn't clearly see. So it's kind of that ... [protection] ... kind of (laughs) How do I put it: Like [I can hide here] (unclear - they laugh again) ...

Like hiding in the sense that, not hiding in the true, in the in the literal sense like ...[sitting, thinking about the issues]. It was kind of like [there's no disturbance], [there is that peace and I can sit down here], you won't even see me (they laugh) ... Like if I don't want to be disturbed that is the kind of a shrub that I would just, let me go and sit behind the scrub.

S: Ok the last one, picture nr. 14, can you please describe why ... you took that photo?

PHOTO 14



visual feature (variety/togetherness of trees, shrubs,rocks,grass) emotional feeling (wholeness) visual feature (sky) untaintedness captures attention action/interaction (landscape talking)

D8: Here it's also that kind of [variety ... there's tree, shrub, rock, grass, together] ... So, it's, it's, it's, it's kind of that [sense of wholeness], in nature and I could even see the [sky] ... It kind of represented something that is, that it compelled, to me to say that now [this looks natural this is natural] this is [attracting my attention] it's [kind of like it's talking] ... it's, it's, it's representing now everything representing that I have seen there.

S: Alright ... I want you now to go through all your fourteen photos, and show me the one that you think is closest to nature?

(stilte = gaan deur foto's)

D8: I'll go for this one (PHOTO 11).

S: Ok, that's picture number ... number eleven ... Ok, so you think that one is the one that is closest to nature.

D8: Ja, though I feel that a lot of them ... this one, here's the rock, there are trees, there ... so that's what I think.

S: Can you explain to me why you, you chose that particular one ... leaving the rest?

visual feature (rocks) natural setting/ untaintedness

D8: It is that, even [those rocks are quite good, those rocks] ... and, to me it's ... it is kind of a, everything that I would expect, if I am going to a [natural, setting] that

visual features (sky, shrubs, trees)

now I can even see the sky ... those shrubs, those trees ... So I believe that it is, closest to nature ... that is the kind of (laughs).

S: Ok X. I understand that (unclear) going through all the photos ... most of them were on rocks, and trees ... could you then tell me why, why didn't you take flowers or anything or ... it was just rocks and trees?

D8: To me flowers are … to me it's something that dies easily, it's something that

association (rock with durability)

does not have, durability, to me a [rock a tree is something that is durable and is something that is, most of the time, you will find unless then maybe human nature that they are being removed ... So to me I like the sense of durability] ... so that's why the photo has, tree, rocks.

S: Ok, alright. I want you to draw the map ... of the place that you went, just draw a map that, if you remember that place.

D8: I'm not good at drawing.

S: That's alright.

(Draw map)

S: This is very interesting map, would you mind explaining to me?

D8: These are the roads that I have used, these are the trees that I came across, these are the rocks, the ones that formed the ... this is grass ... this is the shrubs (laughing).

S: Why are you laughing like that? No that's fine. Ok, here is the actual map of the place you went. I want you to tell me ... what can you ... uhm develop ... on this land , on this area using the map ... here, down here tell me what can you what can you , do with that piece of land?

little development (house and garden/ rockery)

D8: I can put here even [like kind of like house, like build, what is it, when this kind of water that is flowing here, a rock ... I'll dig a rockery] there.

S: Ok which side, is it this side or…?

D8: No, I like can't remember.

S: No I just wanted to use the figures written here…

architectural style (natural)

D8: I will [build something like this. I will build those, that kind of a tree, using the rocks] ... something like a nice rockery there but with flowing water ... And then on this side, this side. I will even put[some nice chalets] there.

facilities (chalets)

S: Nice chalets?

D8:'ja'.

S: Ok, why, why do you say you will put some there?

place potential (admire nature) little development

D8: Because people are coming to visit, just coming [to admire nature], then I will just [put some not a lot, maybe four or three].

S: Ok, and this here is the main road, that area?

D8: Yes this is the main road, there's a lot of its not a very rocky, this area this side ... So that but most of the time I would put kind of like those? Here, even here, where like water,[I won't tamper that much with, by bringing in I'll use whatever is here just to ... like those trees].

little development architectural style (natural)

S: Ok what, what, you say that there are those rocks, how are you going to do it? ... Are you going to make something like, what what is it bridges or dams or…?

facilities (dam)

D8: A [small dam, using the rocks.

S: Ok, is this going to be a recreation centre for people to come and see the dam or what? That area, that you are going to build.

facilities (fish pond)

D8: (unclear) Those birds that live in water, I'll just make sure that now, I have that, and even kind of [a pond, for fish], a nice pond so that now when people like hear this they can even come.

S: Ok, what else besides the chalets and the dams that you want to build, if you like at I-5 (grid marker on map) ... to I-7, all this area, what do you want to build?

facilities (playing and, animal farm)

D8: Towards the entrance of even this something, [a place for, for, for, for, for kids. And things like swings ... for, for, for, for kids. So they can also come in like, also a small ... a small farm animal farm]. There all those animals for kids now to be taken there.

S: Ok like the (unclear)?

D8: Or even those domestic, animals some cats there something like that.

S: So according to my understanding it's like you want to put this area into a more resort area ... you want to build things, and people will come?

place potential (create awareness, explore)

D8: Yes ... as I said, it will also [make them now aware of nature and be able to explore the things] knowing that also this is what we see.

S: And you also told me you don't want to tamper much with the nature why would you not want to tamper much with the nature, what does nature mean to you?

difference (urban: rural) emotional feelings (peace, appreciation)

D8: As I said it symbolize peace I want peace there must be a [difference for people when they are in town and also if they are here] ... So I want that sense of feeling, like [peaceful, appreciating nature] I want to be able to appreciate the good of nature that's why I don't want ... to kind of modernize it but [leaving it] ... and is

no/little development

also that I want to be there like, standing there on the rocks most of the times ... that's what I'll miss... [but nothing like the new mall] (laughs).

S: Ok, is there anything that you want to, or you want to tell me about that the photos or about building on the map that you have not told me.

D8: Not really, it happened sometimes when some of the pictures I was not taking them ... like ... when I think of them again now, like some of them, I was still later I was like ok let me take this it was not like, a very quick…

S: Ok.

emotional feeling (enjoyment

D8: But [I enjoyed being in that environment].

S: Thank you very much for you time X, I really enjoyed , this conversation with you ... thank you for your time as well.

D8: Thank you.

ANNEXURE 7: INFORMED CONSENT (EXAMPLE)



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Urban and Regional Planning
Tel: 018 299 2545
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6 Junie 2010

Dear participant

CONSENT TO PARTICIPATE IN RESEARCH PEOPLE-ENVIRONMENT INTERACTIONS ON KROMDRAAI IN VREDEFORT DOME WORLD HERITAGE SITE, SOUTH AFRICA

I am currently a researcher in the Subject Group Urban and Regional planning at the North-West University (Potchefstroom campus). The aim of my research is to obtain information about people's interactions with a rural landscape with the aim of formulating guidelines for the development for the farm Kromdraai based on people's sense(s) of place.

Your participation in the research project entails four phases:

(i) A 60-90 minutes site visit on the farm Kromdraai in the Vredefort Dome World Heritage Site where participants will be observed while the spontaneously interact with the site while taking 10-15 photographs of their interactions with the site (disposable cameras will be provided);

(ii) A short (15-20 minutes) on-site focus group discussion directly after the site visit about your experience of Kromdraai;

(iii) A face-to-face in-depth interview approximately a month after the site visit to discuss the photographs that were taken on-site; and

(iv) A focus group session at a venue close to Kromdraai, in VDWHS, where you will take part in a collage-building exercise (all material to be provided).

In order to adhere to all ethical aspects with regard to the research it is compulsory for participants to give their written permission to take part in the research. If you agree to take part, please read the following statements and give your permission in written form by signing the informed consent.

(i) I have been informed that the purpose of the research is to investigate my interaction with a rural landscape in VDWHS. My participation will involve taking part in four different activities (individual and group activities) over the next two months of which three will take place in VDWHS;

(ii) I understand that there are no foreseeable risks or discomforts if I agree to participate in the study. I understand that the results of the study may be published but that my name or identity will not be revealed. I also understand that the results of the study may be used for secondary studies connected to this project, but that my name or identity will be kept anonymous. The researcher will maintain confidentiality of all records, materials and voice recorders.

(iii) I have been informed that I will not be compensated for my participation. I have been informed that any questions I have concerning this research study or my participation in it before or after my consent, will be answered by the principal researcher (or co-researchers). I understand that I may withdraw my consent and discontinue participation at any time without penalty or loss of benefit to myself. In signing this consent form, I am not waiving any legal claims, rights, or remedies against the institution where the research is conducted.

I, the undersigned, _____ (full names), have read the above information and by signing this form indicate that I will participate in the research voluntarily.

…….. ……..

Participant **Date**

…….. ……..

Researcher **Date**

Thank you for accepting this invite to participate in the research!

Kind regards

…….

Karen Puren

Principal researcher
Lecturer: Urban and Regional Planning

ANNEXURE 8: ETHICS APPROVAL

NORTH-WEST UNIVERSITY
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ETHICS APPROVAL LETTER OF STUDY

Based on approval by the **Faculty of Natural and Agricultural Sciences Ethics Committee (FNASREC)**, the Faculty of Natural and Agricultural Sciences Ethics Committee hereby **approves** your study as indicated below. This implies that the North-West University Senate Committee for Research Ethics (NWU-SCRE) grants its permission that, provided the special conditions specified below are met and pending any other authorisation that may be necessary, the study may be initiated, using the ethics number below.

Study title: The silent voice of sense of place in spatial planning: Vredefort Dome World Heritage Site, South Africa
Study Leader/Supervisor: Prof JE Drewes
Student: K Puren

Ethics number: N|W|U - 0|1 5|5 1 - 2|0 - A|9
Institution | Study Number | Year | Status

Status: S = Submission; R = Re-Submission; P = Provisional Authorisation; A = Authorisation

Application type: Single **Risk Category:** Minimal

Commencement date: 01/02/2020
Expiry date: 01/04/2021

Approval of the study is initially provided for a year, after which continuation of the study is dependent on receipt and review of the annual (or as otherwise stipulated) monitoring report and the concomitant issuing of a letter of continuation.

Special in process conditions of the research for approval (if applicable):

- The following documentation are archived by FNASREC and should be complete and kept up to date:
  - Research proposal
  - Signed approval from the scientific committee indicating the proposed risk category
- All researchers involved in the study should submit signed NWU code of conduct statements annually.
- All researchers of low risk studies should submit proof of relevant ethics training every two years.
- All researchers that take part in activities that pose a safety and security threat to the researchers or the environment should submit a risk assessment form annually.
- All research involving human interaction should follow best ethical practise and keep documents as proof. This includes informed consent, questionnaires, incorporation of risk-benefit, and responsible data management.
- Any research at governmental or private institutions, permission must still be obtained from relevant authorities and provided to the FNASREC. Ethics approval is required BEFORE approval can be obtained from these authorities.

General conditions:
While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, the following general terms and conditions will apply:

- *The study leader/supervisor (principle investigator)/researcher must report in the prescribed format to the FNASREC:*
  - *annually (or as otherwise requested) on the monitoring of the study, whereby a letter of continuation will be provided, and upon completion of the study; and*
  - *without any delay in case of any adverse event or incident (or any matter that interrupts sound ethical principles) during the course of the study.*
- *The approval applies strictly to the proposal as stipulated in the application form. Should any amendments to the proposal be deemed necessary during the course of the study, the study leader/researcher must apply for approval of these amendments at the FNASREC, prior to implementation. Should there be any deviations from the study proposal without the necessary approval of such amendments, the ethics approval is immediately and automatically forfeited.*
- *Annually a number of studies may be randomly selected for an external audit.*
- *The date of approval indicates the first date that the study may be started.*
- *In the interest of ethical responsibility, the NWU-SCRE and FNASREC reserves the right to:*
  - *request access to any information or data at any time during the course or after completion of the study;*
  - *to ask further questions, seek additional information, require further modification or monitor the conduct of your research or the informed consent process;*
  - *withdraw or postpone approval if:*
    - *any unethical principles or practices of the study are revealed or suspected;*
    - *it becomes apparent that any relevant information was withheld from the FNASREC or that information has been false or misrepresented;*
    - *submission of the annual (or otherwise stipulated) monitoring report, the required amendments, or reporting of adverse events or incidents was not done in a timely manner and accurately; and / or*
    - *new institutional rules, national legislation or international conventions deem it necessary.*
- *FNAS-REC can be contacted for further information or any report templates via Roelof.Burger@nwu.ac.za 018 299 4269*

The FNASREC would like to remain at your service as scientist and researcher, and wishes you well with your study. Please do not hesitate to contact the FNASREC or the NWU-SCRE for any further enquiries or requests for assistance.

Yours sincerely,



Prof Roelof Burger
Chairperson Faculty of Natural and Agricultural Sciences Ethics Committee (FNASREC)

ANNEXURE 9: TURNITIN REPORT (PROOF OF PLAGIARISM CHECK – LESS THAN 10%)

turnitin

Digital Receipt

This receipt acknowledges that Turnitin received your paper. Below you will find the receipt information regarding your submission.

The first page of your submissions is displayed below.

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The silent voice of sense of place in spatial planning: Vredefort Dome World Heritage Site, South Africa

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Thesis submitted for the degree *Doctor of Philosophy in Urban and Regional Planning* at the North-West University

Supervisor: Prof JE Drewes
Co-supervisor: Prof V Roos

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ANNEXURE 10: PROOF OF LANGUAGE EDITING

3 Scott Street
MUSINA
0900

05 December 2020

To whom it may concern

This letter serves as proof that this PhD thesis entitled
The silent voice of sense of place in spatial planning:
Vredefort Dome World Heritage Site, South Africa
by Karen Puren (12186082)
has been proof read and language edited. Ms. Puren will submit this thesis for examination by
Proff. JE Drewes and V Roos,
Urban and Regional Planning in the
Faculty of Natural and Agricultural Sciences at the Potchefstroom Campus
of the North West University.

Sincerely

A.M. Stander
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