AN AFRICAN PARADIGM FOR INTERIOR DESIGN CURRICULUM TRANSFORMATION AT THE TSHWANE UNIVERSITY OF TECHNOLOGY

by

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MAGISTER TECHNOLOGIAE: INTERIOR DESIGN

in the

Department of Visual Communication

FACULTY OF THE ARTS

TSHWANE UNIVERSITY OF TECHNOLOGY

Supervisor: Dr Pieter Smit

November 2018
DECLARATION BY CANDIDATE

I hereby declare that the dissertation submitted for the degree Magister Technologiae, for the Tshwane University of Technology, Interior Design programme is my own original work and has not previously been submitted to any other institutions of higher education. I further declare that all sources cited or quoted are indicated and acknowledged by means of a comprehensive list of references.

TUT Lecturer in Interior Design
Miss Inge Newport

Inge Newport
DEDICATION

This study is dedicated to the TUT Interior Design programme staff and students with whom I have walked a path for many years. I thank you for all I have learnt.
ACKNOWLEDGEMENTS

I acknowledge and thank the Tshwane University of Technology for funding this study and for the Visual Communication Head of Department, Mr Herman Botes, for showing the insight in requesting an investigation of Africanisation as part of curriculum transformation in 2016.

I acknowledge and thank my fellow staff members who have offered their insights freely and with great interest and who without fail always seek a way forward that carries the students’ interest at heart.

Lastly I offer a special acknowledgement to the students whose work appears in this study. They have pursued African concepts with success in a system that has not established that as a first choice and through their work the potential of what can be achieved in a local design narrative is shown. Their names in order of their appearance in the study are: Jan Selopyane, Leatile Matsena, Vuyo Mncinci, Mulanga Madima, Praveen Dinna, and Ripaldino Nhoana.
ABSTRACT

An African paradigm for Interior Design curriculum transformation at the Tshwane University of Technology arose from the adoption of the Higher Qualifications Sub-Framework (HEQSF), which will coordinate qualification criteria across South Africa.

The problem established is that while the HEQSF curriculum transformation processes will align the TUT curriculum with other national institutions of Higher Education according to the NQF. Neither the CHE, nor SAQA specify content changes, leaving paradigm and curriculum choices to the university programme, as long as they operate within the institutional statute. The University has remained in a European paradigm of education bringing in to question the contextual relevance of programmes and the impact they generate in industry.

The proposal is, that while the TUT Interior Design programme is in the process of HEQSF alignment, decolonisation and Africanisation are investigated as a potential path through which to instil contextual relevance into the programme.

A qualitative, critical investigation is undertaken through literature review and purposive questionnaire, which is guided by the methodology of the Indigenous Research Paradigm.

The results of the study recommend a holistic change of the education paradigm that addresses history and identity, language policy, African philosophy and decolonisation of the mind, Ubuntu and active citizenship, innovative partnerships, indigenous knowledge, benchmarking local, pedagogy that enables, programme culture, image, environment and functioning, and having a globally competitive curriculum.
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## Glossary of Terms

This glossary provides a definition of terms as they are used in this document.

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<th>Term</th>
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<tr>
<td>Department</td>
<td>A national governing or regulatory body or the governing section of an institution</td>
</tr>
<tr>
<td>Council</td>
<td>This term may be interchanged with governing or regulatory body. Those who provide the legal frameworks for institutions, programmes and qualifications</td>
</tr>
<tr>
<td>Curriculum</td>
<td>The planned learning experience. The framework of a programme that includes the subjects and events of the programme, the methods used to produce outputs and the methodology that underpins the learning experience</td>
</tr>
<tr>
<td>Curriculum content</td>
<td>That which fills the framework of the planned learning experience. The specific events, literature, materials and tools to execute the curriculum and produce outputs</td>
</tr>
<tr>
<td>Curriculum transformation</td>
<td>Changing the formulation of the current curriculum to meet the need for transformation within a twenty-first-century South African higher education context</td>
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<tr>
<td>Higher education</td>
<td>Tertiary education programmes that meet the requirements of the DHET (Department of Higher Education and Training)</td>
</tr>
<tr>
<td>Institution</td>
<td>A public or private provider of higher education that is registered in terms of the Higher Education Act, 1997 (Act No.101 of 1997). May also mean higher education institutions as a collective with reference to their shared regulatory frameworks</td>
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<tr>
<td>Level</td>
<td>The ascending levels that make-up a programme from first year to postgraduate level in alignment with the NQF</td>
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<tr>
<td>Programme</td>
<td>The department or division within a department that offers a qualification. This study focuses on the Interior Design Programme, which currently falls under the Visual Communication Department</td>
</tr>
<tr>
<td>Qualification</td>
<td>The certified recognition awarded on the successful completion of a programme or level</td>
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<td>AIKS:</td>
<td>African Indigenous Knowledge Systems</td>
</tr>
<tr>
<td>CBE:</td>
<td>Council for the Built Environment</td>
</tr>
<tr>
<td>CHE:</td>
<td>Council on Higher Education</td>
</tr>
<tr>
<td>CODESRIA:</td>
<td>Council for the Development of Social Science Research in Africa</td>
</tr>
<tr>
<td>DBE:</td>
<td>Department of Basic Education</td>
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<tr>
<td>DHET:</td>
<td>Department of Higher Education and Training</td>
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<tr>
<td>ELO:</td>
<td>Exit Level Outcome</td>
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<td>FAS:</td>
<td>Federation of African States</td>
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<td>GCIS:</td>
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<td>HEQSF:</td>
<td>Higher Education Qualification Sub-Framework</td>
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<td>IID:</td>
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<td>IKS:</td>
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<td>NQF:</td>
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<td>QC:</td>
<td>Quality Council</td>
</tr>
<tr>
<td>RDP:</td>
<td>Reconstruction and Development Programme</td>
</tr>
<tr>
<td>REC:</td>
<td>Research Ethics Committee</td>
</tr>
<tr>
<td>SA:</td>
<td>South Africa</td>
</tr>
<tr>
<td>SABS:</td>
<td>South African Bureau of Standards</td>
</tr>
</tbody>
</table>
SACAP: South African Council of the Architectural Profession
SAQA: South African Qualifications Authority
STEM: Science, Technology, Engineering and Mathematics
TUT: Tshwane University of Technology
WIL: Work Integrated Learning
FIGURE 1.1
Students from the TUT Interior Design programme 2017-2018 (Newport, 2018)
CHAPTER 1
INTRODUCTION TO THE STUDY

The study for An African paradigm for Interior Design curriculum transformation at the Tshwane University of Technology arose out of the national adoption of the Higher Qualifications Sub-Framework (HEQSF), which will coordinate qualification criteria across South Africa. The study questions the degree to which the curriculum will transform under the HEQSF alone, instead, considering the process as an opportunity to confront the education paradigm in South Africa and seek alternatives based on a methodology of decolonisation and Africanisation. The study investigates the possibility of an African Paradigm in Interior Design education as a means to enable students to reach their potential through a relatable context and in so doing procreate a local consciousness of design that innovatively contributes to the national and global built environment.

![Flow of Events](Newport2018.png)
1.1 FIELD OF STUDY

Interior Design, often referred to as Interior Architecture, combines both creative and technical ability in the formulation of aesthetically considered and functionally efficient sheltered environments, mostly for human habitation and use. Interior design makes up part of the designed built environment, together with architecture, public space and landscape design, which often fall within the urban development sector and can comprise private or public space commissions. A student qualified in Interior Design must be able to design an interior space that meets the needs of the client and end-user while understanding the contextual nature of that space as part of a surrounding natural and built environment.

Education in this field of Interior Design is defined by the African Institute for Interior Design (IID) as being "an in-depth study of space within a building enabling the learner to create an aesthetically pleasing environment which is both comfortable and efficient" (IID, 2018). Interior Design can be studied up to postgraduate level at the Tshwane University of Technology (TUT), at which point students are deemed competent in both theory and practical work outputs and have gained industry contacts through the Work Integrated Learning (WIL) programme. The TUT is an institution of Higher Education and Training (HET), operating within the government regulatory framework formalised in the Institutional Statute: Tshwane University of Technology (SA, 2017:21-57).
TUT Interior Design student Jan Selopyane applies traditional African pots as a concept for a furniture store (Selopyane, 2018)
The South African Department of Higher Education and Training (DHET) governs post-school skills development for the meeting of social and economic goals. The DHET relies on the South African Qualifications Authority (SAQA) and the independent Quality Council (QC) of the Council on Higher Education (CHE) to fulfil its role in the *Higher Education Act* (SA, 101/1997). The *National Qualifications Framework (NQF)*, (SA, 2008:1-22) arbitrated by SAQA is the primary means of grading the level of education and training achieved at an institution. The NQF organises scholarly achievements in ascending levels of complexity, so as the student rises through the various levels of performance, they are in so doing rising through the levels of the NQF. Institutions of Higher Education and Training submit qualification structures to the CHE for approval, which on verification of meeting the NQF requirements, then submit for registration to SAQA. The *DHET White Paper for post-school education and training* (SA, 2013:5) states that the objective of the NQF is to engage students in their own personal development.

In 2014, the CHE announced the requirement for all national institutions of Higher Education to coordinate their programmes according to the NQF, drawing a parallel between the rate and standard at which students meet qualification criteria. This will mean that as the student rises up the levels of achievement of the NQF at their institution of choice, they should be doing so to the same standard as at any other institution in South Africa and can therefore transition between institutions if they so wish. The alignment programme is formally known as the *Higher Education Qualification Sub-Framework (HEQSF)*, (SA, 2014:1-48).

In addition to the Higher Education authorities of South Africa, two further authorities feature prominently in the South African Interior Design and Built Environment market, namely the African *Institute for Interior Design* (IID, 2018), and the *South African Council for the Architectural Profession* (SACAP, 2018).

The IID represents the Interior Design profession in South Africa, but does not operate under government regulation and as such can not accredit courses, whereas SACAP co-ordinates with the Council for the Built Environment (CBE), which operates under the *Built Environment Act* (SA, 43/2000a). SACAP represents the Architectural profession within the Built Environment sector in South Africa and operates under government regulation through the *Architectural Profession Act* (SA, 44/2000b). Interior Design programmes are not currently required to be registered or accredited by IID, SACAP, or CBE, however, it is prudent to keep up to date with developments in regard to these industry role players.
FIGURE 1.5
Revised National Qualification Framework
sub-frameworks and qualification types
(SAQA, 2018)
1.2 ESTABLISHING THE ARGUMENT


While the HEQSF (SA, 2014:1-48) lays down the requirements for all National Institutions of Higher Education to provide a purposeful and structured learning experience, including career-focused, discipline-based content, it leaves the field-specific developing of prescribed curriculum content to the institutional programme itself. The primary means of national alignment is thus achieved through the SAQA (2012:1-13) NQF Level Descriptors and the grading of student work outputs according to the field-specific Exit Level Outcomes (ELO) registered for each programme, with SAQA1.

The NQF Level Descriptors, together with the ELOs are used to propagate curriculum planning, materials, methods and output requirements, but again, the curriculum content, materials, choice of method used and the output required is the choice of the institution programme.

The CHE (2013) shows concern for the success-rate of students in institutions of HET, indicating that throughput management should be holistically considerate of all the factors that make-up the student’s experience of the curriculum or ‘planned learning experience’. “It is essential that the curriculum structure should as far as possible enable students’ underlying potential to be realised, always provided that the quality of the qualification is maintained” (CHE, 2013:92). But what is the benchmark of quality mentioned here, outside of generating students who are workforce ready?

The argument of the study arises from the above statement by the CHE because while the HEQSF will allow for a single national coordinated Higher Education system, it does not delineate the inclusion of any specific paradigm of education. Thus, will a single national coordinated system under the NQF mean that institutions coordinate fully when there are still differences in their methodology, methods, outputs and environments? – This lack of definition, in turn, raises the question of what, beyond work placement, does the institution of university in South Africa wish to achieve and stand for, and whether the South African context informs the foundation of those things? The how, of enabling the student and institution to achieve critical goals, in this scenario, is open to interpretation.

1 For an example of a current TUT Interior Design, SAQA registered qualification. See ANNEXURE B: SAQA ID 72509, Master of Technology, Interior Design, TUT – Find ELOs highlighted.
Academics and observers, including students as identified by Ndebele (2016), argue that the position of the university and its built environment reflects a Eurocentric as opposed to Afrocentric context and that the foundational paradigm of the university requires change. Furthermore, the Council for the Development of Social Sciences Research in Africa (CODESRIA) identifies head-on that “the institutional context of knowledge production and dissemination, epitomised by the university, is undergoing a severe crisis of identity, mission and relevance” (CODESRIA, 2005).

While Webbstock (2016:9), the CHE Director of Programme Accreditation, acknowledges that Higher Education policy has undergone rapid change in post-apartheid South Africa with some merit due, Cloete and Maassen (2004:276) identify that the initial drive to fully inclusive education has been showing signs of strain under exponential growth and raised expectations. Webbstock (2016:15), Cloete and Maassen (2004:10) identify that Higher Education and Training (HET) institutions should take note of the shifting knowledge economy, which will require curriculum, research, and teaching and learning systems to reorganise.
Documentation from the *DHET* (SA, 2011:1-112, 2013:1-96) and CHE (2013, 2016) point out that it is the institutions of HET that carry the responsibility of developing a more cohesive and inclusive curriculum that considers the variable experiences of students, their geographic and monetary position and level of prior learning. It is also expected that the institution do the aforementioned while continuing to maintain alignment with field-specific regulatory bodies and standards in a progressively technological manner. Higgs (2016:5) proceeds by identifying the inclination of students to consider themselves ‘consumers of their education’, clients of the education system. The university, in this construct, is operating in a triad of government, student and industry, and is being held accountable for the service provided that makes students ‘workforce ready’ (Hountondji, 2000:40). It may be noted that the community does not appear in this triad, yet the built and interior environment in many cases formulates the infrastructure of communities, which is a concept that may warrant further investigation.

Matos (2000:18) emphasises the need to understand the fundamentals of what ‘African’ is in order to accurately and responsibly engage in African contexts, meaning that what ‘African is’ should not be a product of assumption. It can thus be deduced that curriculum transformation from a Eurocentric to an African paradigm includes redressing aspects of epistemology.

Greig (1971:24,63) and Calburn (2009) also identify that as a result of colonial influence the built and interior environment of South African society is fragmented and showing severe signs of disconnection and misrepresentation of its context and people. Toofan (2014:508), Kim and Rigdon (1998:7) agree that locally contextualised environments are being replaced by global forms of design, which are often poorly formulated to local needs and conditions resulting in many people having a sense of detachment from their surroundings. Steyn (2014) further identifies: “under circumstances where the vernacular is reconceptualised and relocated, it is usually applied as a normative position stripped of the context that generated it in the first place” (Steyn, 2014:50). It can be considered that the curriculum plays a role in the development of students who do not question this current state of design and potentially even perpetuate the problem when in industry. Nzimande (2011) states that the curriculum should encapsulate a societies identity, and if society requires change, to develop and be healthy, then that indicates that the curriculum requires change too, in order to prepare for change.

Through the points established in the argument it becomes necessary to start by taking stock of what currently underpins the institution of university in South Africa, to reason the need for transformation, and then, to define what ‘African is’ as part of the deliberation of transformation to an African paradigm.
FIGURE 1.7
Proliferation of common forms in the South African environment (Compilation 2, 2018)
1.3 DELIBERATING A WAY FORWARD

The TUT Interior Design programme developers, made up of full-time lecturing staff, are using the HEQSF alignment process as an opportunity to address curriculum issues identified through their existing experience within the practised curriculum (prior to 2020), and through consultation with the Advisory Board industry members from Gauteng. See ANNEXURE C: Minutes of the Advisory Board meetings held by the TUT Interior Design programme from 2017 to 2018.

It was identified that the number of modules under the programme curriculum resulted in unnecessary defragmentation of content and a heavy workload and high number of outputs for both lecturers and students to manage. Therefore, module content and outcomes will be consolidated in 2020, consequently relieving workload pressures within the programme.

TABLE 1.1 indicates how Modules prior to 2020 have been grouped to consolidate content for the 2020 curriculum. In each case four modules become one:

<table>
<thead>
<tr>
<th>TUT Interior Design Programme Before 2020</th>
<th>TUT Interior Design Programme 2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2-Dimensional Design (Design practical)</td>
</tr>
<tr>
<td>2</td>
<td>Principles of Design (Theory for use in design)</td>
</tr>
<tr>
<td>3</td>
<td>3-Dimensional Design (Model building)</td>
</tr>
<tr>
<td>4</td>
<td>History of Art and Design (Theory with exam)</td>
</tr>
<tr>
<td>5</td>
<td>Technical Drawing (Practical)</td>
</tr>
<tr>
<td>6</td>
<td>Theory of Construction (Theory)</td>
</tr>
<tr>
<td>7</td>
<td>Theory of Materials (Theory with exam)</td>
</tr>
<tr>
<td>8</td>
<td>Theory of Services (Theory with exam)</td>
</tr>
<tr>
<td>9</td>
<td>General Drawing (Drawing technique)</td>
</tr>
<tr>
<td>10</td>
<td>Presentation Drawing (Rendering)</td>
</tr>
<tr>
<td>11</td>
<td>Figure Drawing (Figures and ergonomics)</td>
</tr>
<tr>
<td>12</td>
<td>Professional Design Practice (Theory)</td>
</tr>
<tr>
<td>13</td>
<td>CAD (Computer Aided Design – drawing)</td>
</tr>
<tr>
<td>14</td>
<td>Typography (Photoshop and Illustrator)</td>
</tr>
<tr>
<td></td>
<td>New Subject still in development</td>
</tr>
</tbody>
</table>

* ITS marks (outputs) required per subject are three per year for practical and six per year for theory, not including practical portfolio evaluation, exams or generic foundation modules

The 2020 Interior Design subject list is presented per level in Chapter Five, point 5.11.
The initiative was then taken to include a previously non-existent module on African Interior Design, which will focus on historical and contemporary design from across Africa over a two-year full-time Module. The 2020 curriculum programme will also include four generic modules to ensure the student has a basis in computer literacy, life skills, communication for academic purposes, and information literacy. The last significant change is that the current Bachelors Degree of the curriculum before 2020 falls away, replaced by an Advanced Diploma made up of a students choice of elective, selected from: Eco Interiors and Sustainable Design, Compact Design, Healthcare Design, or Smart and Integrated Technology Design.

While the changes already made to the 2020 Interior Design curriculum may contribute to the foreseeable success of the student, it can be questioned if this will be enough to ‘enable a students underlying potential to be realised’ and solve concerns around the context of curriculum content and pedagogy, meaning, is this not primarily an alteration of the still Eurocentric system of education being practiced in South African HET institutions?

Published academics in the field of decolonisation and Africanisation mindfully expose the longstanding need to rethink Higher Education and Training in South Africa, identifying contextual relevance as a means to enrich both local and global knowledge economies.

- Makhanya (2011:8), Msila (2014:431) and Higgs (2016:3-4) consider the use of African intellectual though, an African epistemology of development, as a means to critically engage in a transformation of Higher Education while simultaneously being part of the global knowledge economy


- Matos (2000), Ntuli (2002, 2004) and Steyn (2014:49) explore the idea of students aspiring to design in a local context using local principles and practices as a first choice because they are proven in the curriculum to be valuable, and in so doing support the development of meaningful local design, as opposed to misinterpreted vernacularisation

- Steyn (2014:49) refers to a movement in contemporary design that is in reaction to global sameness and lack of identity, which chooses to replace it with relatable local design that has a sense of place. Tuan (1979:387) identifies that
place is incarnated in an area as a reality to be understood from the perspectives of the people who gave it meaning.

The concept of place can be further deliberated by reading from Ntuli (2002:61) and Hanekom (2004:4) who identify that Indigenous Knowledge Systems (IKS) form a biosphere of wisdom that underpin and inform a traditional societies’ understanding of and interaction with belief, people and environments. As such, the IKS may act as a conduit of contextualisation for both Interior Design and the curriculum. Msila (2009:313) adds that a student's sense of having accumulated wisdom of ancestry can serve as a means to meaningfully involve them in the discovery of their environment in a contextually relevant way.

Ntuli (2004:175) and Ramose (2015:69) further identify the African philosophy of Ubuntu as potentially offering a line of enquiry for a basis on which to contextualise content and pedagogy. Ubuntu is the understanding that all aspects of being and becoming are linked with that of others in a system of co-evolution and thus can be related to the student’s experience, and potentially extend even further to their work later in industry. Ubuntu encompasses ideas relating to sustainability, accessibility, universality, environmental and human interconnectedness and in so doing conform to a contextually relevant ethos of design that can be explored for inclusion in the design of the curriculum and hidden curriculum.

The CHE (2016:14) discusses knowledge as a ‘commodity’ and as such it has value. Within a learning environment, knowledge is under construction, and the source and systems for the generation of knowledge and its relevance are what is in question. The idea of Indigenous Knowledge Systems (IKS) for instance, as a commodity in the economy of knowledge, allows for a curriculum that develops learners in an ‘African way’ (Msilah, 2009:313). The way in which the curriculum informs students through its methodology is a crucial point of the investigation, as Makgoba (1997:181) identifies, African content alone, presented with the best intention, will not equate to the decolonisation of the system as a whole.

The initial literature review reveals an existing academic interest in the transformation of HE in South Africa. The foundational concepts that inform the definition of an African paradigm for the Interior Design curriculum require deeper inquiry and will be discussed in more detail as part of the study to follow.
FIGURE 1.8
African consciousness of the university at the center spreading to the triad of government – student – industry (Newport, 2018)

FIGURE 1.9
Culture is coded wisdom
(Compilation 3, 2018)
1.4 PROBLEM STATEMENT

The problem arises through the argument, that while the HEQSF curriculum transformation processes will align the TUT curriculum with other national institutions of Higher Education according to the NQF; neither the CHE, nor SAQA specify content changes, leaving paradigm and curriculum choices to the university programme, as long as they operate within the institutional statute. The University has remained in a European paradigm of education bringing in to question the contextual relevance of programmes and the impact they generate in industry.

The contextual relevance of the university and knowledge economy it supports and creates will be interrogated in this study, and a contextually relevant replacement will be investigated for application in the Interior Design programme curriculum and pedagogy.

The first question arising from the problem is: why is the Eurocentric education system and South African built and interior environment being challenged and, secondly, what changes can be made to align the curriculum to the current South African context?

1.5 AIM OF THE STUDY

The proposal is, that while the TUT Interior Design programme is in the process of HEQSF alignment, decolonisation and Africanisation are investigated as a potential path through which to instil contextual relevance into the programme.

The aim extends from the initial need to define an African paradigm for Interior Design education, to offering content and pedagogy alternatives based on the findings.

In the long term, it is possible to consider that a co-evolution of the programme and student’s post-study work could take place, as they become more aware and responsive to the realities of the post-colonial South African built and interior environment.

The study hypothesises that by instating an Afrocentric as opposed to a Eurocentric paradigm in Interior Design education, contextual relevance may result in the student’s experience and outputs, which has the potential to extend to their post-study work.
1.6 RESEARCH QUESTION

The challenging of the Eurocentric paradigm of education in South Africa, together with the opportunity presented through the HEQSF alignment programme allows for a critical inquiry into decolonisation and Africanisation as a means to instil relevance into the TUT Interior Design programme.

The research question that ultimately defines the study is: What defines an African paradigm in higher education and training, and in Interior Design, and how can it be instilled in the curriculum, with what potential result?

1.7 RESEARCH OBJECTIVES

As identified in the problem statement it is important first to consider why the Eurocentric paradigm is controversial before establishing what an African paradigm for the curriculum will be, mean and potentially generate.

The research objectives will present in the study in the following order:

- Identify what about the current Eurocentric education system is ill-fitted to the present day South African context by interrogating the foundational basis of knowledge sourcing, production and dissemination in a South African historical context

- Define the parameters of an Africa paradigm for the Interior Design programme by identifying coincident, established philosophical bases, methodological practices, and content and source opportunities that derive from both the pre and post-colonial African context

- Provide findings and recommendations of how to include an African paradigm in the Interior Design programme and reflect on the potential of decolonisation and Africanisation as a means to contextualise programme curriculum and pedagogy, potentially aligning student outputs and post-study industry work with that of a South African context going forward
1.8 RESEARCH METHODOLOGY

The research method used is a qualitative, critical investigation through literature review and a purposive questionnaire with a sample of lecturers from the TUT Interior Design programme. The data collection is informed by the indigenous research paradigm, which uses critical race-based theory to engage in anti-racist research. The methodology selected is a means to find ways of contextualising curriculum content and pedagogy inline with an African paradigm. As a researcher of European descent, it is necessary to include a phenomenological approach to the unpacking of the literature review to establish the study relative to an African perspective.

Gorman and Clayton (2005:3), and Leedy and Ormond (2015:309) define qualitative research as a process of examining the content and establishing an explanation thereof from the perspective of its context and participants. In the case of this study the participant group is not limited to the sample of lecturers from the TUT Interior Design programme, but also includes the academics, thinkers and observers that make-up the literature review, selected through application of the methodology.

Chilisa (2012:40), writer of the Indigenous Research Paradigm explains that research using this paradigm should allow for the transforming of Eurocentric ways of knowledge production in exchange for multiple knowledge systems enabling a more inclusive knowledge production process.

The philosophical underpinnings of the indigenous research paradigm, including critical theory, post-colonial discourse and critical race-specific theory, are used as a means to extract information for and from the literature review.

The detailing of the methods and methodology of the study, including the theories that underpin the methodology, appear in Chapter Four.
In TABLE 1.2 the application in this study of the indigenous research paradigm taken from Chilisa (2012:40) is explained:

<table>
<thead>
<tr>
<th>Indigenous research paradigm specification</th>
<th>Application in the study</th>
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<tr>
<td><strong>Reason for doing the research</strong></td>
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<td>To challenge deficit thinking and</td>
<td>Establish an African</td>
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<td>pathological descriptions of the formerly</td>
<td>perspective on the</td>
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<td>colonised and reconstruct a body of</td>
<td>current education</td>
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<td>knowledge that carries hope and</td>
<td>paradigm and built</td>
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<td>promotes transformation and social</td>
<td>environment and</td>
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<td>change among the historically oppressed</td>
<td>establish the means by</td>
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<td>which to move forward</td>
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<td><strong>Philosophical underpinnings</strong></td>
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<td>Informed by indigenous knowledge systems,</td>
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<td>philosophy and IKS),</td>
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<td>critical race-specific</td>
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<td>theories (anti-racist</td>
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<td>research), deconstruction</td>
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<td><strong>Ontological assumptions</strong></td>
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<td>Socially constructed multiple realities</td>
<td>Regionally contextual</td>
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<td>shaped by the set of multiple connections</td>
<td>African ontologies with</td>
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<td>that human beings have with the</td>
<td>Ubuntu serving as a</td>
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<td>environment, the cosmos the living, and</td>
<td>commonality</td>
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<td>the non-living</td>
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<td><strong>Place of values in the research process</strong></td>
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<td>All research must be guided by relational</td>
<td>Gain an understanding of</td>
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<td>accountability that promotes respectful</td>
<td>the African historical</td>
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<td>representation, reciprocity, and rights of</td>
<td>timeline and it’s telling</td>
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<td>the researched. Appreciative inquiry,</td>
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<td>desire-based perspectives inform the</td>
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<td>ethics in the field of</td>
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<td>IKS</td>
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<td><strong>Nature of knowledge</strong></td>
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<td>Knowledge is relational, as are all the</td>
<td>Establish African</td>
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<td>indigenous knowledge systems built on</td>
<td>ontology, regionally</td>
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<td>contextual meanings and</td>
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<td>African IKS and post-</td>
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<td>apartheid South African</td>
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<td>context</td>
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<td><strong>What counts as truth</strong></td>
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<td>Informed by the set of multiple relations</td>
<td>African ontology, South</td>
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<td>that one has with the universe</td>
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<td>DHET regulation</td>
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<td><strong>Methodology</strong></td>
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<td>Participatory, liberatory, and</td>
<td>Liberatory and</td>
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<td>transformative research approaches and</td>
<td>transformative research</td>
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<td>methodologies that draw from indigenous</td>
<td>approaches applying</td>
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<td>knowledge systems</td>
<td>underpinning theories of</td>
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<td>the Indigenous Research</td>
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<td>Paradigm</td>
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<td><strong>Techniques of gathering data</strong></td>
<td>A literature review</td>
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<td>Techniques based on philosophic sagacity,</td>
<td>including African</td>
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<td>ethnosophy, language frameworks,</td>
<td>philosophy and the</td>
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<td>indigenous knowledge systems, talk</td>
<td>meaning of knowledge</td>
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<td>stories, and talk circles, adapted</td>
<td>under these terms.</td>
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<tr>
<td>techniques from Positivist, Interpretive</td>
<td>Purposive questionnaires</td>
</tr>
<tr>
<td>and Transformative Paradigms: interviews,</td>
<td>to TUT</td>
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<td>questionnaires, observations,</td>
<td>Interior Design</td>
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<tr>
<td>pictures, documents</td>
<td>lecturers establishing</td>
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<td>experiences. Images used</td>
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<td>as a graphic communication</td>
</tr>
</tbody>
</table>

TABLE 1.2
Research plan adapted from Chilisa’s (2012:40) Indigenous Research Paradigm (Newport, 2018)
1.9 POPULATION AND SAMPLING

An African perspective on education and the built environment must inform the qualitative investigation of the study, manifesting in the literature review through the selection of a sample of academics, philosophers and observers that reflect the Afrocentric methodology of the study from a historical and contemporary perspective.

The population of the questionnaire is separate from this, made up of a sample of lecturers from the Tshwane University of Technology Interior Design programme. The lecturers are selected for their immediate experience within the targeted population of the programme, and for their understanding of the regulatory framework and requirements of education and industry.

1.10 DATA COLLECTION AND ANALYSIS

The Indigenous Research Paradigm will guide the research process, informing the data collection and its analysis. Data collection will be primarily through literature review that engages the aspects highlighted in TABLE 1.2. The literature review establishes ontological, historical, philosophical and methodological perspectives concerning the meaning, formulation and dissemination of knowledge, for both educational and the built and interior environment purposes, from an African contextual standpoint, reflecting most especially the South African historical context. Purposive questionnaires will be used to gain information on Lecturer experiences within the current curriculum practised at the TUT.

The method of data collection and analysis selected is explained below. Refer to Chapter Four for a detailed discussion on the resulting application of the methods as used within the methodology of this study.

1.10.1 Literature review

Webster (2002) explains the process of the literature review as "an essential feature of any academic project. An effective review creates a firm foundation for advancing knowledge. It facilitates theory development, closes areas where a plethora of research exists, and uncovers areas where research is needed" (Webster, 2002:13).

The literature review will include academic sources and published authors on South African higher education in transformation, decolonisation and Africanisation of
higher education curriculum and pedagogy, African epistemology and knowledge construction, and Indigenous Knowledge Systems as they relate to African philosophy, education and the built and interior environment.

The objective upon completion of the literature review is to provide identifiable factors that define what an African paradigm is in the context of Interior Design education at the TUT.

1.10.2 Purposive questionnaire

A purposive, open-ended questionnaire (ANNEXURE D: A purposive questionnaire to lecturers of the TUT Interior Design programme) will be used to gain the insights of lecturer’s class experiences and what student temperament and output occur in specific class events and methods. The questionnaire is a one-time input from the lecturers and is done free of will and anonymously.

Miles et al. (2014) identify the codification of data as a system of analysis to be employed by the qualitative researcher. Individual candidate responses are coded and then presented per the code, as opposed to individually, allowing anonymity to be maintained. The resulting, grouped results are tabled in Chapter Four.

TABLE 1.3 shows the categorisations of Miles et al. (2014:75) codification system:

<table>
<thead>
<tr>
<th>Codification values for qualitative questionnaire analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Value (V)</td>
</tr>
<tr>
<td>Attitude (A)</td>
</tr>
<tr>
<td>Belief (B)</td>
</tr>
</tbody>
</table>

The objective upon completion of the questionnaire analysis will be to identify factors that yield positive results regarding student experience and outputs and include these in the findings for the HEQSF curriculum.
1.11 ETHICAL CONSIDERATIONS

Chilisa (2012:39) explains that writing of decolonisation and Africanisation within a European research paradigm may not effectively represent the histories, worldviews, ways of knowing, and experiences of the colonised and historically oppressed. Therefore, by adopting a decolonised approach to research through the indigenous research paradigm, an appropriate framework for investigation is established through use of theories relevant to the paradigm.

The research questionnaire accompanied by the cover letter and consent form (ANNEXURE D), as well as the proposal for the study, of which Chapter One is comprised, has been approved by the TUT Research Ethics Committee (REC). See ANNEXURE E: Ethics Clearance Ref#2017=04=007=NewportI.

There is to be no use of terms and images deemed to be derogatory, as established through the course of research, supervision, examination and ethical clearance. There is to be no gender, age or ability bias, nor any sexual or racial commentary or imagery used in the dissertation. However, race-based commentary and images may appear within the study when deemed relevant through the methodology.

1.12 LIMITATIONS AND DELIMITATIONS OF THE STUDY

As defined by Leedy and Ormond (2015:62-63) limitations are weaknesses in the make-up of the study that may cast doubt on the validity or rigour of the findings. Limitations should be identified early on in the study and delimitations set as boundaries to which the study will extend.

The HEQSF Interior Design programme starting date is 2020, the module structure is already in place and Learner Guides are to be produced concurrently with the study. The study, however, will only meet qualification criteria in 2019 and as such will not influence the module list which will by then be registered with SAQA, however, findings can still be considered for the development of content, reference material, research outputs and classroom environment and teaching methods as the programme runs. An editing period is scheduled for three years from the starting date of the HEQSF aligned programme and then will be an opportunity to edit module content and prescribed learning criteria, as long as it remains within the HEQSF. A further limitation is that the efficacy of the findings if applied, can only be compared and evaluated against the current curriculum after the HEQSF curriculum has run a course of students from the first year to the industry. However, this follow-up would be advised.
Researching the African pre-colonial, colonial and post-colonial context generates imitations in regards to source selection and content verification, a phenomenon resulting from the compromised colonial and apartheid documentation of Africans. But by using a phenomenological approach based on an African context and acting through the prescribed methodology, sources and content are selected to reflect an African perspective. The phenomenological approach and adopted methodologies aid to delimit the researcher, being of European descent.

Limitations exist in the use of modern terms such as ‘Built Environment’ and ‘Interior Design’, which are not the same field explicitly today as they were in the past. These terms have developed under the split of professions under Modernism. Interior Design is a much younger profession when compared to Architecture for example, and the term Built Environment has been adopted more recently too, to facilitate the grouping of primarily public works and engineered or human-made landscapes. In design education, a more interconnected approach to understanding and creating human spaces is required and students are expected to consider the interior design with its context. The term ‘built and interior environment’ is thus used in this study to identify all manner of the human-made environment, interior and exterior and when an interior element is identified it is done so specifically. The term ‘environment’ is used to describe the surrounding context. Otherwise, the term natural environment or built environment is specified to delineate these subsets.

Limitations arise in the expansive location and rich variety of Interior Design IKS across the African continent and the limited time and capacity available to cover this specifically and to its full potential within a single study. The study will instead select various examples from different regions and origins to showcase a variety of factors relating to their design and making. The examples given require a phenomenological approach that is specific to the tradition of the source of the example to accurately explain it within its context.

A limitation exists in the population and sample of the questionnaire, as it does not include students, other universities or industry. However, the study assumes the position that change is required, including the student perspective. The lecturers, who make up the sample, accumulate the student’s responsiveness and output within the class environment. The comments of industry members from Advisory Board meetings will form part of the research as a means to delimit the exclusion of industry commentary in the questionnaire. Other universities were excluded from the population because the emphasis on the need and means for institutions to change is established in the literature review, and the TUT Interior Design programme is the focal point for which the findings are being generated and as such forms the population.
1.13 STRUCTURE OF THE DISSERTATION

The dissertation chapter content allocation is according to Marais et al. (2004:4-6).

CH 1: Introduction to the study: Chapter One links to the proposal, and includes an introduction to the South African higher education system. The need to define an African paradigm in addition to the TUT, Interior Design HEQSF curriculum transformation process is identified, and the research paradigm, methodology and methods of the study are explained.

CH 2: Literature review: Chapter Two presents the literature review which launch an enquiry into the concept of knowledge sourcing, production and dissemination in South Africa. The contestation of institutionalisation is explained, and historical contexts compared to reveal an African perspective of education and the built and interior environment. The written and visual explorations inform the development of theoretical considerations.

CH 3: Theoretical considerations: In Chapter Three, the literature review process is extended to observe the theoretical underpinnings that influence knowledge sourcing, production and dissemination with regards to an African epistemology to lay the foundation for a decolonised and Africanised curriculum and pedagogy.

CH 4: Methods and materials: In Chapter Four, the methods and methodologies as they have taken place in the study are explained and the results of the questionnaire given.

CH 5: Results and discussion: Chapter Five presents the findings of the study through identifying emergent themes in the research and offering possible application examples based on those findings that can be used in the Interior Design curriculum and pedagogy.

CH 6: Summarising conclusions and recommendations: Chapter Six offers a moment to reflect on the journey of defining an African paradigm for TUT Interior Design curriculum transformation at the Tshwane University of Technology and reflects on the findings and process of reaching them, while also identifying points for further study.
CONCLUSION

In the words of Ntuli (2002:54) "Let us now embark on a journey of self-discovery. Let us begin to lay a foundation for the reclamation of our own minds held captive by foreign concepts we churn out with alacrity."
CHAPTER 2
LITERATURE REVIEW

The literature review investigates and establishes the thinking behind what qualifies as knowledge and the means and methods used to further knowledge. The contested Eurocentric paradigm of knowledge sourcing, production and dissemination is unpacked, revealing the negligence with which it has been used in a historical context, establishing the reasoning for redress in the current context. The colonisation of the mind, misappropriation of traditional knowledge, and continental and global homogenisation of people, knowledge and language groups add counterpoints to the discussion. In conclusion, pathways that engage discussion on transformation of the curriculum are identified and explained.

2.1 ONTOLOGY

Ontology encompasses the metaphysical dynamics of a people’s beliefs and explains foundational concepts for a way of being. As Jimoh and Thomas (2015:54) explain, ontology is the reality through which cultures have evolved with a uniquely interpreted understanding of existence and approach to knowledge. Ontology, when thought of as an individual’s becoming, allows for the identification of a set of defining moments and methods through which “a patterned way of life” (Kipuri, 2009:52) exists, that might not include the “restriction pure logic places on what can be” (Sanders, 1996:413). Oke (2005:33) explains that discussion of ontology must be engaged using critical thinking and contemporary relevance, making the point that African ontology can be considered as spiritual, ancient and mystical, and as evolving through scientific discovery and forethought.

McCall (1964:xvi) identifies the inclination of individuals to use historical contexts as a means of defining their sense of self or origin within the stream of humanity and that a group may define their place in the world-community based on historic record. Knowing the history of people, as part of their ontology, helps to establish sociological features and offers a phenomenological perspective. Ontology, as part of sociology, is known to affect the patterns that manifest in built and interior environments as a result of an individual or group ‘way of being’.

Dall’Alba and Barnacle (2007:7) challenge the notion of curriculum that does not first consider ontology, favouring pedagogy that establishes a sense of being or becoming. They state that knowledge ‘can change who we are’ and warn that ‘knowing is inhabited’ by what is identified in Thomson’s (2001) writing as an, ‘always already’ manner of practising what we historically know, or what we believe.
CHAPTER TWO: LITERATURE REVIEW
FLOW OF EVENTS

INTRODUCING ONTOLOGY

ESTABLISHING THE PERSPECTIVE HISTORY OF HISTORY

COLONISATION OF THE MIND

HISTORICAL TIMELINE COMPARISON

HOMOGENISATION
AVOIDING GENERALITY IN A COMPLEX SYSTEM OF INTRICACIES

LANGUAGE POLICY

PATHS OF DECOLONISATION AND AFRICANISATION

1. FUNDI WA AFRIKA APPROACH

2. TAKING A SOCIAL JUSTICE AND PUBLIC GOOD APPROACH TO EDUCATION

3. PHENOMENOLOGICAL AND ONTOLOGICAL APPROACH TO THE UNIVERSITY AND DESIGN EDUCATION

4. IMPLEMENTING IKS AND AFRICAN METHODOLOGIES IN DESIGN EDUCATION AS AN ALTERNATIVE TO GLOBAL HEGEMONIC PRACTICES

5. INNOVATION APPROACH TO DEVELOPING NEW KNOWLEDGE AND DESIGN CONCEPTS

6. ACTIVITY THEORY USED AS A CONTEXTUALLY RELEVANT CURRICULUM DEVELOPMENT TOOL

FIGURE 2.1
Flow of events of Chapter Two in the literature review
(Newport, 2018)
The Nuba people of Sudan show how ontology or ‘way of being’ manifests in the social arrangement and responsiveness to contextual factors in the built and interior environment. As discussed by Walton (1956:109) and Davidson (1967:64-65), the Nuba people have developed a built and interior environment that responds to their needs for social and family interaction and security. Neatly assembled earthen built huts ring and face into an inner courtyard. The individual units hosting family members and granaries are walled together forming a secure perimeter, with a single hut entrance point. All doorways are raised from the ground to prevent rodents from entering the units or looting the grain store. The main entrance to the homestead is a keyhole shape for ease of carrying in goods. The protected courtyard serves as the meeting place for family and visitors to converse, eat and work. The inner courtyard can alternatively function as a corral for cattle or goods. In this way, the Nuba people have developed their environment as a pattern of their functioning.

FIGURE 2.2
Home structure of the Nuba people of Sudan (Walton, 1956:109)
Ontology beyond metaphysics, ontology as science (Compilation 4, 2018)
2.2 THE HISTORY OF HISTORY

If asked, what does the term *history* mean? An immediate answer may be that history is a past event, or in literary terms, the recording of past events. History, as a compilation of verifiable events by more than one author, is not generally questioned and as a published and taught medium, it is considered a factual record. But the idea held by many of recorded history as purely factual is only partially true. As Munslow (2012:16-22) explains, while empirical evidence of an event may be accurate, the explanation of the event may be in the motive of the time. Tosh (2015:2-10) defines recorded history by foreigners as more often a *social history*. Historiography, the history of recording history, gives some perspective into history as not being ‘The History’, but rather ‘A History’ of an event in the method and narrative of the recorder. For instance, books for home and school use that are a ‘History of South Africa’ published pre-democracy often only start at the arrival of Europeans in the Cape and the development of the Republic of South Africa under European leadership, limiting local history to a series of foreign interactions and observations.

Fifteenth to seventeenth-century colonial encounters with Africa would have initially been in the context of the European and English Renaissance, continuing into eighteenth to twentieth-century global industrialisation. According to Welsh (2000), the period leading up to colonisation of Africa by Europeans evolved out of the establishment of sea trade routes that had become competitive and as a result increasingly dangerous and expensive to run. Davidson (1967:17) and Welsh (2000:xxiv) identify that during this early period, in which colonisation had not yet taken grasp, established African cities with governance, wealth, trade, and academic activity of their own were documented. As the exploration of the African coast progressed, Africa itself became of interest too as it revealed its riches. First encounters with Africans by Europeans along coastal regions and near inland to it were hospitable, but over time Europeans struggled to regard African culture with sensitivity or acceptance, eventually berating it, seeking to change it, and ultimately replace it.

![Figure 2.4](image)

**FIGURE 2.4**
The Khoikhoi trade with the Dutch at what would become known as the Cape of Good Hope (SAHO, 2011)
Eighteenth-century ink sketches by unknown European artist and nineteenth-century watercolour illustrations by Samuel Baines of the Khoikhoi, the indigenous inhabitants of the Cape (Compilation 5, 2018)
The UNESCO (2018) World Digital Library includes artistic and written depictions of colonial observations of Africa. This documentation of history is not as much a historical record of Africans, as it is an outsiders’ record of a foreign land and activities. What these images must have looked like to foreigners is interpreted by Gaddis (2002:11-11) as showing a degree of inseparability that exists between the observer and that which is being observed. Spillman (2012:123-124) explains that illustrations were made by foreign visitors to take to a curious public back home, and were also made by local ‘integrated’ colonists depicting their versions of true Africa; both representations were by colonists, often in opposition to each other, used to establish their history, but neither were written or drawn by indigenous Africans. The accounts of African history by foreign pen appear to be a mixture of contextual and non-contextual documentation based on the author ‘originator’ and the expectations of the audience back home who had no first-hand experience of their own. The UNESCO (2018) World Digital Library further establishes that original illustrations produced as field studies were often honest depictions but that when processed by engravers for print in Europe, contexts were often altered to suit whatever foreign narrative predominated in media at that time.

Twells (2009:10-11) and the Comaroffs (1986:1) identify that Christian evangelists used mission work, broadly termed the ‘civilising mission’, as a prevalent feature of colonising activities meant to dignify and liberate the colonised. Prior (2007) establishes that colonial written and spoken narrative further prejudice indigenous culture at this time while validating the actions of the coloniser. Furet (1984:44) continues that nineteenth-century archiving and classification reflects the ideological and methodological preoccupations predominating at that time with documentations often made to fit the purpose of a particular agenda.
'Africa, the dark and savage' historically became a selectively used tool of propaganda that led to the uncontested 'civilising' and enslaving of people, laying the groundwork for capitalist expansion, which ultimately altered the historical trajectory of the continent. ‘Exotic Africa’, became a stereotype that fed the imagination of foreigners as opposed to furthering intellectual relations with Africans at that time.

Césaire (1972:5) establishes that colonisation “dehumanises even the most civilised man; that colonial activity, colonial enterprise, colonial conquest, which is based on contempt for the native and justified by that contempt, inevitably tends to change him who undertakes it; that the coloniser, who in order to ease his conscience gets into the habit of seeing the other man as an animal, accustoms himself to treating him like an animal, and tends objectively to transform himself into an animal”

FIGURE 2.7
Eighteenth-century slave trade ship with human cargo transported from West Africa to America and Europe (Britannica, 2018)
Jules-Rosette (1984:1) explains that much of the historical narrative of exoticism around Africa persists through tourist art, which sees image creators representing aspects of their cultures to meet the expectations of foreign image consumers. The semiotics of African art and design thus change from their original symbolism and meaning of the object or image to a generalised symbol of exoticism, which continues to line the subconscious. When looking at the built and interior environment, it is often seen that certain patterns, materials, imagery and styling are used to define what African is. This is the ‘vernacularisation’ to which Steyn (2014) refers; the painting of symbolic patterns on a random wall or the use of ‘safari style’ in the tourism industry or the photographed portrait of a traditionally dressed African with no name attached; exotic Africa is Africa as a product, not a definition.

FIGURE 2.8
Culture perceived by foreigners as ‘African Exotica’ (Compilation 6, 2018)
However, while Davidson (1967:18,23) recalls tales told by European travellers, reflecting Africans in a poor light, he also identifies that positive reports filtered back to Europe too, identifying scholarly centres in the Sahara, gold Kings of Ghana and trading cities that rivalled Venice.

Cooper (2000:298) and McCall (1964) explain that African records of history include non-written methods such as pictorial, oral, enacted, musical and made forms. While Shillington (2012:1-2) confirms a particular culture of oral and enacted history in sub-Saharan Africa, he further identifies the proliferation of written histories in the North, including ancient Egyptian hieroglyphics, fifth-century Ethiopian religious texts and ninth to sixteenth-century Arab texts of North and East Africans.

Asante (2009a) identifies the need for educators wishing to teach in and from African contexts to be familiar with those contexts from an African perspective, and not as an extension to their most likely, Eurocentric method of learning. Positively for niche area research, Stolten (2006:6) and Iliffe (2007:5) identify the continued interest and opportunity to record history, especially in areas where much is still to be learnt and as part of people’s continued search for meaning and place. What can be taken from this section on the ‘History of History’ is that history as a matter of public record is varied in its methods of documentation, and the reading thereof requires to be understood within context, on the terms of those whose history it is.
2.3 COLONISATION OF THE EDUCATION SYSTEM AND THE MIND

The contestation of colonisation and the Eurocentric education system can be understood as part of a phenomenological response to the challenging of an African ontological definition of being.

Colonisation included the marking of boundaries and establishment of a capitalist economy, turning people and resources into products. Colonialism and the apartheid regime included radical attempts at re-socialisation that affected the way in which people viewed and interacted with one another. The results of the methods employed to communicate, trade and categorise during the time of colonisation, and apartheid are factors to be understood as part of an ontological and sociological manifestation. This refers back to the introduction of the chapter and importance of understanding the place of ontology in education, namely, knowledge or the idea of knowledge ‘can change who we are’ affecting a person’s way of being. In the case of South Africa, the attempted separation of races under apartheid also affected the make-up of and interactions within the built and interior environment. Thus, re-socialisation not only re-engineered people's behavior, it re-engineered the way built and interior environments were formed and organised. The backlash from Africans, both local and as part of the diaspora, shows the discontent with which attempts to re-socialise have been met.

FIGURE 2.11
Attempted re-socialising under apartheid (Compilation 8, 2018)
‘I AM A MAN’ protest against unsafe working conditions at Memphis Sanitation, America (Copley, 1968)
Re-socialisation as an attempt to engineer the mind can also be referred to as a 'colonisation of the mind'. Dascal (2009) defines a 'coloniser' in the case of a 'colonisation of the mind' as not restricted to the guise of a foreigner; a coloniser of the mind can be any individual or institution wishing to enforce their ideas or instil a doctrine. Dascal (2009:3) identifies that the coloniser can be doing so as an enforcer or believing that they are helping the colonised. For instance, mission workers may have believed that they were redeeming condemned souls during the civilizing mission, and the redeemed may have believed in the process.

Examples of mind colonisation can be given from early childhood, learning through family tradition and religious belief, to the choice to follow popular media and fashion trends, to being informed through institutional education and political affiliation. In this sense, it can be understood that all minds are colonised in some form. It is when independent reasoning and choice are made submissive, and self-governed thought and action is dictated, that colonisation of the mind becomes a tool of oppression. An engineered colonisation of the mind stifles new knowledge production replacing it with knowledge cast from a mould with all the inbuilt, re-engineered tendencies it requires. Much of the efficacy of colonisation of the mind lies in its conviction and ability to convince or in its trickery.
Dascal (2009:2) identifies the following characteristics of a colonisation of the mind:

- The presence of an enforcer (coloniser) altering a subject's (colonised) thoughts and thought practices
- The lasting effects of the intervention of the coloniser on the colonised mind, altering mode of operation and contents
- The ingrained nature of the shift in mentality (making it hard to change back to an original way or self-defined way of thinking)
- The power imbalance between the coloniser and the colonised (asymmetry of perceived importance or trust held by the colonised for the coloniser, or, being a plebeian in an authoritarian system)
- The level of awareness of either party in taking part in the process (the coloniser may be misinformed, or they themself are a product of mind colonisation)
- The level of participation may be voluntary or involuntary (e.g. an optional confirmation into a religion versus being trained in a religion under threat)

Regarding knowledge sourcing, production and dissemination, Morreia (2015:292) refers to coloniality as ‘a system of management’ replacing indigenous systems of education with Eurocentric Platonist paradigms inhibiting validation and thus the perception of the validity of indigenous knowledge. Ndlovu (2015:10) explains that the African paradigm at the point of colonisation and from there on is ‘subalternised and inferiorised’ in favour of the Eurocentric latter. The teaching of a colonial narrative of history and other subjects began in Africa with the erecting of schools in the first and later colonies as they established themselves on the continent. The South African apartheid systems of education, Christian Calvinist and Bantu education, are acknowledged by Msila (2009:310-311) as an attempt to assimilate Africans to colonialist ideals. Language choice was English or Afrikaans, and methods of educations differed from indigenous forms. Suitable content in schools was contextually European, along with the wearing of European-style uniforms and the design of the schoolhouse, however, often not properly equipped by European standards. Mamdani’s (1994:248) description of children as ‘potted plants’ nurtured in a Eurocentric ‘green-house’, as opposed to being rooted in the knowledge source of their communities remains a vivid description of the ‘integration’ of African scholars into the past colonial schooling system.
Eurocentric knowledge systems are identified by Ndlovu (2014:136) as projecting inclusivity while remaining exclusive by speaking in a centralised, non-geographical way, using ‘We/The/Our’. By impressing Eurocentric knowledge as the, and our knowledge, individualism and context are removed, and all exist within a European ‘owned’ world. By assimilating local populations under European rule into a European language of knowledge, there is assumed conformity, a disguise of inclusivity. Okpewho (2001: xv-xvii) explains the resulting insecurity of many Africans to express themselves through their traditions, while Ndlovu-Gatsheni (2013:3-4) notes that the tendency to select European over indigenous persists still in what he terms the ‘post-colonial neocolonial world’. Nyamnjoh (2012:129) goes further to state a compulsion of Africans to literally or metaphorically ‘lighten their darkness’.

Biko (1987) explains then, the concept of ‘re-integration' as a tactical manoeuvre that seeks to continue, not change, the context in which people are integrated. "The integration they (the segregator) talk about is first of all artificial in that it is a response to conscious manoeuvre rather than to the dictates of the inner soul. In other words, the people forming the integrated complex have been extracted from various segregated societies with their inbuilt complexes of superiority and inferiority and these continue to manifest themselves even in 'nonracial' set up of the integrated complex" (Biko, 1987:20).
THE FIRST MAN
YOU ARE TAUGHT TO REVERE
IS A WHITE MAN.

THEN YOU GO TO SCHOOL AND LEARN
THE SAME.

WE DO NOT BLANK.
WE DO NOT QUESTION.

AND IT IS LIKE THIS
EVERYWHERE.
ALL THE TIME.

THE GOSPEL
IS HOW WHITENESS BREAKS INTO OUR HOMES
AND BRINGS US TO OUR KNEES.

FIGURE 2.17
Poem: ‘Growing up Black and Christian’ by Koleka Putuma from her book Collective Amnesia
(Putuma, 2017:23)
Connell (2016:1) and Smith (2014) highlight how academic writing is part of a global economic system of publishers and funding agencies, largely subsidised by Europe and North America. Researchers may be published (integrated) within a publication as long as they conform to publisher standards making 'unconventional' methods of knowledge sourcing, production and dissemination more challenging to publish, less academically acclaimed and therefore, less likely to occur in universities.

FIGURE 2.18
Power Bidder screen-print designed by Shepard Fairey of Obey Giant
(Fairey, 2015)
In an extension to colonisation of the mind, it is possible to consider its manifestation in the built environment, in what Calburn (2009) terms to be a failure to reframe post-1994 South African society. She identifies that Tuscan villa developments, Reconstruction and Development Programme (RDP) housing and gated communities, subject their dwellers to separatist judgments of class through location and style. A faulty or corrupt South African identity arises when these residential forms join with public city landscapes, based on foreign benchmarks. “Architecture quite literally frames our view, it conditions our seeing, it interferes with perception. It is, in other words, active in the formation of ourselves and our society” (Calburn, 2009).

FIGURE 2.19
The persistence of low-income housing conditions in post-colonial post-apartheid South Africa
(Compilation 9, 2018)
Continuing this point, Sojkowski (2015) explains that most people consider global, industrial materials and construction methods as modern and permanent while a traditional building is considered outdated and temporary. These factors manifest as part of class distinction within the built environment, with monetary wealth being associated with modernity.

**Conventional approach to dealing with urban informality**

**International ETH Zurich, Think-Tank collaboration**

**vs. Traditional building in Africa**

King (2016:19) explains how traditionally developed urban landscapes replaced by international norms of design are often done as an exercise of power by constituencies and authority figures. It becomes important to identify such phenomena and establish the economic, social and political forces behind them.
The landscape of this city is not accidental. Everything in our environment represents a decision. Industries and policy makers have prioritized the needs of things (capital and cars) over the health of beings (people, plants and wildlife). But other choices are possible. Imagine a city where every 5th street is a greenway, every neighborhood holds a farm and every river and creek is unearthed. Cities can be livable and equitable places.

Don't just dream it. Demand it.

FIGURE 2.21
'The landscape of this city is not accidental' Poster by Finn Cunningham (Cunningham, 2011)
“Decolonisation, if it is to be successful as a reaction against such a deep, powerful, and long-lasting colonisation of the mind, cannot but be itself as radical as its opponent. It must, therefore, eradicate not only its surface manifestations and the concomitant ‘colonial system’, but its epistemic roots as well” (Dascal, 2009:9).

As discussed by Ndlovu-Gatsheni (2013:7) decolonisation of the mind lies in the ability of an individual to break down thoughts and their linkages (History – Instilled narrative – Systematisation) and become a free thinker with informed origins. The decolonisation of the mind is the reclamation of independent thought, with which comes the potential for original and critical thinking, creative resolution, self-identification and innovation.

Muchie et al. (2014:v) identify that continued discussion on decolonisation is relevant to facilitating a process of ‘unlearning’ and ‘unthinking’ the past limited concepts of correct knowledge, adding that the discussion must continue to shift from a focus on the negative effects of the colonist to a deliberate focus on the positive contribution that Africans have made to the global knowledge economy.
DECOLONISATION OF THE MIND
SOME READING MATERIAL

FIGURE 2.23
Some reading material to engage a
decolonisation of the mind
(Compilation 11, 2012)
2.4 TWO HISTORICAL TIMELINE PERSPECTIVES

The following two sub-sections are timeline-discussions that serve to highlight the alternative contexts and narratives of colonial and African history. The discussions do not attempt to give a comprehensive historical record of each narrative; they only include critical events as time markers and examples of the built and interior environment so as to highlight essential variations that exist between the contexts. The section concludes with a comparative visual timeline that shows the potentially limited portrayal of historical African achievements within the European context as opposed to the more locally inclusive knowledge evidenced in the African context.

2.4.1 Colonial South African History

The Government Communication and Information Systems (GCIS, 2016:14-24) states that colonisation of South Africa began as the result of an increasingly ambitious cross-continental trade system predominating out of Europe as of the late fifteenth-century. The Portuguese pioneered a sea route to India along the West African Coast, followed in 1652 by the United (Dutch) East India Company (VOC) who established their first trading post to restock ships *en route* to the East out of Table Bay, South Africa. The resulting colonies in the Cape region later diversified to then also form the trek Boer colonies further north. By the late eighteenth-century the British too came to occupy the Cape. Increased competition for land and resources in the nineteenth-century resulted in hardened racial attitudes among colonists and Africans. With the discovery of significant gold and diamond deposits, the nineteenth-century saw big British business launch South Africa into an era of global industrialisation.

The Anglo Boer War ‘white man’s war’ between the British and Boers ended in a treaty and the establishment of a self-governing white authority. The sporadic and systematic segregation of races dating back to the first colonisation culminated in *apartheid* in the mid-1900s followed by the eventual transition in 1994 to democratic governance and South Africa’s first African president, Nelson Rolihlahla Mandela.
Seventeenth-century European-controlled primary Eurasian trade routes

(Jolly, 2016)

South Africa showing British colonies and Boer republics

(Canadian War Museum)

South African republic referendum of 1960 to sever ties to the British crown

(Brilliant Maps, 2016)
As Viney (1987:14-19) discusses, colonisation brought with it the vernacular styles of the colonies, predominantly Dutch and British styles in South Africa, from the Cape region through the Karoo and into the northern Boer republics. The colonists adapted to local conditions and geography but remained within a colonial aesthetic character that later came to include the technological advancements of industrial imports. Greig (1971:24, 63) refers to ‘our architecture’ in South Africa, when observed at first glance, as alien and not representative of indigenous building and lifestyle practices, rather more considerate of a colonial vocabulary of building befitting the lifestyle and traditions of the colonial resident, a concept that has persisted, and now includes international style modernism.

Summarising from Olupona (2014), Christian-European influence is most strongly present in Africa, south from Liberia and Nigeria and inland from the east coast line and then south from Mozambique, down to the Cape region and back up to Nigeria along the West Coast. Islamic influence covers northern Africa, from Nigeria to the far north coast, up along the west coast from Liberia and back down along the eastern coastline to Mozambique. Islamic influence, in particular, has frosted many North African buildings with geometric detail, such as can be seen at the historic city of Meknes, Morocco. Hess and Oliver (2013) identify that the influence of Islam and Christianity on the African built environment included the addition of Mosques and Churches into the African building vocabulary and the use of rectilinear forms and arrangements. However, they also identify the adaptive use of available materials such as packed mud, mud brick, rammed earth and stone masonry.

FIGURE 2.26
Seventeenth-century Dutch Colonial building style of the Cape of Good Hope
(Compilation 12, 2018)
Adding to the foreign narrative of imported building types is the use of specific building styles to denote a building’s purpose or ideals, such as classicism for schools and courts of justice, gothic for churches, and baroque for theatres, which is identified by Pile and Gura (2013:235) as romanticised revival, which is an aesthetic cue that persists in many institutions globally. When reading a building in this romanticised way, the use of ancient Greek building elements on the façade of a university building, literally presents Eurocentric ideals as the ‘image’ of education.
2.4.2 South African History

The Government Communication and Information Systems (GCIS, 2016:14-24), states that South African history of early modern man based on fossil evidence, spans back at least 100 000 years to the Stone Age ancestors of the San and Khoikhoi. The Khoikhoi became pastoralists 2000 years ago, mainly along the Cape to Namibian coastal region, while the majority of San lived in close harmony with nature in a hunter-gatherer existence further inland into Namibia. From approximately the tenth-century BC Bantu-speaking agro-pastoralists from west-central Africa descended to the south-east Coast and southern mainland bringing with them the skills of Iron Age metallurgy, agriculture and animal domestication. Chiefdoms arose together with an increase in mining, metal processing, craft specialisation and trade activity. Mapungubwe and Thulamela are evidence of the sophistication of political and material cultures in pre-colonial Southern Africa.

In the twentieth-century, South Africans showed their strength of resilience through the post-apartheid reformation, first democratic election and new constitution period in South Africa, under the leadership of president Nelson Rolihlahla Mandela.
FIGURE 2.29 (ABOVE)
Africa and the European and Asian environment 1350-1450
(Jolly, 2016)

FIGURE 2.30 (BELOW)
South African provinces and homelands prior to 1996
and the nine provinces of South Africa as of 1996
(Alexander, 2018)
Njoh (2006:19-29) documents that ancient African sites evidence the diverse and interactive nature of the continent's societies by identifying many examples of pre-colonial trade, culture, philosophy, art, scholarship, metallurgy, monumental building, mathematical, astronomical, medicinal and scientific discovery and development. (Also see Timeline FIGURE 2.36:59)
Reading from Mangena et al. (2004:3-5), the adoption of the Indigenous Knowledge Systems (IKS) policy by the South African cabinet in November 2004 marks a critical point in South Africa's post-colonial history to affirm previously disregarded African historical knowledge and developments. IKS "can help create new research paradigms and mental maps, as well as enrich existing ones" (SA, 2004:10) so reaffirming the legacy of African knowledge.

One Southern African example predating colonial intervention is given by Tiley (2004:16), Carruthers (2006) and Chirikuri et al. (2014:1) in the eleventh-century historical site of Mapela and that of twelfth-century Mapungubwe, which is probably best known for its Golden Rhino relic. Hall, Stefoff (2006:35) and Huffman (2005:60) state that the inhabitants of Mapungubwe later repositioned further north, establishing the fourteenth-century stone complexes of Great Zimbabwe and Thulamela and then Khami in the fifteenth-century. These sites combine to exhibit adaptability, complex organisational structures, stone building and metallurgy skills. Croucamp et al. (2005) identify a shift in the economy of this region, from cattle farming to trade, which extended along the African East coast, North to Persia and further East to India and China.

Map indicating Bantu-language group migration starting in the first-century and map indicating location of major historical sites of eleventh to fifteenth-century Bantu-language groups in Southern Africa (SAHO, 2011)
Mapela Hill stonewall complex, eleventh-century

Mapungubwe royal summit, twelfth-century

Great Zimbabwe stone enclosure, fourteenth-century

Thulamela stonewall terrace, fourteenth-century

Khami stonewall complex, fifteenth-century
Eleventh to fourteenth-century linked historical sites of Mapela Hill, Mapungubwe, Great Zimbabwe, Thulamela and Khami (Compilation 15, 2018)
Modern and Contemporary African designers such as Fathy (1973, 1986) and Kéré (2011, 2012) consciously choose not to use industrially manufactured materials, opting instead to use locally sourced materials while also engaging African techniques for building. In doing so Fathy and Kéré introduce local identity into the design, function, and methodology of the built and interior environment. Hassan Fathy’s design for New Baris Village in Egypt and Diébédo Francis Kéré’s design work for Gando Village use passive design principles to create a climatically considerate interior that is comfortable and cost-effective. The resulting designs focus more closely on community needs and foster a sense of community through the built environment and also result in a unique African aesthetic.

FIGURE 2.34
Hassan Fathy’s New Baris Village and New Gourna Village, Egypt (ArchiDATUM, 2016)

If possible, I want to bridge the gulf that separates folk architecture from architect’s architecture.
Kéré’s design work reflects the idea of instilling placedness, a sense of spirit, community and belonging, into contemporary built environments through the communal effort of building spaces for the community, by the community, and using materials from the site. In juxtaposition, Vogler and Vittori (2006:12) explain the alternative, using the example of concrete ‘rehabilitation housing’, comparable to South Africa’s RDP housing scheme; stating that while these may give a sense of temporary relief to communities, they do not instil a sense of placedness, resulting in a disconnection of place and person, or lack of belonging and ownership.
FIGURE 2.36 Comparative Timeline of Colonial African history versus African history (Islam has been included with the colonial timeline) (Compilation 16, 2018)
2.5 HOMOGENISATION: AVOIDING GENERALITY IN A COMPLEX SYSTEM OF INTRICACIES

Falola and Flemming (2009:123-124) establish that Africans are often thought of as homogenous, when in fact they include a variety of diverse cultures. However, it is also stated by Falola and Flemming (2009:123) and Wilson (2009:11) that Africa is the cradle of humankind. So to clarify, Africa is the cradle of humankind, but Africans are greatly diversified with various societal practices.

Grosz-Ngate et al. (2014:14) explain that before colonisation, Africa was understood as a diverse region and that the idea of Africa only representing one group was more commonly practised by Europeans as a means to centralise the idea of Africa, in the same one that they would centralise the idea of Europe. Colonialists relied on the idea of generalisation as part of their narrative which served to de-personalise contact with people as individuals. This grouping concept along with the politically engineered historical narrative is evidenced in the impartiality of the slave trade. A generalisation, which removes intricate detail, is a means of making a vast amount of information easier to transfer because a less complicated explanation is required, however, doing so does not relay the complexity of individuals or groups or indulge in offering much context. Haddour (2000:156) identifies that homogenisation or generalisation can be used as tools of racism by presenting a group ideology of correctness, which can cause non-conformists to be viewed as outcasts. At its extreme measure this homogenised state can become Supernationalism, the promotion of racial and cultural ‘purity’ as an explicit symbol of national pride. Haddour (2000:156) further identifies that even universalism can fall within a racialised framework as a nation must loose its identity or individual character to become part of a universal ideal entity.

While generalisation often results in lost detail, it can also be used positively as a means to establish a shared cause for which a group can rally. For instance, the idea of shared humanity and sustainability tie humans and environments universally in a positive way. However, Dei (2017:1-28) cautions against following the notion of universal oneness at the expense of cultural diversity and loss of sense of self within a ‘knowledge control that subjugates’, stating that Africans and African-based researchers must play a role in defining the variations that exist.
Continuing into a concept of citizenship; Dejaeghere (2009:1-25) identifies the nature of the term citizenship as being the factors of belonging to which a member of society is expected to conform, to be a ‘good’ citizen. Osman (2018:65-84) elaborates on the idea of citizenship as being partly ontological, and that the result of a grouped environment reflects a way of being in a phenomenological response to factors such as cultural norms and traditions. Dejaeghere (2009:1-25) and Osman (2018:65-84) introduce the concept of ‘critical citizenship’ as a means of questioning the degree to which the idea of citizenship informs and forms society and the surrounding environment. The concept of citizenship education opens pathways for educators and students to consider the meanings held within existing societal norms, conditions of knowledge, and the resulting environments that develop from that.

Osman (2004:27-28) explains the importance of understanding variations in people’s ‘way of life’ to create designs that correctly integrate with the user. She highlights that design should not be guided by a consensus interpretation, but through a multifaceted approach to understanding people on their terms.

FIGURE 2.37 [THIS PAGE AND FACING PAGE]
Not just a ‘hut’. Hut-type distribution in sub-Saharan Africa [this page] (Walton, 1956:128 & 134) and variation in Beehive hut-types of South Africa and Kraal-types with hut distribution patterns of the Nguni people [next page] (Walton, 1956:130 & 151)
Factors identified by Pile and Gura (2013:329, 346, 395) and King (2016:164-183) relating to homogenisation of built and interior environments include Industrialised, Modern and International Style design, which became globalised in the twentieth-century along with the manufacture and supply of materials and parts to the building market. Furniture and services for buildings improved the lives of those who could acquire them but at a long-term cost to the environment and artisanal jobs.

The term ‘International Style’ was first used by Philip Johnson to describe an exhibition of work from a selection of prominent twentieth-century European designers that applied the same building arrangement principles, which the designers had very convincingly reasoned, met the demands of a Modern Lifestyle, but these principles of design were primarily developed with the European market in mind. King (2016:164-183) elaborates that the result of adopting such style principles meant that you could ‘become Modern’, but that it is entirely relational, meaning that “we are ‘global’ or ‘modern’ but only in comparison to someone or somewhere else” (King, 2016:176).

Large-scale fabrication is lauded for increasing consistency of production and availability, lowering retail costs, but it can also negatively impact local production cultures, and the pitfalls of stringent ‘best practice’ standardisation and evaluation are identified by Di Monte-Milner (2017:48-56) as potentially stifling, and again, often based on foreign precedents. While regulations do offer general best practice guidelines and safety for the built and interior environment and its occupants, they do not offer a great deal of flexibility or diversity.

It was thought under Modernism that town planning would improve through homogenisation, but this did not consider culture beyond what was ‘international’. King (2016:170) critiques homogenisation in design, identifying that the view of the onlooker upon their urban landscape becomes one of a sameness that enshrouds all other urban landscapes. Cities become capsules all the same, supporting high inhabitant volumes of diverse cultural backgrounds, with no physical signs of that make-up and no support structure to foster or share in that diversity. It appears easier to have inhabitants conform through a ‘choice’ made from a small selection of options, rather than accommodate diversity.
The following aspects are identified by King (2016:164-183) as persistent features of globally-commercialised built and interior environments:

- Urban design and idealised policy: re-developments, gated communities, heritage landscapes, preservation, squatter upgrading

- Placeless architectural styles: neo-vernacularism, postmodernism, globalism

- Similar materials and building technologies: glass, concrete, high-rise buildings

- Spatial structure of the city and the ‘corporate city’: business district, inner and outer suburbs and the epicentre of contemporary homogenisation: glass-faced, anonymous office blocks

- Uniformity and standardisation of singular structures: conference halls, theatres, churches, stadiums

- Signature architecture and branding, ‘celebrity’ architects and ‘Global City’ aesthetic: multinational chains, ‘trophy buildings’, ‘Architectural mega practices’ in practice, architecture as branding a city’s image to belong globally

The consequence of the above mentioned is the monopolising of building practice.

FIGURE 2.38
‘Unequel Scenes’. Architecturally segregated communities, Masiphumelele [left] and Lake Michelle [right] near Cape Town (Miller, 2018) and the Oceans Umhlanga development, Kwa Zulu Natal (Oceans Umhlanga, 2018)
In addition to ideas around homogenisation of a continent, a people and a global built environment; the pact-like nature of social media perpetuates the image of a contemporary homogenised character. Amedie (2015:1-19) discusses social media as having both positive and negative effects in portraying a character. He explains that the power of social media is positive, in the rapid and boundaryless nature of the medium, and is also negative in its use as a tool of propaganda. In the example of #RhodesMustFall for instance; it is at once a show of people taking back power, but it is also a display of the character needed to do so. It is also at once a display of an institution standing firm in its beliefs, but it is also a display of the character of its unwillingness to change.

However, social media is also a free tool that can bridge borders and channel collaboration so “even if the art historians and elite do not direct their spotlight onto Africa’s artistic culture, African artists are seizing the social media chance to direct it there themselves” (Sullivan, 2014).

Awareness of homogenisation as an idea of global singularity or centralisation relates to colonisation of the mind today, and also, decolonisation of the mind, by the free-thinker identifying their potential and breaking away from the ‘safety’ of the pack.
2.6 LANGUAGE POLICY

While English is widely spoken in South Africa for commercial communication, there are eleven official languages that make-up the mother tongue of South Africa, which according to GCIS (2016) are all guaranteed equal status. While English is predominantly used in South African universities, according to Statistics SA (2012:24), it is only ranked as the fourth most spoken language locally, after isiZulu, IsiXhosa and Afrikaans. In addition to the remaining seven official languages, other languages make up 1.6%, and sign language makes up 0.5%.
Summarising from Silva (1997), the origins of pre-colonial mother tongue languages in South Africa stem from the African Bantu migrations, resulting in the Nguni language group in Eastern regions (Zulu, Xhosa, Siswati, Ndebele) and the Sotho language groups in central and Northern regions (Sesotho, Setswana, Sepedi). Also, there are the unrelated far-northern languages of Xitsonga and Tshivenda.
Silva (1997) further situates Afrikaans, the language of the Boers, as stemming from the first Dutch colonists in the Cape, and English as arriving on the continent with British colonists.

According to Asmal (2001:2-3), the selection of languages for schooling during the apartheid was part of a battle for domination between British English and Boer Afrikaans, which has resulted in varied negative connotations. Alexander (2001:142) identifies that during the apartheid years (1948 – 1994) indigenous languages tended to be avoided in politics because of ‘tribal’ association and that English surfaced as the primary language of mediation, as Afrikaans was more prominently associated with the apartheid government at that time. English thus became the primary language of choice for schools post-apartheid, however, it evokes varied reactions in various linguistic communities across South Africa, ranging from resentment to an image of educated correctness. The call for comments on the revised Language Policy for Higher Education, draft bill (SA, 2018) highlights the barrier language policy poses to students not fully proficient in the present dominant language of teaching, English, which expands to include complex academic language in English. The draft bill further identifies the increasingly multi-lingual nature of the academic setting which has formed as a natural progression from having students of diverse backgrounds grouped together. This naturally occurring language diversity opens up possibilities for engagement in pedagogy and research.

Alexander (2003:7) situates language discourse within five source pools, namely, ecology, economy, democracy, learning theory and identity. Alexander shatters the ‘rational’ view of language policy, asking: “How do we assist in the decolonisation of the minds of the billions of people who are held down by their ruling elites’ de facto abandonment of the principle of equity in favor of self-aggrandisement and convenience?” (Alexander, 2003:6). What may appear ‘rational’ in a global economic context could result in the minoritising of smaller linguistic groups and more importantly the history that is carried in these languages. With this, Carstens (2015:1-5) warns against having a ‘hegemonic mindset’, which UNESCO (2010) elaborates on as being a system of marginalisation often used as a smoke-screen to hide political motives of domination.

“Central to the contestation between the colonial and indigenous languages is the question of capacity, their respective capacities to carry the weight of Africa’s social thought and modernist dreams, to act as communicative media for African culture and aspirations for scientific and material development” (Zeleza, 2006:20). This sentiment is backed by Alexander (2003: 8) who questions the balance between global economics and the bureaucracy that accompanies it, and the role that indigenous languages play in the validation of their thinkers and speakers.
Regarding African thought and philosophy, Kazeem (2013:2) argues that thought and languages do not rely on each other exclusively. Language does not govern our thoughts or produce thought, rather it allows for translation and refinement of thoughts, and different languages form unique articulations of thoughts and translation. It is within this concept that Wa Thiong’o (1994) argues the need to narrate in one’s mother tongue or the language of our thoughts. Here the translation of thought and philosophy does not stop at simply interpreting thought into one’s language, but in the accurate translation from mother tongue into other languages, without losing the colour and code of meaning in the origin of that thought. “Reality is not described but created by language, and each language should create its reality” (Kazeem, 2013:3).

The *National Language Policy Framework* (SA, 2002) strongly advocates equality of languages and promotion of multilingualism, emphasising the need to intensify efforts to develop previously marginalised indigenous languages. However, the policy relies primarily on co-operation as a means of implementation.

The South African Department of Basic Education (DBE), on the other hand, established a draft policy for Incremental Introduction of African Languages (IIAL) in South African Schools (DBE, 2013:1-15) in 2013 that takes implementation further by adding a third, compulsory language choice at a primary level. According to the DBE (2013:6-8) the IIAL is underpinned by the constitution (SA, 1996), which stipulates the use of language to promote equality, equity and participation for all South African language groups.

According to Leibowitz et al. (2005:26) language carries certain affiliations, substrata attached to the translation of the message through the impression of that language on the listener. As such the language used and the tone of the language influences the perception of the information being delivered, potentially affecting in the instance of a university scenario, the student’s responsiveness. Bloch (2009:20) further emphasises a tendency towards the continued use of English for publication and the use of African languages in derogatory ways, perpetuating negativity, as with signs in African languages for negative messages like NO JOBS, NO DUMPING, TRESPASSERS WILL BE PROSECUTED.

Butler (2011:19) establishes that on a postgraduate level, apart from linguistics, another sphere to language definition exists, namely ‘academic language’ or ‘academic literacy’, which includes discipline-specific jargon and research writing language and format. Here the focus is on linguistic aptitude and also on ‘mastering’ academic lingo as a primary activity. In addition to this, field-specific studies include jargon and terminology that must be mastered and made to fit into an academic
discussion. The ability to engage, formulate, reason and conceptualise a design thus hinges heavily on the ability to use all these concepts of language effectively.

Bloch (2004) suggests a paradigm shift that alters the pedagogy of ‘good’ literacy from purely written forms, based on Eurocentric practice and language, to action-based forms that include the need to read and write as opposed to only the practice of reading and writing ‘etiquet’. She suggests adapting language-use and learning to form part of real life scanrios, resulting in the learner’s phenomenological response being, to ‘make meaning’ resulting in a deeper connection with the knowledge.

Saidi (2017) presents the idea that it may not be language (linguistic or academic) alone that hampers student’s writing capacity and ability to express themselves, but perhaps more so the content and perspective of dissemination. He suggests that by changing the perspective of the writing to relate more closely to the student's context, more engaging and thoughtful insights are gained with the potential to unlock new knowledge of an African context and society. Yiannakaris (2017) supports this idea by suggesting a more empathetic approach to teaching that allows students to base projects on their ideas of self-expression. Both approaches reflect a shift to student-centred methodologies of writing and design, fostering self-achievement, self-knowledge and new knowledge production, leveling the ground between Eurocentric ideas of ‘teacher’ and ‘learner’.

![Figure 2.44](image)

*The typical assessment pattern for language proficiency is a shifting ratio of writing, oral and reading ability (Ontario Institute for Studies in Education, 2018)*
Derrida (1998) explains language as having different roles, one of the mind, or thoughts, and one of vocalisation, which is structured to make thoughts intelligible to others. Derrida (1998) deconstructs language and belonging from the position that language is a prosthesis of our ‘origin’, or a prosthesis of an ‘other’. Language, as a product of speech and expression, is linked to the physical body and outside world, but the language of thought, the act of thinking is its own language or idiom, a place of dwelling for thoughts and ideas. Derrida (1998:3) says, “The one [language] that renders our words intelligible, more or less – well, that is not your language.”

Wilson (1986:99) locates Derrida’s views of language as being the idea that spoken and written word derives its meaning and significance from the use of specific vocabulary, in this sense, linguistics attaches meaning to an idea. Wilson (1986:99) defines this idea of language as ‘nomos’ (law/custom), ‘convention’ and ‘institution’. Therefore, thought is a language separate from spoken and written word, thought is a language of nature and being, not bound by custom, convention or institution. In further analysis, Wilson (1986:99-100) explains written language as a system of recollection of ‘truths’ and thought language as a truthful opinion. So as an idea becomes the written word, it is inevitably filtered through the conventions of language, and thus meaning can become a matter of convention or institution. Institutionalisation endeavours to assimilate through a convention, so the words then perhaps say more about the conventions of the institution than self-thought. “Grasping meaning may in this way be a matter of grasping conventions; but to grasp the truth is not a matter of convention” (Wilson, 1986:101). Truth is a product of the language of our thoughts and what is true to one may differ from another. Haddour (2000:156) identifies Derrida’s observation that history, usually viewed as true knowledge based on factual recollection because it is written so, is contained within the context of its writer’s language, it exists ‘in the folds of its texture’ and thus displays the custom and convention of the institution that documents it.

Silva (1997) identifies that the English language in South Africa is under construction, being added to by the languages that surround it. In this there is perhaps some degree of flexibility to take cognisance of, the nature of South Africans to adapt, that allows for the introduction of new terms and definitions into the typically ‘accepted’ vocabulary, as seen in South African food, beverage and media brands that serve as an example of using multilingualism. Alexander (2003:30) considers that if key texts used by the university were offered in translation, that these may better serve students to engage academically. It is evident that a niche exists in the meaningful integration of multilingualism and translation services in South African education, in advocacy and in action.
FIGURE 2.45
Conceptual breakdown of language and learning (Newport, 2018)
2.7 PATHS OF DECOLONISATION AND AFRICANISATION

The following section introduces six pathways, identified through the literature review, which engage the mind in thoughts of decolonisation and Africanisation of curriculum content, pedagogy and the built and interior environment. Each approach may appeal differently to different people but the primary purpose of each topic is to break down existing thought processes and open new paths of thinking; the individual is left to redress and reaffirm their thoughts in the end.

2.7.1 Fundi wa Afrika Approach

Fundi wa Afrika ‘the builder or tailor of Africa’ is a theoretical concept introduced by Muiu wa Muiu, and formalised in a book with Guy Martin. According to Machakanja (2015:204), Fundi wa Afrika undertakes to provide a new paradigm for the African state based on the idealised writings of African academics. Machakanja (2015) infers that Fundi wa Afrika is a rejection of the colonial and neo-colonialist systems that are identified as being opportunistic and destructive political and economic systems.

Muiu (2005, 2008a) asserts that an understanding of pre-colonial, colonial and paradoxical neo-colonial states, is necessary to grasp the role that each have played in the making of a minority elite, over-riding the dignity and well-fare of the remaining majority but marginalised population. Fundi wa Afrika infers that Africa is in a predicament that “reflects neither the Western state nor African values” (2005:1). Muiu (2005) further states that Africa’s ‘reliance’ on foreign aid and intervention is rooted in historical colonial practices, but continues under corrupt neo-colonialist systems. Muiu pulls no punches, pointing out that: “This problem is one of internal African housekeeping, one that can only be tackled by Africans without any outside assistance or intervention” (2005:1).

Fundi wa Afrika is strongly retrospective in reaching the ultimate goal, what Muiu (2008b:19-26) and Muiu and Martin (2009:198) refer to as the creation of a Federation of African States (FAS). The ideal result stemming from Fundi wa Afrika is to achieve a completely self-governed, self-sufficient, non-corrupt, non-capitalistic state, able to exercise as a free agent within the global economic system.
(Muiu, 2005:2) defines Fundi wa Afrika as the creation of an African state that does not reflect individual benefit but instead focuses completely on mutual benefit and self-sustainability, based on indigenous institutions underpinned by the ideology of African thinkers such as Claude Ake, Steve Biko, Amilcar Cabral, Cheikh Anta Diop, Frantz Fanon, Kwame Nkrumah and Thomas Sankara. Muiu and Martin (2009:198) state in point four of ‘Fundi wa Afrika in Practice: a 16-point summary’ that “Africans must transform their education systems”. The primary concerns they highlight are the irrelevant, displaced and misinformed nature of content and values in the education system, and pedagogy that alienates and subordinates learners. They infer that a framework of education that instils African principles forms a relatable context that can offer improvement.

Muiu and Martin (2009:195-205) and Martin (2012:146-148) express the following points relevant to Africanising the education institution as part of their vision:

- The greater African system requires ‘re-booting’, without external interference that is most likely to corrupt the system

- The new African state and its institutions is not a power-grab, it must be built on non-capitalist, non-corrupt sub-systems that are accessible, shared and self-sustaining, integrated and transparent, allowing maximum learning opportunities and ethical practices that protect society members

- Instead of a power elite, the kgotla system should be introduced. Power, vision and accountability must be shared within an integrated system, spread across urban and village areas assuring that goal are set and achieved as a unit

- Emphasis must be placed on content and methods that reflect African indigenous practices with content based on African history and methodologies

- Education should lead to self-empowerment and empowerment of the continent, not as part of a corrupted global economic system answerable to a minority elite, but as a global system invested in growth and equal opportunities focused on progress

- Learning must be considered as a lifelong process for the greater public good, and the curriculum and classroom experience should reflect that

- Compulsory universal education must be introduced throughout Africa that connects the African education system globally and does not subjugate it
2.7.2 Phenomenological and ontological approach to the University and design education

Harré (2006) and Smith (2018) define phenomenology as the structure of experience, meaning it is the individual's pattern of engaging with something based on an inbuilt perception developed over time, through experience. Phenomenology can be broken down as the make-up of an experience. Barron (2006) and Hofweber (2018) define ontology as the belief in what is, and the commitment we make to the things that inform who we are. Ontology is the fundamental nature or way of being it can be broken down as that which informs an intrinsically individual way of being.

Thus, a phenomenological approach to the university is the university in response to Africa and the people, or the response of Africa and the people to the university. And an ontological approach is thinking of the university as part of the becoming of Africa and the people and Africa and the people as part of the becoming of the university.

If the university is considered part of Africa and the people, in the way that the people are part of the land, and the land carries ancestry as do the people, then the university... well, herein lies the problem, the university has a disconnect... its ancestors are found on other continents... and the phenomenological response of the people to the university reflects that. In turn, if built and interior environments are thought of as part of the land and the land is part of the people, and these environments are a phenomenological response of the land and the people, then shouldn't they represent the land and the people through their function and aesthetic? Reflecting on Calburn (2009), this is not the case.
Selvi (2008:39) states that ‘formal’ learning systems homogenously group students, and that decisions are made regarding them as a group, while their makeup can be of varied background and experience. Selvi (2008) and Makoe (2007) explain that response reflects our understanding based on what we know, or what we think we know and our way of knowing as established through our life encounters. The sense of being, belonging or not belonging at the core of a response, is linked to ontology and truth, through aspects of our culture and upbringing.

Through Selvi (2009:51) it can be understood that the university is part of a learners path of lifelong learning that encompasses all of life’s experiences and the university has a responsibility to be a supportive structure in self-actualisation and defining of self.

Reiterating through Ndlovu (2016:122-164) one of the problems prevalent in the African knowledge system is the use of Eurocentric paradigms to qualify it, which can 'subalternise' that knowledge and meaning. When the system through which knowledge is delivered does not relate to the innate sense of being of its user, then time is lost questioning that system instead of producing new knowledge.

As explained by Dawes et al. (2012:139) the education environment should allow learners to engage with various cultures and beliefs. Practicing tolerance and encouraging a positive response when encountering difference is a valuable tool in the formation of self and solutions that foster positive responsiveness.

While phenomenology in education focuses on fostering relevant pedagogy that reflects and engages the learner in a relatable way, phenomenology in design education should encourage students to consider the built and interior environment user and respond from the users perspective. The system in which the learner is raised can be an example of what they should apply, in a less stringent way of ‘formal’ education, in which the learner is not told how to act but is rather raised in a values-based system that encourages openness and positive action.
Teamwork on the Ubuntu Project at the TUT Interior Design programme in 2017. Teams designed individual sections of a Community Center while also working as a class collaborative to produce the final design. Kgotla-style meetings were held each week as a means of project management (Newport, 2017)
2.7.3 Taking a social justice and public good approach to education

Ndebele (2016) highlights that the 2016-2017 university student protests regarding Rhodes university and #FeesMustFall show-up the contradictions that have emerged between an African society, who have a role to play in nation building, and the apparent unwillingness of institutions to affect change that avail such opportunities, bringing into question the institution’s role in promoting social justice and public good. Clay (2016) indemnifies the breaking of public imagery, such as the Rhodes statue, as a show of the power of the oppressed against the reinforced image of the oppressor. This action is different from vandalism; it is iconoclasm, which is meant to send a message to those in an assumed position of power. Daviet (2016:2) identifies the increasing role of government to provide education as a service of public good to society under a growing state of economic and social welfare or ‘good to be provided by the state’, an idea written in the South African Constitution (SA, 1996), Chapter 2: The Bill of Rights. The Bill exists through the need to redress the results of past racially discriminatory laws and practices stating that everyone has the right to access basic and further education in the official language of their choice ‘where that education is reasonably practicable’.

Ndebele’s (2016) reflections on the #RhodesMustFall student protest establish the point of view of the protestor as defined through history. As Ndebele (2016) identifies, when African students were placed into previously European schools in 1994, they were icons that showed South Africa was changing, but nothing else regarding the school’s appearance or their curriculum changed. African students then, whose parents had fought a long struggle to claim their children’s right to education, felt a sense of achievement, but that sense of achievement waned as those first students of a democratic system now send their children to schools that still show little sign of change. Ndebele (2016) so eloquently takes us on a journey, establishing that the idea of public good that first accompanied the ‘changes’ in 1994 schooling is no longer a relevant reflection of public good today and if the university is to be viewed as a system of public good then drastic changes need to be made to its function and aesthetic. The students of today are not decorative objects proclaiming a universities ‘Africaness’, they are people with their own ideas of what real change looks like. Ndebele (2016) explains that the resilience of the colonial-neo-colonial university in this respect presents a set of barriers.
Echoing the ideas of Muiu and Martin (2009) set forth under *Fundi wa Afrika*, universities should change, not in a vocabulary of violence, but of understanding, through honest, visible reforms that include the voice of the whole community in and surrounding the university. Ndebele (2016) further identifies that the use of racism and colonisation persist as excuses used by neo-colonial institutions that continue the status quo. She cautions against defining the character of African society through a ‘white-owned system’ as this continues the idea of colonial power, resulting in a perpetual attachment and definition of self in a European system.

When Rhodes’ statue fell at the #RhodesMustFall student movement protest, the message was a direct statement, but the character of the action was violent. The message of Ndebele (2016), Muchie et al. (2014), Muiu (2005), and Muiu and Martin (2009) are that it is time to define an African character for Africans, by Africans. Social justice and public good can inform the underpinning of society, not as a plaster to fix a surface wound of a scar that runs much deeper, but as change that goes to the heart of what is needed as active citizens as part of society.

**Bringing down the barriers is a function of a normative expansion that requires greater definition and a determination to set the conditions of its character in place**

(Ndebele, 2016)
Reading from Asmal (2001), the education system itself has a role to play in the upholding of democratic values, social justice, and promotion of public good. The *Manifesto on Values, Education and Democracy* (Asmal, 2001) was established by the education minister, Kader Asmal, through the guidance of Wilmot James and his team: Frans Auerbach, Zubeida Desai, Hermann Giliomee, Pallo Jordan, Antjie Krog, Tembile Kulati, Khetsi Lehoko, Brenda Leibowitz and Pansy Tlakula. Through the *Manifesto on Values, Education and Democracy*, Asmal (2001:3-5) identifies six qualities, ten ideals and concepts, and sixteen strategies for application in the formulation of education practices in South Africa, based on the South African democratic constitution. TABLE 2.1 presents the manifesto content:

| TABLE 2.1 | Content based on Asmal’s (2001:3-5) Manifesto on Values, Education and Democracy (Newport, 2018) |
Adding to this foundation of education is the question of social justice and how public good manifests in the built and interior environment. As an example, the Government Communications and Information System (GCIS) (2016:120) have committed the Department of Human Settlement (DHS) to the '2030 Plan' to transform human settlements and environments in counteraction against the legacy of apartheid. As reiterated through Muiu and Martin (2009) and Calburn (2009) emphasis in the design industry is usually placed on commercial urban development and estate housing as opposed to community-developments, of which, the former does not exhibit cultural identity, quality or detail. Engagement in such projects can introduce public good into built and interior environment education and can have a positive physical manifestation.

The university carries the responsibility of being an institution of reason, values, and progress; if social justice and public good are to exist as more than just idealism, then restructuring the concept of institution, curriculum and pedagogy will require meeting local needs by developing students that after receiving, then give back.
Concept design by TUT Interior Design student Leatile Matsena for “Uxhumano” a raised walkway that combines safe-passage, water and solar points for community members living in natural environments (Matsena, 2018)
2.7.4 Implementing IKS and African methodologies in design education as an alternative to global hegemonic practices

Africa is a large landmass with a diverse system of Indigenous Knowledge, spanning back millennia. Globalisation can be seen as a threat to the diversity and regionally adapted nature of Indigenous Knowledge through the homogenisation of what a way of being is or what culture may appear to represent. Design under ‘international’ style aesthetics, or the frivolous use of cultural aesthetics, can misrepresent and misinform viewers of traditional culture, or hybridise tradition to a singular aesthetic as opposed to the multi-faceted aesthetic that has developed in response to a regionally diverse culture and lifestyle.

Embong (2011:13) explains the trend prevalent in capitalist economies to meet the needs of a targeted consumer and to create demand by manipulating consumers into a false sense of ‘need’ for a product. This colonisation of the mind has the result of grouping people into sub-cultures based on what they buy and who they support, adapting who they are, or appear to be, affecting their sense of belonging based on the ideas of global enterprise. “There are as many modes of globalisation as there are globalising agents or dynamics or impulses” (Pieterse, 1995:46). However, many people straddle the divide between traditional and global culture successfully, as Embong (2011:15) identifies, there are ‘conscious agents’ who do not succumb to global domination but instead negotiate a place within it that does not compromise their tradition, resulting in a cultural hybridisation that is made globally accessible as opposed to a global hybridisation of culture.
Referring back to Msila (2009:313) and Makgoba (1997:181), African methodologies need to form the basis on which the African university is built if it is to support learning and knowledge generation in an African way. When the curriculum supports a decolonised, African centred epistemology then it, in turn, induces the use of African knowledge, publications, materials, suppliers and contributors in all their forms. The system becomes self-supporting, in benefit of Africans. As explained by Muchie (2015a), Indigenous Knowledge used for problem solving, meets its full potential when the user interrogates it using indigenous methodologies, potentially resulting in the innovation of contemporary environments through Indigenous Knowledge.
2.7.5 Innovation approach to developing new knowledge and design concepts

As Muchie (2015a, 2015b) establishes, innovation is nothing new to Africa, with many examples from ancient African history. “There is a real challenge for Africans to understand that the difficult today and tomorrow can be transformed into a beautiful after tomorrow if Africans are prepared to look back to the deep and rich cultural contributions made by the ancestors” (2015b). Muchie (2015a, 2015b) asserts the need to engage innovation as a means to develop critical thinking and a problem-solving mentality in Africa. Muchie (2015b) further suggests that the integration of Science, Technology, Engineering and Mathematics (STEM) as a transdisciplinary field in education may allow students to make deeper connections concerning phenomena within their disciplinary field.

Ogude et al. (2005:1-5) take note of an increased emphasis on the responsiveness of higher education to economic and social development goals, identifying that curriculum relevance thus requires to be innovatively based on the technologies employed within a given field. It can be summarised from Ogude et al. (2005:1-5) that social redress of the education system must include a market-orientated approach to education, it is important to instil a critical and innovative approach to thinking in the curriculum, to develop learners who can think in a global economic context. “Higher education is expected to increase its responsiveness to societal interests and needs. It must therefore be reconstructed to meet the needs of an increasingly technologically orientated economy” (Ogude et al. 2005:1).

Recalling Ndebele (2016) and Ndlovu (2016), the idea of innovation taking place becomes meaningful when the system is decolonised and no longer inhibits learners by using content to which they do not relate. Innovation can take place better in environments that foster free thinking and the ability to think freely, spaces that are not made up of boundaries that must constantly be broken to qualify thought before new thought or innovation has the chance to develop.

Innovation in terms of the built and interior environment encompasses a wide range of ideas, from finding solutions to complex problems such as sustainability and community development, to innovations in building materials and technologies. Innovation in this sense has practical prototyping potential, as well as academic research potential.
2.7.6 Activity theory used as a contextually relevant curriculum development tool

According to Kaptelinin (2013) the Activity Theory is based primarily on Vygotsky’s ‘law of development’, which is based on the idea that individuals develop through their community. The ‘law of development’ includes Rubinshtein’s principle of ‘unity and inseparability of consciousness activity’, where our actions are developed through our experiences, which are interrelated with that of others. The two theorists mentioned are both Russian, but a parallel can be drawn between the concept of Activity Theory and African concepts of interrelation, such as Ubuntu and kgotla, where individual achievement occurs as part of a group consensus. Winberg and Garraway (2016) place Activity Theory into an African context through the proverb ‘it takes a village’. They suggest using Activity Theory as a theoretical tool to identify what contradictions may exist in a system, stifling its function, and then change the inputs to streamline the system.

Activity Theory can be used to premeditate the effectiveness of education frameworks by considering the outcomes that may emanate through considering various relational arrangements. In the case of higher education, the Subject (student), Community (institution) and Object (curriculum) function within a set of Tools (teaching mediums), Rules (government) and Division of Labour (staff) and all these components simultaneously feed into one another, perpetuating whatever condition is endemic. Kaptelinin (2013) further identifies the influence of Time as a factor in the model. As events occur and technologies change human interactions change too, so the model must adapt or be made adaptable to retain relevance.
It is possible to test run projects theoretically using the Activity Theory diagram, and considerer in what ways outcomes may change when using different inputs, meaning, that if a certain type of outcome must be ‘generated’, it must be planned by considering the rest of the system as part of forming the result.

TABLE 2.2 considers some of the possible character traits that could be perpetuated in an education system design with negative character traits originating from one system and positive character traits originating from another:

| Character traits that may be perpetuated through Activity Theory in education system design |
|---------------------------------------------------------------|---------------------------------------------------------------|
| **Negative character traits**                                  | **Positive character traits**                                 |
| **Student as consumer**                                        | **Student as role-player**                                   |
| Self-gratifying, content focused, receiver                     | A shared expectation, result-focused, contributor            |
| **Institution as hierarchy**                                   | **Institution as facilitator**                               |
| Self-governed, self-serving, centralised goals                 | Shared, supportive, common goals                             |
| **Curriculum**                                                 | **Curriculum**                                               |
| Rigid and inflexible                                           | Adaptable and updatable                                     |
| **Tools that teach the status quo**                            | **Tools that facilitate self-discovery**                     |
| Tests, written exercises, theory                              | Practice-based and community work, enactment                 |
| **Rules that establish boundaries**                            | **Rules that allow for an opportunity**                      |
| exclusive government committees imposing limitations           | mutual government relations that create opportunities while resolving issues |
| **Division of labour that is fixed**                           | **Division of labour that is fluid**                         |
| same teacher every day, fixed subject-specialists, fixed timetable | blended learning, guest lectures, field and community engagement |

TABLE 2.2
Conceptual exploration of character traits that may be perpetuated in the education system when considering different inputs as part of Activity Theory (Newport, 2018)
CONCLUSION

A common message emerges from South Africa’s tumultuous colonial history that calls to an end the idea of dictatorship in all its manifestations, to be replaced by the idea of achieving common goals, whether it be through institutions, their content or the resulting designs that we identify with a community. Self-discovery and self-actualisation form part of lifelong learning that all can benefit from through a quest for knowledge and perspective that reaches past our expectation of the ‘norm’ and ‘accepted’. All is connected and our engagement with these ideas can mean tangible change that moves through the classroom into societies built environment in a way that adds meaning, benefit and engagement in a sustainable way.

CHAPTER 3
THEORETICAL CONSIDERATIONS

The following Chapter establishes the guiding theories and philosophies relevant to African knowledge sourcing, production and dissemination in both a pre-colonial and post-colonial state.

Knowledge is a human construction that by definition has a human purpose.

Knowledge cannot be sterile or neutral in its conception, formulation and development.

…The generation and development of knowledge are thus contextual.

(Makgoba, 1997:177)

Separate from educational pedagogy are the principles that govern the built and interior environment. These factors also require to be investigated from an African context, especially as shown through a pre-colonial and continuing context of IKS. The resulting factors as identified may serve to clarify the epistemology of an African paradigm in Interior Design education, provide a narrative of transformation and offer a means of grounding the institution, staff and student in an African way.
FIGURE 3.1
Flow of events of Chapter Three in theoretical considerations (Newport, 2018)
3.1 BREAKING THROUGH A FORMAL NOTION OF EDUCATION

It has been established that the perceptions and experiences gained by the student and the basis on which they feel a sense of belonging or not, rely on their interactions and surroundings, which include the physical institution and institutional culture, members of the institution, and the content, medium and manner of teaching and learning. These attributes of the institution formulate an underpinning that aspires to meet the goals of national higher education for the benefit of the individual and society.

Dhawan (2005:1) explains that a postmodern philosophy of education, where we find ourselves now, sets out to break class barriers, enabling a classroom environment that is democratic, respectful and inclusive, where students and lecturers benefit from each other’s knowledge and experiences and joint goals are achieved in partnership. Dhawan (2005:10-11) suggests that to enable a movement forward past the barriers of social, political or institutional convention and hierarchy; honesty and transparency regarding these existing relationships should be employed so that time is not wasted by the student in making a breakthrough of these realities, and instead becomes more aware and equipped to move within or past those realities.

Chinyowa (2016:2) identifies the role of the TUT Faculty of the Arts to act as a conduit for students entering the creative industries, the value of which is supported by Joffe, Newton (2007), Ameru and Caj’s (2008:15) identification of the lucrative nature of creative industries in Gauteng. According to Harris (2009:10), successful support structures for creative industries and education require less conformist school practices that include interaction, inter-dependence and dissonance. It would appear that creativity flourishes more in random systems that drive people to solve problems and be innovative as opposed to following a strict or established path. She articulates elements that do not support creativity as those that "function on position rather than process, competition rather than collaboration and independence rather than interdependence" (Harris, 2009:10). Harris (2009:10) continues that the organisational structures of many institutions such as schools do not foster creativity because they are too tightly structured and administrated.

The above notions, together with the need to follow regulation and remain abreast of technological advancements in the industry, provides a basic framework in which to investigate and insert field-specific concepts that align with an African paradigm.
3.2 AFRICAN WAYS OF KNOWING: CONSTRUCTS OF TRUTH AND JUSTIFICATION OF KNOWLEDGE

As exposed in the previous chapter, social, cultural and historical contexts contribute to a definition of truth and self and form a scale on which value and validity are measured. Sooryamoorthy (2016:3-4) reaffirms that truth and knowledge is relative to an individual or group, based on the sociology of knowledge or knowledge association that results from context, interaction and lived experience. A construct of truth can be manipulated, as in colonisation of the mind, by exploiting the pliability of knowledge and offering it from a one-sided perspective. In this way, the perception of truth and justification of what is ‘good’ or ‘correct’ knowledge can be misrepresented by institutions that emphasise only specific or contained knowledge pools that do not engage the student or non-institutionalised knowledge or language.

As shown, during colonial and apartheid South Africa and in the post-colonial neo-colonial state, there exist multiple manifestations of the subjugation of African knowledge and methodologies. Sooryamoorthy (2016:6) reiterates the historical disconnection of many South African academics and institutions from the rest of the world during the apartheid years, resulting in a closeted practice, production, and critical analysis of knowledge; what Furnham (2001:1387) refers to as self-estimated knowledge. ‘Truth’ is thus relative to content and also to its sourcing and manner of procurement and dissemination.

In South Africa, the Truth and Reconciliation Commission (TRC) represents an example of when the state of value and validity of truth was altered, as it exposed actions and experiences that occurred during apartheid. Burton (2018) establishes that this social and cultural consequential truth is one for which all must atone through the building of a better society, not once, but always. The TRC also, through its hearings and final reports, established the possibility of a new social and cultural construct that supports and promotes national unity and reconciliation through the liberation of truth. The past act of denying truth has created a need for truth today.

Maton (2007) observes the relationship of knowledge to the knower and considers ideas around who an ideal ‘knower’ may be. The knower interprets knowledge through processes, objects and outcomes and in this sense the knower is also the creator or originator of knowledge or products. However, in educational settings, ‘knowers’ often transfer or reproduce knowledge and do not necessarily originate or produce new knowledge or products of knowledge. Maton (2007) identifies that the closer the knower is to the source production process, the more qualified that individual may be as a knower in that field. The knower remains a fundamental
thread in the fabric of that knowledge or product, whether they can convey that information in academic language, or not. It is thus important to consider the engagement of creators or originators of knowledge in the education process or as part of its methodology, even when the knowledgable are not academically 'qualified'. In the same sense, those who hold academic qualification should endeavour to best understand knowledge, objects and outcomes from their originating source and engage in production themselves where possible.

In an African context, Indigenous Knowledge Systems (IKS) constitute existing knowledge specific to a group and region who practice that knowledge for reasons of culture, tradition and survival. IKS, as part of such a substantial field of expertise, requires to be understood from the perspective of the people that give it meaning.

“Culture is coded wisdom” Maathai (2008).

Táiwò (2017) discusses the need to awaken to the potential of knowledge in meeting Africa’s needs, emphasising that being part of a knowledge society must become both an immediate and continuous preoccupation of education culture. "Though we must seek knowledge to solve problems we know of, we must also seek knowledge when there is no problem in view, especially when there is no problem in view" (Táiwò, 2017). He defines the varied challenges faced by the African continent as part of a ‘knowledge crisis’, a deficiency in taking ownership and location of knowledge within Africa. He further states that an eagerness to consume knowledge must not replace owning and locating knowledge locally. As Ntuli (2002:54) explains, academics have to understand that there is more than one way to be intellectual.

Táiwò (2017) specifies that African knowledge collections should once more reflect the esteem with which they were held in the age of antiquity, before colonisation. Africa as a knowledge centre once more. Importantly Táiwò (2017) states the need for universities to shift emphasis on only producing a future workforce and instead focus on building a knowledge society that can go forward to enhance the continent beyond the immediate superficial and purely economic needs. With that said though, by creating knowledge centres in Africa once more, localised developmental and economic benefits can result.
3.3 AFRICAN INDIGENOUS KNOWLEDGE SYSTEMS

Kaya, Seleti (2013), Ezeanya (2015), Onwu and Mosimenge (2004:1) all reiterate the value of African Indigenous Knowledge Systems AIKS, believing it to be more than a mere record of past events, methods and products, instead thinking of it as a qualifying agent that relates one to their sense of self, place and truth through an accumulated way of knowing and thinking.

Kaya and Seleti (2013:30) affirm the importance of using African languages and indigenous knowledge within institutional and global knowledge settings to show their value. They challenge academics to exhibit and document their understanding of African knowledge and develop theoretical frameworks that formulate methodologies that present African ways of knowing. Nungu (2014:103-104) further emphasises the role of language, content and methodology in developing a learner’s construct of ‘good’ or ‘correct’ knowledge and process, pointing out that a contextually African education system would include curriculum content that benchmarks African examples and expertise, accompanied by African methodologies and languages as they apply within their fields of specialisation.

Hanekom (2004:4) proposes a successful avenue exists in the rapid development of novel technologies and new products and services inspired by indigenous knowledge. Briggs and Sharp (2004), the Africa-EU Partnership (2011), Kaya (2013:138), and Ezeanya-Esiobu (2017) all identify IKS as having a high potential to foster innovation, invention and new knowledge production, defining it as a vibrant, multi-faceted knowledge pool that opens new possibilities for scientific, technological and societal development, through avenues of thought, not based on standard, modern, industrialised practices. Lunga (2014:1) further acknowledges a global surge in interest around indigenous knowledge as a source of solutions for problems faced in the modern day.

The SA Indigenous Knowledge Systems Policy (SA, 2004) and the United Nations (UN, 2008, 2009) identify that the repository of indigenous knowledge is indigenous people themselves and that this repository runs very deep in time and ancestry. Battista and Henderson (2000), Briggs and Sharp (2004), and Raseroka (2008) further emphasise that the extracting of indigenous knowledge for research, cataloguing and business purposes has to be handled in a respectful, controlled and legal manner, especially since recent historical encounters showed the opposite behaviours to this, leaving behind a legacy of abusive interactions and bad memories for many.
The SA Indigenous Knowledge Systems Policy (SA, 2004) indicates the commitment of Government to recognise, promote, develop, protect and affirm IKS. The policy was written by a range of stakeholders, including academics and practitioners of indigenous knowledge. The policy provides a framework for member parties, tasked with upholding the policy through legal integration of IKS.

The Council for the Development of Social Science Research in Africa (CODESRIA, 2005) regards AIKS as a valuable tool of emancipation and self-actualisation that will benefit Africans through a global knowledge exchange. They identify the need for AIKS to be understood and processed using local language and techniques, including relevant categorisation or codification principles as a means to protect its integrity. They note the potential categorisation of AIKS creates an opportunity for the further development of an African scientific languages discourse. CODESRIA (2005) indicates that AIKS can foster an independent, post-colonial state by encouraging knowledge interchange with Europe and the East through ethical capitalisation processes in which the originators of the knowledge retain the monopoly thereof.

Ezeanya-Esiobu (2017) explains that the continued use of historically disconnected examples and benchmarks in education materials results in attention being diverted from the learning process, in a continuous questioning of the meaning of material by the learner. Meyiwa et al. (2013) report that using IKS to contextualise content, by associating imagery and examples that relate to cases present in the student's surroundings, or that affirm the importance of indigenous examples, enhances the student's responsiveness to and memory of the content.

### 3.3.1 Indigenous Knowledge versus Traditional Knowledge

Eyong (2007:122) states that indigenous peoples are the original inhabitants of an area, often caught up on nationalised land, choosing to retain their distinct linguistic, cultural, societal and organisational character, which may be practised in varying degrees from their original state towards an increasing state of dilution through adopted nationalism.

The term ‘indigenous knowledge’ is often used intermittently with traditional knowledge. While indigenous knowledge links directly to indigenous people through their location and ancestry, traditional knowledge can be practised by both indigenous and non-indigenous groups. Traditional knowledge is the shared practices and heritage of a people and can range from beliefs to aesthetics and methods of doing and being. Tradition can be practised outside of an original
indigenous setting as by African diasporas, or by groups not represented under the term ‘indigenous’ as with the Boers.

As the contemporary artist Senbanjo (2017) explains; there are over 350 ethnic groups and languages in Nigeria alone “I am just one artist from one of them” (Senbanjo, 2017). Senbanjo stems from the Yoruba and bases his art on his heritage of body painting. He emphasises the importance of not thinking of Africa as a homogenised entity, one nameless continent that is all the same, but to identify the traditional groups and individual names associated with works from the continent.

Uzzell (2006) emphasises the need to correctly preserve heritage practices, not through tourism, which often ‘edits’ practices to suit or entertain visitors, but to instead preserve them as an active practice. Chrisita and Kaddu (2009) emphasise the role of institutions to convert indigenous and traditional knowledge into tangible knowledge to assist in its continuation and intersection into contemporary society. They reiterate that the institution’s way of integrating indigenous and traditional knowledge should include appropriate management principles.

3.3.2 Guardians of indigenous knowledge and protecting knowledge holders

Archaeological, phylogeographical and linguistic records establish the indigenous inhabitants of South Africa as the San, the Khoikhoi and later, the Bantu speaking migrants of the homeland expansion, which Grollemund et al. (2015:13296) establish as starting out of west-central Africa approximately 5000 years ago.

Kelly (2017) identifies that in indigenous groups across the world, knowledge is a form of power. The ‘keepers’ of knowledge tend to be elders who have put considerable effort into gaining knowledge over time, specialising within their community through a process of being formally taught or initiated into a specific knowledge field. Indigenous knowledge is not simply an amassed singular knowledge but exists as we understand job or field specialisation today. Raseroka (2008:245) identifies the situation of knowledge pools dying out as elders pass on. In the primarily oral, sung, enacted and practice-based system of learning in indigenous communities, knowledge can be seen as transient and of limited edition, in danger of being lost or diluted as original group members seek alternatives to an indigenous way of life making preservation and policy a key priority for sustaining IKS. However, Kelly (2017) continues that the view many have of a magical transference of knowledge from ancestors and land into the human vessel is a romanticised version of events that perpetuates a mystical meaning of ‘indigenous’ undermining it in a scientific capacity.
From a historical perspective, indigenous groups developed in a pre-industrial era and thus are an example of how individuals and communities create a livelihood according to more sustainable and passive methods that only use the existing energy and supplies available through natural resources. The result being; knowledge fields that strongly focus on natural medicine, sustainable agricultural and passive building methodologies, all of which are fields of specialisation that hold relevance for contemporary markets.

Since the establishment of the SA IKS Policy in 2004, the Protection, Promotion, Development and Management of Indigenous Knowledge Bill (SA, 2015) has been drafted and was published for response in 2015. The ‘IKS Bill’ seeks to ratify the rights of use of indigenous knowledge and the rights of indigenous knowledge holders regarding intellectual property. The IKS Bill (SA, 2015:51) relates to the South African Intellectual Property Laws Amendment Act, 2013, and attempts to offer intellectual property legislation tailored to ‘dealing’ in indigenous knowledge.

In Kleyn’s (2015:2-4) response to the ‘IKS Bill,’ the fundamental difference between intellectual property legislation and that required for indigenous knowledge systems is highlighted, explaining that intellectual property rights create monopolised systems that become freely available once the limited period of ownership expires. She argues that indigenous knowledge is a collectively evolved system, passed down through generations, forming part of cultural heritage, so there can be no individual owner. In this regard, Karijiker’s (2015:1-7) suggests that ‘owners’ of knowledge be identified as ‘communities of knowledge’ as opposed to emphasising individual or closed group practices, suggesting the term ‘communities of practice’ (Karijiker, 2015:3), and calls for clearly defined terms of ‘ownership’. The comments of both Kleyn (2015) and Karijiker (2015) indicate the depth of consideration required when dealing with indigenous knowledge systems, raising critical questions as to how to protect indigenous knowledge without suffocating its potential to generate new knowledge, solutions, applications and products.

Van Schalkwyk (2015:204-205) addresses the ‘murky water’ of university research systems that have sought to solidify community-based research within their outputs without considering the parameters of ‘interconnecedness’ that exist in these settings. Maton (2007:90) and Van Schalkwyk (2015:205) agree that academic measures of understanding are often gained through quantified or linear devices of analysis. They concur that an opportunity arises to develop linear devices of analysis from non-linear, phenomonological investigations by the researcher immersing themselves in the phenomena and developing parameters based on a critical understanding of the phenomena. Research dealing with communities thus requires
a phenomonologically based understanding and the definition of research parameters generated from that understanding.

If IKS is to prosper within an academic environment, then it is crucial to include indigenous knowers and be proficient in understanding and facilitating that process within the law. Therefore, indigenous knowledge as part of academics is not limited to the knowledge pool itself, but also to a culture of how to lawfully use it without misappropriation.

3.3.3 Nature logic: The potential that arises from the conflict between industrialism and nature-centered indigenous knowledge

As indigenous knowledge originates in natural environments, it is attuned to the cyclic functioning of nature. Nature works as a facilitator of knowledge creation by learning through observation and perception and applying those teachings. Indigenous knowledge sets itself apart from modern industrialised practices, which tend to reflect more one-directional, hierarchical arrangements patterned on capitalism. The CODESRIA (2005) identifies that the preservation of indigenous knowledge is relative to the preservation of the natural environment in which it occurs, as, without this basis of interaction, the knowledge becomes an abstracted, catalogued record as opposed to a functionally living and productive example.
Pile and Gura (2013:1-29, 243-252) offer a comparison of Ancient and Industrial Societies. Ancient societies are communities bound to nature; nature deals in reward and punishment, it offers a reason for governance, drives the development of scientific, biological and geographical findings, and ultimately moulds a societies livelihood. The sun, celestial movements and seasons are a timekeeper and calendar and balance is achieved by manipulating living and working environments around nature to create favorable situations. Comparatively, in an industrial community, economic systems govern, reward and punish, but balance is harder to gain and understand because the system is rigged for an imbalanced gain to the advantage of a hierarchical few, not the community as a whole and not usually in regard of nature beyond those resources that are required to keep the system running. “This is what an African world-view rejects. It perceives human beings and the phenomenal world as an extension of each other. And it is through this that a harmonious balance between humans and nature is maintained” (Ntuli, 2002:56). But does there have to be a choice between nature or capitol economy?

As explained by Lutz (2009:313) the condition of industrial globalisation is one that has been created through dominance and does predominate most peoples lives today, but teaching based on sustainability and commonality is becoming increasingly viable. Interest in sustainable building practices is growing, and as Chetty (2006) highlights, nature-centeredness is African, thus, ALKS as part of the built and interior environment curriculum has the potential to develop learners through an African methodology of sustainable design.

To separate one's self
from the phenomenal world
is to objectify that world

(Ntuli, 2002:56)
3.4 IKS AND THE BUILT ENVIRONMENT

As has been identified, Africa is an immensely diverse continent with a plethora of cultural diversity and an accompanying IKS that is as vast and varied. While documentation exists of several varieties of African indigenous built and interior environments, documenting and using AIKS remains an ethically contentious subject. As discussed by Msila (2014:437), there exists a historical and academic portrayal of AIKS as ‘primitive’ and negative, inhibiting first-choice-use of African examples and methodologies. Examples of built and interior environments stemming from AIKS are excluded from the mainstream, regulated and standardised practice, resulting in the perpetuated use of industrialised products and legalised methods.

Aside from the legacy of colonisation and apartheid that resulted in community division based on race and class, an environment that remains, is also the division of land with borders, within which colonists practised their style of building. The definition of regional design is thus corrupted, no longer based on geographical diversity established by terrain, climate and cultural differences. While all these factors persist as hazards and challenges to the design education systems formulated on industry and a regulatory status quo, there is a potential for AIKS to create a design culture that rests more adequately and fittingly on its ground and with its people.

No one research proposal can truthfully, diligently cover all AIKS for the built and interior environment, but the below set of headings introduce possible categories for the inclusion of AIKS in the curriculum. Each topic offers an introduction or point from which to disembark from, towards a reimagining of curriculum content.

3.4.1 Land, spirituality and ancestry

Reading from Pile and Gura (2013:1-29), land can be thought of in many different ways. At its core, it is terra firma, something to build on, ‘land’ can also include bodies of water for boat or stilt houses. Primarily it is a suitable region that helps sustain a livelihood, it is the place where food, water and building materials are located, and weather patterns are favourable or can be made agreeable to live in through building and reforming. The land is selected, when that option is present, to fulfil the requirements of its inhabitants. Land can further enhance livelihood through its favourable location of amenities, security, position to trade, and reliability to offer wealth through minerals or natural abundance.
However, as explained by Kipuri (2009:53), when linked to indigenous communities, land also carries a spiritual connection, *genius loci*, ancestry, a history, an element that may be unfathomable to outsiders, but which runs deeper than immediate need or benefit, it gives sense of place, connection, and carries in it part of the story of its inhabitants. Multiple factors influence spirituality, it is not always possible to identify the exact relationship first inhabitants may have on arrival to a favourable area, but over time a spiritual connection can be compounded as the lands patterns become known, the nature of its surroundings are deciphered, comings of age occur and family members are put to rest there. In long-lived cultures, land is more than a site.

### 3.4.2 Materials and construction techniques

Noble (2007:1) explains that traditional or vernacular builders use naturally occurring or available materials, applying methodologies and methods that are passed down, usually orally. Natural materials that are found to be favourable and plentiful in and around the area of the settlement are utilised and the climate and terrain influence what form to build to shelter inhabitants from the elements and marauders. To build in this manner would take time and be a process of trial and error, resulting in a knowledge base that reflects the best way in which to develop, use and build with a material and how not to. As documented by Sojkowski (2018) vernacular building is being successfully continued and used daily.

However, the influx of industrial materials on the building market and the increasing demand for built environments with a high production turnover should also be recognised as an influence on much decision making in regards to material choices. Deloitte (2017) highlights the influence of industry and economics in material choice and building methodologies that are often dictated by government, large-scale corporates and standardisation bodies through promotion, advertising, bidding, contracting, regulating and monopolising of the building market. The ‘*slow-build culture*’ of the vernacular is trumped by the ease with which industrial materials can be imported and set in place by those who know best how and have all the paperwork in place. But material and building method choice is not solely a dictatorship based on a selection of industrially manufactured and correctly treated materials that many believe to be symbolic of achievement, associating the inhabitant with the global industrial world. However, these factors remain an element in built environment industry and thus affect what is taught in the university curriculum while excellent examples and potentialities exist too for contemporary building that employs the knowledge of vernacular builders.
As discussed by Marchand (2016) and Blier (2003) and shown in the work of the ADAUA (1983) and the courses and workshops offered by the Natural Building Collective (2018); the manipulation of materials and use of age-old construction techniques still results in buildings that are comfortable, safe and unique.

**Natural brick quarrying in Burkina Faso**
- cut from laterite deposit

**The construction of Doze Chencha house in Ethiopia**
- woven bamboo frame

**Annual rendering of Great Djenne mosque in Mali**
- mud mix on adobe brick

*FIGURE 3.3*
Three examples of materials, techniques and methodologies of building in Africa
(Compilation 19, 2018)
3.4.3 Community, layout and meaning

It can be understood that ‘community’ on a basic level is the grouping of people within an area, on the basis that the land and resources are shared in a commune. The broader idea of community is the coming together of people in a shared or communal choice of lifestyle or manner of being. One may be brought-up-in or buy-in-to a community, based on locality, culture, religion, ancestry or livelihood.

A community may be based on or around a central focal point of significance such as a natural or built land-mark, resource, or aspect of culture that can rally the community or focus a communal mindset. The before mentioned concept is reflected in the hill-top location of the royal family graves of Mapungubwe, identified by Woodborne et al. (2009), or in the kgotla ‘meeting place’ reflecting the community practice of botho ‘ubuntu’ as explained by Steyn (2012:119-120).

Dold and Cocks (2012:79) identify that traditional practices within the community may designate meaning or use to a specific area in the community such as shown in the Igoqa (homestead woodpile), a source of pride and designation of married women of the amaXhosa, which doubles as a social gathering place when visiting with women from other clans.

Osman, Musonda (2017) and Amankwah-Ayeh (1996) identify that within a community patterns form that affect the layout and positioning of the built environment. Patterns may occur within a single home, a grouping of houses, or through the designation of position, rank and status. Built environments that function communally are developed and work according to these relationships. The building of new communities that are not developed over time have to have a built-in understanding of what those relationships are, or they run the risk of creating a dysfunctional community or a community that disrupts the original pattern of the design.

Furthermore, communities that thrive may include more than the basic relationship designations; they may encourage individual and group development through associated spaces that foster certain activities, such as meetings, ceremonies, learning, sports, work and worship. Without the shared or communal nature of ‘community’, there is just habitation.
FIGURE 3.4
Kraal-type homestead planning of the Ambo (Ovambo) people of Namibia
(Walton, 1956:156)
3.4.4 Building methodology as an extension of community and naming

Fathy (1973) and Kéré (2011) show how community-based building methodologies encourage and strengthen a sense of community through the joint effort of building. The act of community building allows members to contribute and provide for themselves and their friends and family in the community, which becomes a powerful source of pride. In the process of community-based building, an opportunity to learn from the most knowledgeable builders dynamically takes place. Women and men generally form task groups that share the workload in a way that uses their strengths and talents, from selecting, gathering and preparing of materials and site, to the planning and building of the structure and the functional and aesthetic finishing of its surfaces.

Through the process of instilling pride an enhanced sense of achievement and wellbeing can be created that uplifts the spirit of the community; all this aside from providing a physical built environment. AIKS building methodologies naturally reflect such communal dynamics whether it be on the individual building of a home, to larger scale public spaces such as schools, markets or religious structures. The knowledge of each individual attuned to their specific task and talent results in a variety of knowledge holders and teachers within the community. Spiritually, astronomically or terrain-based site selection, structural arrangement and load-bearing capacity, functionally passive design and symbolic referencing, a knowledge of mineral pigment mixture and plasticity; none of these have to necessarily be based on a textbook demonstration, they exist off paper in the minds and hands of the people that develop and use them.

The naming of a family homestead is acknowledged by Jenkins (2007: 31-32) as a means to identify it without giving a physical address as in commonly practised in municipalities today. Naming of homesteads can range in meaning from the family name to the history, construction or appearance that identifies it as distinguishable from others. In naming the homestead the owner also personally identifies with it.

Also, ICCROM (1999, 2005) and Rainer (2004:ix) highlight the importance of knowledge regarding preservation of structures based on natural and vernacular building methodologies identifying several techniques displayed across Africa as suited to the conditions of material, terrain and climate.
FIGURE 3.5
Gando School project, designed by Francis Kéré and built by the Gando community
(Compilation 20, 2018)
3.4.5 Decoration as art, function, symbolism and name

As established by Spring (2009:8-11) the categorisation of African art and what counts as art per se, is a contested subject, because before curio shops and art galleries existed, people created objects for utility, thanksgiving, adornment, ritual, worship and as a means of communication. The skill of making useful objects such as baskets, blankets, carpets, utensils and pottery results in products, that when compared to industrially produced items today, shows a level of skill and learning that associates those objects more closely with art.

Creating these objects shows the creators individual skill and ingenuity, however, the idea of naming one's work is a relatively new concept that has developed through the use of media and marketing. In the African tradition, makers of objects are known within the community, or hold a standing for their talent under their family name, as the skill is often one passed down and shared in collective group making, such as indicated by Bakker and van Vuuren (2004:123) in the Ndebele homestead paintings of the Msiza family at KwaMsiza ‘Place of Msiza’. Also the use of family name and practice is evidenced in the works of the Makhubele family who, as recorded by Leibhammer (2007:1), stand-out for embracing both heritage and contemporary interpretations of Tsonga-Shangaan maker traditions. Reading from Bailey (2005:6, 146), the shared making of objects using specific cultural identifiers and regional materials and dyes results in patterns, markings and colour palettes, that can be associated with certain communities or regions. And when considering gender-roles, Mtetwa et al. (2017:310) explains that Shona women, men and children practice metallurgy which is often thought of as a male-dominated task.

The production of art and adornment as clothing, jewellery, body painting, ceremonial attire and masks reveals excellent skill in the preparation of hide, yarn and fabric, sewing, metallurgy, mixing of pigments and setting dyes, bead making and the making of complex, geometrically accurate repeat patterns or ‘ethno-mathematics’ which, often have a dual function of communicating through symbols and colours. Pictorial traditions such as wood and rock carving and rock-art glyphs and painting are generally viewed as art, though were often created from a semiotic or religious standpoint and are infact objects of communication, storytelling and meaning.

Symbolism often extends to the decoration of buildings through moulding, carving, painting and prints, where the story of the building, inhabitant or community is depicted on the exterior or interior surface. Blier (1983:371) even identifies the West African Tamberma’s association with their house as a fellow living being, in what is explained as anthropomorphism. It is safe to say that there is not only one ‘African’ way of designing or understanding design.
FIGURE 3.6
#Skills. The # is replaced by the Dinka symbol for knowledge-quest and lifelong learning
(Compilation 21, 2018)
3.4.6 Passive design and sustainability

Passive-design is the integration of non-electrical or non-mechanised systems that allow the building to self-regulate its environment, temperature and ventilation, improving its energy efficiency and in more current terms, lowering its carbon footprint. Buildings that include passive design have gained considerable traction under a more recent focus on sustainable, energy-efficient building practice in a push towards a post-industrial society that considers both planet and people. As identified by Zhai and Previtali (2010:357), passive-design, however, has always been the means by which people have built in areas that are not linked to the electrical grid and thus a considerable amount of examples exist in such regions.

As exhibited in the works of Fathy (1973) the ‘devices’ employed in passive-design include aligning openings and screens for light and ventilation according to existing airflow and sun paths relative to the site and placing these in the building to channel the air, heat and light for comfort. Furthermore, building on top of or into the ground, utilising landforms, overhangs and mass, assist in shading and temperature regulation.

Building structural forms and layouts that passively optimise comfort and security include raised or central positioning of important goods or people for protection, constructing roofs according to climatic factors, or, including a concealed entrance or courtyard for family or community members to meet safely.

A further aspect of passive-design is how the individual passively designed buildings form a network within the public space in a way that further enhances the utility of food production, water supply, security, interaction and work-flow.
Hassan Fathy in Egypt - Passive ventilation and cooling

Senegalese impluvium house - Passive ventilation, lighting and water collection

FIGURE 3.7
Passive design in Egypt and Senegal
(Compilation 22, 2018)
3.5 THE LANGUAGE OF PHILOSOPHY: AN AFRICAN PHILOSOPHY ORIENTATION

Dhawan (2005:2) identifies that philosophers, like all people, process daily problems as all people do, but use a distinctive language. – The language of philosophy.

Osha (2011:1-7, 16) explains that African philosophy not only includes the practice of professional ‘academic language’ philosophy with its accompanying theories of analysis, but also includes traditionalist African ‘ethno’ philosophy. Both fields can be engaged in from an epistemological, post-colonial or contemporary standpoint, focusing on either category individually, or all simultaneously. To further add complexity, African philosophy can be engaged in from a variety of viewpoints as endeavoured by professional philosophers and ‘African thinkers’ or ‘non-professional philosophers’, which as Osha (2011:2) states, does not have to include African texts alone.

According to Gbenga (2008: 88) and Wiredu (2004:3), the methodology and practice of professional philosophy relies heavily on referencing existing written texts and established theories, and thus ‘African philosophy’ as a title, is a contested one. Both highlight the lack of traceable written historical evidence within a majority oral traditional culture, which Hountondji (1996:42) describes as a lack of ‘permanently available products of language’

Gbenga (2008) and Wiredu (2002) further identify multiple discussions by twentieth and twenty-first-century academics around the definition of, or even existence of African philosophy. “But any African of the slightest philosophical sensitivity, raised within an African culture, must be aware, at least, of the wealth of philosophical apophthegms in our folklore... What is open to debate is the African tradition of philosophy in our era” (Wiredu, 2002:53). Wiredu (2002, 2004:1-8) explains the immediate need to unravel post-independent conceptual entanglements (colonisation of the mind) to be aware of the intrusion of foreign philosophic thought and methodology and to pursue African philosophy with a critical spirit.

An example of professional philosophic language doctrine applied within contemporary African Philosophy is More's (2004:207-214) analysis of three African apartheid-era freedom fighters within a context of violent/non-violent activism. Chief Albert Luthuli is described as a "Christian liberal ‘realist’, whose belief in the Gandhian philosophy of non-violent passive resistance was unquestionable" (More, 2004:208). Nelson Mandela is "regarded as a humanist pacifist... Mandela believed that although peace is desirable, it may be overridden by certain humanistic principles such as justice, equality, and human dignity” (More, 2004:210). Whereas
Steve Biko, "can not be said to be a disciple of Gandhi... he may easily be categorised as a Fanonian" (More, 2004:213).

Regarding linguistics in African philosophy, Gbenga (2008) and Hountondji (1996:55-62) warn against the inherent potential for misrepresentation of African philosophy through philosophers eager to make their mark in the field, but who may not be correctly versed in the traditional source material. They isolate the importance of correctly interpreting the meaning of words in African languages to adequately partake in critical analysis of traditionalist African ethnosophy especially when in an attempt to explain them through professional academic terms. Gbenga (2008) identifies that mastering the language of origin and ability to translate a philosophy across language groups is essential if that philosophy is to gain broader recognition and engagement. As opposed to the rigorously academic language commonly associated with the study of professional philosophy, the use of ‘ordinary language’ as part of the narrative within traditional philosophy may create greater girth for interpretation of concepts foreign to outsiders.

One such example as highlighted by Gbenga (2008:88), and in summary of the explanation offered by Balogun (2007:116-117), is the Yoruba concept of Ori ‘head’ or ori-inu ‘inner or spiritual head’, which relates to achieving ones ‘destiny’ by being spiritually attuned. Balogun (2007:116-117) explains that the Ori ‘spiritual head’ forms part of an individual’s being together with the ara ‘body or tangible element’ and emi ‘life-giving element or energy’ – without emi the ara is dead and without Ori, the ara cannot actualise and ceases to have meaning. One’s destiny can be realised by having a strong relationship and engaging with the Ori.

Balogun (2007: 124-129) further states that other elements can interrelate with the Ori, such as Ipin ‘the individual’s lot’ or orisa ‘destiny of the clan or lineage’ which can influence the achievement of ‘true destiny’ oke-ipori, a physical manifestation of prosperity or impoverishment. Also, an Afowofa ‘self-inflicted problem’ can cause a negative influence on the Ori and require an Ebo ‘sacrifice through acts of repentance’ and Ese ‘strife and struggle towards success’ to resolve the problem, restoring or even changing the Ori.

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4 Fanon (2008) was an influential activist for African rights and forms part of the twentieth-century anti-colonial movement. A qualified psychiatrist, he authored several books including the highly influential ‘Black Skin, White Masks’, originally published in 1952.
Based on the philosophy of Ori, Balogun (2007:119-123) argues that in professional philosophical terms Ori may be interpreted as a purely metaphysical manifestation or one's destiny, or predestination, when instead, in understanding Yoruba linguistics, there are factors that can engage and alter the Ori, moving the understanding of Ori in to the realm of fatalist, hard-deterministic philosophy. By following the source language better there is a shift in thinking of traditionalist ‘ethno’ philosophy being spiritual and metaphysical and part of ‘professional philosophy’. The ability of these two philosophy types to culminate in the correct hands is what establishes African philosophy as an independent contributor to global philosophical praxis.

Wiredu (2004:4) explains that his main point of contention with traditionalist African philosophy is its insufficiently critical stance, in what Hallen (2010:84) refers to as the degree to which ethnophilosophy ‘opens the door to relativism'. Gbenga (2008:86) distinguishes that African beliefs, represented through ethnophilosophy, become part of African philosophy only if and when they are allowed to be critically engaged with and evaluated. While the cultural origins of African ethnophilosophy make it unique, it is part of global philosophy through the interrelated nature of human existence, making it, as any, subjectable to analysis. Furthermore, Hountondji (1996) reminds us of the universality of philosophy, “these differences of content are meaningful precisely and only as differences in content, which, as such, refer back to the essential unity of a single discipline, of a single style of philosophy” (Hountondji, 1996:56).

While Gbenga (2008), Wiredu (2002, 2004:3) and Makinde (2007) identify that the majority of debate surrounding the practice of African philosophy lays in the language, narrative and critical analysis used to qualify it, Makumba (2007) adds that there is a growing conviction to establish crucial African knowledge areas as Africans awaken to their right to freely partake and critique as members of a global knowledge economy.

### 3.5.1 A shortlist of Africanist schools of thought, theory and philosophy

Existing African schools of thought, theory and philosophy offer various perspectives that can be used to orientate programme culture and pedagogy in an African way. The selection of one or a combination of perspectives can act as a means to ground content choices and guide the type of outputs to be generated from the programme.
3.5.1.1 Africanism

According to Ekpo (2017), Africanism is the way or character of being African in a traditional sense. Applying Africanism should give results that meet the demands of modern Africa while attaining attributes of African tradition.

Uwalaka (2014) discusses the manifest separatism of African and global modernity. She identifies existing advocacy to relate Africa, as caught in a web of global modernity, as opposed to being progressive, economic and part of a self-sustaining progression with the world. She considers it important to allow for the recognition of indigenous knowledge, without denying oneself the opportunity to partake in modernity.

3.5.1.2 Africanisation

Africanisation puts the words into action that everyone operating in Africa should do so in an African way, defined by Kawawa (1961:96-98) as the need of all races choosing Africa as their home to function in shared equality. Mashabela (2017) emphasises Ubuntu as a means through which to achieve joint humanity through Africanisation.

"It is the experience of the present that will constitute African reaction in the future, and the place that the Asian and the European will build for themselves in Africa will be governed by the degree of sacrifice they are prepared to make in the cause of a life in joint advancement and dedication with and among the Africans" (Kawawa, 1961:97).

3.5.1.3 Pan-Africanism

Ta’a (2014) explains Pan-Africanism as a political, and cultural phenomenon strongly based on nationalistic pride, that acts as an agent linking all Africans globally. Pan-Africanism affirms that Africans remain inexplicably linked to their homeland, even after the rupture in African history of the slave trade and colonisation. “Pan-Africanism began not in the ‘homeland’ but in the diaspora” (Legum, 1965:14).
3.5.1.4 Afrocentrism

Centrism locates and interprets information through its originating source. The content, examples, narrative and manner expand out of a source pool of knowledge within a specific epistemology.

We misunderstand Africa when we use viewpoints and terms other than that of the African to study Africa

(Chawane, 2016:78)

Asante (1992:28) utilises centrism as a means to engage meaningfully with both content and students. Asante (2009b) further identifies characteristics found in prosperous ancient African societies that should be genuinely promoted and actively validated when establishing a Pan-African, Afrocentric framework today. He states that African culture, symbols, motifs, rituals, education, scripts, proverbs, ceremonies, art, music, education, science and literature should be celebrated through research and innovate as a collective gift of Africa to humanity.

3.5.1.5 Post-Africanism

Where Ekpo (2017), explains that Africanism mobilises African cultures and values to define a path forward from its root, “Post-Africanism is a way of countering at its root” (Ekpo, 2017). Based on the premise that traditional African culture does not correspond with the nature of modernity, post-Africanism releases Africans from their bonds to tradition. "Post-Africanism says that to access modernity and fully appropriate it for our good, we need a mindset, strategies and values considerably different from what the ancestral wisdom of our native cultures could offer" (Ekpo, 2017).
3.5.1.6 Post-colonialism

As indicated by Ashcroft et al. (2007), Rukundwa and van Aarde (2007), Post-colonialism requires an understanding of concepts relating to colonialism and the legacy thereof. It emphasises imperial expansion as it relates to people and the philosophy of economics, which seeks to understand the method and epistemology of an economy weighed against such factors as social justice and trade-off. As Fanon (2008) and Biko (1987) do, Post-colonialism identifies the changes undergone by people and their livelihood as a result of colonial and imperial expansion.

In a dislocated culture,

postcolonial theory does not declare war on the past

but challenges the consequences of the past that are exploitative

(Rukundwa and van Aarde, 2007)

3.5.1.7 Decolonisation

Decolonisation is identified by Osha (2011:9-11) as applying to various contexts in different ways, politically, philosophically or institutionally. Decolonisation includes aspects of Africanisation, Pan-Africanism and Afrocentrism in the formation of a contemporary state of Postcolonialism in Africa. Decolonisation seeks to decipher and reason current situations that develop from the conflict of colonisation. "The debates that animated and structured the trajectories of decolonisation came to be based on a series of conceptual dichotomies: modernity and tradition, West and the rest, Black and White, socialism and capitalism, and others. These broad binarisms were further mediated by conceptual categories that relate to class, gender, ethnicity, and nationality, among others" (Osha, 2011:15-16).

Osha (2011:25) points out that discussions on decolonisation can emphasise colonial and global culture as a primary aspect of the contemporary African condition resulting in a struggle to move past that discourse and into new territory.
3.5.1.8 Ethnophilosophy

According to Hallen (2010), ethnophilosophy is the philosophy of ethnic descendants within their native region. Ethnophilosophy can, therefore, be perceived as relating more closely to anthropology. As such ethnophilosophy is a term that receives mixed reactions from professional philosophers, that either view it as an undermining of the value of traditionalist philosophy and philosophers or as lacking integrity in the evidence-based system of professional philosophy.

There is thus a dangerous potential to misrepresent ethnophilosophy. "Because it has to account for an imaginary unanimity, to interpret a text which nowhere exists and has to be constantly reinvented, it is a science with no object, a 'crazed language' accountable to nothing, a discourse that has no referent, so that its falsity can never be demonstrated" (Hountondji, 1996:62).

3.5.1.9 Post-ethnophilosophy

As established by Mungwini (2014:23), Post-ethnophilosophy does not concern itself with the ratification or question of the existence of African Philosophy but deliberates a path forward to confront questions around African humanity in the postcolonial, global environment.

In these troubling times of socio economic and political uncertainties across the continent,

there is a dire need for a new Ubuntu that emphasises relational democracy,

where Africans will command respect in the global village, reconstitute their shared values, and utilise participatory avenues through sustained institutional arrangements to shape the life and direction of their societies

(Asumah, 2011:xi)
3.6 PERSPECTIVES ON UBUNTU

Ubuntu/Hunhu/Botho

As explained by Gade (2011:303), Ubuntu is an African humanist philosophy that represents an ethnic-based worldview that encourages communal and joint achievement as opposed to the prioritising of individual achievement, the latter being a concept commonly associated with modern and Eurocentric states that do not promote sustainability beyond economic considerations. Msila (2009:314) explains that through Ubuntu it is understood that one’s self-achievement is attached to the achievement of others; as one person grows stronger so too does the group.

Letseka (2012:46) defines Ubuntu as an intrinsic part of civil society, forming the foundational concepts of both the South African constitution and the shared understanding thereof in the transition from apartheid. Ubuntu is a means to benefit the student as an individual within their environment, and also act through them to the benefit of society as active citizens.

Ubuntu is the happening of human interaction and also how those interactions influence the state of being, which in turn, affects the environment. Ubuntu relates to progression and can be associated with life-long, community-based and service-related learning that aspire to offer an outcome beyond a physical product. Ramose (1999, 2015) explains Ubuntu as a quest for balance and harmony within wholeness, making it possible “to have something outside of or beyond being” (Ramose, 2015:72).

Eyong (2007:124) intrinsically links Ubuntu to the IKS by recognising the IKS as an ‘engine for sustainable development’, affirming the links of IKS to shared, beneficial and sustainable outcomes. The UN (1987) document: ‘Our common future’, explains that sustainability can only be achieved through a group awareness that all members must be contributors. Ubuntu Pathways (2011, 2018), formerly the Ubuntu Education Fund, uses a ‘cradle to career’ approach that emphasises the need to achieve sustainable futures through self-sufficiency. Mawere (2014:xiii-xiv) considers Ubuntu as applicable in solving current problems and as a framework that allows us to reach back in time and share in the regaining of Africa’s place in history and the global knowledge economy. In this way Ubuntu is used as a mechanism to identify that variety adds wealth to the knowledge system; no one person can be all-knowing, but as a group, we can know a great deal. “Let no individual, section, faction or group ever regard itself as greater than the organisation and the common good of all our people” (Mandela, 2008).
CONCLUSION: PHILOSOPHY IN PRACTICE

Regarding design education, it is possible to pursue African philosophy as part of a phenomenological approach to understanding AIKS and applying it and other African theories in a modern state of interaction between people and spaces. By partaking in critical analysis from a design perspective, awareness of the existence of something more than just the material can help students develop concepts and designs that are not just surface manifestations of what ‘African’ is but that practically apply an African epistemology.

As Uwalaka (2014:51-52) professes, the promotion of knowledge in Africa lay neither in a European process nor the combative view thereof, it resides in the shared understanding of humanity and the contributions made and still to be made.
CHAPTER 4
METHODS AND MATERIALS

In this chapter, the methodological approach within the framework of non-racist research methodologies is identified and explained to establish the perspective from which the qualitative research process and processing takes place, reflecting on its South African context. Following the groundwork of the methodological approach is the research design specific to the study.

The indigenous research paradigm and its supporting theories within a qualitative research framework are established, and the applications specific to this study are explained, with a focus on race-based theory.

Adding to the established theories within the indigenous research paradigm, deconstruction theory is identified and discussed as a useful tool for providing perspective within existing texts and curriculum, and as a means to engage in analysis of own and ‘other’ thought and writing.

The data collection and analysis process is explained for the literature review, images and the purposive sample questionnaires. Lastly, the questionnaire results are given in this chapter, as these will be used to inform the penultimate findings and recommendations before concluding.
CHAPTER FOUR: METHODS AND MATERIALS
FLOW OF EVENTS

NON-RACIST RESEARCH METHODOLOGY

RESEARCH DESIGN

QUALITATIVE METHOD
INDIGENOUS RESEARCH PARADIGM
CRITICAL RACE THEORY
DECONSTRUCTION THEORY

ETHICS AND VALIDITY

DATA COLLECTION

1.
LITERATURE REVIEW SELECTION AND INTENTION

2.
IMAGE SELECTION AND COLLECTION

3.
PURPOSIVE SAMPLE QUESTIONNAIRE POPULATION AND SAMPLE

DATA ANALYSIS

1.
LITERATURE REVIEW CONTENT ANALYSIS PROCESS

2.
IMAGE ANALYSIS

3.
PURPOSIVE SAMPLE QUESTIONNAIRE RESULTS ANALYSIS PROCESS

QUESTIONNAIRE RESPONSES

FIGURE 4.1
Flow of events of Chapter Four in the methods and materials
(Newport, 2018)
4.1 NON-RACIST RESEARCH METHODOLOGIES: THE MEANING OF RESEARCH FROM AN AFRICAN PERSPECTIVE

Some of how racism has entered, knowingly or unknowingly, into the conscious fabric of societies and in the make-up of our surroundings has been discussed in Chapter Two and Chapter Three. The following section deals more specifically with racism as a manifestation, knowingly or unknowingly, in our institutions of research and the methodologies they employ. Scheurich and Young (1997), Modiri (2012) and Smith (2012) confirm that racism permeates through history, and the making of institutions as events in history can then carry the burden of embedded racism in their epistemological approach. As Dei (2005:13) identifies ‘Anti-racist research’ exists in opposition to encountered racism within established academic norms and practices. Wahab (2005:29-30) explains the occurrence as institutionalised ‘trust’ in the ‘reliability of replication’ as a means of validity in academic research, identifying that in comparison, cultural or indigenous knowledge research is often a newly documented field and it seeks credibility through the ‘authority’ of ‘authenticity’ of academic research practice. It is this seeking validation that racialises research in these fields.

This has repercussions for educational institutions, through their choice or promotion of certain paradigms, theories and methodologies in regards to research, whether on an indigenous topic or not, as these reflect the institution’s epistemological approach or research culture. It is the understanding that the content of this dissertation may bring in to question the very framework of academic ‘correctness’ in which it is bound.

Further reading from Dei (2005:5-6, 12-13), non-racist methodologies are identified as those that do not subjugate or misappropriate indigenous knowledge but instead ratify and affirm it within its setting, voice and paradigm. Non-racist methodologies are reflected in research designs that do not ‘consume’ or ‘harvest’ knowledge under the guise of critical-race based or indigenous research paradigms. As Yosso (2005:70) identifies, establishing the use of culturally based epistemologies emphasises the value of that epistemology and liberates the researcher to engage in knowledge from its origin.

Kaya and Seleti (2013:31) identify the complex nature of ‘indigenous knowledge’ as influential on the selection of research design. They identify that the university is made-up of staff and students raised in a Eurocentric system of academics, but that the ‘indigenous community’ exists outside of that system, yet it is put in a position to be ‘researched’ within a Eurocentric academic vocabulary and methodology. To this they answer that an awareness of these systems is firstly crucial and then that in
order to progress forward, indigenous knowledge and methodologies require being identified and implemented, explaining that while there is no single approach to IKS research, it is crucial to include the opinions and knowledge of local people as part of any research design. They emphasise that when researching in indigenous settings, that methodologies must adapt to the needs of the participants, which could then include verbal, symbolic, object and group-related methodologies. These methods are to establish the existing indigenous framework, not to adapt it to reflect through the lens of coloniality or Eurocentric theories. The emphasis is at all times on respectful engagement and on learning from a knowledge field that exists within its parameters, it is, therefore, the search to understand those parameters and then establish the knowledge within it.

In this study, non-racist research methodologies are relative to the formulation of the research design, and also underpin the formulation of outcomes that ultimately inform the future-dated development of course content and methodologies. The existence and use of non-racist methodologies provide an alternative to the existing content, projects and research of the university. It is thus one of the cornerstones of transformation for the university.

Having established the broader framework of research methodologies relative to an African context the following section explains the consideration and application of the Research Design specific to this study.

4.2 RESEARCH DESIGN: FOUNDATIONAL PRINCIPLES AND PROCESSES OF THE STUDY

While a research design set within the indigenous research paradigm informed the direction of the study from the start, it would be misplaced to not mention the highly progressive and developmental nature that the study adopted. The qualitative approach of the study underpinned by critical race-based theory initiated a literature review that ended up moulding new sections within the study, crucial to understanding the depth and detail held within the topic, especially concerning foundational concepts of history and decolonisation of the mind. Meaning, the discoveries made while doing the literature review informed the continued direction of the study after the paradigm set it on its course. The process of being guided by the literature review resulted in extending it to an additional chapter that reflected the philosophical and theoretical underpinnings relevant to Africanisation and African education. The findings allow for a more detailed analysis that should result in propositions that carry an improved critical stance. The extended literature review was thus moulded out of the need to more thoroughly engage African philosophy
and theoretical perspectives as a point of departure towards a transformation of the curriculum and teaching and learning methodologies.

While the method of information collection is desktop research-based, as opposed to in-field, it allowed for the inclusion of multiple information sources from across African academia and the continents built environment heritage so as not to limit the study to one region or case-study. The vastness in the variety of African built environment knowledge systems and interior art and objects is highlighted under the extended literature review where some of the paths of study this knowledge generates are shown. The study thus gives a very broad indication of African thought and knowledge, education, and built and interior environment studies, but also identifies the necessity for the individual case studies and examples to be considered in more depth and detail over a longer period and by multiple researchers.

Lastly and crucially, the importance of ethical requirements around ‘using’ indigenous knowledge systems are comprehensively discussed as this informs the curriculum developer as to some of the considerations relevant to appropriating knowledge. On completion, the extended literature review, across two chapters, reflects more emphatically the requirements laid out in the Indigenous Research Paradigm and allows for a more holistic approach to formulating a definition of an African paradigm for Interior Design curriculum transformation at the TUT.

4.2.1 Qualitative Research Method

Summer (2006:248-249) identifies Qualitative Research as suitably falling within the field of Social Research by investigating social associations, phenomena and processes relational to a particular context or question. Qualitative research accepts the subjective nature of knowledge creation and seeks to unpack it by looking through the lens of a selected theory. Qualitative research as a strategy to reveal social phenomena can engage a variety of methods and tools, with the intention to probe for information, allowing exploration of the field. Conclusions can be drawn based on the intention of the chosen theory and tools employed.

The thoroughness of qualitative research is not by empirical measures, such as in quantitative research, but in the critical engagement of the content and the rigour with which subjectivity is revealed to exist. While the validity of quantitative research is sometimes questioned due to its un-analytical stance and reliance on social context, of which no single measure exists, the selected theory and methods of analysis again provide a point of conclusion, represented in the aims of the study.
According to Kovach (2009), qualitative research within the field of indigenous research should be an inquiry that uses appropriate means to access information. The term ‘research’ is thus replaced with ‘inquiry’ and includes gaining the knowledge of the ontological, epistemological and methodological, through suitable methodology and methods.

As Mason (2002:7-8) outlines, qualitative research should be strategic, systematic, and rigorous to be accountable within the contextual parameters of the field. The researcher must also self-scrutinise; producing coherent and ethically based explanations or arguments that reflect an understanding of the inter-related system of knowledge that is shared by everyone in a social context.

Qualitative research suits this study through its permissibility to engage in a thorough literature review that reflects on the ideas and intentions specific to African academics and thinkers in regards to transformation, education and knowledge creation. It further befits the use of open-ended questionnaires to lecturers of the programme in question as well as the codified method of analysis.

4.2.2 The Indigenous Research Paradigm

The Indigenous Research Paradigm by Chilisa (2012) establishes an appropriate methodology for application in research that promotes post-colonial perspectives and engages with indigenous epistemologies, methodologies and methods as part of a knowledge inquiry.

The paradigm establishes a framework for the study that is critical in its stance, but does not disregard the potential of alternative sources of information and information gathering, this in the awareness that academic methodologies that predate post-colonial paradigms are questionable in their appropriateness and ethical stance and in regards to indigenous knowledge.

The adoption of the paradigm sets in motion a process of decolonising the mind, content and manner of writing. The sourcing and validation, the imagery and portrayal, and the findings and conclusions are interpreted through the voice of its foundational concepts and theories, which in this regard include critical race-based, feminist and neo-Marxist theories, which all relate to ideas of liberation.

Chilisa (2012: 17-18) adds that aside from gaining an understanding of the colonial knowledge environment and therefore, the need to engage in post-colonial theory, decolonisation should also be implemented under the following conditions:
• Deconstruction and reconstruction as a process of recovery and discovery, with self-determination and social justice as a result of the findings

• Instating the ethical requirements needed to protect the participants and knowledge of indigenous communities

• Respecting the importance of language in indigenous settings

• Internationalising indigenous experiences

• Emphasising history as a means to recover truth and engage in reconstruction

• Freedom to critique imperial models of research and institution that deny access through their methods and language and instead engage alternatives that support communication in frames of reference outside of the institution of academics

The indigenous research paradigm promotes the use of localised or fieldwork case studies and group or activity based inquiries and encourages literature-based research that deconstructs and reconstructs as an exercise of liberation. While the paradigm was applied from a theoretical standpoint in this study, it also defines new methods of inquiry appropriate for researches within the transformed curriculum.

4.2.3 Critical Race Theory

Parker and Lynn (2002:7) define Critical Race Theory as a legal theory developed to uncover how race and racism operate in society, including the field of education. Critical race theory is a tool for the anti-racist researcher, allowing the exposing and questioning of race issues trapped in the undertone of research content, source, or choice of methodology. In research it is thus a theory towards the liberation of content and source, reinstating epistemological integrity.

The indigenous research paradigm includes critical race-specific theory as part of its philosophical underpinnings, but there is some contestation on this topic worth mentioning to clear up any misrepresentation in use thereof. As identified by Duster (2000:xii), race-based research has also been construed to represent the opposite of what it seeks to achieve, in that by emphasising race; it is in itself racist. However, if used to create imbalance, it is then a counter-active tool, a betrayal of the theory, which seeks to reinstate balance. Race-based research, according to Duster (2000:
xii) should focus on the physical acts of racism, including access related issues, knowledge tampering and questionable methodologies that indicate racist tendencies such as supremacy or a disregard for various epistemologies.

Solórzano and Yosso (2002:24) identify that critical race theory provides a platform from which to begin contextualising content and methodologies that embed the needs of the marginalised. It is thus a tool of transformation, with the starting point as grappling with that which needs to be transformed and then moving forward to develop the product of change critically.

In this study Critical race-based theory, within the Indigenous research paradigm, has offered a means to excavate from the research, factors requiring transformation. It has allowed for the questioning of established content, methods and procedures, with the intention to establish the grounds for transformation and the direction it should take. It has also supplied some vision of what alternatives, with definite potential, are employable.

Other supporting theories of the indigenous research paradigm include neo-Marxism, the twentieth-century Marxist reference to capitalism as exploitive, and Feminist theory, engaging female perspectives, which can be further associated with conflict theory, again relative to power and exploitation. Virtually all these theories establish an ‘other’ or other-created aspect that runs counter to the progress of another, which prompted the use of deconstructive thinking allowing those relationships to be explored.

4.2.4 Accidental influences: Deconstruction theory

Critical race theory, neo-Marxism and feminist theory identify oppositional relationships and investigate the interplay and effects of those relationships within a topic, this, together with my Eurocentric upbringing resulted in deconstruction theory, as established by Derrida (1998), being used as a tool to unpack texts.

Deconstruction is a philosophy of literary criticism that identifies and analyses in literature, incoherencies in what is being said. As explained by Wilson (1986:99-100), in Deconstruction, language is not simply dialect, but the norms and conformities within the language origins, or the writer’s ontology, which are difficult to ‘hide’.

Through the deconstruction of a text, hidden or ‘unspoken’ truths are revealed in the voice behind the writing, making the writing subjective.
Zeynep, Lawlor (2014:1-29) and Hendricks (2016:2) identify that deconstruction firstly focuses on the dissection of the text, separating the text as what is meant and then by revealing the speaker, also what is heard in the undertone through analysing the language use and trace meanings within the writing itself. Deconstruction is a means of separating what is said, what is meant, and what is heard.

The idea of interwoven and underlying mannerisms, an ‘other’ whose voice is silent but still felt, can also be identified and analysed in the university and curriculum. The empowering of the lecturer as ‘the knower’ in a classroom setting, for instance, can result in an association with supremacy or unquestionable ‘correctness’. The Eurocentric conventions of the ‘other’ of the university, its function, writing, criteria and contents is an interpretation of what is correct and incorrect according to the ‘other’. So when, for instance, a student responds to a lecturer’s statement with: ‘says who?’ – it is not an empty challenge, but rather that person recognising a contradiction between the words being stated and the thinking of their mind.

“As a philosophy of institutions, Deconstruction is, … structured around programmes that do not try to program everything... to open the institution to its own future” (Caputo, 1997:50). Meaning not having a sense of ‘other’ telling everyone what to do and how exactly to do it in the ‘right’ way.

By considering deconstruction as part of the transformation process, new means of dialogue between knowledge and knowers, students and institution, and institution, community and government, can be constructed according to the intended paradigms and language culture of the transformed university.

In the field of Interior Design, there is a contemporary-movement called Deconstructivism, which is based on the philosophy of deconstruction, but is specific to the built environment. As explained by Kleiner (2010:787), in this case, the constructs of the building, its walls, windows, floor, ceiling are freed from their immediate ‘accepted’ form and made malleable and interchangeable, resulting in a new visual perspective that influences the vocabulary and perception of space, function and material. In so doing the original meaning of that space is deconstructed and the onlooker is made to think about the structure as it is and how it used to be and what meaning can be found within those relationships and the relationship of the onlooker to this and other structures or concepts of form and function.

In this way, deconstruction theory serves as a useful tool to establish the framework in which information is produced and how it relates through multiple perspectives and then prospect what results changing the assumed perspectives may have.
4.3 DATA COLLECTION

The data collected for this study primarily includes a literature review that establishes the advent and intention of the decolonised African university. African academics and design sources took preference in the literature review of the study. The selection of authors and source material was done with the intention to maintain relevance within the chosen paradigm. Collected data further includes photographs and diagrams that showcase African content and design examples. The secondary input of data collection is a purposive sample questionnaire, undertaken by lecturers of the Interior Design programme at the TUT. Lastly, in the formulation of the findings, the 2020 subject list is used as a starting point for developing concepts for curriculum transformation within the South African higher education regulatory framework.

4.3.1 Literature review: Selection and intention

It is evident from the start of the study that there are multiple topics requiring investigation to cover the question of transforming the curriculum. There is firstly the need to contextualise the research and aims as relative to the idea of defining an African university, and secondly there is the programme of Interior Design itself, that is field-specific and ties more closely with industry, in a local and global context. To the university and programme-curriculum attaches the protocols of industry and higher education policy, which must be observed. And for the student, there is the need to access relevant, quality-driven education that prepares them for the job market. Within these multiple relationships is the make-up of what has to be considered and addressed to transform holistically.

The literature review sought to investigate foundational information that first establishes the broader categories of African university and knowledge and then narrows down to observe field specific ideas relating to education and interior design. However, it can be noted that while the research identifies with these aspects, it also indicates that much more can be said, opening the field to further study. Ancient African history, indigenous knowledge, African philosophy and the establishing of African paradigms of research are all identified as information-rich fields warranting further study. These factors influence the definition of an African Paradigm for interior design education, not in the findings as content, but in needing to create paths in the curriculum that include further investigation of these aspects.
Therefore, while the study itself runs within a set methodology, the methodologies and methods are also suitable for use in the Interior Design programme if it adopts a decolonised approach to research.

4.3.2 Image selection and collection

Designers are visual communicators that take note of practice and presentation as part of a description of things, seldom relying on text or verbal description alone. Visuals are thus contextual, providing confirmation relative to that which is being said. Visuals are used in this study as a means to stimulate, generate interest, create emphasis and guide the reader in a visual summary through a section of text.

Archived prints, drawings and photographic images were selected from various online sources to serve as visual support to the written content. Images featured in the literature review are contextual, emphasising a point of relevance. Some of the images are explorative, visualising a concept relating to the written content.

Images with named sources were given preference to complete the requirements of allocating an image source as accurately as possible. Images were pinned to a Pinterest board, which can be directly linked back to the source site. Images were further selected based on the quality and clarity of the image and the strength of its relation to the context and content.

In the case of images relating to the Built Environment, images and diagrams were selected that emphasised the methods of making and meaning of making, together with the finished product. Where available, images were selected that named those shown in the image, and not only, for instance, the photographer.

4.3.3 Purposive Sample Questionnaire: Relevance of the lecturer’s voice

As defined by Oliver (2006:244) purposive sampling allows the researcher to focus on a select set of individuals who hold specialised knowledge within a relevant field. Purposive sampling can further include the selection of examples or case studies that indicate a pattern or make-up that reflects the intended outcome of what is being investigated.
4.3.3.1 Population and Sample: Selection and intention

Eight lecturers participated in the questionnaire. The lecturer group includes members who have lectured for several years, who have an extended student experience, and those that are in their first and second year of lecturing, who can offer a fresh perspective. The group is of mixed sex, age and race. Particulars of individual members are not given or codified, as this would result in the members being easily identified, breaking the ethical stipulations of the study.

While the primary source of information gathering for the study was through the literature review, the lecturers of the Interior Design programme held the knowledge of immediate experience within the targeted field of the programme at the TUT and thus made up the purposive sample within the population of South African higher education providers.

The intention of selecting the lecturer as the sample was to identify within their varied experiences of daily class and administrative activities, factors that elicited a positive experience and favourable response from the student. The questionnaire is thus purposive, in the sense that it targets the lecturer, and that its analysis is focused to establish activities and methodologies that have positive outcomes for the student and programme. The lecturer is the person on the ground, the direct contact to the student, curriculum and methodology, and is thus a gauge of what possible new concepts of content, teaching and learning have a higher potential to work, as based on their past experiences.

In a prelude to the results being shown, it is worth identifying that the lecturer appears inclined to value the student’s success as an extension of their achievement, thus a positive response from the student is shown to influence the positive experience of the lecturer and the sense of job satisfaction accompanying that. The response of the lecturer to administrative activities was deemed necessary because these activities are governed by the institution. Again as the person on the ground, the lecturer is the gauge on which administrative tasks prove valuable, aiding positive outcomes or identifying and suggesting means of improving functions that
may be viewed negatively, hampering the meeting of daily and long-term positive outcomes, which include the successful completion of projects and the qualification.

4.3.3.2 Questionnaire: Formulation and intention

The questionnaire (ANNEXURE D: A purposive questionnaire to lecturers of the TUT Interior Design programme) is broken up into two parts. The first concerns lecturers class experiences: student responsiveness, interaction and results, and under what circumstances these occurred. The second part of the questionnaire deals with Lecturer perceptions of the curriculum as a vehicle of transformation for the TUT Interior Design programme. The questionnaire is open-ended to allow the lecturer to freely offer their perceptions and opinions. The codification system as a tool of analysis allows for the interpretation of such answers, based on observing the Value (V), Attitude (A) and Belief (B) that the lecturer emphasises, in which then, likenesses of opinions and suggestions can be correlated to offer a consensus.

Part one of the questionnaire starts in a tabulated format, listing the daily events encountered by the lecturer, from taking register through to the various activities of the day, such as giving a theory lesson, a briefing session, allocating research time or supervising a guest lecture or site visit. The lecturer could then freely interpret and respond within the categories that they had experience in by giving the method they used to complete the task, the behaviour and response from the students, and then lastly offering suggested improvements to the task or method, which they felt could enhance the class experience. On completion of the tabulated section on specific class activities, the lecturer is then asked in an open-ended manner, to consider any class event in which a particularly positive or ‘stand-out’ reception occurred from the student group or from an individual who exhibited a sense of self-achievement. Lastly, in this section of the questionnaire, the lecturer was asked to offer their opinion on using mentors and group-work as part of their teaching methods.

Part two of the questionnaire requests the lecturer, in an open-ended manner, to reflect on the potential of a decolonised or Africanised curriculum, offering their insights of how this may affect the student, course or university. These results are again codified according to Value (V), Attitude (A) and Belief (B) as a means to sort the responses and establish the intention and direction of the lecturing body to decolonisation and Africanisation of the curriculum. The lecturer is then asked what additions or changes they would suggest to the physical class environment and equipment that could benefit the student in achieving the goals set out for them.
4.4 DATA ANALYSIS

Data is analysed through the lens of raced-based theory as part of the Indigenous Research Paradigm, and is established through scrutiny of African philosophy and the writing of African academics and thinkers. In this regard the analysis is developmental, comprising of both a predetermined direction in the use of paradigm, but also coming to include the findings within the literature review. The collected data is presented in writing, image compilations, diagrams and tables. Where applicable, large amounts of data presented in the written format are accompanied by a diagram, table or image compilation as a means of summary or as a means of analysis. Lastly, the questionnaire results are analysed using a codification system suitable to the qualitative research method, that allows for an analysis of open-ended questions.

4.4.1 Literature review: Content analysis process

An initial selection of articles and books were selected through title-based searches via online and academic search engines. The selection of sources was primarily based on the author speaking to the cause of African, Afrocentric or indigenous knowledge practices. Content selection confirms the validity of sources for use within the designated parameters of the selected methodology and paradigm. This initial sorting of sources establishes the voice or perspective of the study towards defining an African Paradigm for Interior Design curriculum transformation. Varied perspectives within the African context are identified under the section ‘Africanist schools of thought, theory and philosophy’ to provide an objective approach.

By focusing the qualitative research through the Indigenous Research Paradigm, the intention is established to reflect an outcome in respect of social associations, phenomena and processes relational to Africa. The theories relative to the Indigenous Research Paradigm establish the perspective for the study, critically evaluating subjective relationships within the research, namely race-based or supremacist tendencies as exposed in race-based, neo-Marxist and feminist theories.

Deconstruction is used as a means to better process source material, especially about historiography and is again used in an attempt to identify traces of my subjectivity in the writing of the study.
4.4.2 Image analysis

Analysis of images was primarily applied to examples of the built environment, which serve to identify and explain in diagram or photo, the method and meaning behind an example. All images in this respect are accompanied by a text description or annotation.

Compilation images were created as a means of analysis to reveal a certain aspect of the text or serve to contextualise the text. These compilation images serve as a means of visual communication that requires the reader to engage in their active analysis. In this regard, they are more artistic or evocative in their creation.

4.4.3 Purposive sample questionnaire: Results analysis process

In line with the ethical clearance of the questionnaires, responders must remain anonymous. Individual log numbering of responders is problematic as a response can be identified back to the lecturer through its content-specific or subject-related nature, as the subject specialisation of the lecturer is a known factor. Thus the results will be organised using a codification system that groups like responses together and do not articulate individual responses.

Miles at al. (2014:75) identify the codification of data as a system of analysis to be employed by the qualitative researcher. A coding system is applied to the questionnaire responses as a means to identify likenesses of opinion across the sample according to:

- Value (V:) The importance we attribute to ourselves, another person, thing, or idea
- Attitude (A:) The way we think and feel about our self, another person, thing, or idea
- Belief (B:) The part of a system that includes values and attitudes, plus personal knowledge, experiences, opinions, prejudices, morals, and other interpretive perceptions of the social world

Where a high Value (V) code is attributed, the lecturer is observed to emphasise the influence of someone or something someone has done in the formulation of their opinion or response. For instance, responses that indicate ‘the student’ as the primary reason for an event succeeding or failing indicates a perception that ‘the
student’ has majority control in the outcome of the task. This can be thought of as crediting an individual or thing, or the giving power to someone or something to influence an event.

Where a high Attitude (A) code is attributed, the lecturer is observed to emphasise a certain way of thinking or feeling in their formulation of opinion in regards to a person, object or event. For instance, a response that states ‘disciplined students achieve success’ reflects the lecturer's attitude to the student having or needing discipline and may indicate the lecturers have to instil discipline in their methods and teachings. This can be thought of like the rationale or emotion attributed to one’s reasoning, or our attitude as a mechanism of reasoning.

Where a high Belief (B) code is attributed, the lecturer is observed to emphasise an opinion or system as a measure of qualifying something. This code can include both Values (V), and Attitude (A) attributes but focuses strongly on a specific attribute as a reason that ‘explains’ every-, or most things. For instance, a response that indicates ‘group work methods yield positive results’ reflects the lecturer’s belief in that methodology and that positive results will occur before the event has even taken place. This can be thought of as our systematisation of Values (V) and Attitudes (A) towards a formulation of what is considered right or wrong, working or not working.

In conclusion, the questionnaire allows the lecturer to give a free and even emotional response, which when codified, extracts the productive information. The codified analysis results in sets of attributes that identify when and why certain codes predominate over others and if any patterns emerge in the opinion and perception of the lecturers. The results indicate the means and methods attributed to the student's response and achievement, from which a path forward can be derived, that is based on the findings of the literature review and that ultimately includes the lecturer’s inputs regarding the class environment, content and methods. The introduction of the lecturer into the decision-making process through the questionnaire allows a platform for the lecturers to be heard, placing value on the experience and contribution of the lecturer who is ultimately the vessel through which future changes must manifest.
4.5 ETHICS AND VALIDITY

Approval to commence the study was given by the Faculty Research and Innovation Committee (FRIC) and the Departmental Research and Innovation Committee (DRIC) in 2016. Ethical clearance was approved on the Research Proposal and Questionnaires at the start of 2017 by the TUT Ethics Committee. ANNEXURE E: Ethics Clearance Ref#2017=04=007=Newport1.

4.5.1 Literature review: Ethical information sourcing and ensuring validity within an African context

While the points within the ethical clearance itself are of crucial importance to the validity of the study, another layer of ethical consideration emerged after the literature review unveiled several issues around the historical and published misrepresentation of African history and knowledge. Careful selection of sources became increasingly important and came to include the checking of time-period and context, affiliations and affiliated writings of authors.

It was also revealed in the literature review that homogenisation of what is African was a negative factor undermining the vast variety of indigenous knowledge and perpetuating the historical representation of Africa as a continent ‘all the same’. This steered the study away from only showing certain selected ‘well known’ cultures, regions or examples as a case or field-studies, and instead relates examples to foundational concepts of the built and interior environments, such as construction techniques, service installations, material use, surface finishes, furnishings and functional objects.

Adding to this, the potential to, even without intention, misappropriate indigenous knowledge, came to be a valid point in regards to ethics, for the study, and as a point that would influence the sourcing and ‘use’ of indigenous knowledge for, and in, the transformed curriculum. From a research perspective the study needed to show the value of indigenous knowledge in developing content, and teaching and learning methodologies, but at the same time not allow for the misappropriation of such knowledge and in the bigger-picture including misappropriation measures in the curriculum, in the same way, plagiarism is currently considered. Ethics is thus valuable in the study for principled research procedure and also as a gauge for evaluating the honesty with which the curriculum is suggested to be transformed within the findings of the upcoming chapter.
4.5.2 Image use

Images used in the study and the making of compilation images are credited to the source by a reference under the image and a full image source given in the FIGURE REFERENCE LIST situated after the BIBLIOGRAPHY. No images deemed harmful or excessive have been used in the study. Images provided are relative to the written context and should be viewed as part of the written content.

Use of student photos and images of their work were declared to the students and their consent for use of images was formalised in a written and signed document.

4.5.3 Questionnaire ethics: Anonymity and codification of responses

In accordance with the ethics clearance (Ref#2017=04=007=Newportl) issued by the TUT Ethics committee, questionnaire responses must maintain the anonymity of the lecturers involved. Lecturers could choose to participate and were allowed to answer the questions they saw fit to answer.

Due to the small number of individuals (eight in total) and the potential to identify answers to the lecturer through the subject-specific nature of the responses; no individual codification or log-numbering systems were used, and no individual quotes are given in the results. The codification of the results themselves allowed for the answers to be given in a manner that groups like thoughts, opinions and suggestions together, ensuring the anonymity of the individual.

In accordance with the ethical clearance of the questionnaires, all documents have been secured in a locked digital file and the hard copies destroyed. On completion of an examination of the study, all digital files will be destroyed.
4.6 QUESTIONNAIRE RESPONSES

The following results are taken from the purposive sample questionnaire. The results will form part of the findings in the next chapter. The results are tabulated according to each question with the responses presented according to a codified analysis explained under 4.5.2 and like responses are grouped under each code. The following TABLE represents the legend that will be used to categorise responses:

<table>
<thead>
<tr>
<th>S</th>
<th>Question set – One of two sets</th>
</tr>
</thead>
<tbody>
<tr>
<td>S 1</td>
<td>Class Experiences</td>
</tr>
<tr>
<td>S 2</td>
<td>Lecturer Perceptions</td>
</tr>
<tr>
<td>Q</td>
<td>Question – followed by the question number as on the Questionnaire</td>
</tr>
<tr>
<td>V</td>
<td>Value codification accompanied by a response</td>
</tr>
<tr>
<td>A</td>
<td>Attitude codification accompanied by a response</td>
</tr>
<tr>
<td>B</td>
<td>Belief codification accompanied by response parameters</td>
</tr>
</tbody>
</table>

The following TABLES, S1 – Q1.1.1 to 1.1.11 give the results of ‘Class Experiences’ Each Q# represents a class event typical to a lecturers’ timetable routine. The responses are organised under a code that captures the sample group’s experiences, opinions and suggestions.

<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1 – Q1.1.1</td>
<td>VALUE (V)</td>
<td>The role of the lecturer to start class engagingly and the student’s responsibility to attend and engage is emphasised</td>
</tr>
<tr>
<td></td>
<td>Value placed on</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>The way the class starts, sets the tone for the day and builds interest/disinterest in the class</td>
</tr>
<tr>
<td></td>
<td>Attitude towards</td>
<td>Administrative duties such as taking register can break the momentum at the start of class, but it is necessary for keeping a record</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>Taking register as a means to get to know student names and assess their mood</td>
</tr>
<tr>
<td></td>
<td>Belief in</td>
<td>Digital administrative technology such as check-in/fingerprint systems can save the lecturer time and serve as a time-accurate record of attendance</td>
</tr>
<tr>
<td>EVENT CODE</td>
<td>RESPONSE</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>S1 – Q1.1.2</td>
<td>The role of the lecturer in preparing an informative, engaging and enjoyable class that initiates a positive response from the student is, and the role of the student to understand remember and applying the lesson is emphasised.</td>
<td></td>
</tr>
<tr>
<td>ATTITUDE (A)</td>
<td>PowerPoint presentations underpinned by theoretical knowledge are considered the primary/expected/correct technique for giving a class or introducing a topic. Student’s understanding is linked to the learning environment, teaching methodologies and tools used to practice.</td>
<td></td>
</tr>
<tr>
<td>BELIEF (B)</td>
<td>Mixed-media presentations are more engaging. That practical or physical examples are more memorable. That mixed-media classrooms, site visits and material samples/sample library will help the lecturer facilitate a good lesson and can enhance a student’s understanding of theory content.</td>
<td></td>
</tr>
</tbody>
</table>

### TABLE 4.3
Summary of results for Q1.1.2 (Newport, 2018)

<table>
<thead>
<tr>
<th>EVENT CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1 – Q1.1.3</td>
<td>The role of the lecturer in setting a thorough briefing session and confirming student’s understanding of what is required is emphasised. The need for the student to engage in the topic of the brief and gain an understanding of the requirements of the brief is identified.</td>
</tr>
<tr>
<td>ATTITUDE (A)</td>
<td>Students do not always engage or understand briefs; there is a tendency to emphasise the lecturer’s role in ‘creating’ an understanding. There is a need to establish the level of understanding during the briefing session of the requirements of the brief, but the understanding of the topic or application can be shown during the practice/hand-in of the assignment.</td>
</tr>
<tr>
<td>BELIEF (B)</td>
<td>A thorough introduction to the topic, examples of previous projects and marking criteria, practical demonstration and site visits can enhance a student’s understanding/interest/engagement in the assignment/brief. That the student must display their understanding of the topic through both their processes and outcomes.</td>
</tr>
</tbody>
</table>

### TABLE 4.4
Summary of results for Q1.1.3 (Newport, 2018)
<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1 – Q1.1.4</td>
<td>VALUE (V)</td>
<td>Even with an external speaker presenting, the class lecturer still emphasised their role in assessing the students understanding and filling in gaps that may occur in the learning process. The role of the student is to show interest and respond to the cues of the guest.</td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>Guest lectures are important to give industry perspective/specialist knowledge. Students do not always have the opportunity to engage with industry specialists, either because they are shy or non-responsive.</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>Prepping the students before a guest lecture/industry visit helps facilitate a deeper understanding and engagement during the guest lecturer session. That guest lecturers will engage students best if they are not overly technical and have samples to give to the students.</td>
</tr>
</tbody>
</table>

**TABLE 4.5**
Summary of results for Q1.1.4 (Newport, 2018)

<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1 – Q1.1.5</td>
<td>VALUE (V)</td>
<td>The role of the student in studying is emphasised.</td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>Test are viewed as procedural. Tests ‘go well’ when students pass.</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>Written tests challenge the student to recall knowledge under the pressure of a time limit. Alternative methods, such as speeches could be used to ‘test’ a student’s knowledge/understanding.</td>
</tr>
</tbody>
</table>

**TABLE 4.6**
Summary of results for Q1.1.5 (Newport, 2018)
Computer/Internet time for projects and assignments

**EVENT**
**CODE**
S1 – Q1.1.6

**RESPONSE**
The role of the lecturer to check that facilities are operational and that they are being used for work-related matters is emphasised
The role of a computer specialist on site and a lab assistant for weekends is introduced
The role of the student is primarily as a user of the facility; they are viewed as being entitled to have the technology

**ATTITUDE (A)**
Attitude towards
That computers and internet access are a standard/basic/necessity for the preparation and completion of assignments
The class environment/facilities/ergonomics has to befit extended hours of computer use Students engage willingly with online sources and computers; they do not have to be encouraged in this aspect
The wifi/infrastructure must meet the capacity of users

**BELIEF (B)**
Belief in
The course relies on computers and internet use as both a tool and method essential to completing the programme Extending computer hours/availability of facilities to all classrooms/over weekends could improve work output

---

**TABLE 4.7**
Summary of results for Q1.1.6 (Newport, 2018)

---

**EVENT**
**CODE**
S1 – Q1.1.7

**RESPONSE**
The internet is emphasised as minimising/replacing the use of books
The role of the lecturer to encourage library use is emphasised, but ultimately the student decides

**ATTITUDE (A)**
Attitude towards
While books are not disregarded by the lecturer, the consensus is that the age of computers is here and the library takes a backseat to the student’s choice to use computer facilities or their smartphones to research online

**BELIEF (B)**
Belief in
Allocating a set study time on the student’s timetable for library use will create an opportunity for them to use the library
More computers in the library will encourage students to go there and then perhaps use books as well

---

**TABLE 4.8**
Summary of results for Q1.1.7 (Newport, 2018)
<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1 – Q1.1.8</td>
<td>VALUE (V)</td>
<td>The role of the student to control their time/use their time for completing work tasks is emphasised The role of the lecturer to make time available for self-study/class work, while still being available for critique</td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>There is a division between students who practice time management and those who do not A student must be willing to use their time for work to achieve improvement/success Time management is a prerequisite to the course The class environment and facilities have to be of a standard that encourages students to use their time on campus for work and stay on campus for as long as possible to work</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>Time management correlates to work output Students that plan their time correctly and follow their schedule are more likely to complete a task Interventions/Time planning mechanisms/Upgraded facilities can assist in students better using their time A progress point-merit system/time planning session/in-class project experimentation before commencing a project could help students to spread their workload effectively</td>
</tr>
</tbody>
</table>

**TABLE 4.9**
Summary of results for Q1.1.8 (Newport, 2018)

<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1 – Q1.1.9</td>
<td>VALUE (V)</td>
<td>The role of the lecturer is on administrating rules of conduct/controlling the group interaction/equality of task delegation/time use The role of the student is not specific but relates to having a good team relationship with their peers, that reflects fairness/involvement/trustworthiness</td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>Group work does not benefit all students/equally Group work is challenging to regulate and can present problems about fairness as not all students perform on the same level</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>Group work is a means for students to learn from one another’s strengths Group work situations are best employed in-class exercises that do not count marks Students collaborate in their own chosen social groups as a means to assist each other The class environment/layout/facilities play a role in where students choose to collaborate</td>
</tr>
</tbody>
</table>

**TABLE 4.10**
Summary of results for Q1.1.9 (Newport, 2018)
### EVENT CODE RESPONSE

**S1 – Q1.1.10**

| VALUE (V) | Emphasis is placed on the role of the lecturer to allocate time/facilitate presentation/critique the quality of the presentation
| Industry/critiquing student presentations is identified
| The student’s role is in producing work of exhibition quality |

| ATTITUDE (A) | Attitude towards |
| Exhbiting or presenting of own work by students |
| Emphasis is on the student’s positive response to the activity |

| BELIEF (B) | Belief in |
| Demonstrating/showing examples of exhibition work/methods/set-ups can encourage improved presentation results |

**Table 4.11**
Summary of results for Q1.1.10 (Newport, 2018)

---

| VALUE (V) | Emphasis is on the student’s positive response to the activity |

| ATTITUDE (A) | Off-campus excursions are a positive/enjoyable experience; they trump on-campus work |
| Transportation can be a challenge/costly |
| Students do not always apply what they have learnt |

| BELIEF (B) | Students interact/engage/absorb more when in an outside/hands-on environment |
| Assignments on/after field trips can be used as a class exercise, making the information tangible to their work |

**Table 4.12**
Summary of results for Q1.1.11 (Newport, 2018)
The following set of TABLES presents the second phase of questioning within QS1 in which ‘Class Experiences’ are given. Q1.2 – 1.4 focus more specifically on listing events in which students showed the most positive response, team spirit and sense of achievement. Q1.5 refers to the usefulness of mentors, a system introduced in 2015. And Q1.6 focuses attention on the lecturer’s opinion of using group work. The responses are organised under a code that captures the sample group’s experiences, opinions and suggestions. The responses shown are that of the group unless otherwise indicated.

<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1 – Q1.2</td>
<td>VALUE (V)</td>
<td>The role of the lecturer to facilitate a positive environment Industry/off-campus entities are introduced as important role players</td>
</tr>
<tr>
<td>List and describe class exercises or class events that stand out to you as having received a particularly positive response from students</td>
<td>ATTITUDE (A) Attitude towards</td>
<td>Positive environments/responses enhance the class experience/sense of camaraderie for both the student and lecturer</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B) Belief in</td>
<td>Practical/First-hand/Team/Site-related methods illicit the most positive response/interaction/results</td>
</tr>
</tbody>
</table>

**TABLE 4.13**
Summary of results for Q1.2 (Newport, 2018)

<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1 – Q1.3</td>
<td>VALUE (V)</td>
<td>The student’s role to engage in the various class activities is emphasised</td>
</tr>
<tr>
<td>During which events or class experiences have students exhibited the greatest sense of team spirit as a student body?</td>
<td>ATTITUDE (A) Attitude towards</td>
<td>A sense of team spirit is achieved through a combination of events/people within the university and class experience Team spirit should be encouraged as it results in a positive experience</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B) Belief in</td>
<td>Industry engagement/university events/group work is emphasised as times when students rally together and show the most team spirit</td>
</tr>
</tbody>
</table>

**TABLE 4.14**
Summary of results for Q1.3 (Newport, 2018)
<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1 – Q1.4</td>
<td>VALUE (V)</td>
<td>Peers, lecturers and industry are all emphasised as the means through which a student accesses a sense of personal achievement and fulfilment. The student’s role in taking part in discussions/presentations/competitions/industry events are emphasised as the means through which they create opportunities to gain a sense of achievement.</td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>Personal achievement and fulfilment is a result of submitting work that solves a problem/assists a peer/has an interesting concept/high quality of presentation. A sense of achievement is accessed through engagement/successful completion of work.</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>When students receive a positive response/engagement from their peers/lecturer’s/industry, they feel a sense of achievement. Work that is selected/used for presentation/in competition gives a sense of achievement.</td>
</tr>
</tbody>
</table>

TABLE 4.15
Summary of results for Q1.4 (Newport, 2018)

<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1 – Q1.5</td>
<td>VALUE (V)</td>
<td>The lecturer role as teacher/supervisor/facilitator remains the primary focus. The mentor is identified as part of the support structure for the lecturer and student.</td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>Mentors are viewed positively if they offer a useful alternative voice/perspective that helps students who struggle in a particular aspect of work. Mentors must not do the work of/spoon-feed students. Mentors must be able to balance their work and duties.</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>Mentors require subject-specific selection and training to fulfil their duties properly. Struggling students can benefit from mentor engagement.</td>
</tr>
</tbody>
</table>

TABLE 4.16
Summary of results for Q1.5 (Newport, 2018)
In the following set of TABLES, S2 – Q2.1 to 2.7 ‘Lecturer Perceptions’ are given. This is the second set of questions. Q2.1 – 2.3 and 2.6 focus on the lecturer’s opinion and suggestions regarding decolonisation and Africanisation of the curriculum and class environment. Q2.4 – 2.5 gives the lecturer an opportunity to suggest adjustments to the class environment, facilities and supplies package that they envision would enhance the programme and benefit the student group. The responses are organised under a code that captures the sample group’s experiences, opinions and suggestions. The responses shown are that of the group unless otherwise indicated.

<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1 – Q1.6</td>
<td>VALUE (V)</td>
<td>The emphasis is for the lecturer to facilitate and for the student to engage fairly within the group</td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>Group work is how the industry works; the student must be able to function as part of a team</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>Students learn from observing each other A student who adapts/shares their experience well within a group setting will benefit/learn/gain self-esteem from the experience</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S2 – Q2.1</td>
<td>VALUE (V)</td>
<td>The role of the university and programme as the leader in decolonisation and Africanisation is emphasised The student is emphasised as a recipient/benefactor under this scenario</td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>Decolonisation and Africanisation must take place within a global community context but not disregard global industry Decolonisation and Africanisation will positively influence student receptiveness and understanding of tasks/design scenarios/history</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>A decolonised and Africanised university/programme/curriculum will enrich students, and result in a greater sense of familiarity/place/pride/self-worth/design culture/identity/exposure Using local contexts/sites/examples/projects/materials will increase the student’s ability to relate projects to a real-world scenario</td>
</tr>
<tr>
<td>EVENT</td>
<td>CODE</td>
<td>RESPONSE</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
<td>----------</td>
</tr>
<tr>
<td>S2 – Q2.2</td>
<td>VALUE (V)</td>
<td>The responsibility of the student to engage in change/offer ideas and knowledge/use their experiences to enhance their work is emphasised. The local community is identified as a role player/collaborator/benefactor.</td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>Local trends/manufacturers/crafts-people/contextual studies results in locally rooted and relevant design. Afrocentric education including African language and history will make work more relatable. In this scenario the student is in the driving seat, making more decisions for themselves as the concept is not foreign.</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>African perspective/community collaboration will engage the student on a deeper level, and enlighten students/attach them to their studies in ways that empower/drive/support them to become more responsible for their work. These changes will have far-reaching and mutually beneficial consequences that extend to the community through collaboration/problem solving/knowledge enrichment/pride.</td>
</tr>
</tbody>
</table>

**TABLE 4.19**
Summary of results for Q2.2 (Newport, 2018)

<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S2 – Q2.3</td>
<td>VALUE (V)</td>
<td>The classroom is identified as a real-life example of what is to be taught. The classroom facilitates the actions required to complete tasks and mixed methods of teaching.</td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>The classroom environment should be functional/modern/user-friendly/accessible, while also reflecting an African aesthetic through material/pattern/colour/furniture/manufacturers. The layout/facility of the class should accommodate/encourage, collaborative/communal/team work.</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>The classroom environment, together with the curriculum and content reflects/is an example of what is expected from the students in their tasks/projects. All official languages introduced through greetings/technical jargon will enhance the experience/appearance/validity of an African curriculum.</td>
</tr>
</tbody>
</table>

**TABLE 4.20**
Summary of results for Q2.3 (Newport, 2018)
The following TABLES give the responses of S2 – Q2.4. and 2.5:

<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S2 – Q2.4</td>
<td>VALUE (V)</td>
<td>The industry as a sponsor is identified as a means to update facilities/facilitate students in a real-life work environment. The facilities are identified as influencing behaviour/outputs.</td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>The current facilities do not befit the expectation of the lecturer, or student/do not facilitate the lecturer or student to meet the expectations of their supervisors. Facilities should assist lecturers and students in meeting their goals. Industry experience/Site involvement/Entrepreneurial enterprises are crucial to the students understanding of their objectives as Interior Designers.</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>Communal/Open/Outdoor spaces encourage collaboration. Open access to mixed mediums/mixed method spaces/catalogued materials and information, encourage experimentation and versatility. Industry/Sites are an extension to the on-premises classroom and learning experience.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EVENT</th>
<th>CODE</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S2 – Q2.5</td>
<td>VALUE (V)</td>
<td>There was both a lack of response to this question and an indication that no students had approached the lecturer regarding African content. The lecturers emphasise their role as informant(instigator in making students aware of African content.</td>
</tr>
<tr>
<td></td>
<td>ATTITUDE (A)</td>
<td>Students do not ask for African content because they trust that what they are receiving is what is to be expected. With no African specific content or methods written into the curriculum, there is no way to consistently/consequently enforce its use.</td>
</tr>
<tr>
<td></td>
<td>BELIEF (B)</td>
<td>It is currently in the hands of the lecturer to include/encourage African content/examples.</td>
</tr>
</tbody>
</table>

TABLE 4.21
Summary of results for Q2.4 and Q2.5 (Newport, 2018)

TABLE 4.22
Summary of results for Q2.6 (Newport, 2018)
4.6.1 Summary of questionnaire responses

Regarding Value [V] attribution, the lecturer is observed to feel a sense of responsibility to the students and sees herself or himself as a role player in the student’s ability to achieve success. The lecturers emphasise their need to plan and consider the outcome of their lessons and reflect on methods that support the success and enjoyment of the student. The lecturers are observed to link themselves directly to the student's experience and are focused on the student as a receiver, more so than the institution, which they view as the means through which activities are achieved. The lecturers indicate a desire to engage more frequently with active sites, industry, materials, local crafters and makers as a means to enhance their and the student’s experience and knowledge of design. The local community is viewed by the lecturer as a potential benefactor of design projects undertaken by the student. The lecturer emphasises the student’s responsibility to take control, plan and manage their academic and personal time in a way that benefits their studies. The student’s role in engaging in the planned activities and taking interest in design as part of sculpting their success is highlighted on more than one occasion.

Infrastructure, facilities and class and teaching environment, feature strongly regarding Attitude [A] attribution. The lecturers identify a need to have an environment that supports the programme requirements and teaching and learning methods that are experienced as being productive, including group work, critique and presentation areas. An updated materials library that holds physical material samples is identified as a potentially useful tool by most of the lecturers since students are noted as responding well to tactile examples. The industry is again highlighted as invaluable to the course and methods of learning. Reference is made specifically to site visits or off-campus learning excursions, and visits and critique by industry members on campus. The lecturer’s attitude towards decolonisation and Africanisation of the curriculum is that it would benefit the student’s sense of place, pride and identity, and enhance their understanding and ability to contextualise content, and encourage the formation and use of local design culture. The lecturer’s do however indicate that the inclusion of decolonised and Africanised content is currently in the hands of the individual lecturer and that guidelines are not set in the curriculum. They further emphasise with that, the importance of being part of a global context of design and to be both locally and globally relevant and able to work within and also contribute to design as a global profession.

Regarding Belief [B], lecturers attribute a student’s understanding and success to the provision of relatable examples and content, delivered through methods that practically engage the student in a learning experience. Mixed-media presentations, hands-on experience, and presentation of own work are highlighted as positive
experiences. Collaboration and teamwork are viewed as necessary, but difficult to manage fairly as not all group members put in an equal amount of effort. The lecturers further believe that equipping the student technologically and facilitating regular contact with industry will enhance their ability to memorably learn and make for more innovative and contextually relevant design decisions by the student. There is a belief that community interaction in a design related context, will engage the students on a deeper level and hold a potential benefit for both the student and community. Lecturers believe that tools and environments that encourage collaboration are more relevant to industry and help students develop a problem solving mentality that encourage individual ideation and achievement. It is the lecturer’s belief that time management is a crucial aspect of student’s success and the student’s ability to perform well in the industry.

Conclusion

The methodology of the study as a qualitative body of work is guided by the Indigenous Research Paradigm, underpinned by the critical race-based theory, which results in a literature review that explores decolonisation of the curriculum and an African narrative for the Interior Design programme. The image sourcing procedures, engage the reader visually, offering images of quality design from across Africa, not categorised by cultural group, but instead by their relevance within the Interior Design curriculum. The questionnaires engage the lecturers as the direct contact to the student, offering insight into the workings of the classroom and the methods and tools used that yield a successful experience, response and outcome.

The literature review and questionnaire results will be combined to inform the findings and recommendations of the study, which are presented in Chapter Five.
In this chapter the results of the literature review and purposive questionnaire are combined and discussed. The literature review, which is divided over two chapters, establishes the parameters for an African paradigm of knowledge sourcing, production and dissemination. The literature review also observes an African context of the built and interior environment. Both the negative impacts of colonisation and apartheid, and the way forward, based on an African paradigm are observed as part of the results and discussion.

The lecturer’s observations, taken from the questionnaire results, give insight into student response and output according to content and pedagogy. The results of the questionnaires help to predetermine applications that have a high potential of yielding positive reaction and results from the student. The results of the literature review and the questionnaire combine to inform a way forward for TUT Interior Design curriculum transformation, which must be formulated to meet the requirements of the DHET, SAQA and the CHE by retaining relevance with the NQF and HEQSF.

The results are comprised of a list of topical findings, which are individually discussed, accompanied by suggestions that can be introduced into the curriculum, pedagogy and environment as a means to propagate an African paradigm in the TUT Interior Design curriculum. It is identified that no singular element of change can transform the curriculum when the transition from colonial to African context is in question, because multiple factors within its historical framework require redress. Also, it is important to reiterate that both the process of education and the process of design must be transformed to meet the requirements of an African paradigm.
FIGURE 5.1
Flow of events of Chapter Five in the results and discussion (Newport, 2018)
5.1 EMERGENT THEME AND LIST OF TOPICAL FINDINGS

The opportunity to define an African paradigm for Interior Design education at the TUT is identified through the programme’s undertaking of the HEQSF alignment process. The emergent theme arises from an investigation of the pre-colonial, colonial and post or neo-colonial African contexts. In addition to colonialism, it is identified that apartheid played a specific role in stifling the education system, knowledge society and the built and interior environment of South Africa.

Broadly speaking the study targets and engages with an underlying theme of time (history and development trajectory), place (relocation and sense of belonging) and respect (right to freely practice) and the robbing of time, place and respect from African society during colonisation causing ruptures that echo in our surroundings to this day. The study identifies with these events through anti-racist methodologies that extract cues and ideas from a predominantly African-academic literature review.

The theme emerging from the study is that there is a strong will to reinstate time, place and respect through the implementation of Afrocentric concepts in academics that can manifest in the curriculum content, methodologies, pedagogy and the physical classroom environment. The recommendations offered are based on African philosophical concepts that relate directly to a student’s being or becoming through their time in the programme, by making content and work outputs relational in an African way. Critically adjoining to this is the need to operate in a global context in which all exist as an example, and all are expected to contribute.

Each topical finding is discussed, with which recommendations are made that include examples, presented with accompanying FIGURES. The references given are a sample taken directly from the literature review. In conclusion, the ‘implimentation factor’ is discussed, which considers the time and resources required for implementing the recommendation. The topics are identified as follows:

- African philosophy and decolonisation of the mind
- History and identity
- Language
- Ubuntu and active citizenship
- Globally competitive curriculum
- Innovative partnerships
- Indigenous knowledge and benchmarking local
- Pedagogy that enables learning
- Programme culture, image, environment and functioning

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FIGURE 5.2
Diagrammatic representation of the interrelation of themes emerging from the study (Newport, 2018)
5.2 AFRICAN PHILOSOPHY AND DECOLONISATION OF THE MIND

The term ‘colonisation of the mind’ concisely assumes that any mind can be colonised by conditioning it into a state of acceptance or belief, defining the captured mind’s sense of right and wrong. Like a strange case of Stockholm syndrome, the coloniser holds the captured-mind, which Dascal (2009) suggests is often remiss of its state of captivity, even associating itself with the captor. Ndlovu-Gatsheni (2013:7), Osha (2011:9-11) and Alexander (2003:7) infer that in order to decolonise the mind, it must be unbound from the restraints that hold it so firmly in place, releasing it on a path of self-discovery and self-identification, of independent thought and a state of self-controlled reasoning. Colonisation and mind-colonisation should not be hidden or covered-up, as it is the awareness of such events and the role they play in the formulation of the mind that begins the negotiation forward, to move within or move outside of these manifestations.

Dawes et al. (2012:139) and Ndlovu (2016:122-164) establish that every individual has the right to think, ideate and define their thoughts and occurrences relative to their beliefs and that the education environment should allow for that diversity. Sooryamoorthy (2016:3-4) establishes ones being and reasoning as contextual and experiential, as such it need not be dictated to, governed or colonised. Philosophy as a profession establishes the norms within which thoughts and occurrences, broadly speaking, are organised or categorised. Osha (2011:1-7) Gbenga (2008) and Wiredu (2002) stipulate that African philosophy can engage with ancient philosophical practices and undertake new discourses, defining parameters for its engagement in current global philosophic practice. Makumba (2007) asserts that this process need not be governed or dictated too, it is in the process of its self-development through critical engagement. To Gbenga (2008), Wiredu (2002, 2004:3) and Makinde (2007), African philosophy then becomes a means through which to establish legitimate foundations and frameworks for an African way of formulating and engaging with African knowledge, that manifests in the design of the curriculum, pedagogy and environment.

The trickiest of decisions and potential point of debate is whether the curriculum moves forward, with Afrocentrism at its core, positively re-establishing African knowledge from its origins, or, does the curriculum look more lengthily at the side-effects of colonisation and resulting manifestations and deal with these primarily, indirectly placing focus on the coloniser. It is established through the study that while the interferences of the past must not be forgotten and the resulting malfunctions of the built and interior environment neglected, there should be an intentional placing of African history, knowledge and development at the centre of establishing a self-defined identity and path forward.
5.2.1 Centralising the African paradigm

Firstly, to reiterate, the result of the study indicates the requirement to introduce an African paradigm for education and the built and interior environment that results in designs being produced that consider the local context. This ‘local context’ being identified by Kéré (2012), Calburn (2009), Sojkowski (2015, 2018) as one that is not corrupted by the surrounding colonial building context or the apartheid environment context, or the leaving of AIKS to isolated community applications. Students must be given an opportunity to critically interrogated these contexts and develop alternative visions for the local market that are aware and responsive to these conditions and perpetuation or alteration of these conditions. As established by Osman (2004, 2018), Osman and Musonda (2017), Walton (1956:109) and Davidson (1967:64-65) this thinking ultimately speak to the potential of a design to result in a condition of being and interaction that considers the user’s lifestyle and context. The student as future industry members must be allowed to freely identify the entanglements of real-life scenarios and formulate ways out of them. In this sense it is not that the student must be taught how to be African it is that they use their existing knowledge to develop on, and inform relationships in the built and interior environment that reflect correct representations of place and people.

The example of application is broader in this starting topic as it refers to the permeability of the African paradigm into the programme identity and functioning, affecting curriculum, content designation, pedagogy, output frameworks and environment. This topic is a result of the application of all the other topics listed.
5.2.2 Benchmarking African content

As established by Wiredu (2004:4), Hallen (2010:84), Gbenga (2008:86) and Hountondji (1996:55-62) much is said about the lack of written content or critical thought in regards to African sources, philosophy, language and publication. It is however shown through this study that a wealth of such content does exist and can be employed by the university in resourcing and curriculum activities. Connell (2016:1) and Smith (2014) establish the existence of a majority rule of foreign publications in academics, as such, library resources should be selected to favour local press when available and include a wide selection of authors from Africa and the African diaspora. Contents should represent African examples and should offer a complete representation from an African perspective that interrogates the complexity of such examples. In the same way that library resources should reflect African academics and publishers, so too should it engage non-academic sources or sources still to be academically engaged, such as IKS and traditional design and building practices. Ezeanya-Esiobu (2017) and Meyiwa et al. (2013) suggest that the visuals used should represent the demographics, knowledge and context should be relevant to the country of representation to be relatable. Students can be part of generating more online media, such as tutorials and visual showcases of work. Using the same concept as DTI’s Local Content requirement, it may be possible to use local, even university-developed technology, apps and tutorials and run them parallel with industry and globally regulated systems and in so doing induce them as an example within that system.

In this sense of ‘benchmarking local’ curriculum content, as in text lessons and images, benchmarks local, together with the programme environments use of local sources. Muiu and Martin (2009:195-205) and Martin (2012:146-148) state that it is time for Africa to become a self-sustained system on its own terms, that are to contribute globally after taking care of itself, instead of being submissive to knowledge or economic terms of outside powers and adopting their character.
5.2.3 Regular academic talks for students

Let's not hide from students what they already know and let's not assume that it is not essential to afford students the opportunity to process the current state of post and neo-colonialism. By offering talks and council by academics in the field of African philosophy, Africanisation and decolonisation of the mind, it is possible to engage the student in a controlled way. In so doing the student is also introduced to academic thought and language in a potentially more intriguing or engaging way, as opposed to reading academic journals. Academic talks can enlighten students and help them to progress past the questions that arise from historical contexts.

FIGURE 5.4
Specialists in a variety of design fields speak on TED Talks (TED, 2017) and at Design Indaba (Design Indaba, 2011). A similar concept can be applied for students, live or live-streaming.
5.2.4 Introducing a post-colonial built and interior environment elective

The introduction of a post-colonial built and interior environment elective on an advanced diploma or postgraduate level will facilitate students who wish to engage in the topic with rigour and critical thought.

The reality of negative situations in the built and interior environment that are a result of colonisation and apartheid as identified by Calburn (2009), Sojkowski (2015, 2018), Steyn (2014) and Biko (1987), should not be hidden from the student. Dhawan (2005:10-11) establishes that the student must be made aware of the realistic conditions with which they may be faced in the world. By being made aware of realistic problems and their factual reasoning, the student does not spend unnecessary time questioning and resolving such contradictions or questioning why they appear to be ignored amid a predominantly commercialised and homogenised environment, as identified by King (2016). A post-colonial built environment elective would give an opportunity for senior students to critically engage with the topic of the post-colonial, neo-colonial built environment as part of a theoretical interrogation, or as a practical conceptualisation to develop solutions and African concepts of design. Solutions ideated by the students could then serve as source material for the programme to expand the decolonised curriculum or apply findings to the public built and interior environment through government and industry partnership projects. Chinyowa (2016:2) identifies the role of the faculty in acting as a conduit into the creative industries; this should include the challenges that accompany that. Studies under a post-colonial elective need to consider factors such as the deficit in quality government housing and critically explore the developments that have resulted from the altered African trajectory, such as altered histories and the meaning attached to materials and places. An African concept of deconstructivism can be a tool used to challenge the vocabulary of environments and forms and establish a new vocabulary for those environments.
FIGURE 5.5
TUT Interior Design student Mulanga Madima explores deconstruction as part of her history concept project ‘local theatre of the arts’ (Madima, 2018)
Munslow (2012:16-22), Tosh (2015:2-10), Prior (2007) and Furet (1984:44) establish that the long-term effect of colonisation on people’s history is the versioning of it by foreign entities in a foreign written narrative. Therefore, African history as reported by foreign entities is not necessarily African history at all but a history of historical engagement with Africans from the point of view of the colonist. But these foreign narratives essentially altered the trajectory of African history, as propaganda of African society initiated a delusion of the right to colonial expansion. As explained by Twells (2009:10-11) and Comaroff (1986:1) the unwillingness or naivety to engage in an alternative to accepted conventions of what society could be, aided by the belief in published writing as an epitaph of truth, made for a variety of miscommunications that would result in such events as the right to slavery and the Christian civilising missions. Césaire (1972:5) establishes such events of history as dehumanising for those perpetrated, but that ultimately the perpetrators are also dehumanised through their actions. As a result of colonisation, the original trajectory of development for Africa as part of a self-defined state remains a question that can never be answered. However, Davidson (1967:18,23), Cooper (2000:298), McCall (1964) and Shillington (2012:1-2) dispel the non-existence of African history, including the existence of written records. The state in which we then find ourselves as educators is to take on the responsibility to liberate history, mindfully introducing a historically accurate representation of African history and global history that includes the African perspective.

It can be argued that history requires a degree of redeeming – it has a bad name - partly due to the topics that ‘make it up’; those great human events set in time, and also the ways or methods that inform and form it.

The proliferation of misrepresented histories is a problem that forsakes or undermines true accounts, and it also results in a condition of unanimous, associatively ‘correct’, view of development, which includes the means by which that development occurred. Particularly critical is the contribution of industrialisation as a means of rapid growth, capitalisation and identity of belonging through a ubiquitous worldview or as being a modern member of society as defined by King (2016), Haddour (2000:156), Pile and Gura (2013). Industrialisation, and what modernity stands for, is a history already being questioned by movements for the preservation of cultural and natural diversity, creating sustainable futures for more than just corporate elites. It is therefore, acceptable and good to critically engage histories and their narratives in a search for alternatives, establishing diversity as a tool to enrich the global knowledge market and in so doing locally innovate global practices.
South African heritage is strong, its roots run deep in all of us. The design endorses the expression of our pure non-colonial heritage and its inspiration is drawn from the symbols of our intricate tradition in similar fashion to that of artefacts Mapungubwe, a heritage site is symbolic of early civilization and its findings such as the Gold Sceptre also labelled "Staff of Power". This glorious symbol reflects the South African story and was held by powerful chiefs. Through this symbol South Africa is shown what its capable of and shows a glimpse of what it will become.
5.3.1 Decolonising the history curriculum, examples and narrative

Introducing more African content and examples into the history curriculum may seem an obvious solution to address the problem of predominating non-African and Modernist examples. But this would only represent a surface manifestation solution to the problem and not fully address the underlying associations of colonial misrepresentation and hegemony. African historiography has to be introduced to reformulate the narrative of the content and examples, establishing an African historical perspective within the global timeline of design. It would for instance not be appropriate to provide numerous historic examples of ancient African design, but then demarcate them as only primitive, pre-colonial or vernacular, or as separated from other world developments. Also, examples should focus on the aesthetic or outward appearance and also portray the analysis of space, function, construction and materials according to their identified context as Jules-Rosette (1984:1) and Steyn (2014) identify, doing anything other may only give an exotic or outsider portrayal, as opposed to one that is authentic. Asante (2009a) recognises that this requires educators to be centred within the example's origins.

Msila (2014:437) establishes that the primitive portrayal of historical and indigenous examples damages their potential to be viewed with contemporary relevance. Using or generating historical images that are representative of inhabitants and surroundings in an appropriately strong and intellectually dignified way can address portrayal issues. Supporting diagrams explaining designs and sites can be hand-sketched ‘field-studies’ and also include computer generated drawings, renderings and ‘exploded-views’ that reveal the individual components and engineering behind structures, or augmented and virtual reality can be used to explore surroundings and furnishings. In so doing, the text, contextual images and diagrams work together to represent African history as part of contemporary knowledge, as opposed to remaining somewhere boxed in the past or a foreign, exotic idea of the past. Another benefit of representing history in this manner is that it is made accessible and interesting to the technologically inclined students of today, who also seek physically engaging methods of knowledge transfer.
Intelligence and adaptation. Contemporary humans—who first appeared in Africa about 100,000 years ago—did not move engaging in what we now consider to be "modern" behaviors until about 70,000 years ago. What constitutes modern human behavior is complicated and is not clear. No single behavior can be considered "modern," but consensus holds that several types of artifacts, loli, or modern behavior. Some of the evidence of behavioral modernity found in African caves include carved bone tools, projectile points mounted on wooden shafts, the use of red ochre in paint and adhesive compounds, and heat-treated stones.
5.3.2 Using historical examples of construction and engineering knowledge

Njoh (2006:19-29), Tiley (2004:16), Carruthers (2006), Hall, Stoeff (2006:35) and Huffman (2005:60) identify the existence of complex construction in the examples of Mapungubwe, Thulamela and Great Zimbabwe, but many other examples of construction technique abound in Africa as evidenced in Sojkowski’s (2018) database. Considering the interruption of the historical timeline, many examples of African construction techniques and engineering are part of a historical record or fall within the category of indigenous knowledge. History then becomes a means to include African examples in ‘non-history’ subjects such as construction, which currently focus on regulated and industrialised methods and materials as an example of correctness. This then brings into question the degree to which the course is determined by external factors, such as built and interior environment regulatory bodies, and how this influences the programme’s ability to encourage critical thought and innovate future ideas of correctness in the built and interior environment as students enter the industry.

As identified by Sooryamoorthy (2016:3-4) and McCall (1964:xvi), another characteristic of history is that it can forge innate attachments to the meaning of people and places. Hence its importance persists, and its sense of legitimacy carries value through pride and connection to place. With this in mind, history can be used to positively induce interactions with African content throughout the curriculum in construction, materials, services and research studies. This infiltration of the curriculum with historically African concepts supports a sustained awareness of the association of history with peoples’ positive association to place and sense of self.

Students in an Interior Design history class are likely to hear about the prowess of the Ancient Romans in building and engineering; these are concepts that have stood the test of time and reappear in the construction class through arch, vault and dome construction. Yes, these have value, but what of the walled construction of African sites like Kami and Great Zimbabwe, or the mathematical precision of the pyramids of Nubia and Egypt, or the preserved earthen buildings of Timbuktu, or the wood frame constructions of Ethiopia, or the woven structures of Angola and Cameroon? Can these examples and this knowledge not also introduce benchmark examples of construction and material use? And that is ‘these’, to name but a few. Are these redundant histories and technologies? Are they unfit for human habitation? The reason these techniques are not more heavily featured in the curriculum is most likely the void thereof in regulated and industry practice and the amount of readily available documented thereof in English publications.
The leaving out of African examples of construction and material-use can perpetuate the practising of African Indigenous Knowledge as only historical or redundant.

**FIGURE 5.8**
Example of introducing an African example in construction syllabus (Compilation 24, 2018)
5.4 LANGUAGE

Nungu (2014:103-104), Kazeem (2013:2), Wa Thiong’o (1994) and Haddour (2000:156) establish that language is connected to the human state as a definer of thoughts and means of expression. Language is as part of our being as the ability to think in the first place. The notions, objects and practices unique to people within a language group may not exist in any other language group, thus to ‘lose’ a language is to exterminate, in part, cultural identity and the traditions that accompany it. Language permeates us, becoming an innate part of self-formulation and the ability to formulate knowledge. The thought of learning various languages is difficult for many; we are challenged by the thought of finding the matching word to every other word we know and also correctly grasping the embedded meaning and association of those words. However, if a language is learnt for a field-specific application, then we can take comfort in knowing more, rather than less of the names and meanings of specific things as an addition to our customary vocabulary.

Therefore, while students enter the institution with at least a basic ability to converse and write in English, meeting the institutional requirement, they do not necessarily use English for the processing of their thoughts, ideas and concepts. It is fair to say that when the time arises to explain complex concepts of thought, there is not always a vocabulary to support that for those not extensively versed in English. Sometimes even those extensively versed in English can struggle. However, it does not mean that they are incapable of grasping the idea in question, or even the arising questioning of their ability to do so or not.

The ability to understand and use a language can thus be separate from the ability to converse in a manner that sounds knowledgeable within a specific group of speakers or field of study. As expressed by Butler (2011:19), Bloch (2004) and Saidi (2017), in the student’s case, there is the expectation to express ideas comfortably using academic-grade English. Also as academic language has certain jargon, so too is there field-specific jargon of the Interior Design practice that must be learnt and become fluent as part of a discussion or explanation of design concepts and projects.

Leibowitz et al. (2005:26), Derrida (1998) and Wilson (1986:99) engage the idea that in addition to the concept of language as thought and communicator is also the tone and use of language and the meaning embedded in these from the listener’s perspective. This is relevant when considering classroom presentations or briefs given by the lecturer and the use of language and clarity of communication from the university to the students and their guardians. The efficacy of communication when informing new-comers to the field can disengage their interest due to lack of understanding, or exhibit as exclusion through an insistence to comply with
academic, field-specific English. So in conclusion it is apparent that the ability to express thoughts and concepts and marry those with the requirement to ‘sound’ academic is currently required, even when one’s thoughts are not necessarily English or academic. And this is all only in consideration of English if it remains as the primary language used by South African academics. It is therefore not enough to simply answer the question of language rights, but to also have a critical understanding of how language manifests as thought and speech, and be aware that there is a language of thought production and reflection, and a language used to make ourselves understood by others.

5.4.1 Language policy, language courses and translation services

Policy dictates what must happen in an institution; it sets the rules of engagement. If the policy does not change, then not much else will. It is possible that policy can move away from English as the single language of the institution. The institution is occupied by multiple languages that result from its diverse population. It is then as Alexander (2003:30) and Silva (1997) identify, possible to consider language-courses and translation services provided as a bridging medium for those who wish to learn a language or advance their language comprehension. Multilingualism then becomes the primary means through which the institution functions, meaning colleagues and students can communicate across multiple language groups as part of daily discussion and classroom activity. With language also comes an improved understanding of customs and traditions associated with that language group forming a natural expansion of knowledge. The concept of moving away from a primarily English-based institution may not happen overnight, but it is possible to move in this direction, with the necessary services provided. Accessibility and time to engage in language courses would be a factor, being that they would be in addition to regular work hours, but these could be made available online.

The consideration is that English does not need to exist as the only academic language to the detriment of all other languages. What is at question is the opportunity for knowledge sourcing, production and dissemination that is lost because students are denied the chance to do in a broader choice of languages. English being used as the only language within the institution can be an obstacle when communicating in off-campus settings nationally, meaning, why consider only a globally competitive market, while the local competitive market is undermined, when both can be beneficially utilised together?
5.4.2 Advanced level language courses with a basis in a philosophy of the African built and interior environment

Making available language courses or course material in more than just English will be useful to staff and students wishing to learn additional languages and also affirm the value of all official languages as opposed to the emphasis of only one, which Zeleza (2006:20) and Alexander (2003: 8) consider essential. Additional language courses can range from beginner to advanced levels and include the use of academic language and writing on advanced levels. The language courses could also be utilised for researchers in IKS or community interaction that may require a different language to English. This again is an extension to the idea of respect and affirmation of the value of language between the researcher as the seeker of knowledge and the holder of the knowledge. Communication at an advanced language level allows for more clearly understood concepts within the expressions of the language group. Advanced language courses, accessed through the TUT website could, over time, come to include academic inputs from the TUT, especially in regards to field-specific terminology and off-campus case studies.

There is a need to produce critical content that engages and publishes African philosophy so that others, in turn, can then critically engage in it. Philosophy also offers a way to engage with the built and interior environment on a critical level. For students who have progressed or have an already advanced level of a specific language group and wish to continue research in the field of built and interior environment, relative to that language group, an advanced course including philosophy and cultural practices could be introduced. Such advanced studies, which would also cover the use of academic language within a specific language group, could then be used by researchers to complete niche area studies of specific cultural practices within the built environment, having achieved a complete understanding of the meaning and origin of key terms relative to that environment.

This would require both a language practitioner and a built and interior environment practitioner from that language group, to develop the first course material. The development of such courses would take time, but it presents an excellent opportunity for critical engagement and building of an academic language narrative and library within undocumented spheres of the African built and interior environment.
5.4.3 Using regionally specific language for regionally specific design terminology

With an increase in the amount and sources of African content and examples added to the already existing use of multiple languages in South Africa comes an increase in language specific terminology and the spread and range of that language. Also, as more local content and examples are introduced to the curriculum, regional terminology relating to the built and interior environment also makes an appearance. This ‘random appearance’ can be intentionally introduced to the curriculum in a controlled and consistent manner. Meaning that every time a regionally specific design, material or process is being discussed the matching key terms can be used.

Construction uses technical drawings as communication of building requirements that includes construction jargon. These drawings use written and spoken language, currently in English, to communicate with suppliers, contractors, site managers and builders. Being able to communicate in multiple languages using key terms relating to construction can be a useful tool in seeing a project to its completed state.

The Interior Design history and construction modules are places where multiple regional examples can make an appearance, presenting the opportunity to extensively introduce a variety of language groups in the definition of key terms. The provision of terms that match the language of origin of the design is a means to introduce relevance and enhance critical and respectful engagement within a variety of examples.

**FIGURE 5.9**
Using regionally specific terminology. Zulu Homestead architecture
(Frescura & Myeza, 2016:204)
5.5 UBUNTU AND ACTIVE CITIZENSHIP

Ubuntu, as the holistic nature of all events, can be understood not as a coincidence but as a continually unfolding relationship between people, events and the environment, that are not singular in occurrence, but interwoven in a delicate balance of self-sustained functionality. In education, Ubuntu can be the idea of events, and people in events, of decisions made, and actions taken, as being interlinked, and that there is a potential to consciously form thoughtful and meaningful interactions. Gade (2011:303) and Msila (2009:314) explain that Ubuntu defines success as achieved when all have an opportunity to achieve it, and it is accomplished as a unit together.

Ubuntu is a philosophy of continuation and the positive continuity that can be achieved if rightly applied. It reflects ideas of cause and effect but emphasises the potential to create positive results within a team dynamic. Ubuntu can be used to explain many interconnected phenomena such as human-environment relationships, and can thus be a useful tool in defining institutional and classroom culture through integrated decision making and project formation, and also in the functional relationship of humans to their natural and built environment and the place of those environments in the community.

Ubuntu further instils the concept of social justice and public good in actions and environments, and extends further to encompass lifelong learning and the ability to learn communally from all things; people, phenomena, nature and experiences and that all these teachings are in a state of combination to achieve a higher understanding that is existential.

The South African constitution was drafted post-apartheid and encompasses the vision and law that is to be held within the South African democratic government. The constitution can be thought of as the guidelines to a way of being within an interlinked system of a diverse, respectful and functional society. All public services, including institutions, take their cue ultimately from the constitution. As established by Ndebele (2016) if it is expected of students to work holistically with the university programme, and as active members of society, then the student can be expected to question the degree to which these systems fulfil their constitutional rights, as they define their place within them. If the student is to be an active citizen, and a believer in social justice and public good, then they require to have experienced such things in the university, programme and curriculum. The right to quality education as part of a concept of public good and social justice regards the possibility to access both free and relevant basic education. It is important to consider by what means public good and social justice are represented in the programme, through the availability of
quality education and also so that students themselves begin to perform in a manner that progresses the ideas of public good and social justice in their actions and work. Education in this sense could help further define an African paradigm that aligns with the philosophy of Ubuntu and help to influence the trajectory of industry and community design positively. Ramose (1999, 2015), Eyong (2007:124) and Mawere (2014:xiii-xiv) consider that through such actions it can be considered that a knock-on effect, if it may occur, could have far-reaching benefits for the country as the global community looks on as positive and productive actions are locally engineered and executed.

5.5.1 Developing design cycles based on Ubuntu

Design cycles have developed as a means to communicate the succession of events or experiences that occur as part of the design process. Design cycle diagrams are used to summarise and visualise these events as part of a knock-on or cyclic effect. Design cycles are thus a way of governing the process of design by mapping the intended events and interactions that must take place to complete the cycle successfully. Common design cycles for the built and interior environment include industrial cycles based on economic factors; the feedback loop that reintroduces the lessons learnt from using the design at the end of the cycle; and sustainability cycles that consider the carbon footprint of a design from planning phase to material purchase, building and services integration, and post-build waste production factor.

Design cycles that relate closely to the concept of Ubuntu include design cycles for community building initiatives; design life cycles for environmentally friendly and sustainable design; and human-centred design cycles that promote inclusivity and universality of design. But how do the separate cycles combine within the greater integrated system? How do the separate cycles co-exist? By considering individual design cycles and the interrelation to each other, a deeper connection is made to the concept of Ubuntu, allowing for a potential to unlock critical findings of the function of environments and the experience of their users.

This calls for an analysis that adapts its questioning of the design process, away from predetermined principles and assumptions of design and affects, to rather include all other modes of principles of design within and existing as a result of an analysis of the cycle as it occurs. This again opens up new potential fields of research and develops the student mind to question contexts and seek individual solutions based on observation and interpreting within a unique circumstance, potentially resulting in contextually relevant design that considers multiple changing aspects, as opposed to a generic model of research or pattern of project development.
5.5.2 Acts of public good as part of the curriculum and outputs

The awareness of others and the identification of self through others is identified in the philosophy of Ubuntu and can manifest through selfless acts for the betterment of the whole, which in turn benefits the self. For the student to grasp this through actions such as community engagement projects is a way to engage the student in shared-gain as opposed to individual-gain or achievement, as discussed by Harris (2009:10). As indicated in Kéré’s (2011) work, acts of public good written into the curriculum can give the student an immediately accessible means to be an active and positive citizen, affirming their membership within a community.

Theoretically developed and practically executed acts of public good undertaken by the student within the framework of the curriculum, anchors the student, curriculum and programme in the South African community domain. The student who at first may venerate themselves, believing they are the provider of a service and knowledge to the public, realises through acts of public good that they are learning and growing through the experience and the knowledge of the community, there is no singular victor, all achieve together. In this sense acts of public good can be thought of as a student’s initiation into an active citizenship of the South African community. Acts of public good are thus not a one-sided giving of aid but are a shared learning experience, and the documenting of such events should, in turn, reflect the collective contribution of all involved.
5.6 GLOBALLY COMPETITIVE CURRICULUM AND KNOWLEDGE SHARING

Globalism and industry readiness are often mentioned in tandem; one is the measure of the other. As Ogude et al. (2005:1-5) suggest; to be industry ready and thus fit in with global practices encompasses the ability to use industry-standard technology and media and to be able to communicate and adapt within one’s own immediate comfort zone and community, as well as that of others. The internet by way of computer, tablet or cell phone has become an embedded, and thus essential part in the functioning of the education system, but not necessarily in the way that it can replace what real-life or hands-on experience offers. Without getting carried away in the plethora of mediums available, it is important to stay abreast of the more influential programmes and trends that predominate in the global market. Ultimately, educators are required to be a master in their field and retain relevance through global media themselves.

A globally competitive curriculum should develop ingenuity, innovation and the development of new concepts and knowledge so that it can compete and contribute globally. Part of being in a globally competitive knowledge sharing system is that ideas must be generated to share, and then feedback received through critique and commentary. Once a design is conceived and developed, the accessibility of online mediums with an instant global reach is used as a tool to show and receive feedback. As Sullivan (2014), Embong (2011:15) and Senbanjo (2017) suggest, a beneficial side-effect of this is the progression of development past the accepted ‘known’ of local knowledge relations into an innovative space beyond that, as ideas are engaged and critiqued through various norms that may offer different perspectives. Ideas that develop can relate to the promotion of local knowledge, from discoveries of indigenous building practices to trend forecasting. These ideas combine to send an image out to the world of the knowledge economy from which it came.

Engaging in global communication and knowledge sharing offers the student an opportunity to practice professionalism or etiquette in spoken, written and presentation terms. It can also challenge the student to communicate effectively across cultures and language groups. This can add to the student’s ability to engage in work situations later and prepare them for the use of various communication tools and technologies, from email to video conferencing to virtual reality.

Global relationships create awareness of being part of a shared global environment, natural and technological, and that the impacts of events in any singular environment affects us all.
5.6.1 Curating a platform for student design and communication

The role of social media is generally to be social in an informal sense, but as established by Embong (2011:15) and Sullivan (2014) and exhibited by Senbanjo (2017), it is also being used as a medium of introducing one’s skills to the public. A media image or profile has become carefully considered and tailored as a definer-of-self and to gain access to previously difficult to engage markets. Many designers and artists, professional and ‘non-professional’ are now engaging in conversation and image sharing of their work through online mediums, which are automatically globally accessible. But social media reflects more in the end than just a profile or goods but also shows the manner of engaging and producing content that is globally available. Social media thus makes for a powerful tool of self and product promotion, product creation and prototyping, and is a platform for selling products without needing to operate from a physical shop. Online mediums can thus allow students to gain commercial experience and empower themselves.

Dhawan (2005:10-11) and Harris (2009:10) suggest that less conformist practices are best for education in creative fields, which could mean relinquishing some of the curriculum plan and developmental to the students. Every year, the new student group introduces new ideas and shifting the concept of engagement with people, social media and technology. If global communication platforms are to be used by the student, then they must want to use them. Senior students who have an established sense of design and engage actively in online media have instant access to media and trends that support their interests, but more than that, students can tap into the potential offered by online mediums as a way to gain industry access by producing and aligning their media output to their target market. A student on first and second year level who is a strong visual artist or model builder could upload tutorials, while a senior student could create an online portfolio with virtual tours of their work or record their experiences towards achieving their qualification. The potential is as far-reaching as the student is willing to take it and that act is empowering.

The role of the programme would be to include entrepreneurial thinking into the curriculum and offer guidance on ethics, platform development and support systems, and have an online network that tolerates these activities, so while the programme facilitates and maintains the platform, the students create the content. Kaptelinin (2013), Winberg and Garraway (2016) emphasise the interrelated nature of development and the role the system plays in activating specific outcomes. Curating platforms for student design and communication allows the curriculum to partake in a twenty-first-century view of what design in South Africa is, while simultaneously encouraging and empowering the student to be self-sufficient.

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5.6.2 Integrated technology for classroom and administration activities

The simplification of administrative activities was requested in the lecturer responses of the questionnaire, as an increasing amount of contact and non-contact hours are being spent on report generation. Aside from the immediate need and existing facilities that link students to the internet through a supplied network, and facilitate their classwork through presentation systems and provision of computers and the designated computer programs, there is a potential to introduce a lot more technology into the programme. Technology can be used as a way to streamline administrative processes through using digital tools, which can simplify and minimise workload for lecturers and administrative staff, while simultaneously offering a more streamlined experience of the curriculum to the student.

A biometric fingerprinting system can be used to control classroom access, automatically producing a register of the students class attendance and movements which can be collated as one class register or be accessed as an individual report of the students class activity.

Theory classrooms can include a digital touch screen with a keypad at each station, which can be used during class to share images and examples, take polls, engage the students in work-related quizzes or interactive examples. The stations can also be used for writing formal tests and contain access to the academic digital library which can then be used as a reference or in class activity such as essay writing, speeches and debates. The system can also provide a translation of specific terms into different languages when an advanced level of academic English or field-specific terminology is used. Once programmed by the lecturer the automated system can allocate a result, which can then be generated as a report of each student's activities and progress. Marks can be automatically allocated through the student's login or student number to the TUT ITS, which then produces any necessary reports relevant to the student's attendance and marks.

The concept of automated feedback and report generation can assist lecturers and administrative staff, making more time available for working with students, producing new curriculum content and research, and it also makes it possible to offer unbiased results to students while removing the potential for human error.

The concept of a ‘smart classroom’ extends to the student's practical workstations and accompanying facilities. A student can have ownership of their workspace that includes a multifunctional desk, work and storage space and separate computer station with additional plugs for personal devices. Each classroom can include monitored support facilities such as printers and cutters. Also, space can be allocated
for communal activities and sharing of digital information through a centralised presentation system. The curated platforms for student design and communication can be integrated with the centralised presentation system, which will include recording and global communication capability.

Thus the idea of integration is not only limited to the programme through the pedagogy and projects and their integration of industry practices, and community development but extends to the functioning and administration of the programme and how that links to a global system of knowledge sharing. The integration of technology as a mechanism to control administrative situations such as attendance, marks and report-generation can be streamlined to give an effective, consistent and fair summary of events. It must be said that such systems cannot be developed without the curriculum and pedagogy being established as part of the design, including the consideration of situations that may require built-in redundancies that allow for adaption when necessary.

The concept relates to the idea of using an Ubuntu design cycle that integrates shared achievement within the singular system design while also integrating with external design cycles, in this case, the design of the curated global communication platform. Having a smart classroom streamlines activities and generates valuable surveys while serving as an example to students of how integrated technology in design is implemented and functions.
5.7 INNOVATIVE PARTNERSHIPS

The term ‘partnership’ denotes a successful and mutually beneficial relationship. Partners achieve mutual goals by communicating and having a clear understanding of each other’s needs and aspirations. Innovative relationships attempt to reach beyond the need to achieve set goals, which Briggs and Sharp (2004: 668) suggest will open opportunities that are yet to be known as a certainty. Muchie (2015a, 2015b) asserts that innovative partnership can be thought of as an incubator for developing new ideas, methods and products that do not necessarily push old ideas aside but seek ways to enhance, enable and progress them as part of a collaborative effort.

The TUT Interior Design programme does not make curriculum decisions without first considering the end goal of producing students capable of placement in local industry and as such industry is an important informer of the curriculum, and is represented through the Advisory Board. Local industry answers to regulatory authorities of building standards in the same way the education system is run on policy, but it also operates in a global context. Global practices especially in regards to technology inform industry practice and influence the local market and therefore, industry, regulatory bodies and the programme can build partnerships that support other relationships important to the development of an African paradigm, such as government initiatives that link with the building of the South African community.

Community engagement can be thought of as starting with the student as they enter into a partnership with the university and the programme, through which they attain access to the industry, where they can then make decisions that directly affect the built environment, and with that, people in society. Students, as the potential future industry members, policy makers, specialists and government officials have the potential to proliferate meaningful partnerships when raised in a system that has done so itself as an example. Dejaeghere (2009) and Osman (2018) suggest that it is important that the student not look upon industry merely as a means of capital or individual gain, but as a means to realise a built environment that is in response to thinking through partnerships. To meet the rigours of such a relationship it is necessary for the student to have a clear understanding of themselves and their role and ability to contribute, in partnership, to the system.

At question is the inclusion and aligning of university-level partnerships, which influence curriculum planning, and in which ways to match these relationships to foster innovation? Also, partnerships are a way to potentially make the programme economically self-sustaining or at least partially so through generating work outputs that are paid for or result in funding and sponsorships.
5.7.1 Student partnerships

Students move within various identities, as a member of traditional culture as part of their heritage and in a social culture as part of their daily activities on and off of campus. Embong (2011:15) and Sullivan (2014) explain that many students straddle the divide between these states with difficulty while others successfully find means to combine them by introducing elements of their traditional culture into that of their social culture. The successful hybridisation of tradition with modern design is already a reality in industry, and can be engaged in curriculum content and production of market-related outcomes within a scenario of student partnerships that allows for a shared experience of tradition and social culture.

First year, senior, and post-graduate partnerships exist through the TUT mentoring programme which links successful students to students in need of assistance. This programme can be built on to, adding post-graduate alumni who can mentor post-graduates in the academic research process or through their knowledge within a specific field of design. If the curated platforms for student design and communication are successful, partnerships can expand internationally in the way that exchange-student-programmes used to present students to alternative methods and environments of education. Partnerships can further expand within the system to include industry, through making available digital portfolios of work, video conferencing interviews or meetings. The students become responsible for engaging with people outside of the campus walls and in so doing avail themselves publically, keeping potential future role-players and partners in the loop.

Set-date, open, student-to-programme discussions, like a kgotla, as identified by Muiu and Martin (2009:195-205), can allow for the immediate identification of student queries and give lecturers and management an opportunity to engage with learners and establish their point of view on matters or plan upcoming events and engagements. The need for assistance in any matter can be identified through honest discussions with the students and then be attended to by the administrators in a controlled manner. Programme collaboration can encourage mixed method approaches to producing and manufacturing designs and products while practising team dynamics. For example, a collaborative project between Textile, Graphic and Interior Design programmes could yield design concepts and ranges for three-dimensional and two-dimensional typographic applications, fabrics and furnishings. A collaboration project between Glass, Sculpture and Interior Design programmes could produce design concepts and ranges for lighting and product or décor design. The concepts or ranges could be used within the programmes or patented or sold, generating income that feeds back into supplying materials and tools for production back into the programme. In this partnership the student gains valuable experience
in product development, and successful marketing of the result in a bid to attract buyers could further empower students and incentivise them to produce more new work.

Students have the potential to become meaningful members and contributors within a system of which they currently consider themselves a client. By establishing an infrastructure and facilitating experiences that engage students meaningfully, their path of initiation and self-actualisation within the local and global design industry can begin while still on campus.

5.7.2 Industry and regulatory partnerships

The identification of industry partnerships within the Interior Design programme was made through analysis of the Purposive Sample Questionnaire and the minutes of the Advisory Committee Meeting. See ANNEXURE C: Minutes of the June 2017 and July 2018 Interior Design Advisory Committee Meeting.

Industry-programme partnerships exist through the application of existing industry regulation, through the advice given at annual industry Advisory Committee meetings, and by way of collaboration with industry suppliers through projects, competitions and talks. It can be said that a lot is already being done to foster good relations between programme and industry, therefore, the following discussion explains the current engagement and expands on the potential of these relationships to become more innovative partnerships.

Where industry members can indicate current industry practice and the direction in which industry is moving, the university represents the future to come by way of the student. If change is to be affected in the industry, to more radically address design problems of the public and domestic environment, then care should be taken to not stagnate development through a consistent recreation of the industry system as it is today. There may be a greater probability of affecting change if the programme coordinates the strategic partnering of multiple relationships that serve as a guide and informer to each other through an integrated system that includes industry, government, community and the student.

The university programme uses the curriculum as a means to deploy industry regulation (SABS and niche area of practice standards) and employs the advice offered through the annual Advisory Committee meeting to identify any shortfalls in the programme’s efficacy to meet industry requirements. Construction, technical drawing, service installation and professional practice are topics of the programme.
that require to be informed by the South African Bureau of Standards (SABS) National Building and Construction Regulations and are applied by the students in tests, drawing practice and technical specification. This current scenario of partnership allows for the programme to adhere to set regulation and industry current practices. This system is mutually beneficial in the sense that the student can reproduce the regulations in the production of their design projects. This process of reproduction affords the student in part a successful transition from the academic programme into the industry. While this remains a vital part of the contribution of industry to the university system, there has been increasing pressure to formally align courses to industry practice through the IID (2018) or SACAP (2018), which can result in a template form of education. In aligning to industry regulation alone, exists the potential to lose the relationship to community and to stifle innovative development practices through homogenisation of the system with a sole focus on meeting regulatory requirements.

The university programme as knowledge producer on a post-graduate level can play a more significant role in feeding findings and critical observations back to industry council for consideration potentially affecting change in the industry in regards to shortfalls and stagnation of practices. Under standards, for instance, it is possible for the programme to advise through research outputs on regulations that enable planning permission for traditional building practices or that offer improved design solutions for government housing projects that may not otherwise feature in the current coded regulations of the SABS. This does not mean that the programme must not develop the curriculum in line with standards, as it must be informed by these, but rather that industry council not dominate the process of education when other relationships such as government, community and student also required attention. In this partnership scenario, the university utilises its role as knowledge innovator with tangible effect and can have a contributing role in its relationship with industry council that extends beyond feeding qualified students into the workplace.

Industry engagement is made most real for the student during their time partaking in Work Integrated Learning (WIL) where they take a position with a willing industry participant, shadowing, observing and applying their practical knowledge in various tasks as deemed fit by the industry host. It has been suggested that this time in industry be prolonged from its current 2-month period to up to 6-12 months, as it offers the advantage of experiential learning that scenario-based briefs cannot fully capture. The programme declined the extension of WIL time as it chooses to take the role of primary educator within the programme. But there are other potential ways to incorporate industry through on and off campus partnerships and through community engagement projects that include industry partnership.
The programme can play a significant role in establishing community-driven industry projects that result in the physical building or prototyping of designs, with facilities either on campus, or using off-campus industry facilities. This can give the student a broader understanding of their responsibilities, to the industry as a mentor, and to the client and community as the end-user.

Industry offers another avenue of interaction through annual design competitions that they host. Role players in the media, material and services industry offer students the chance to win prizes and build a name for themselves through entering designs that innovatively use the competition hosts products or services in answer to a brief. Examples of competitions that the programme’s students have taken part in previously include Caesarstone, PG Bison and Plascon interior design competitions, Eskom’s lighting prototype design, and Elle Magazine’s Solve competition. Competitions have traits that foster innovative results from students. The competitions also allow for a direct engagement opportunity between industry and student, allowing the student to gain some experimental experience of the industry. However, these competitions are often conceptual, not always resulting in workable applications that meet industry regulation and thus a misconception regarding the importance of using both creativity and functionality occur. The university-programme requires, in line with industry and education authorities to produce students that are innovative and able to operate within a real-world scenario.

It is possible that the programme itself can facilitate an annual competition that is aimed at public good and community engagement as part of the curriculum. Collaborations could even occur between various universities in Africa, which has the added benefit of developing teamwork, communication skills and use of online communication systems mimicking the way in which industry functions on collaborations. This will require facilitation through infrastructure that supports such collaborations to take place.

The programme ultimately puts students, developed in one way or another, into the Industry system. If industry remains the only or primary informer, then it perpetually reincarnates itself in the same form. The programme has the potential to change this arrangement by aligning to industry practices while also engaging multiple relationships and methodologies in the formulation of the student’s way of thinking, inquisition, problem-solving and ultimately their ability to innovate.
5.7.2.1 Industry speaker and exhibition zone

The industry partnership summary indicates the complex nature of the programme's relationship with industry. Both programme and industry require a need to be heard and recognised, their value within the greater idea and meaning of design as a developmental system to be understood. But what reason does the programme give to industry to listen to them? Is it only by winning a competition that only one student can win? By focusing on the collective achievement of the programme, a solution is given in engaging all the students. By offering a space specifically for the industry to engage with the programme an improved partnership with industry is encouraged, and an opportunity for the programme to show their ideas through the design of the space itself and the exhibition of current student work and working systems are created.

A physical space within the programme on campus where industry talks can be held on a regular basis can induce innovation through industry contributing their knowledge while students share their views, developing a stronger bond that encourages a creative, problem-solving mentality for the real world and highlighting the potential innovation of a yet to be defined future. This space may include a prototyping facility or simulation space that enables practical workshops and professional practice training by industry. A show space can include changing exhibits of industrial materials, services and technology, which can link to a permanent materials library a crucial facility that keeps students up to date with material ranges, stockists and industry-based trends. The necessity of this service is making available tangible samples and application examples, and offers first-hand information from the supplier to the student regarding product ranges and uses. To meet the requirements of university policy and align with the goals of the programme it becomes relevant to consider what exactly is needed regarding information from the supplier to the student, aside from the much-enjoyed samples. Guidelines can be provided to industry representatives that fulfil the needs of the speaker and exhibition zone, which can include the expectation to include a variety of local examples that show the versatility of the product, as well as the production and costing process. This space can also be used to host academic talks, research workshops and student design conferences and can also integrate with the curated student design and communication network discussed under section 5.6:178.
5.7.3 Government partnership

The relationship of programme to government is currently more as a silent partner. The programme adheres to the government established education regulation and conforms much of its lesson planning to built and interior environment regulation. But a great deal of potential exists in collaborating with government to form a more meaningful and mutual partnership.

Government, for instance, has established 2030 goals to which the built and interior environment industry is partially answerable, and as such the programme should prepare students for this engagement. By getting on-board with government 2030 development plan and associated community engagement projects, the programme opens the door to communicate with government and encourage their interest in research taking place at the programme that may offer implementable outputs. If the government adopts student research outputs, then there are shared benefits for the government as receiver of knowledge and concepts and the student as being an active citizen and the community’s engagement as co-evolutionary of the student’s concepts and receiver of their combined effort.

Once the value of the programme’s knowledge providing capability is established then talks might be able to happen around other key areas, such as the acknowledgement and progressing of traditional building standards. The programme then becomes a testing ground for developmental concepts for materials, structures and maintenance that can be adopted in building regulation and initiatives. Also relevant, is the potential to collaborate on designs undertaken by the government for society, such as public spaces and service-related interiors like schools, libraries, clinics, and also monuments and places of historic interest. These projects relate to the student engaging in acts of public good and active citizenship not as a free service to the government but as part of a strategic partnership that results in meeting programme goals without incurring costs to the programme.

South Africa contains many sites of historical interest, some well documented, protected and conserved and others not. Through research and collaborative research projects with departments involved in archaeology and anthropology, there is a potential to support the development of more places of historical interest in South Africa. An added benefit of such collaboration is in the use of programme designs for real building projects such as public museums, and exhibition spaces and systems. Through government partnerships, real-world experience as part of funded building projects can open doors to student experiential learning on a financial level that would otherwise be unrealistic for the programme to achieve on its own.
FIGURE 5.11
TUT Interior Design student, Ripaldino Nhoana explores a mixture of European Modernism through local interpretation to develop the design ‘Monument to Freedom’

The design of a monument that promotes contemplation of freedom (Nhoana, 2018)
5.7.4 Community partnerships

The narrative around community projects tends to reflect a relationship in which only the community is developed, i.e. ‘community development projects’. This further infers that the term ‘community’ means a small group of outsiders, which is the opposite of the actual meaning of community. The time has come to move away from the concept of community as only needing development and aid and rather introduce mutual partnerships in which both the programme and community benefit from each other through knowledge and practical skills sharing, liberating the concept of community to that of the knower, as Maton (2007) identifies.

Táiwò (2017), Ntuli (2002:54) and Lunga (2014:1) suggest that as students partake in a community or communal project, they learn practical knowledge and skills that can solve problems of today. This means that the narrative can quickly change to that of community engagement and collaboration, therefore, making it a partnership, which highlights the role of public practices that result in shared learning and benefit, and the building of knowledge through a collaborative effort. Community partnership projects can be linked to government projects or be run by the programme itself as creator projects, which initiate design, prototypes and products that involve local skills and materials. The Creator's Project (2016), based in the United States shows Ma Esther Mahlangu in an example of such a concept. It is possible for such projects to be established through government funding or for the campus to host such events. The decision of how to run such projects and what to do with resulting designs, prototypes and products should be made in consultation with the community. Community, meaning all involved, not the ‘outsiders’.

A form of essential community engagement and collaboration that must take place relates to research and surveying for the development of design parameters for responsive community-based design practices in South Africa. The analysis of lifestyle and interrelated occurrences within a single household and their relation to the surrounding community environment can inform how best to progress with community partnered design projects in the future.

When thinking of the global African community, communication and knowledge sharing through an internationally linked online platform can serve to forge a bond that supports a Pan-African and Afrocentric world-view of African knowledge and design. What is considered knowledge in a small community versus a large community is knowledge either way and can be shared in benefit of creating a global knowledge economy on African terms. Online collaborative projects and partnerships make borders less restrictive allowing students to experience working ‘internationally’.
FIGURE 5.12
TUT Interior Design student, Ripaldino Nhoana envisions a creator’s concept store “Ekhaya – High Fashion” that features the maker as the primary inspiration (Nhoana, 2017)
5.8 INDIGENOUS KNOWLEDGE

Kaya, Seleti (2013), Ezeanya (2015), Onwu and Mosimenge (2014:1) explain that in that part of an African indigenous history of design that is often thought of as past tense, is an abundant supply of building and lifestyle examples that potentially holds the key to developing more recognisable and responsive spaces suitable to an African context today. Displaced against the images of romantic safari lodge and designer homes of the elite, displaying collections of artefacts from Africa, the original designs of African context include a multitude of construction and material knowledge, artistic talent and ingenuity that can enhance the functionality of private and public spaces.

Indigenous knowledge is often thought of as sacred and cosmological, but it represents the development of functional ideas that have been formulated over time for regional use. Indigenous Knowledge functions within the natural environment and built environments co-exist with the surroundings passively, formed by the events of the environment, and as such has become a forerunner together with renewable and alternative energy sources in the sustainable-building market. When developing built and interior environments specific to that region, much can thus be learned from observing indigenous building practices, and materials employed by established local communities in that region. That said the preservation of natural environments in which such communities are found is also key to the continued use of indigenous knowledge. The future of IKS lies in the preservation of indigenous practices within their communities, which includes preservation of sites or regions of interest through mutual and ethical processes or ethically and accurately documented and assessed case-studies and documented research.

Besides its immediate usefulness to the built and interior environment fields of study, there are also indigenous knowledge teaching methods that can be used as an example of an African pedagogy. The concept of being initiated into a knowledge field and empowering oneself as part of an interrelation growing and preservation of knowledge can be a means to engage learners in an African way. Also, the combined use of individual tutoring together with group work, and the real-life application or testing of knowledge are applicable ideas relating to pedagogy. Furthermore, the relevance and place of the community as both contributor and benefactor of a practitioner’s knowledge is a practical execution of Ubuntu. The concept of Ori can also link to students being and becoming through fulfilment of their purpose that again impacts further to establish the joint achievement that includes their family and community.
Indigenous knowledge also acts as the example in which ethical practices in research can be formulated to reflect an African perspective. The respect shown to knowledge holders within indigenous communities demonstrates the importance placed on knowledge and the benefit that knowledge holds for the community and this respect should be extended by researchers when undertaking fieldwork. It is of vital importance to recognise the difference in aims and outcomes of research conducted in colonial contexts versus those under transformed paradigms today. Which is not to harvest knowledge and interpret it through foreign paradigms, but to first understand the indigenous paradigm and ontology, before deciding and embarking on a suitable course of research, analysis and interpretation.

It also becomes important to consider the diversity that occurs in indigenous knowledge through the practice of traditional knowledge, within the broader framework of IKS. Researched content and analysis can thus not be homogenised under a single system of IKS research but must also be adaptable to include the details of traditional practices.

Hanekom (2004:4), Briggs and Sharp (2004), the Africa-EU Partnership (2011), Kaya (2013:138), Ezeanya-Esiobu (2017) and Lunga (2014:1) identify that industry markets show an interest in including indigenous and traditional knowledge for use in contemporary developments. One need only pick up a design magazine or go to a tradeshow to see that Africa is on trend locally and internationally. What needs to change though is the misappropriating of indigenous and traditional design elements or not engaging design in a way that filters benefit back to the community not featured in those magazines and trade-shows.

### 5.8.1 Engaging IKS without misappropriation or misinterpretation

The starting point of engaging in IKS in education and design is to create awareness and apply the rules of engagement that are stipulated in the SA IKS Policy. The ethical engagement of IKS and recognition given to IKS sources is of crucial importance about design and research.

Workshops can be held that introduce students to IKS policy along with the specific copyright, property and ownership rights that exist around the ‘use’ of IKS. The workshops would need to cover ethical research methods for engaging in IKS and define the methodologies that are relevant to such forms of research, to analyse and interpret data correctly and respectfully. On post-graduate level, such a workshop could be more advanced and also aid in facilitating the research process.
5.8.2 Developing AIKS and traditionalist design-analysis templates

Similar to the concept of developing Ubuntu design cycles (section 5.5.1:172) is the development of a system of design analysis specific to indigenous and traditional design. As Osman (2004) identifies, design traits are unique within various groups.

Design analysis within a research context evaluates factors of design aesthetic, function, space layout and planning, formulation of structure, construction methods and materials that reflect an underlying philosophy or set of principles of design against which the case-study can be measured or analysed. The problem with this system is not in its method but in the underlying methodology which usually reflects Modernist or International Style design philosophy and principles. Analysing an indigenous design through the same tools of analysis as that of Modernist design may result in an inaccurate or questionable understanding of that design.

The creation of AIKS and traditional design analysis templates means that researchers can begin to engage in such examples using correctly relational parameters based on an African paradigm of philosophy and built and interior environment principles. Such templates can be developed over time by various researches as they engage in the multiple environments of indigenous and traditional origin. Once compiled and critiqued through critical review, these templates can become established tools of research.

Categories for consideration in the framework of the template can, for instance, include client profiling that engages customs and lifestyle, site selection choices that consider spirituality, building practices that regard regional ethos, technique and materials, and design elements that include symbolism references.
5.8.3 IKS in the curriculum as part of a twenty-first-century visual culture

Indigenous knowledge of the built and interior environment can be directly linked to construction and building practice by observing its use of site selection, passive design systems for light, ventilation and security, and the construction methods, materials and maintenance programmes for various structures. Currently regarding building regulation IKS best fits into sustainable building practices, but there is no reason why students can’t be influenced by IKS in other ways through adaptation.

Battista and Henderson (2000), Briggs and Sharp (2004), and Raseroka (2008) infer that the future of IKS lies in the preservation of examples and in the methods of presentation used to portray it so that interest can grow around the possibilities of its continued application. Through using twenty-first-century technology such as digital rendering and virtual reality, IKS can be made accessible to an audience that responds to such a visual culture. In doing so, the narrative often associated with indigenous knowledge being rural can also be broken and then used to effectively challenge industrial practices.

As with International design that developed a condition of design that spread globally, so too can any other culture. The use of inspiration based on a critical engagement with African concepts of design as opposed to an aesthetic anomaly or vernacularisation, as defined by Steyn (2014), as is often the norm can promote African design within a contemporary African visual culture. AIKS can also introduce concepts globally that are both identifiably African in origin while working within a global context too, not just in the aesthetic interest of Africa, such as the use of fractals, symbols, patterns, but also through engaging African literature, philosophies, sustainability, family-centred design and design for self-sufficient livelihood.

The interest in custom, handmade and bespoke design in the contemporary design market is another factor that can relate to IKS. IKS is essentially a ‘slow-design movement’, meaning that time is taken to create an object of great beauty and authenticity. IKS, as a design movement, is a concept that can be adopted by students to introduce African products and processes of design to the market, by including local makers and creators.

Designers and image creators are already melding indigenous and traditional design together with a contemporary visual and product culture, it is possible for the programme to set a positive example in this respect by encouraging African concepts in design that includes respectful use, depth of thought and credit their source as suggested by Chrisita, Kaddu (2009) and Uzzell (2006).
FIGURE 5.13
Twenty-first-century visual culture
(Compilation 25, 2018)
5.8.4 AIKS built and interior environment research centre

Research centres are a way to centralise research activities around a common system, field of study, or institution. As AIKS requires specific systems of research to manage and qualify it, it makes a reasonable candidate for a dedicated research centre. In SA, the IKS policy (SA, 2004) is an anchoring point for such an undertaking, but internationally a variety of IK policies and documentation exists that can be used to benchmark best practice for IKS research. In addition to general policy on IKS, the built and interior design sector has further field-specific research questions and content that requires consideration to establish a database that is relevant and useful in curriculum development and critical engagement in the field of IKS.

An AIKS research centre established through ethical practices can first establish the methodologies, methods and tools for research in the field and then commence research activities accordingly which are identified by Battista and Henderson (2000), Briggs and Sharp (2004), and Raseroka (2008) as essential. It would not, therefore, be a matter of simply allocating space and beginning research, but establishing the parameters in which that research should take place first. The design of the centre itself would also be regarding the necessity of working within those parameters, as well as meeting the needs of the researching students. It can be considered for instance that field-research would take place and that the methods and tools would need to be monitored for ethical reasons. Therefore, visual recordings may make-up part of the process and such facilities would then be made available.

The inputs of existing academics in IKS can be included in the development process of the research centre, and they could also later contribute to the progression of the centre through facilitated talks and workshops for research centre members. Such a research centre can expand to become a case study for other institutions who wish to begin conducting IKS research and thus grow to include facilities that exhibit studies and their processes.

After many years of work, the centre can eventually become a library or catalogue of research activity in IKS, as well as house the examples of IKS and their origins.

The above mentioned is merely an introduction to the potential of establishing such a centre and more thorough investigations would need to take place to bring the concept into reality.
5.9 PEDAGOGY THAT ENABLES LEARNING

Makgoba (1997:177), Sooryamoorthy (2016:3-4) and Maton (2007) establish that, fundamentally, learning happens across world cultures. The methods and materials of learning and what is deemed ‘important’ to learn can differ, but they do so according to a context that has developed and been used over time. Ezeanya-Esiobu (2017), Meyiwa et al. (2013) establish that this pedagogy forms what can be thought of as a group's ‘natural’ learning state or that which is familiar. Student's respond most quickly to methods and materials that are natural or embedded as opposed to the scenario of first having to learn a foreign pedagogy and then only content within that. It is thus becoming a question of what the epistemology of the knowledge and pedagogy is currently and by how much it differs from that which is natural to the student. Likewise, language is also identified as a factor that is either ‘natural' or foreign, influencing the ability to learn and engage content. Interior Design can be considered as a foreign subject matter to many people, but the idea of having an interest or calling for Interior Design is what makes a student select their field of study. So, while all content essentially is new, an enabling pedagogy gives students a greater chance of learning.

Spillman (2012:123-124), Ndlovu (2015:10), Mamdani’s (1994:248, Msila (2009:310-311), Okpewho (2001: xv-xvii), Connell (2016:1) and Smith (2014) submit that the upheavals of the past that by and large include a misrepresented people, brings into question the relevance of the off-shoot of knowledge produced, disseminated and institutionalised in regard to Africa under the colonial and apartheid eras. The chain of events that bought the Eurocentric education system to Africa by way of the colonies establishing themselves would take a morose turn, under such events as South African apartheid, which used the education system as a means of conditioning people, through what is now termed ‘epistemic violence'.

Jimoh, Thomas (2015:54), Dall’Alba and Barnacle (2007:7) assert that relevance links to ontology, which in turn influences epistemology and the pedagogy deemed relevant to learning and knowledge production. The state of ‘relevance’ that persists influences the definition of success and achievement through the holding of what those things are exactly and what is needed to achieve them. The success of the programme should not be measured by its prestigious alumni, but its enabling of the expansion of knowledge and innovation capable of enriching society. This quest for knowledge generation and regeneration need not be done alone either but by working together with government, industry and the local and global community to expand the critical engagement and reach of that knowledge.
Knowledge generation typically arises from an exploration of a topic that does not yet have a resolution, resulting in practical outputs that then formulate part of the knowledge economy through practice thereof, mimicked or regenerated by others. Eurocentric paradigms may have been based on practical outputs at first, as were African, but over time through settlement, the Eurocentric paradigm used in education has become that of regenerated theory. An opportunity for content production emerges then from shifting the paradigm of project and research outputs from theory processed through existing theoretical devices to the resolution of a tasks through exploration that leads to practical and productive outputs. When doing so within the African context for the African context, the new knowledge that emerges then becomes the basis for theoretical expansion within an African paradigm. Meaning that the generation of African expertise towards a knowledge economy of its own must occur on African terms, through an African epistemology of knowledge or that, which makes knowledge accurate.

The vastness and variety of examples that make-up the African built environment present both opportunities as well as time-constraining challenges when it comes to content development. Opportunities, because much more needs to be done to produce critically considered content and contextual examples, and challenges, due to the time it takes to meet the process requirements. But the programme can enable the expansion of new knowledge by introducing an African paradigm of education that engages multiple students on contact.

Primarily, the idea of the programme decolonising or Africanising hinges on changing paradigms and practices, thus influencing the outputs achieved, from that of the singular achievement and compartmentalised nature of the Eurocentric, to those reflecting African, more integrated and interrelated. The shift must be radical and progressive, it will mean change, it will mean not having a system that is predominantly made of outputs in writing and on paper within strictly timetables subjects and classes, it will mean having more practical outputs that include more than relationships within the programme itself. It will instead reach out into the industry and the community, not as part of a strict project outline, but as a natural means of developing ideas and concepts. The programme in a decolonised or Africanised paradigm does not function in isolation; it is part of an active network with information and influences flowing both into and out of itself, all potentially in a position to benefit by growing and developing together.

There is a tendency for sameness, the comfort that comes from repetition and finding that which is repeated to be the norm or right way to complete a task. It is in the way everyone produces work that looks the same, that publishes the same, that expresses in the same way through the use of language. But this is so embedded that
the idea of transformation is seen as risky, it is not the norm, it does not measure to that which it exists in endless repetition, but is this what should continue to be? Research indicates the answer is ‘no’, because if we do not seek independence of thought and action, then we have all succumbed to a colonisation of the mind.

Research outputs should be fed into industry as a key identifier and source of statistical or research-driven information that can benefit the design of the built environment to be in tune with its society. If a student's project sees fruition through an industry partnership, then that student has physical proof or a prototype on which to continue their study of that space and its interactions. The produced design is more than a created object, which in itself is a great achievement, but it opens opportunities for further study and innovation of that design. It is the role of the programme to establish these partnerships and allow for continuous meeting and interaction of students with the outside world.

It is also possible to consider that through practical outputs education can become at least partially subsidised through activities that produced for others at the same time are paid for, and product and research outputs can generate an income. The call for free education as a matter of social justice is more relevant in a cyclic or co-beneficial system as opposed to an individual gain system. Social justice is then not a bargaining chip but a matter of mutual benefit through joint effort.

An African paradigm of education is therefore about making the content and environment ‘look’ African, and ‘be’ African through its functioning in an epistemology that enables joint progress and encourages critically, self-defined outputs that foster exploration towards developing new academic records of knowledge. The term ‘academic record’ could include forms other than writing, but remain open to critical engagement and add to the catalogue of knowledge of the programme by feeding it back into the curriculum.

5.9.1 African pedagogy of learning

To reiterate, an African paradigm of education allows for the choice and use of mixed methods of sourcing, production and dissemination of knowledge. Pedagogies include written, verbalised, enacted and made products that show and explain through documented accounts, storytelling, portrayal, imagery and symbolism. Both the physical and metaphysical play a role in interpreting knowledge, including the use of an ability, talent, cosmology, spirituality and religion as a means of explaining information. Knowers and initiates into a specific field of knowledge may do so through targeted engagement, practice or apprenticeship with a knower, or do so
through group or family activity. The methods, materials, tools and resulting products of knowledge are embedded in the cultural and traditional practices of a group and are naturally understood by that group. What may appear foreign, dramatic, strange or exotic to an outsider is easily understood and interpreted by those from that community.

The result of using a synthesised, non-tradition specific African pedagogy is a dynamic curriculum that references mixed methods of knowledge production environments, processes and delivery of content and outputs. It is possible to consider that within such a mixed methods methodology a student can also include specific cultural and traditional practices, but they would have to place and reason these to support appropriate assessment thereof. The parameters of evaluation thus become varied across the course, aligning to, or allowing for mixed methods to form part the output marking criteria. Therefore, by using an African pedagogy for class activities, project briefs, outputs; the tools of assessment may interchange, but the student then becomes more active in the production of the parameters that qualify their work. This is not to say that they can qualify anything they like, but that they are assessed on their ability to understand the basis of their work critically.

To use the contemporary graphic-art work of Laolu Senbanjo as an example: Senbanjo (2017) uses the concept of Ori (discussed under 3.5:30) for creating his ‘Sacred Art of the Ori’. The product he creates are paintings on belongings, clothing and bodies. The symbolic imagery reveals the story, pattern, soul or instinct that belongs to the owner of the product. In so doing Senbanjo (2017) provides the means by which to assess the product. The critical thought of representing the concept of Ori in contemporary product making strengthens the assessment parameter. By understanding, Ori one understands the depth of the work. Senbanjo also diminishes the gap between Yoruba cultural references of body painting and that of popular art today. Students who often move between multiple identities of traditional and popular culture are adept at finding means to link these worlds, and their ability to do so creates new knowledge and product markets that represent niche areas in the design.

5.9.2 Timetable that enables completion of outputs

To qualify implementation of the facilities that are recommended in section 5.6:176, a timetable that links the facilities to the pedagogy is suggested. The timetable is not, therefore, a repeated weekly format, but instead reflects the timeframe required to complete on and off campus engagements, talks, workshops activities and events. Exploration and creativity are encouraged through less conformist
practices and removing the strict parameters and borders of a weekly timetable may thus identify better with such outputs. But guidelines and underlying code of work ethic must be instilled through the hidden curriculum to enable the successful running of such a free programme. Careful tailoring and clear communication of the work programme must be given to lecturers and students to promote time management. Including the inputs of lecturers and students can also help in defining realistic project parameters before planning is finalised. In this way the timetable is created by the group and therefore, belongs to the group, encouraging shared support of the system. Also, the partners that are part of the on and off campus workflow must be consulted with where necessary, or invited in advance to be part of the time management process.

Having technology in the classroom means the student is facilitated on campus and can experience a full workday in a communal environment. When work is scheduled for completion during work hours, students and lecturers also have the freedom to use the remaining time for self-discovery, family, or additional off-campus work that can subsidise or add balance to their life, or give perspective to their work.

The timetable thus changes from an inflexible tool of repeated strict engagements to a tool that promotes mixed methods; sets benchmarks and maps progress on a shared path of discovery. It remains the prerogative of the lecturers and administrators as knowers in the field to account for the student’s responsibility taken in their role as learner and creator or co-creator of outputs.
# Conceptual Breakdown of the Year Plan for First to Third Year Level

<table>
<thead>
<tr>
<th>MONTH</th>
<th>ACTIVITY</th>
<th>ASSESSMENT</th>
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<tbody>
<tr>
<td><strong>JAN</strong></td>
<td><strong>STAFF AND FIRST YEARS ARRIVE</strong>&lt;br&gt;START OF YEAR ADMINISTRATION AND PROGRAM STAFF-MEETING&lt;br&gt;STUDENT REGISTRATION&lt;br&gt;BURSARY AND PROCEDURAL GUIDANCE&lt;br&gt;FIRST YEAR TUT, CAMPUS AND FACILITIES ORIENTATION&lt;br&gt;FIRST YEAR TEAM BUILDING ACTIVITIES</td>
<td></td>
</tr>
<tr>
<td><strong>FEB</strong></td>
<td><strong>SENIORS ARRIVE</strong>&lt;br&gt;PROGRAM SCHEDULE, ACTIVITY AND PROJECT ORIENTATION&lt;br&gt;PROGRAM TEAM BUILDING ACTIVITIES&lt;br&gt;SENIOR TO FIRST YEAR MENTORSHIP ACTIVITIES&lt;br&gt;NETWORK REGISTRATION, PROFILE CREATION AND ORIENTATION&lt;br&gt;SIGN-UP FOR PROGRAMME GROUPS AND ACTIVITIES&lt;br&gt;RESEARCH AND LIBRARY SERVICES ORIENTATION&lt;br&gt;CLASSROOM CONTACT – FOUNDATIONAL SUBJECT MATERIAL</td>
<td></td>
</tr>
<tr>
<td><strong>MARCH</strong></td>
<td><strong>LECTURER CLASSROOM CONTACT – FOUNDATIONAL MATERIAL&lt;br&gt;ACADEMIC AND INDUSTRY TALKS AND WORKSHOPS</strong></td>
<td>THEORY PREDICATE 1+2</td>
</tr>
<tr>
<td><strong>APRIL</strong></td>
<td><strong>PARTNERSHIP PROJECT (GOVERNMENT/COMMUNITY)</strong></td>
<td>PRACTICAL PREDICATE 1</td>
</tr>
<tr>
<td><strong>MAY</strong></td>
<td><strong>LECTURER/INDUSTRY-GUIDED, STUDENT-RUN PROJECT</strong></td>
<td>PRACTICAL PREDICATE 2</td>
</tr>
<tr>
<td><strong>JUNE</strong></td>
<td><strong>STUDENT PREPARATION FOR ASSESSMENT&lt;br&gt;ASSESSMENT AND WORK EXHIBITION&lt;br&gt;REPORT ADMINISTRATION</strong></td>
<td>PRACTICAL PORTFOLIO EVALUATION</td>
</tr>
<tr>
<td><strong>JULY</strong></td>
<td><strong>BREAK</strong></td>
<td></td>
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<tr>
<td><strong>AUG</strong></td>
<td><strong>LECTURER CLASSROOM CONTACT – FOUNDATIONAL MATERIAL&lt;br&gt;ACADEMIC AND INDUSTRY TALKS AND WORKSHOPS</strong></td>
<td>THEORY PREDICATE 3+4</td>
</tr>
<tr>
<td><strong>SEP</strong></td>
<td><strong>PARTNERSHIP PROJECT (GOVERNMENT/COMMUNITY)</strong></td>
<td>PRACTICAL PREDICATE 3</td>
</tr>
<tr>
<td><strong>OCT</strong></td>
<td><strong>LECTURER/INDUSTRY-GUIDED, STUDENT-RUN PROJECT</strong></td>
<td>PRACTICAL PREDICATE 4</td>
</tr>
<tr>
<td><strong>NOV</strong></td>
<td><strong>STUDENT PREPARATION FOR ASSESSMENT&lt;br&gt;ASSESSMENT AND WORK EXHIBITION&lt;br&gt;REPORT ADMINISTRATION</strong></td>
<td>PRACTICAL PORTFOLIO EVALUATION</td>
</tr>
<tr>
<td><strong>DEC</strong></td>
<td><strong>BREAK</strong></td>
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## Weekly Breakdown During Contact Months

<table>
<thead>
<tr>
<th>MON</th>
<th>TUE</th>
<th>WED</th>
<th>THUR</th>
<th>FRI</th>
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<tbody>
<tr>
<td>CLASS</td>
<td>CLASS</td>
<td>CLASS</td>
<td>CLASS</td>
<td>SPEAKER ZONE</td>
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</table>
5.10 PROGRAMME CULTURE, IMAGE, ENVIRONMENT AND FUNCTIONING

The TUT (2018) defines its vision as becoming a pioneer in enterprising and transformative twenty-first-century university scholarship. Its mission in achieving this vision is to meet the quality control requirements of the CHE through fostering competitive, technologically supported scholarship underpinned by innovation, engagement and social enterprise. The TUT commits its staff to be socially accountable through a duty of care to people and the environment. The TUT aims to achieve this through student-centred scholarship, critically engaging niche areas of research, and the promotion of mutually beneficial partnerships through social enterprise and technology.

As identified by Ndebele (2016), the Eurocentric paradigm that underpins the university, is subversively also still ‘its culture’ and image, its environment, and the underlying gears of its functioning and this has not truly changed. For the most part, columns define entryways, classes still line-up and face forward, documents are still typed to format, research is theoretical, and a number on a report measures success.

Fundamental choices have been made regarding what the TUT stands for, but in what ways are they communicated and shown to programmes and how are programmes enabled to achieve those standards? If decolonisation and Africanisation, as part of the transformation is to be realised, then it will require clear communication, acceptance and interest in affecting a comprehensive plan that reshapes the culture, image, environment and functioning of the university and programme. Whether or not it is perceived as possible or logical to start from scratch and re-design these systems in their entirety; it is still necessary if true decolonisation in an African context is to be achieved.

Ndlovu (2015:10), Msila (2009:310-311) and Ndlovu-Gatsheni (2013:3-4) identify that the current system in many ways is not representative of African ways of knowledge sourcing, production and dissemination; anything less may add some benefit but ultimately leave a full transformation incomplete. The current system of add-ons, through curriculum changes and facility rejuvenation without actually changing them, is perceived as an attempt to ratify transformation, but it is only a stint for a broken system. Honest processing of what the systems currently is and what it wishes to be is required, the results must be convincing, diplomatic and move from talking to action.

The inclusion and qualifying of African knowledge in a pre-colonial, colonial and post or neo-colonial context informing the content, methodology and pedagogy within the curriculum is a means to make it real and relatable to students, instead of hiding
behind a ‘white mask’. The student must be enabled to realise the actions and influences of the past on themselves and their environments, and then be guided through the processing of those events. When clarity is achieved, innovation can begin. The technology and design of the environment has the potential to promote competitiveness in and of the programme as it engages students on their and industry terms, potentially resulting in new knowledge and output development. This internal partnership of student and programme can grow as it interrelates with external partners that feed-into the programme dynamic. The entire system in this state becomes a passive marketing tool that reflects what is then actually the culture of the programme, which is to achieve joint goals.

5.10.1 Field-specific research centres

By centralising research within the programme, a culture of research and critical engagement is encouraged and supported. The idea of an AIKS research centre has been discussed under section 5.8.4:193. Linking to this concept is that of a field-specific research centre that considers other avenues of research in the built and interior environment not explicitly linked to IKS.

The centralisation of research and the furthering of knowledge within the universities functioning is vital if the progression of critical engagement within an African paradigm is to be academically progressed. The amount of knowledge that is to be mapped, the methods and methodologies through which it is to be gathered and the availability and integration of it into the education system require specific resources and human power to be put to task. Research methodologies, theories, methods and tools vary according to the research field, and topic and students require field-specific guidance and support to be facilitated in research. The research centre may also be a way to address the backlog of information required to fulfil the content and analytical needs of the African paradigm within the programme and to continue the critical engagement within findings so that they do not stagnate.

For instance, broadly speaking, if a student elects to research the post-colonial built and interior environment, then the research design may reflect mixed methods analysis that includes the use of post-colonial African theory and a sample of members of the South African public. If the student wishes to interpret the environment through deconstruction, then that could also be included as a tool of interpretation. If the student then wishes to enact on canvas the deconstruction of the post-colonial South African environment they could do so as part of their presentation output. The point of the research centre would be to facilitate the student in qualifying their research methods, offer mentorship and in conclusion,
support the cataloguing and critical engagement of the output and feed it back into the curriculum.

5.10.2 Programme floor and classroom design

The design of environments can be used to promote certain interactions, regulating an experience of events, and through that experience enable exploration of others and themselves toward formulating an understanding of both.

Factors towards the design of an Interior Design programme floor and classroom that promote a globally competitive curriculum, innovative partnerships, IKS research and pedagogy have been identified and discussed. The floor and classroom design should facilitate experiences that encourage an ethos of individual and shared experience with the following factors in mind:

- Empowerment and ownership of ideas within a self-sustained system
- Individual freedom and expression within a shared system
- Group accomplishment
- Interrelation, connection and contribution within a local and global system
- Progression, innovation and expression of knowledge on African terms
- Technological, interactive and adaptable environments

Adding to this basic framework, the design can be assembled and aesthetically based on African philosophy and African design concepts and principles. Areas allocation can be according to student level, module or task allocation. Areas should integrate into a holistic design that embeds knowledge and product sourcing, production and sharing and that critically engages with those through interrogation, research and innovation. The student and staff must be accommodated through the design to complete work tasks in work hours. Ultimately the design of the programme floor and classrooms should set a benchmark in education design that is based on an African paradigm. For this to be made a realistic and workable concept further research would need to be conducted and design drawings produced as part of a further study.
5.11 SUMMARY OF SUBJECT SPECIFIC RECOMMENDATIONS

The following TABLES demonstrate how the subject specific recommendations can be implemented into the Interior Design curriculum subjects, per level. The subject and its purpose are listed first, followed by the recommendations per subject. It should be noted that not all recommendations are subject specific, but rather focus on a paradigm of transformation for the programme as a whole. The TABLES are thus not a conclusion to the study but do offer a summary of subject related recommendations. The purpose stated below each subject is as stated in the current module descriptors, however these may be edited for the final publication in 2020.

TABLE 5.1 Indicates the curriculum for the first year level of the Diploma qualification as of 2020:

<table>
<thead>
<tr>
<th>First year level of the Diploma qualification as of 2020 (NQF LEVEL 5)</th>
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**Recommendations:**

- Promote Afrocentric and locally-based projects and concepts of design
- Create awareness and develop tools of analysis suitable to the South African built and interior environment
- Focus on small scale residential and public spaces that reflect mixed income groups and situations
- Promote the development of a problem solving mentality and innovative concepts
- Promotes concepts of public good and sustainable design
- Facilitate projects that include student partnerships and team work (in and outside of the Interior Design programme)
- Develop outputs in such a way that they can be physically and digitally presented and shared
- Facilitate peer to peer critique
- Allocate enough time to complete projects on campus during the work week using campus facilities
- Encourage the recording of project processes and outcomes for use in shared and online communication and critique
### 2 Building Practice

The purpose of this module is to introduce learners to the construction methods, materials, and services of a single story dwelling, as well as the industry standard in contract documentation with regard to basic draughting principles. The learner will be introduced to appropriate use of building construction, building materials, interior finishes and will conduct basic research in order to better understand a single story dwelling. The afore-mentioned will be communicated through working drawings that consist of basic draughting principles applied in the form of a set of contract documentation. Learners will be expected to demonstrate the ability to develop and communicate the construction, materials and finishes of a range of domestic fixed and freestanding interior elements as well as a single story dwelling.

**Recommendations:**
- Benchmark local suppliers, trades and examples
- Apply SABS building standards
- Use examples and case-studies of local buildings in both traditional and contemporary categories and blur the line between ‘traditional’ and ‘contemporary’ to support a narrative that does not favor industrial methods alone
- Include hands-on engagement with materials and suppliers, including site visits and trade-shows and on campus industry show space
- Include passive and sustainable materials and construction techniques throughout the subject

### 3 Digital Design

The purpose of this fundamental module from NQF level 5 to 6 is to equip the learner with the essential knowledge and skills required to produce accurate two-dimensional construction graphics and composition of meaningful visual communication by means of presentation visuals and layouts using Computer Aided software programmes. Learners are guided through the use of tools and functions of the programmes while completing exercises in class. Upon completion of the module, learners will be able to apply their knowledge and skills when preparing floor plans, elevations, sections, details, and vector based graphics, signs, symbols, objects, images as well as presentation layouts.

**Recommendations:**
- Use South African industry compatible software
- Supply necessary facilities, equipment and time to efficiently and effectively complete computer generated work on campus
- Allocate a proportion of the weekly timetable, outside of class time, for computer work and online tutorial self-study
- Use a centralised system that logs student activity and engagement in computer and online media and promotes their development and sharing of digital media
- Students must create digital recordings / presentations of their practical work to share online and use in online discussions
### 4  African Interior Design

The purpose of this fundamental module is to introduce the learner to historically based studies of African interior design to aid in the identification of African design elements and techniques and become aware of the possibilities for application. This module will highlight indigenous knowledge systems in an interior design context, including theory of the African built environment, building methodology, services integration with a focus on passive design methodologies, and finish, art, furnishing and material applications.

**Recommendations:**
- Include Afrocentric content that reflects an African narrative and African historical context
- Use research of postgraduates working within an African Paradigm to add to curriculum content
- Use images and examples that affirm the worth of indigenous and traditional built environment knowledge and use or develop images with a technical and scientific narrative
- Include African examples of passive and sustainable design of the indigenous and traditional built environment using a technical and scientific narrative
- Explain symbolism in traditional African design and discuss examples in their correct symbolic context
- Use regionally specific terminology to describe key features of traditional design
- Explain Ubuntu as an African concept of living that can affect the built environment, and encourage such a consciousness when designing built and interior environments

### 5  Design Principles

The purpose of this module is to equip the learner with the essential knowledge and skills required to produce accurate drawing methods and techniques used for applying colour in a variety of mediums to Two-Dimensional and Three-Dimensional drawings in order to visually communicate a final design, concept or work of art.

**Recommendations:**
- Facilitate both hand and computer aided drawing
- Emphasise drawing as a means of non-verbal communication
- Facilitate group drawings sessions where students can observe each other
- Encourage the digital documentation of student work and drawing techniques for use in shared or online communication
## Generic subjects offered across all departments by non-programme specific facilitators:

<table>
<thead>
<tr>
<th></th>
<th>Information Literacy</th>
<th>Life Skills</th>
<th>Computer Literacy</th>
<th>Communication for academic purposes</th>
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<tbody>
<tr>
<td>6</td>
<td>Information Literacy</td>
<td>Life Skills</td>
<td>Computer Literacy</td>
<td>Communication for academic purposes</td>
</tr>
<tr>
<td>7</td>
<td>Information Literacy</td>
<td>Life Skills</td>
<td>Computer Literacy</td>
<td>Communication for academic purposes</td>
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<tr>
<td>8</td>
<td>Information Literacy</td>
<td>Life Skills</td>
<td>Computer Literacy</td>
<td>Communication for academic purposes</td>
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<tr>
<td>9</td>
<td>Information Literacy</td>
<td>Life Skills</td>
<td>Computer Literacy</td>
<td>Communication for academic purposes</td>
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</tbody>
</table>

Information literacy is a fundamental requirement for success in an academic environment and in the workplace. The purpose of this module is to provide students with a basic introduction to information literacy skills. At the end of this module, if the student has completed all assessments successfully, the student will have a basic level of competence and skills to locate, evaluate and use information in a variety of contexts.

The purpose for this subject is to provide students with an introduction to the competencies required to be an effective student at university. It aims to empower students with the skills, knowledge, abilities and attitudes required to address academic challenges in a proactive and meaningful way. It is offered via compulsory lectures over one full academic year.

Computer literacy and the ability to interact with the digital landscape is central to all teaching and learning activities at the university, this module is closely linked to all other subjects. Without computer literacy skills, you will not be able to complete your studies successfully or function in your intended workplace in South Africa.

As language is central to all teaching and learning activities at the university, this module is closely linked to all other subjects. Without a workable knowledge of English, you will not be able to complete your studies successfully or function in your intended workplace in South Africa.

### TABLE 5.1

The first year level of the 2020 Interior Design Diploma qualification showing the subject name and purpose followed by a list of recommendations taken from the research findings (Newport, 2018)
TABLE 5.2 Indicates the curriculum for the second year level of the Diploma qualification as of 2020:

<table>
<thead>
<tr>
<th></th>
<th>Second year level of the Diploma qualification as of 2020 (NQF LEVEL 6)</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>Interior Design</strong>&lt;br&gt;Interior design at this level is grounded on principles that were taught in the first year of study. Learners will apply design processes using systematic and coordinated methodology, including research to develop solutions for more complex design problems that may be introduced to them with the client brief. Learners will cover various commercial interior design sectors such as Corporate, Retail, Community and Institutional and Exhibition design and resolve design problems in each area through a complete interior design project. Learners must be able to demonstrate the ability to design various accessories and installations like furniture, lighting, textures and surface finishes as well as apply knowledge of technical services and its implications within each design space.</td>
</tr>
<tr>
<td>2</td>
<td><strong>Building Practice</strong>&lt;br&gt;The purpose of the module is for learners to demonstrate an understanding of intermediate construction methods, materials and services with an emphasis on Interior Design as well as the industry standard in contract documentation. The learner will be further exposed to the use of appropriate of building construction, building materials, services, interior finishes, fittings and fit out and will conduct research in order to integrate and translate the learned knowledge into contract documentation. The afore-mentioned will be communicated through working drawings (Unit 2) that consist of intermediate draughting principles applied in the form of a set of contract documentation.</td>
</tr>
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</table>
### Digital Design

The purpose of this fundamental module from NQF level 5 to 6 is to equip the learner with the essential knowledge and skills required to produce accurate two-dimensional construction graphics and composition of meaningful visual communication by means of presentation visuals and layouts using Computer Aided software programmes. Learners are guided through the use of Building Information Modelling tools and functions for design, documentation, visualization and simulation of projects from the initial concept and massing through to detailed design and as-constructed documentation. Upon completion of the module, learners will be able to apply their knowledge and skills when designing, documenting, visualizing and simulating of projects by preparing floor plans, elevations, sections, details, vector based graphics, signs, symbols, objects, forms, images as well as presentation layouts.

**Recommendations:**
- Continue with first year level initiatives but move on to advanced use of computer programmes and facilities

### African Interior Design

The purpose of this module is to further the learner’s studies of African interior design, aiding in the interpretation and application of African design elements in contemporary practise. This module will focus on modern and contemporary interpretations of African design, including theory of the African built environment, building methodology and services integration, and finish, art, furnishing and material applications.

**Recommendations:**
- Continue with First year level initiatives within a contemporary context
- Allow an opportunity that encourages the questioning of the South African contemporary design environment and seeks alternatives according to an African paradigm
- Introduce theoretical frameworks and philosophical directions that facilitate concepts of contemporary African interior design
- Encourage the development of design cycles that are based on an African paradigm applied within South African contexts
- Facilitate the practical development of African concepts of design for local and foreign markets

### Interior Design Techniques

The purpose of this module is to equip the learner with applied drawing techniques for creating digital two-dimensional and three–dimensional presentation drawings in a variety of mediums.

**Recommendations:**
- Align with the recommendations for Digital Design
TABLE 5.3 Indicates the curriculum for the third year level of the Diploma qualification as of 2020:

<table>
<thead>
<tr>
<th>1</th>
<th>Interior Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>The third year of Interior design is a progression from the first and second year of study in that learners will demonstrate a greater sophistication in design processes using systematic and coordinated practice, including research to develop solutions for more complex design problems that may be introduced to them with the client brief. Learners will cover various commercial interior design sectors such as Corporate, Retail, Community and Exhibition design and resolve design problems in each area. Students will be able to demonstrate detailed knowledge of the main areas of the Interior Design industry, and will be able to, with greater confidence apply key terms, concepts, principles, rules and theories.</td>
<td></td>
</tr>
</tbody>
</table>

**Recommendations:**
- Continue with second year level initiatives
- Consider a longer WIL period and more advanced level of industry simulation, and partake in national design competitions

<table>
<thead>
<tr>
<th>2</th>
<th>Building Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>The purpose of the module is for learners to demonstrate an understanding of construction methods, materials and services with an emphasis on Interior Design as well as the industry standard in contract documentation with regards to shopfitting principles. The learner will be further exposed to the use of appropriate of building construction, building materials, services,</td>
<td></td>
</tr>
</tbody>
</table>
interior finishes, fittings and fit out and will conduct research in order to integrate and translate the learned knowledge into contract documentation. The afore-mentioned will be communicated through contract documentation (Unit 2) that consist of intermediate draughting principles applied in the form of a set of contract documentation.

Recommendations:

- Continue with second year level initiatives
- Simulate the practice of national and municipal regulation

3 Digital Design
The purpose of this fundamental module from NQF level 5 to 6 is to equip the learner with the advanced knowledge and skills required to produce accurate two-dimensional construction graphics and composition of meaningful visual communication by means of presentation visuals and layouts using Computer Aided software programmes. Learners are guided through the use of advanced Building Information Modelling tools and functions for design, documentation, visualization and simulation of projects from the initial concept and massing through to detailed design and as-constructed documentation. Upon completion of the module, learners will be able to apply and provide significant cost savings and workflow efficiencies but also provide a tangible productivity benefit in that its speeds in the approval process and simulating real world scenarios by means of virtual reality.

Recommendations:

- Continue with second year level initiatives but move on to advanced use of computer programmes and facilities

4 Interior Design Presentation
The purpose of this module is to equip the learner with higher quality portfolios and act as a guide to document design projects throughout the year using a variety of mediums to present a professional portfolio verbally and visually.

Recommendations:

- Facilitate the student’s production of an online presence that opens communication, critique and partnership opportunities for their design projects
- Facilitate the exhibition and discussion of student work within a speaker zone

5 WIL
Work Integrated Learning is a specific period during which the student should actively be involved in prescribed practical work at an appropriate workplace. The Interior Design student is therefore provided with the opportunity to learn how to participate effectively in the real world by working to become competent to produce products and services to meet the needs of clients and industry.
TABLE 5.4 indicates the electives for the Advanced Diploma qualifications as of 2020, which are currently in the development phase:

<table>
<thead>
<tr>
<th>Elective 1</th>
<th>Recommendations:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compact Design</td>
<td>• To include a post-colonial, post-apartheid built and interior environment elective that promotes interrogation of the South African context through relevant methodologies and facilitates the development of design concepts within this framework</td>
</tr>
<tr>
<td>Eco Interiors and Sustainable Design</td>
<td>• Facilitate academic talks and workshops by published academics and industry members within the field of each electives</td>
</tr>
<tr>
<td>Health Care Design</td>
<td>• Promote academic publishing of findings and feed findings back into the curriculum content</td>
</tr>
<tr>
<td>Smart and Integrated Technology Design</td>
<td>• Facilitate registration of the student with relevant authorities within the elected field of specialization</td>
</tr>
<tr>
<td></td>
<td>• Promote the use of African knowledge, suppliers and local markets within the electives</td>
</tr>
<tr>
<td></td>
<td>• Encourage the solving of real world problems within a South African context within each elective and communicate the findings to relevant role players in industry and/or government</td>
</tr>
</tbody>
</table>

TABLE 5.3
The third year level of the 2020 Interior Design Diploma qualification showing the subject name and purpose followed by a list of recommendations taken from the research findings (Newport, 2018)

TABLE 5.4
The Advanced Diploma level of the 2020 Interior Design qualification showing the subject name followed by a list of recommendations taken from the research findings (Newport, 2018)
TABLE 5.5 indicates the Postgraduate qualifications as of 2020, which are currently in the development phase:

<table>
<thead>
<tr>
<th>Postgraduate qualifications as of 2020 (NQF LEVEL 8 - 10)</th>
<th>Still in development phase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Postgraduate Diploma (NQF level 8)</td>
<td>Recommendations:</td>
</tr>
<tr>
<td></td>
<td>• Facilitate research and knowledge sharing on campus, in</td>
</tr>
<tr>
<td></td>
<td>programme specific postgraduate research facilities i.e. Interior</td>
</tr>
<tr>
<td></td>
<td>Design Postgraduate Research Centre</td>
</tr>
<tr>
<td>Master’s Degree (NQF level 9)</td>
<td>• Promote research advancement and sharing in the field of AIKS on</td>
</tr>
<tr>
<td></td>
<td>campus in programme specific postgraduate research facilities i.e. AIKS Research Centre</td>
</tr>
<tr>
<td>Doctoral Degree (NQF level 10)</td>
<td>• Feed research outputs back in to the curriculum</td>
</tr>
<tr>
<td></td>
<td>• Facilitate advanced research academic talk to postgraduate</td>
</tr>
<tr>
<td></td>
<td>students and facilitate postgraduate academic talks to Advanced</td>
</tr>
<tr>
<td></td>
<td>Diploma students</td>
</tr>
</tbody>
</table>

The Postgraduate level of the 2020 Interior Design qualification showing the subject name followed by a list of recommendations taken from the research findings (Newport, 2018)
**RESEARCH QUESTION**
What defines an African paradigm in Higher Education and Training, and Interior Design and how can it be instilled in the curriculum, with what potential result?

**HYPOTHESIS**
By instating an Afrocentric as opposed to a Eurocentric paradigm in Interior Design education contextual relevance may result in the student’s experience and outputs, which has the potential to extend to their post-study work.

**SUMMARY:**
- Hegemonic education and building practices
- Monopoly on knowledge and concept of truth

**AIM AND OBJECTIVES**
While the TUT Interior Design program is in the process of HEQSF alignment, decolonisation and Africanisation are investigated as a potential path through which to instil contextual relevance into the programme.

**DECOLONISE RESEARCH PROCESS**
- PROMOTE THE MAKING OF RESPONSIVE AND SUITABLE BUILT AND INTERIOR ENVIRONMENTS IN SOUTH AFRICA
- DECOLONISE AND FAMILIARISE EDUCATION OF THE SOUTH AFRICAN BUILT AND INTERIOR ENVIRONMENT

**UBUNTU**

**ACTIVE CITIZENSHIP**

**PARTNERED EDUCATION**

**FIGURE 5.15**
Extraction points of the findings and recommendations (Newport, 2018)
CONCLUSION: IMPLEMENTATION FACTOR

The nature of a paradigm shift is involved, its complexity is what defines it and also what makes it challenging to implement. The monetary resource allocation alone would be considerable, but when weighed against what it might achieve it may be considered a good investment in the future. National and global partnerships add to the structure and support system of the paradigm and are also explained as a means to subsidise learning activities and facilities.

Time resources are also a factor; the planning involved in such a shift will take time and critical thought, but it is not impossible. None of the suggestions are impossible, it is just a matter of the level of commitment, the team that will drive it, and the weight of what backs them to drive implementation forward.
CHAPTER 6
SUMMARISING CONCLUSIONS AND RECOMMENDATIONS

The following conclusion is a retrospective of the study process and findings, which were observed and extracted from the literature review and questionnaires through the use of the indigenous research paradigm. While the indigenous research paradigm is primarily suited to research specific in the indigenous knowledge field, it proved instrumental as a voice piece for the topic of defining an African paradigm for Interior Design curriculum transformation through its underpinning theories.

6.1 BREAKDOWN OF THE CHAPTERS

In chapter one the parameters of the study are identified. The HEQSF national alignment programme, which is currently spearheading the transformation agenda at the TUT, is viewed as a pivoting point on which to engage in a transition from the Eurocentric to the Afrocentric paradigm. The study hypothesises that by instating an Afrocentric as opposed to a Eurocentric paradigm in Interior Design education contextual relevance may result in the student’s experience and outputs, which may extend to their post-study work. While it cannot be proven now already, whether or not changes will occur in the student’s experience and outputs, the grasping of what such concepts are and may represent becomes the focal point of the study. Therefore, objectives are established that seek to define what the Afrocentric paradigm means in regards to sourcing, production and dissemination of knowledge and in design of the built and interior environment.
The starting point of the investigation is initiated in chapter two, which seeks to contextualise the position of the education system and the built and interior environment system in a South African context. It is found that perception can be considered as real as fact as the loose thread that dangles from history is tugged on, unravelling a plethora of events that have sought to undermine and subjugate the progression of an African paradigm in any respect. Colonisation, which was at first the main topic of investigation, was soon joined by the occurrence of Apartheid, which sought to specifically attack the existence and progression of African knowledge through a systematised attempt at re-socialisation. The concept of colonisation of the mind was investigated revealing how perception is created and how the power of perpetuated images and messages plays a role in the ‘choosing’ of belief systems. However these events may be perceived, they did not erase African history, which has existed long before the colonisation of the continent.

The literature review initially conducted within chapter two was expanded on in chapter three as it became evident that, that which underpins the African paradigm required more in-depth exploration.

In chapter three pre-colonial, post-colonial and post or neo-colonial histories are identified as having procreated an African philosophy that reflects conscientiousness around all these states towards the formulation of an African perspective of events. AIKS is identified as an element of significant contribution to the African knowledge economy but interaction with it on Eurocentric terms results in misinterpretation that undermine its value.

Chapter four discusses the research methodology and underpinning theories that guide the research process and how they, together with the methods and tools of analysis, interpret the research, which leads to the findings and recommendations being made in chapter five. The results of the purposive sample questionnaire are presented, providing insight into the condition of facilities and teaching, establishing a track record of lecturer experiences that have and have not affected positive results from students in class interactions and outputs.

The findings presented in chapter five align information extracted from the literature review and questionnaire to meet the intended outcomes of the study. The complexity of factors that feed into the making of an African paradigm for Interior Design education is represented through the number of topical findings and recommendations offered. It is expressed that no singular change can transform the system but that a unified change across all aspects of the programme must take place if decolonisation and Africanisation are to be part of the transformation process.
6.2 SUMMARY OF DEFINING AN AFRICAN PARADIGM

Knowledge is structured, in part independently of how we acquire it,

and knowledge fields differ in their internal coherence, their principles of cohesion, and their procedures for producing new knowledge.

(Young and Muller, 2016)

One of the early factors identified in the study is the trading in of certain knowledge groups because of a deliberate stigmatisation of their worthiness and place in the global knowledge economy, and instead emphasising a singular way of knowing that is presented as unanimous and inclusive when in fact it is not.

Ontology or cultural constructs and historical developments establish an experience of knowledge that influences what knowledge means to us. The experience of knowledge created through the curriculum influences a student's grounding and interpretation of knowledge, but this acquisition takes place in relation to the student’s embedded knowledge that includes cultural, reference and language differences, which influence the perceived legitimacy of what is being taught.

The education system established by colonists in South Africa was done so to continue their compliance with the system of accreditation from where they came. The primary problem arose when indigenous inhabitants were expected to assimilate to a foreign epistemology as opposed to their own, or the alternative that colonists could have adopted indigenous or multiple epistemologies themselves. But what must be understood is the truth, that a block was placed in the path of any meaningful development along the original trajectory of African history, replacing it with a several-century-long, struggle to survive, which for many resulted in a diversion from the pursuit of knowledge. The attempts to re-engineer society did not just disappear in South Africa in 1994 either, making the revisiting of concepts of social justice and public good a permanent feature of the African paradigm and education terrain. The truth also is that there is a need resulting from those centuries of exclusion, to reaffirm the value of that blocked knowledge and to now allow its trajectory to continue and develop as it goes.
A final truth offered is that this can only happen in an institution that allows it to happen, by finding a means to loosen its grip on what is thought to be correct knowledge, pedagogy and outputs simply because they occur in a system of repetition.

Factors relating to the progressing of an African paradigm stem from pre-colonial contexts and African philosophic engagement that reflects pre-colonial, colonial and post or neo-colonial states, while Ubuntu offers a shared context with which to underpin the paradigm.

The multiplicity of factors that accrue towards what transformation means for the university and the programme should not be a deterrent resulting in a mere re-versioning of the system. In summary, the factors influencing the progression of an African paradigm in education include the following:

• The process to decolonise legitimately cannot be rushed. Groundwork based on decolonised education practices can be introduced, but field-specific content collection, verification and distribution will take time and form part of an ongoing process

• Content must be reimagined through the African context, using appropriate and ethical methods of sourcing and accreditation

• New knowledge and self-knowledge cannot be created through dictatorship. A process of decolonisation of the mind will need to take place, a process which requires time and self-thought

• The decolonisation of an educational institution must comprise a multifaceted approach. Curriculum and methods and the culture and aesthetic of the institution must also be revisited from an African perspective

The definition of an African paradigm for Interior Design can be identified through this study as follows:

An African paradigm of education in the built and interior environment uses partnerships to fulfil joint goals of achievement towards the consideration of designs that benefit its immediate users, while simultaneously benefiting the surrounding environment in a just and humane manner.
As a basis for design, the African paradigm is constantly evolving through its interactions and thus need not be or look a certain way according to functional or aesthetic principles, but will most likely include aspects of communal, human and nature-centred design that propagate self-sustainability.

By thinking of an African paradigm through the philosophy of Ubuntu, it can be considered that it is also not only one thing or another; it is multiple and changing, constantly evolving, generating and regenerating. It is greater than itself and is capable of producing something that is outward of itself. It can be argued that systems that involve such broad experiences and interconnection that encourage linkages and mutual benefit are not as popular in today's search for simple, straight answers and capital gain, and thus critique and challenging thereof is to be expected.

6.3 SUMMARY OF SUGGESTED PROGRAMME CHANGES

Most central to the concept of transformation is the collective understanding and instating of the African paradigm in epistemological and pedagogical terms, meaning that all members of the programme need to be aware of the reason for transformation and reconsidered the programme anew in order to bring it in to effect. In working with the African paradigm as an underpinning, many individual changes may become self-evident, such as using imagery, examples and regionally specific language terms in presentations, or, promoting African indigenous knowledge and pre-colonial histories as part of the contemporary image of Africa.

It is suggested that the programme curriculum use partnerships that link the student to industry, government and community as a means to push innovation within the field, both for the students benefit and for those who may benefit from the student perspective. Partnerships may work more effectively outside of a daily or weekly timetable and thus a workshop-style timetable within a yearly timeframe is a consideration. It is also suggested that the programme undergoes a change of its facilities, to support the pedagogy of an African paradigm within the global business market and serve as an example of an African paradigm of design. Importantly, to promote the construction and further development of a design knowledge economy that supports an African context, it is suggested that research activities be centralised and facilitated at the department in a way that feeds findings and content back into the programme.
6.4 PERSONAL REFLECTIONS

It is understood that the Eurocentric education system attempts to colonise minds through foreign methodologies, generating the need to shift paradigms. The question can be raised, am I, a first generation European, South African, English speaker, then, the right person to do such a study? The answer is, only if doing so through methodologies and theories of African origin. This system of study is contextually relevant to the situation I find myself in and establishes the relevant perspective for the study based on that, but that does not make it necessarily the means suitable to everyone else. There are differences between us all, our experiences and relationships, ideas that are formulated through our upbringing, our interaction with knowledge through our connection to it, or lack thereof.

The formulations and findings of this study are thus based on perception and a belief through the adopted theories to achieve a set outcome, but they are, as all writing is, interwoven with individual interpretation. This is important, not as a limitation or delimitation of the study but in the recognition that judgement, in itself, also reflects the reader’s intrinsic tendencies. Ultimately this is not a statement on the assessment of the study, or the way students are assessed, but a finding of the study, which is, that institutionalised knowledge is reacted to in South Africa because of its origins of conception and pedagogy, its misplacedness. This is why the paradigm must change to one that belongs and engages relevant concepts.

Another consideration that arises from the above is how far changed are South Africans by their historical and current experiences and in what ways does this influence the reaction to come, for an African paradigm. Will it be embraced or rejected or will a hybridisation occur? This is not a question the study seeks to answer as it is ultimately a path of self-discovery and self-formulation that the study supports. The study is a stepping-stone to potentially engage in a future occurrence, at a later date. It cannot set the future outcome only attempt to challenge it.

6.5 FURTHER RESEARCH AND FOLLOW-UP ACTION

Two primary factors influence the topics of further study, namely, addressing the information deficit in regards to African content, sources and contexts, and hinging on that, the need to foster continued growth of knowledge through appropriate methodologies and methods, and encourage a continued critique thereof. Topics for further study relate thus directly to devices that facilitate the progress of an African knowledge economy.
The below listed actions for further study feature as part of the Chapter Five findings and recommendation but require more in-depth planning for execution. They include:

- Curriculum content, material, method and tool generation that meet the requirements of an African paradigm, relevant to each module
- Language use and development of programme-specific texts and recordings
- Development of programmes for partnership in Interior Design that open channels between industry, government and the community
- Curating a student design and communications platform
- Developing a prototype for an AIKS research centre for the built and interior environment
- Definitive design of the Interior Design programme floor and classroom set-up including a field-specific research centre
- Writing a post-colonial built and interior environment, advanced diploma elective that includes deconstructive methodologies and African philosophy-based methodologies

Follow-up action on the study will be to present the findings and recommendations of the study to the programme coordinator for consideration of inclusion in the programme within the editing window of the HEQSF aligned curriculum plan, which is scheduled to take place in 2023.

CONCLUSION

In South Africa unique and persuasive, society-centered development may in future be recognised as a product of a decolonised Interior Design education system, more contextually rooted, holistic and academically critical of itself and its methodology. Ideas surrounding knowledge sourcing, production, and dissemination are developing in reaction to a bygone-era that remains, namely colonisation, spurring an intensified request for focus on pedagogy that reflects local epistemologies.
Global homogenisation exacerbates the continued use of European styles and industrial materials in the built and interior environment resulting in local techniques and materials being neglected, removing local context from the visible surroundings of society.

Standing on the cusp of a mountain of well-documented reasons for stepping in to a paradigm of change from colonial precedents, much is yet to be done in terms of actual application. With higher education institutions earmarked as the grounds for a radical change in this regard, what is in fact going to be done and how? The answer is multi-faceted, and while each facet discussed in this dissertation could be a point of study in its own right, the importance for practical implementation is in viewing them as one. While being aware of the complexities involved in such a paradigm change, it is also relevant to find simplicity in the process by streamlining the curriculum and pedagogy, permeating it with African knowledge, philosophy and advancements, and critically engaging in the current South African context of built and interior environments, and finding a way forward within that.

Interior Design education more specifically deals with its own multi-faceted considerations. Firstly, students are being developed in such a way as to function in the industry to national standards, completing academic work that includes theoretical, social, practical and technological application. Secondly, students are expected to become beacons of knowledge in the field of interior design, its theory principles, physiological and psychological aspects, technical application, history and examples. Thus students are expected to function in both academic and industry-standard modalities to complete the programme. Within the current curriculum this knowledge needs to be changed to include local theory, indigenous knowledge systems and examples of historic and contemporary African design that benchmark and guide the creation of the student’s own concepts. Lastly, a sense of responsibility must be cultivated within the learner to create positive and valued spaces for human use, and so the learner must be made aware, contemplative, and develop a problem-solving mentality attuned to local sensibilities.

Interior Design takes on a role to resolve problems of the built and interior environment, and by fostering a curriculum that facilitates students to consider and resolve local problems contextually, the curriculum establishes that knowledge and ability as valuable and relevant. In which case, it is not only the learning experience that changes, but also possibly the designs that follow.
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NOTE: Compilation-image sources are given in order from left to right, starting at top left image and ending at bottom right.


CANADIAN WAR MUSEUM. FIGURE 2.25 South Africa showing British colonies and Boer republics. [Online]. Available from: https://www.warmuseum.ca/cwm/exhibitions/boer/boerwarmap-lrg_e.shtml


COMPILATION 2. 2018. FIGURE 1.7 Proliferation of common forms in the South African environment. Compiled by Inge Newport using the following sources:


COMPILATION 3. 2018. FIGURE 1.9 Culture is coded wisdom. Compiled by Inge Newport using the following sources:


COMPILATION 4. 2018. FIGURE 2.3 Ontology beyond metaphysics, ontology as science. Compiled by Inge Newport using the following sources:

COMPILATION 5. 2018. FIGURE 2.5 Eighteenth-century ink sketches by unknown European artist and nineteenth-century watercolour illustrations by Samuel Baines of the Khoikhoi, the indigenous inhabitants of the Cape. Compiled by Inge Newport using the following sources:
FIGURE 2.8 Culture perceived by foreigners as ‘African Exotica’.

Compiled by Inge Newport using the following sources:


FIGURE 2.10 Written forms from Africa. Compiled by Inge Newport using the following sources:

Compiled by Inge Newport using the following sources:


COMPILATION 9. 2018. **FIGURE 2.19** The persistence of low-income housing conditions in post-colonial post-apartheid South Africa. Compiled by Inge Newport using the following sources:


COMPILATION 10. 2018. **FIGURE 2.20** Material misperceptions and the identity crisis in the South African built environment as also a crisis of self-identity. Compiled by Inge Newport using the following sources:


COMPILATION 12. 2018. **FIGURE 2.26** Seventeenth-century Dutch Colonial building style in Cape of Good Hope. Compiled by Inge Newport using the following sources:


(6) WIKIMEDIA COMMONS. 2014. *Fort of Cape of Good Hope*. [Online]. Available from: https://commons.wikimedia.org/wiki/File:AMH-8179-KB_Plan_of_the_fort_of_Good_Hope_and_Table_Bay,_and_a_view_of_Table_Mountain_and_Cape_Town_seen_from_Table_Bay..jpg

**COMPILATION 13. 2018. FIGURE 2.27 Colonial African built environment.** Compiled by Inge Newport using the following sources (Clockwise from North to South and back to North):


COMPILATION 14. 2018. FIGURE 2.31 African built environment. Compiled by Inge Newport using the following sources (Clockwise from North to South and back to North):


COMPILATION 15. 2018. FIGURE 2.33 Eleventh to fourteenth-century linked historical sites of Mapela Hill, Mapungubwe, Great Zimbabwe, Thulamela and Khami. Compiled by Inge Newport using the following sources:


COMPILATION 

16. 2018. FIGURE 2.36 Comparative Timeline of Colonial African history versus African history. Compiled by Inge Newport using the following sources (Africa timeline from left to right, then Colonial timeline from right to left): 


FIGURE 3.2 Industry. Compiled by Inge Newport using the following sources:

FIGURE 3.3 Three examples of materials, techniques and methodologies of building in Africa. Compiled by Inge Newport using the following sources (presented in sets 1 – 3):

FIGURE 3.5 Gando school project designed by Francis Kéré and built by the Gando community. Compiled by Inge Newport using the following sources:
(1) ARCHITECTURAL RECORD. 2012. Gando village school. [Online]. Available from: https://www.architecturalrecord.com/articles/6460-three-public-projects-by-di%C3%A9b%C3%A9do-francis-k%C3%A9r%C3%A9

FIGURE 3.6 #Skills. Compiled by Inge Newport using the following sources:
(4) BRITISH MUSEUM. *Asante lost was gold disc*. [Online]. Available from: https://www.britishmuseum.org/research/online_research_catalogues/ag/asante_gold_regalia.aspx


COMPILATION 22. 2018. FIGURE 3.7 Passive design in Egypt and Senegal. Compiled by Inge Newport using the following sources:

COMPILATION 23. 2018. FIGURE 5.7 Contemporary drawn, illustrated and computer rendered depictions for historical content. Compiled by Inge Newport using the following sources:

COMPILATION 24. 2018. FIGURE 5.8 Example of introducing an African example in construction. Compiled by Inge Newport using the following sources:
COMPILATION 25. 2018. FIGURE 5.14 Twenty-first-century visual culture. Compiled by Inge Newport using the following sources:


DESIGN INDABA. 2011. *FIGURE 5.4 Design Indaba feature talks:* 
(2) FRANCIS KÉRÉ. https://www.designindaba.com/videos/conference-talks/francis-k%C3%A9r%C3%A9-african-architecture-should-stop-copying-west

DINNA, P. 2017. *FIGURE 5.6 TUT Interior Design student, Praveen Dinna explores a historical concept to inform new design for a local design competition entry. Contact: Praveen.dinna@gmail.com*


FRESCURA, F. & MYEZA, J. 2016. *FIGURE 5.9 & FIGURE 5.10 Using regionally specific terminology Zulu homestead. (204) Pedi architecture. (140) Illustrated glossary of Southern African architectural terms.* University of KwaZulu-Natal Press. KZN.


MADIMA, M. 2018. **FIGURE 5.5 TUT Interior Design student Mulanga Madima explores deconstruction as part of a history concept project ‘Local Theatre of the Arts’. Drawn by Mulanga Madima. Contact: mulangamadima@gmail.com**

MATSENA, L. 2018. **FIGURE 2.49 Concept design by TUT Interior Design student, Leatile Matsena for Uxhumano. Drawn by Leatile Matsena. Contact: leatile.matsena@gmail.com**


MNCINCI, V. 2018. **FIGURE 4.51 Self portrait by TUT Graphic Design student Vuyo Mncinci. Drawn by Vuyo Mncinci. Contact: Vmncinin@gmail.com**

NEWPORT, I. 2018. **FIGURE 1.1 Students from the TUT Interior Design program 2017-2018.** Photographed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2018. **FIGURE 1.2 Flow of Events of Chapter One in the introduction to the field of study.** Diagram developed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2018. **FIGURE 1.3 Diagram of Interior Design as part of the built and natural environment.** Diagram developed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2018. **FIGURE 1.8 African consciousness of the university at the centre spreading to the triad of government – student – industry.** Diagram developed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2018. **FIGURE 2.1 Flow of Events of Chapter Two in the literature review.** Diagram developed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2018. **FIGURE 2.45 Conceptual breakdown of language and learning.** Diagram developed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2017. **FIGURE 2.48 Teamwork on the Ubuntu Project at the TUT Interior Design programme in 2017.** Photographed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2018. **FIGURE 3.1 Flow of events of Chapter Three in the theoretical considerations.** Diagram developed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2018. **FIGURE 4.1 Flow of events of Chapter Four in the methods and materials.** Diagram developed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2018. **FIGURE 5.1 Flow of events of Chapter Five in the results and discussion.** Diagram developed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2018. **FIGURE 5.2 Diagrammatic representation of the interrelation of themes emerging from the study.** Diagram developed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2018. **FIGURE 5.3 Centralisation of the African Paradigm.** Diagram developed by Inge Newport. Contact: ingenewport@gmail.com
NEWPORT, I. 2018. *FIGURE 5.15 Example of breakdown of a yearly timetable that reflects a mixed-methods approach*. Diagram developed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2018. *FIGURE 5.16 Extraction point of findings and recommendations*. Diagram developed by Inge Newport. Contact: ingenewport@gmail.com

NEWPORT, I. 2018. *FIGURE 6.1 Flow of events of Chapter Six of the summarising conclusions and recommendations*. Diagram developed by Inge Newport. Contact: ingenewport@gmail.com

NHOANO, R. 2018. *FIGURE 5.12 TUT Interior Design student, Ripaldino Nhoana explores a mixture of European Modernism through local interpretation to develop the design ‘Monument to Freedom’. Drawn by Ripaldino Nhoana*. Contact: nhoana.nhoana@gmail.com

NHOANO, R. 2017. *FIGURE 5.13 TUT Interior Design student, Ripaldino Nhoana envisions a creator’s concept store ‘Ekhaya – High Fashion’ that features the maker as the primary inspiration*. Drawn by Ripaldino Nhoana. Contact: nhoana.nhoana@gmail.com


SELOPYANE, M.J. 2018. **FIGURE 1.4 TUT Interior Design student Jan Selopyane applies traditional African pots as a concept for a furniture store.** Drawn by Mmathimo, J. Selopyane (Yann). Contact: selopyanemartin@gmail.com


TED GLOBAL. 2017. **FIGURE 5.4 TED featured talks:**
(1) OLÛFÉMI TÁIWÔ. https://www.ted.com/talks/oluf_mi_taiwo_why_africa_must_become_a_center_of_knowledge_again
(2) NNEDI OKORAFOR. https://www.ted.com/talks/nnedi_okorafor_sci_fi_stories_that_imagine_a_future_africa
(3) TOURIA EL GLAOURI. https://www.ted.com/talks/touria_el_glaoui_inside_africa_s_thriving_art_scene
(4) SANFORD BIGGERS. https://www.ted.com/talks/sanford_biggers_an_artist_s_unflinching_look_at_racial_violence
(5) TAPIWA CHIWWE. https://www.ted.com/talks/tapiwa_chiwewe_you_don_t_have_to_be_an_expert_to_solve_big_problems
(6) LAOLU SENBANJO. https://www.ted.com/talks/laolu_senbanjo_the_sacred_art_of_the_ori


Dear Student,

There have been changes at national level brought about by the new *Policy for Higher Education Qualifications*. Such changes were required by the policy document titled *Higher Education Qualifications Sub-Framework (HEQSF), Government Gazette No. 36721 (02 August 2013)*. The introduction of the HEQSF in the Higher Education sector required all public and private Higher Education Institutions (HEIs), including Tshwane University of Technology (TUT), to revise all its qualifications to ensure alignment with the HEQSF.

As outlined in the HEQSF policy (2013), the HEQSF provided for the establishment of a single qualifications framework for higher education in order to facilitate the development of a single national coordinated higher education system. In addition, the objective of the HEQSF is to provide a mechanism for improving coherence of the higher education system and to indicate the articulation route between the qualifications, thereby enhancing the flexibility of the Higher Education (HE) system and enabling students to move more efficiently from one qualification to the other as they pursue their academic or professional careers. The development of the sub-frameworks by the Quality Councils (QCs) and the advice provided by the South African Qualifications Authority (SAQA) took into account the need to foreground articulation, understood as relationships and linkages between and within the sub-frameworks in order to facilitate access to learning and to avoid duplication of learning already covered (HEQSF, 2013).

**A. What are the changes brought about by the HEQSF?**

Changes brought about by the HEQSF include:

- New names of qualifications;
- New qualification types;
- New minimum admission requirements;
- New NQF Levels; and
- New progression pathways.
B. How does the NATED 151 (current) and the HEQSF qualifications structure differ?

Table 1 below gives an indication of the NATED 151 (current) and HEQSF qualification types with associated NQF Levels.

<table>
<thead>
<tr>
<th>NATED qualifications</th>
<th>HEQSF- aligned qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qualification type</td>
<td>NQF Level</td>
</tr>
<tr>
<td>Doctor Technologiae</td>
<td>NQF Level 8</td>
</tr>
<tr>
<td>Magister Technologiae and Master of Business Administration</td>
<td>NQF Level 8</td>
</tr>
<tr>
<td>Professional Bachelor’s Degree (480 credits)</td>
<td>NQF Level 7</td>
</tr>
<tr>
<td>Bachelor Honours Degree</td>
<td>NQF Level 7</td>
</tr>
<tr>
<td>No prior qualification: new HEQSF qualification</td>
<td>Postgraduate Diploma</td>
</tr>
<tr>
<td>No prior qualification: new HEQSF qualification</td>
<td>Advanced Diploma</td>
</tr>
<tr>
<td>Baccalareus Technologiae 1</td>
<td>NQF Level 7</td>
</tr>
<tr>
<td>No prior qualification: new HEQSF qualification</td>
<td>Bachelor of Engineering Technology – BEng Tech (420 credits)</td>
</tr>
<tr>
<td>Bachelor’s Degree</td>
<td>NQF Level 6</td>
</tr>
<tr>
<td>National Diploma</td>
<td>NQF Level 6</td>
</tr>
<tr>
<td>No prior qualification: new HEQSF qualification</td>
<td>Diploma (240 credits)</td>
</tr>
<tr>
<td>National Higher Certificate</td>
<td>NQF Level 5</td>
</tr>
<tr>
<td>No prior qualification: new HEQSF qualification</td>
<td>Diploma (360 credits)</td>
</tr>
<tr>
<td>No prior qualification: new HEQSF qualification</td>
<td>Higher Certificate</td>
</tr>
</tbody>
</table>

C. What are the minimum admission requirements for the HEQSF-aligned qualifications?

HEQSF (2013, pp. 27-41) outlines minimum admission requirements for entry into HEQSF-aligned qualifications. It should be noted that possession of a qualification does not guarantee a student’s progression and admission to a programme of study (HEQSF, 2013, p. 21). The Faculty Prospectus would provide detailed admission requirements for different qualifications – please consult your Faculty Prospectus for more detailed information.

1 Please also refer to section E

---

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Table 2 below provides an outline of the minimum admission requirements:

<table>
<thead>
<tr>
<th>Qualification type</th>
<th>Minimum admission requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doctoral Degree</td>
<td>Appropriate Master’s degree.</td>
</tr>
<tr>
<td>Master’s Degree</td>
<td>A relevant Bachelor Honours Degree or a relevant Postgraduate Diploma. A relevant Bachelor’s Degree at NQF Level 8 may also be recognised as meeting the minimum entry requirement to a cognate Master’s Degree programme.</td>
</tr>
<tr>
<td>Postgraduate Diploma</td>
<td>Appropriate Bachelor’s Degree or appropriate Advanced Diploma.</td>
</tr>
<tr>
<td>Bachelor Honours Degree</td>
<td>An appropriate Bachelor’s Degree or appropriate Advanced Diploma.</td>
</tr>
<tr>
<td>Advanced Diploma</td>
<td>An appropriate Diploma or Bachelor’s Degree.</td>
</tr>
<tr>
<td>Bachelor’s Degree (360 and 480 credits)</td>
<td>National Senior Certificate or the National Certificate (Vocational) with appropriate subject combinations and levels of achievement. Alternatively, a Higher Certificate or an Advanced Certificate or Diploma in a cognate field may satisfy the minimum admission requirements.</td>
</tr>
<tr>
<td>Diploma (240 and 360 credits)</td>
<td>National Senior Certificate with appropriate subject combinations and levels of achievement. Alternatively, a Higher Certificate or Advanced Certificate in a cognate field will satisfy the minimum admission requirements.</td>
</tr>
<tr>
<td>Advanced Certificate</td>
<td>Higher Certificate in the appropriate field.</td>
</tr>
<tr>
<td>Higher Certificate</td>
<td>National Senior Certificate or the National Certificate Vocational with appropriate subject combinations and levels of achievement.</td>
</tr>
</tbody>
</table>

D. How will students’ progress through the HEQSF?

Different students in the different qualifications streams (Vocational, Professional and General/ Academic streams) will follow different pathways (see examples in figure 1, 2 and 3 below).

Below is an example of new Vocational progression pathway from a Diploma up to the Doctoral level. The majority of TUT students are in the Diploma qualifications.

![Figure 1: Progression pathway for Diploma students](image)

Below is an example of the General/Academic progression pathway from a Bachelor degree up to the Doctoral level.

![Figure 2: Progression pathway for Bachelor degree (NQF Level 7) students](image)

We empower people
Below is an example of new generic Professional pathway from a Professional Bachelor degree (NQF level 8) up to the Doctoral level.

<table>
<thead>
<tr>
<th>Bachelor Degree (NQF Level 8)</th>
<th>Master's (NQF Level 9)</th>
<th>Doctoral (NQF Level 10)</th>
</tr>
</thead>
</table>

Figure 3: Progression pathway for Professional Bachelor degree (NQF Level 8) students

**E. How will students with Baccalaureus Technologiae qualifications articulate vertically to the Master’s degree?**

New qualification names and new NQF Levels have resulted in changes in admission requirements of certain qualifications (e.g. higher certificates, diplomas, bachelors, master’s and doctoral degrees).

Once the new HEQSF-aligned qualifications are implemented, students in the vocational/diploma stream will be required to complete NQF Level 7 (Advanced Diploma) and NQF Level 8 (Postgraduate Diploma) in order to enrol for a master’s degree (see table 1 and figure 1). However, students with a Baccalaureus Technologiae may be required to do additional modules in order to comply with the admission requirements of the HEQSF-aligned master’s degree.

**F. How does the HEQSF affect you as a current TUT student?**

All current qualifications will phase out in one of the following ways:

- The name of the qualification that a student is currently registered for, might have changed and realigned to the HEQSF (for e.g. National Diploma: Logistics to Diploma in Supply Chain Management);
- The NQF Level may have changed (Honours degree changed from NQF Level 7 to NQF Level 8);
- The qualification has been phased out and a new qualification has been introduced (for e.g. Baccalaureus Educationis (Hons): (Get: Intermediate/Senior Phase) to Bachelor of Education Honours in Early Childhood Development and General Education and Training.)

It is not necessary for students who have completed and graduated in the non-aligned qualifications to apply for replacement or conversion of their qualifications as the non-aligned qualifications remains valid. For example, a student who has graduated with National Diploma: Logistics will be able to progress to Advanced Diploma in Supply Chain Management, provided they meet the minimum admission requirements. However, pipeline students should complete and graduate in their current qualifications they are registered for. For example, a student who is in first or second year in 2016 in a NATED
G. When will TUT introduce new HEQSF-aligned qualifications?

The implementation of new HEQSF-aligned qualifications will commence in 2017 with some of the diplomas, B Ed Honours, bachelor degrees, master’s and doctoral qualifications. Such qualifications are included in the 2017 Faculty Prospectuses for Engineering and the Built Environment, Humanities, Information and Communication Technology, Management Sciences and Science. All the other new HEQSF-aligned qualifications will be phased-in annually as from 2018.

H. When will the current Nated qualifications be phased out?

The Minister of Higher Education and Training has pronounced the phase-out date for all non-aligned qualifications as 31 December 2019 (refer to Government Gazette No: 40123). This means that current qualifications which are not HEQSF aligned will be phased out completely in line with the date pronounced by the Minister (refer to government gazette No: 40123). The last date of registering new students in the non-aligned qualifications will be January 2019 for year courses and July 2019 for semester courses.

However, students who will still be registered in the current qualifications by 31 December 2019, will be given a certain time period to complete their qualifications which will be guided by institutional policies and guidelines. Graduates with NATED 151 qualifications will still be able to progress with their studies into new qualifications if there is one available and provided they meet admission requirements for new HEQSF-aligned qualifications.

I. Will the current Nated qualification still be valid?

In terms of the transitional arrangements, TUT would like to emphasise that all NATED qualifications are accredited and registered on the National Qualifications Framework (NQF) and they remain valid and recognised by the Tshwane University of Technology, Department of Higher Education and Training (DHET), Council on Higher Education (CHE), South African Qualifications Authority (SAQA), professional bodies, industry, employers and other relevant stakeholders. The respective Faculty Prospectus and other marketing materials will provide detailed information regarding the changes in your specific qualifications that you are registered for.

TUT is striving to implement the HEQSF as effectively and efficiently as possible. You will be kept informed of all the changes and developments with regard to the implementation of HEQSF-aligned qualifications.
ANNEXURE A
Letter from acting TUT Registrar, Dr A.M Mushaathoni

For any enquiries, please contact the relevant academic department.

Regards

Dr AM Mushaathoni
Registrar (Acting)
In all of the tables in this document, both the pre-2009 NQF Level and the NQF Level is shown. In the text (purpose statements, qualification rules, etc), any references to NQF Levels are to the pre-2009 levels unless specifically stated otherwise.

This qualification replaces:

<table>
<thead>
<tr>
<th>Qual ID</th>
<th>Qualification Title</th>
<th>Pre-2009 NQF Level</th>
<th>NQF Level</th>
<th>Min Credits</th>
<th>Replacement Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>2171</td>
<td>Master of Technology: Interior Design</td>
<td>Level 8 and above</td>
<td>NQF Level 09</td>
<td>120</td>
<td>Complete</td>
</tr>
</tbody>
</table>

PURPOSE AND RATIONALE OF THE QUALIFICATION

The qualifying learner will have the competence to make a significant contribution, through research, to the understanding, application and evaluation of existing knowledge in the specialised field of interior design and to demonstrate a high level of overall knowledge in that specialised area, ranging from fundamental concepts to advanced theoretical or applied knowledge.

LEARNING ASSUMED TO BE IN PLACE AND RECOGNITION OF PRIOR LEARNING

Baccalaureus Technologiae: Interior Design at NQF level 7
Baccalaureus Architecturae at NQF level 7

RECOGNISE PREVIOUS LEARNING?

N

QUALIFICATION RULES

The qualification will be awarded to a learner who has provided evidence to the assessors that the stated competence of the qualification, as detailed in the specified outcomes, has been achieved, either through education and training in a
EXIT LEVEL OUTCOMES

1. Conduct research and development in a specialised area of technology

Specified outcomes:

1.1 Engage in research
1.2 Develop new or existing technologies or new or existing concepts or theories in design or related
1.3 Publish research

ASSOCIATED ASSESSMENT CRITERIA

1.1 A thesis documenting the process and the results of the research is published. This may be supported by a body of practical work.

Integrated assessment:
Formative assessment:
oral tests
oral presentations
assessment of design projects

Summative assessment:
portfolio examination
assessment of documentation

ARTICULATION OPTIONS

Doctores Technologiae Interior Design
Doctores Technologiae Design

MODERATION OPTIONS

As per SERTEC requirements
External moderation

CRITERIA FOR THE REGISTRATION OF ASSESSORS

Criteria as required by SERTEC

REREGERISTRATION HISTORY

As per the SAQA Board decision/s at that time, this qualification was Reregistered in 2006; 2009; 2012; 2015.

LEARNING PROGRAMMES RECORDED AGAINST THIS QUALIFICATION:

When qualifications are replaced, some (but not all) of their learning programmes are moved to the replacement qualifications. If a learning programme appears to be missing from here, please check the replaced qualification.

NONE

PROVIDERS CURRENTLY ACCREDITED TO OFFER THIS QUALIFICATION:

This information shows the current accreditations (i.e. those not past their accreditation end dates), and is the most complete record available to SAQA as of today. Some Primary or Delegated Quality Assurance Functionaries have a lag in their recording systems for provider accreditation, in turn leading to a lag in notifying SAQA of all the providers that they have accredited to offer qualifications and unit standards, as well as any extensions to accreditation end dates. The relevant Primary or Delegated Quality Assurance Functionary should be notified if a record appears to be missing from here.

1. Tshwane University of Technology (TUT)
ANNEXURE C
Minutes of the Advisory Board meetings held by the TUT Interior Design programme from 2017 to 2018

<table>
<thead>
<tr>
<th>CHAIRPERSON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clifford Moleko</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MEMBERS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rene van der Merwe</td>
</tr>
<tr>
<td>Dr Pieter Smit</td>
</tr>
<tr>
<td>Shirley Ledwaba</td>
</tr>
<tr>
<td>Thapelo Moraba</td>
</tr>
<tr>
<td>Jolene Kotze</td>
</tr>
<tr>
<td>Phyllipa Spruit</td>
</tr>
<tr>
<td>Donald Nxumalo</td>
</tr>
<tr>
<td>Kaira Bertrand</td>
</tr>
<tr>
<td>Althea Janse van Resnburg</td>
</tr>
<tr>
<td>Donald Nxumalo</td>
</tr>
<tr>
<td>Justin Saker</td>
</tr>
<tr>
<td>Nthabi Taukobong</td>
</tr>
<tr>
<td>Rodney Matenshi</td>
</tr>
<tr>
<td>Jadene Naidoo</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SECRETARIAT:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gwen Baloyi</td>
</tr>
</tbody>
</table>
**ANNEXURE C**

Minutes of the Advisory Board meetings held by the TUT Interior Design programme from 2017 to 2018

<table>
<thead>
<tr>
<th>1. OPENING AND WELCOME</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Chairperson welcomed all members present and declared the meeting opened. He also thanked the members from the Industry for their contribution</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. APOLOGIES FOR ABSENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1 Justin Saker</td>
</tr>
<tr>
<td>2.2 Pieter Smit</td>
</tr>
<tr>
<td>2.3 Donald Nxumalo</td>
</tr>
<tr>
<td>2.4 Jadene Naidoo</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. PERSONALIA / COMMUNICATION BY CHAIRPERSON / MEMBERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>• None</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4. DISCLOSURE OF MATERIAL PERSONAL INTEREST</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5. SUPPLEMENTARY AGENDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6. MINUTES OF THE PREVIOUS MEETING</th>
</tr>
</thead>
<tbody>
<tr>
<td>RESOLVED: The minutes of the previous meeting held in 2016 were approved</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>7. FEEDBACK FROM THE REVIOUS MEETING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Clifford Moleko gave a feedback on the previous meeting</td>
</tr>
<tr>
<td>With regard to the concerns raised about Technical Services the following has been addressed:</td>
</tr>
<tr>
<td>• The department is engaging with the build environment as suggested at the previous meeting</td>
</tr>
<tr>
<td>• Mr Kabelo Poo, a qualified architect is assisting with the subject.</td>
</tr>
</tbody>
</table>
### 8. ITEMS FOR DISCUSSION

#### 8.1 INTERIOR DESIGN CAREER OPPORTUNITIES

The chairperson gave an overview of the new programme as follows:

- The Interior Design is starting a new programme in 2019 and it is the new Interior Design Diploma.
- The 12 1st year subjects have been reduced to 5 subjects.
- The University had added generic modules for all first year students which are:
  - Communication for academic purposes
  - Computer Literacy
  - Life Skills
  - Information Literacy
- The generic modules will take place in the first semester and have 2 credits each.
- The major subjects which carries more credit weights are:
  - Interior Design: combination of History, Design and Model building
  - Building Practice: combination of Technical Drawing, Technical services and study of materials
  - Digital Design: consist of computer aided drawing and Visual design.
  - Design Principles: includes General Drawing and Presentation Drawing
  - African Interior Design: it is a new subject
- In the new programme the Department will collaborate with the industry for knowledge sharing.
- There are new career opportunities that come with the new Diploma.

#### 8.2 SAMPLE ROOM

At this meeting the following was noted:

- There is plan to develop a sample room in the Department.
- Industry is requested to sponsor and assist in the establishment of the sample room.

#### 8.3 ADVANCED DIPLOMA

The Advanced Diploma was presented to the committee and the document was circulated.

- The Advanced Diploma will replace the BTech programme and will come into effect in 2020.
- The new programme will consist of the following modules:
  - Research methods in Design with 20 credits
  - Interior Design with 50 credits
  - Digital Design with 10 credits
  - Interior Design Practice with 30 credits
- There will be four elective modules which are:
  - Compact Design
  - Eco Interiors and Sustainable Design
Healthcare Design
Smart and Integrated Technology Design

The student will choose one elective subject as a major that will link into Interior Design. The Interior Design project will be integrated into one of the elective subjects and it will be a one year project.

8.4. FEEDBACK AND COMMENTS

At this meeting it was noted that:

- The following career opportunities to be added on the list:
  - Signage Designer
  - Facilities Manager
  - Property Manager
  - Lead Technician
  - Concept Designer
  - Architectural Drafting
  - Visual Merchandiser
- Invite guest lecturers from the industry to provide project management lessons.
- 3rd year students have to be industry ready because they are too naive in terms of what is happening in the industry.
- Students are clueless about Technical services and materials.
- Students must learn to communicate and how to take criticism.
- The in-service training is too short. The Department should consider extending the training to 3 months and collaborate with IID and SACAP.
- Students learn more if they have hands on experience in the field.
- Students are not equipped with computer literacy.
- The Department must communicate early on with the industry regarding internships so that placement is effective.
- Students must be taught to adhere to deadlines while in class so that it is easier for them to adapt in the industry.

8.7. CONCLUSION

The Chairperson thanked everyone for their contribution and encouraged the industry to have constant engagement with the Department.

The Advanced Diploma document will be sent to the committee for further perusal and comments.
ANNEXURE C
Minutes of the Advisory Board meetings held by the TUT Interior Design programme from 2017 to 2018

CHAIRPERSON
Ms Rene van der Merwe

MEMBERS

TUT Members
Prof. Nalini Moodley-Diar
Mr. Flip du Toit
Mr. Herman Botes
Dr. Pieter Smit
Mr. Clifford Moleko
Mr Bongani Madonsela
Ms. Hanneri Barnard
Ms. Inge Newport
Ms. Inge Weber
Ms. Nokulunga Kraai
Ms. Corien Botha
Mr. Dewald Green

Members for the Industry
Mr. Thapelo Moraba
Ms. Jolene Kotze
Ms. Philippa Spruit
Ms. Kaira Bertrand
Ms. Althea Janse van Rensburg
Ms. Nthabi Taukobong
Mr. Rodney Matentshi
Ms. Jadene Naidoo
Mr Muhammad Essop
Mr. Donald Nxumalo

Student Representatives
Ms. Olivia Malubane
Lucy Mahlangu

Co-operative Education
Dr. Gail Kotze

Curriculum Development
Mrs. Tshisi Nesamvumi

SECRETARIAT
Mrs. Gwen Baloyi
### 1. OPENING AND WELCOMING

1.1 The chairperson welcomed everyone present and declared the meeting opened. She explained that she was standing in for Mr Clifford Moleko who was on study leave.

### 2. APOLOGIES FOR ABSENCE

At this meeting the following apologies were noted:

- 2.1 Mr Clifford Moleko
- 2.2 Mr Thapelo Moraba
- 2.3 Ms. Nthabi Taukobong
- 2.4 Mr Donald Nxumalo
- 2.5 Ms Kaira Bertrand
- 2.6 Mr Rodney Matentshi

### 3. DISCLOSURE OF MATERIAL PERSONAL INTEREST

A member of a meeting who has material interest in a matter being considered, or is about to be considered by the meeting, should disclose the nature of the interest at a meeting. The disclosure must be made as soon as possible after the relevant facts have come to the member’s knowledge and must be recorded in the minutes of the meeting.

### 4. MINUTES OF THE PREVIOUS MEETING

At this meeting it was recommended that:

The minutes of the previous meeting held in August 2017 be approved without amendments.
## 5. MATTERS FOR DISCUSSION

### 5.1. NOMINATION OF OFFICE BEARERS

At this meeting it was noted that:

- There was no nomination due to the fact that none of the Industry members volunteered to be the Chairperson of the Board.

---

### 5.2. INFRASTRUCTURE

At this meeting it was noted that:

- The Department is investing R350 000 on WI-FI installation
- Some of the reasons for the WI-FI installation is to open the curriculum to external input, students to be able to connect with students from other countries and to connect with other board members through Skype
- Laser cutters will not be used in the new programme.
- Laser cutters will be replaced by computer aided design programs in the new curriculum.

The feedback from industry was as follows:

- Revit is still relevant.
- 3D Max lessons are relevant.
- Tablets to be used to maximum effect.
- The quality of renders from students is very good.
- Sketching on Tablets is encouraged.
- Tablets to have different graphic sketching apps.

---

### 5.3. End Year Exhibition

At this meeting it was noted that:

- The Department had a debriefing meeting with lecturers after the mid-year evaluations to discuss student performance.
- It was evident that students are not accountable for their work.
- At the meeting it was resolved that students should start exhibiting their work.
- Freedom Park has been booked for the end of October 2018.
- Each Program will have separate venues to exhibit their work.
- Each student will have a table to exhibit his/her work.
- Examination marking will also be done during the exhibition week.
- There will be an Open day during the exhibition week where the industry and the parents will be invited to view the student’s work.
### 5.4. IMPLEMENTATION OF THE NEW PROGRAMME

Rene van der Merwe

At this meeting it was noted that:

- The new programme which will commence in 2020.
- 2019 will be the last year for offering BTech
- The students that are currently in the system will still continue on the old curriculum.

### 5.5. SAMPLE ROOM

Rene van der Merwe

At this meeting it was noted that:

- Space has been identified for the sample room. It will feature PG Bison products.
- PG Bison will be sponsoring the sample room.
- Benchmarking has been done with other industry members and other universities.
- There will be separate slots for companies to advertise their logos.
- A student assistant will be appointed to manage the sample room.
- There will be a computer and a scanner as well as a discussion tables for products.

**Suggestions by the Industry:**
- Product reps to be invited to come and present their latest products.

### 5.6. FEEDBACK FROM INDUSTRY

Rene van der Merwe

At this meeting it was noted that:

- The internship went well and Dr Smit visited all the students.
- 18 students were placed in the industry.
- There will be a debriefing session with the students after the internship.
- The internship was moved to 8 weeks period and it will not be possible to extend it any further.

**COMMENTS/SUGGESTION/FEEDBACK BY THE INDUSTRY BOARD MEMBERS.**

- Include a video on the application system so that applicants can get an idea of what the course entails.
- Do alumni interviews in terms of how the industry work.
- The standard of students has dropped over the years.
- The City Property project is 3 years old and gradually the standard has dropped.
- Have motivational talks with the students.
- Have Time management talk with the students.
- Coach students through a process of a brief.
ANNEXURE C
Minutes of the Advisory Board meetings held by the TUT Interior Design programme from 2017 to 2018

- Schedule the briefing session by breaking it into time frames.
- Request 3rd year students to submit a breakdown schedule.
- Organise group projects with Architecture.
- Students must contact suppliers to enquire about products.
- Visit manufacturers with students to see how products are manufactured.
- Put students into groups to do product research and have them present their research weekly.
- There has been an improvement this year in how materials and services are integrated into design.
- Students must be competent in AutoCad and Revit.

14. NEXT MEETING

Date: October 2018
Time: 10:00
Venue: Freedom Park Boardroom
ANNEXURE D
A purposive questionnaire to lecturers of the TUT Interior Design programme

FACULTY OF THE ARTS
DEPARTMENT OF VISUAL COMMUNICATIONS

INFORMATION LEAFLET & INFORMED CONSENT
SURVEY QUESTIONNAIRE

PROJECT TITLE: Defining an African paradigm in Interior Design curriculum transformation at the Tshwane University of Technology

Primary investigator: Miss Inge Newport, MTech, Interior Design program, TUT, Pretoria
Study leader: Dr. Piet Smit, DTech, Department of Visual Communication, TUT, Pretoria

Dear Potential research participant,

You are invited to complete a survey questionnaire that forms part of my formal MTech-studies. Your time and knowledge shared is greatly appreciated.

The Interior Design program of the Faculty of the Arts at TUT, has embarked on a curriculum transformation process to revise all its qualifications to ensure alignment with the Higher Education Qualification Sub Framework. The HEQSF’s objective is to enable programme articulation and draw a parallel between the qualification structure of Universities and Universities of Technology, allowing for a single national co-ordinated higher education system. The recurriculation process presents an opportunity for change, not only according to the HEQSF, but also in consideration of the programs position within an African context. Decolonisation and Africanisation of higher education systems offer an opportunity to imbed African philosophy, knowledge systems and innovation in to the curriculum design while remaining aligned to global trends and industry standards. With South African higher education institutions earmarked as the grounds for radical change in this regard, what is in fact going to be done and how? This study seeks to answer those questions by defining an African paradigm for the Interior Design program and providing options for application based on a Literature review of prominent writers in the field of higher education, decolonisation, Africanisation and Indigenous Knowledge Systems, and including the insights gained from this survey questionnaire to you. In South Africa unique and persuasive, society-centred development may in future be recognised as a product of a decolonised interior design education system, more contextually rooted, holistic and academically critical of itself and its methodologies. You are welcome to request the full proposal for further reading.
ANNEXURE D

A purposive questionnaire to lecturers of the TUT Interior Design programme

The questionnaire should take no more than 1-hour to complete. Please complete the questionnaire within 1-week of receipt and return it to me in person or by E-mail to: newporti@tut.ac.za cc: ingenewport@webmail.co.za

The questionnaire is split up into 2 question sets:

Question set 1: Class experiences: student responsiveness, interaction and results, and under what circumstances these occurred

Question set 2: Lecturer perceptions of the curriculum as a vehicle of transformation for the TUT Interior Design programme

Completion of the questionnaire involves no foreseeable emotional discomfort or inconvenience to you. However, if you wish to not complete any specific sections you can feel free to leave them out.

The results of the questionnaire will have no direct personal benefit to you, but you will be making a valuable contribution towards a better understanding of potentials for improving the TUT Interior Design program.

All the significant benefits and/or new findings developed during the research will be provided to the TUT Faculty of the Arts, Visual Communication Department and Interior Design programme for notification and/or implementation after completion of the study.

Your participation in this study is entirely voluntary and anonymous. You have the right to withdraw at any stage without any penalty or future disadvantage whatsoever. Your withdrawal will in no way influence your continued relationship with the researcher. Note that you are not waiving any legal claims, rights or remedies because of your participation in this research study.

All information obtained from the questionnaire is strictly confidential. All responses will be kept by the author for a maximum of three years in a secure, password protected, digital file and will then be permanently deleted. Any hardcopies will be immediately shredded after feeding them into the digital file.

The information received during the project will only be used for research purposes and not be released for any employment-related performance evaluation, promotion and/or disciplinary purposes.

The researcher acknowledges the conflict of interest that arises from being in a position of both researcher and staff member within the target context and duly declares that the conflict of interest, research procedures and results be managed so as not to negatively impact on the professional and collegial status of staff members in the target context during and after the study.

The Faculty of The Arts Research and Innovation Committee and the Research Ethics Committee of the Tshwane University of Technology have approved the formal study proposal. The ethics clearance number is Ref #: REC/2017/04/007. All parts of the study will be conducted according to internationally accepted ethical principles.
ANNEXURE D
A purposive questionnaire to lecturers of the TUT Interior Design programme

The primary investigator, Miss Inge Newport, can be contacted during office hours at Tel 082 411 9252 or by E-mail to: newporti@tut.ac.za cc: ingenewport@webmail.co.za. The study leader, Dr. Piet Smit, can be contacted during office hours at Tel (012) 382 6179 or by E-mail to: SmitPEJ@tut.ac.za. Should you have any questions regarding the ethical aspects of the study, you can contact the chairperson of the TUT Faculty of The Arts Ethics Committee, Prof. Anne Mason, during office hours at Tel (012) 382 6074, E-mail MasonA@tut.ac.za. Alternatively, you can report any serious unethical behaviour at the University’s Toll Free Hotline 0800 21 23 41.

Funding for this MTech study has been secured through the Visual Communications department of the Tshwane University of Technology.

Your participation in the study is greatly appreciated.
Please sign the attached consent to take part in the study.
CONSENT

I hereby confirm that I have been adequately informed by the researcher about the nature, conduct, benefits and risks of the study. I have also received, read and understood the above written information. I am aware that the results of the study will be anonymously processed into a research report. I understand that my participation is voluntary and that I may, at any stage, without prejudice, withdraw my consent and participation in the study. I had sufficient opportunity to ask questions and of my own free will declare myself prepared to participate in the study.

Research participant’s name: ____________________________ (Please print)
Research participant’s signature: ________________________
Date: ______________

Researcher’s name: ____________________________________ (Please print)
Researcher’s signature: ________________________________
Date: ______________
## Question Set 1 – Class Experiences

*Student responsiveness, interaction and results, and under what circumstances these occurred*

For each class event that you have encountered, listed below, briefly describe the methods used to complete or control the event (column 1) and provide the students general behavior or response to each of the below listed class events (column 2). In the final column state in what ways you can envision improving on the current system or student behavior (column 3).

<table>
<thead>
<tr>
<th>Event</th>
<th>Methods used to complete or control the event by the lecturer</th>
<th>Behavior or Response from students to this event</th>
<th>Suggested improvements on the system, event method or student behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1.1. Start of class, Greeting / Introduction. Completing admin duties (Register, ITS)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1.2. Theory class presentation or Demonstration of techniques by lecturer</td>
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<tr>
<td>1.1.3.</td>
<td>Project / Assignment briefings by lecturer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1.4.</td>
<td>Industry guest lecturer or TUT facilitated guest lecturer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1.5.</td>
<td>Class Tests: Closed and Open-book</td>
<td></td>
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</tr>
<tr>
<td>1.1.6.</td>
<td>Computer / Internet time for projects and assignments</td>
<td></td>
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<tr>
<td>1.1.7.</td>
<td>Library Research time</td>
<td></td>
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<tr>
<td>1.1.8.</td>
<td>Self study time or Individual class work / project time</td>
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<tr>
<td>1.1.9.</td>
<td>Group / Team work</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1.10.</td>
<td>Exhibiting or presenting of own work by students</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1.11.</td>
<td>Off campus field trips / site visits</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
1.2. List and describe class exercises or class events that stand out to you as having received a particularly positive response from students.

1.3. During which events or class experiences have students exhibited the greatest sense of team spirit as a student body?

1.4. During which events or class experiences have individual students exhibited a great sense of personal achievement or fulfillment?

1.5. What is your opinion on using student mentors as an aid in your class?

1.6. What is your opinion on allowing students to work in groups in class or on projects?
# Question Set 2 – Lecturer Perception

*Lecturer perceptions of the curriculum as a vehicle of transformation for the TUT Interior Design program*

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1. In what ways do you think a decolonised and Africanised curriculum will positively affect the student experience at the TUT Interior Design program?</td>
<td></td>
</tr>
<tr>
<td>2.2. What changes can you envision for the curriculum that will allow a more relatable and inclusive student experience that better reflects an African perspective?</td>
<td></td>
</tr>
<tr>
<td>2.3. What would you suggest be added to the Interior Design class environment and aesthetic to exhibit African ideals in educations?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Question</td>
</tr>
<tr>
<td>---</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>2.4.</td>
<td>In an ideal scenario, what additional facilities or upgrades would you give to the Interior Design program building and student package?</td>
</tr>
<tr>
<td>2.5.</td>
<td>In what way do you envision your suggested additions and upgrades would benefit the student experience?</td>
</tr>
<tr>
<td>2.6.</td>
<td>Provide an account of any specific cases where students requested more African content, examples, techniques or materials</td>
</tr>
</tbody>
</table>
ANNEXURE E
Ethics Clearance Ref#2017=04=007=Newport

Research Ethics Committee

The TUT Research Ethics Committee is a registered Institutional Review Board (IRB 00005968) with the US Office for Human Research Protections (IORG# 0004997) (Expires 30 Jan 2020). Also, it has Federal Wide Assurance for the Protection of Human Subjects for International Institutions (FWA 00011501) (Expires 22 Jan 2019). In South Africa it is registered with the National Health Research Ethics Council (REC-160509-21).

June 11, 2017

Ms I Newport
C/o Dr P Smit
Department of Visual Communication
Faculty of the Arts

Dear Ms Newport,

Decision: Final Approval

Ref #: REC/2017/04/007
Name: Newport I
Student #: 201101548

Name: Newport I
Project title: Defining an African paradigm in Interior Design curriculum transformation at the Tshwane University of Technology
Qualification: M Tech Interior Design
Supervisor: Dr P Smit

Thank you for submitting the revised project documents for ethics clearance by the Research Ethics Committee (REC), Tshwane University of Technology (TUT). In reviewing the documents, the comments and notes below are tabled for your consideration, attention and/or notification:

- Proposal

  - Sampling Population (Section 6.2.2). The REC accepts the researcher’s justification and rationale for the specific research population, namely staff members of the Interior Design Programme in the Department of Visual Communication, Tshwane University of Technology. Also, the REC took note of the researcher’s commitment to maintain strict participant anonymity in all parts of the study and to fully respect voluntary participation by the target participants.
ANNEXURE E
Ethics Clearance Ref#2017=04=007=Newporti

- Informed Consent Form

  - **Time Commitment.** The indication that the questionnaire will take approximately an hour to complete is in order and duly noted.

  - **Post-study Benefits.** The REC took note of the researcher’s commitment to provide all the significant benefits and/or new findings of the study to the Faculty of the Arts and the Interior Design Programme (Dept of Visual Communication) for notification and/or implementation after completion of the study.

  - **Data Management.** The REC took note of the researcher’s confidentiality commitment (Proposal, Section 6.5) to keep the raw data for a maximum of three years in a secure, password protected, digital file which will then be permanently deleted. Also, the REC took note that the hard copies of the completed questionnaires will be immediately shredded after entering the data into a digital file.

  - **Employment Vulnerability.** The inclusion of an employment vulnerability statement is in order and duly noted.

  - **“Declaration: Conflict of Interest”**. The researcher’s conflict-of-interest declaration regarding her role as postgraduate student and staff member in the target context is in order and duly noted.

An expedited review panel of the Research Ethics Committee, Tshwane University of Technology, reviewed the revised project documents on June 11, 2017. **Final Approval** is granted to the study.

The proposed research project may now continue with the proviso that:

1) The researcher/s will conduct the study according to the procedures and methods indicated in the approved proposal, particularly in terms of any undertakings and/or assurances made regarding the confidentiality of the collected data.

2) The proposal will again be submitted to the Committee for prospective ethical clearance if there are any substantial changes from the approved proposal.

3) The researcher/s will act within the parameters of any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study. Strict adherence to the following South African legislation, where applicable, is especially important: Protection of Personal Information Act (Act 4 of 2013), Children’s Act (Act 38 of 2005) and the National Health Act (Act 61 of 2003).

4) The current ethics approval expiry date for this project is **June 30, 2019**. No research activities may continue after the ethics approval expiry date. Submission of a duly completed Research Ethics Progress Report (available at: http://www.tut.ac.za/Other/rninew/ResearchEthicsCommittees/Pages/default.aspx) will constitute an application for renewal of REC ethics approval.

We empower people

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ANNEXURE E
Ethics Clearance Ref#2017=04=007=Newporti

Note:
The reference number [top right corner of this communiqué] should be clearly indicated on all forms of communication [e.g. Webmail, E-mail messages, letters] with the intended research participants.

Yours sincerely,

WA HOFFMANN (Prof)
Chairperson: Research Ethics Committee
[Ref#2017=04=007=NewportI]
Abstract

Decolonization is a globally relevant redress of local customs and practices that have remained altered since the times of historic colonial expansion. In South Africa, education forms one such set of customs and practices and the built environment another. Educators in the field of built environments share a responsibility to challenge the accepted norms under colonial systems and find ways in which to facilitate the creation of built environments that reflect the needs and aspirations of their society. Seepe (2004, p. 160-174) urges us to rethink curriculum functioning, and attitude in the context of African traditions, conscientiously instilling relevance in both the system and the resulting products of that system. ‘In our curricula lies the very identity of our society. If we therefore want to change our society, address inequalities and develop ourselves into a just and healthy society, we need to change the very content of the vehicle through which we teach and develop our young people’ (Nzimande 2011).

Matos (2000, p. 18) explains the need for an African identity in higher education that contains not only African examples but an understanding of the basis on which they are created, emphasizing the need to ‘acknowledge African traditions and practices, and work towards eliciting and understanding their fundamentals’. Makgoba (1997, p. 181) reiterates this, stating that the way in which the curriculum informs students through its methodology is a crucial point, as African content alone, presented with the best intention, will not equate to decolonization of the system as a whole. The idea supported by Matos is of students aspiring to design in a local context, using local principles and practices creating meaningful design, not disconnected concepts and misinterpreted ‘vernacularisations’ (Steyn 2014, p. 50).

This article begins by contextualizing a ‘colonization of the mind’ through an introduction to ontology, the history of history and colonial education reforms, establishing a domain in need of redress. The discussion then asks the reader to reformulate their thoughts and self-reflect, aided by six approaches to facilitate discussion around decolonization. Conclusions are not given, instead the reader is urged to embark on their own decolonization of the mind and engage in discussion around curriculum development. The article speaks to educators as a whole, but reflects on key aspects relevant to the built environment sector including interior design, public landscape and architecture.

Keywords: Curriculum Transformation, Decolonization, Africanization, Built Environment
Onto-logic behind decolonization

Onto means ‘variant form’ – logic. Ontology encompasses the metaphysical dynamics of a culture’s beliefs and explains foundational concepts for a way of being. As Jimoh and Thomas (2015, p. 54) explain, ontology is the reality through which a culture has evolved with a uniquely interpreted understanding of existence and approach to knowledge.

Ontology in a broader sense focuses on an individuals becoming, it can be thought of as a set of applications in becoming an individual or member of a culture or group without the ‘restriction pure logic places on what can be’ (Sanders 1996, p. 413).

Dall’Alba and Barnacle (2007, p. 7) challenge the notion of higher education curriculum design that does not first consider ontology, favoring pedagogy that establishes a sense of being or becoming for a student. They state that knowledge ‘can change who we are’ and warn that ‘knowing is inhabited’ by what they identify as an, ‘always already’ manner of practicing what we historically know or the way we know it to be.

Oke (2005, p. 33) cautions us to engage ontological discussions using critical thinking and contemporary relevance, cautioning us to not only think of African ontology as ‘spiritual’, ‘ancient’… ‘mystical’, but as also evolving through scientific discovery and forethought.

The history of history: Colonial and African history are separate

The idea held by many, of recorded history as purely factual is only partially true, as Munslow (2012, p. 16-22) explains; while empirical evidence of an event may be accurate the explanation of the event may be in the motive of the time. Tosh (2015, p. 2-10) defines recorded history by foreigners as more often a social history relevant to the foreign group, lacking the insight of context to form a true understanding of what is being documented. –

As evidenced in the UNESCO, Library of Congress, artistic and written depictions of Africa offer a catalogue of colonial observations limited to their specific encounters. This documentation of history is not a historic context and timeline of Africans, it is a selective record of the colonizer in a foreign land. Spillman (2012, p. 123-124) identifies that visiting colonial authors would capture an exotic collection of images of Africa to take back to a curious homeland public, while local integrated colonists depicted their versions of true Africa; both colonist representations, both in opposition to each other, but neither written by indigenous Africans.

Much of this narrative of Africa persists through tourist art ‘as a process of communication involving image creators who attempt to represent aspects of their cultures to meet the expectations of image consumers who treat art as an example of the exotic’ (Jules-Rosette 1984, p. 1). The semiotics of African art thus change from their original symbolism and meaning to a generalized symbol of exoticism.

According to Twells (2009, p. 10-11) Christian mission work, prevalent at the time of colonization, formed a narrative, broadly termed the ‘civilizing mission’, ‘enterprises that aimed to dignify and liberate their subjects’, with colonial narrative prejudicing indigenous culture, while validating the actions of the colonizer.

Shillington (2012, p. 1-2) further explains that European colonists from the 18th century on only deemed written history to be existing history, so when they encountered African forms of knowledge including pictorial, oral, enacted and made or built forms, they simply concluded that many African regions had no history. However, he does identify the existence of written history in the North, through ancient Egyptian hieroglyphics, 5th century Ethiopian religious texts and 9th to 16th century Arab texts of North and East Africans.
In terms of built environments, Viney (1987, p. 14-19) discusses that colonization brought with it the vernacular styles of the colonies. The colonists adapted to local conditions and geography, but remained within a colonial aesthetic character that later included the technological advancements of industrial imports.

Furthermore, Hess and Oliver (2013) identify that the religious influence of Islam and Christianity on Africa and the built environment included the addition of Mosques and Churches to the architectural landscape and town plan, and with that the introduction of more rectilinear forms and arrangements.

Despite all this, ancient African sites still evidence the diverse and interactive nature of the continents societies, including many examples of pre-colonial trade, culture, philosophy, art, scholarship, metallurgy, monumental building, and mathematical, astronomical, medicinal and scientific discovery, as verified by Njoh (2006, p. 19-29).

Ancient Egypt and Nubia are well known examples of African building prowess, but many other examples exist predating colonial intervention. One such given by Tiley (2004, p. 16) is the Southern Bantu, 10th – 13th century civilization of Mapungubwe, which according to Hall and Stefoff (2006, p. 35) later repositioned further North, establishing the 14th century stone complex of Great Zimbabwe and Thulamela. These sites combine to exhibit adaptability, complex organizational structures, stone building and metallurgy skills and mutual trade relations with Arab regions along the African East coast, North to Persia and further East to India and China, which took place during a shift in economy from farming to trade.

More current, Modern and Contemporary African designers such as Hassan Fathy (1986) and Diébédo Francis Kéré (2012) have veered away from the congested mainstream architectural styles and foreign introduced materials prevalent in many cities, opting rather to engage indigenous African techniques for building that reintroduce meaningful design, functionality, and locally sourced materials and building methodologies. Hassan Fathy’s design for New Baris Village in Egypt and Diébédo Francis Kéré’s design work for Gando Village use passive design principles to create a climatically considerate interior that is comfortable and cost effective. The resulting designs not only focus more closely on community needs and fostering a sense of community through the built environment but also result in a rooted African aesthetic.

Colonization of the education system and a colonization of the mind

Dascal (2009) defines a ‘colonizer’ in the case of a ‘colonization of the mind’ as not only being restricted to the guise of foreign colonist, but as any individual or institution wishing to enforce their ideals or instill a favored doctrine, identifying that the colonizer may not only be doing so from an enforcer stand point, but could also be doing so believing that they are helping the colonized. Examples incude: family tradition, religion, schooling, politics, global media and fashion. Whether knowingly or unknowingly, for good or bad intention, colonization of the mind is a product of encounter and as considered by Biko (1978): ‘the most potent weapon in the hands of the oppressor is the mind of the oppressed’.

Morreira (2015, p. 292) refers to colonialism as ‘a system of management’ replacing indigenous systems of education with Western paradigms inhibiting validation and thus the perception of validity of indigenous knowledge. Ndlovu (2015, p. 10) continues that the African paradigm at the point of colonization and from there on is ‘subalternized and inferiorized’ in favor of the Eurocentric latter. It is Ndlovu (2014, p. 136) who identifies the way in which Western knowledge systems speak in a centralized, non-geographical way, using ‘We / The / Our’, projecting inclusivity while actually remaining exclusive. By impressing western knowledge as the, and our knowledge, individualism and context are removed and all exists within a Western ‘owned’ world. By assimilating local populations
under Western rule into a Western language of knowledge there is an assumed conformity, a disguise of inclusivity.

In South Africa the Apartheid systems of education, Christian Calvinist and Bantu Education, are acknowledged by Msila (2009, p. 310-311) as an attempt to assimilate Africans to colonialist ideals. – Mamdani’s (1994, p. 248) description of children as ‘potted plants’ nurtured in a Eurocentric ‘greenhouse’, as opposed to being rooted in their communities remains a vivid description to this day.

According to Ndlovu-Gatsheni (2013, p. 3-4) the tendency to select European over Indigenous persists still in what he explains to be a ‘postcolonial neocolonial world’, with all partaking in the fruits and burdens of globalization.

Connell (2016, p. 1) further identifies the nature of current global systems of knowledge or knowledge keepers as belonging to a greater, global economic system of publishers and funding agencies, by and large subsidized by Europe and North America. This sheer volume of publications, databases and research agencies existing out of these foreign regions, makes it easy to understand how the colonial style of research and institution has persisted.

In an extension to a colonization of the mind it is possible to consider such manifestations in built environments; Calburn (2009) for instance identifies a failure to reframe post-1994 South African society. She explains that Tuscan villa developments, RDP housing and gated communities subject their dwellers to separatist judgments of class through location and style. When these residential forms are joined by public city landscapes based on foreign benchmarks, a faulty or corrupted image results of what ‘local’ is, ‘so intrinsically dangerous to any real imagination of a new South African society’.

Continuing this point, Sojkowski (2015) has concluded that ‘western material and construction techniques are seen as correct, modern, permanent, and for the affluent, the vernacular is viewed as substandard, outdated, temporary, or for the poor’. An African man interviewed by Sojkowski, choosing to build his roof using sheet metal as opposed to vernacular alternatives, states that he did so because then ‘he would be somebody’.

‘Decolonization, if it is to be successful as a reaction against such a deep, powerful, and long lasting colonization of the mind, cannot but be itself as radical as its opponent’ (Dascal 2009, p. 9).

Ndlovu-Gatsheni’s (2013, p. 7) proposition for a decolonization of the mind is to break down thoughts and their linkages and to rethink content freely, with an awareness of the origins of those thoughts and on what they are based. Continued discussion on decolonization, is considered relevant by Muchie, Lukele-Olorunju and Demissie (2014, p. v) in facilitating the process of ‘unlearning’ and ‘unthinking’. Importantly, they further state that discussion is shifting from the negative effects of the colonist to a deliberate focus on the positive contribution of Africans.

Six approaches to facilitate discussion around decolonization

With a broad overview of the need to decolonize in place, the following six headings offer an opportunity to focus thoughts and discussions through different approaches to decolonization. The approaches are highly summarized and where an approach is deemed to be of particular interest, further reading is advised. The reader is urged to self-ideate reforms in curriculum, pedagogy, and the built environments they foster. The discussion points are meant to encourage collective ideation as opposed to an individual ideology, and may take time to probe and process.

Discussion approach 1: Fundi wa Afrika

According to Machakanja (2015, p. 204) the concept of Fundi ‘the builder or tailor’ wa Afrika, introduced by Mueni wa Muiu and formalized together with Guy Martin, undertakes to provide a
new paradigm for the African state that focuses on mutual benefit and self-sustainability, based on indigenous institutions, and underpinned by the ideology of African thinkers such as ‘Claude Ake, Steve Biko, Amilcar Cabral, Cheikh Anta Diop, Frantz Fanon, Kwame Nkrumah and Thomas Sankara’ (Muiu 2005, p. 2).

Muiu (2005, p. 1) asserts that an understanding of pre-colonial, colonial and paradoxical neo-colonial states is necessary to grasp the role that each play in the making of a minority elite, over-riding the remaining majority, marginalized population. Understanding Fundi wa Afrika, means recognizing that Africa is in a predicament that ‘reflects neither the Western state, nor African values’, and that while this predicament is rooted in historic colonial practices, it continues under a corrupt neo-colonialist systems.

Muiu and Martin (2009, p. 195-205) state that ‘Africans must transform their education systems’. The primary concerns they highlight is the irrelevant, displaced and misinformed nature of content and values in the education system, and teaching methodologies and classroom practices that alienate and subordinate learners. Knowledge, content and methods should instead reflect African indigenous practices with content that is relevant and true, based on African history and methodologies.

Whether considering the greater African context, governance or institutional practices, several points are raised as part of the greater Fundi vision, which must elicit non-capitalist, non-corrupt systems that are accessible, shared, self-sustaining, integrated and transparent.

On reflection, if higher education should lead to self-empowerment through a self-sustaining system, invested in local growth, public good and equality; then in what ways can the curriculum and classroom experience encourage that?

Discussion approach 2: A phenomenological and ontological approach to thinking of University and design education

A phenomenological approach to thinking of the University is the University in response to Africa and the people, or the response of Africa and the people to the University.

An ontological approach to thinking of the University is the University as part of the becoming of Africa and the people, and Africa and the people as part of the becoming of the University.

So if we consider the University as part of Africa and the people, in the way that the people are part of the land, and the land carries ancestry as do the people, then the University... well, herein lies the problem, the University has a disconnect... its ancestors are found on other continents, and the phenomenological response of the people to the University reflects that.

Selvi (2008, p. 39) states that ‘formal’ learning systems homogeneously group learners under a guise of singularity. However, ‘Phenomenology focuses on an individual’s first hand experiences rather than the abstract experiences of others’. Through Selvi (2009, p. 51) it can be understood that the University experience is a section of the learner’s lifelong learning journey, and it has a responsibility to be a supportive structure in self-actualization, a knowing of self.

As explained by Dawes, Henderson, Nair and Petersen (2012, p. 139) the education system should be a safe space in which learners can engage with different cultures and beliefs through their interactions with fellow learners and the projects that they take on. Practicing tolerance and encouraging a positive response when encountering difference is a valuable tool in the formation of self and of solutions that foster positive responsiveness.

In thinking of built environments as part of the land and people and as a phenomenological response of the land and people, in what ways can the curriculum foster built environments that engage South African society’s functional needs and support the formation of a regional aesthetic?
Discussion approach 3: Social justice, South African values and education that promotes public good

Reading from Asmal (2001, p. 3-5), the education system has a role to play in developing students through a socially just system that instills values and that promotes public good, establishing criteria that include: Equity, Tolerance, Multilingualism, Openness, Accountability and Social Honor, Democracy, Social Justice, Equity, Equality, Non-racism, non-sexism, Ubuntu, Open society, Accountability, Law, Respect and Reconciliation. This sentiment is backed by Daviet (2016, p. 2) who further specifies the increasing role of government to provide education as a service of public good to society under a growing state of economic and social welfare.

Ndebele (2016) highlights though that recent student protests have shown-up the rift between African society, the role Africans must all play in taking national pride and partaking in nation building, and the lack of accessibility to the institutions that promote these ideas, bringing in to question their approach to social justice.

Adding to this is the question of how the built environment curriculum exhibits public good through the projects they envisage. For instance, including the Department of Human Settlement’s (DHS) National Development Plan 2030 vision of transforming human settlements and the spatial economy to create more functionally integrated, balanced and vibrant settlements. This concept filtered into the curriculum is a way of forging productive links between government and educational institutions and introducing public good to learners of the built environment so that they may take those ideas forward with them as part of their problem solving mentality.

On reflection, how can social justice and public good be demonstrated to students, and in what ways can public good be embedded in the curriculum and collective efforts of the student’s campus work and the work they continue when they leave the institution?

Discussion approach 4: Implementing the IKS and African methodologies in design education

Africa is a large continent with a diverse system of Indigenous Knowledge, spanning back millennia.

Refering back to Makgoba (1997, p. 181), African methodologies need to form the basis on which the African University is built, supporting learning and knowledge generation in an African way. When the curriculum supports a decolonized, African-centered epistemology, then it in turn induces the use of African knowledge, publications, materials, suppliers and contributors in all their forms. – The system becomes self-supporting, in benefit of Africa.

The Indigenous Research Paradigm by Chilisa (2012, p. 40-41) establishes a system of enquiry that aims to procure knowledge through sources native to the topic in an ethical manner. The paradigm’s guidelines promote transformation through decolonization, critical thinking and upholding of ethical behavior, instilling local values that focus on Indigenous Knowledge Systems. Emphasis is placed on acknowledging ontological, socially constructed, multiple-realities shaped by the connections of human beings to their environment and cosmology. The paradigm uses research and data collection methodologies that are participatory, liberatory, and transformative, drawing from indigenous knowledge systems and their language frameworks.

Generally viewed as a threat to indigenous knowledge, homogenization of cultural groups and cultural information, norms, identity and style through globalization is viewed negatively. But Embong (2011, p. 15) rationalizes that many contemporary Africans straddle the divide between traditional and global culture successfully, as ‘conscious agents who may contest and resist global domination, or who may decide to negotiate, accommodate, adapt and appropriate aspects of the
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global, resulting in some kind of cultural hybridization as its means of engaging or negotiating with globalization'.

Consider then, what the possibilities are to support both traditional and global culture in defining what ‘African’ is in a contemporary context and in what ways can these modalities be incorporated in to the curriculum? Consider your own indigenous knowledge base; to what degree must you still learn about indigenous knowledge and the student’s position in order to resolve the prior question?

Discussion approach 5: Innovation as a means of development, independence and relevance

Innovation in education can relate to progressive pedagogy, such as blended learning, new research concepts, and staying abreast of industry adaptations and technology.

Innovation in terms of the built environment encompasses a wide range of ideas, from finding solutions to complex problems such as sustainability and community development to new developments in building materials and smart technologies.

As Muchie (2015) establishes, innovation is nothing new to Africa, with many examples from ancient African history. He adds that the integration of STEM (Science, Technology, Engineering and Mathematics) as a trans-disciplinary field in education ‘can be enriching for learners to make deeper sense of the world rather than observing through a narrow disciplinary lens bits and pieces of phenomena’.

Ogude, Nel and Oosthuizen (2005, p. 1-5) identify curriculum relevance as being rooted in innovation, through the technologies employed to capacitate developmental goals. They explain that while contradictions may occur between South Africa’s social redress of education and the drive for market-orientated relevance, it is important to instill a critical and innovative approach to the curriculum to develop learners who can think in a flexible and independent manner. ‘Higher education is expected to increase its responsiveness to social interests and needs. It must therefore be reconstructed to meet the needs of an increasingly technologically orientated economy’.

On thinking of technology and developing innovative minds, in what ways can the curriculum and pedagogy engage on a global technological level and, in what ways do we avail innovative approaches in solving problems of the local built environment by scientifically applying indigenous knowledge?

Discussion approach 6: Activity theory as a methodology for developing educational practices

According to Kaptelinin (2013) Activity Theory relates an individuals actions and reactions to their personal experiences.

Activity Theory is presented as a triangulation model that places a Subject (student), Community (institution) and Object (curriculum), against a set of Tools (teaching mediums), Rules (government) and Division of Labor (staff). The experience of each group in the system is relative to all other inputs in that system, perpetuating whatever condition is endemic. For example: a Student as consumer vs. Student as role player, working with Tools that teach status quo vs. Tools that facilitate self-discovery. All inputs can be adapted to illicit different interactions and responses.

Winberg and Garraway (2016) place Activity Theory into an African context through the proverb ‘it takes a village’, with responsibility spread across all parts of the system to create a functional whole. They suggest using Activity Theory as a theoretic tool to identify what contradictions may exist in a
system, stifling its function, then, making changes to various inputs until a combination is found that produces a good product.

So, if the student and the work they produce through the education system is viewed as the product of that system, then what style of institution, curriculum and pedagogy yield an optimum product. Likewise: What is the expectation of the product on leaving the system and in what ways does the system support the meeting of that expectation?

Conclusion: Reaching a thought evolution

The undertone of decolonization discourse is achieving common goals by promoting the collective thought of many as opposed to a singular idea of one. Through freethinking, knowledge and perspective can surpass expectations of normal and accepted and innovation can take place. By actively engaging in decolonized thought practices and discussion, and taking these ideas forward, tangible change can move through class lessons, into the built environments of our shared society in a way that adds meaning and benefit in a sustainable way. ‘Education is the most powerful weapon we can use to change the world’ (Mandela 2013).

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