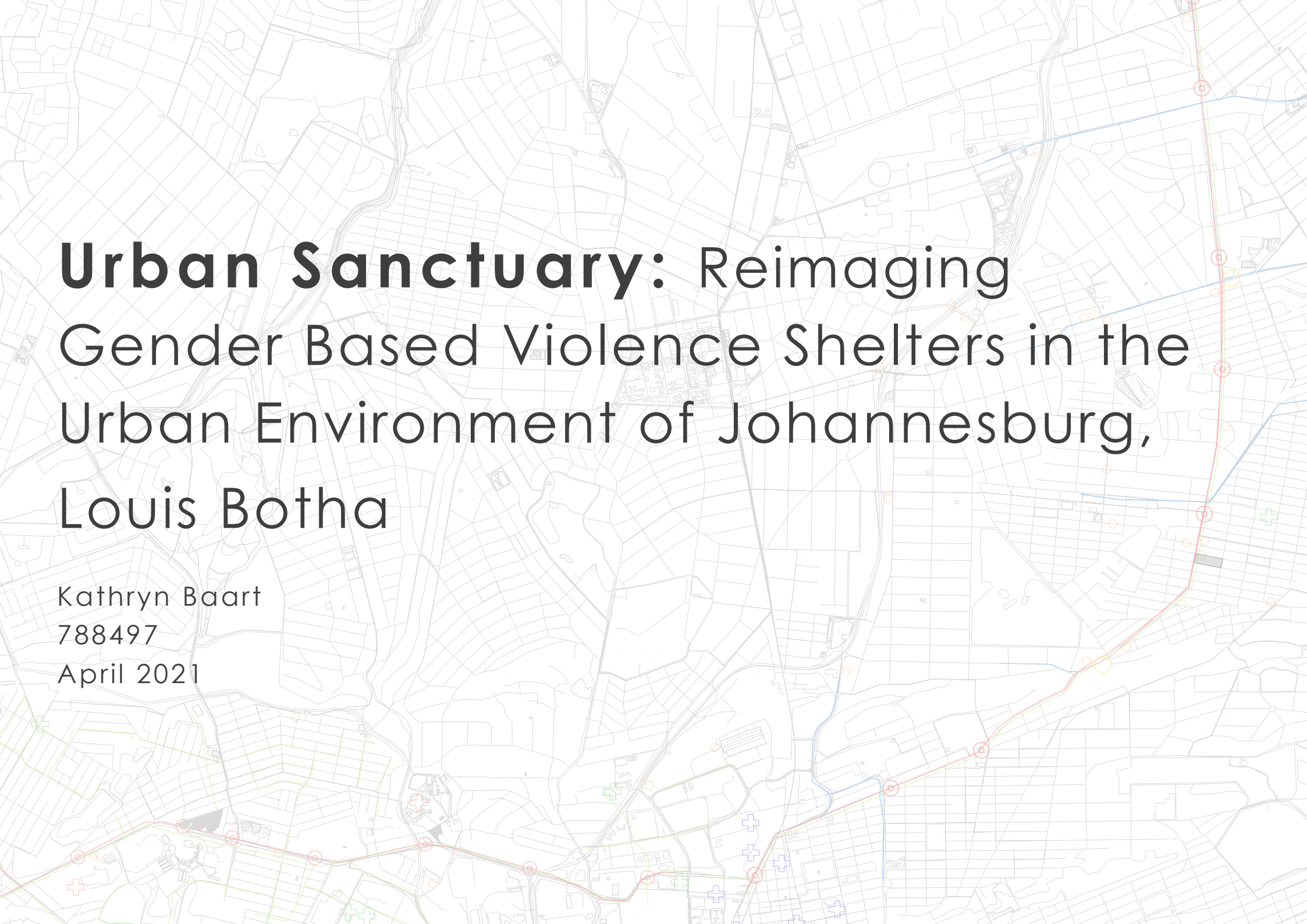




Urban Sanctuary: Reimagining Gender Based Violence Shelters in the Urban Environment of Johannesburg, Louis Botha

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April 2021

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Urban Sanctuary

Plagiarism Declaration

I, Kathryn Baart, 788497 am a student registered for the course Master of Architecture (Professional) in the year 2020. I hereby declare the following: I am aware that plagiarism [the use of someone else's work without permission and/or without acknowledging the original sources] is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others. For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work.

This document is submitted in partial fulfilment for the degree: Master of Architecture (Professional) at the University of the Witwatersrand, Johannesburg, South Africa, 2020.

A handwritten signature in black ink, appearing to read 'Kathryn', enclosed within a large, stylized, hand-drawn oval loop.

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06 April 2021

ABSTRACT

In recent years, the issue surrounding Gender Based Violence and Femicide has been declared a crisis (Francke 2019). This crisis is something which needs to be addressed at various levels which include, but do not limit governmental, community and the household. Attempting to curb Gender Based Violence is an ongoing struggle as the statistics over the last few months seem to be getting worse and not better (Head 2019).

This report outlines various ways the solutions to Gender Based Violence have been addressed through various educational and legislative as well as spatial means. Understanding all aspects of the solution is important in forming a long-term fix for this Local and International Crisis.

However, these solutions are insufficient if the spatial context in which victims of Gender Based Violence find themselves is antagonistic to their own well-being. Oppressive architectural structures or structures situated outside the women's own context do not facilitate healing and well-being.

An architectural solution outlined within this report is a spatial solution which looks at integrating a women's shelter within the urban fabric in which it finds itself. Where a shelter is usually very private, this solution combines a public community driven building which contains a clinic and skills development space with a shelter. These two programs are in contradiction to each other as the one is for public use but the other is very private.

Therefore, the understanding of the contradictory thresholds will allow a building to promote a cycle of healing for the survivors of Gender Based Violence to better integrate the women back into society. The building itself thus promote this healing and allows for the community to take an active role in the healing of the survivors using program and varied interaction.

This research report will look at various case studies both locally and internationally to allow for a greater understanding of the crisis as well as various architectural solutions to assist in coping with the crisis. This will then allow for a comprehensive design outcome for the survivors of Gender Based Violence and the welfare of the community as a whole.



Figure 1: Map of Johannesburg (Urban Ecologies 2019)

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URBAN SANCTUARY: REIMAGING GENDER BASED
VIOLENCE SHELTERS IN THE URBAN ENVIRONMENT OF
JOHANNESBURG, LOUIS BOTHA

INTRODUCTION

A general definition of Gender Based Violence is violence against individuals based on their gender ("GBV and Domestic Abuse" n.d.). Domestic Violence is a behaviour that involves the abuse by one partner against another ("GBV and Domestic Abuse" n.d.).

The local and global crisis of Gender Based Violence, hereafter known as GBV, as well as domestic violence, is at an all-time high, according to the World Health Organisation who have estimated that 12.1 per 100 000 women are murdered annually in South Africa which is five times higher than the global average (Tom Head 2019). Although there is also evidence that this number is as high as 15.2 per 100 000 women, which means that a woman is being murdered every 3 hours (Tom Head 2019).

While there are strategies in place to combat this issue, there is little indication that the matter of GBV is slowing as the statistics show it is on the rise. Due to this critical issue, the question of how architecture and space can offer victims of GBV a place to escape and help them to transcend the violence they have experienced needs to be asked. This question is being posed as it begins the conversation around finding a long term solution to ending GBV.

Understanding the history of this crisis as well as the present predicament will help in recognising the key factors and can, therefore, start to outline a spatial solution. Through the chosen context and site, the research focus comes in the form of a women's shelter and clinic. The research is focused on 304 Louis Botha Ave which sits along the Corridor of Freedom. Due to high traffic density, population density and a high pedestrian rate as well as its accessibility to a large part of Johannesburg and the Greater Johannesburg region, this makes this the ideal site to allow for maximum accessibility for the women seeking shelter. Important considerations include the apparent contradiction between the requirements for public access while at the same time affording privacy to individuals.

Urban Sanctuary: Reimagining Gender Based Violence Shelters in the Urban Environment of Johannesburg, Louis Botha.

The idea of Urban Sanctuary already embodies a preconceived idea in people of what they imagine it to be, but by changing this idea and modernising or correcting it will allow a community to become more integrated with a sanctuary which in turn can connect and mould into

the already existing urban fabric. Looking at existing sanctuaries i.e., Women's shelters and people's current idea of what these shelters are like and what they can be is a good starting point for addressing the preconceived nature of how the public has been and should be interacting with shelters.

The site and context of the new Urban Sanctuary is the Louis Botha Corridor, which highlights the contradictory urban conditions found in Johannesburg. The facility will be a public amenity providing healthcare and support to women who have experienced GBV. The research will explore how two apparently contradictory ideas, hidden shelter and public building and space, can create a new type of sanctuary.

AIM

The research aims to create a new idea and image of a Women's Shelter in the Johannesburg context, which will be for both women and the community. The shelter should be able to teach people about the crisis rather than hide it from society. The sanctuary must also help to form a solution in combatting Gender Based Violence

METHODOLOGY

The understanding and design of the women's shelter will be researched through precedent studies, visiting existing women's shelters to better understand the crisis in order to put forward a spatial solution. The spatial and architectural design will assist in facing the challenges related to Gender Based Violence to start to resolve them.

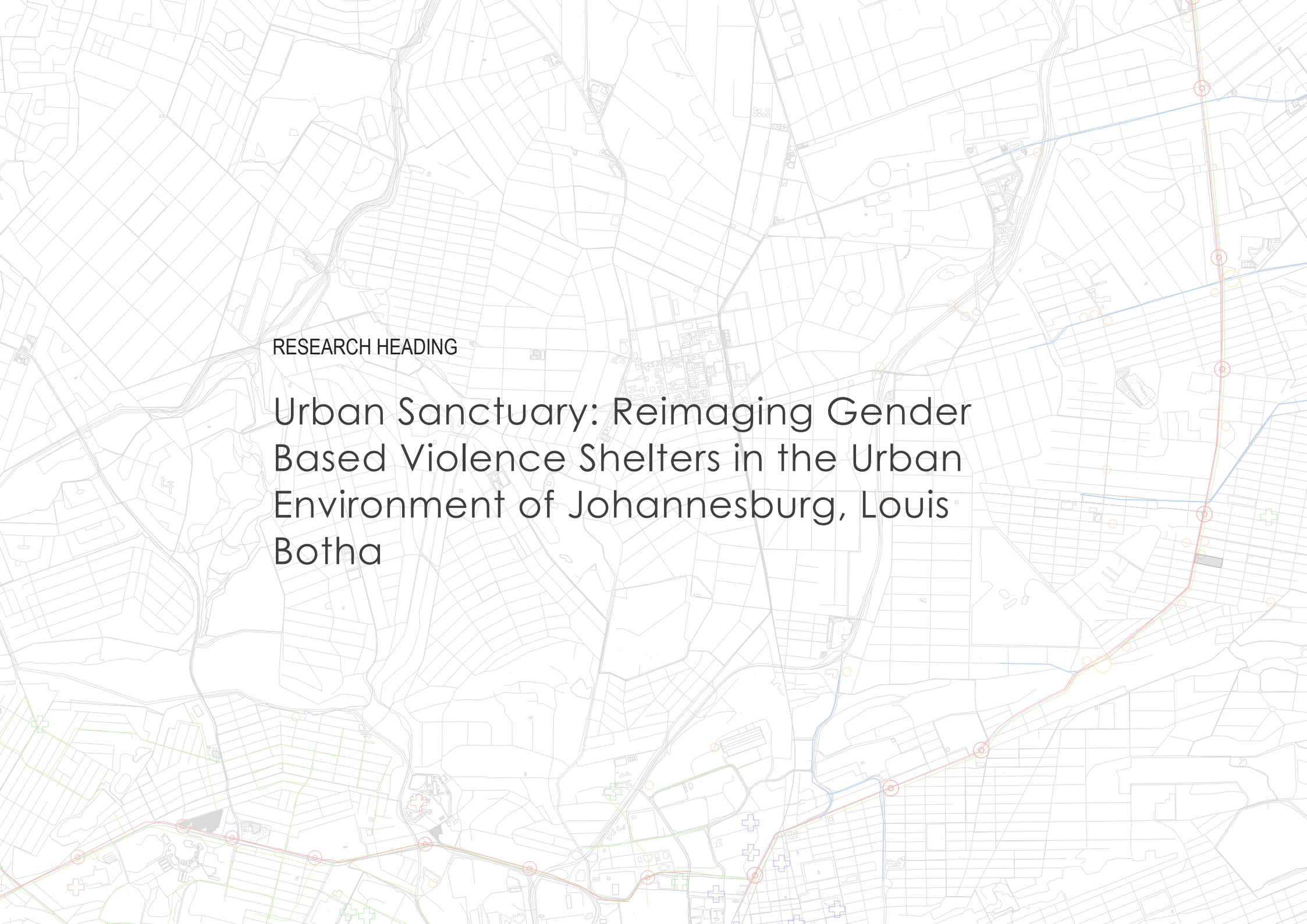
The spatial solution will be approached through the lens of different architectural theories which can start to explore the idea of otherness and the reclaimed space for the other from the concepts found in Queer Theory as well as the concepts found in Power and Architecture.

GBV and Domestic Abuse cases were often not discussed in public as if it were shameful (Perry & Jaggernath 2012), and GBV can, therefore, be seen as not being part of the social norm. Using this idea of what the norm is versus the subversion to the norm (or the other) and defining these ideas allows for a space which is for the other. The idea of the norm can further be explored through research into people's current idea of what a woman's shelter is as the norm is created by the people. Through education and exploring what a woman's shelter should become is another way in which the norm will be subverted. The idea of the other is rooted in Queer Theory and in Post-Colonial Theory which will be explored below.

Through research and readings, Queer Theory will be understood through spatial ideas and how the 'other' people have been able to adapt to new spaces. Using this theoretical position this research will develop insights into how the marginalised can reclaim their own identity and space.

Understanding the context of the Louis Botha Corridor is also critical in terms of the site and context, as well as integrating any proposed building into the existing urban fabric.

The integration of the building into the context, as mentioned before, is masked in contradictions and therefore the use of camouflage will be fused into the building program. Through various thresholds, the idea of the public to private is expressed through the threshold as the further into the building the user goes, the real function of the women's shelter will be revealed. The challenge of how one program can be concealed with another program will also be explored and this will be how the contradictory, camouflaged space can be expressed.



RESEARCH HEADING

Urban Sanctuary: Reimagining Gender Based Violence Shelters in the Urban Environment of Johannesburg, Louis Botha

RESEARCH QUESTION

How can spatial exploration of the social and physical context of Gender Based Violence be improved and better integrated into society?

ARCHITECTURAL SUB QUESTIONS

How is 'the other' able to reclaim a space and make it their own?

How can space be used so that Gender Based Violence affected people can find their place in society through spatial design to reclaim their power and place through the architectural space?

How can urban architecture protect the vulnerable while still allowing them to integrate with the urban context and society?

How can the use of the courtyards create light wells within the building which promote health and wellbeing?

How can threshold and camouflage allow for safe movements of people within the building?

How can gradation from public to private space allow for safe movement within a building for Gender Based Violence Survivors while still allowing them to have their own secure space?

AIMS AND OBJECTIVES.

To have an urban sanctuary combat the issues of GBV.

To have a building which can evolve to the needs of its occupants.

To understand the needs of the staff and design a building around this.

To allow for a program which works as a healing cycle to enable the vulnerable to integrate better into society.

1. THE GLOBAL CRISIS

Femicide and Gender Based Violence was declared a national crisis as of September 2019 (Francke 2019) after a large number of women were killed and/or raped. This crisis is why there is a need for more shelters within the Johannesburg and South African context, with more shelters comes more awareness of the issue and in turn, reduce the numbers of GBV crimes within the country.

GBV and Domestic Violence has been a pressing issue over the years and is both a social issue as well as an economic issue for the country (Perry & Jaggernath n.d.). South Africa has some of the highest GBV statistics in the world and even though there are programs, such as the Millennium Development Goals (Department of Gender, Women and Health 2005), the issue is still prevalent. The research aims to help address the issue through different spatial possibilities, which aims to help heal the survivors of GBV and teach the community to help reduce GBV.

According to statistics, a large number of women also experience abuse at home, and this, therefore, contributes to the issue of Violence Against Women (KPMG 2014) (Perry & Jaggernath 2012). Offering safety for any woman who needs an escape from GBV allows the country to heal by creating more awareness of the issue which could then reduce the incidence of GBV (Vetten 2016). Providing this safety in a local context needs to be explored as a safe spatial solution.

South Africa has tried to combat the issues of GBV through different pieces of legislation such as, the Domestic Violence Act (No. 116 of 1998) and the Protection from Harassment Act (No. 17 of 2011) but the implementation of these acts is lacking. Likewise, the success of the establishment of the Commission for Gender Equality in 2010 is debatable (Sibanda & Msibi 2016).

Another issue with GBV in our country is under-reporting, which stems from the fear of the patriarchal attitudes which some in our society and police exhibit (Vetten 2005). The lack of reporting therefore indicates that the statistics given by the police are not accurate and the only statistics which can give a clearer indication are through private studies by certain focus groups (Vetten 2005).

A study done in November in 2015 by a group called Gender Links found that over 77% of women in Limpopo, 51% of women in Gauteng, 45% of women in Western Cape, and 36% of women in KwaZulu Natal reported violence at least once in their lifetimes. In Gauteng, 78% of men and 41% of men in KwaZulu Natal admitted to carrying out violence in their lifetime (Gender Links 2015). These are examples of statistics that show the serious condition the society of South Africa is in and how it can be seen as allowing GBV to continue.

It is important to understand how GBV has changed over time as it is then easier to see if there are improvements and if so why. Understanding the improvements or the deterioration of the crisis helps to understand the solution.



Figure 2: Women's March September 2019 (Bothma/EPA 2019)



Figure 3: Women's March September 2019 (Lewin & Linsell 2019)



Figure 4: Women's March September 2019 (Jantila/AFP & Bauer n.d.)

A report done in affiliation with the Gender and Health Research Unit, Medical Research Council (Abrahams, Mathews, Jewkes, Martin & Lombard 2012) compared their findings from 1999 to a new study in 2009. In 1999, 3793 women were murdered but the figures in 2009 showed a decrease of 37.7% with 2363 women murdered. But in 1999, there were 86.9% open cases in the police system which had grown to 98.4% in 2009 (Abrahams, Mathews, Jewkes, Martin & Lombard 2012), which indicates that there was an increase in the number of cases reported. Although there was a decrease in female homicide over the 10 years, the study found that the number of intimate partner femicide cases grew from 50.3% in 1999 to 57.1% in 2009 (Abrahams, Mathews, Jewkes, Martin & Lombard 2012).

Although the percentage of the intimate partner femicides had increased, the overall femicide percentage had decreased. So, for example, in 2009 a woman was killed by a partner on average every 8 hours compared to 1999 where a woman was killed by a partner on average every 6 hours (Abrahams, Mathews, Jewkes, Martin & Lombard 2012).

While there was an overall decline in homicides from 1999 to 2009, the highest cause of death for women today appears to be femicide by an intimate partner. Even though there has been a decline in the overall femicide rate in South Africa, the rate was more than double that of the USA in 2009 (Abrahams, Mathews, Jewkes, Martin & Lombard 2012). In 2009, a woman was murdered on average every 8 hours in South Africa, but in 2019 this has

skyrocketed to a woman being murdered on average every 3 hours in South Africa (Head 2019).

A possible cause for GBV is rooted in an imbalance of power and patriarchal practices within the different cultures, religions, and communities of South Africa (Sibanda & Msibi 2016). These patriarchal practices can be found in cultural practices such as lobola and ukuthwala (Ansell 2001) (Sibanda & Msibi 2016).

Lobola is the practice of providing gifts to the parents of the bride to be and it is a token of appreciation to the bride's family (Ansell 2001). But sometimes men see lobola as a right to control their wife and treat them as property as she was 'paid' for (Ansell 2001) (Ludsin & Vetten 2005). Women are mocked for leaving abusive households and the fear of prejudice from their society can keep them in an abusive marriage or some women are unable to repay the lobola and will, therefore, have to stay in the abusive marriage (Ludsin & Vetten 2005).

Ukuthwala is the practice of abducting a female, which a male intends on marrying (Nkosi 2009). The woman is abducted by the male which fancies the female. This is often done in an arranged manner but without the knowledge or consent of the woman involved. This practice is done with women who are above the age of 18 or if the woman is under 18 the parents or legal authorities must agree to it (Sibanda & Msibi 2016). This unfortunately does not happen very often, and young women are abducted without the parents' consent, and the male who fancies the female will pressure her parents to give consent for the marriage (Legal Resource Centre 2018) (Rice 2018). The women involved in this practice are often denied education and therefore are unable to develop and uplift themselves. This practice has been seen as a harmful cultural practice by the Commission of Gender Equality as it does not allow for young women to negotiate safe sex (Sibanda & Msibi 2016). The issue with a cultural practice such as this is a further violation of Women's Rights, so through education in rural areas of South Africa, teaching these young women their rights can help to start to curb the crisis of GBV (Sibanda & Msibi 2016).

Another main contribution to GBV is the economic disparities between men and women in South Africa as well as the abuse of alcohol and use of guns (Sibanda & Msibi 2016).

A woman who is financially reliant on her partner can be stuck in an abusive relationship as she has no means to remove herself from that situation (Sibanda & Msibi 2016). In other cases, GBV is perpetuated by the man not being able to be the provider of the household due to economic conditions where they are either unemployed or their partner earns more. The lack of their own perceived masculinity sometimes pushes men to maintain patriarchal power in other ways, such as abusing their partner (Sibanda & Msibi 2016) (Abrahams et al. 2009). Teaching men about gender equality and economic equality will help with their possible toxic masculinity and can curb this cause of GBV (Sathiparsad 2008) (KPMG 2014).

The crisis of GBV comes at a cost, not only socially but economically. The complexity of the GBV crisis makes it difficult to solve by only looking at it as a social issue but by also looking at it from an economics perspective which also requires an understanding of the contextual and economic conditions. If the cost of helping survivors of GBV is too expensive, then the only solution to combat it properly is to find a viable solution (Sibanda & Msibi 2016). This solution can form part of spatial input around South Africa which allows for shelter, education, and empowerment.

2. COMBATING GENDER BASED VIOLENCE

KPMG completed an analytical report, "Too Costly to Ignore – the economic impact of gender-based violence in South Africa", where they estimate the actual cost of GBV. The report found that GBV costs South Africa between 0.9% and 1.3% of our GDP annually which is approximately R28.4 billion to R42.4 billion a year (KPMG 2014). This amount would be drastically reduced if there were proper protocols and initiatives put in place to combat the crisis of GBV. Prevention rather than responsive solutions should become the primary focus of GBV.

Due to fiscal constraints, the government struggles to combat the crisis around GBV due to proposed schemes that require a substantial budget. One possible solution is the increased presence of women in Parliament (Gouws 2016) but this may also have a negative effect as some men feel like they have become emasculated now that women have more power than them. This can, therefore, have the opposite effect of combatting GBV. Another way to combat GBV is through education of women who would be most likely to experience GBV in their lifetimes and teaching them that there are solutions to any situation. Through teaching boys from a young age how they should or should not behave would also aid in the prevention of GBV. The issue with all the solutions to GBV is that they all require a substantial budget (Vetten 2016).

Swedish International Development Cooperation Agency (SIDA 2015) and the World Bank (World Bank 2019) set out examples of strategies to combat GBV at an international scale.

The strategy from the World Bank includes addressing GBV through investment, teaching, and learning and working with stakeholders worldwide (World Bank 2019). The World Bank has been able to support over \$300 million in developing projects which aims at addressing GBV through the integration of transport, education as well as social protection (World Bank 2019). The World Bank committed \$200 million in 2018 to help prevent GBV and the project aims at providing help to survivors of GBV and shift social norms by promoting gender equality and behavioural change (World Bank 2019). The World Bank has pledged a large number of women towards aid and reduction of GBV worldwide but as these projects are only a year or so old, it will still be a few years before we see if there are any concrete results in the fight against GBV.

The strategy to fight GBV as outlined by SIDA incorporates the prevention of violence, improving the legal and political frameworks, and reinforce and improve the response services for survivors (SIDA 2015). SIDA wishes to change the emphasis by calling women and children survivors rather than victims and wishes to create this change with a focus on empowerment for the women and children who have survived GBV (SIDA 2015). The empowerment of women

includes economic empowerment as well as increasing their sexual and reproductive health rights (SIDA 2015). Both these points allow for women to promote their individual rights which in turn allows them to understand their inner strength so that they can leave abusive relationships (SIDA 2015). SIDA also runs different projects such as Women, Citizenship and Peace Building, Addressing the Core Driver of Violence Against Women, and Engaging Young Men for Gender Equality (SIDA 2015). These initiatives all allow for teaching and reflection into social norms and how the communities can evolve the social norms to promote a more equal and safe society for all (SIDA 2015).

The KPMG report presents a local strategy to combat GBV (KPMG 2014). Their analysis recommends the sharing of the costs related to GBV and creating an effective funding model, which should be similar to the funding process of HIV/AIDS. Through the implementation of the budget model, there are new possibilities for implementing new legislation concerning combatting GBV (KPMG 2014).

While the KPMG report looks at combatting GBV purely through financial means, it is important to look at all possible ways using both local and international experience. These different strategies will be examined more closely in terms of how to implement the different programs in the Shelter which is proposed along the Louis Botha Corridor of Freedom.

There are other instances of other companies and organisations which donate money to projects to combat GBV. An example of this is the Ministry for Foreign Affairs of Finland who awarded funds for setting up the necessary operations and infrastructure for the women's shelter in Moshi Urban, Tanzania called Shelter House designed by Hollmén Reuter Sandman Architects (Fraser 2016). This shelter provides legal aid and housing for victims of domestic abuse.

Women in Kilimanjaro, as well as the rest of Africa, are highly vulnerable to violation of their rights to life, liberty, and security ("ArchDaily KWIECO Shelter House" 2015). In Tanzania, violence against women is permitted by social and cultural attitudes and the law has failed to provide adequate safeguards against violence ("ArchDaily KWIECO Shelter House" 2015). Implementing a space where women and their children can go to seek refuge and receive the support and legal aid they need is not only important but very necessary. Through schemes like this, the situation surrounding GBV can start to improve once the cultural and social attitudes change.

This case study is a good example of how different governments and organisations have been able to help the survivors of GBV. While it is so important to help the women and their children who have suffered from GBV, finding a long lasting solution is something that needs to be implemented worldwide through education and deconstructing some social norms surrounding the treatment of women.



Figure 5: KWIECO Shelter House Courtyard (Ilonen n.d.)



Figure 6: KWIECO Shelter House Room Layout (Ilonen n.d.)

3. QUEER THEORY AND THE OTHER

Queer Space or 'Queered Space' is understood as two different ideas. Queer space being defined as the space used by queer and marginalized people, for instance GBV victims, where a queered space is defined as space which is a reaction to the status quo - a reaction to societies accepted definition of normative (Choquette n.d.). The spatial solution in combatting GBV would be both a queer space as it is a space for the marginalized while also being a queered space as the spatial solution is combatting the status quo by including the survivors of GBV in becoming part of the spatial solution instead of hiding the survivors away.

Through this understanding of the queering of architectural space, one can adapt the concepts of Queer Theory into a space that constantly allows for transformation as a way to survive (Choquette n.d.). Similarly, to how the women who experience GBV need to move and transform their surroundings and often themselves to survive, architecture should be used as a tool of transformation rather than a tool of oppression (Choquette n.d.).

The comparison of the transformation in both instances allows for Queered Theory to be applied to a women's shelter by applying its concepts of transformation, survival, and reappropriation.

Another understanding of Queer Theory is more about the ideals of a person rather than them being part of the LGBTQ+ community. These ideals are heavily involved in the ideas around acceptance and understanding (Gieseke 2008). Understanding that while there are different definitions of queer theory, the subversion to the status quo as well as the concept of transformative space is the lens through which Queer Theory will be used and upon which Queer Theory was founded.

Queer Theory has its roots as a space used by the queer community as they were considered the 'others' of society (Betsky 1997). Queer Theory was originally a space between spaces that was limited and would disappear after its inhabitants had left, therefore very temporary spaces (Betsky 1997).

Betsky outlines 3 categories to look at and understand Queer Theory through, the mirror, the closet, and the orgasm.

THE MIRROR

The mirror is the idea of how one portrays themselves to society but not necessarily showing their true side, in this way your true self remains secret, (Betsky 1997). This idea of the mirror can be directly compared to women suffering in their homes from domestic abuse, they hide this side of their lives and only show the world what they want to see.

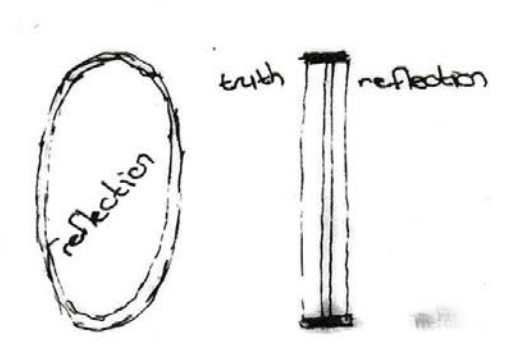


Figure 7: The Mirror (Baart,2020)

THE CLOSET

'Closet' is associated with words such as secretive and connected to this is the idea of being secretive within your own closet (Betsky 1997). Being in the closet is also a term used for queer people who are not yet 'out' and, similarly to the idea of the mirror, the closet is a way for people to hide part of their identity (Betsky 1997). Due to the closet's secret nature, it can also bring about the idea of a temporary space if people do not know it is there - does it exist, or does it only exist to its user?

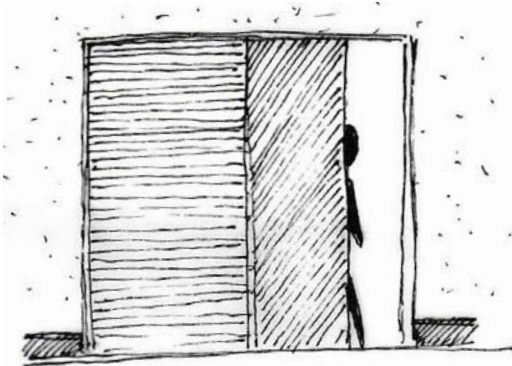


Figure 8: The Closet (Baart,2020)

THE ORGASM

The last concept related to Besky's lens of queer theory is the idea of the orgasm. This idea is all about being at the centre of yourself and allowing you to be the centre of your own experience (Betsky 1997).]

Queer Theory started as the space created for the queer community, but it has evolved to the aforementioned queered space. The idea that space should be ever progressive and evolving, to allow for the expression and inhibiting of its people.

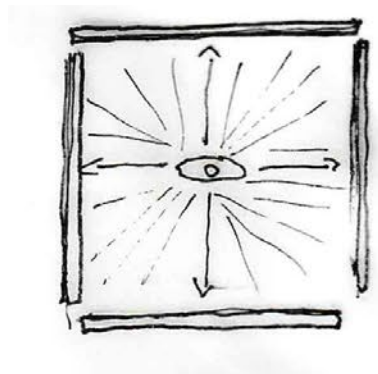


Figure 9: The Orgasm (Baart,2020)

Queer Theory is a subversion of the norm which raises the question of normative theory and normative space. This can, therefore, bring about the idea that the people who use queered spaces can be seen as 'the other'. Otherness is a sociological analysis of identity (Zealots 2011), so otherness is the opposite of normative. Normative is defined as 'establishing, relating to, or deriving from a standard or norm, especially of behaviour' (Llanes 2018) but while there is a moral driver of what the norm is, what was seen as normative behaviour and normative space may no longer apply.

GBV and social norms is a big issue. It was found that women experienced violence from an intimate person which was a violation of the social norms set out by the community (Perrin et al. 2019). If a woman did something which violates social norms (such as experiencing GBV), she would not want the world to know as it is subversive to the norms of society. This then becomes a secret. This secret can draw similar ideas of the secrecy of the closet and how the home environment, where this violation had occurred, would become a queered space.

As mentioned above, Queer theory explores the notion of other and othering people who are perceived as not of the social norm (Chambon 2013). In social work, there have been cases where people try and do good work for the marginalised in an attempt at moral reform but instead highlight the 'us' and 'them' or the 'self' and the 'other' (Chambon 2013). When people do work to help others it should be done, not with an 'us and them' approach but, with the outcome being bringing people together and creating overall stronger communities (Chambon 2013).

When people consider some social services situation, there needs to be a careful approach, otherwise the conditions of hierarchy and power can create more othering within a community (Chambon 2013). There is a responsibility for those that help the marginalised of certain communities, this requires a balance to take place to ensure more othering does not occur. Part of this balancing is understanding that you are not part of the community, you are not the other and can never be. That is a helper can never truly understand the people they are trying to help, but the helper must still respect the other and allow for everyone to become better (Chambon 2013).

A famous example of queer space as a building, is Phillip Johnsons' Glass House and its opposite the Guest House (although often referred to as the Brick House) (see Figures 10 and 11 below). These two buildings form such strong contradictions to each other in their opacity and their meaning.



Figure 10: The Glass House (Perez n.d.)

This house is such a good comment or reflection of society and its norms, as a home is the centre of the 'nuclear family', which stood for a heterosexual relationship, by showing that a home is more than what was deemed correct by society at the time. The concept of the Glass House is to hide in plain sight (Stern 2012), playing on the concept of the mirror, reflecting what the viewer saw rather than reflecting the truth. The Glass House was seen as an escape for Johnson and his partner as their existence in their glasshouse was a performance and an expression of themselves. The symbolism involved in the space became the possibility to be able to be expressive although the inhabitant was aware of being watched, therefore the Glass House's partner the Guest House forms the other half of this queer space. The Glass House is the mirror, and the Guest House is the closet (Stern 2012). It is a space to hide away and to express your full self which was impossible to do in the Glass House and therefore it is in the Guest House that allowed for the true escape.

The Glass House and Guest house become a symbol of different forms of the expression of one's self, learning from this and understanding the importance of a safe place. In examples and the history of queer space the ideas of expression and escape are associated with the character of that space (Choquette n.d.). Understanding that there is a need for space that allows for the ideas of escape, expression, etc, people would need to be able to put aside their differences to be able to enjoy such a space together.

In *Queer Theory & Architecture; Constructivists and Deconstructing Binary Thinking*, the author, Phineas Harper, discusses the frustrations of societies need for separation and how they need to create a normative or subversion to the norm in society, but this is just a human construct (Harper 2012). In the journal *Queer Space in the Built Environment* there is a discussion where there is no space which is not queer and no space which is completely queer (Reed 1996). It is what the user experiences and learns in the space, which is the most important, rather than the perceived identity of the space. It is this experience and knowledge which makes queer space.

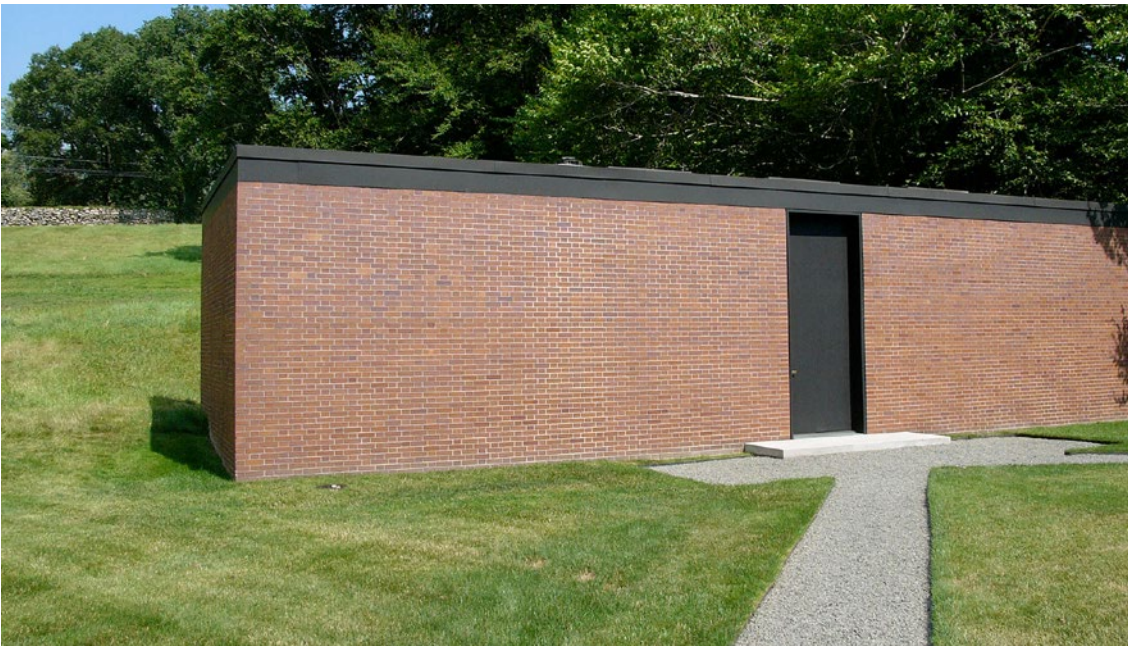


Figure 11: The Guest House (Walser n.d.)

4. RECLAIMED SPACE

Queer Theory discusses the idea around reclaimed space (Betsky 1997) but there needs to be an exploration into the ownership of that space, does the original occupier of the space (the person or company who created the space), own it or does the new inhabitant own it?

The idea of queered space can change from a harsh environment into something which has claimed the territory of the original area and reclaimed and repurposed it. This is one definition of queered space (Reed 1996). A reclaiming of space helps change the original concept of queer and queered space being only for the LGBTQ+ community but by using the ideas of activism, inclusivity, and expression it can be defined as a queer space.

The argument can be made that the claim on the space is by the group who is not of society's norm, they require their own space as for the most part, they are spaceless, also the idea of reclaiming sets out the possibility of an original space needing a new inhabitant or identity, as at that time the space was able to be reclaimed as it had no one to claim it.

Another way to look at the reclaimed space is through the lens of the mirror and closet (Betsky 1997). From the outside the space looked as if it was always there, the architecture remains the same. Only through the experience of the new intention of the space, going inside the closet, seeing the true side of the mirror, does the space become reclaimed and can then be identified as a queered space.

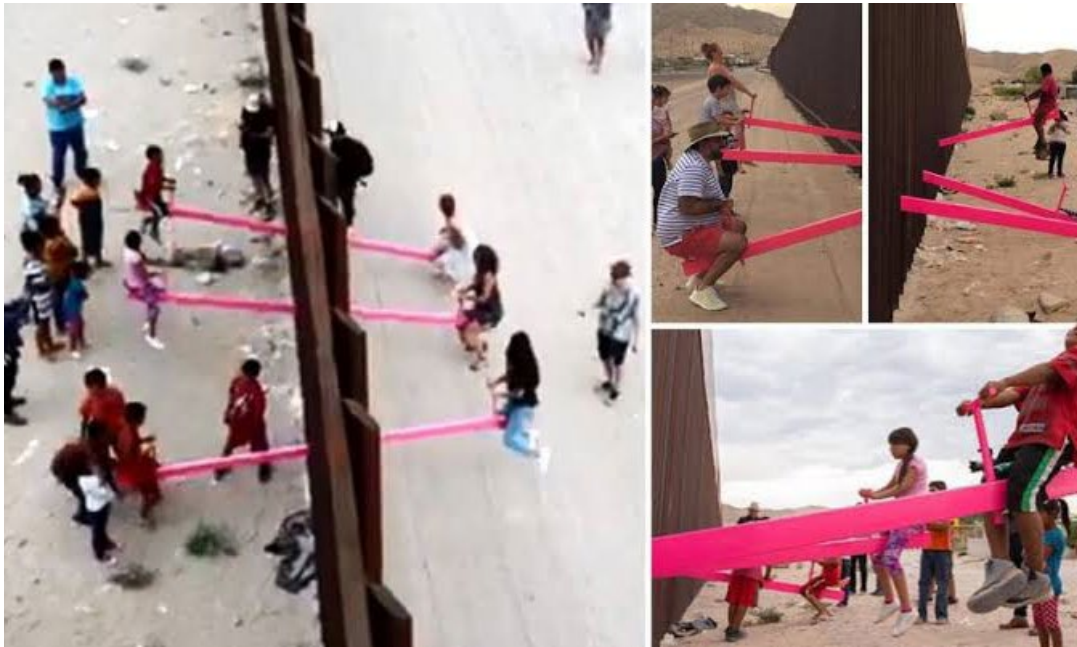


Figure 12 The Reclaiming of a Separated Experience (Rael & San Fratello 2019)



Figure 13: The Wall Separating the Seesaw (Rael & San Fratello 2019)

Ronald Rael and Virginia San Fratello created an installation, a seesaw, along the Mexican - American Border as a comment on understanding actions and consequence, (Hahn 2020) (Mezzofiore 2019). The seesaw is installed in a portion of the wall as an idea for reimagining and to question the purpose of the wall (Mezzofiore 2019) (Figures 12 and 13).

This artistic installation is a good example of a queered space, as this space is a push back on society. The idea of the Mexican American Border can be seen through Besky's characteristics of queer theory. The idea of the orgasm is the most prominent in this example as the different people from two countries are at the centre of their own experience and are sharing their experience, the experience is the main objective of this installation. In this instance, the architecture's intention and the experience changed and formed this space into what it is and creating a social commentary on the separation of people. These seesaws while separated by the border, the border does not separate the experience or restrict the joy experienced in each other's company.

The idea of queered space in this instance has changed from a harsh environment into something which has claimed the territory of the original area and reclaimed and repurposed it (Reed 1996). It is this changing of the space and allowing for an inclusive space of expression, due to the nature of the installation being on the widely debated Mexican American Border, this space is also a form of activism. It is a change from the usual tense and sometimes violent wall to something fun, expressive, and explorative (Reed 1996). This space helps change the original concept of queer and queered space being only for the LGBTQ+ community but by using the ideas of activism, inclusivity, and expression it can be defined as a queer space.

5. POWER AND ARCHITECTURE

Where people are othered and seen as separate they can also be seen to have lost their power and their identity. Where there is no power, power must be reclaimed.

Power and Architecture also identify the idea of othering, as though making oneself important you are creating a difference from someone else (Nute 2019). By making yourself distinct and by highlighting the differences of someone else you are showing these differences matter and can create an idea of inferior versus superior (Nute 2019).

The traditional characteristics associated with power and architecture include the incorporation of symmetry, hierarchies, scale, and an idea of monument compared to the neighbouring buildings. These concepts allow the building to stand out and display the building's power through its architecture (Betti 2006). In the traditional sense of power and architecture, these monumental buildings were done to allow for the political power at the time to become immortalised (Figure 14)(Betti 2006). This immortalisation allows for another level of superiority in which power used power to display itself and therefore encouraging the idea of 'me or us' versus 'you or the other'.

In some cases, Power and Architecture have seen their other as superior and the reaction is to impose the self on that identified other (Nute 2019). The superior will then acquire the positive attributes and make it their own, but

they need to be careful not to lose their identity in the process of acquiring the new identity (Nute 2019). The idea of acquiring the positive attributes, the person or in the case of architecture, the designer, needs to acquire the essence of these attributes through making them their own, and in a way that it will not compromise the identity of the original and also keeping the identity of the designer (Nute 2019).

An example of this type of reclaiming is the inspiration of Japanese Architecture as seen in the Japanese Dwelling at the 1976 Philadelphia Centennial Exposition and the Phoenix Hall. This is an instance where the designers have acquired the Japanese style while still making it and claiming it as their own (Nute 2019). Frank Lloyd Wright used the elements of Japanese architecture, such as the simplification of forms, which is a far more subtle way of acquiring the essence of the architecture (Nute 2019).

There has been some criticism around the design of architectural space, this includes the opinion that the design is done from a visual perspective rather than from a sensory and affective experience (Paterson 2011). In this way, the concepts of power and architecture can be combined with the concepts of queer theory and space to create architecture which, while powerful, the design is driven by its inhabitants.

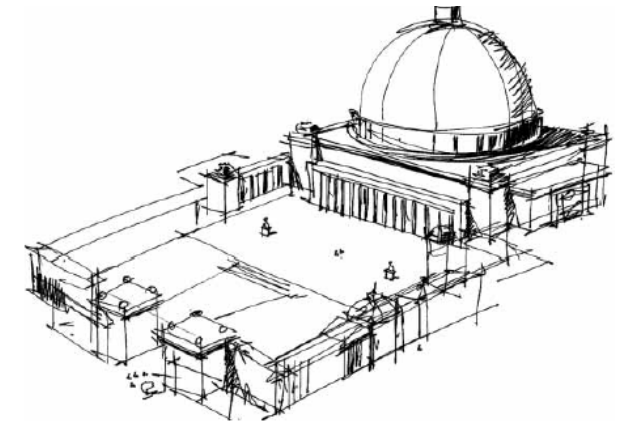


Figure 14: Power and Architecture as a Monument (Del Rosario Betti 2006)

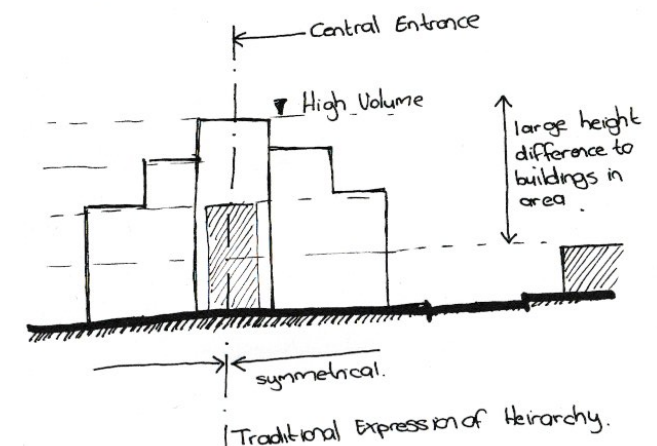


Figure 15: Traditional Expression of Power and Architecture (Baart 2020)



Figure 16: Power and Architecture as a Monument incorporating scale, symmetry and dwarfing of neighboring buildings (Del Rosario Betti 2006)

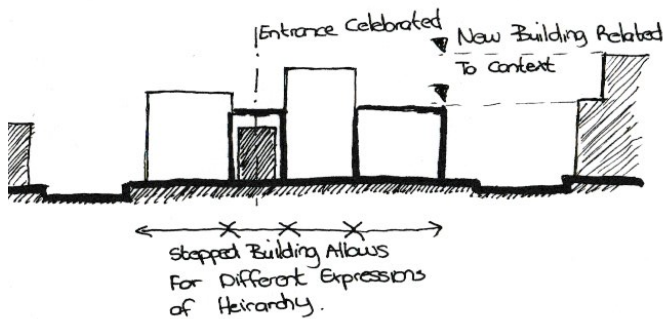


Figure 17: Relimagined Expression of Power and Architecture (Baart, 2020)

The concepts of Power and Architecture have started to move away from the previous concept in which the design was done from the perspective that the users of the building would be similar to the designer of the building (Paterson 2011). Now the idea is that the design would allow for a powerful architecture through the use of ideas such as scale, hierarchy, and appearance and location within a city that can change its character and evolve without changing its urban structure (Figure 16)(Del Rosario Betti 2006).

When redefining these concepts of Power and Architecture it is important to look at the relationship with power and the aesthetics of the building and the power it is trying to portray. The idea of the architecture should be less about the monumentality of the building and more about the unity the building could encourage (Wiryomartono 2012). Unfortunately, this style of architecture is often a reflection of the political interests of the time and how they wish to use architecture to depict their legacy (Wiryomartono 2012).

The architecture should rather become an architecture for the people rather than just a way for a person in power to create a monument of their legacy (Wiryomartono 2012). That legacy should rather be reimaged and become a building that unites and integrates the people and communities as that would be deemed as a good legacy to celebrate rather than immortalising an original idea of power which is often corrupt and abusive (Wiryomartono 2012).

Power and Architecture have often been associated with Patriarchal societies but as the world is moving forward, the idea of feminist spaces is becoming more apparent (Chakma 2016). The idea of feminist space used here is not just space for women but for any group of marginalised people (Chakma 2016), similar to how queer theory is not only for the LGBTQ+ community but is also a reclaimed space for all marginalised people. The idea of space moving from the patriarchal space, being the man in the front - in public - and women being in the more private spaces (Kakad 2000) it is now evolving into what must become a space for all, space which allows for all people to be comfortable within a singular space.

Kakad (2000) explores the idea of how stereotyped gender roles are perpetuated in the built form, in this case in the analyses of dwelling in Ahmedabad and Berlin (Figures 18 and 19). The notion of the house in the past allowed for a separation of the genders, where the males were seen in the public spaces and the women were found in the private spaces of the house. Even though the layout of the house has evolved, Kakad explores the idea that even though houses seemed as though they allow for spaces to be seen as equal and therefore the inhabitants of the spaces are more equal, the home can still be defined as classical, where the family values are cultivated (Kakad 2000). These classic family values are often rooted in the patriarchal idea of family and the roles of the family, which therefore may not allow these new equal spaces to be for equal inhabitants. Although a home, can be seen as a patriarchal idea, is seen as the women's domain, she is not in control of her domain, there is the head of the house and that is the male (Kakad 2000).

Even though the house has been seen in the past as a patriarchal idea, the idea of the house and home has evolved. Kakad outlines three stages of the house, the traditional, the modern and the postmodern house and the houses which are used as examples of this evolution are in Ahmedabad and Berlin.

The traditional house in Ahmedabad (Figure 18) shows clear privacy grading as a visitor moves further into the house, an indication that the inner space belongs to the women and the architecture separates her from the external world and she remains as domesticated as possible (Kakad 2000). The traditional house in Berlin (Figure 19), similar to the Ahmedabad traditional house, can be seen as confined to the domesticated parts in the back of the house, removing her from possible independence. It is important to note that at this time of society, the women were moulded by social constructs of the time to feel more comfortable being domesticated rather than being forced to work (Kakad 2000).

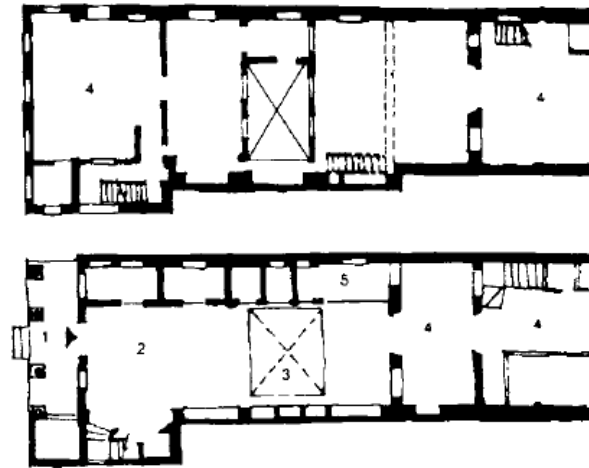


Figure 18: The Ahmedabad Traditional House (Kakad 2000)

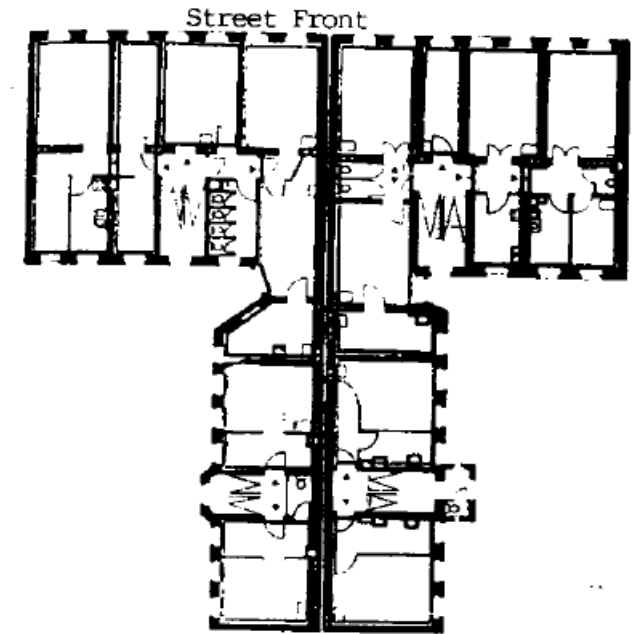


Figure 19: The Berlin Traditional House (Kakad 2000)

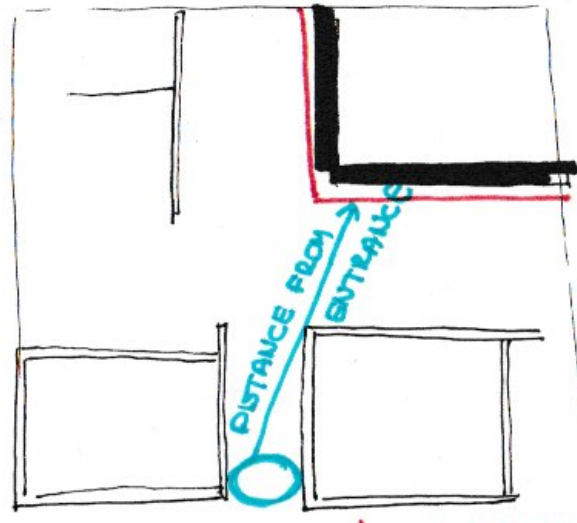


Figure 20: The Traditional House Interpretation, (Baart 2020)

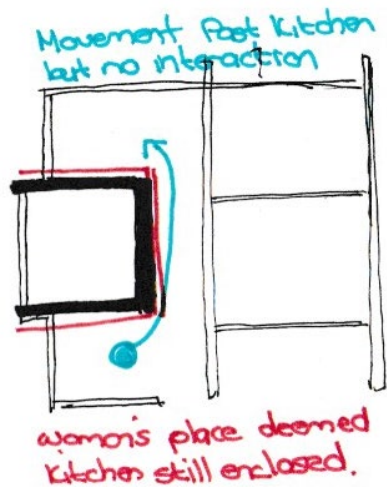


Figure 21: Modern House Interpretation (Baart 2020)

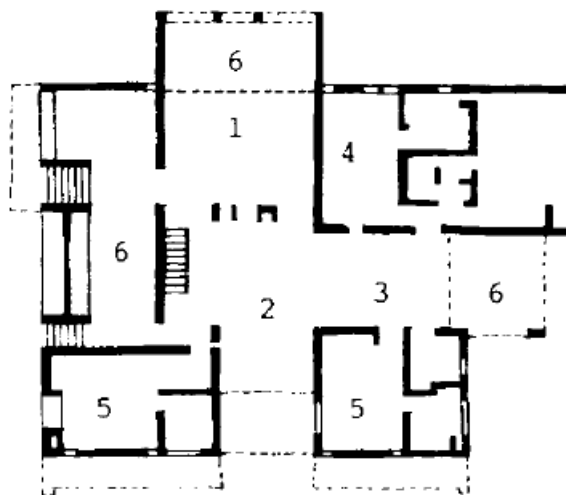


Figure 22: The Ahmedabad Modern House (Kakad 2000)

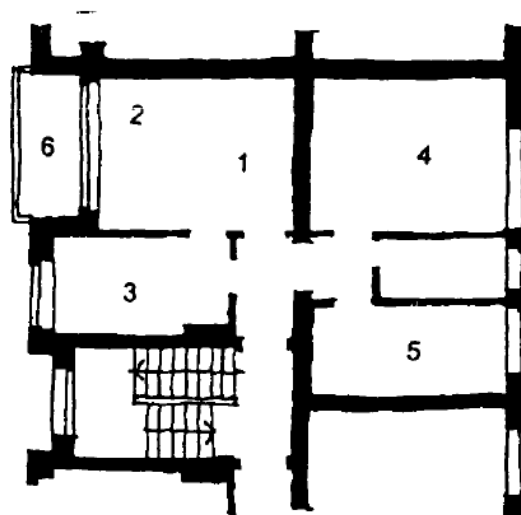


Figure 23: The Berlin Modern House (Kakad 2000)

The next phase is the modern house in Berlin (Figure 23) showing how the living and dining rooms were merged to revive the central concept of the family, where the kitchen was slimlined for work. The kitchen becomes a place for one person or worker, which can symbolise the idea of the woman being a factory worker which she wanted to avoid during the time of the traditional house (Kakad 2000) but now she is a factory worker in her own home.

The architectural space attempts to further domesticate women and girls by moving the kitchen further back into the house and absorbing the women who would occupy it and the patriarchal symbol of the family was shown the public area as the foreground (Kakad 2000). The modern house in the Ahmedabad example (Figure 22) also indicates the separation from the kitchen to the family space which, similar to the Berlin house, separates the women and her activities from the family (Kakad 2000). In the Ahmedabad house, unlike the Berlin house, the kitchen is near the entrance but only to serve the functional service by implementing a peephole to see a visitor before the door is opened (Kakad 2000).

The last phase being the postmodern house starts to allow for a more equal house for all the inhabitants. In the Ahmedabad house (Figure 25), the living, dining, and kitchen allow for better connectivity which allows for a sharing of the household work where before it was all done by the women who were outcasted to the back of the house (Kakad 2000). In the Berlin house, the postmodern house (Figure 26), now no longer includes hierarchical tones (Kakad 2000) and allows for a fluid space between the dining, living and kitchen by opening them up to each other. The postmodern house is no longer designed for the societal tasks designated to each member of the family but rather allows for inhabitants to use their space how they need (Kakad 2000). This flexible space is created by the openness of the rooms as well as similar sized rooms for the different inhabitants of the house (Kakad 2000). The inhabitants are free to transform their own spaces to suit their needs.

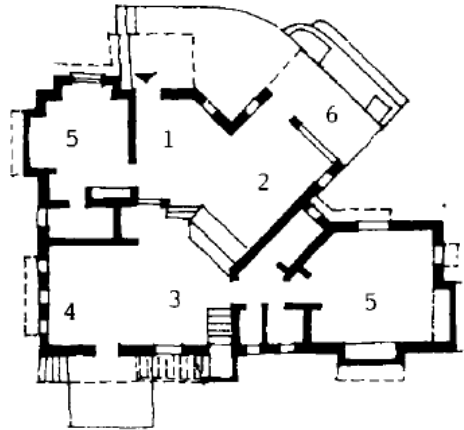


Figure 25: The Ahmedabad Post Modern House (Kakad 2000)

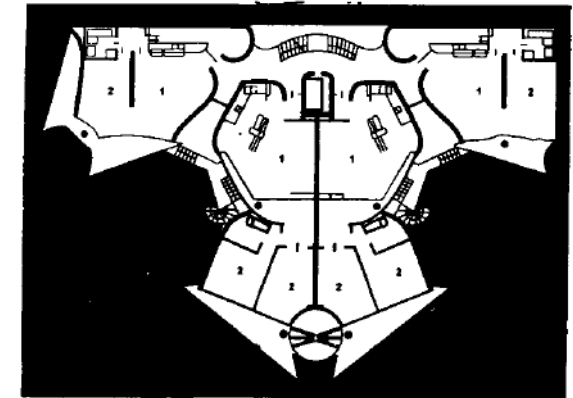


Figure 26: The Berlin Post Modern House (Kakad 2000)

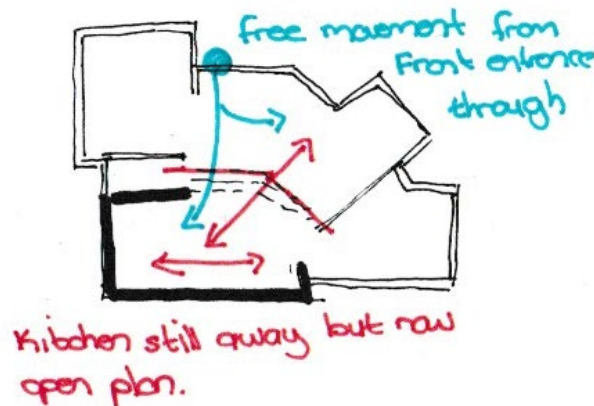


Figure 24: Post Modern House Interpretation (Baart 2020)

The ideals from the postmodern Berlin house can be directly applied to the spatial solution for the Women's Shelter. By allowing rooms to be large, open, and fluid enough, the different spaces can start to transform into the needs of its inhabitants. This transformation allows for the survivors of GBV to reclaim their power through the creation of their own spaces. This reclaiming of powerful space allows for more healing to occur within the formed architecture of the building. By allowing for the spaces to incorporate some of the threshold ideals from the traditional house and modern house but instead of these private and hidden away spaces being that of oppression, these spaces will now be liberating and allow for enough privacy and sheltering within the walls of the shelter. Threshold is a very important expression within all the houses from the traditional to the postmodern and something which is to be incorporated and considered in the spatial solution of the women's shelter.

Due to the nature of the power being displayed within architecture this type of architecture can be used to oppress certain people or remind them that they are othered, not part of society. It is important to understand how this architecture can portray that message by allowing new architecture with similar ideas of monument but now instead to create a sense of community and shared power for the marginalised, allowing them a better and higher level in society, in a way to 'un-other' themselves.

Often mentioned in Feminist Geography is the idea of community and mentorship as well as the ideas of coming together and learning together (Al-Hindi 2019) (The Feminist Geography Reading Group 2000). This idea of working together should be encouraged when it comes to Feminist Architecture and Power and Architecture. Creating spaces that allow for these types of working environments is a good way of encouraging this type of mentoring space, which, in this case, is required for a healing environment for women who have suffered from Gender Based Violence and Domestic Abuse.

THE CURRENT PERCEPTION OF WOMEN'S SHELTERS AND GBV IN JOHANNESBURG & SOUTH AFRICA

PUBLICS PERCEPTION AND UNDERSTANDING OF GBV AND WOMEN'S SHELTERS

Are you able to name any Women's Shelters in Johannesburg?

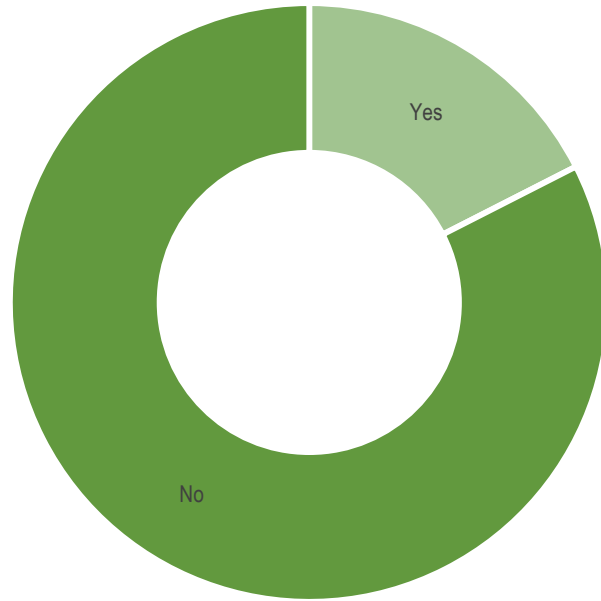


Figure 27: Graph Indicating the Knowledge of Shelters in South Africa (Baart, 2020)

Of the people who took part in the survey, 63% of people were unaware of any statistics around GBV and Femicide within South Africa. The 37% who could provide statistics were only able to give the general statistics as outlined in the news such as '1/5 women are experiencing some form of abuse', 'a third of women have/will experience sexual violence', 'GBV is higher in South Africa than the rest of the world' and '1 in 3 women will be raped in her lifetime in SA'. The fact that more than one third of participants were ignorant of the depth of the crisis and the knowledge of the balance of the participants was vague at best, is indicative of the crisis around GBV and Femicide within the country.

Furthermore, 83% of the participants were not able to identify a women's shelter. This is a pressing issue if a woman needs a shelter but does not know where they are situated since affected women will not be able to escape from their respective situations and seek help at these shelters if required. Nevertheless, many shelters have ties to local police stations who can put women into contact with a shelter should they need it.

Through an online survey hosted on survey monkey posted on various online platforms due to the strict lockdown at the height of the COVID-19 Pandemic, it is evident that there is a lack of knowledge and an absence of awareness, firstly of the existence of women's shelters and their placement, and secondly of the shocking statistics of GBV prevalent in South Africa today.

An online, anonymous survey of 55 people was conducted providing binary (yes / no) answers to particular questions. In some cases, participants had to elaborate on their answers. It was structured in this way so that participants were not influenced by the answers.

Are you aware of any statistics relating to Women Violence or Gender Based Violence in South Africa

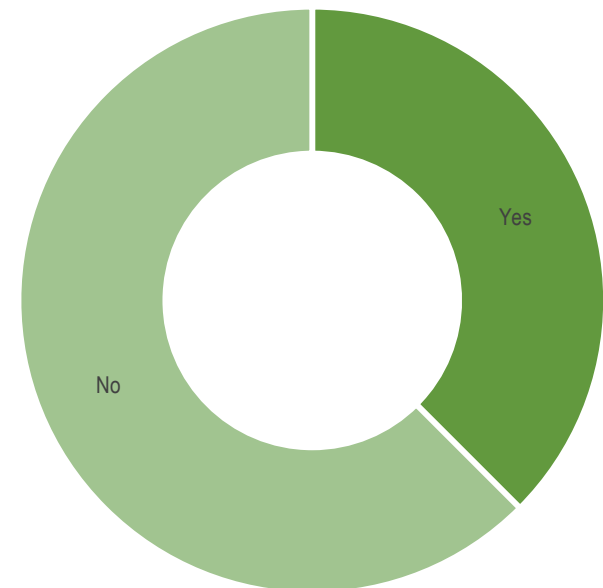


Figure 28: Graph Indicating the Knowledge of GBV in South Africa (Baart, 2020)

Why do you think there are not enough Women's Shelters in Johannesburg?

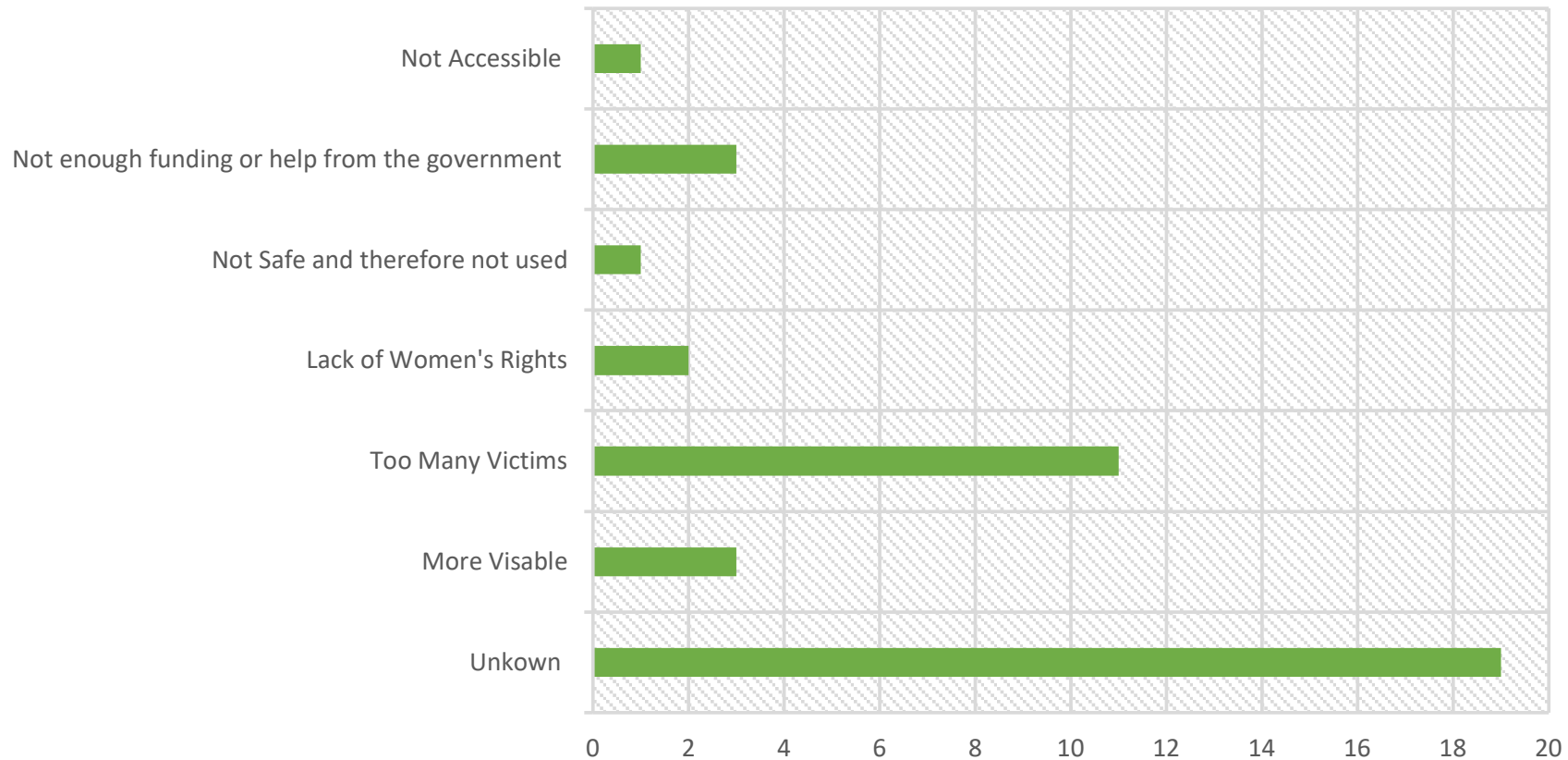


Figure 29: Graph Indication Perception of Women's Shelters (Baart, 2020)

Understanding the public's perception of women's shelters is important and therefore one of the questions was do they feel there are enough women's shelters in Johannesburg, and all responded negatively. The graph above outlines the public's perception of why they do not feel there are enough shelters. The most popular written answers where the 'public does not know enough about the existing women's shelters either due to lack of exposure and knowledge of the existing shelters or thar there are not enough'.

The other main reason was due to our high rate of Femicide and GBV, there are a huge number of women who experience GBV or Domestic Abuse and based on the statistics there would not be enough shelters if all the women were to leave their violent households and require a shelter. Other answers included the perception that shelters themselves are not safe and therefore could not allow for a safe environment for women who are looking for one.

THE PUBLICS SOLUTION FOR GBV AND REQUIREMENTS OF A SHELTER

Another aspect of GBV is how it can start to be addressed so that the crisis can improve. A large response from the participants in the survey were that harsher sentences with policies which are stricter are enforced but, in the research, done by professionals in the field, as mentioned above, the solution is education. Stopping GBV before it can start in communities is a highly effective way of combating the problem and allowing for people to start forming communities which have care and respect for all genders is a good way to move forward. This is why, a spatial solution for combating GBV is allowing for a community space which can be used to teach children and the community about gender roles, redefine gender norms to combat things such as toxic masculinity and reducing women's rights and roles.

As part of understanding the survey's participants perception of what a women's shelter entails, they were asked what their impressions were when thinking of existing women's shelters. The responses were not favourable and included descriptions such as "under-staffed", "under-resourced", "cold", "lonely", "isolating", "temporary", "unsafe", "dire", "last resort", "sad", "bare", "lacking full dignity". It needs to be pointed out that these responses included those of people who were ignorant of the location of shelters and could be indicative of participant bias regarding the provision of social services by local government.

So, the perception of women's shelters is not good, and this is something which needs to be addressed both by the existing shelters as well as the public's own responsibility to educate themselves. After understanding how the public perceives shelters, it was also interesting to look at what women's shelters should have, and the majority of the answers mentioned the idea of feeling safe as well as promoting the mental health for the occupants. These are things which have helped to outline the brief of what the women need to allow for them and their children to heal and become self-sufficient once again to be able for them to reintegrate back into society.

What do you think should be put in place to combat Gender Based Violence in South Africa?

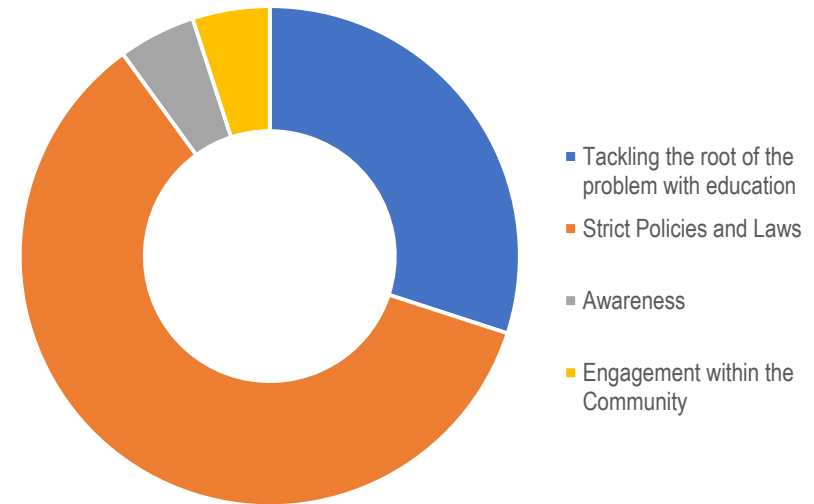


Figure 30: Combatting GBV (Baart, 2020)

What do you think should be incorporated into a Women's Shelter?

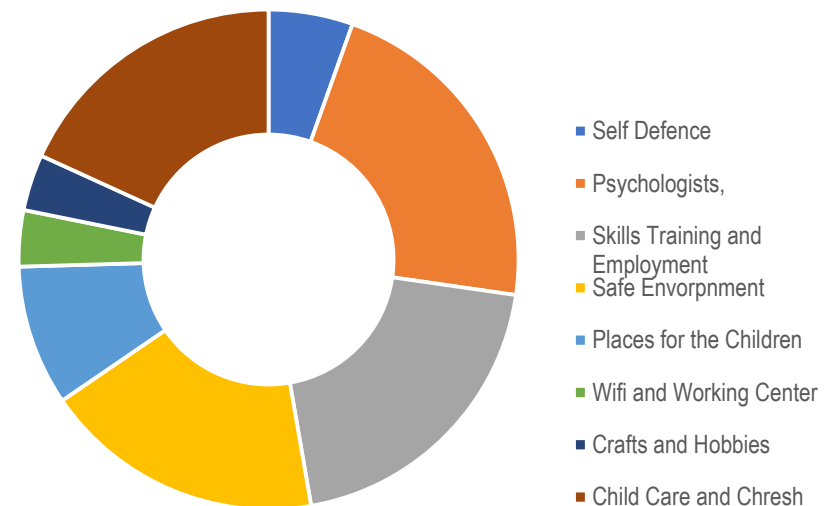


Figure 31: Requirements of a Women's Shelter (Baart, 2020)

CRIME AGAINST WOMEN IN SOUTH AFRICA, 2018

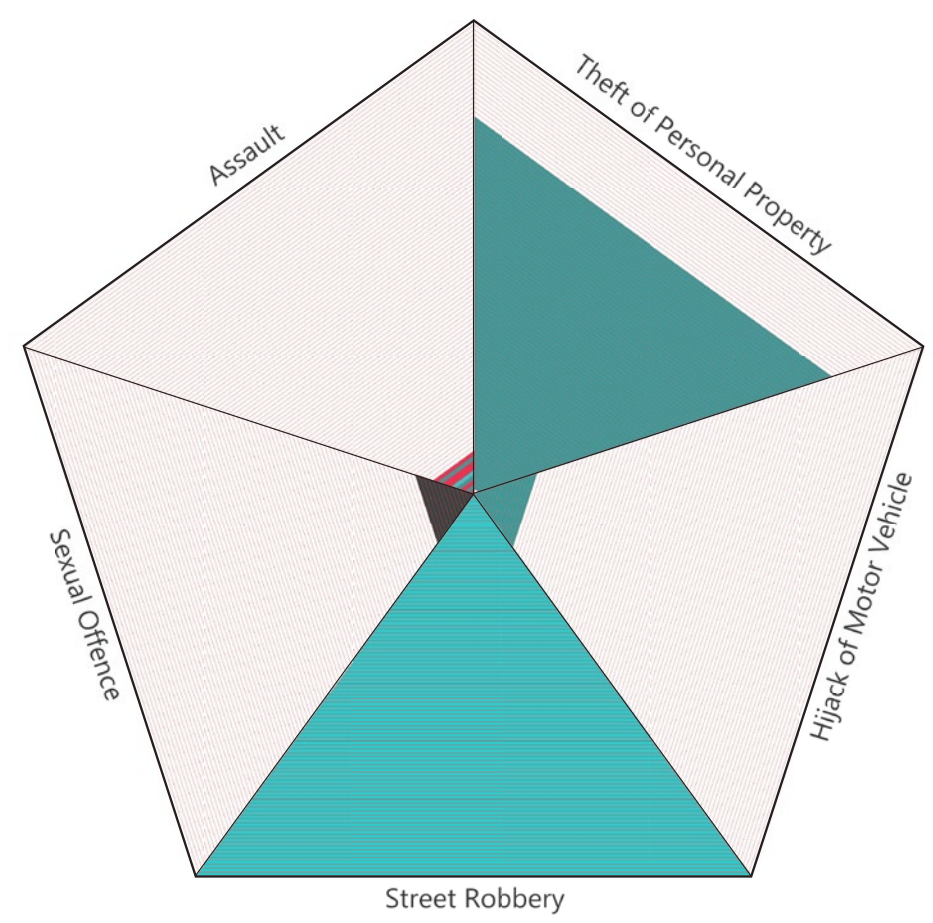


Figure 32: Experience of Crime, Men (Maluleke 2018) (Baart, 2020)

INDIVIDUAL EXPERIENCE OF CRIMES, BY GENDER OF THE
RESPONDENT - MEN

These two graphics are a comparison of the crimes experienced by men and women.

The represented data is done in percentages and the data indicates that more women experience theft, sexual assault, and general assault compared to men.

These graphics therefore start to indicate the crisis within South Africa not just around Gender Based Violence but our crime crisis as a whole.

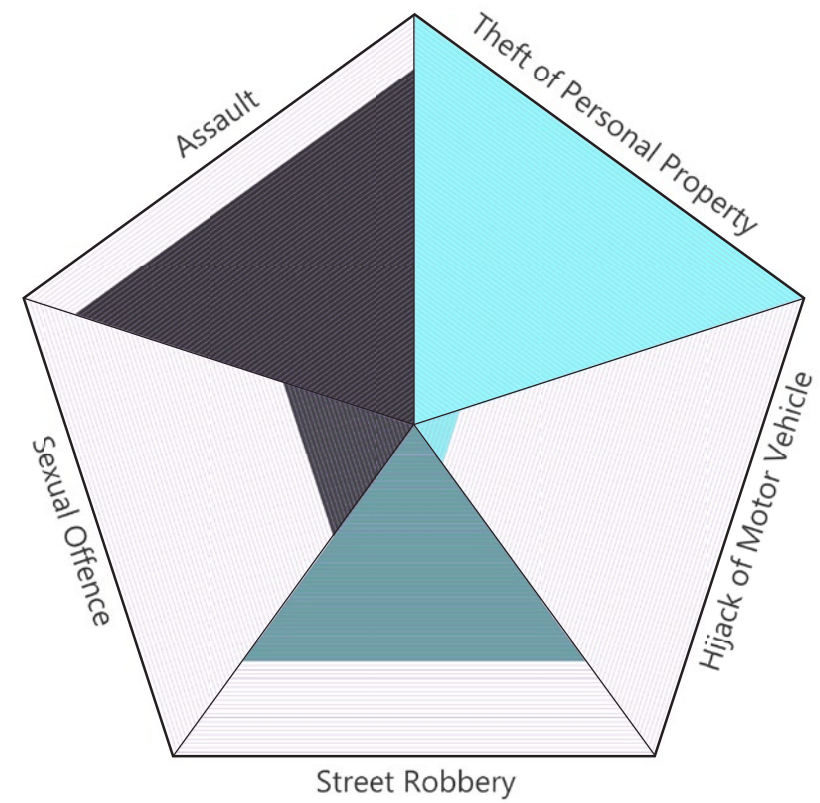
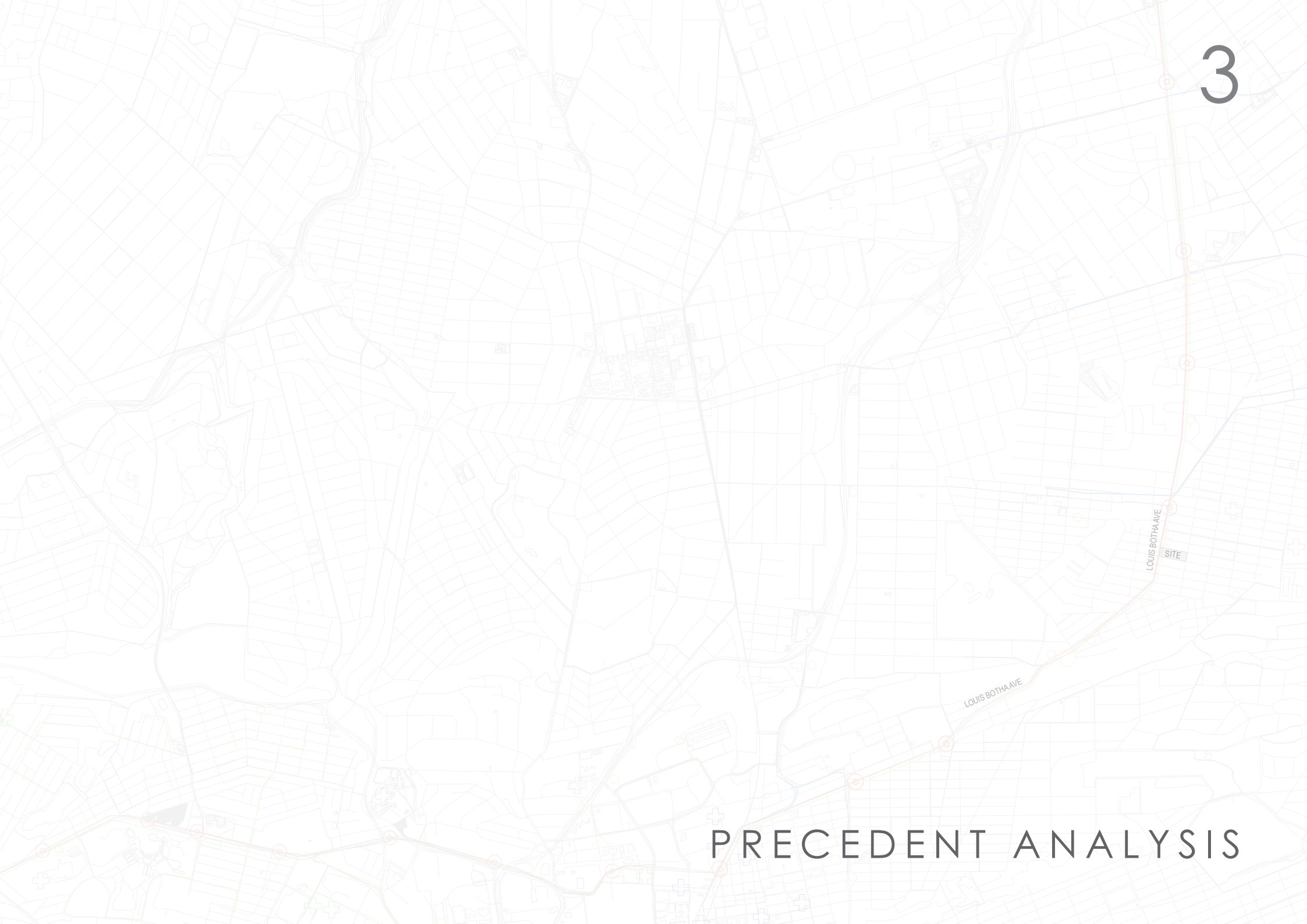


Figure 33: Experience of Crime, Women (Maluleke 2018) (Baart, 2020)

INDIVIDUAL EXPERIENCE OF CRIMES, BY GENDER OF THE
RESPONDENT - WOMEN



PRECEDENT ANALYSIS

PRECEDENT ANALYSIS

Unfortunately, due to the Coronavirus Pandemic it was only possible to visit two existing women's shelters in the Johannesburg area, the Freda Hartley Shelter in Yeoville and Bethany Home in Bertrams. These two shelters are sister shelters and help the women and their children who have been the victims of various forms of abuse. These shelters are privately funded with no help from the government and through talking to the people who work at these shelters this type of funding is common for shelters in South Africa. Therefore, these shelters act as a good precedent as shelters who rely on private donations and their community to continue to help the women and their children who are in their care.

The international precedents chosen involve shelters from different parts of the world such as Tanzania and Israel. The other type of precedent chosen is a clinic, as the building is to operate as both a women's shelter and a clinic for the public and the community.

The last precedent type is looking at elements of buildings such as entrance as well as the idea of the courtyard. These elements have become important design drivers of the building.

As part of the building has a civic nature and the building's purpose is for the people, the building requires a strong understanding of entrance.

The nature of the courtyard is importation as the main portion of the building is the women's shelter which is a very private program within a building for the public. The women and their children would therefore need a space outside which is protected by the building, this is therefore done with the use of courtyard. The idea of threshold is another important aspect of the building and therefore the nature of how the courtyard will interact with the building is something which has been explored.

EXISTING SHELTERS IN JOHANNESBURG

BETHANY HOME

BACKGROUND...

Bethany Home was founded in 1989 by Van Halley-Wright for women and their children who needed shelter from abuse. It is situated in Bertrams, Johannesburg, but their address is not advertised as the shelter is a safe haven to protect women from their abusers as the majority of the survivors have open police cases against their abusers.

The shelter is a non-profit organisation helping women and their children by giving them shelter and rehabilitating them to go back out into the world. This shelter is a place of sanctuary which many women need due to the rise of domestic and other violence women face.

THEIR MISSION...

Bethany Home's mission is to create an environment which is caring and full of God's love. It is a home for healing and teaching and to help the women gain skills to give them the ability to integrate back into society.

WHAT THEY DO...

The shelter's approach to helping is holistic in which they feel they need to not only provide a safe haven but also physiological and physical rehabilitation and support. They want to empower the women who come to them by enabling them with skills so they can support themselves and their children and become independent.

Bethany Home, in partnership with companies providing financial support, achieves this through skills training in areas where women show interest or are passionate. Enhanced skills training is afforded with sponsoring companies some of whom even offer the opportunity for further study at a tertiary institution. Government does not provide financial assistance, so all financial help comes from the private sector.

(Edwards n.d.)



Figure 34: Entrance of Bethany Home (Baart, 2020)



Figure 35: Sitting Area of Bethany Home (Baart, 2020)



Figure 36: Entrance of Bethany Home (Baart, 2020)

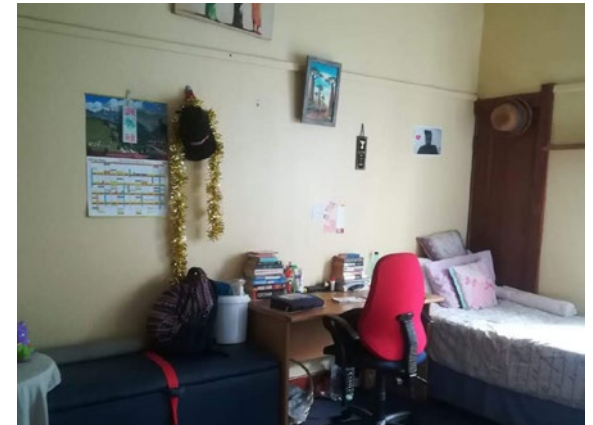


Figure 37: Sleeping Area (Baart, 2020)



Figure 38: Eating Room (Baart, 2020)



Figure 39: Workshop (Baart, 2020)



Figure 40: Plaque (Baart, 2020)

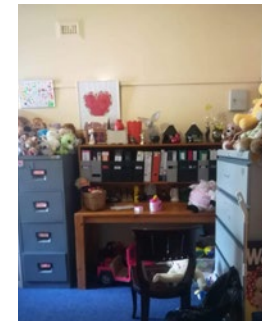
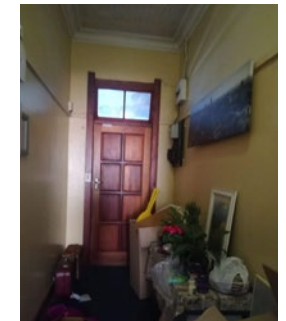
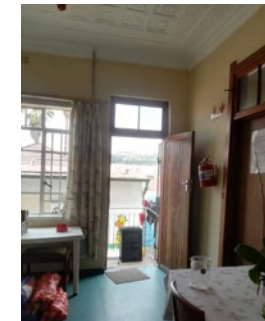


Figure 41-43: Internal Images of the Shelter (Baart, 2020)



FRIDA HARTLEY SHELTER

BACKGROUND...

The Frida Hartley Shelter was founded by Frida Hartley in 1922 and was originally for women who were pregnant out of wedlock and it gave them a safe space to be free from suffering due to the social stigma which was prevalent at the time. The shelter is now for women and children who are homeless or who have suffered from neglect, abuse, and trauma. It is situated in Regent Street, Bellevue, Johannesburg. Even though this is a shelter for abused women they want to make themselves available for anyone in need to find them.

The shelter is a non-profit organisation which helps women and their children through offering accommodation, social support, employment, and training. The shelter offers the women job training, meals, life skills and a chance for women to retain their dignity through independence.

THEIR MISSION...

The Frida Hartley Shelter's main mission is to help those in their care overcome poverty but not from charity but through the idea of justice for each other. Their wish is to make a better society by empowering the women who come into their care.

WHAT THEY DO...

The shelter is able to help the women and children through the idea of community. They have partnered with the Teddy Bear Clinic to help children dealing with trauma. They work with student psychologists for counselling, the Yeoville Police, the Department of Social Development, and with other shelters, such as Bethany Home, their sister shelter.

Due to the shelter's mission being empowering, women through uplifting their current situation, a large part of that role is accomplished by allowing the women the opportunity to become independent. A way to independence is acquiring skills and getting a job to be able to support themselves and their children. The shelter therefore understands the interests of the women and provides skills training for those interested. They want to provide these women their dream jobs aptly described in a quote on the computer room wall at the home: 'chose a job you want, and you'll never work a day in your life'.

(Hlabane n.d.)



Figure 44: Home Made Elements (Baart, 2020)

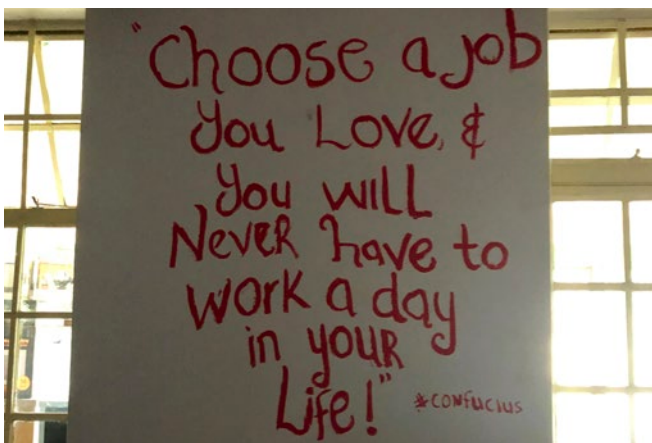


Figure 45: Quote (Baart, 2020)



Figure 46: External Elevation (Baart, 2020)



Figure 47: Wall of Hands (Baart, 2020)



Figure 48: Sleeping Area (Baart, 2020)

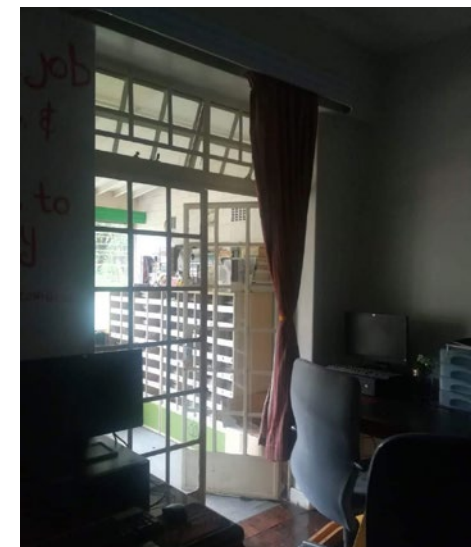


Figure 49: Internal Space (Baart, 2020)



Figure 50: Workshop (Baart, 2020)



Figure 51: Garden (Baart, 2020)

INTERNATIONAL SHELTERS

HOME FOR THE HOMELESS, JANKOWICE, POLAND

SITE



Figure 52: Aerial Image of Home for the Homeless (One Light Studio 2019)

The site plan shows that the home is situated at the edge of the context in which it is located. The design is responsive to its situational context, hidden behind trees almost as if it were hiding from the world. The building is located on a North West by South East axis mirrored length ways along the centre line. Its strong geometric lines follow the lines of the existing trees as if it is making zones in the landscape – (from the North West) trees, open space, building housing the caregivers' rooms, courtyard (surrounded by the occupants' rooms), building containing communal areas, open space and then trees. At the South Eastern side, the trees open onto a path which guides people into the main entrance of the building.

This shelter is designed for the homeless who are too physically strong to live in social welfare homes but too unhealthy to live in dormitories ("ArchDaily Home for The Homeless" 2020). This therefore makes the people who live here an 'in-between' people.

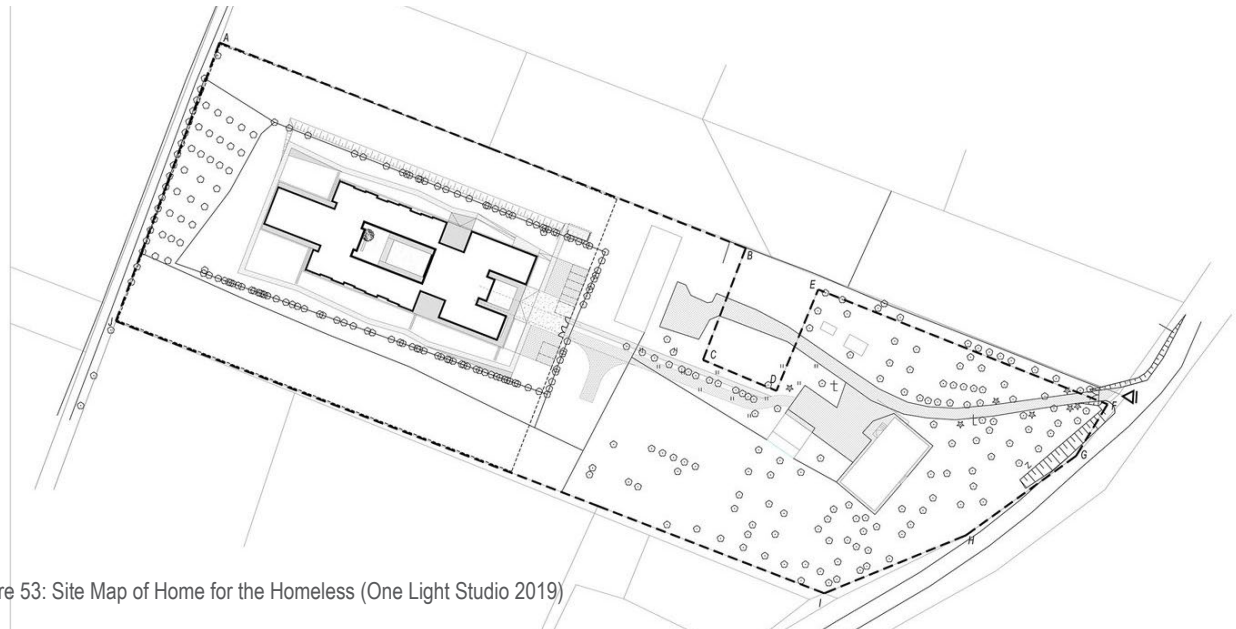


Figure 53: Site Map of Home for the Homeless (One Light Studio 2019)

The building is divided into three zones: entrance, public and private each of which is separated by a brick wall.

In the plan on the right the zones are clear, the left rectangle is made of small apartments for the people who work at the shelter, the central private space is the rooms for the people staying at the shelter. The shelter rooms all have a bathroom and are shared which is a consistent approach to shelter designs. The private space opens onto the central courtyard which forms a large part of the design as the building is designed around this courtyard and the courtyard is framed with the movement paths.

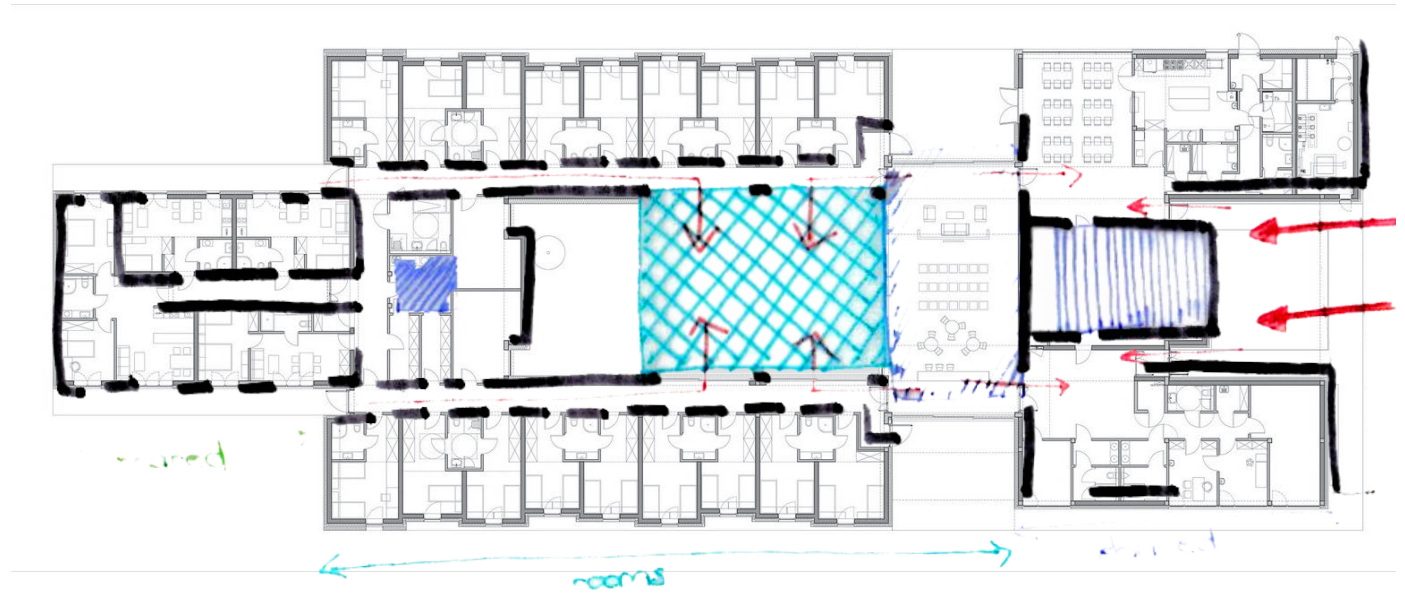


Figure 54: Plan of Home for the Homeless (One Light Studio 2019), illustration (Baart, 2020)

The right zone of the building is the public shared space: an eating area, a lecture venue, a kitchen, and counselling spaces. The last zone is the entrance zone which is framed on either side by the counselling rooms and the kitchen space. The people are enveloped by the building before they enter the actual building.

ENTRANCE AND THRESHOLD



COURTYARD AND THRESHOLD



The external threshold of the building is framed by a strong overhang over a pathway encircling the whole building. The entrance is covered and then opens into an entrance courtyard, where people are enveloped into the building.

The courtyard allows for a large amount of light to enter the movement corridors of the shelter. The strong geometry of the courtyard walls are softened by the murals on the wall as well as the greenery within the courtyard.

Figure 55, 56: Exterior Perspective and Interior Courtyard Perspective (One Light Studio 2019), illustration (Baart, 2020)

KWIECO SHELTER HOUSE, MOSHI URBAN, TANZANIA

SITE AND SECTIONS

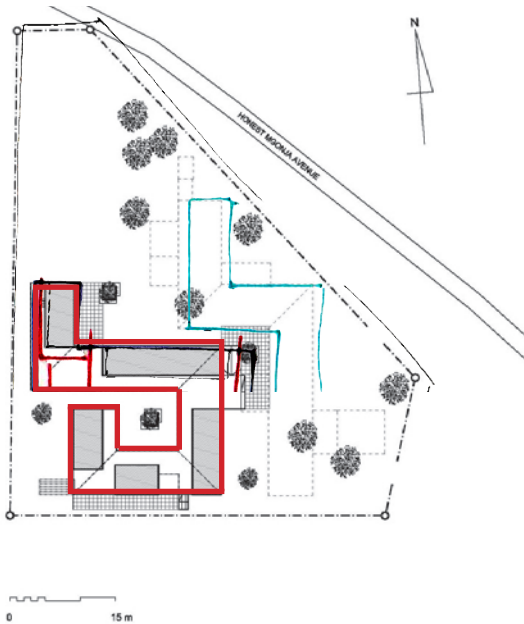


Figure 57: Site Plan of KWIECO Shelter (Ilonen 2015), Illustration (Baart, 2020)

This shelter was designed and built for the women in Kilimanjaro who are vulnerable to violations to their human rights. Unfortunately, prevalent social and cultural attitudes permit such violence to women with the law totally inadequate to provide the necessary protection to them (Griffiths 2015) (“ArchDaily KWIECO Shelter House” 2015). Implementing a space where women and their children can go to seek refuge and receive the support and legal aid they need is not only important but very necessary. Through schemes like this, the situation surrounding GBV can start to improve once the cultural and social attitudes change.

Money was raised from the Ministry of Foreign Affairs of Finland to execute the first phase of the project (seen here) and funds are currently being raised for the second and last phase (outlined in blue on the plan) (Griffiths 2015) (“ArchDaily KWIECO Shelter House” 2015).

The shelter is planned over two stages, stage one has been built and is currently in operation. The design incorporates and responds to the context it finds itself in through careful consideration of the materiality and hierarchies. Phase One of the design is laid out in such a way that the entrance is central to the building, creating a threshold into a more private courtyard space. This entrance consideration can play subconsciously on the visitor, allowing them to question their place - are they comfortable entering this more private space? The rooms of the shelter are then built surrounding this courtyard with the common rooms placed at the various openings into the space. These common rooms therefore act as a buffer between the public and private space.

A plan view of the shelter shows that it forms (perhaps unwittingly) the classical Greek or Roman pattern of a meander, seen in the red outline (Loth 2016). This could be symbolic of the twisting and turning path of a labyrinth in which, the survivors have been following before finding shelter here.

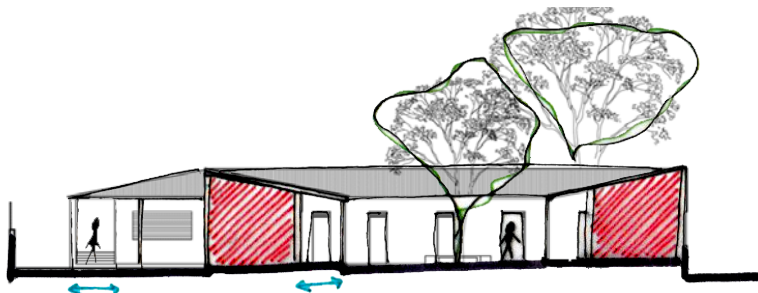


Figure 58: Section of KWIECO Shelter (Ilonen 2015), Illustration (Baart, 2020)

The sections indicate the plain geometry of the design which is softened by providing openings between buildings that function as access points to the buildings themselves. The top section shows a partial elevation of the edge of the building which shows how the flat façade is broken in regular intervals by these openings.

The section also indicates how the roof continues as coverage to walkways extending around the entire building. This design forms the idea of threshold, from the outside, to coverage, to the private rooms of the shelter.

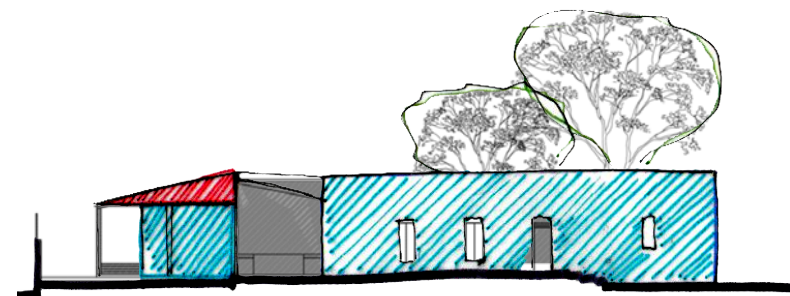


Figure 59: Section of KWIECOW Shelter (Ilonen 2015), Illustration (Baart, 2020)

COURTYARD AND MOVEMENT

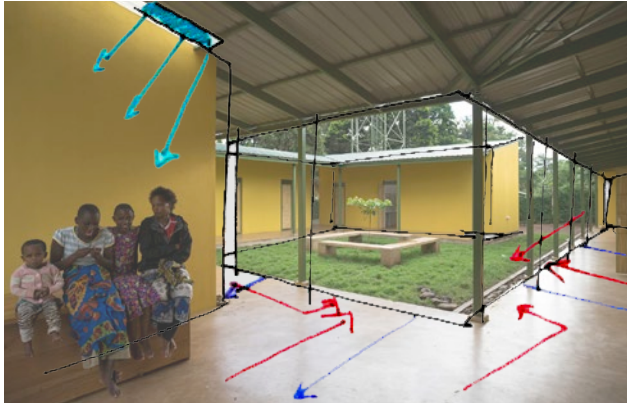


Figure 60: Internal View of KWIECO Shelter (Ilonen 2015), Illustration (Baart, 2020)

The courtyard is the central space for the shelter as all the rooms are built around this singular space. The wide, covered pathways around the courtyard allow for unhindered movement and provides for natural ventilation. Skylights allow for the ingress of sunlight which serves to provide natural light to these pathways and also to rooms inside. The pathways are sufficiently wide to allow for small groups to gather without disrupting these access ways.

ENTRANCE



Figure 61: External View of KWIECO Shelter (Ilonen 2015), Illustration (Baart, 2020)

The design of the shelter is plain and easily laid out but through the use of a plain, strong exterior facade, the user wants to move into the courtyard spaces within the shelter. If one is a visitor and not staying at the shelter the strong facades create a kind of security threshold and even though the openings are large for movement, it can discourage visitors from entering the spaces.

The present entrance to the shelter has a large opening in the eastern side into a covered walkway encircling a central courtyard. This opening allows for a large amount of movement into the shelter but having this raised off the ground creates a threshold through a level change. Immediately to the north of the entrance, repurposed glass bottles set into the wall provide natural tinged light to the toilet behind this wall.

GEOMETRY AND MOVEMENT

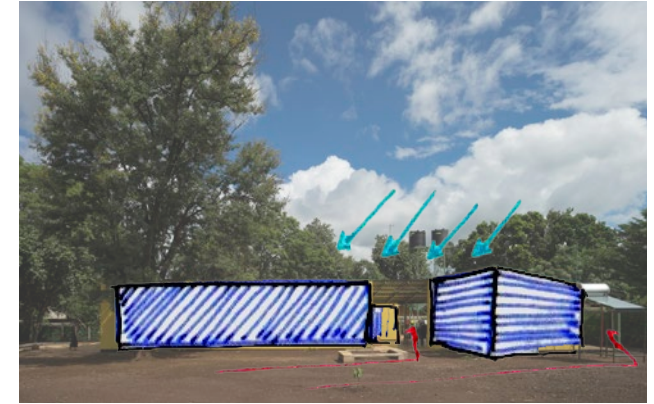


Figure 62: External View of KWIECO Shelter (Ilonen 2015), Illustration (Baart, 2020)

The design of the building does not intend on making any loud architectural statements but rather respects the existing spatial hierarchies as it includes local culture and materials (Fraser 2016) ("ArchDaily KWIECO Shelter House" 2015).

The architecture of the shelter is sensitive to the local culture and existing spatial hierarchy. The design was made with local materials and was built with local workers to ensure the community as a whole benefit from the shelter and have a sense of ownership (Griffiths 2015) ("ArchDaily KWIECO Shelter House" 2015).

The large plain external facade also allow for a large amount of privacy for the women and children staying in the shelter. This privacy can allow the women to feel secure and therefore allow for their healing to continue within the shelter.

SHELTER FOR VICTIMS OF DOMESTIC VIOLENCE, ISRAEL

SITE PLAN AND PLAN

This shelter was designed in collaboration with the people who were to occupy and run the shelter. It was built to replace another 37-year-old shelter which was a repurposed building with the spaces within not conducive to a healing environment. Many existing shelters in Israel are repurposed buildings and as such suffer from the same deficiencies as the former shelter on this site (Griffiths 2018) (“ArchDaily Shelter For Victims Of Domestic Violence” 2018).

This shelter was built in response to the crisis of women being victims of domestic violence at some point in their lives and wanted to give these women and their children a safe space to go. Israeli statistics of women and children abuse are extraordinarily high suggesting that 45% of women and 45% of children will be subjected to violence at some stage. (Refugees n.d.)

The shelter design is clean with the use of a white cladding and two facades, the outer shell providing a secure and protective exterior and an inner softer space opening onto a green, central garden. The shelter has both communal areas as well as private areas and tries to accommodate and assist families as much as possible by providing independent living quarters, a kindergarten, a computer room, kitchens, offices, and treatment rooms for victims and staff staying at the shelter (Griffiths 2018) (“ArchDaily Shelter For Victims Of Domestic Violence” 2018).



Figure 63: Aerial Image of Shelter for Victims of Domestic Abuse (Geron 2018)

People residing at the shelter are housed in independent family rooms, situated close together on the southern and eastern borders of the site connected by an internal corridor. The rooms are furthest away from the entrance are therefore in the most protected space for the occupants. The communal spaces and offices are situated at the centre and entrance to the shelter. The double story section of the scheme holds offices and a meeting room and can also act as a watchful eye over the shelter, highlighting the need for security for the occupants. The location of the family rooms within the context of the complex allows for individual privacy while still being part of the larger scheme.



GROUND FLOOR AND FIRST FLOOR

Figure 64: Ground (Geron 2018) Figure 65:
First Floor (Geron 2018), Illustration (Baart, 2020)

GEOMETRY AND SCALE



Figure 66: External View (Geron 2018), Illustration (Baart, 2020)

THRESHOLD AND VIEW

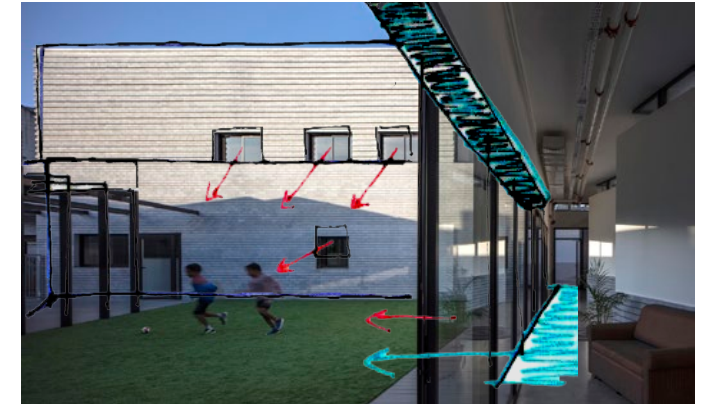


Figure 67 Internal View (Geron 2018), Illustration (Baart, 2020)

The design of the building is geometric (as shown in the image above) but through the use of greenery, opening and scale the design is not rigid and boring but serene and clean. The plain façade in the image is a successful edge as it complements the design creating a juxtaposition for the facades with openings.

The courtyard can be seen as the central space off which everything is built. There are then walkways placed on the edge of the courtyard before the private spaces creating a threshold between the public space and the private space.

Here it is also easy to see how the top floor acts as a surveillance area over the courtyard and the ground floor. With the potential for someone watching from above, allows the victims of abuse to feel secure which assists with healing.

In the plans to the right, the ground floor plan is organised into private spaces and communal spaces as well as the admin spaces, all organised around the central courtyard. The design is created as if multiple buildings are stitched together to create an overall shelter. The main entrance into the building is through this central courtyard, which is visible on all edges, creating a very secure edge. The communal spaces are closest to the entrance and the private spaces are furthest from the entrance. On the first floor, found only the north side of the site, contains the workshop spaces, offices, and therapy rooms, these admin spaces look out onto the courtyard which acts as another layer of security and surveillance.

DRA. CAMPOY DENTAL CLINIC / JAIME SEPULCRE BERNAD

MOVEMENT AND FORM

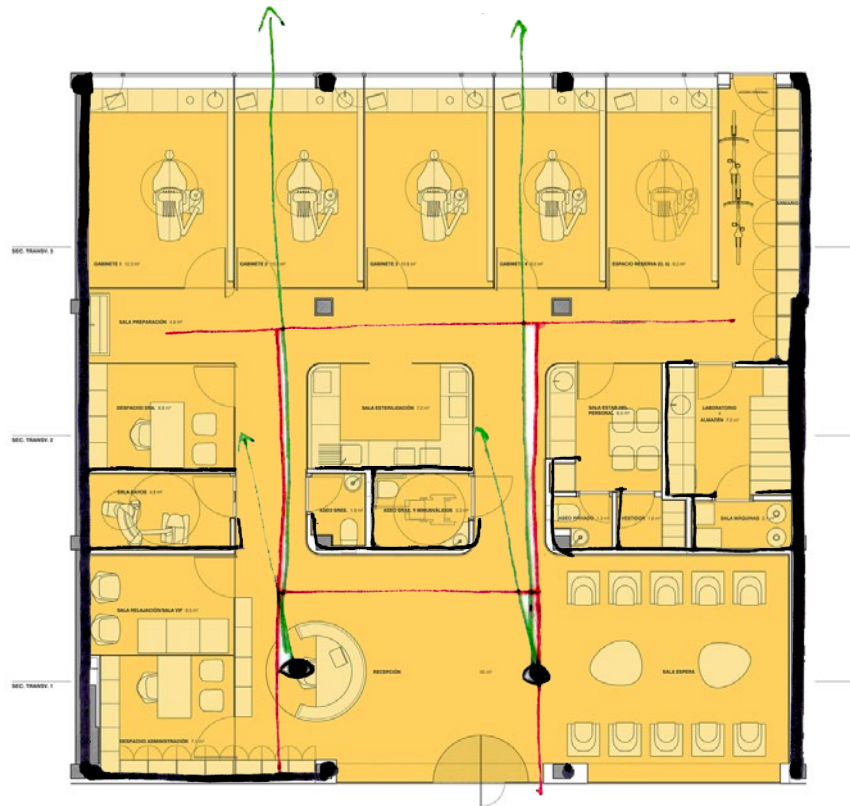


Figure 68: Plan of DRA, Campoy Dental Clinic ("ArchDaily Dra. Campoy Dental Clinic" 2017)
Illustration (Baart, 2020)

The plan indicates the clear movement pathways within the clinic. Due to the size of the design and the layout, the pathways become simple which is what is ideal within any design as it allows a new user to have a clear direction within the building.

As mentioned in the section analysis, the design is created with three bands moving from public to private space. Through the use of materials such as glass, users of the building are able to observe the entire layout. Through tinting or frosting of the glass at different levels degrees of privacy is achieved in the bands.

The design of the clinic is seen in three sections which the architects have described as three bands of similar proportions – the waiting room, the dental area and the server area. The waiting room is the most public and contains the reception and waiting area for patients. The middle band consists of a semiprivate administration area, laboratory, staff rooms and toilets. The final band is the most private where the dental procedures take place ("ArchDaily Dra. Campoy Dental Clinic" 2017).

Even though each band has different layers of private to public access, the design still allows for visual interaction throughout the building.

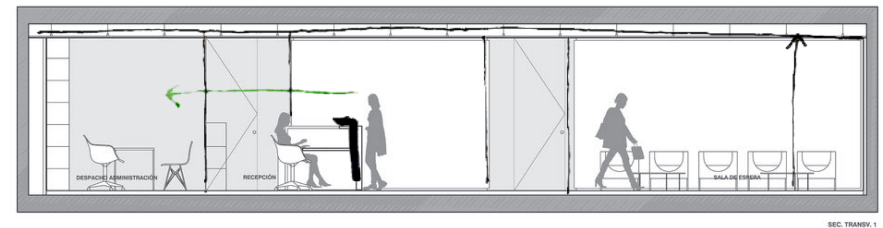
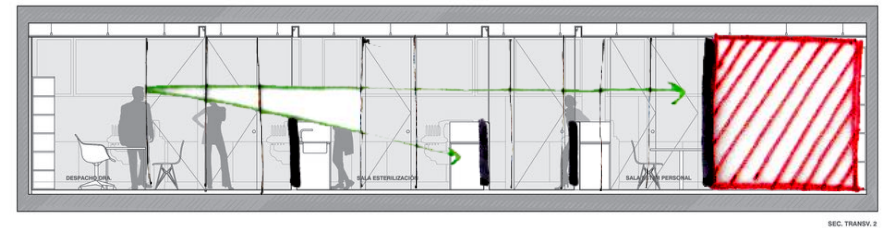
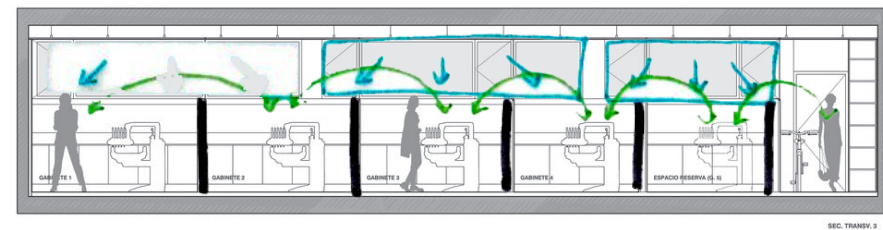


Figure 69: Sections of DRA, Campoy Dental Clinic ("ArchDaily Dra. Campoy Dental Clinic" 2017),
Illustration (Baart, 2020)

FACADE AND VISIBILITY



Figure 70: External View of DRA, Campoy Dental Clinic (Frutos 2012), Illustration (Baart, 2020)

There is a large forecourt in front of the design with the entrance framed by two trees. The design allows for large gatherings in front without disrupting the entrance and a central, framed entrance which allows for movement into the building to be as clear.

The façade is made up of circular openings within a rectangular frame, juxtaposing contradictory geometric spaces. The large openings within the façade again allow for visual connections throughout the building, this idea of movement clarity becomes the design influences as the way for a visitor to move through the building has been intentionally framed by the architecture.

The walkway indicates how the user is able to observe the complete space while still

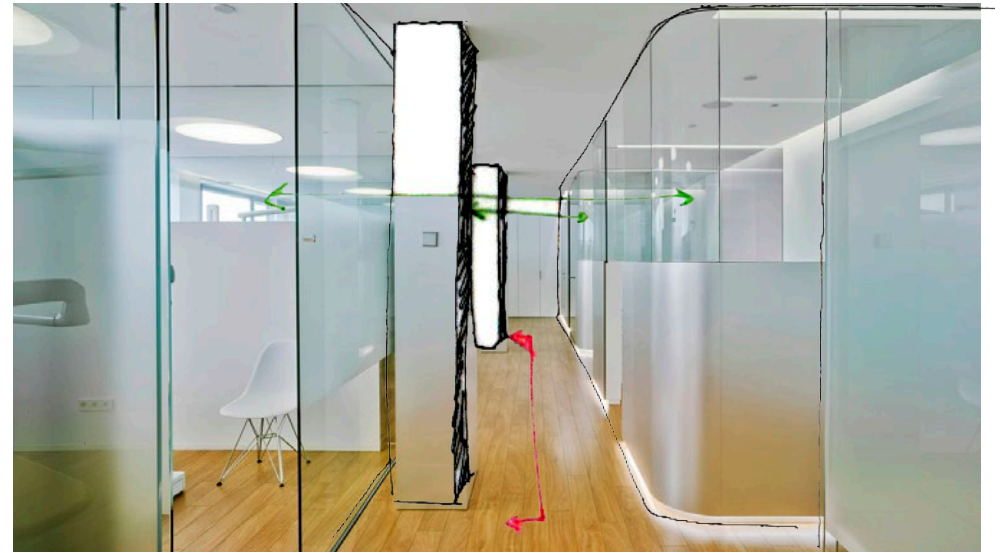


Figure 71: Internal View of DRA, Campoy Dental Clinic (Frutos 2012), Illustration (Baart, 2020)

maintaining the different levels of privacy with frosted glass. The visibility along the pathway is enhanced through the glass walls and even though the building required structural columns, these have been placed to the side of the walkway so as not to affect the visibility of the user.

HEALTH MUNICIPAL CLINIC / STUDIOLADA ARCHITECTS

FACADE AND VISIBILITY

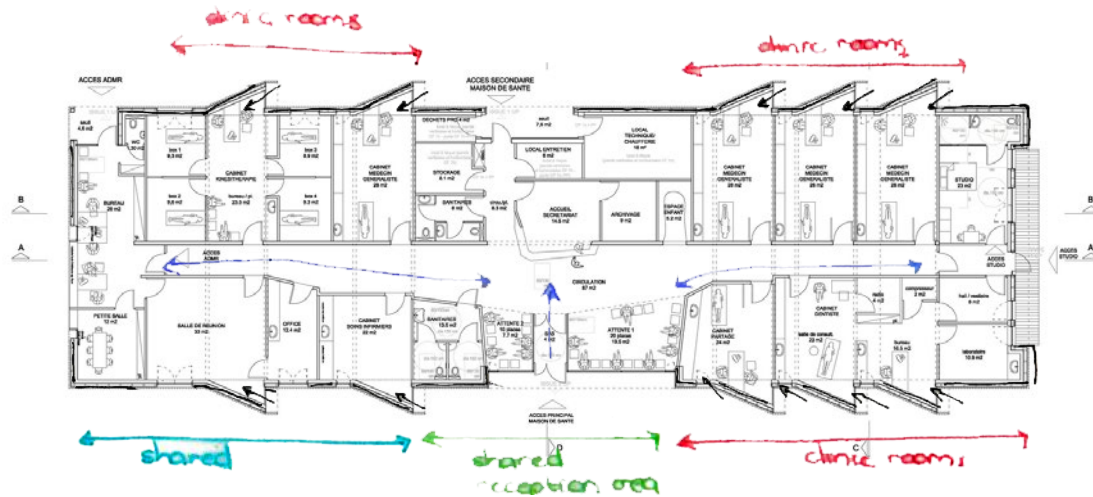


Figure 72: Plan of Health Municipal Clinic ("ArchDaily Health Municipal Clinic" 2015), Illustration (Baart, 2020)

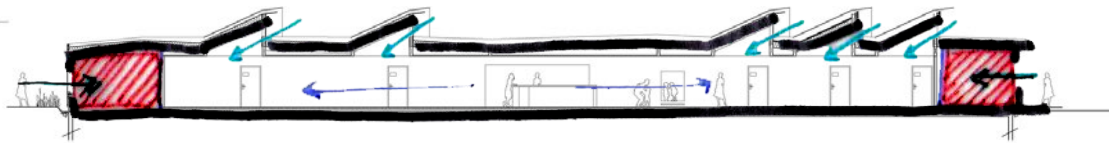


Figure 73: Section of Health Municipal Clinic ("ArchDaily Health Municipal Clinic" 2015), Illustration (Baart, 2020)

The building is rectangular in shape with large gill type windows encircling the building to capture natural light and heat. The movement paths in this design is clear with a central hallway moving off a public reception area spanning the entire length of the building. Entrance to the building is from the West midway along its length intersecting the central hallway which is wide at the reception and gets progressively thinner the further down the hallway you go in either direction ("ArchDaily Health Municipal Clinic" 2015).

The central hallway is lit with natural light through an arch created from the large gill windows encircling the building.

The section indicated how the arch ways allow light into the building at the top and the large movement corridor down the centre of the building. This semi-public walkway is ended on both sides, at the extremities with a private room.

The design is placed within a large open area so this can be seen as a type of forecourt in front of and surrounding the design. The large expanse can once again move around the design without impacting the movement into the design.



Figure 74: Elevation of Health Municipal Clinic(Waltefaugle & Jouanneau 2014), Illustration (Baart, 2020)

The exploded axonometric to the side indicates the main drivers, the first being the public to semi-public walkway which acts as the spine of the building. The second being the spaces off the design and the last which forms the shape of the building being the light archers allowing natural light throughout the building. The elevation above indicates the arches over the building for light as well as the large entrance. The entrance is placed in the centre of the building, possibly to allow for a semi symmetrical design with the internal core as mentioned above.

The perspective image indicates the privacy which the fins allow while still including a large amount of natural light within the design (“ArchDaily Health Municipal Clinic” 2015).



Figure 75: External View of Health Municipal Clinic (Waltefaugle & Jouanneau 2014), Illustration (Baart, 2020)

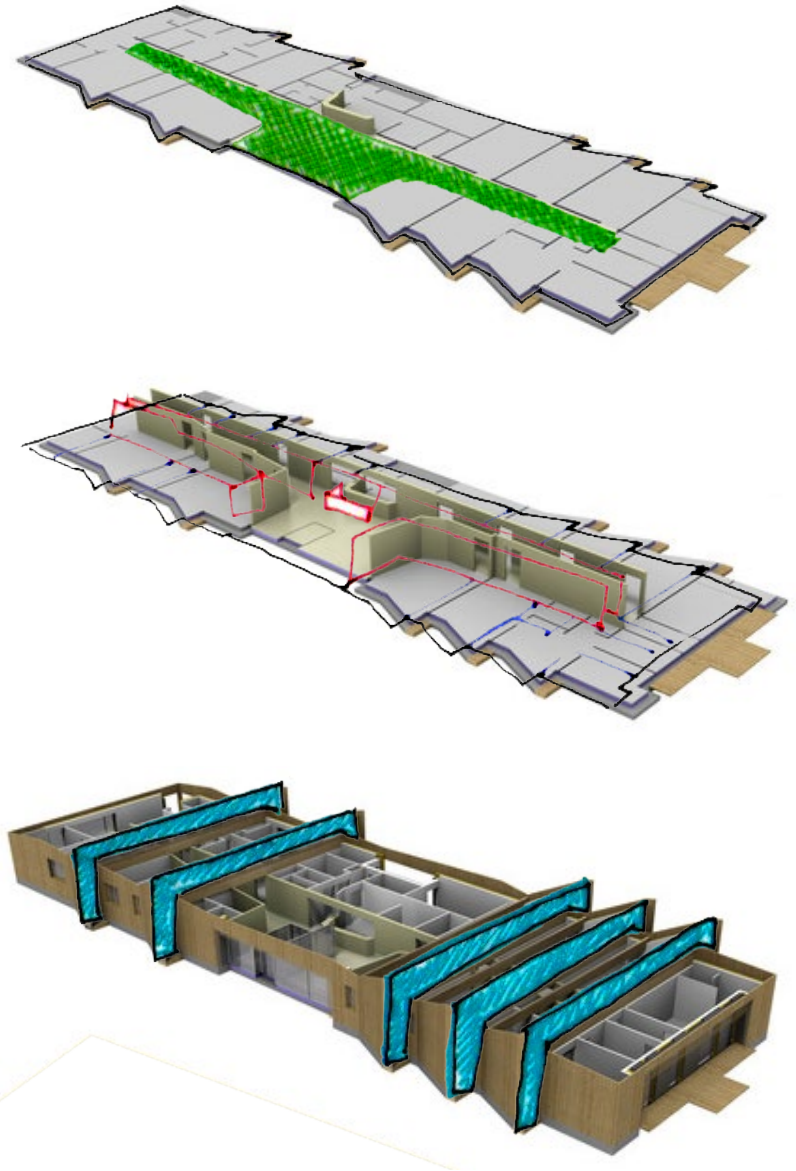


Figure 76: 3D Exploded View of Health Municipal Clinic (“ArchDaily Health Municipal Clinic” 2015), Illustration (Baart, 2020)

CATACOMBS OF PARIS ENTRANCE / YOONSEUX ARCHITECTES

ENTRANCE



Figure 77: Catacombs of Paris Entrance (L'Excellent 2017), Illustration (Baart, 2020)

This design is about preplanning entrance and the path to the outside. The front design of the pavilion uses face brick which blends in with the surrounding context but as soon as you move towards the pavilion a hallway of light surrounding you and brings you into the design. ("ArchDaily Catacombs of Paris Entrance" 2017)

GEELONG ARTS CENTRE / HASSELL

ENTRANCE

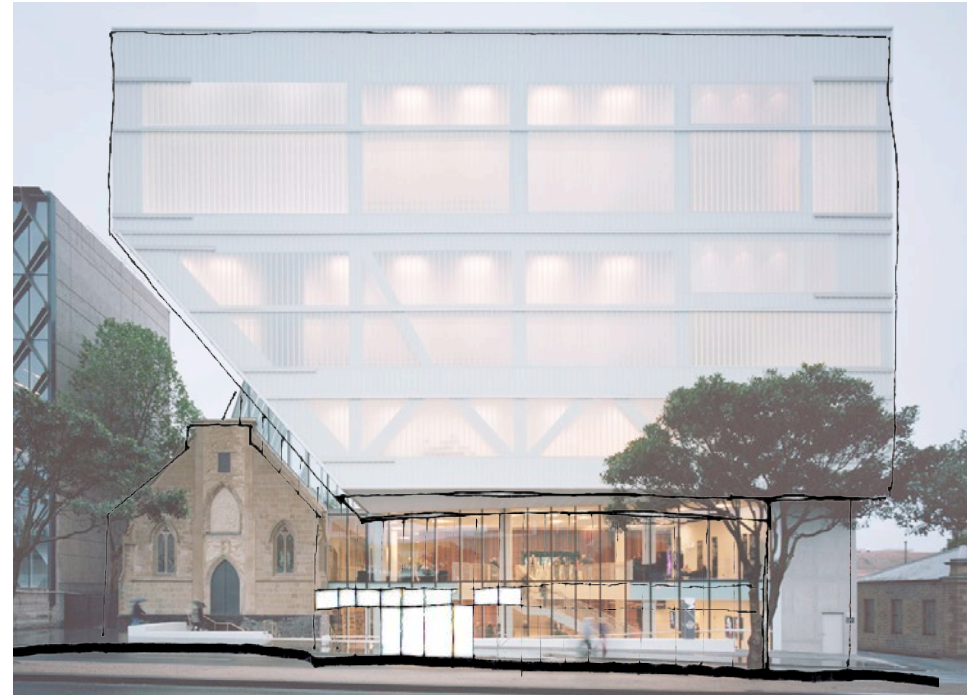


Figure 78: Geelong Arts Centre (Gardiner 2019), Illustration (Baart, 2020)

This design brings the old and the new together with a solid existing building with a new modern building. This creates a new foyer and forecourt for the surrounding area through the presence and connection to the context. The new design touches the old delicately while incorporating the old design into the new and recreates the entrance. ("ArchDaily Geelong Arts Centre" 2020)

STRONG EXTERIOR AND MATERIALITY: NAKASONE HOUSE / ESCOBEDO SOLIZ

ENTRANCE AND FACADE



Figure 79: Entrance of Nakasone House (Polo & Pereznieta 2020), Illustration (Baart, 2020)

The strong brick geometric exterior is broken up by seemingly randomly spaced openings. The main entrance into the building is at the bottom right (north west) corner which protrudes into the building front. This covered entrance is an idea of shelter and envelopes the visitor into the design before they enter into the building, which has been seen in other case studies.

COURTYARD



Figure 80: Courtyard of Nakasone House (Polo & Pereznieta 2020), Illustration (Baart, 2020)

The courtyard design shows that even though this is a small courtyard it is successful through the idea of scale and proportion. The courtyard length is the same as the height of the building and the width is a third of that. Having the courtyard walls not being too high, the space is therefore enclosed enough to be intimate but still allow for sufficient sunlight to permeate into the courtyard and into the interior spaces of the building. ("ArchDaily Nakasone House" 2020)

Threshold is also explored in this courtyard using the indoor outside type of design as mentioned earlier. On the ground floor, large doors open the internal spaces into the external space. Using an overhang on the far edge of the courtyard the threshold of outside is extended into the internal spaces.

INDOOR-OUTDOOR THRESHOLD



Figure 81: Internal View of Nakasone House (Polo & Pereznieta 2020), Illustration (Baart, 2020)

This perspective indicates an indoor-outdoor type of approach to design. The threshold here is then made much larger and therefore allows a more fluid spatial value. The movement between the two spaces is also fluid and the spatial quality is improved through the outside coming inside.

TAKEAWAY FROM PRECEDENT STUDY

The various precedents which have been analysed have been able to aid in important design considerations relating to threshold, entrance, the concept of the courtyard as well as the programs and layout related to women's shelters.

The local and international women's shelters have shown the need for shared space, both as a comforting aspect as well as a way to teach some of the women more social skills and force them to share their personal space and experiences. The shelters also all have an important aspect relating to children and mental health - a crèche, therapy rooms as well as craft rooms to allow for the women to learn new skills and become empowered. The idea of surveillance and security is another design influence which needs careful consideration. Surveillance and security in the international precedents both involved the idea of a courtyard with rooms around an external space.

The idea of entrance and threshold is an important design consideration as the building is also a building for the community. Having two different programs within a singular building therefore makes the threshold an important consideration. These various design considerations will be used within the design of the women's shelter along the Louis Botha Corridor.

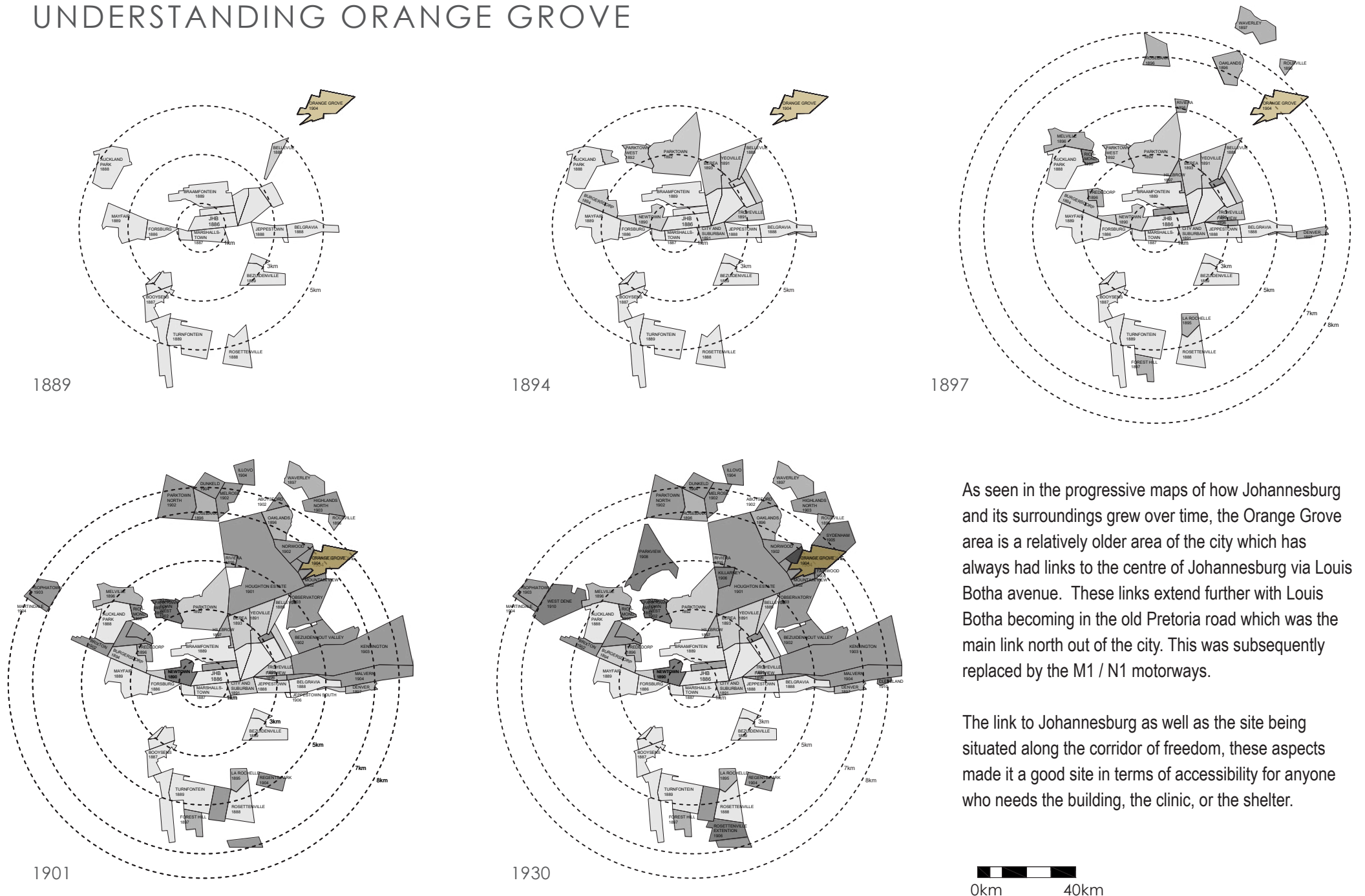
MAPPING THE LOUIS BOTHA CORRIDOR OF
FREEDOM and 304 Louis Botha Ave, Orange
Grove, Johannesburg, 2001

MAPPING THE LOUIS BOTHA CORRIDOR OF FREEDOM AND 304 LOUIS BOTHA AVE

Understanding the context of the design is an important driver. It is a requirement to see how a building must respond to different situations and instances along the Louis Botha Corridor. These instances include transport, building height, pedestrian usage as well as the general business of the corridor.

It is also important to situate the site along Louis Botha in the greater Johannesburg context in terms of history and accessibility. The age of an area is also a design consideration as an older area might not respond well to a modern design intervention. Understanding the whole context is a better way of ensuring the building will integrate itself into the existing urban fabric.

UNDERSTANDING ORANGE GROVE



As seen in the progressive maps of how Johannesburg and its surroundings grew over time, the Orange Grove area is a relatively older area of the city which has always had links to the centre of Johannesburg via Louis Botha avenue. These links extend further with Louis Botha becoming in the old Pretoria road which was the main link north out of the city. This was subsequently replaced by the M1 / N1 motorways.

The link to Johannesburg as well as the site being situated along the corridor of freedom, these aspects made it a good site in terms of accessibility for anyone who needs the building, the clinic, or the shelter.

Figure 82: The Growth of Johannesburg (Holmden 1929)(Marc Latilla 2015)(Baart, 2020)

GREATER JOHANNESBURG CONTEXT

As seen in the map, the site is located along the main road, Louis Botha. It also sits just South of another main road, Houghton Avenue. These two roads are major connections from North to South and East.

From the site centre there is a radius of 2.5km which incorporates Norwood, Sydenham, some of Houghton and Kew. In the 5km radius you can get to Alexander, Houghton, Youville, parts of Illovo and parts of Wynberg. Then within the 10km radius Sandton, Rosebank, Parktown and the CBD are accessible. These rings indicate how easily connected this site is to major suburbs in Johannesburg especially through the BRT route running the length of Louis Botha into the CBD.

The movement of the corridor and the connections which this site has access to, is a major requirement as it allows all types of women and their families the ability to access the site with relative ease.

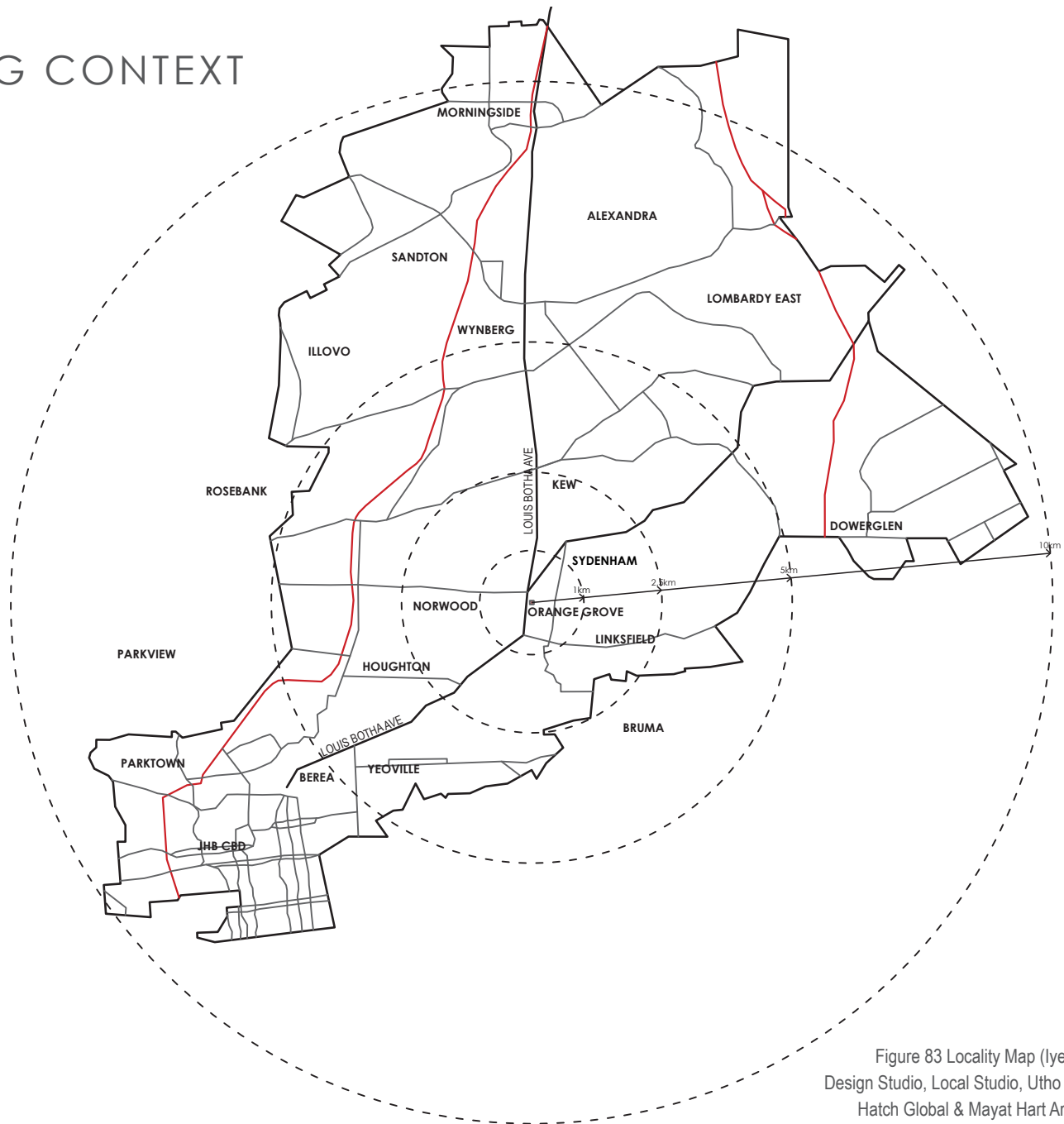
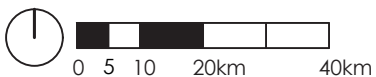


Figure 83 Locality Map (Iyer Urban Design Studio, Local Studio, Utho Capital, Hatch Global & Mayat Hart Architects 2013, pg26) Map: (Baart,2020)



The site is located in an area called Orange Grove which is named as such as it was originally an Orange Farm, called Lemoen Plaas (McDougall 2016). The area which was previously a farm transformed into a neighbourhood which is closer to what we know today after there was an advert in The Diggers News of September 1889 detailing plots for sale in the suburb (McDougall 2016). The streets were previously named after people such as Viljoen, Louw, and Roux, before the names were changed to numbers which have stayed that way today (McDougall 2016).

During the 60s to the 80s the area was known as little Italy due to the large number of people of Italian origin or descent which moved into the area. The area, while having a largely Italian Demographic also had Afrikaans, Portuguese, and Greek people in the area, and this allowed for a mixture of these cultures (Scheidegger 2015). Remnants of Little Italy are still evident in Orange Grove such as the Super Sconto which is located on Louis Botha as well as the Italian Consulate which is located close to Orange Grove in Houghton (Scheidegger 2015). After the original Italian Club which started in Orange Grove moved to Bedfordview, the demographics of Orange Grove changed and the area became much more diverse as different cultures started to mix. Orange Grove has always tried to be racially and culturally inclusive, trying to build on the idea of community hence the different clubs and bars which were located within the area. The Radium Beer Hall for instance, even during Apartheid, was an inclusive place for the different races of South Africa (Scheidegger 2015), building on the idea of community and inclusivity, the area of Orange Grove can continue to be a space for people to come together.

Surrounding areas of note are Linksfield, Houghton, Hillbrow and Norwood. These areas are all residential areas. Hillbrow for instance has been considered an area which allowed for community for people of different ethnicities to come together (Conway 2009).

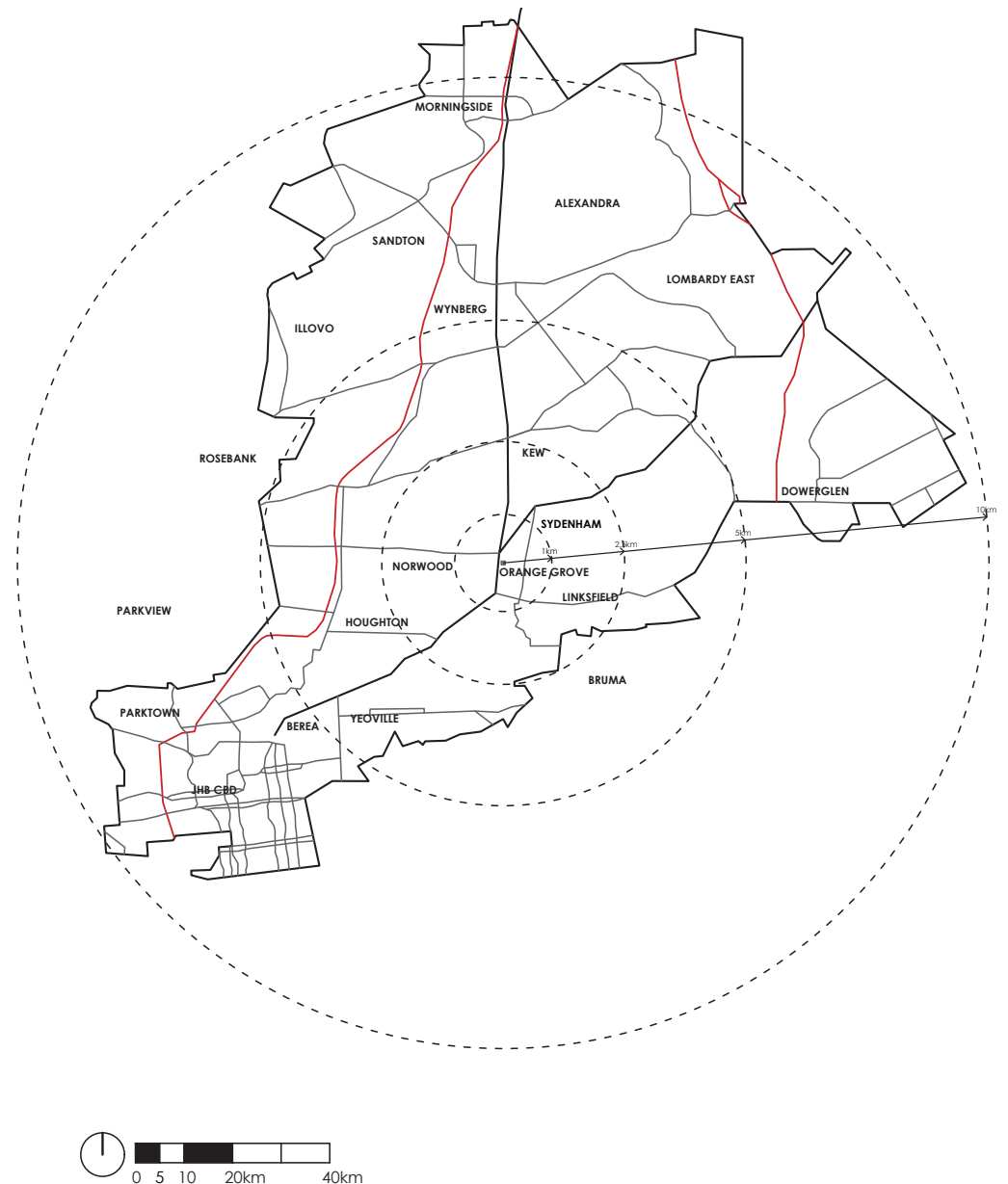


Figure 84: Locality Map (Iyer Urban Design Studio, Local Studio, Utho Capital, Hatch Global & Mayat Hart Architects 2013, pg26) Map: (Baart,2020)

LOUIS BOTHA, ORANGE GROVE CORRIDOR MAPPING

Zooming into the Norwood/Orange Grove section gives a better understanding of the surrounding context of the chosen site for the Women's Shelter. The chosen site is 304 Louis Botha Ave, Orange Grove, Johannesburg, which at the moment is a BP garage but along the length of the Louis Botha Corridor there are a number of garages, with the closest one being approximately 500m away. As seen in the previous maps and diagrams, the Louis Botha road is important since it is the main artery which connects the Northern Suburbs to Hillbrow, and the CBD and it connects the East side of Johannesburg to the North. It therefore makes for a very accessible road for a significant part of the citizens of Johannesburg with or without private transport.

This accessibility and ease of movement is the reasoning for the choice of site. The program of the site is a Women's shelter in response to the crisis of the gender-based violence as well as oppression of women's rights associated with the AMINEXT movement (“#IamNene” n.d.) (Walker 2019).

Understanding the surrounding context is important for the site as it helps to integrate the site and program into the existing urban fabric.

The different coloured lines along the routes are the different transport routes and the small circles are indications of Taxi and Bus stops. This again indicates the movement of people across Louis Botha and its surrounding context and how accessible the site is for people.

The green spaces are highlighted as they are often used as recreational spaces and for the majority of them, they are available to the public. Having this soft escape in a very urban context is good to allow for softening of the context as well as giving the women at the shelter a place to go to enjoy the outdoors.

The main landmark in the area which is important to the site is the Police Station as in the majority of shelters the women are placed within a shelter through police protection or social services. Having a police station within a 9 minute walk from the shelter is very convenient for the operation of the shelter.

The other program existing in the shelter is a clinic and having the Linksfield Netcare Hospital just 15 minutes' walk from the site is a good support for the clinic. Although the hospital is private and the clinic is public, in other shelters in Johannesburg, the private sector does play a role in the support of the shelters so developing a relationship with the hospital is important.



Figure 85: Mapping Louis Botha Corridor
(Baart, 2020)

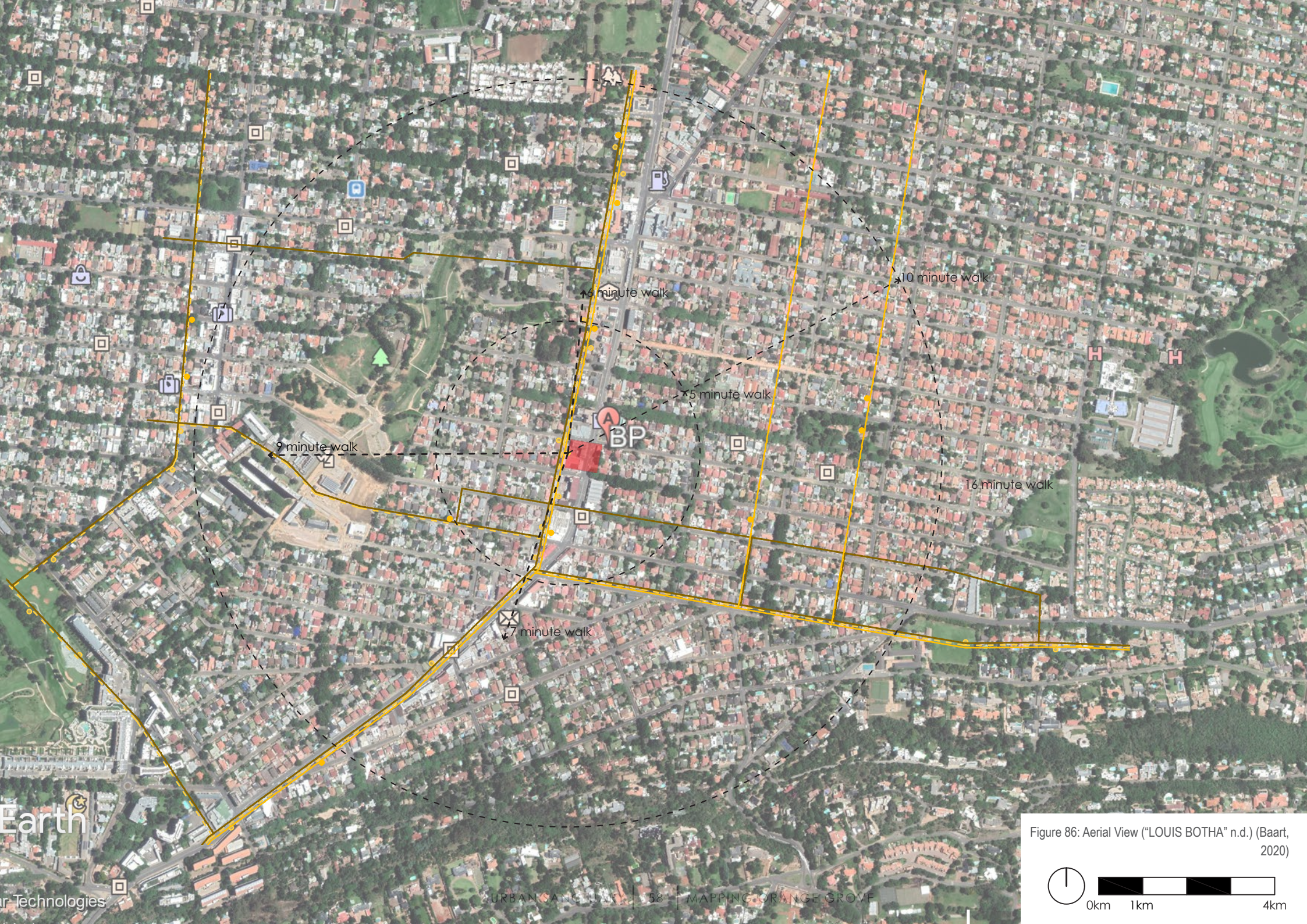
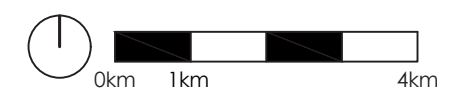


Figure 86: Aerial View ("LOUIS BOTHA" n.d.) (Baart, 2020)



AERIAL VIEW OF ORANGE GROVE AND ITS SURROUNDINGS

From this aerial view it is easier to see the existing urban fabric in place. The general area includes Orange Grove, Norwood, part of Sydenham, parts of Observatory, Linksfield and Houghton. The area is relatively dense consisting of dwellings and offices with the densest spaces being along Louis Botha. Areas of Observatory, Linksfield and Houghton are less dense comprising dwellings on larger pieces of land compared to that of the other suburbs. There is little vegetation along the length of the Louis Botha corridor except for trees and vegetation on the roads perpendicular to the corridor. The same issue can be seen on Grant Avenue in Norwood, although the road has more greenery than Louis Botha it is still rather bare and only once stepping off the road does the greenery start to unfold.

There is a need to soften out the roads with greenery, especially trees since the use of trees along a main road is important as it acts as a calming device ("Trees Are a Tool for Safer Streets | DeepRoot Blog" n.d.). This is required especially along a busy and frequented road such as Louis Botha Avenue.

Trees provide numerous physical, social, and psychological advantages since they can improve property values in the area, act as a sink for pollutants, attract nature and make the environment generally more pleasant and comfortable.

The chosen site is in the middle of the Louis Botha Corridor and perhaps, through including greenery on the blocks on either side, the area can start to feel more comfortable and not as stark and harsh. The inclusion of greenery can possibly act as precedent to include more greenery into main roads and in the surrounding areas and in Johannesburg overall.

THE LOUIS BOTHA SECTION

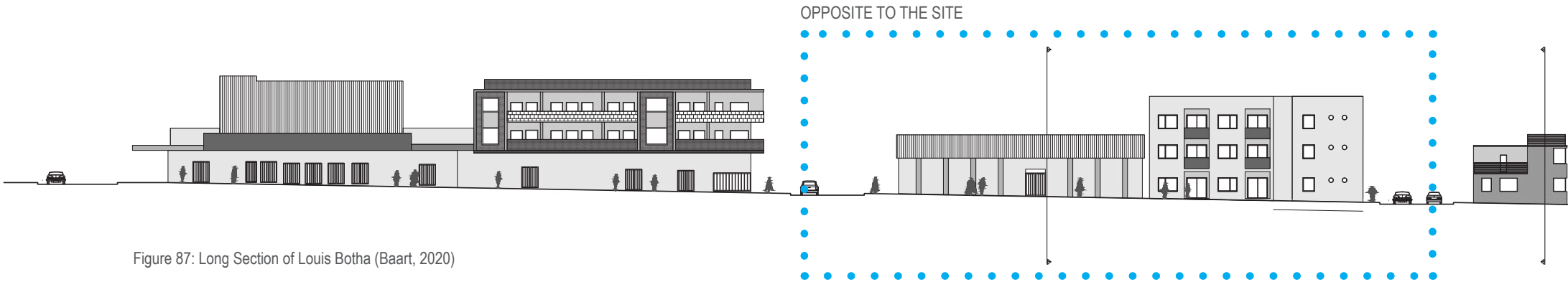


Figure 87: Long Section of Louis Botha (Baart, 2020)

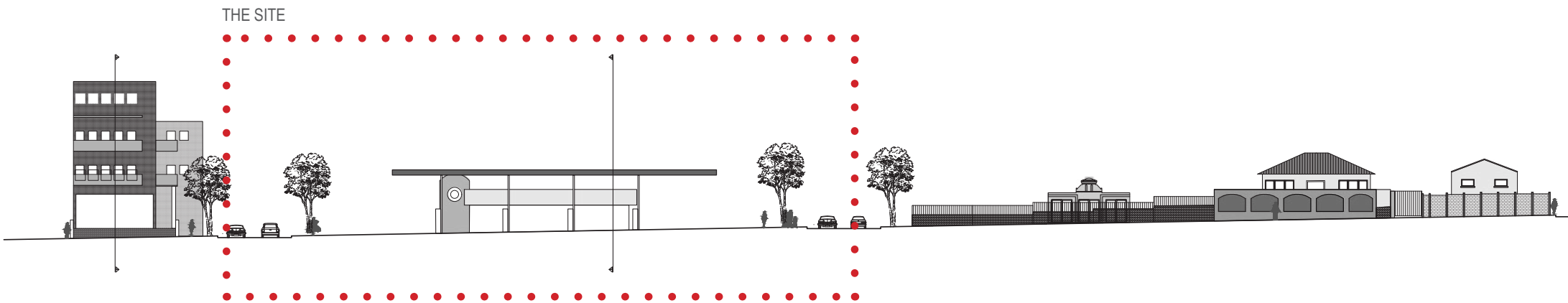


Figure 88: Long Section of Louis Botha (Baart, 2020)



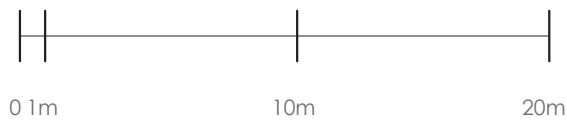
THE LOUIS BOTHA SECTION



Figure 89: Short Section of Louis Botha (Baart, 2020)



Figure 90: Short Section of Louis Botha (Baart, 2020)



THE CURRENT TYPOLOGY OF LOUIS BOTHA



Figure 91: Corner Building (Baart, 2020)



Figure 92: Celebrate Front Edge (Baart, 2020)



Figure 96: Brutalist Architecture (Baart, 2020)



Figure 93: Use of Balconies and Window Openings (Baart, 2020)



Figure 97: Curved Balconies and Art Deco Elements (Baart, 2020)



Figure 94: Bands of Glass (Baart, 2020)



Figure 95: Celebrate of Corner (Baart, 2020)



Figure 98: Church along Louis Botha (Baart, 2020)



Figure 102 and Figure 103: Simplistic Architecture along the length of the Corridor (Baart, 2020)



Figure 99: and Figure 100: Height of Buildings along Louis Botha (Baart, 2020)



Figure 104: Some Bulky Buildings are found which Celebrate Balconies (Baart, 2020)



Figure 101: Iconic Building along Louis Botha - the Radium Beer Hall (Baart, 2020)



Figure 105: Adjacent to the Site is a Low Rise Brightly Coloured Commercial Building (Baart, 2020)



Figure 106: Low Rise Residential Building with Sheetting on the Roof(Baart, 2020)



Figure 107: Adjacent to Site is a Medium Rise Residential Building which Celebraes Brick (Baart, 2020)



Figure 108: Mixed Commercial and Residential Building which Celebrates both Brick and Addresses the Corner of the Road (Baart, 2020)

Louis Botha and its immediate surroundings have a very distinct look about it. There are no buildings which stand out as modern but there are a large amount of Art Deco type buildings as seen in the way the buildings respond to the corner as well as the use of rounded balconies.

There are other buildings which are more brutalist in their appearance and some with simple designs which attempt to respond to the existing nature of the Louis Botha Typology.

There is a large use of brick, concrete, and flat roofs along the length of the Louis Botha Corridor. The new intervention should therefore consider these elements as a possible existing outline for the materiality of the design. Responding to the existing urban fabric allows for new designs to be better integrated by the community it would serve.

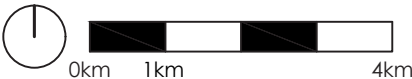
ACCESSIBILITY

As mentioned in the previous map, accessibility both to the site and to the surrounding support buildings is a major influence for the site selection. This map indicates the main movement routes which lead past the site and the surrounding context. As seen here, all types of movement private, busses and taxis, pass the site with taxis specifically stopping in the immediate vicinity at regular intervals.

This map is also an indication of the closest shelters in the surrounding areas. These being the Frida Heartly Shelter which is 3km away which was a shelter used as a precedent to help understand how shelters are run. The shelters rely on support from the private sector as well as support from each other. Therefore, having shelters in relatively proximity is not a problem and allows for more support for the new intervention.

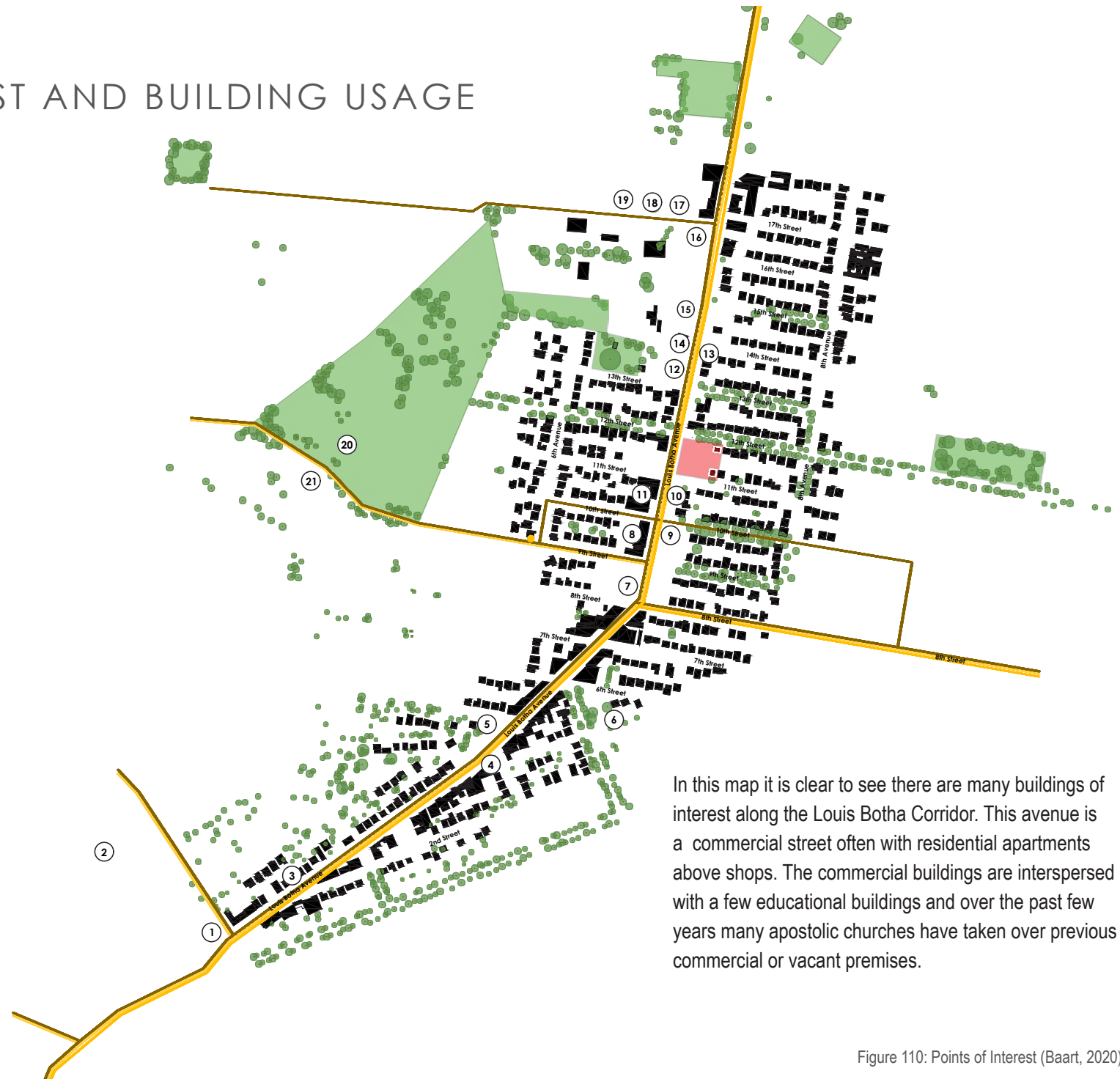
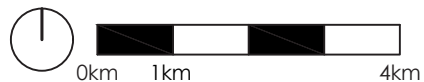


Figure 109: Accessibility (Baart, 2020)



POINTS OF INTEREST AND BUILDING USAGE

- Site
- ① Victory Theatre
- ② The Houghton Hotel
- ③ Orange Grove Veterinary Hospital
- ④ Holy Ghost Fire & Miracle Ministries
- ⑤ Super Sconto
- ⑥ Orange Grove Post Office
- ⑦ Hospice Wits
- ⑧ Orange Grove Bakery
- ⑨ The Radium Beerhall
- ⑩ Global Faith Mission Ministries
- ⑪ KFC
- ⑫ Jordaan & Wolberg Attorneys
- ⑬ The Triumphant Church Int
- ⑭ Maxi Security Johannesburg
- ⑮ Boston City Campus - Orange Grove (Johannesburg)
- ⑯ Pick n Pay Orange Grove
- ⑰ Trans Orange Conference Of The Seventh-Day Adventist Church
- ⑱ Lighthouse to the Nations Church
- ⑲ Pine Street Shul
- ⑳ Paterson Park
- ㉑ Saps Norwood



In this map it is clear to see there are many buildings of interest along the Louis Botha Corridor. This avenue is a commercial street often with residential apartments above shops. The commercial buildings are interspersed with a few educational buildings and over the past few years many apostolic churches have taken over previous commercial or vacant premises.

Figure 110: Points of Interest (Baart, 2020)

Just off Louis Botha one can find a few green spaces, such as the Orange Grove Park, Norwood Park just off Grant Avenue and the large, newly renovated Patterson Park.

The zoomed-out map on the previous page indicates the buildings of interest which outlines types of building usage around the site. It is clear from this map, the religious buildings, commercial buildings, and educational buildings are all placed along the Louis Botha Spine, and just off the corridor the buildings become smaller residential dwellings.



Figure 111: Building Usage (Baart, 2020)

TRANSPORT AND NODES



Figure 112: Transport and Nodes (Baart, 2020)

BUILDING HEIGHTS

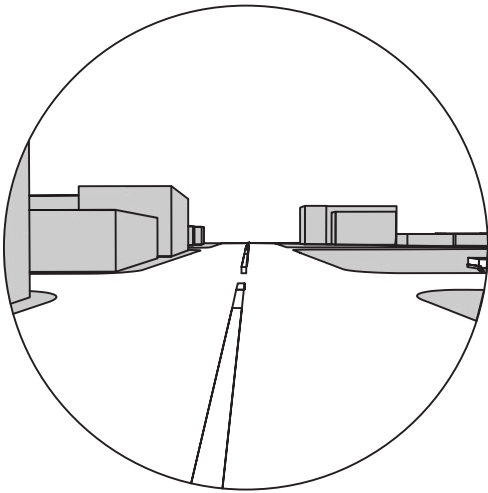


Figure 113: Building Heights 3D (Baart, 2020)



Figure 114: Building Height (Baart, 2020)

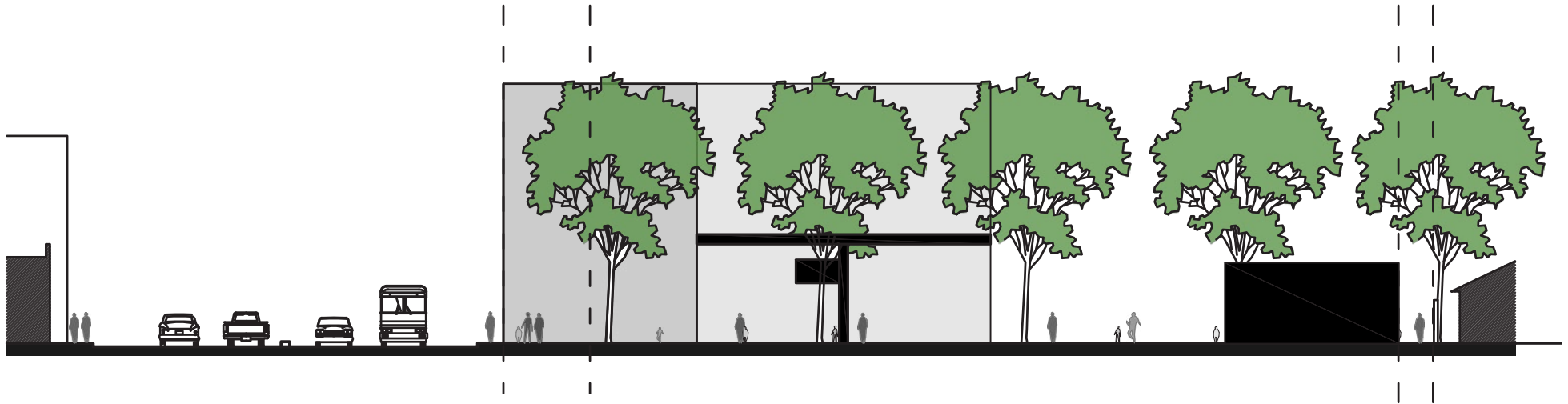


Figure 115: Louis Botha Section Illustrating Current Building Heights (Baart, 2020)

Due to the age of the Louis Botha Corridor and a large majority of the corridor having heritage associated with it, the buildings for the most part are low rise. The highest building along the corridor is across the road from the Victory Theatre and is seven stories tall. Along this section of the corridor, the tallest buildings are typically five stories tall typically with a shop at the bottom and residential apartments above. The other buildings are generally three stories tall again with shops on the ground floor and residential apartments above. As soon as one steps off the Louis Botha Corridor the buildings become single story residential houses.

Through precedent studies, Shelters try to feel as homely as possible to become a new home or an in between home for the people in the shelter's care. This is why responding to the typology of the shelter and the typology of the existing urban fabric, the shelter can be generally medium to low rise, no more than four or five stories along the Louis Botha edge, which is the public edge. This allows for the shelter to have a stronger urban front, and then become more homely as the building moves to the residential side of the site in response to the typology of the area – taller buildings at the front with a maximum of a two story dwelling at the back.

As seen in the section above, the existing urban fabric is not too overwhelming and large, it allows for a busy street edge, conforming to the original typology of Louis Botha, therefore the new intervention needs to further enhance the public edge rather than detract from it.

VEHICULAR DENSITY



Figure 116: Vehicular Density Weekday (Baart, 2020)



The vehicular density maps to the left and on the previous page, are indicative of the types of traffic one can experience on Louis Botha Avenue during the week at peak times 7:30am and 5.30 pm and off peak at about 3:30pm.

At 7:30am. Louis Botha is a major conduit for traffic accessing the M1 highway or using the road to travel North to Wynberg or South to Hillbrow and the Johannesburg CBD. Similarly, at around 5:30 pm, the opposite occurs where people instead of going to work are going home but due to Louis Botha having important destinations at either end, the spine experiences heavy traffic both ways at the peak traffic times.

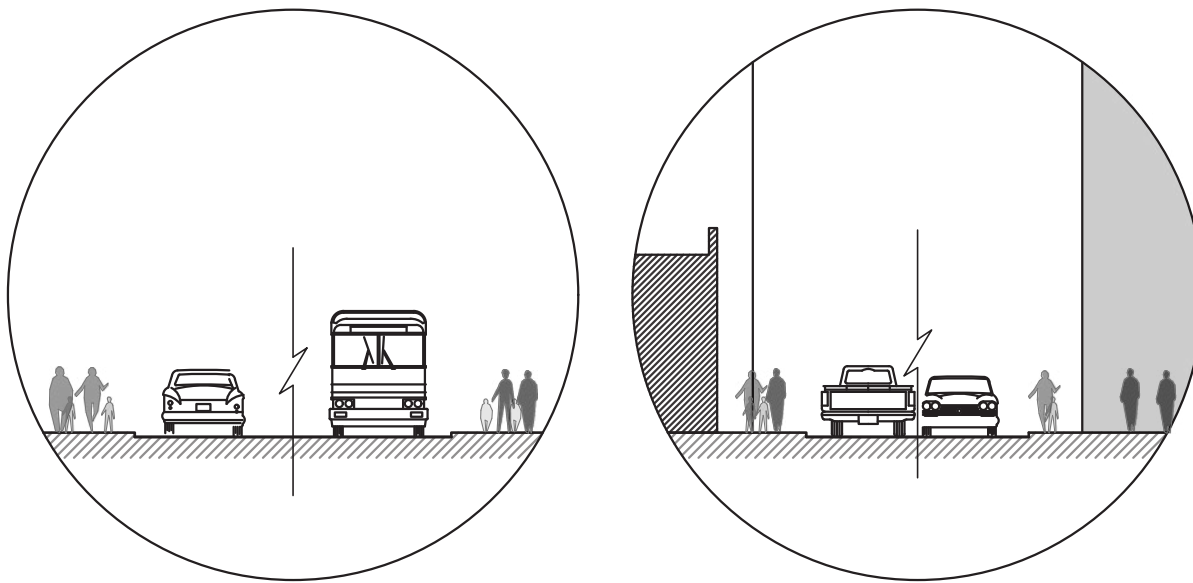
During the middle of the day, traffic is less but during the week there is still heavy usage along the corridor which is why even at 3:30 pm in the afternoon there is still a lot of traffic, although at this time the roads off Louis Botha do experience less traffic than at peak hours.

Figure 117: Vehicular Density Weekday (Baart, 2020)

VEHICULAR DENSITY



Figure 118: Vehicular Density Weekend (Baart, 2020)



The density maps on the previous page are indicative of the types of traffic one can experience being on Louis Botha Avenue during the weekend at the times of 7:30am and 3:30pm. The lack of traffic so early in the morning is indicative of the morning on a weekend, people tend to take them slower, but the spine of Louis Botha still has a hue of orange as people still use this part of the corridor at all times because of its important links to parts of the city.

The traffic from 3:30 pm to later in the evening does pick up due to people wanting to go and engage in recreational and other activities at the weekend.

These diagrams indicate the heavy density which is constantly prevalent along Louis Botha and this is therefore a good indicator of the ease of accessibility to the corridor and therefore to the site.

Figure 119: Sections of Louis Botha Avenue Illustrating Movement Types along Road Width (Baart, 2020)

PEDESTRIAN ACTIVITY



Figure 120: Pedestrian Activity Weekday (Bart, 2020)



Weekday 7:30 am



Weekday 3:30 pm

In the vicinity of the chosen site, Louis Botha also experiences a significant amount of pedestrian traffic especially between 8th Street and 10th Street, between 17th and 7th street there are a number of shops selling consumer goods and accessories attracting pedestrian traffic on both sides of the road – a distance of roughly 700 metres. On the 17th street side there is a Pick n Pay and on the 7th street side there is a pawn shop. Outside these extremities the structures tend to be either dwellings or dwelling converted to small businesses. The exception is 7th street moving south to 2nd street (approximately 800 metres long) on the eastern pavement where there are a number of taverns and other small shops. Through allowing for an intervention which softens that area of Louis Botha and allows for pedestrians to move more easily, this will better activate this section of Louis Botha.

Figure 121: Pedestrian Activity Weekend (Baart, 2020)

SITE IMAGES



Figure 122: Looking South East Along Louis Botha (Baart, 2020)



Figure 123: Looking South East Along Louis Botha (Baart, 2020)

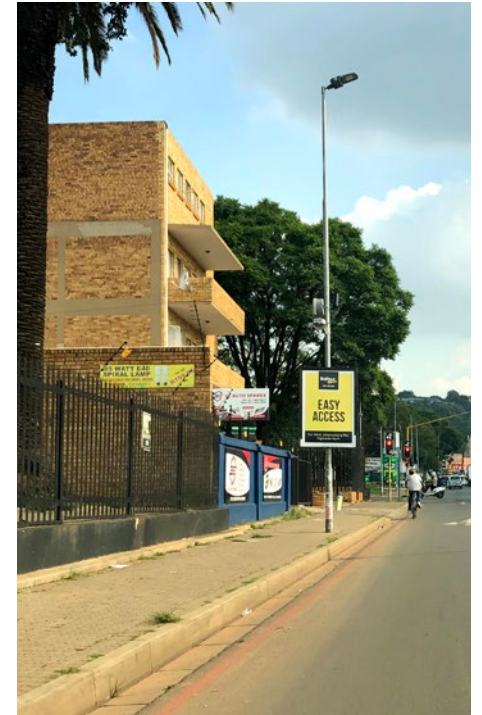


Figure 124: Building Adjacent to Site (Baart, 2020)



Figure 125: South Edge of Site (Baart, 2020)



Figure 126: South Edge of Site (Baart, 2020)



Figure 127: East Edge of Site(Baart, 2020)



Figure 128: North East Corner of Site(Baart, 2020)



Figure 129: South Edge of Site(Baart, 2020)



Figure 132: North East Corner of Site(Baart, 2020)



Figure 130: South Edge of Site(Baart, 2020)

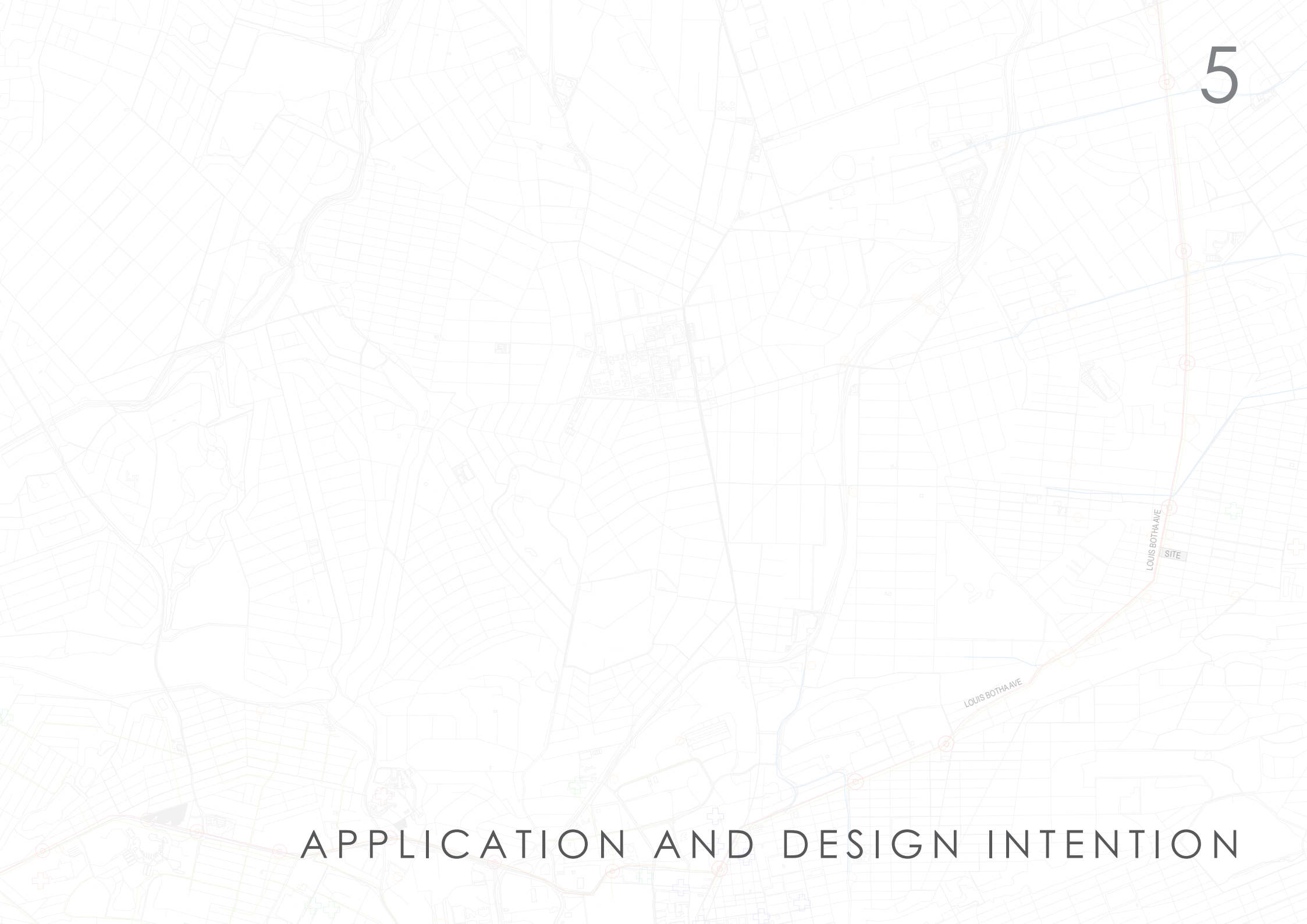


Figure 131: East Corner of Site (Baart, 2020)



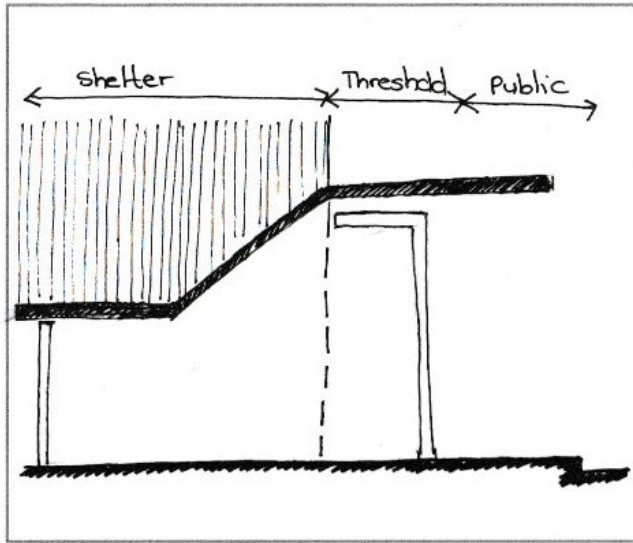
Figure 133: Existing Residential Buildings near Site (Baart, 2020)

SITE IMAGES

A topographic map of a residential area with a red line running diagonally from the bottom left towards the top right. The red line is marked with several red circles. Along this line, there are several orange circles and a few green circles. A blue line runs horizontally across the upper right portion of the map. A grey rectangular area is labeled 'SITE' and is located near the intersection of the red and blue lines. The text 'LOUIS BOTHA AVE' is written vertically along the red line in two locations. The background map shows property lines, roads, and some building footprints.

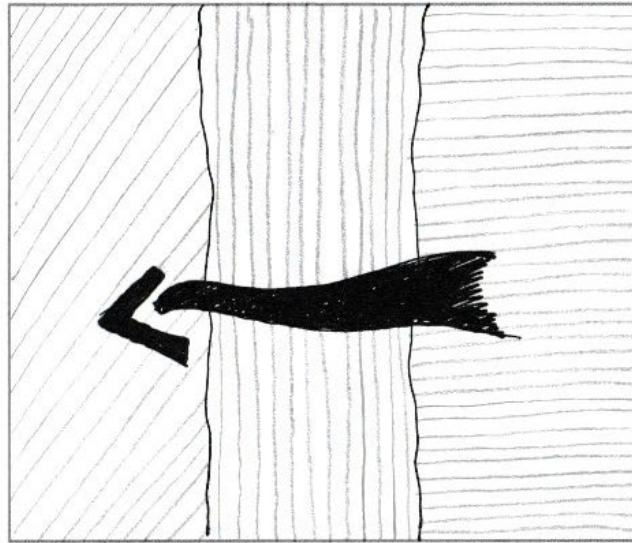
APPLICATION AND DESIGN INTENTION

VISUAL DICTIONARY



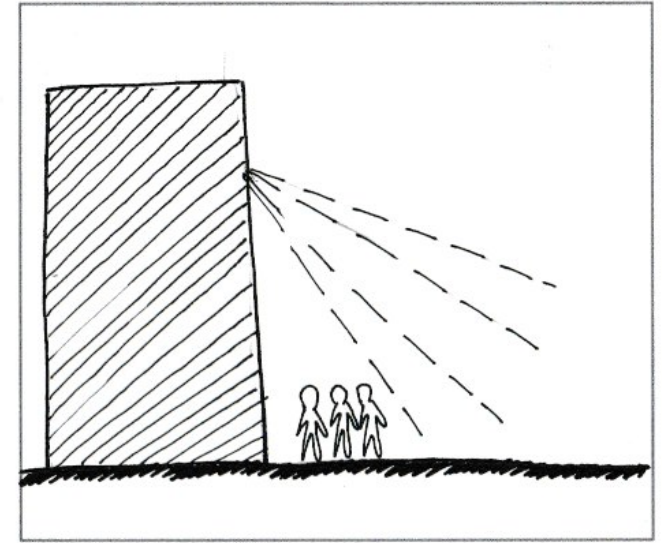
SHELTER

Figure 134: Shelter (Baart, 2020)



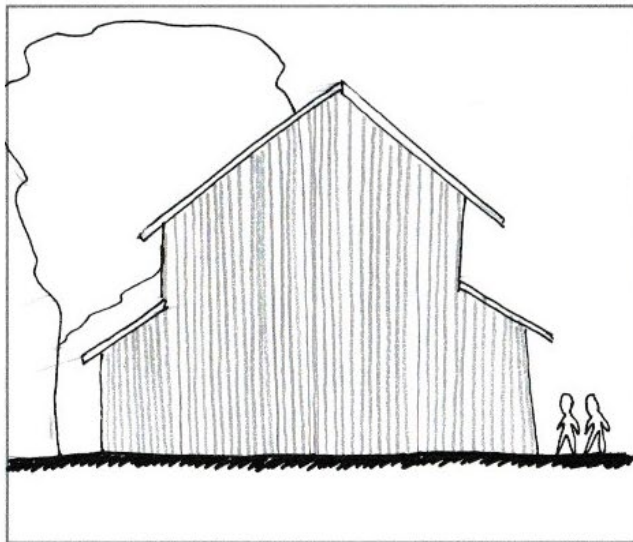
SHARING

Figure 135: Sharing (Baart, 2020)



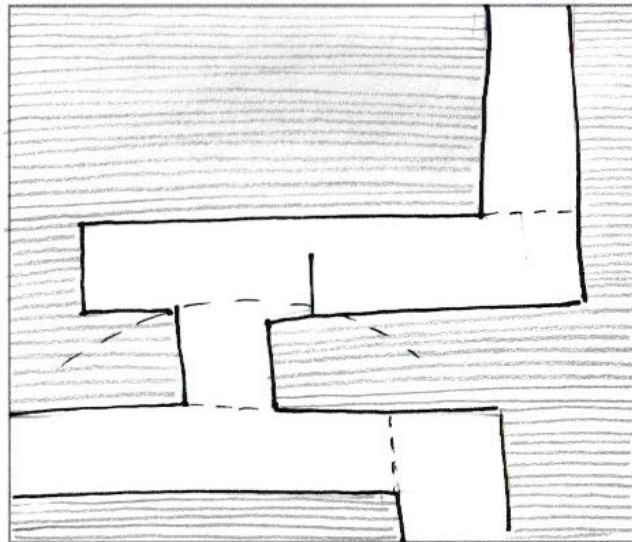
SAFETY

Figure 136: Safety (Baart, 2020)



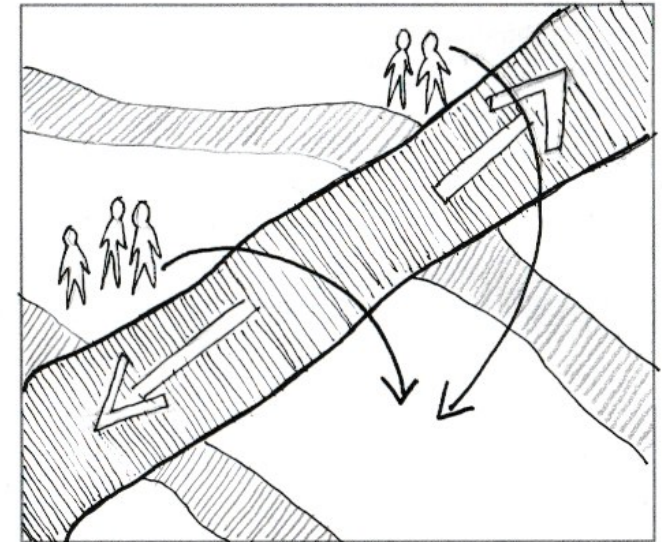
HOME

Figure 137: Home (Baart, 2020)



CAMOUFLAGE

Figure 138: Camouflage (Baart, 2020)



COMMUNITY

Figure 139: Community (Baart, 2020)

SHELTER

The most basic idea of a women's shelter is the word 'shelter'. A shelter is both something that simply covers your head as well as protects you from the elements, or in the case of a women's shelter, protects the women from her abuser. The form of shelter can take on different iterations depending on its purpose and this is directly dependent on threshold.

SHARING

The cycle of healing within the shelter must therefore allow for various spaces to be shared. The depiction of sharing is through different hatches, so while there is sharing, the space can still incorporate various thresholds to allow for safe sharing.

SAFETY

The idea of safety can come in the form of high walls and closed spaces. Due to the nature of healing space, safety cannot include shutting women inside - it is a surveillance, community safety that the building wants to incorporate.

HOME

The most basic concept of home is the roof, the shelter. Most traditional homes incorporate the idea of some form of pitched roof, therefore making the roof the routing point of the women's shelter which may instil the concept of shelter and the grounding of home.

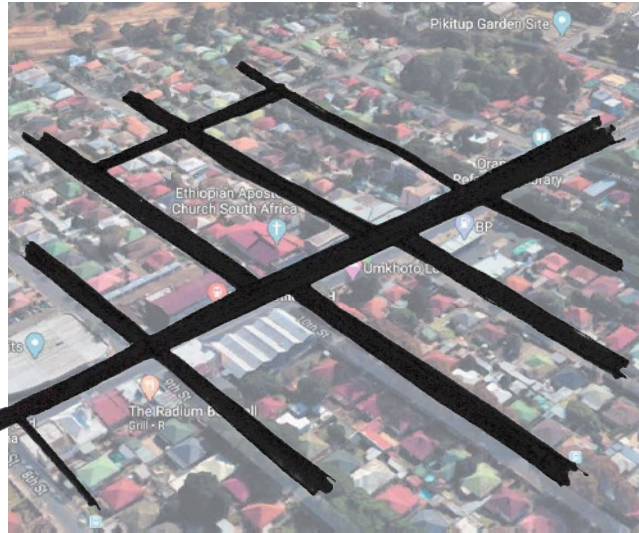
CAMOUFLAGE

Due to the building being both for the public and for the survivors of GBV and Domestic Abuse, the idea of camouflage can be explored. Through the process of hiding parts of the program in plain sight and allow for the women to show themselves on their terms can allow for the cycle of healing and a better integration back into society.

COMMUNITY

The building is partly funded by the community for the community and therefore the design of the building needs to be done in such a way that the building can adapt to the community's needs. This therefore imbeds the building in its context and can allow the building to thrive.

LOUIS BOTHA



NEIGHBOURHOOD

Figure 140: Neighbourhood (Baart, 2020)



NODES

Figure 141: Nodes (Baart, 2020)



LANDMARKS

Figure 142: Landmarks (Baart, 2020)

NEIGHBOURHOOD

The building needs to respond its current neighbourhood. The neighbourhood being the blocks, the roads and everything in between. The building therefore must respond to the various rules set out by the current urban fabric such as the building heights and how the building responds to the road. Greenery is something the neighbourhood requires and therefore would need to be implemented as part of the design.

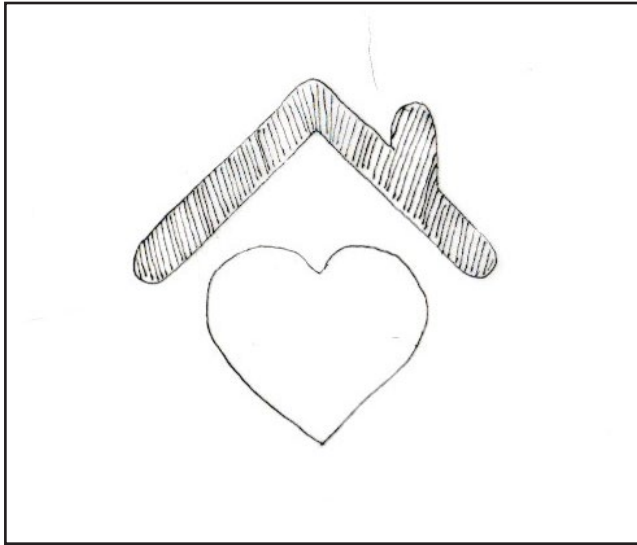
NODES

The existing nodes are important and prevalent along the length of Louis Botha, having the building respond to these nodes is important. Will the building step back and allow for more activity or encroach on the nodes and remove some of the activity?

LANDMARKS

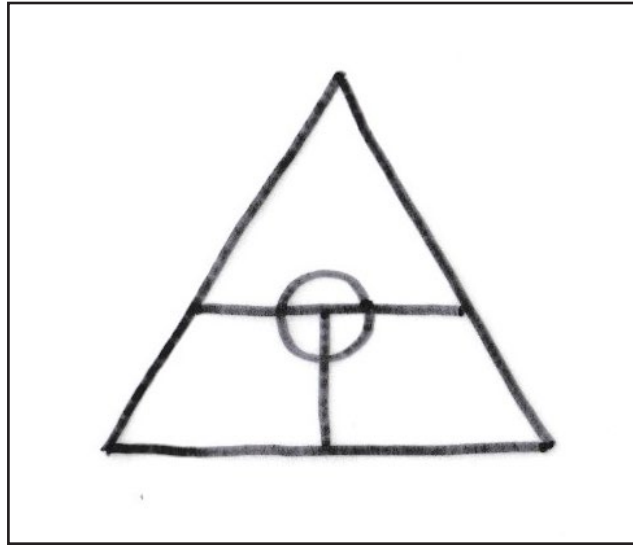
The building needs to respond to the existing landmarks in the area and through creating a concept of what a new shelter is, this building can become one of the areas main landmarks. The building must adapt and absorbs some of the concepts of the existing landmarks to better integrate its concept and purpose into the area.

A WOMEN'S SHELTER



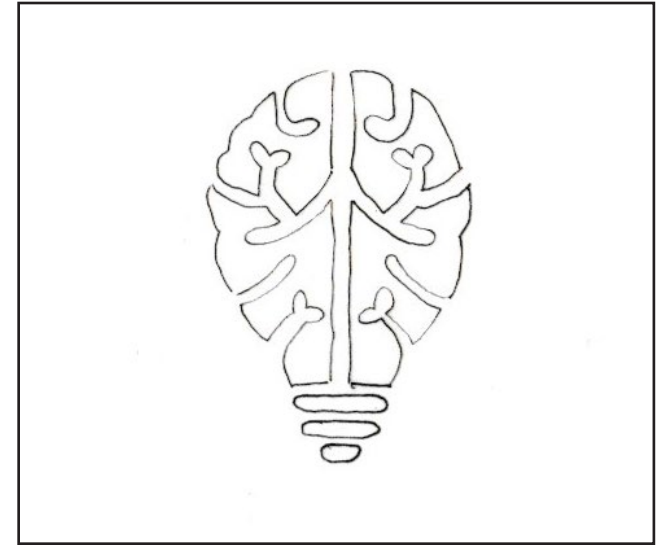
HOME

Figure 143: Home (Maliugin 2018)(Baart, 2020)



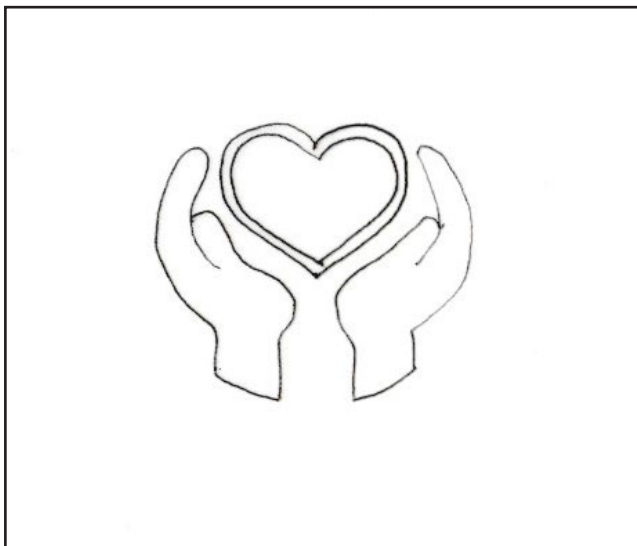
PROTECTION

Figure 144: Protection (Jtman21 2012)(Baart, 2020)



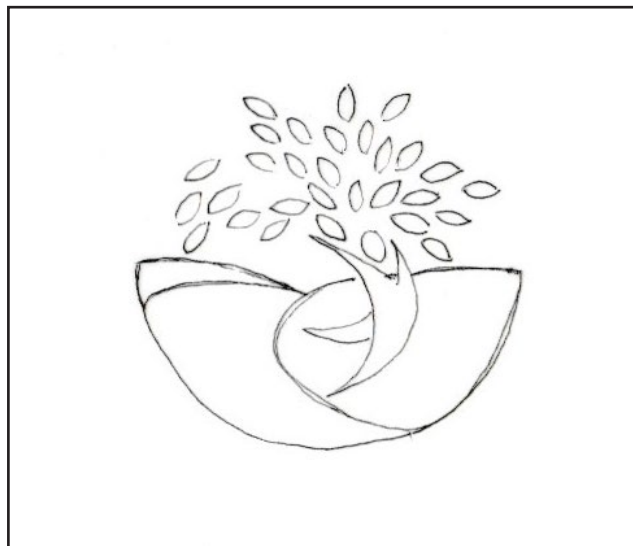
LEARNING

Figure 145: Learning (amin268 n.d.)(Baart, 2020)



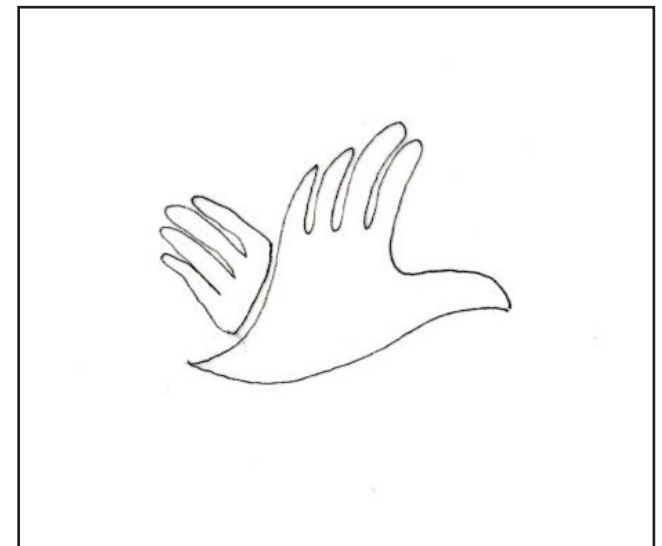
COMFORT

Figure 146: Comfort (Ventura Counseling & Wellness Center nd)(Baart, 2020)



HEALING

Figure 147: Healing (ID 53572648 © Brezra n.d.)(Baart, 2020)



FREEDOM

Figure 148: Freedom (iamguru n.d.)(Baart, 2020)

HOME

A Women's shelter should feel like home - a new home compared to the violent one from which they came. This home must feel safe and allow for protection and healing until they are ready to leave.

PROTECTION

The diagram of protection here is a triangle with a dot (the women) at its centre. The women who come to the shelter must be able to have control over their experience in the shelter and must therefore be at the centre of their own experience.

LEARNING

A way for the women to become independent is to learn skills and to educate themselves.

COMFORT

The women must always feel comfortable but pushed to ensure they are healing and able to better themselves to integrate back into society.

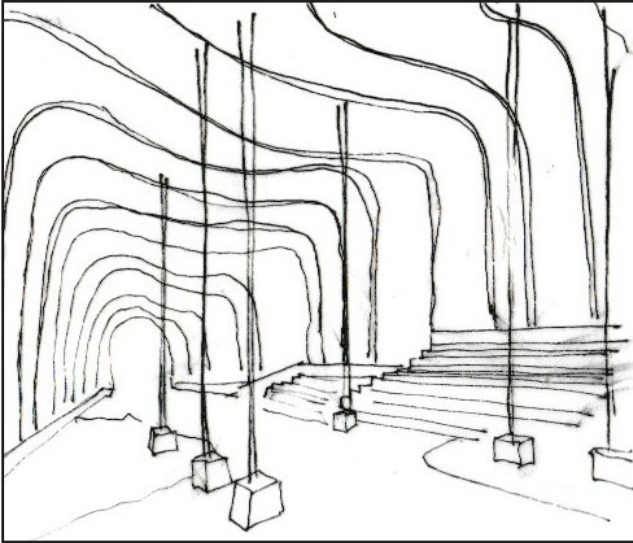
HEALING

Healing is such an important aspect of a women's shelter. The healing will allow them to become stronger and more independent.

FREEDOM

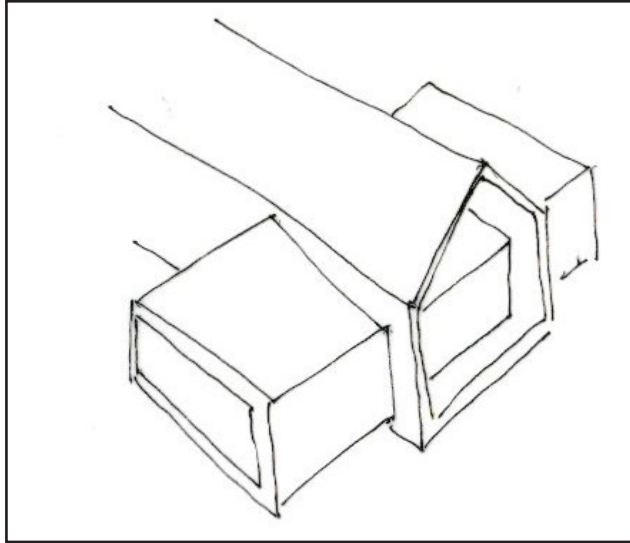
The last step of healing is for the women to become free and go on to live their lives. Throughout their stay at the shelter, they should still be free to explore, heal, learn, and become stronger, more independent individuals. The symbol for healing here is also the symbol of people rights, these women have had their rights striped from them and must now can reclaim their rights and freedom and integrate back into society.

A QUICK STUDY OF 'SHELTERS'



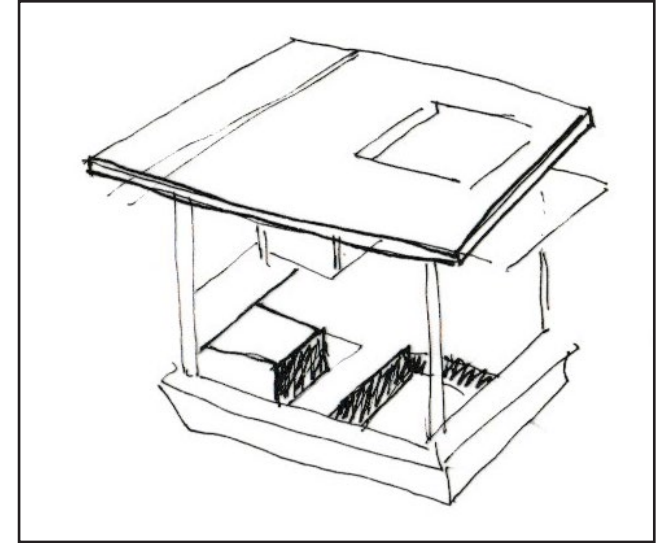
SAFEZONE SHELTER / SHMA COMPANY LIMITED

Figure 149: Safezone Shelter (Jaturapuchapornpong 2020),
Illustration (Baart, 2020)



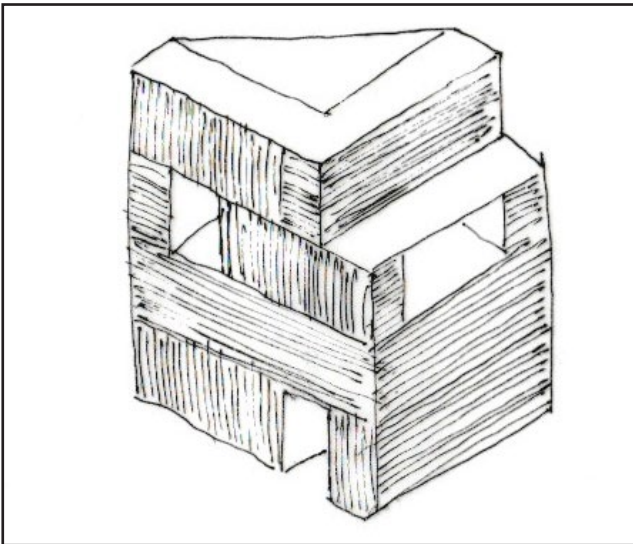
SHELTER IN THE VINEYARD / RAMÓN ESTEVE

Figure 150: Shelter in the Vineyard (Apollonio 2016),
Illustration (Baart, 2020)



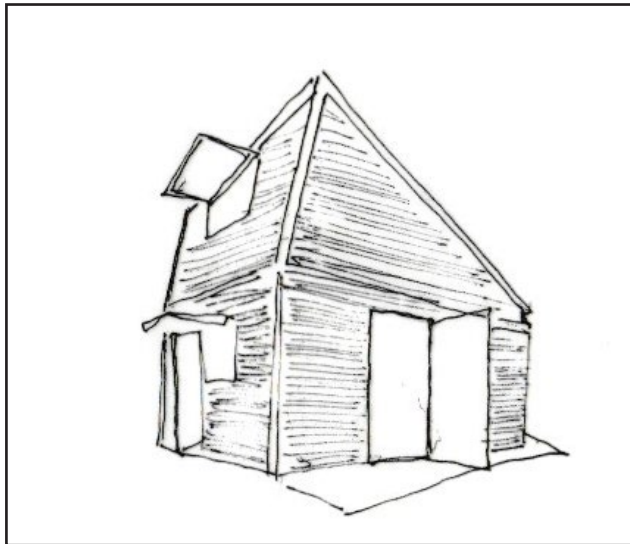
ATALAYA SHELTER / JAIME INOSTROZA

Figure 151: Atalaya (Pielage 2017), Illustration (Baart, 2020)



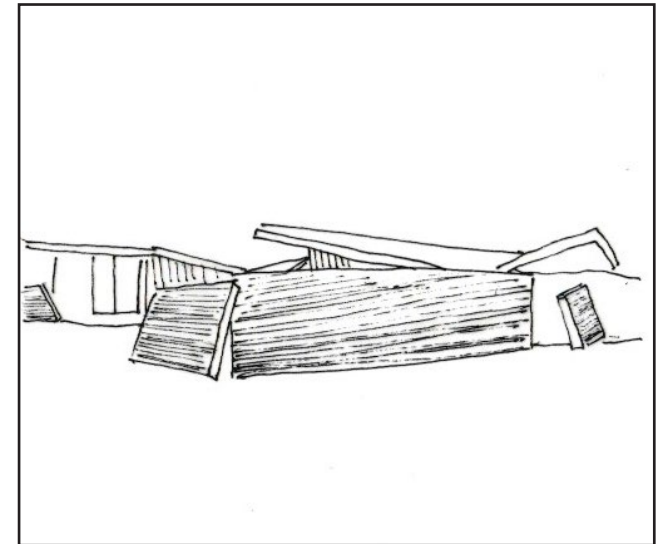
NOMADIC SHELTER / SALT SIIDA WORKSHOP

Figure 152: Nomadic Shelter (Paczkowski 2014), Illustration (Baart, 2020)



EMERGENCY SHELTER / CARTER WILLIAMSON
ARCHITECTS

Figure 153: Emergency Shelter (Boardman 2012), Illustration (Baart, 2020)



SHELTER ISLAND HOUSE / STAMBERG AFERIAT

Figure 154: Shelter Island House (Warchol 2010), Illustration (Baart, 2020)

SAFEZONE SHELTER / SHMA COMPANY LIMITED

This shelter is made from a pavilion which allows people to walk through and experience the space. The design allows for pause and rest areas within the shelter through the incorporation of wide walkways and steps. The understanding of open space which people can use is an important design consideration. ("ArchDaily Safezone Shelter" 2020)

SHELTER IN THE VINEYARD / RAMÓN ESTEVE

This shelter is an interception of two different geometric forms which includes a rectangle topped with a triangle intersecting the long rectangular form. The design of the junctions here is an important design consideration as well as the different roofs to show different programs within the shelter. ("Archdaily Shelter In The Vineyard" 2016)

ATALAYA SHELTER / JAIME INOSTROZA

This shelter is the most basic form of shelter. It is open on the sides but has a closed top but still allows for the limited space below the shelter roof to be usable and inhabited as needed. ("Archdaily Atalaya Shelter" 2017)

NOMADIC SHELTER / SALT SIIDA WORKSHOP

This shelter uses a singular material throughout the design. The simple geometry and openings within the structure allow for the material to be broken up in different ways. The proportions of the openings is an important design consideration. ("Archdaily Nomadic Shelter" 2014)

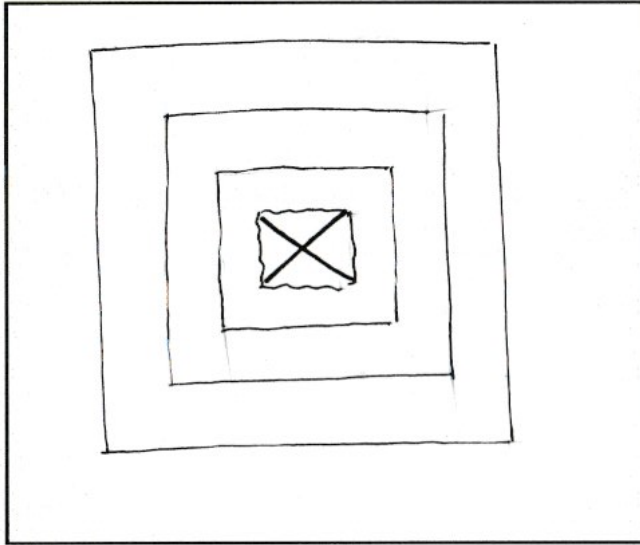
EMERGENCY SHELTER / CARTER WILLIAMSON ARCHITECTS

This shelter is in response to the challenges of natural disasters. It is a sustainable housing prototype which can be assembled quickly out of necessity. This shelter is a basic form of the need for shelter and uses materials which are easily accessible, and its construction is simple. ("Archdaily Emergency Shelter" 2012)

SHELTER ISLAND HOUSE / STAMBERG AFERIAT

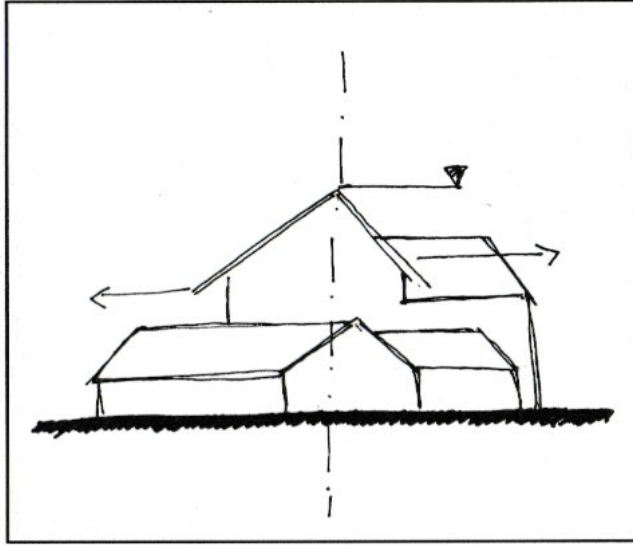
This shelter blurs the lines slightly of what is wall and what is roof. The design incorporates different elements which slope at different angles to allow for various levels of shelter throughout the buildings design. The difference of wall and roof and how roof is used as wall is an interesting design consideration. ("Archdaily Shelter Island House" 2010)

THE NOTION OF THE ROOF



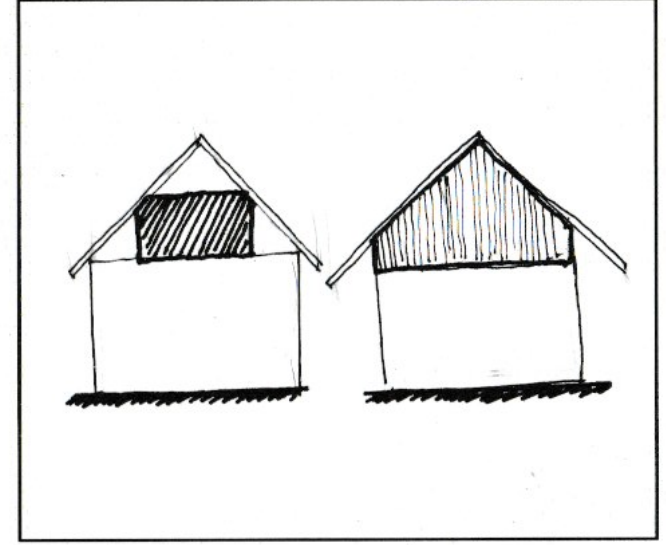
THE CENTRAL SPACE

Figure 155: The Central Space (Baart, 2020)



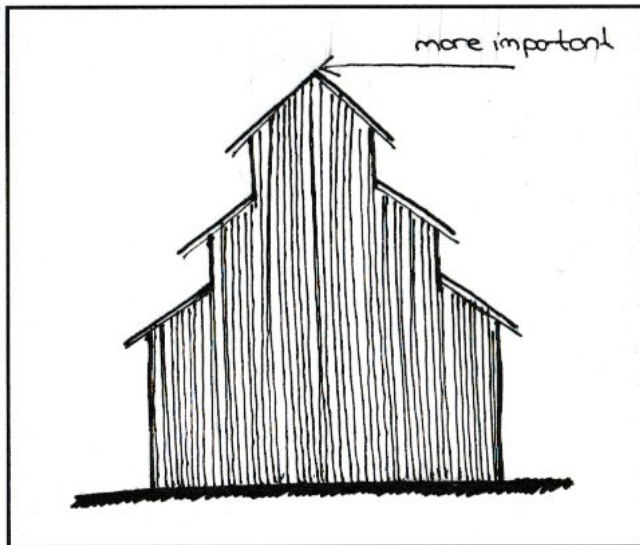
THE ROOF AS DIFFERENT LEVELS

Figure 156: The Roof (Alexander, Silverstein & Ishikawa 1977, pg 568) (Baart, 2020)



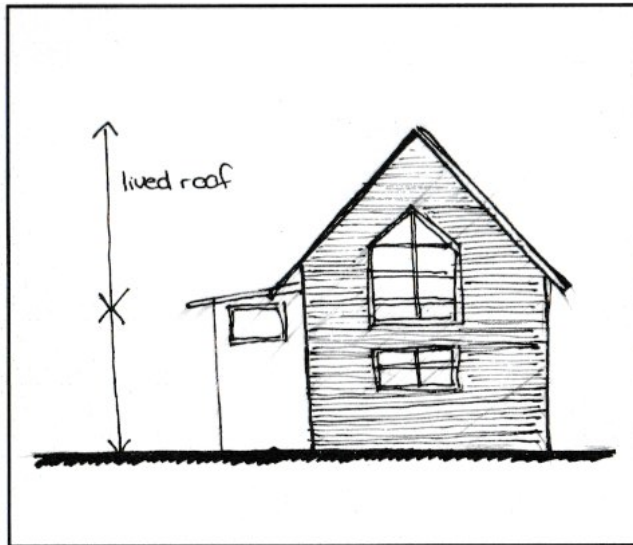
THE ROOF AS LIVABLE SPACE

Figure 157: Liveable Space (Alexander, Silverstein & Ishikawa 1977, pg 570) (Baart, 2020)



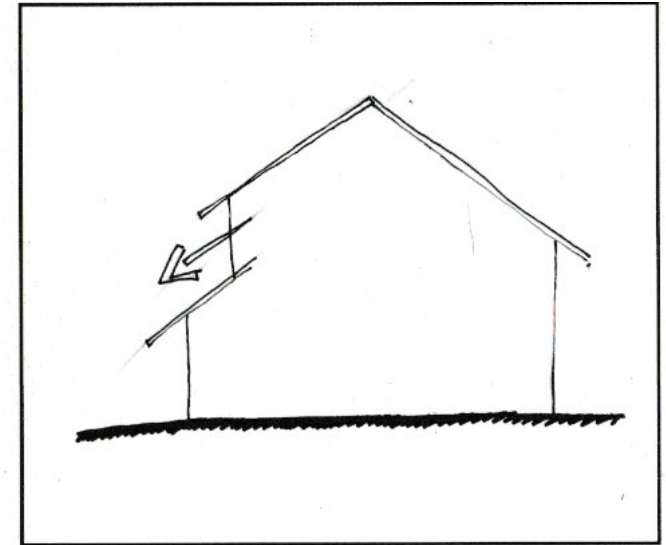
THE CENTRE IS MOST IMPORTANT

Figure 158: Centre of the Roof (Alexander, Silverstein & Ishikawa 1977, pg 568)(Baart, 2020)



THE ELONGATED ROOF

Figure 159: Elongated (Baart, 2020)



THE VISIBLE ROOF

Figure 160: Visible (Alexander, Silverstein & Ishikawa 1977, pg 570) (Baart, 2020)

THE ROOF

As seen in the analysis of the area, most houses in Orange Grove have a pitched corrugated sheeting roof. Tying onto this idea of house, home and shelter starts to bring the concept around the roof becoming a nurturing element. The idea of what home should be also comes from one's own experiences, and for many people the idea of home often brings up the picture of a house, with a pitched roof and a chimney. Again, these are emotive symbols depending on the individual, but by drawing on one's own experiences as well as the context in which the shelter finds itself, the symbol of roof becomes the stereotypical pitched roof with a fireplace. Home is also a space which is safe, and while the women staying in the shelter may have lost their safety in their own home, this new home must reinstall that idea that you are safest at home, a place where you can be free and be yourself. Due to the context or the site and one's own emotional connection to a pitched roof becoming a homely space, this type of roof will be included as a main design element which will help shape the design of the shelter. The idea is to move the shelter into the space of the roof as if the roof is a framing, protective, enveloping element. The sketches above where explorations of what a roof can symbolize through the use of certain elements pertaining to a roof can have certain implications - such as expressing hierarchy or the roof becoming a framing element. Due to the stereotypical idea of home having a pitched roof as well as the houses in the context having a pitched roof as well as the shelters which were visited all having a pitched roof, this becomes the symbol of home chosen for this design.

THE CENTRAL SPACE/ THE CENTRE IS MOST IMPORTANT

When doing analysis of a roof using the concepts from Pattern Language, the stepped roof was explored, and the highest point is often the point which is over the program that is the most important. This means that often the most central, enclosed and protected space is the highest and tallest space and is the most important aspect in the building.

THE ROOF AS DIFFERENT LEVELS

The way of using the roof at different levels allows the roof to draw your eye to different points on the elevation (Alexander, Silverstein & Ishikawa 1977). These different points are highlighted to bring the attention of the viewer to the variety of information about the building and it also allows the building to express its own spatial hierarchy, similar to the central space becoming the most important space.

THE ROOF AS LIVEABLE SPACE / THE ELONGATED ROOF

A roof as an enclosed space is often the cap on the building, but by changing this and moving up into the space allows for the symbol of home, the sheltering element to envelop the user allowing the roof to become its own nurturing and sheltering element. The roof therefore becomes the shelter.

THE VISIBLE ROOF

When a roof is visible by using various height changes and steps in the building, it allows the user of the building a sense of being within the roof (Alexander, Silverstein & Ishikawa 1977), and therefore being fully protected by it. This once again brings about the concept of being enclosed and sheltered by the roof.

A CASE STUDY OF A STUDY IN ROOFS GARDEN HOUSE BY HAYHURST AND CO.



Figure 161: The Roof (O'Sullivan 2015)(Baart, 2020)



Figure 162: Internal Sky Light (O'Sullivan 2015)(Baart, 2020)

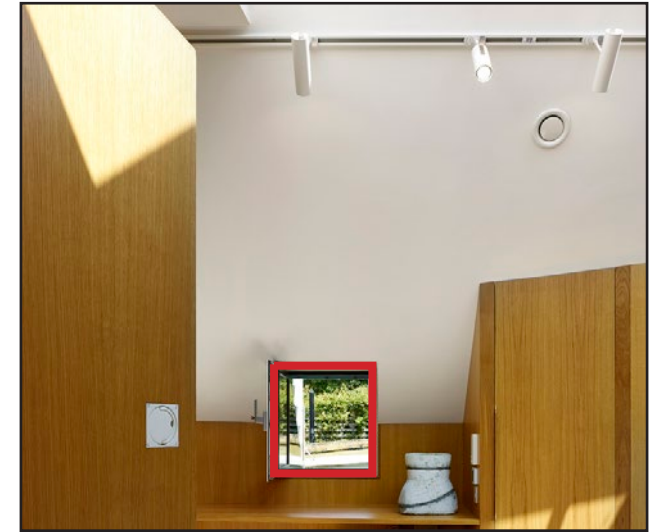


Figure 163: Internal Window (O'Sullivan 2015)(Baart, 2020)

The design of the Garden House is to incorporate natural light and maximise the available space. The new retrofitted garden house is entered through a window in the garden through a large skylight, this distorts the preconceived norm of entering a building through a door in a wall. This design allows for changing the concept of the roof being on top. ("Archdaily Garden House" 2015)

The different skylights in the roof as well as the openings in the wall change the internal space from a space, which might have felt a bit small, to something open and filled with natural light. For instance, figure 96 shows a window opening which sits within the slope of the roof, but due to colour and the focal point from the window the space is still open and lively.

Figure 164 depicts the various sections throughout the small building and how the different spaces change to become more open or closed. These spaces always allow for some sort of opening which then allow large amounts of natural light into the various spaces.

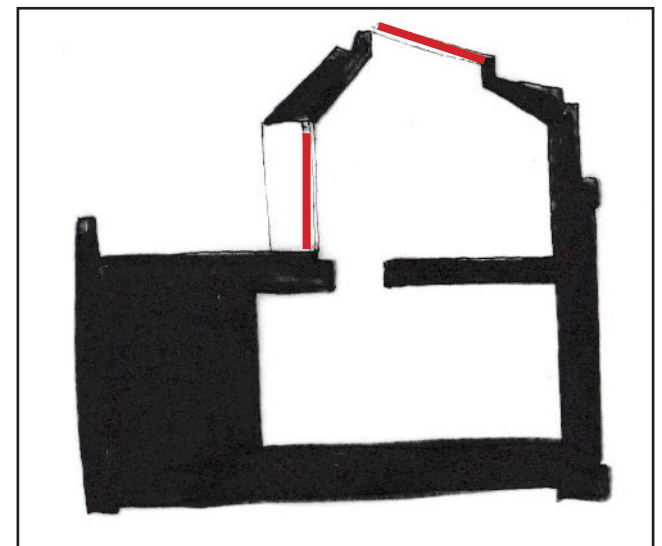
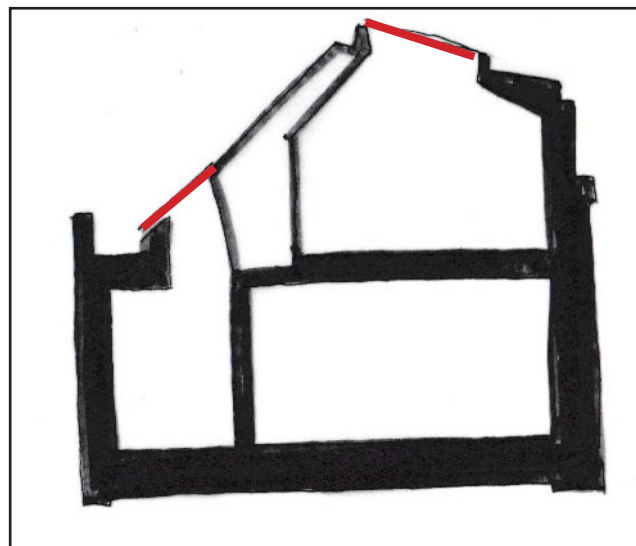
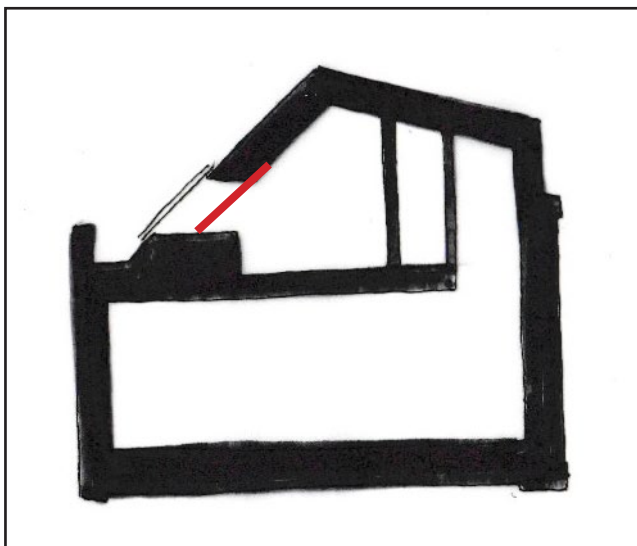
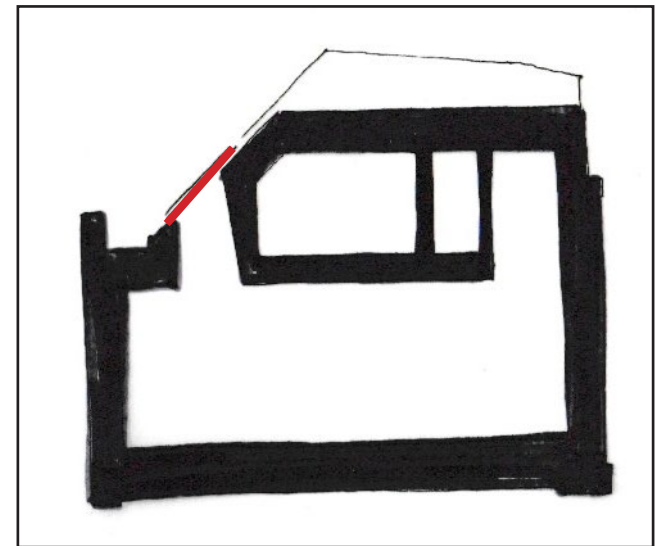
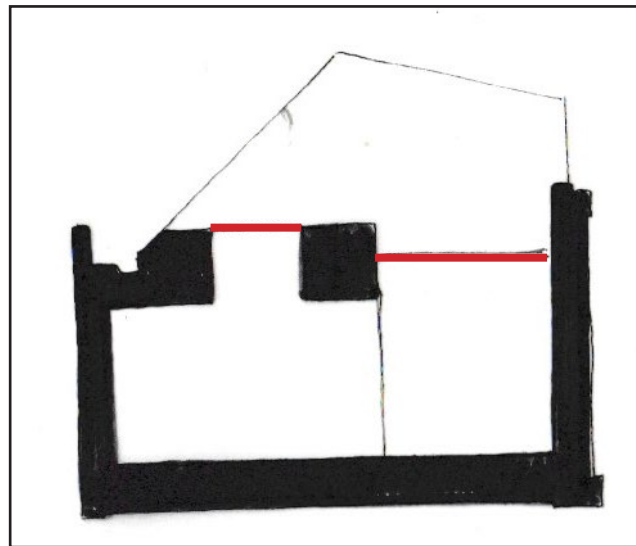
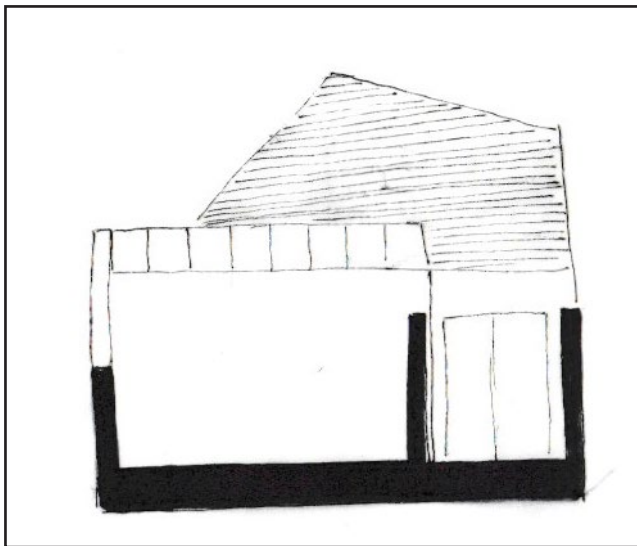


Figure 164: Section Exploration (O'Sullivan 2015) Baart, 2020)

A CASE STUDY OF A STUDY IN ROOFS

BRIXTON WINDMILL EDUCATION & COMMUNITY CENTER BY SQUIRE & PARTNERS.



Figure 165: External View (Hobhouse 2020)(Baart, 2020)



Figure 166: Entrance (Hobhouse 2020)(Baart, 2020)



Figure 167: Internal View (Hobhouse 2020)(Baart, 2020)

This example was chosen as the roof is the main celebratory function of this rectangular building. There is no clear indication of where the roof stops and starts as even some of the trusses come down to form interior columns within the building's shape. The roof's cladding encloses the entire building form therefore furthering the lack of divide between building and wall. ("Archdaily Brixton Windmill Education & Community Centre" 2020)

This building is a good example of the celebration of the roof. Not only does its material enclose the building entirely in the exterior portion of the building but the structure of the roof is celebrated within the building and adds to the aesthetics of the space.

The notion of the roof is an important spatial feature as it is often associated with homely and nurturing spaces. This idea of the roof encompassing the program allows the building to become a nurturing space and this benefits the program which is an education and community centre.



Figure 168; Sections (Hobhouse 2020)(Baart, 2020)

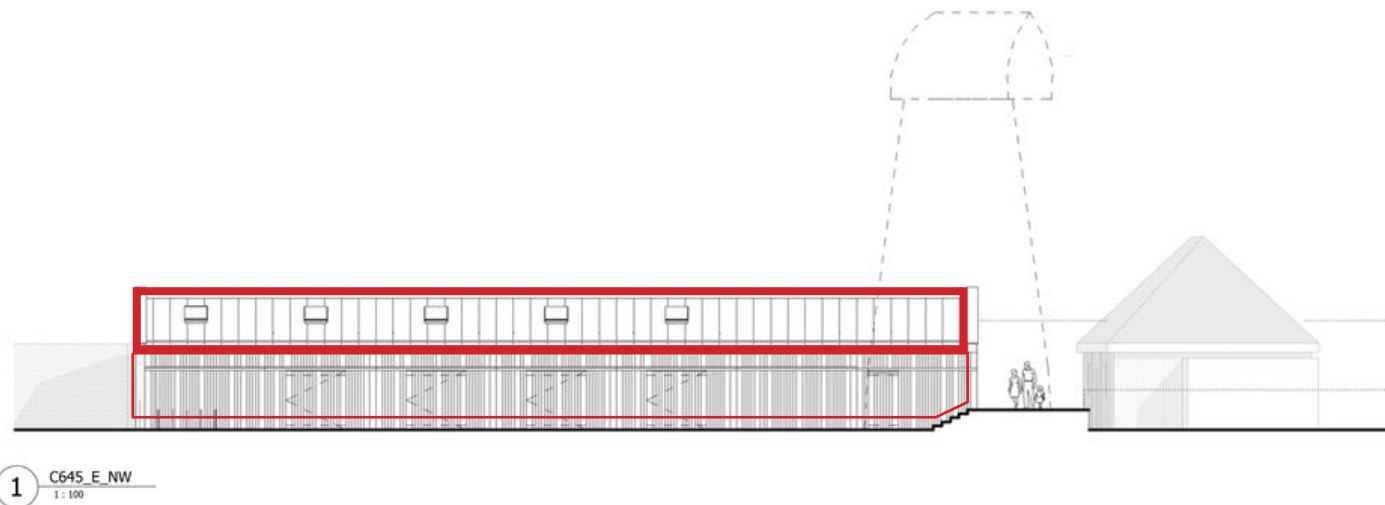


Figure 169: Elevation (Hobhouse 2020)(Baart, 2020)

SKETCH EXPLORATION OF CONCEPTS FROM QUEER THEORY

The concepts surrounding queer theory and how the queer spaces are for individuals who experience being marginalised in their own contexts is something which is being applied to the shelter. As mentioned before, queer theory developed from a marginalised group needing space and spatial identity. The othering of people and the othering of women and their children who have experienced GBV allows the concepts found in Queer theory to directly relate to the architectural concepts of the women's shelter. The concepts for the design are outlined by Aaron Betsky's *the Mirror, Closet and Orgasm* (Betsky 1997).

THE MIRROR

A mirror is a reflection of things, but this reflection can also be refracted – what you see may not be completely accurate. The concept of mirror and the experience of a space is related to how light can be reflected or refracted - as soon as you move into the space, the space can change, or the true nature of the space can be shown to the user. A mirrored space can be a space where from the outside looks regular, but on the inside, it could become a highly emotive space. The viewer of the space is only the observer until they are able to understanding the truth which is being reflected and refracted to the outside world.

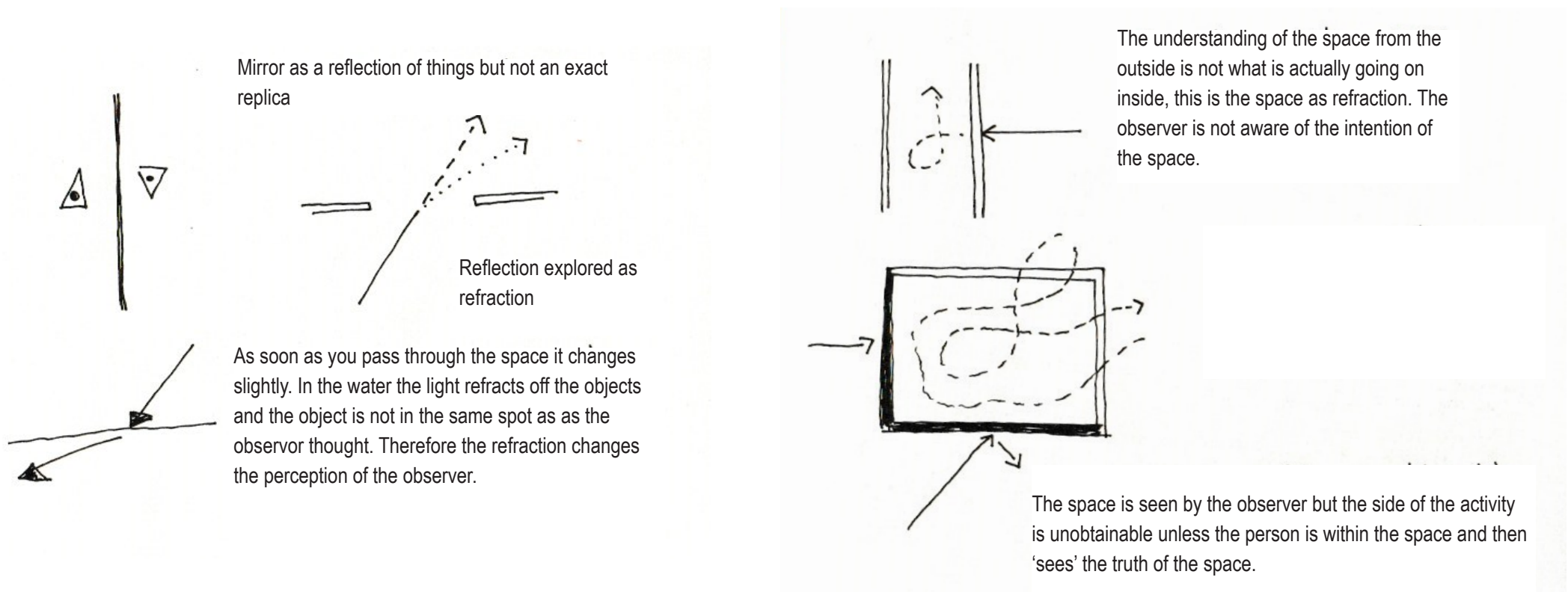
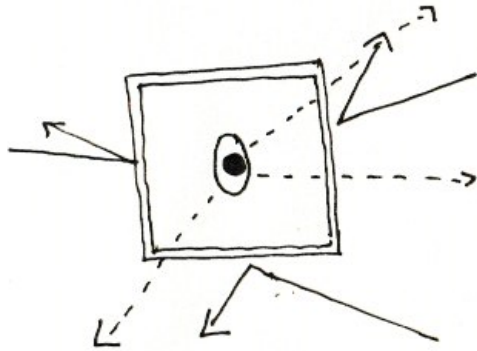


Figure 170: The Mirror (Baart, 2020)

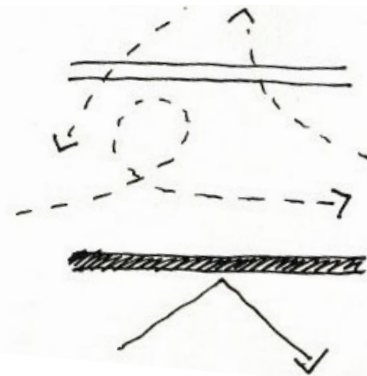
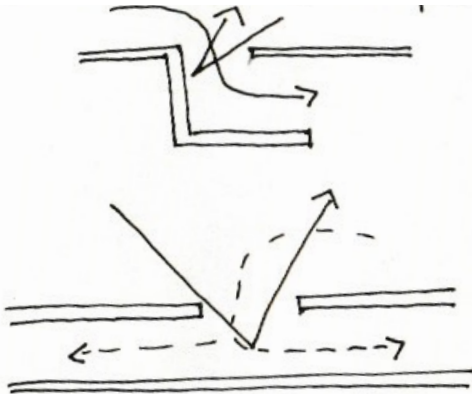
THE CLOSET

The closet is often seen as an enclosed space and in terms of architecture this can be expressed with a fully enclosed room. This room means the outside world cannot see in and therefore cannot see the true nature of the room. The exterior of the room only shows the public what it wants to see but the room has views into it through carefully considered placement of its architectural elements - people can start to see into the partially concealed space. A courtyard is a good expression of this concept, and the use of barriers can start to explain how one is coming out of the closet or returning to the closet. The concealed and protected portions of the space can be related to the concealing nature of the closet.



The closet hides what is inside from the outside

Through using concealed spaces and walkways, the truth of a space or the direction of the building can be hidden from the viewer



Only the people within the space can experience and understand all aspects otherwise the outside observer does not see the truth and therefore cannot understand.

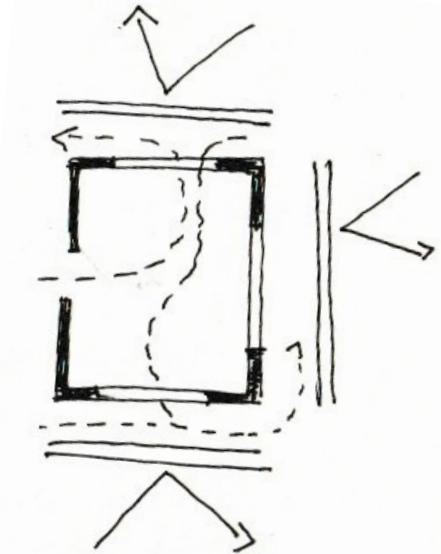
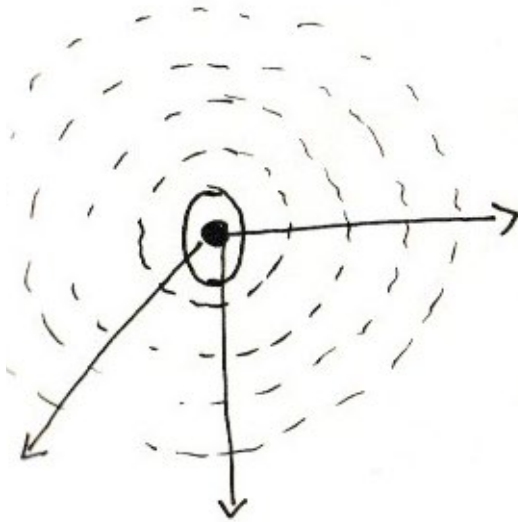


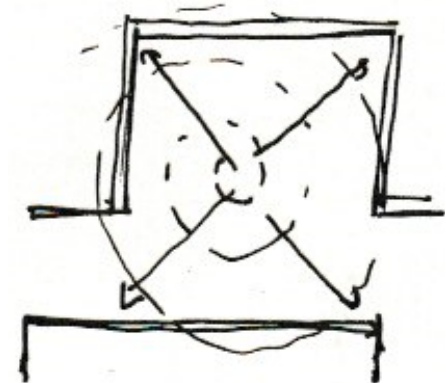
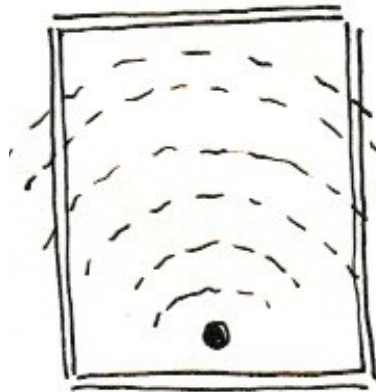
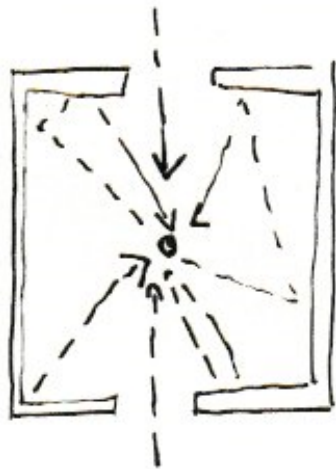
Figure 171: The Closet (Baart, 2020)

THE ORGASM

The orgasm outlined by Betsky (Betsky 1997) is to be at the centre of your one's own experience and in terms of architecture this can be expressed as a fluid space which is changeable depending on its user. The space needs to be fluid enough to allow for the user to constantly be able to use it for their own needs. This space becomes a very giving space and can be seen as a combination of both the closet and the mirror. The closet is the protective element while the mirror is the expressive element, and the orgasm brings them together by allowing the space to become the needed experience for its user which allows the user to be at the centre of what the space can become.



This type of space is fully shaped by the user because the user 'at the centre of their own experience'. Therefore, the space radiates out of the program of the space, this program needs to be able to constantly change as to suit the need of the person experiencing the space.



The space does not have to be enclosed, but it does have to allow for various uses to ensure the space is always usable. This means the space needs to be completely adaptable, reclaimable and the program of the space is always temporary, bringing in more concepts of queer theory.

Figure 172: The Orgasm (Baart, 2020)

MASSING OF CONCEPTS FROM QUEER THEORY

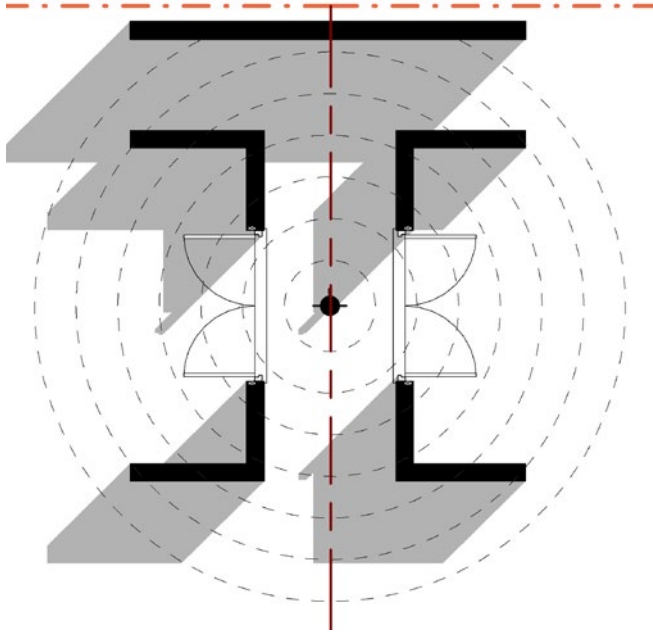


Figure 173: The Mirror (Baart, 2020)

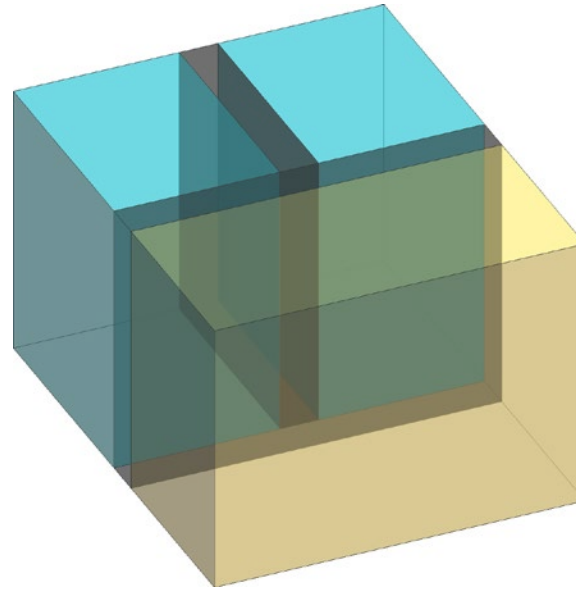


Figure 174: Concepts forming Threshold (Baart, 2020)

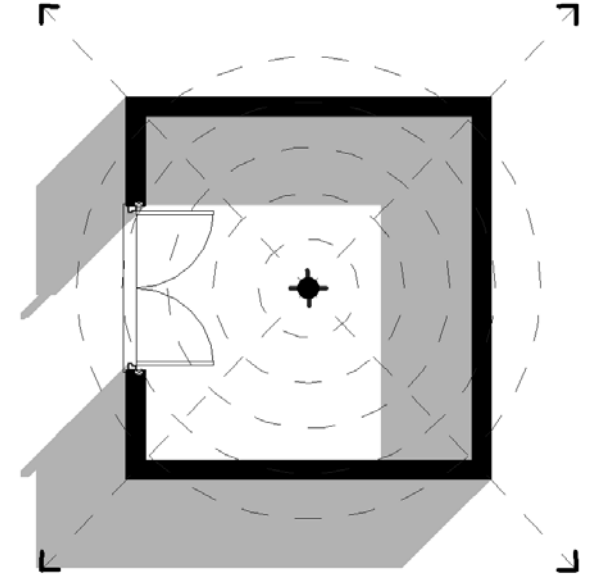
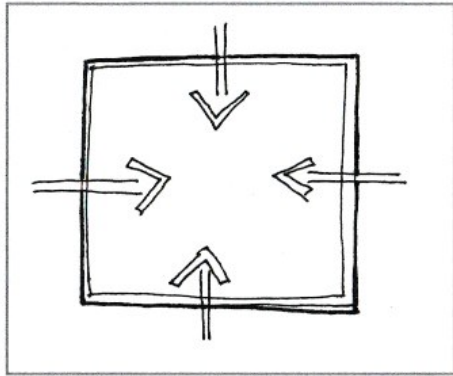
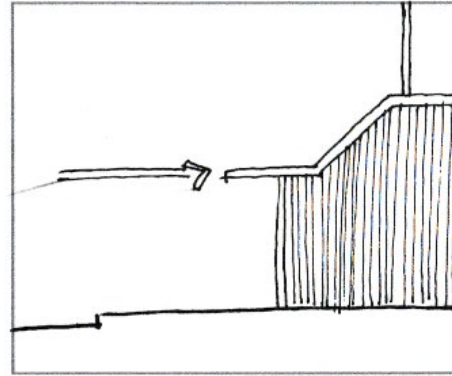


Figure 175: The Closet and Orgasm (Baart, 2020)

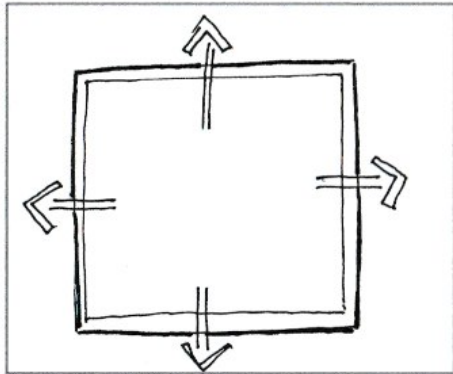
SKETCH EXPLORATION OF ARCHITECTURAL CONCEPTS



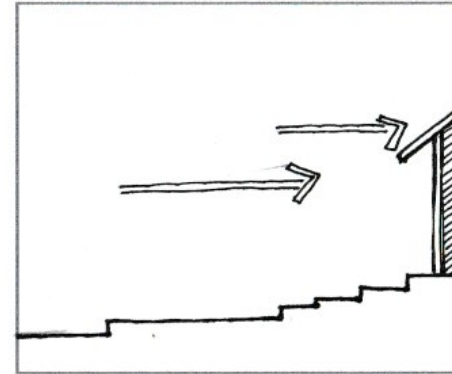
COURTYARD LOOKING IN
Figure 176: Looking In (Baart, 2020)



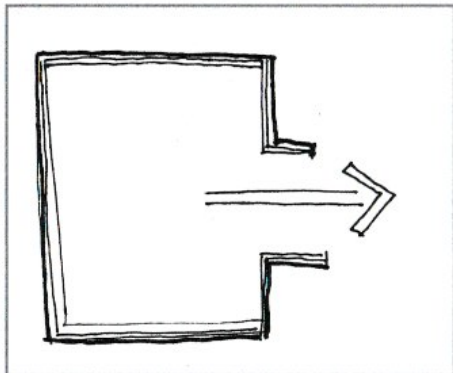
SHELTER OVER ENTRANCE
Figure 177: Entrance (Baart, 2020)



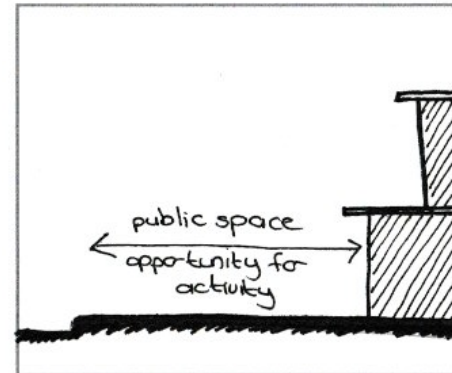
COURTYARD LOOKING OUT
Figure 178: Looking Out (Baart, 2020)



LEVEL THRESHOLD TO BUILDING
Figure 179: Threshold (Baart, 2020)



COURTYARD MOVING OUT
Figure 180: Courtyard (Baart, 2020)



PUBLIC SPACE
Figure 181: Public Space (Baart, 2020)

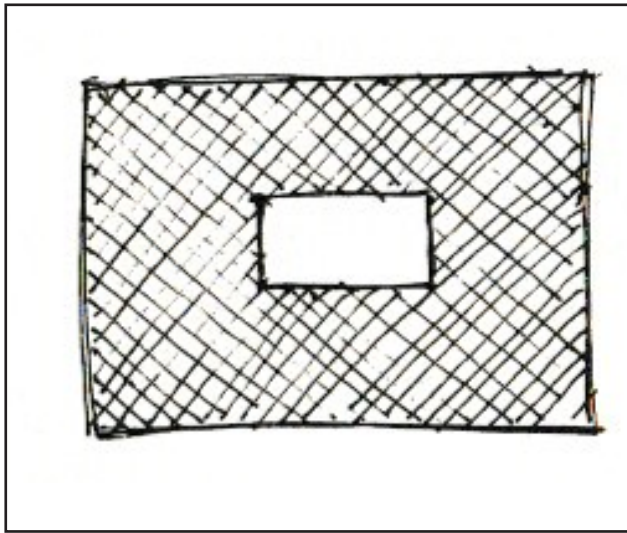
These diagrams are to display the exploration of space and how different elements can achieve different things.

The first column of diagrams explores the courtyard. The courtyard must have a connection from the inside of the building drawing in inhabitants of the building, but it must also have a connection to the building's interior. The courtyard must also have a connection to something beyond which can act as either a focal point or an adjoining element. These ideas surrounding courtyard emphasise that a courtyard cannot just be an opening in a building, but it has many layers to it.

The next column of diagrams indicates the edge of a building and how different elements change the approach of the building. All of the diagrams in this column allow for the building to have a public forecourt but the first diagram has an in between space of cover for the public. This cover allows for the idea of shelter to the general public and slightly steps the building back. This threshold allows for a semi shelter space before a user of the building is enveloped by the building. The next sketch indicates the use of the stair which elevates the building creating a slight power play as the approach to the building is not as direct. The last diagram indicates the first floor stepped back; this allows for public ground floor interaction with the building but a very private first floor.

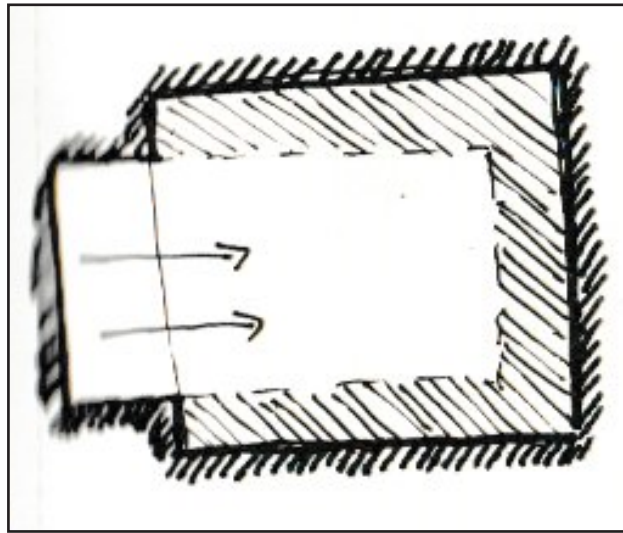
These diagrams are important to explore how small design concepts can have large design and spatial impacts on the overall design.

THE COURTYARD EXPLORATION



THE ENCLOSED SPACE

Figure 182: The Enclosed Space (Baart, 2020)

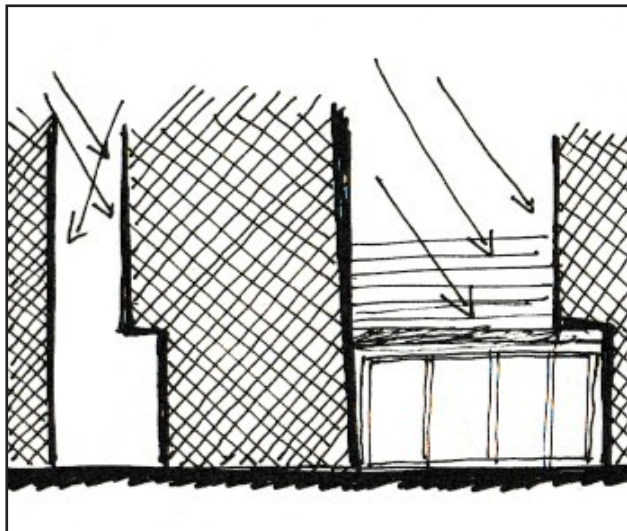


VIEWS FROM HIGHER LEVELS

Figure 183: Views from Higher Levels (Baart, 2020)

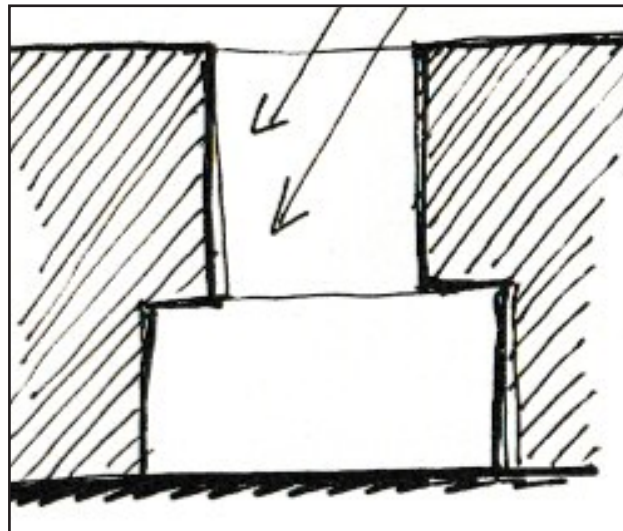
Here the courtyard is looked at as a block and how different things such as the step back of an overhang into the courtyard can change the space.

Having an overhang over the courtyard allows for a stronger threshold expression of outside and inside or shelter and open. The use of stepping the courtyard back on higher levels gives the space opportunity to experience different lighting effects as well as different views for the inhabitants.



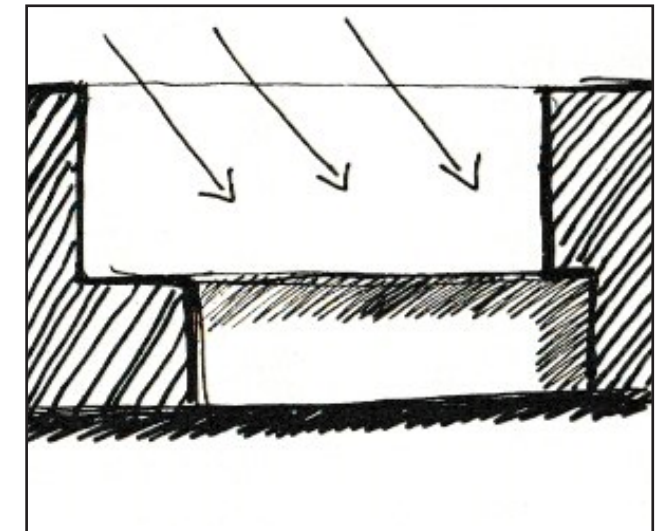
LIGHT WELLS

Figure 184: Light Well (Baart, 2020)



THE OVERHANG

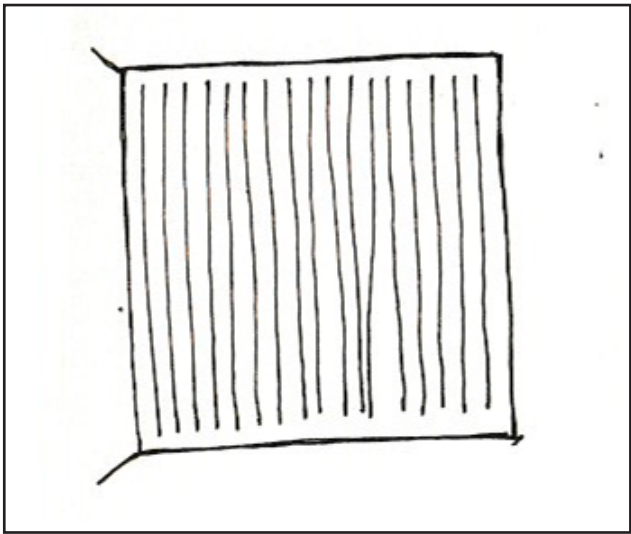
Figure 185: The Overhang (Baart, 2020)



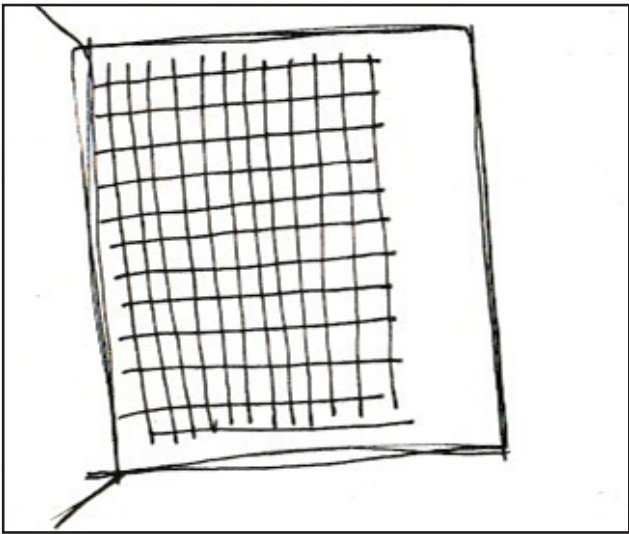
LIGHT WITHIN

Figure 186: Light Within (Baart, 2020)

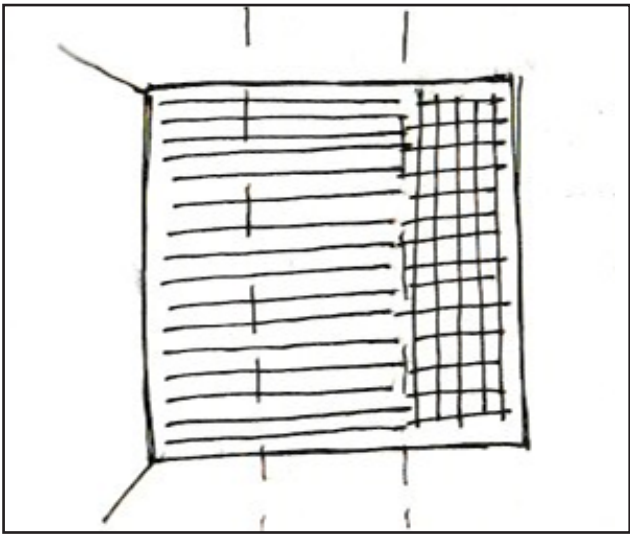
THE POTENTIAL OF THE SOLID WALL



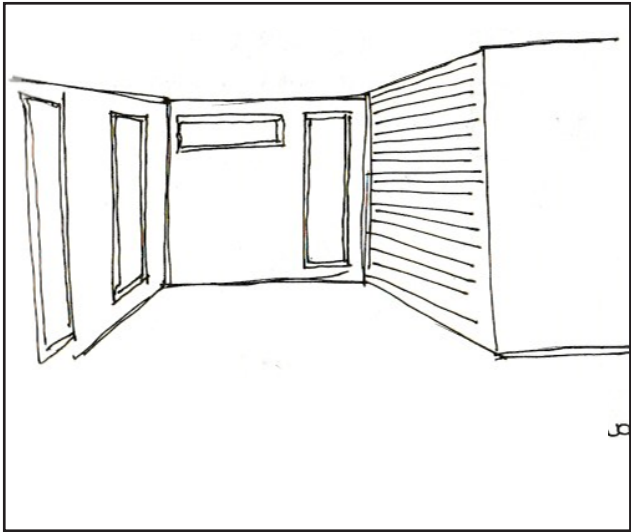
SMALL OPENINGS
Figure 187: Small Openings (Baart, 2020)



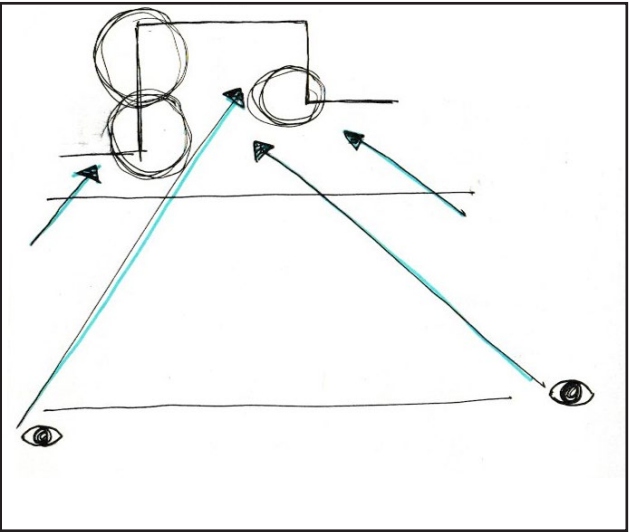
THE PLANTED WALL
Figure 188: Planted Wall (Baart, 2020)



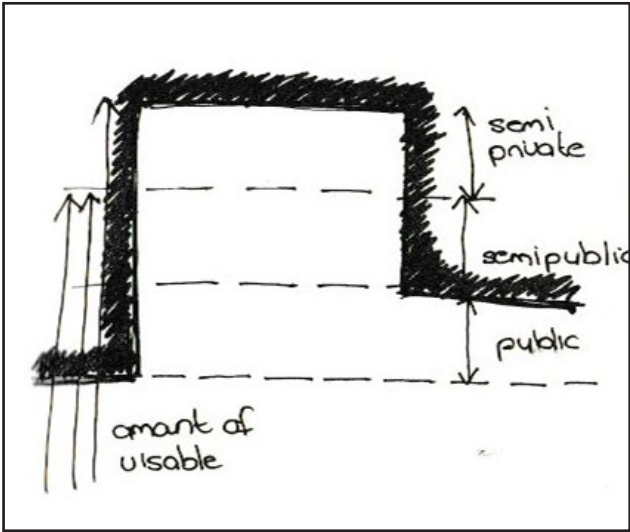
THE RULE OF THIRDS
Figure 189: Rule of Thirds (Baart, 2020)



POSSIBLE SPACE
Figure 190: Possible Space (Baart, 2020)

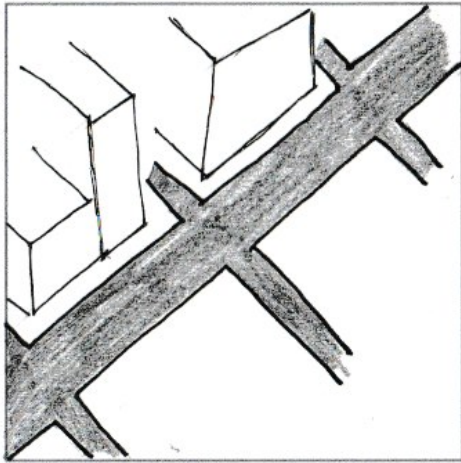


VISIBILITY
Figure 191: Lines of Visibility (Baart, 2020)



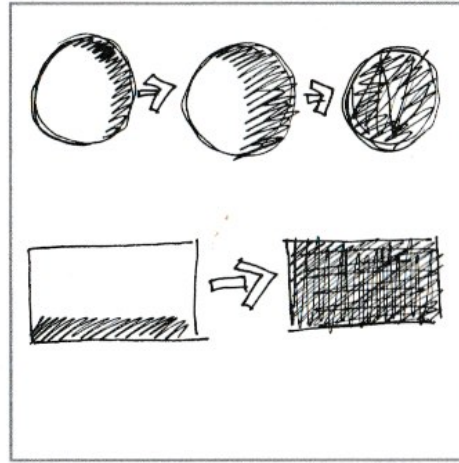
THRESHOLD
Figure 192: Lines of Threshold (Baart, 2020)

SKETCH EXPLORATION OF ARCHITECTURAL CONCEPTS



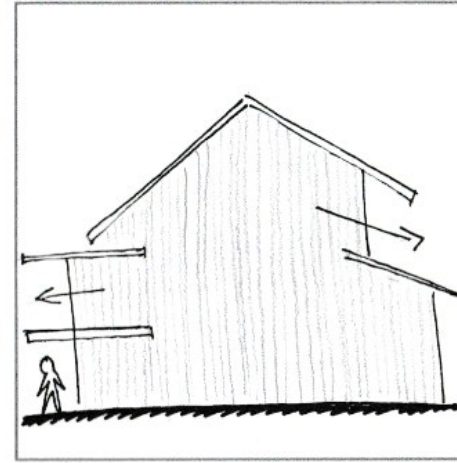
THE NEIGHBOURHOOD

Figure 193: Neighbourhood (Baart, 2020)



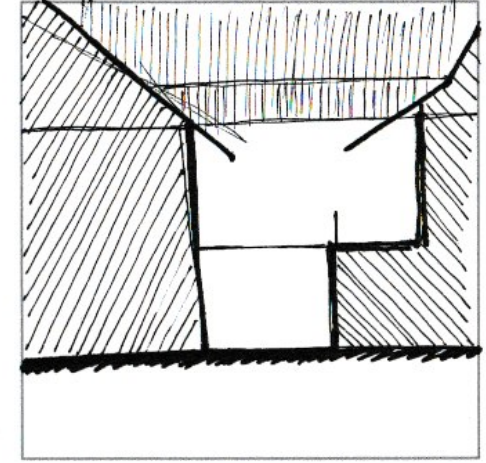
POSSIBILITY OF ACTIVITYPG

Figure 194: Possibility of Activity (Alexander, Silverstein & Ishikawa 1977, pg 601)
(Baart, 2020)



THE VISIBLE ROOF

Figure 195: The Visible Roof (Baart, 2020)



THE STEPPED COURTYARD

Figure 196: Stepped Courtyard
(Baart, 2020)

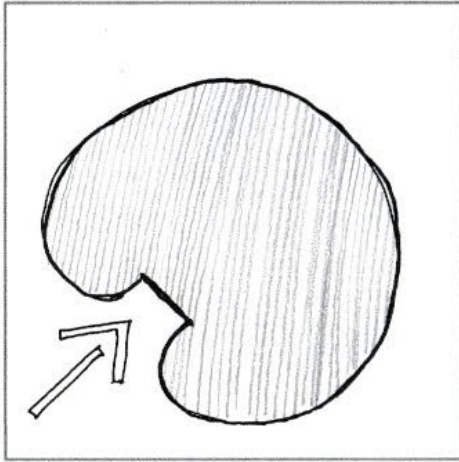
The Neighbourhood: For the design to be able to be properly respected, the design needs to respond to both the neighbourhood and its community. Understanding the neighbourhood in terms of its pedestrian paths and business as well as the buildings surrounding the site is a good step in responding to the neighbourhood.

Possibility of Activity: In a Pattern Language they outline various methods for the possibility of activity. By both responding to neighbourhood and pulling the building back and opening the front of the building the design allows for the possibility of activity to start and begin to fill up the space.

The Visible Roof: The design of the roof has become an important design feature of the building. Seeing a visible roof allows for that constant reminder of home and shelter.

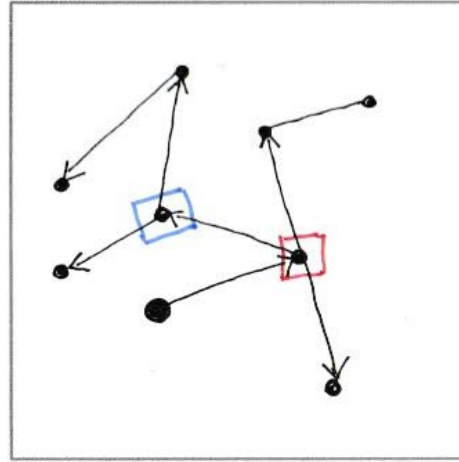
The Stepped Courtyard: The stepped courtyard is something which needs to be explored as it allows for different types of light to be experienced by various spaces. It also allows the form of the building to be expressed through a step into the building or out.

SKETCH EXPLORATION OF ARCHITECTURAL CONCEPTS



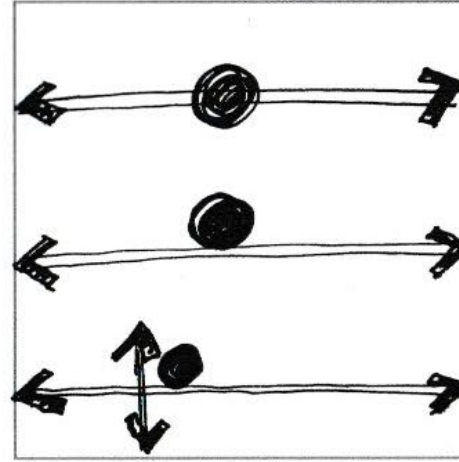
CENTRAL ENTRANCE

Figure 197: Central Entrance (Alexander, Silverstein & Ishikawa 1977, pg 500)
(Baart, 2020)



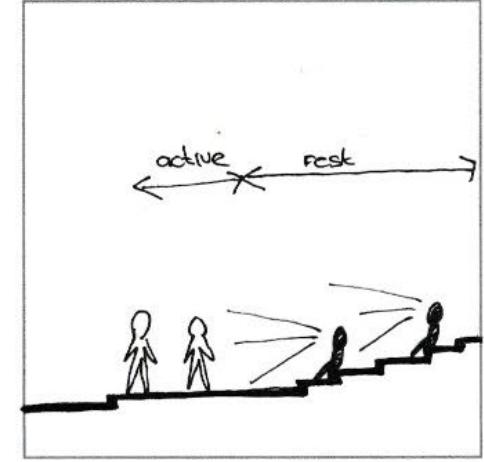
THE CLARITY OF MOVEMENT

Figure 198: Clarity of Movement (Alexander, Silverstein & Ishikawa 1977, pg 501)(Baart, 2020)



THE POSITION OF THE WALKWAY
TO A CENTRAL SPACE

Figure 199: Position of Walkway (Alexander, Silverstein & Ishikawa 1977, pg 619) (Baart, 2020)



THE POSSIBILITY OF THE STAIR

Figure 200: The Stair (Baart, 2020)

Central Entrance: When a building is large or new there is confusion for new visitors in terms of entrance and circulation. Having a central or clear entrance which envelops a visitor into the building is a good way to allow for clear movement paths in and around the building.

Clarity of Movement: the central entrance and clarity of movement work together. Once a visitor is inside a building, having clear movement paths allows them to proceed to their intended destination in the building and experience the building with ease.

The Position of the Walkway: A space is strongly dependent on the walkways which lead to it. A walkway can frame a space or cut it in half or lead a visitor or inhabitant to a new space. Walkways and how they interact with their space is an important design consideration as the movement paths change the nature of a specific space.

The Possibility of the Stair: As in the possibility of activity, the integration of a stair in a public area allows for activity on or in front of the stair. This also allows for a viewing point or resting point on the stair. These elements and possibilities makes the stair an important element of the design.



CONCEPTUAL EXPLORATION

ACCESS

As mentioned in the other maps, pedestrian and vehicular traffic movements along Louis Botha is prevalent which allows a large amount of people to access the site. This access is laid out in the diagram of how people coming off the street can access the public forefront of the building. The private edge of the building will be accessed through doors on the residential edge for the people using the shelter.

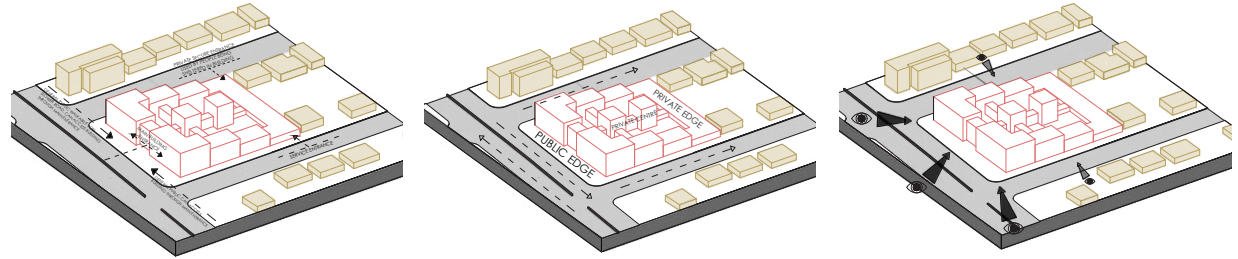


Figure 201: Access (Baart, 2020)

RESPONSE TO NEIGHBOURHOOD

The Louis Botha spine is made of buildings which are two to four stories high on average with a few buildings which are five stories high. Three buildings in the immediate vicinity of the site range in height from two to five stories. This easily allows for the edge of the building facing Louis Botha to be about four to five stories high in keeping with the local environment. The building will then step back to the normal residential height (one storey) as it moves towards the residential edge.

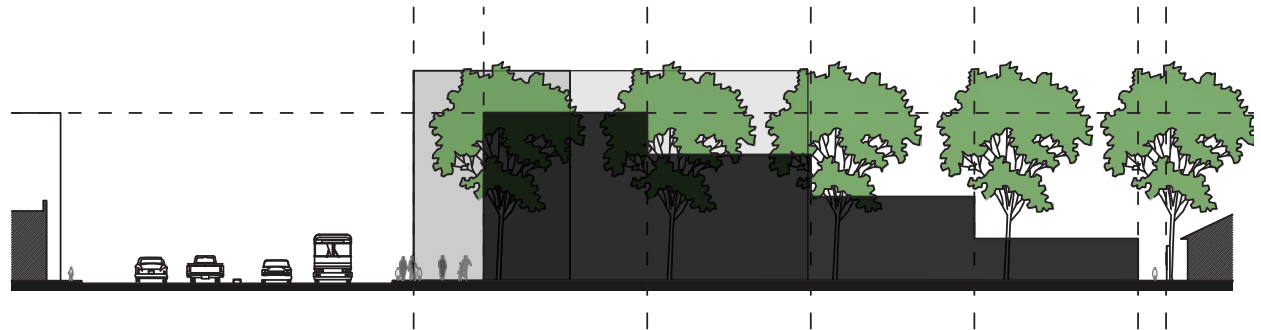


Figure 202: Response to Neighbourhood (Baart, 2020)

MOVEMENT

As with access there is a large amount of pedestrian and vehicle movement along the corridor but activating it is part of why the building will be pulled back to allow for movement and gathering. This space in front of the building is needed since, although there is loitering on Louis Botha, there is no safe space which allows pedestrians to stop and engage comfortably along Louis Botha.

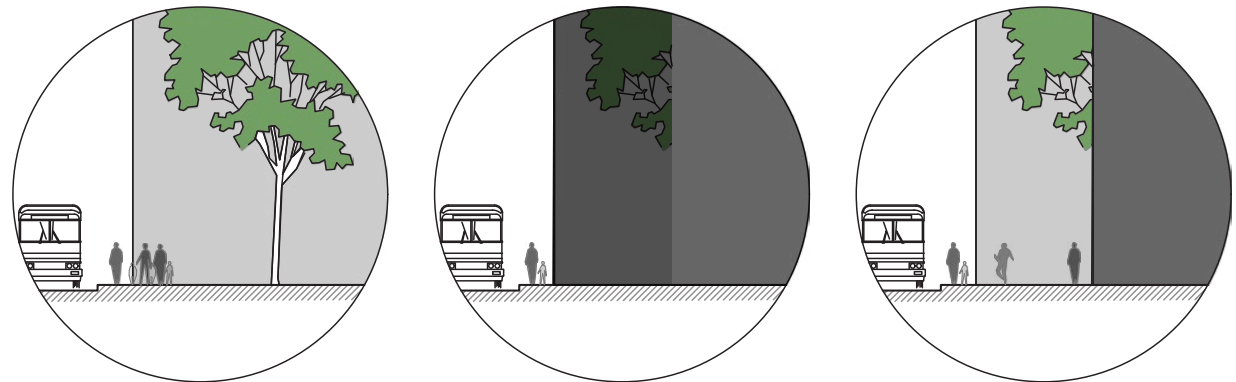


Figure 203: Movement

CONCEPTS

Femicide and Gender Based Violence has been declared a national crisis as of September 2019 (Thuso Khumalo 2019) and forms the basis for this research. Due to this extremely critical issue the question of how architecture and space can offer victims of gender violence a place to escape and help them to transcend the violence they have experienced.

The spatial needs are filled with contradictions due to the need for privacy but also the need for public access and assistance.

The site and context is the Louis Botha Corridor, which highlights the contradictory urban conditions found in Johannesburg. The facility will be a public amenity providing healthcare and support to women who have experienced gender violence.

The main concepts which drive the shelter at its core are shelter and sanctuary, but how do these definitions outline the design of the project?

SANCTUARY

‘safety and protection, especially for people who are being chased or attacked’

(“Sanctuary noun - Definition, pictures, pronunciation and usage notes | Oxford Advanced American Dictionary at OxfordLearnersDictionaries.com” n.d.)

Creating a space for people to feel safe is the main drive of this project. It is important that through architecture the women who have lost their power are able to regain it within the sanctuary.



Figure 204: Sanctuary (Bart, 2020)

SHELTER

‘the fact of having a place to live or stay, considered as a basic human need’

(“Shelter_1 noun - Definition, pictures, pronunciation and usage notes | Oxford Advanced Learner’s Dictionary at OxfordLearnersDictionaries.com” n.d.)

Creating shelter allows for the basic human right but through using shelter as a way of protection and healing, hence the use of a clinic being incorporated into the design.

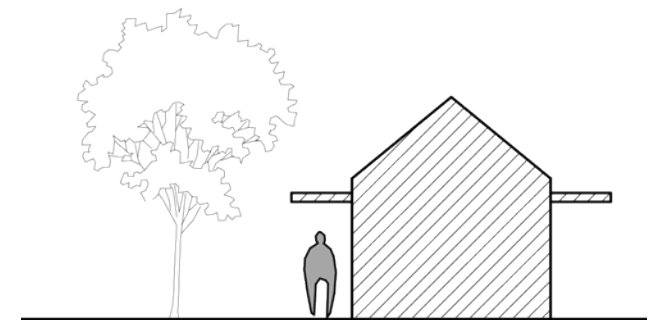


Figure 205: Shelter (Bart, 2020)

INITIAL MASSING EXPLORATION

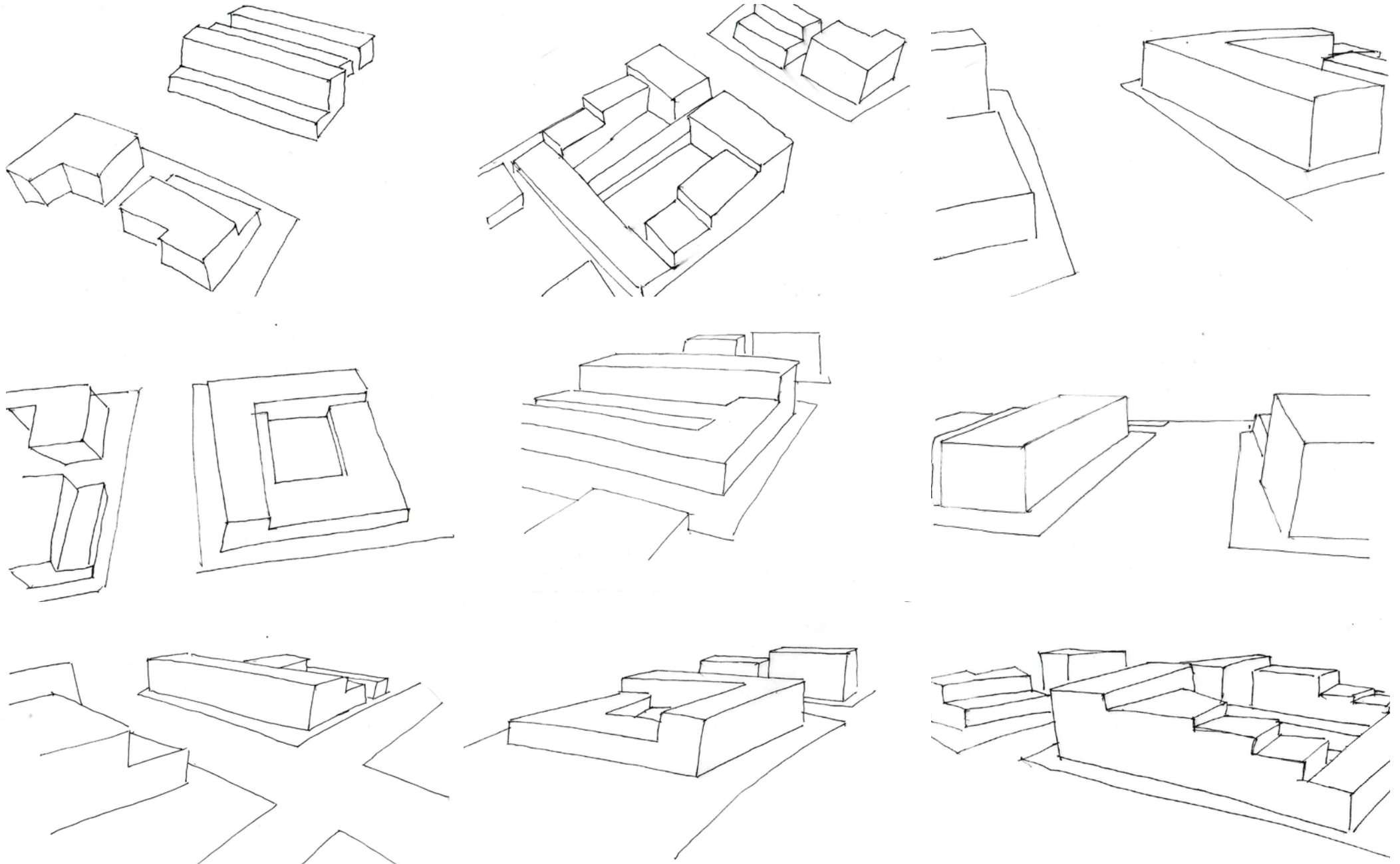


Figure 206: Concept Massing (Bart, 2020)

CONCEPT MASSING MODELS

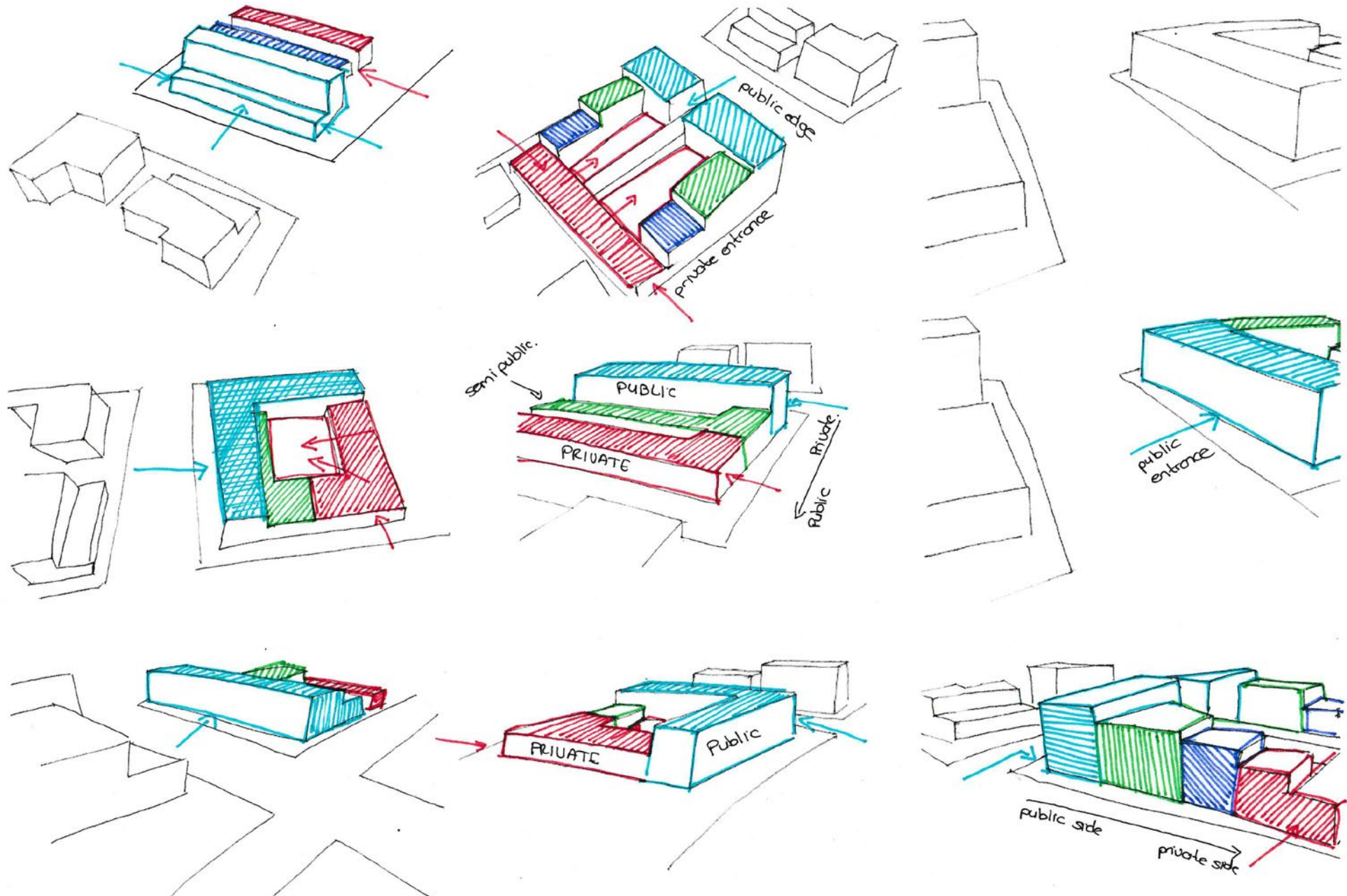


Figure 207: Analysis of Concept Models (Baart, 2020)

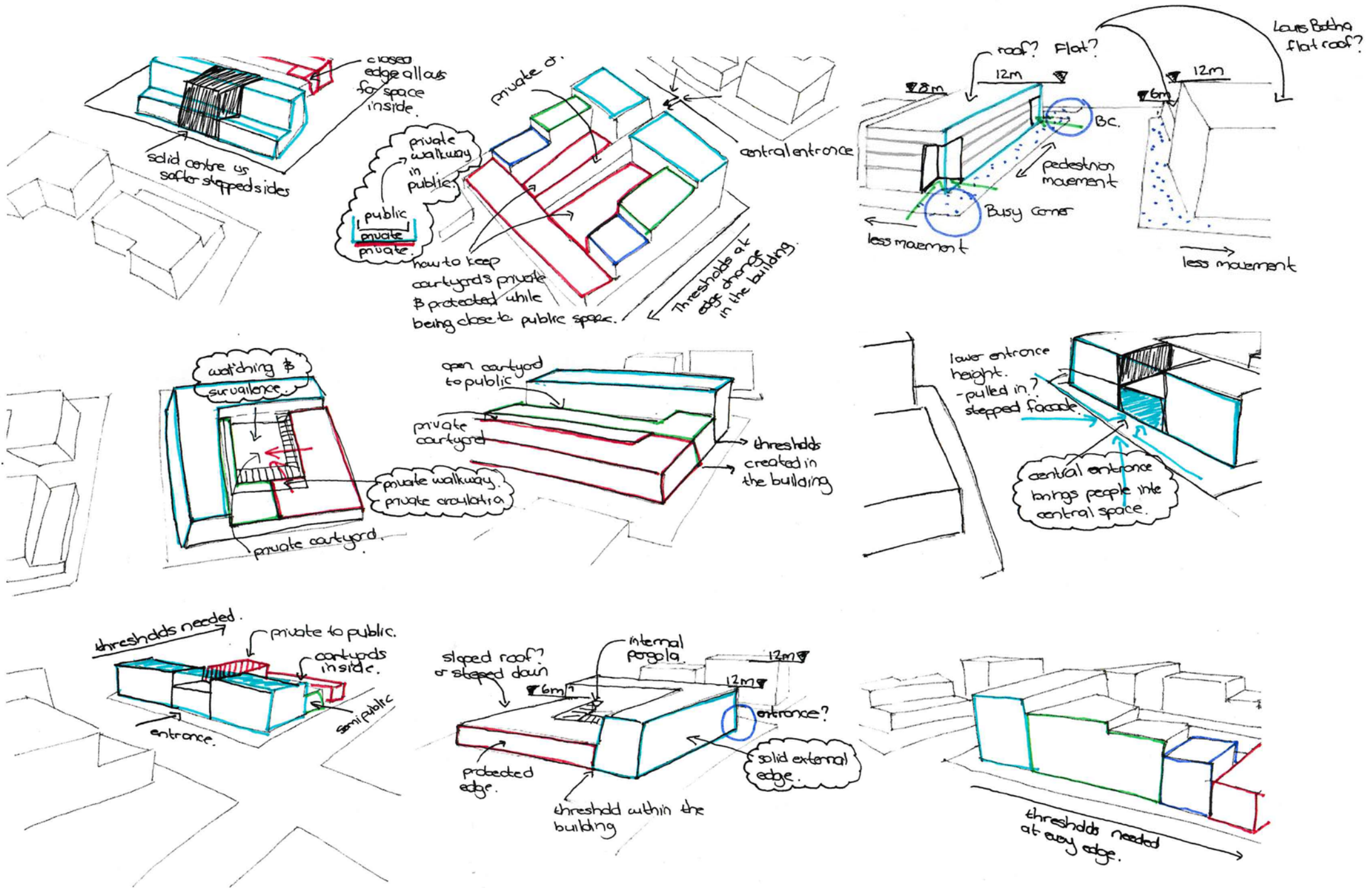


Figure 208: Analysis of Concept Models (Baart, 2020)

The initial modelling of the building started with massing blocks of three stories and blocks which were a single story and arranging it in various ways to create different heights and variations. The idea was always to try and respond to the existing neighbourhood heights, therefore the highest portion of the building would be along Louis Botha with the lowest part of the building towards the neighbourhood of Orange Grove.

Another major design influence that was to be incorporated as a defining feature was the use of the courtyard to allow for this inner portion to be a safe open space for the occupants. Therefore, the various model variations always included different types of courtyards with different shapes.

The line drawings seen on page 105 are various sketches over photographs of the model. These therefore allowed for massing to be done on a scale which was proportional to the existing context of the site.

Page 106 depicts the same sketches but this time adding a layer of analysis. This analysis is centred around threshold and access. The programs of the building are either very public (the clinic) or very private (the shelter), understanding the placement of these programs was an important design consideration early on in the process.

Page 107 then takes these same drawings but starts to see how other elements can be added to them both in terms of the various thresholds which need to be put into place as well as other design considerations. Here other elements were considered such as a pergola, how the roof would be integrated as well as what type of roof is appropriate.

This process of concept models, to draw elements and then analysis on top of the drawn element has been an integral part of the design process for the building. These sketches allowed for the design to respond to its environment and allow for a building to integrate itself into the urban fabric.



LOUIS BOTHA AVE

SITE

LOUIS BOTHA AVE

VIABILITY STUDY

THE PROJECT BRIEF

THE PROJECT TITLE

Urban Sanctuary: Reimagining Gender Based Violence Shelters in the Urban Environment of Johannesburg, Louis Botha

THE PROGRAM

The project is a response to the crisis of GBV and domestic violence currently happening within South Africa, specifically Johannesburg. The project is to design a Shelter for women and their children who have experienced GBV and allow them to heal and empower them to integrate themselves back into society. Part of the healing takes the form of a clinic which is also open and available to the public.

The site is found along the Louis Botha Corridor of Freedom as this creates an accessible site even for people who do not have access to their own transport as well as the large pedestrian and vehicular traffic which occurs along the length of the corridor. The site is currently a BP garage as well as two houses while will be proclaimed and an application to the town planning scheme will consolidate the site as well as change the zoning of the site.

The one major program in the site is a clinic which will be accessible to the public, this is a required design as there is only one clinic in the area which is currently under construction but is not yet operational.

The Shelter forms the main driving force of the design - it is to accommodate 70 women and approximately 20 children at a time and needs to give them their required space.

The Clinic	The Shelter
• Access to public healthcare for the people who work and live along Louis Botha. • Allow for training and community service hours for the medical and social services profession. • Have the women working in the shelter earn skills in administration work. • Community Workshop Rooms (can be rented out) • Community therapy Rooms (can be rented out) • Community hall (can be rented out) • Creche which supports both the shelter and the public.	• Access to private spaces for the women who are survivors of GBV. • 30-45 rooms for the survivors as well as for the staff who will look after the women. • Therapy studio • Workshop spaces for skills development • Leisure space as well as a kitchen, dining and working space for the women who need to do work and/or study

THE CLIENT

The clients of this project will be formed with a variety of stakeholders who will all fund the project. Hypothetical stakeholders would include:

- The JDA (Johannesburg Development Agency) – The JDA is a development agency for the city of Johannesburg and their mission is to plan, execute and create different development initiatives within Johannesburg. The JDA aims to restructure the city through defined geographic areas with transport corridors which connect them. They wish to promote economic growth within the areas and increase investment through upgrading public spaces and generate local economic potential in marginalised areas and allow access to jobs and markets (jdaadmin n.d.). At the moment there is a development framework being implemented on the Louis Botha Corridor of Freedom (JDA n.d.). This framework outlines the plan for the densification along the Louis Botha corridor while also implementing social development strategies. The project would fall under the implementation of the social development scheme and thus funds from the JDA will go towards the design and building of the scheme.
- Gender Links is an NGO which is committed to inclusive, equal and justice in the public and private space. Their mission is to promote gender equality, to develop policies and action plans to ensure gender equality, to build capacity for women and men to engage in a democratic process which encourages equality and justice (Gender Links n.d.). This organisation is important as a large part of combatting gender based violence is promoting gender equality.

ANTICIPATED STAKEHOLDER SHARE

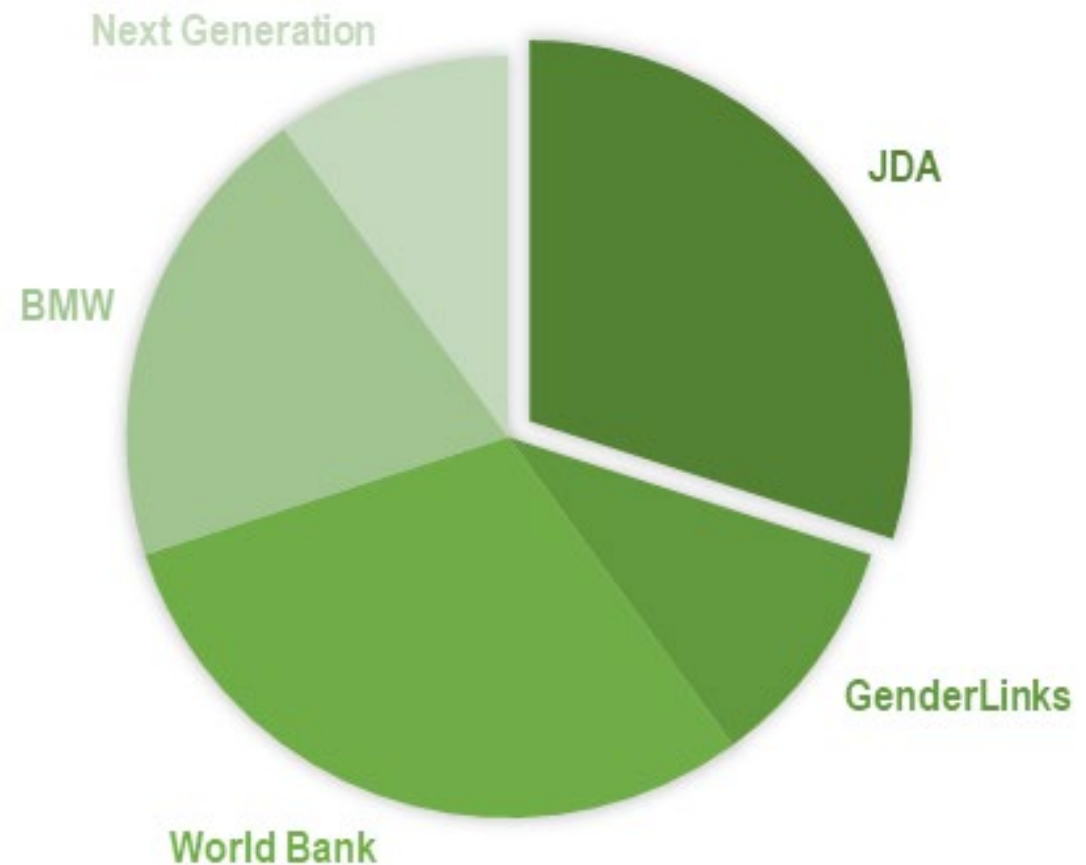


Figure 209: Viability Study Stakeholders Breakdown (Baart, 2020)

- World Bank – This entity has a department called understanding poverty and social development and within that department is their response to combatting Gender Based Violence and Violence against women and girls. This strategy outlines the World Bank’s commitment to addressing gender based violence through investment, research, and collaboration with various stakeholders from around the world (World Bank n.d.), like the ones listed within this project report. Within their work, they have a project called Great Lakes Emergency Sexual and GBV and Women’s Health Project (“New World Bank Project Will Help Survivors of Sexual and Gender-Based Violence in Africa’s Great Lakes Region” 2014) which in the past has already given approximately \$107 million in financial grants. They would be approached to invest in the project.
- BMW Corporate Social Responsibility – BMW has a corporate social investment arm where they are committed to support social investment projects across the country. These investments focus on HIV/ Aids, Local Community Development and Education (BMW South Africa n.d.). Each year BMW invests millions into empowering groups which need upliftment which is why their investments into this project is apt. The new project is driven by the communities needs in terms of a clinic and a shelter for women who have experienced GBV and Domestic Violence, the investment from BMW would uplift these marginalised people and allow them to heal and grow.
- Next Generation Corporate Social Responsibility wants to focus on human rights practices commitment to health and safety, ensuring equality and promoting the development of neighbouring communities (Next Generation n.d.). Their aims at promoting health and safety can work well with Gender Links drive for equality and through all the stakeholders drive to a safe and empowered society will allow for the financing and running of the shelter for a long time.

It should be noted that these are hypothetical interested parties, and the rest of this report assumes that they agreed to funding. It should be noted that this is no obligation or intention on their part.

TOWN PLANNING ASPECT

The site is currently proclaimed by the Local Authority and does contain an SG diagram, the current and proposed rights on the site are listed below.

	PERMITTED	PROPOSED	COMPLIES
FAR	0.2	4	No
Coverage	20%	80%	No
Use Zone	Garage	Residential 4	No
Height Zone	NA	3	No
Building Lines	5m on the East Edge	5m on the East Edge, 3m on all edges	No
Parking Requirements	6 bays per 100m ²	0,75 bays per unit and 6 bays/100m ² for the clinic	No
Density	Na	30 units per hectare	No

Figure 210: Viability Study Town Planning (Baart, 2020)

The site does not have any restrictions other than the ones above. The Bulk Services available on the site include electricity, provided by City Power in Johannesburg, water and sewage. Due to the site being on a main road which is medium density, the electrical requirements on the grid are available to the site.

The site falls under Johannesburg Town Planning Scheme of 1979 where the site was originally zoned as residential before conversion to a garage. It will now be rezoned to residential 4 which allows for medical consulting spaces as well as a care centre. Therefore, the current conditions would still apply: no repairs to vehicles or equipment on site, no material can be stacked higher than a screen wall and parking limited to six bays per 100m².

After the Town Planning Scheme is amended to the new zoning requirements the site will then comply.

The Professional Team required for Town Planning are as follows: A legal team to allow for the sale of the property as well as the transfer of the title deed. Town Planners would be brought onto the team to allow them to make changes to the Johannesburg Town Planning Scheme so the new proposed project for the site will then comply.

Engineers will be appointed to design the foundations and structural gird as required by the National Building Regulations. The foundations on this site are important as it was previously a garage so the soil will need to be analysed and the Engineers would intern design an appropriate sub structure for the design.

Some consideration for environmental remediation may be required. The site has been a service station for over 40 years making it likely that hydrocarbon products have contaminated the soil. Existing regulations require the owner to remediate the site on termination of operations but consideration for inspections to ensure proper remediation will be required. This may impact the overall execution of the project. Regulations which can include, but are not limited to REGULATIONS UNDER THE NATIONAL BUILDING REGULATIONS AND BUILDING STANDARDS ACT, 1977 Part F which eludes Site Operations which includes, F3 Geotechnical Site and Environmental Conditions, F4 Preparation of Site, F5 Soil Poisoning, F8 Waste Material on Site and F9 Cleaning of Site.

The impact on the current site and surroundings is limited as the adjacent roads are either quiet or do not require new roads. The current density of the area can support the new design as the grid was designed for a high density

developed area. The design allows for an amenity which is required by the public (the clinic) and the shelter is also a required amenity for the Johannesburg Context. The impact on the surrounding areas would be good as the new project allows for job creation, skills development, and health care for people who in general have to travel far to receive public healthcare.

RELEVANT CLAUSES (CITY OF JOHANNESBURG)

Clause 27: Density Development requirements: There needs to be a relaxation for the density requirements as the currently requirement is 30 units per hectare where the design proposal is for a shelter and thus has around 30 units in 4790.45m² which works out to 62.62 units per hectare.

Clause 36: Parking Development Requirements, Clause 37: Alternatives to the Provision of On- Site Parking: Due to the type of building and the limitations of space on the site for parking, the anticipated parking requirements by residents may be too much requiring some rationing of parking to residents but not care workers. Nevertheless, there is a large amount of space available for street parking on the adjacent residential roads which can be used if required.

SITE DESCRIPTION

The project will be found along the Louis Botha Corridor at 304 Louis Botha Avenue, the site is made up of the current BP service station as well as its two neighbouring houses on the east edge of the BP site. The site was selected due to its accessibility to the areas around Johannesburg as well as the pedestrian traffic along the length of Louis Botha in this area.

Louis Botha also has a large amount of public transport as well as the implementation of the BRT route and these elements again make for an accessible site for people who need healthcare or need to remove themselves from an abuse situation. The area can be seen as medium to high density due to the large number of apartments along Louis Botha as well as the surrounding context having small stands containing existing dwellings. The area is middle to low income and there are a large number of small businesses along the length of the Louis Botha Avenue. The surrounding buildings are generally between 2 to 4 stories high, but as soon as you move off Louis Botha into the residential context the buildings are 1 story high.

The site currently has a BP service station on it as well as two residential houses. These houses are not heritage and therefore can be removed from the site once the relevant title deeds are transferred. The removal of the BP service station should not present an issue as there are petrol stations within the vicinity and its surrounds.

The site, as mentioned before, does not allow for the new project which is being proposed so therefore the Johannesburg Town Planning scheme would need to be amended to allow for new height restrictions, FAR and coverage to allow for the new scheme to be implemented.

TARGET MARKET

Primary Target Market: There is currently a crisis surrounding GBV and Domestic Violence in Johannesburg as well as South Africa and while there are shelters who do help women, there are not enough, and they are not always easily accessible by the people who need it most. This shelter will work closely with the nearby Norwood Police Station in placing women into the shelter who need to heal and work towards uplifting themselves to re-entering society. This shelter will also run an educational program with the nearby schools in teaching young learners about GBV and the dangers of violence to try and combat the crisis of GBV through education. The survivors who come to the shelter will work closely with the clinic as part of a recovery program to learn skills and work with the community.

Secondary Target Market: The target market for the design is generally the people who work and move along the Louis Botha corridor. These people are generally low income people and therefore their access to quality healthcare is limited as they either have no access or have to travel a far distance to receive health care. The clinic of the building would suit these people as the building is accessible and the clinic would work with people who are doing their community service hours needed to become doctors. The clinic could work closely with Netcare Hospital (or the nearby clinic once completed) in terms of providing good healthcare as part of their own outreach which could be put in place.

TECHNOLOGY, SUSTAINABILITY, MATERIALITY

The design is made up of a concrete frame and brick. The concept of the design is to create a shelter which has a homely feel. Using such a stable and traditional building material such as brick within a concrete frame structure will give that idea of comfort.

With a concrete and brick structure there is the concern that it could feel cold so through the use of materials such as wood being incorporated into parts of the design will help the design feel warm.

The design is made to feel to have a strong outside shell and a soft inner centre. The hard shell will incorporate a lot of the concrete and brick, but the soft inside will use courtyards filled with greenery and glass looking out onto the courtyards. The use of other organic materials such as wood will soften the space.

Using materials such as concrete and brick, the building might need forms of acoustic control which can be accommodated through the use of different floor materials as well as ceiling panels.

The design uses traditional building systems although there may be small cantilever systems incorporated into the design with these systems being done within the rule of 2/3 supported to allow for 1/3 unsupported.

The design is rooted in the concept of community and therefore using local labourers as well as people without work within the immediate community, people can start to gain skills which will enable them to find jobs and uplift themselves and the community. This might cost the project more money but as all the stakeholders on the project are committed to creating job opportunities and skills creation this aligns with each stakeholder's ethos.

The project is found in the urban context so while there are no materials available in its immediate context. The materials sourced for the project will be found within South Africa from companies that produce sustainable materials. Companies such as Corobrik source clay locally and are part of the Energy Efficient Clay Brick Project which aims to ensure environmental sustainability through seeking solutions which increase energy efficiency and lower greenhouse gasses. This company also aims at creating job opportunities for people as well as training informal brick producers in how to create bricks with reduced coal and water consumption (Corobrik n.d.).

FUNDING

The financial considerations involved in the project are evaluated to ensure the longevity of the project. In order to achieve a sustainable business model, a realistic approach to the project needs to be considered.

FUNDING

The project is a social non-profit venture which is funded through a variety of NGOs and government associations, these include funding from an organisation called Gender Links, then investment from the World Bank, the corporate social responsibility fund from BMW and Next Generation as well as funding from the Johannesburg Development agency which currently has budget to develop the area as per the Strategic Area Framework for the Louis Botha Avenue Development Corridor. These different stakeholders will all invest different amounts of money into the funding of the project. Through the use of standard construction technologies and local and sustainable materials the funds required for the building of the project should stay reasonably low.

RUNNING COSTS

Once the project is up and running, some income can be made through the renting out of programs such as the hall and the workshop rooms. Other sources of income may be available from the establishment of the crèche which is available on site. The income will offset the running costs of the building and paying the staff which work there. It is

anticipated that this income will be insufficient for operating the centre on an ongoing basis and hence further costs will need to be covered by donations from the private sector as well as from the stakeholders who initially invested in the project.

The implementation of the project is relevant on a social and economic basis in terms of the community it wishes to serve. By having a building which serves the people through, health care, skills training and healing, the building encourages the community to better themselves and therefore the community and area overall.

The social impact of this project is trying to give the community what it needs but not at the expense of anyone. Everyone gains different things whether it is quality healthcare, community service, skills training etc. The people are looked after, and the community will then work with the project to allow it to succeed properly.

The economic impact of the project is reliant on other people and the stakeholders which initially invested in the project. There is precedent for this type of funding for the running of the building as this is how the majority of the shelters in Johannesburg are run. Through relationships with the private sector as well as the relationships which will be built with Netcare Hospital, the shelter and clinic will be provided with staff, funding and allow for the relevant programs to take place.

The above outlines the general cost breakdown of the running of the building as well as the projects, the blue indicates the stakeholder's initial investment into the building while the yellow, orange and grey indicate the funds which will be used to run the building, its program and pay its staff. As seen here, the income from the building is minimal but will offset a small amount of costs, the majority of the funds will have to come from donors some are the same as the stakeholders as they will continue to provide funds for the building as the larger stakeholders within the project.

The diagram here is the outline for the estimated cost of the building as outlined in the Property & Construction Cost Guide as well as the professional fees, division of work and division of fees over the professional team

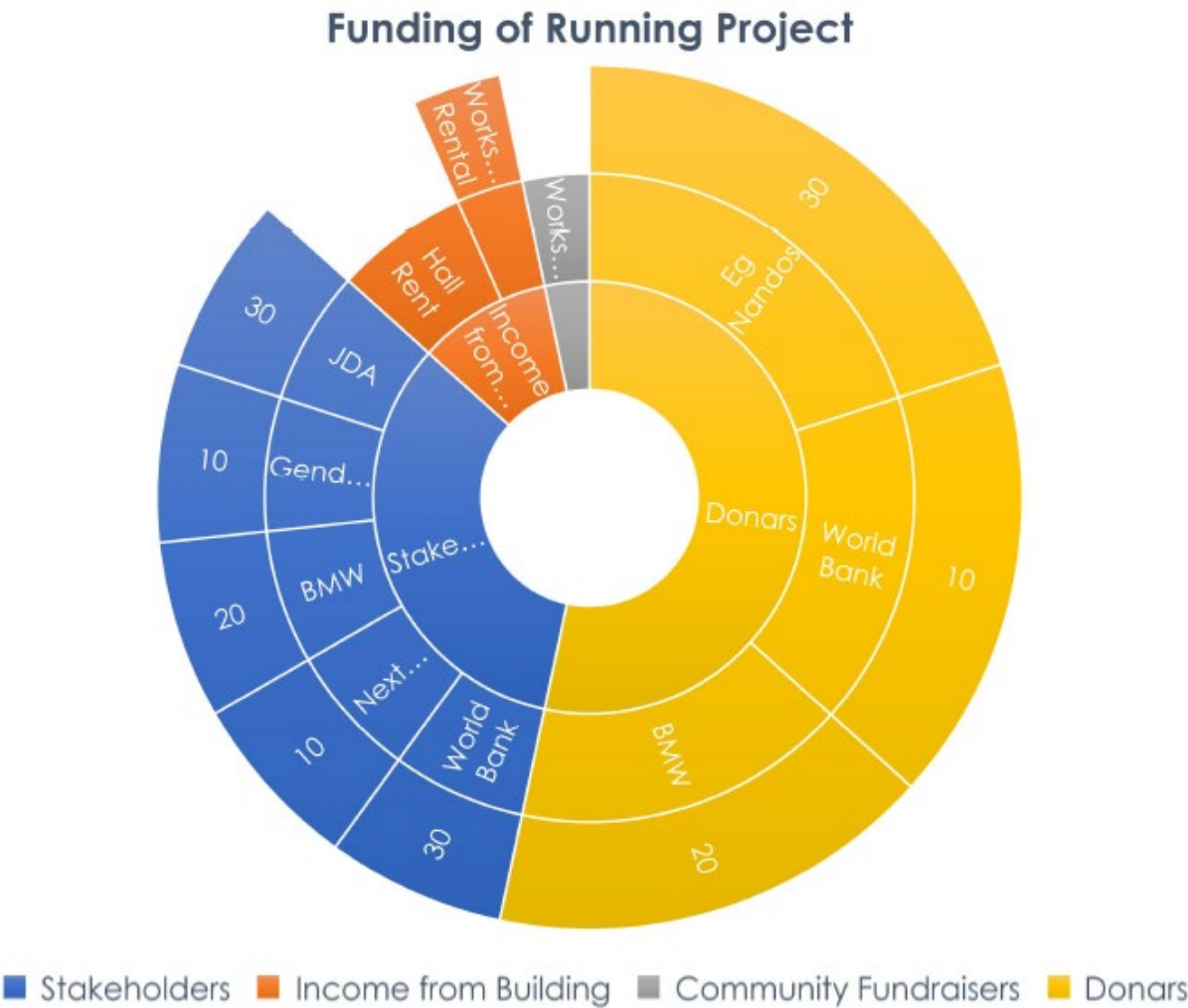


Figure 211: Viability Study Funding (Baart, 2020)

IMPLEMENTATION

ECONOMIC VIABILITY

As seen above, the funding of both the construction costs as well as the running of the building is mainly through donations and stakeholders. Therefore, when a project is run with this type of funding it is important to ensure the funds are spent properly which will therefore require a committee of stake holders to oversee the running of the project. The committee would be made up of representatives from the two major stakeholders, BMW and World Bank, the other members will be the manager of the shelter and the manager of the clinic. Other stakeholders would be by invitation. This will ensure that management of the funding of the project is done correctly as the people directly involved within the project can make informed financial decisions.

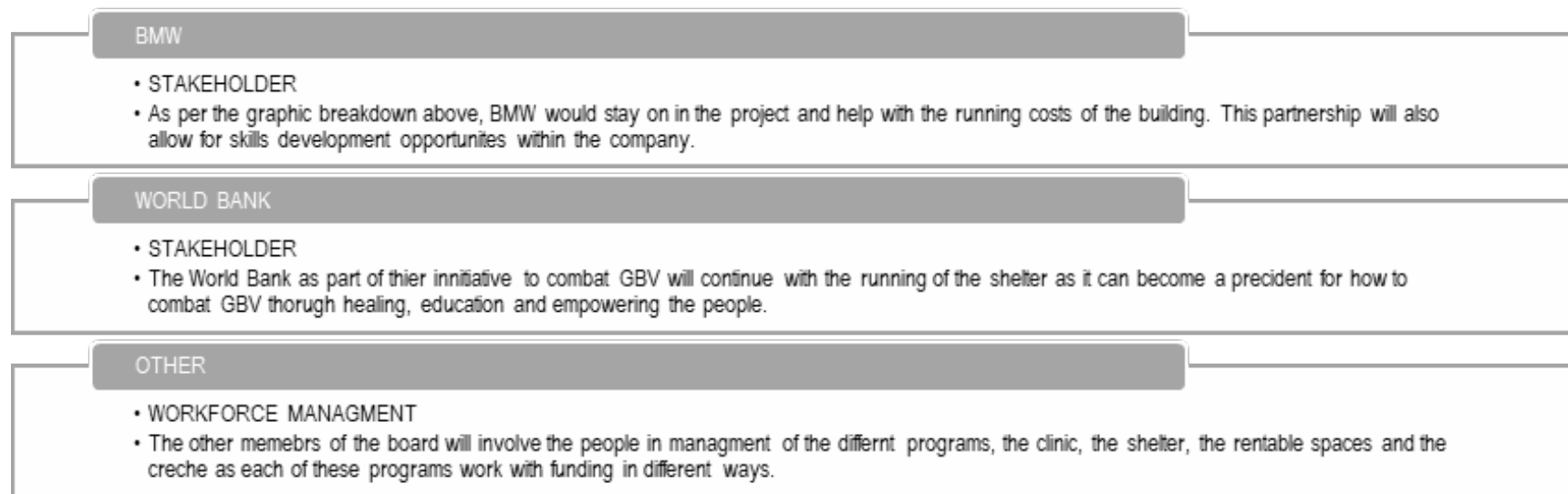


Figure 212: Viability Study Implementation (Baart, 2020)

DESIGN AND CONSTRUCTION METHODOLOGY

To ensure a successful project a variety of specialised consultants will be integrated into different rolls in the design and construction process. This project is done to ensure social, economic, and sustainable objects. Outlined below are the necessary consultants which will be used during the process of design and construction:

Shelter Consultants: According to research and visiting existing shelters, most shelters are made from buildings which have been adapted rather than built to be a shelter and may therefore be missing key design elements which should be included. Through having different shelter workers for part of the design team it ensures that all design considerations are accounted for to create a good, holistic design which promotes healing and growth.

JIPC (Johannesburg Inner-city Partnership): This organisation's aim is to ensure growth and transformation in the Johannesburg Context. The outcome of this organisation is to partner with government and private sectors to ensure the communities meet their social, economic, and material needs. This organisation was chosen as it has tried to work and help with the homeless network within Johannesburg through creating job creation centres and allows for the upliftment in the various communities. This makes this organisation a good consultant as they can show the design team good programs to implement into the design to ensure skills development can take place. Once the project is operational the intent is for workshops from this organisation can take place and allow for branches of combatting homelessness and skills creation can occur throughout Johannesburg.

TVA Engineering Consultants: This company is made up of a variety of engineers which will work with a project to ensure the projects needs are met. The structural engineers will be used on this project to help with detailing structural elements as well as ensuring elements are sustainable and cost effective. It is important to have engineers which have the same environmentally sustainable ethos as part of the professional team.

Sustainability and Green Building Consultant: This company will consult during the design phase of the project and help to create a building which is sustainable and green. Through their consultation they can help to create energy modelling to allow for the buildings envelop to be optimised to ensure high building performance and energy usage.

UKUZA Consulting: This company will be responsible for the project management as well as the build on site. This company has experience with all aspects of construction, including both residential and working on healthcare facilities. The objects which UKUZA Consulting wish to deliver is quality and integrity above all else. They wish to ensure they leave their clients happy with the service and work which they have done.

CONTRACT CONSIDERATIONS

The type of contract used for the project would be traditional – design-led competitive tender, this means that the architect with consultants prepares the design. This was chosen as the architect would want Shelter Employee consultants to work with them throughout the design process. Since the funding of the project is from various stakeholders it is anticipated to be limited and this type of contract allows for the costs of the project to be monitored very closely.

The project team would work with interrelationships so there would be meeting with the client, separate design meetings and construction meetings.

SITE MANAGEMENT

The site does need management as the project is being implemented along a busy road, Louis Botha Avenue. The two adjacent roads are quiet so a large amount of the site access can be done on those two roads. The site should not interfere too much with the Louis Botha Corridor as the design is intended to be pulled back on this edge and therefore the space which will become the public forecourt can be used for the construction space needed in front of the building. If there are large deliveries on site which need to use Louis Botha, then the two road avenue can narrow to one road on the days needed. This is not a new event which happens along the road as with the Louis Botha Corridor being developed as well as the addition of the BRT route, the road often narrows to one lane.

The greenery along the site also needs to be managed as there are a large number of old trees which should not be damaged along the one road, North to the site. The site manager would need to ensure that deliveries are safe and done properly.

SOCIAL AND ECONOMIC IMPACT

The addition of shelter is designed to improve the social impact on the current community. The presence of this shelter and staff working with local schools, is to try and combat and reduce the crisis of Gender Based Violence in Johannesburg. Other social impacts the project hopes to have is to bring about social change in the community through implementing a building which the community needs in terms of healthcare but also proving a space for gatherings and community outreach and skills development. Ideally the intention of the project is to promote the people within the community and allow everyone around them to become more empowered.

The Economic Impact of the community is through skills development, as mentioned before the intent of the building of the project is to include unskilled labour and give them skills which will allow them to improve their economic status. The project from inception to completion is built around the community, giving back to them. The design incorporates spaces within the building to allow for workshops to take place to promote all kinds of skills development which can in turn allow for economic and social benefits to the community.



DESIGN DEVELOPMENT

DESIGN PROGRESS, INITIAL CONCEPT TO DESIRED OUTCOME

SITE CRITERIA



Accessibility

Rea Via Station
Corridor of Freedom
Taxi Stop Hot Spot



Visible

Off of main road
Can be open and welcoming
Medium size site



Necessity

Large issue which will
serve a large amount of
people



Louis Botha

Fast and Busy
Accessible
Large Private Sector
Police Accessibility

PROGRAM CRITERIA



Healthcare

Clinic
Safety
Children's Check-ups



Support

Counselling
Workshops
Education



Legal

Police
Law

INITIAL CONCEPT SKETCH

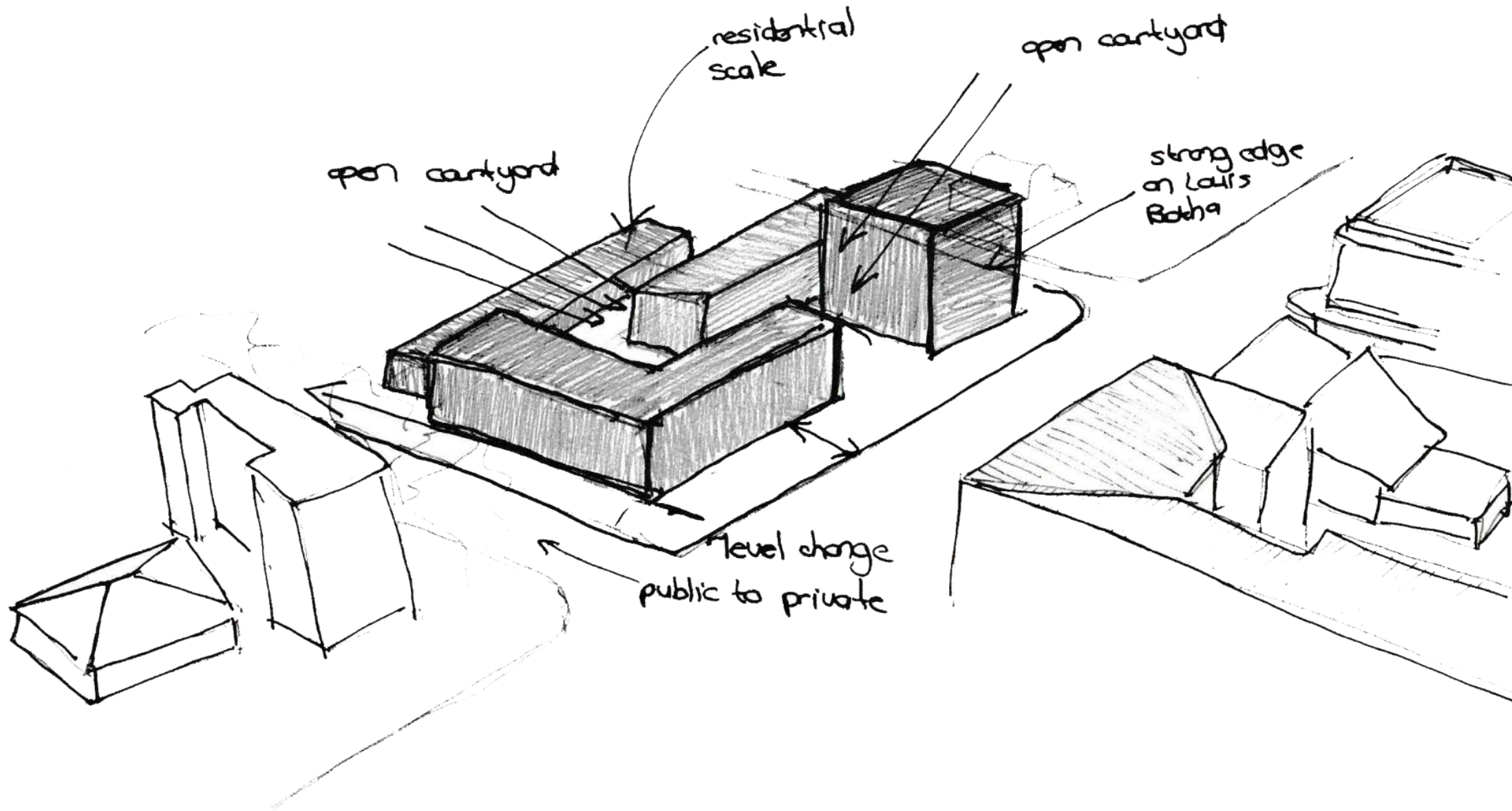


Figure 213: Initial Sketch (Bart, 2020)

INITIAL DESIGN MASSING

In the massing below, the colours indicate different types of program with the most public programs being on the West edge of the site and the most private program being on the East side responding to the residential edge. The public edge has the building pulled back to allow for people to gather in front of the building. The public edge includes the clinic and workshop spaces for people to use off the street.

The programs found in the middle of the site are for semi-public into semiprivate, the semi-public would include a multipurpose hall and the semiprivate includes the therapy studios. The therapy space allows for this program to act as a threshold for the most private program being the women's shelter.

The whole building acts as a protective shell where the outside responds to the harsher urban environment but using courtyards, high volumes, and clean geometry the interior space will be soft and allow for healing. The outside needs to have a strong edge with durable materials while the interior materials can use a large amount of glass and wood.



Figure 214: Massing Plans(Baart, 2020)

MASSING SUN STUDY

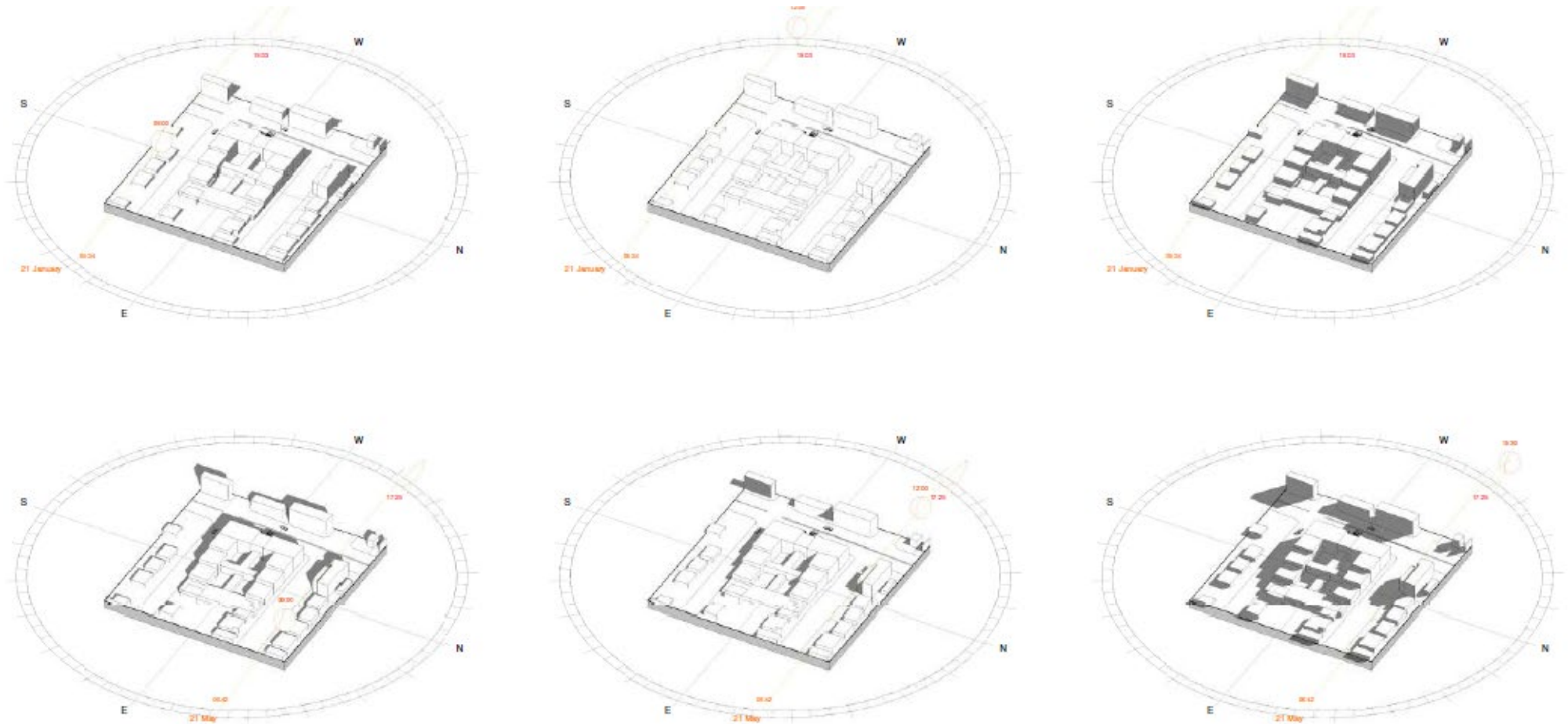


Figure 215: Massing Sun Study (Baart, 2020)

The light studies on the massing of the building are an exploration of the experience of the courtyards within, and due to the low rise nature of most of the building a large amount of light is experienced in the courtyards throughout the day.

Through the use of trees and shading devices different courtyards will have different purposes - one with more shade would be used as an outdoor therapy space but one with a lot of light would be used as a small field for the children to play.

Understanding the experience of the courtyard is important to recognise what programs should be built closest to the courtyards and therefore how the movement patterns can start to be placed within the building.

This design was a good starting point, but it did not allow for a public forecourt and the spaces within were awkward in size. The idea of the building wrapping around the courtyard remained in the design and that became the structuring element for the design to evolve.



THRESHOLD EXPLORATION

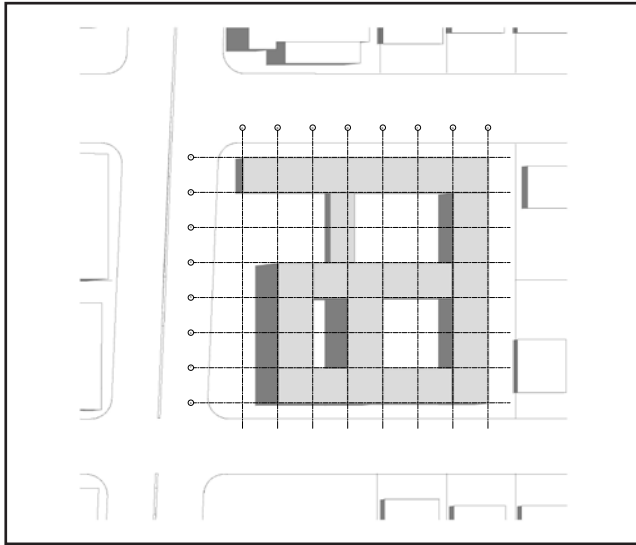


GROUND FLOOR PLAN

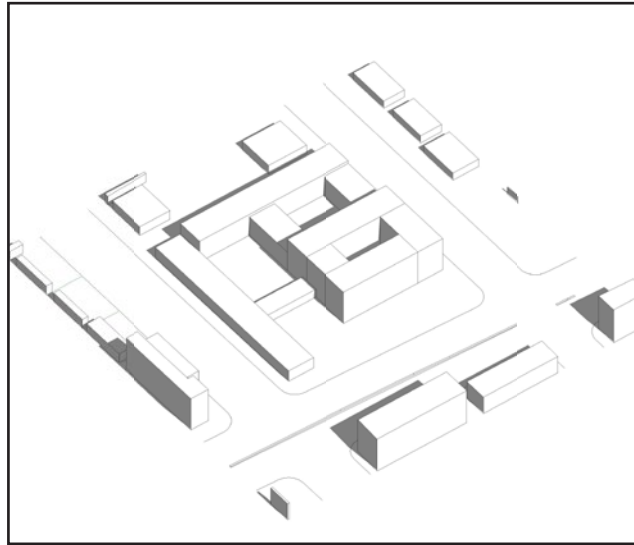
Figure 216: Ground Floor Initial Design (Baart, 2020)

FIRST FLOOR PLAN

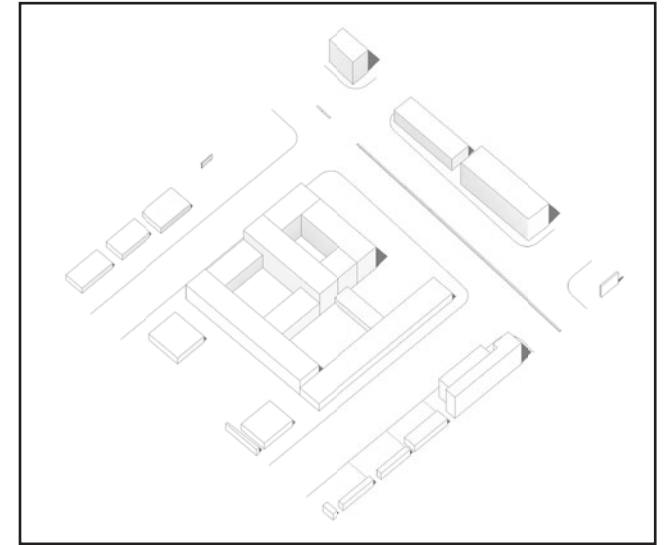
Figure 217: First Floor Initial Design (Baart, 2020)



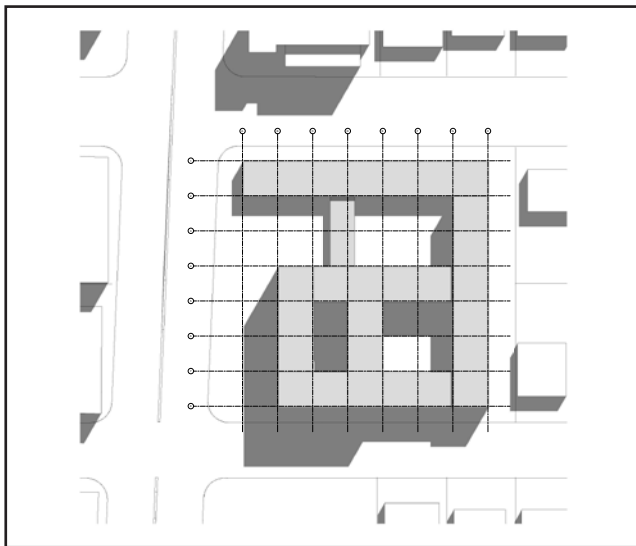
JANUARY @10:30



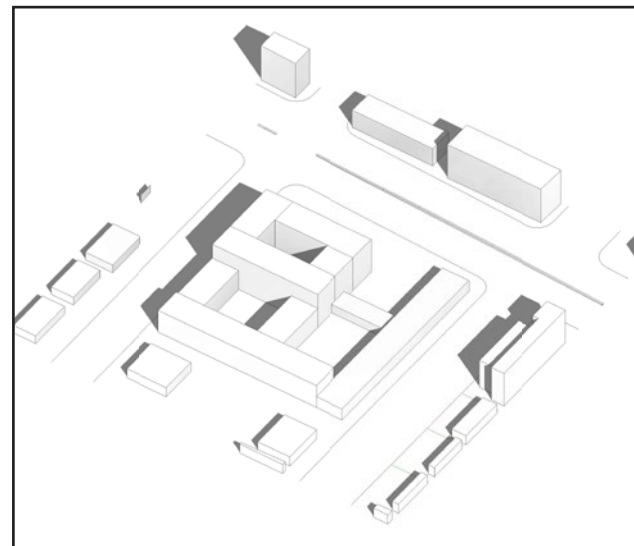
JANUARY @10:30



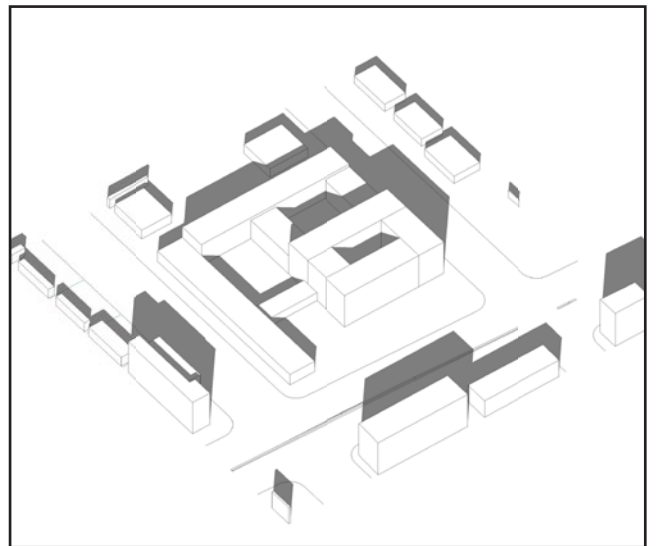
JULY @10:30



JULY @10:30

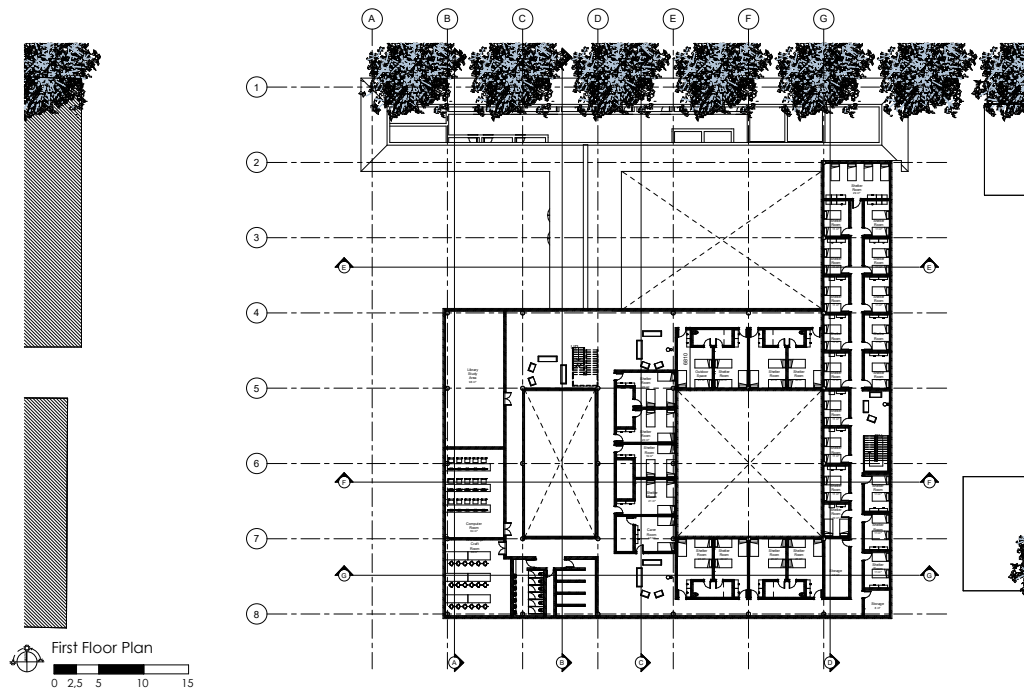
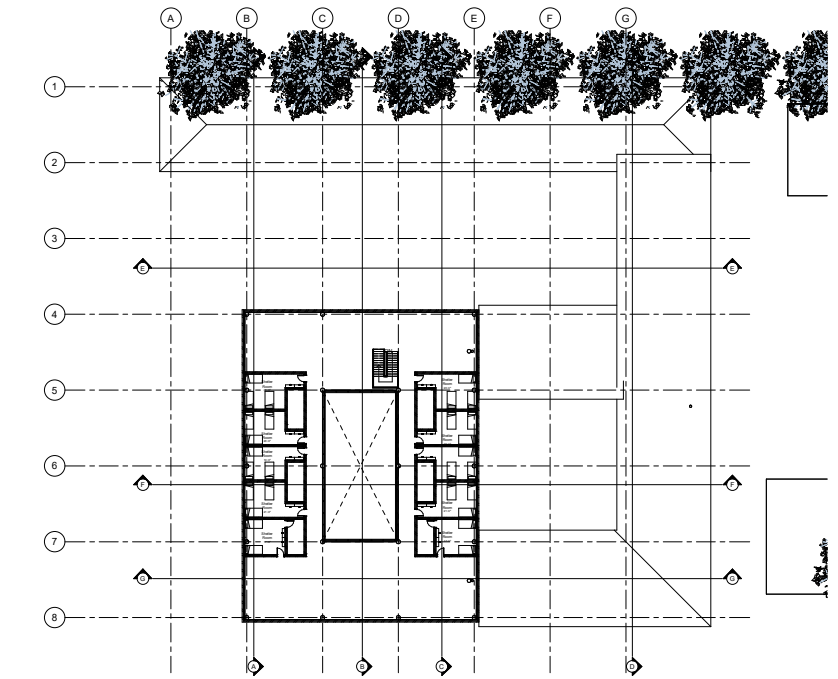
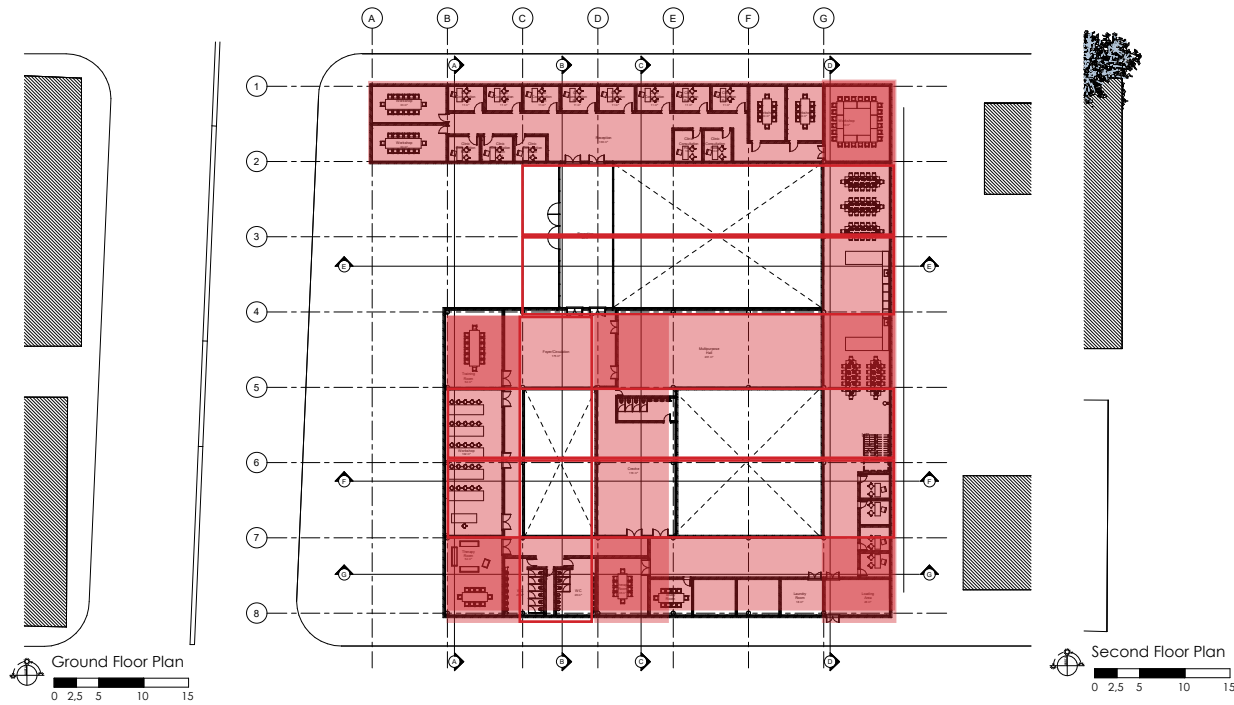


JANUARY @15:30



JULY @15:30

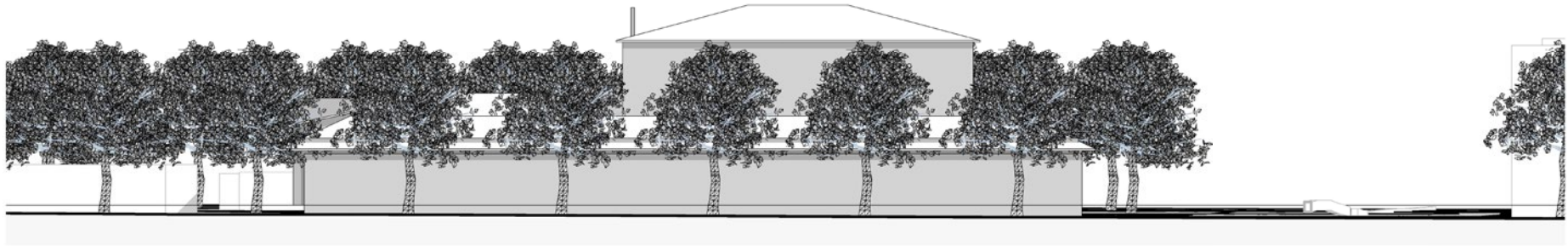
Figure 218: The Courtyard Sun Studies
(Bart, 2020)



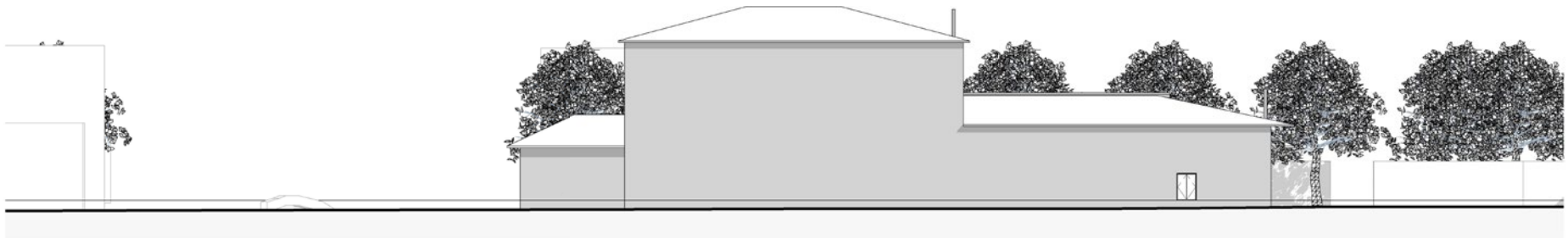
After breaking up the site into equal pieces and drawing the L shape and the various other boxes the shape of the building started to form.

Then it was the idea of working with various heights and sizes of the building and courtyard the building was able to start moving forward. While this form of the building formed the bones of the design in terms of shape, entrance and connections, the heights, and sizes of some of the elements did not work and were changed.

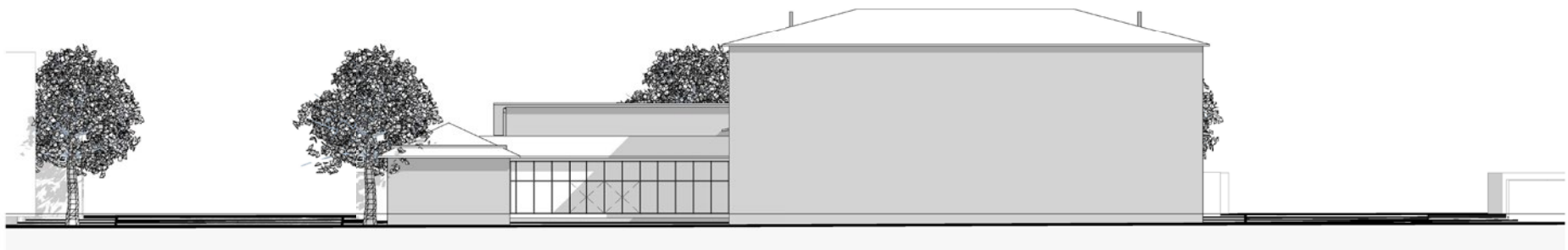
Figure 219: Developed Plans
(Bart, 2020)



North Elevation



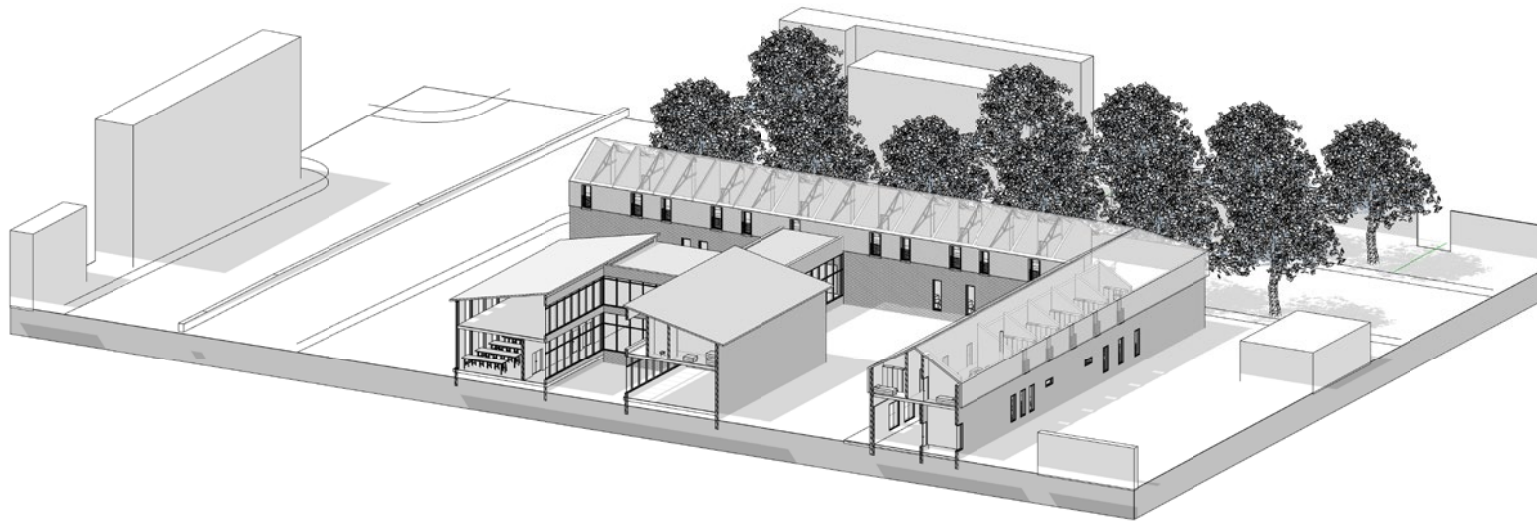
South Elevation



West Elevation



Figure 220: Massing Elevations
(Bart, 2020)



SECTION THROUGH FRONT PORTION OF BUILDING
WEST TO EAST

Figure 221: Three-Dimensional Section (Baart, 2020)

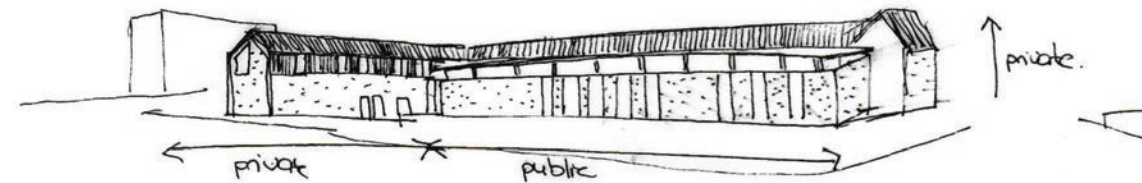
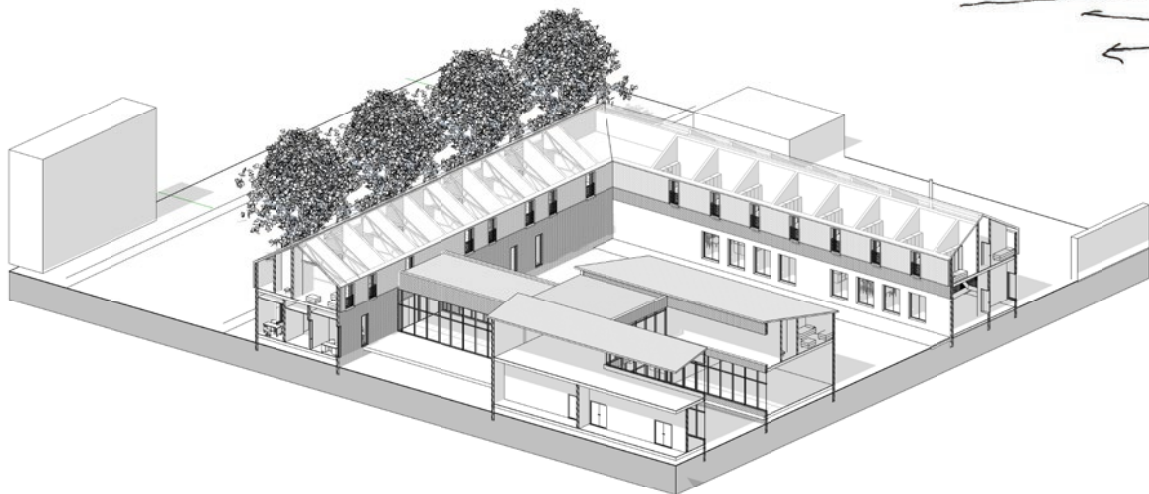
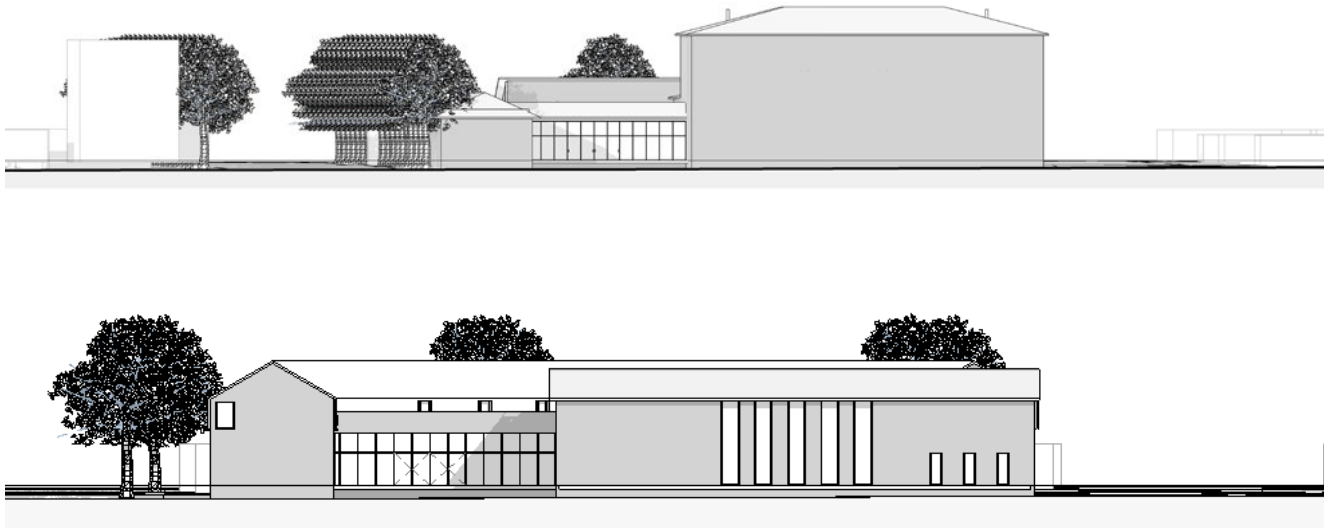


Figure 222: Sketch Exploration of Facade (Baart, 2020)



SECTION THROUGH FRONT PORTION OF BUILDING
NORTH TO SOUTH

Figure 223: Three-Dimensional Section (Baart, 2020)



The facade of the building went through many changes to allow it to be able to express the different intentions of the two buildings. The one building being more of a shelter and the other building being more civic. In the elevation on the left, this idea of civic is expressed through large windows, where in the L shaped building the windows are smaller. The use of the openness of the building was done in a way to express the program within.

Figure 224: Elevation Progress
(Baart, 2020)

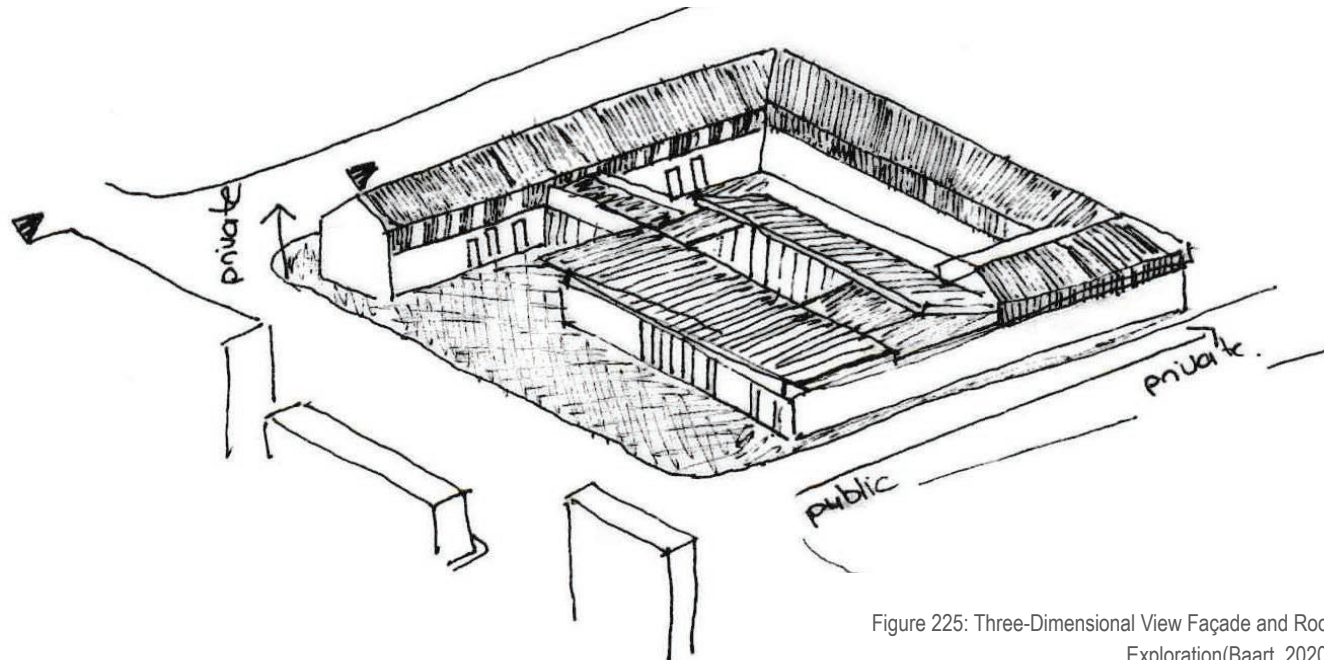
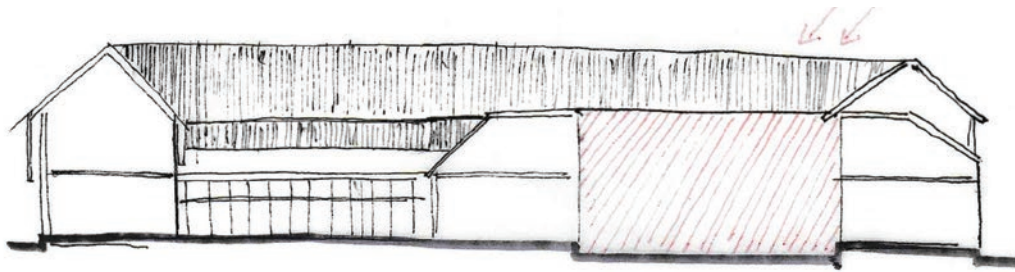
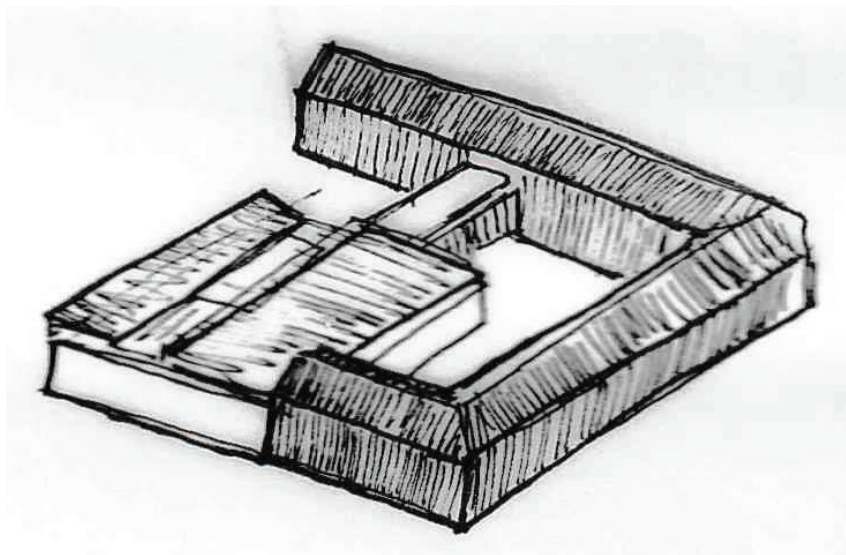


Figure 225: Three-Dimensional View Façade and Roof
Exploration(Baart, 2020)



The Diffident Roofs



Aerial View



The Elevation Exploration

The design started focusing on the idea of the roof as the main form finding element rather than an association to the context. The roof became the driving force of the design as the roof became the symbol of home, nurture, and shelter.

There was then exploration of the roof and facade and how the different programs of the building should read together. The shelter was formed by the roof in the L of the building and the square building which was slightly separate was the community driven building which holds the hall/crèche, the computer rooms and workshop. This square was the space where both the community and the women could interact and then either go West, back into the street or East, back into the shelter. As the square building was a building which was meant to stand on its own, it needed to read differently to the rest of the building, therefore the notion of its roof needed to be different and the materiality of this was also different. The shelter portion of the building was traditional with a pitched roof as well as the use of brick work. While this block might also have a pitched roof, it was a more modern take with a plastered wall. The playfulness of materiality helped to distinguish the different types of buildings on site but still allowed them to have connecting elements.

The exploration of what this new roof could be was drawn and sketched a few times to experiment with what its identity could be until there was something formed which was different enough from the L roof but still gave a homely yet civic language, as that was the civic part of the site.

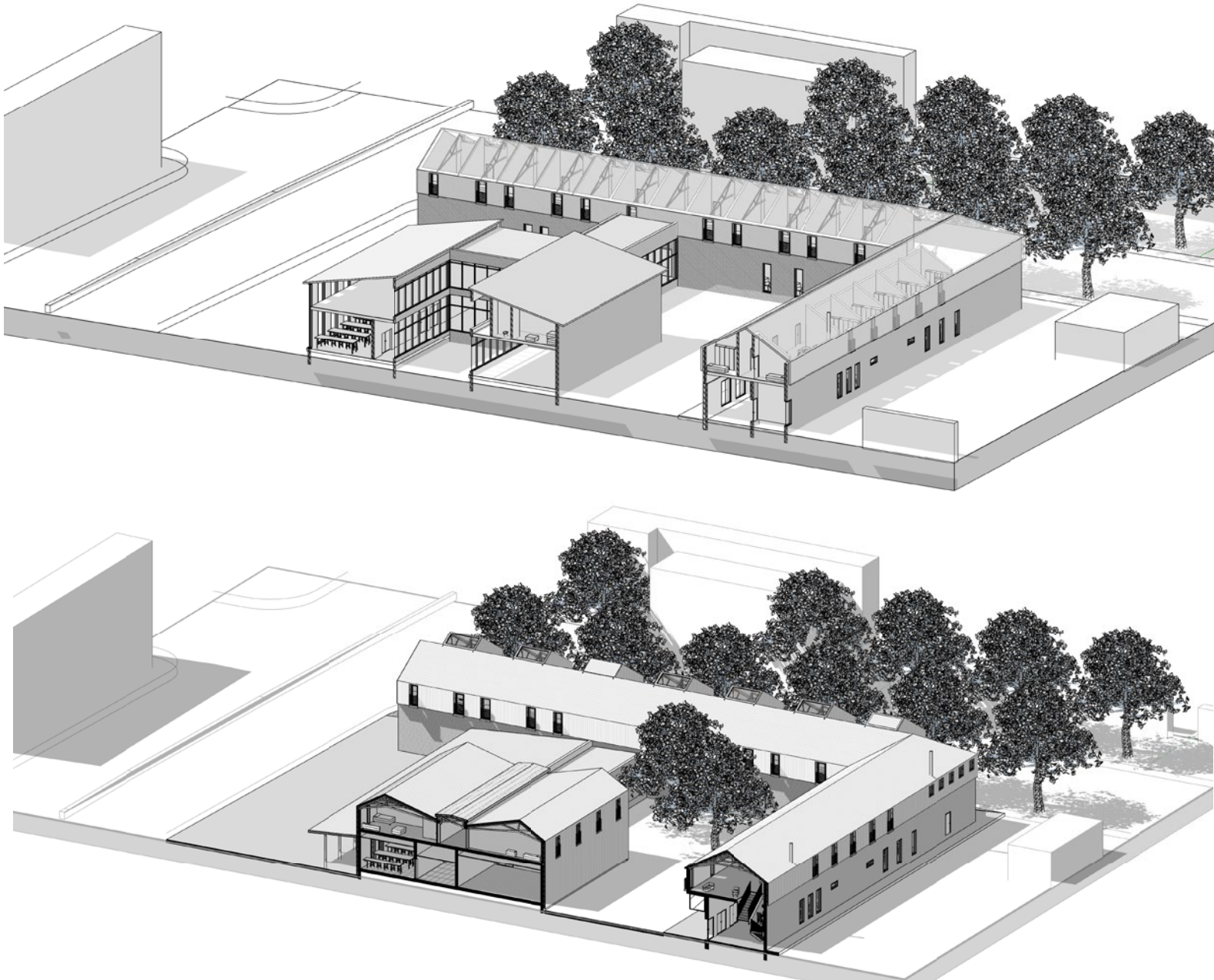
As that building is the civic building of the site the entrance of that also changed, which then changed the roof again. The entrance of the building then also started to speak to the notion of shelter and allow for the building to give that sheltered space to the community outside as well as inside. This expression of the building is seen in the Technical Systems chapter and will be explored fully in the final design chapter.

Figure 226: Sketch Explorations of Façade and Roof System
(Baart, 2020)

A technical map showing a network of roads and a proposed route. The map is rendered in a light gray, wireframe style. A red line with circular markers at intersections traces a path from the bottom left, through the center, and towards the top right. A blue line with circular markers follows a different path, generally parallel to the red one but more to the right. Orange circles are scattered along the red line. A small rectangular area is labeled 'SITE' and is located near the intersection of the red and blue lines. The text 'LOUIS BOTHA AVE' is written vertically along a road on the right side of the map. The title 'TECHNICAL SYSTEMS EXPLORATION' is centered at the bottom in a large, black, sans-serif font.

TECHNICAL SYSTEMS EXPLORATION

DESIGN PROGRESSION SECTIONAL THREE DIMENSIONAL VIEW



The technical workshop was an important exploration during the design process as it forced the design to consider technical considerations such as coverage, light, waterproofing, materiality as well as how the core concepts can be expressed through architecture.

The design shown in this chapter was at a stage where the design was not finished and therefore the final design differs to this in some respects. The technical workshop was done to explore the aforementioned ideas when it comes to design, but because the design itself was not complete the details found in this chapter were not fully resolved as the building itself was not yet fully resolved.

Figure 227: Design Progression (Baart, 2020)

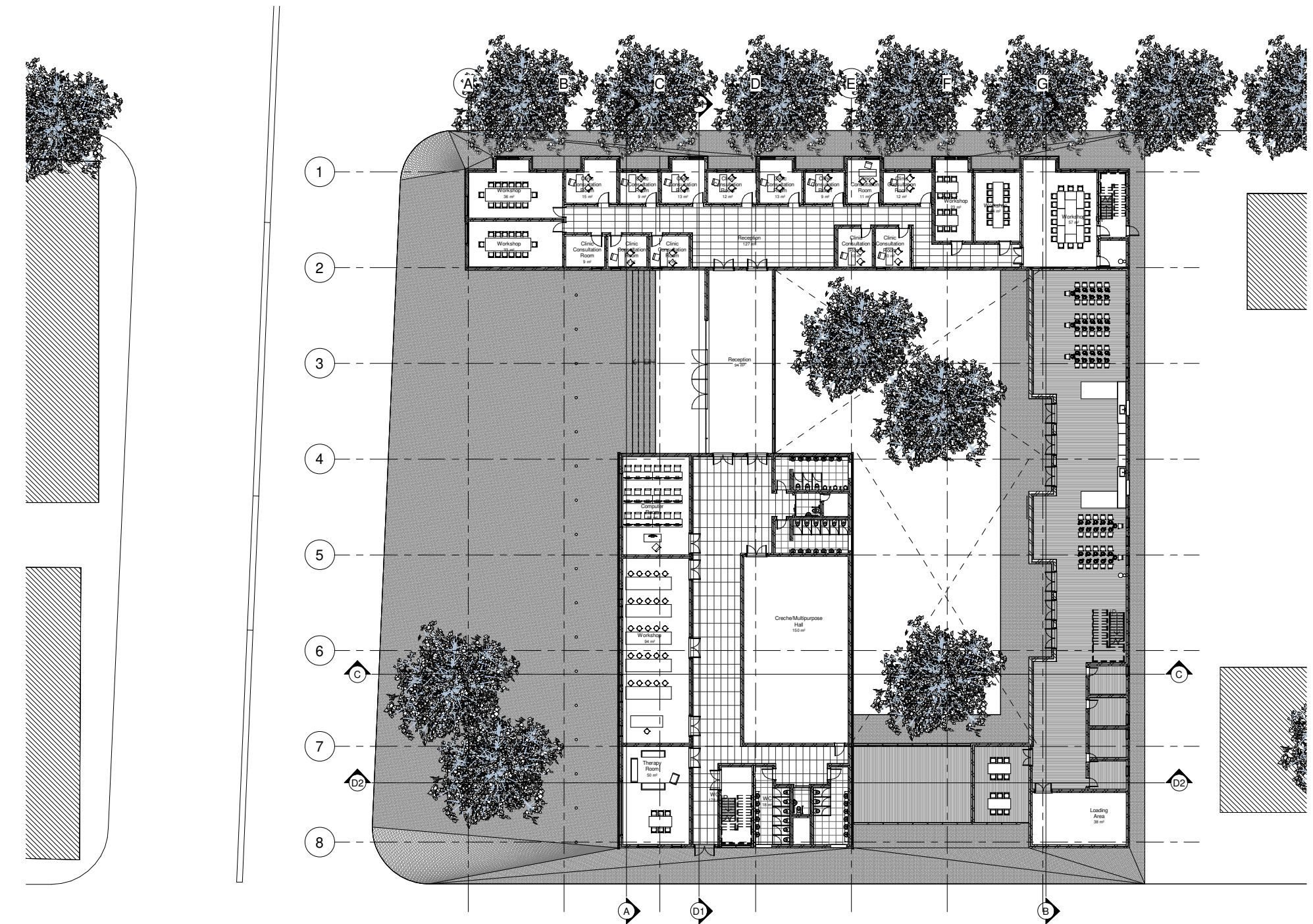


Figure 228: Ground Floor Plan (Baart, 2020)

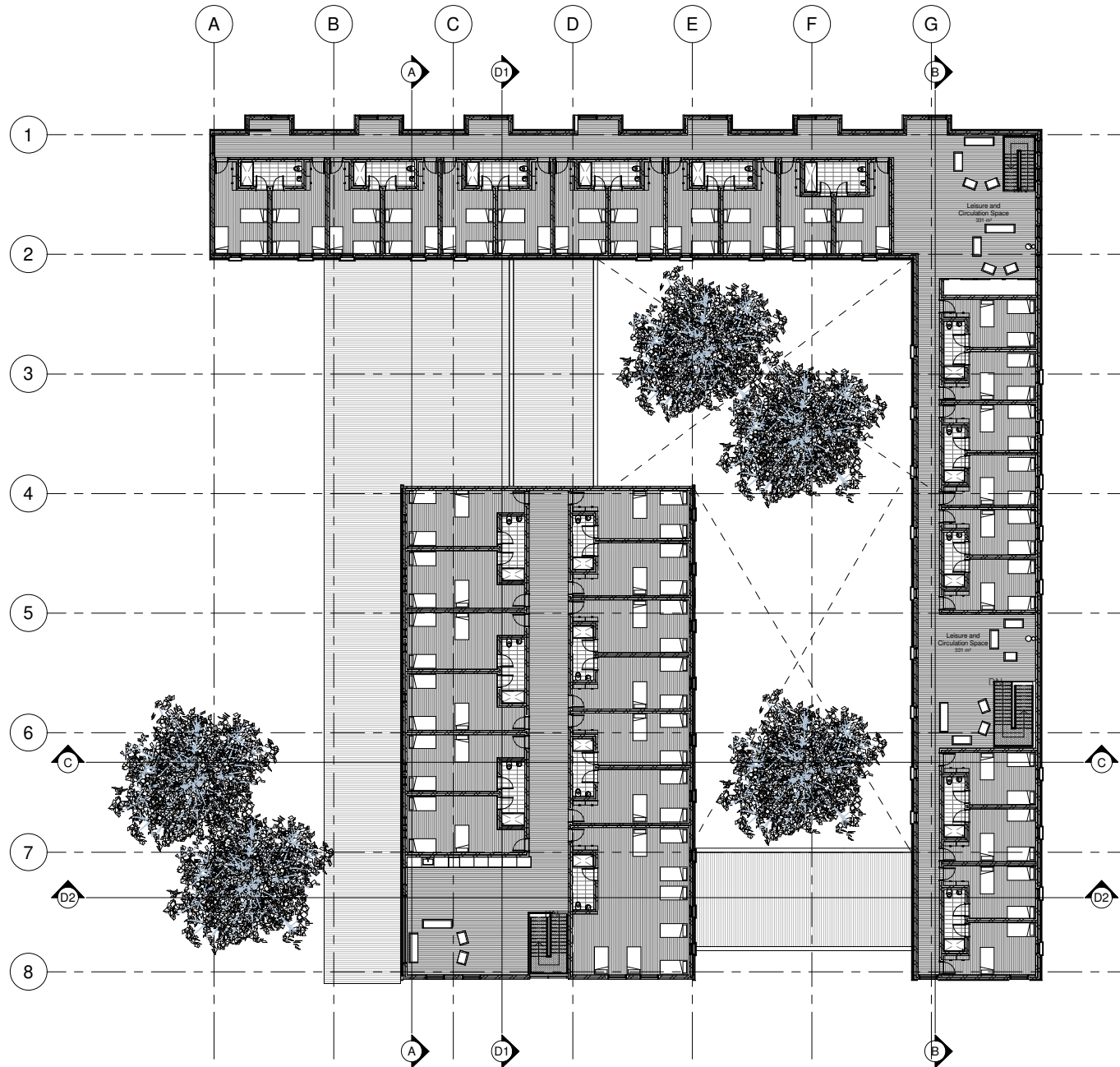


Figure 229: First Floor Plan (Bart, 2020)



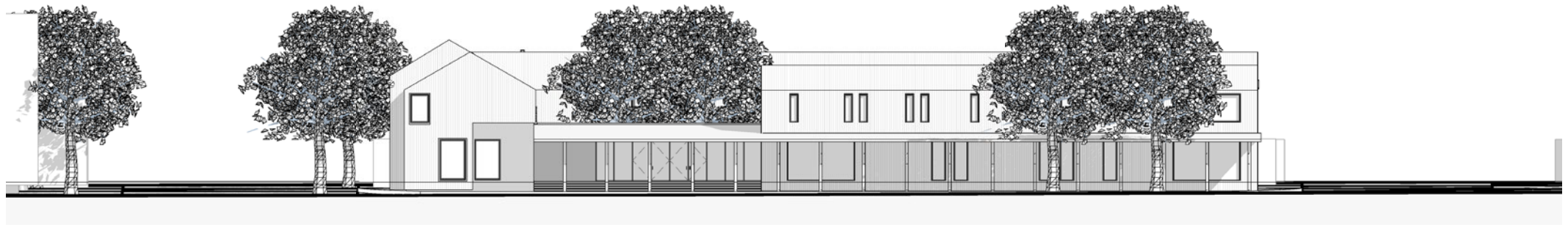
North Elevation



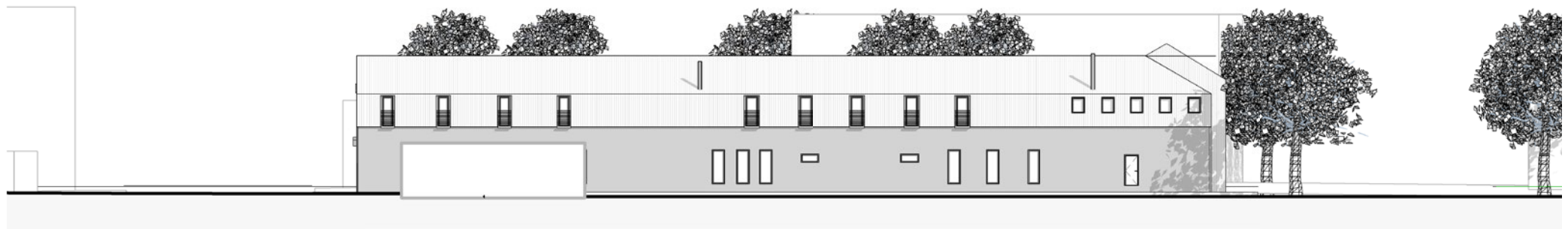
South Elevation



Figure 230: Elevations (Baart, 2020)



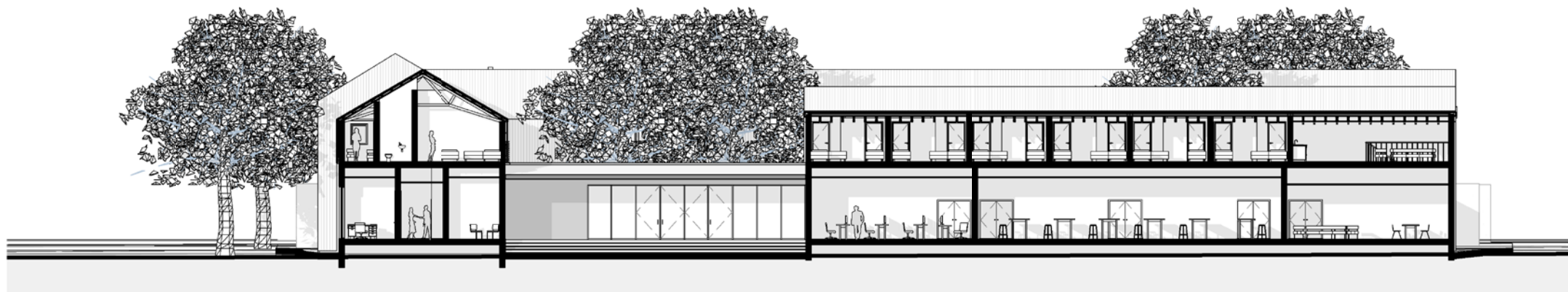
West Elevation



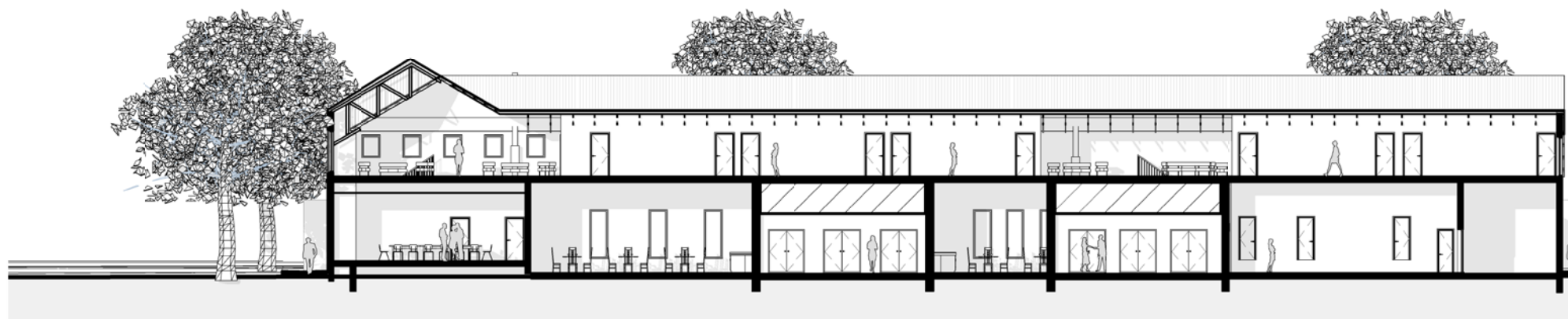
East Elevation



Figure 231: Elevations (Baart, 2020)



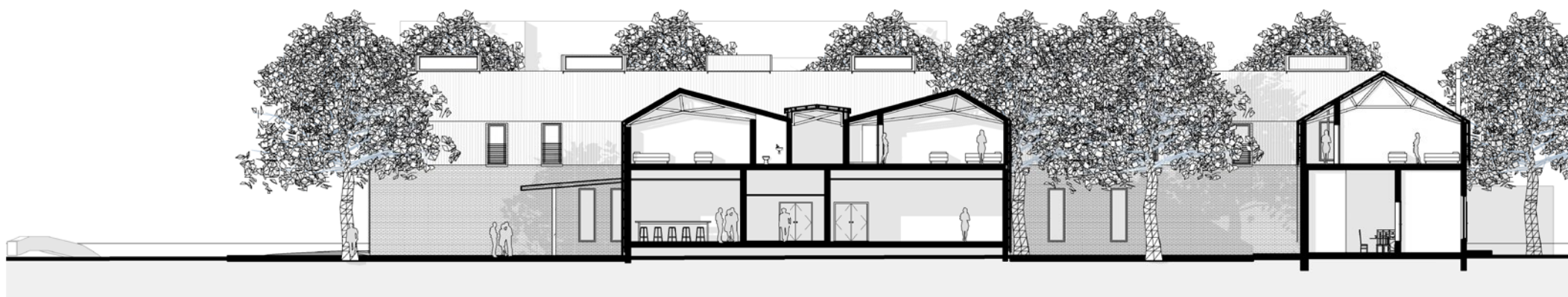
Section AA



Section BB



Figure 232: Sections (Baart, 2020)



Section CC



Figure 233: Sections (Baart, 2020)

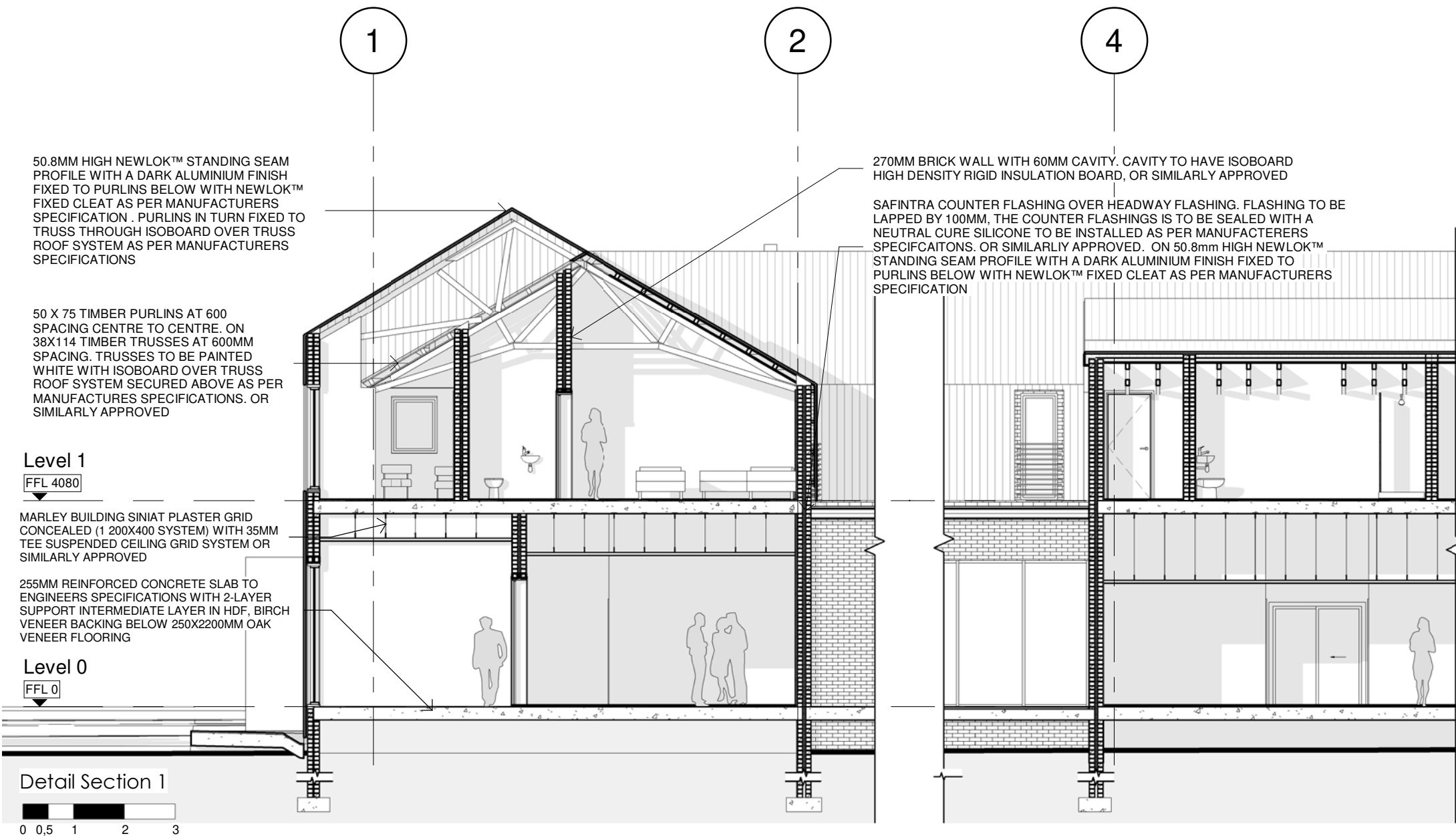


Figure 234: Detailed Section (Baart, 2020)

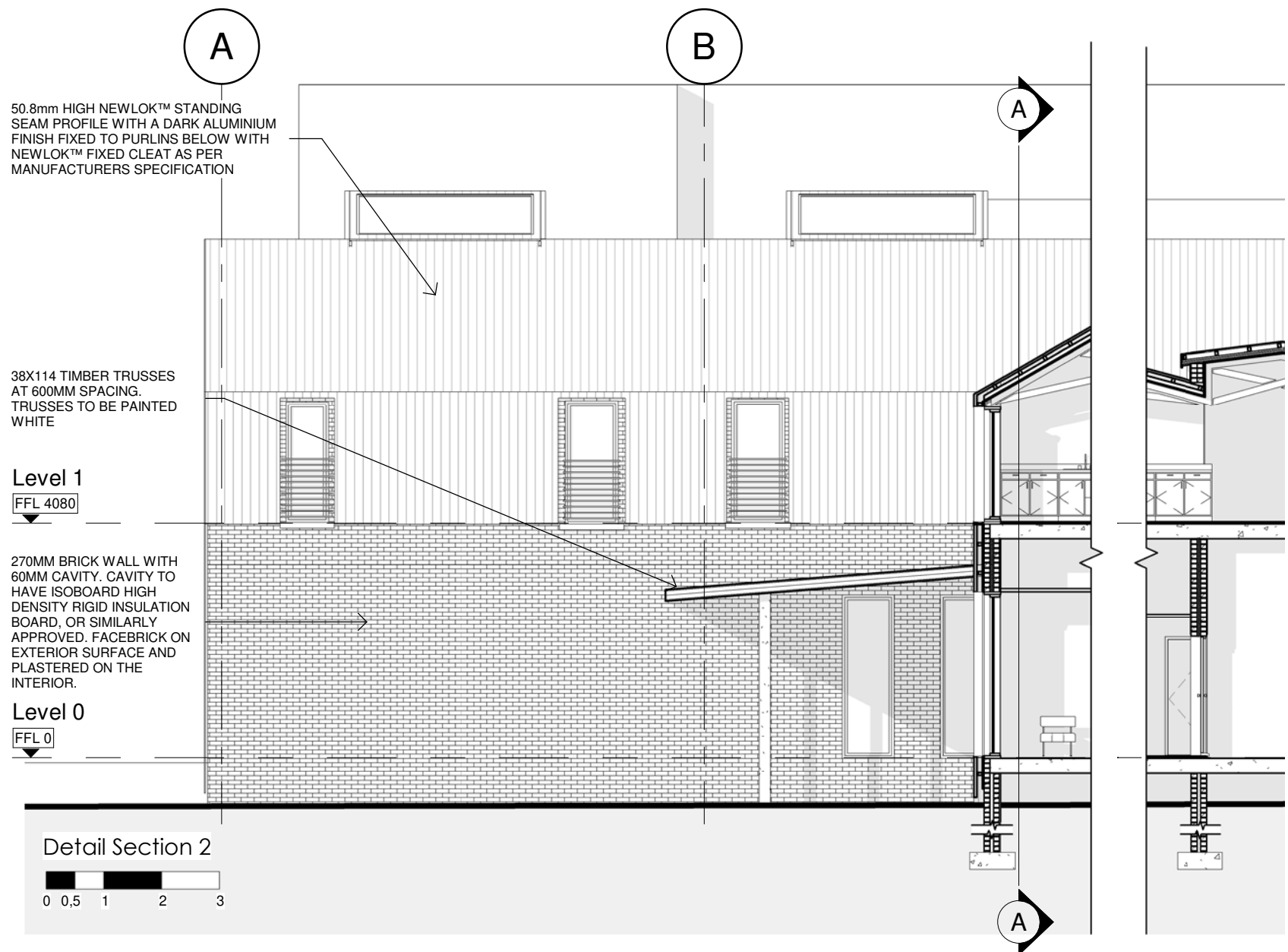


Figure 235: Detailed Section (Baart, 2020)

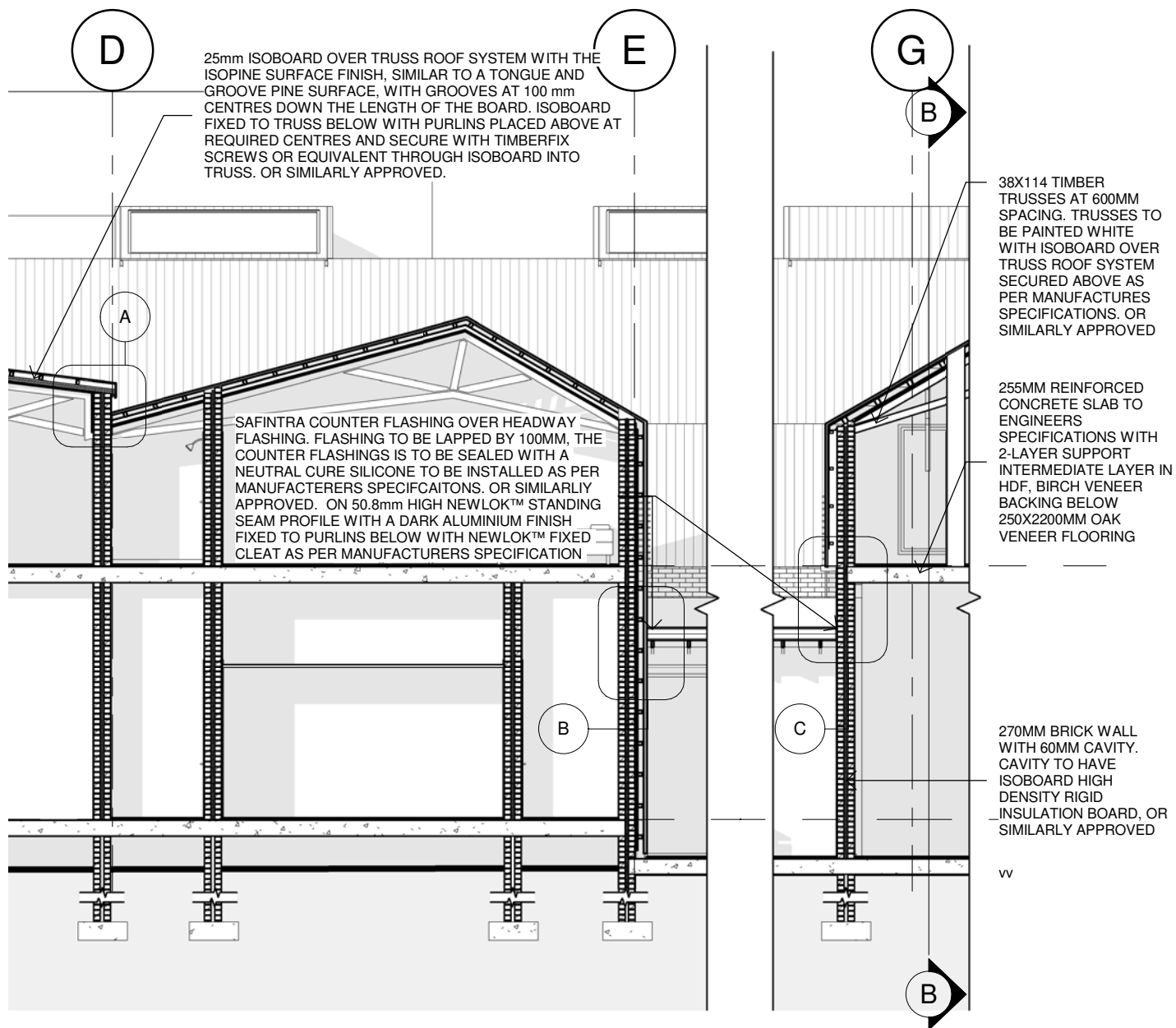


Figure 236: Detailed Section (Baart, 2020)

DETAIL A
SCALE 1:10

D

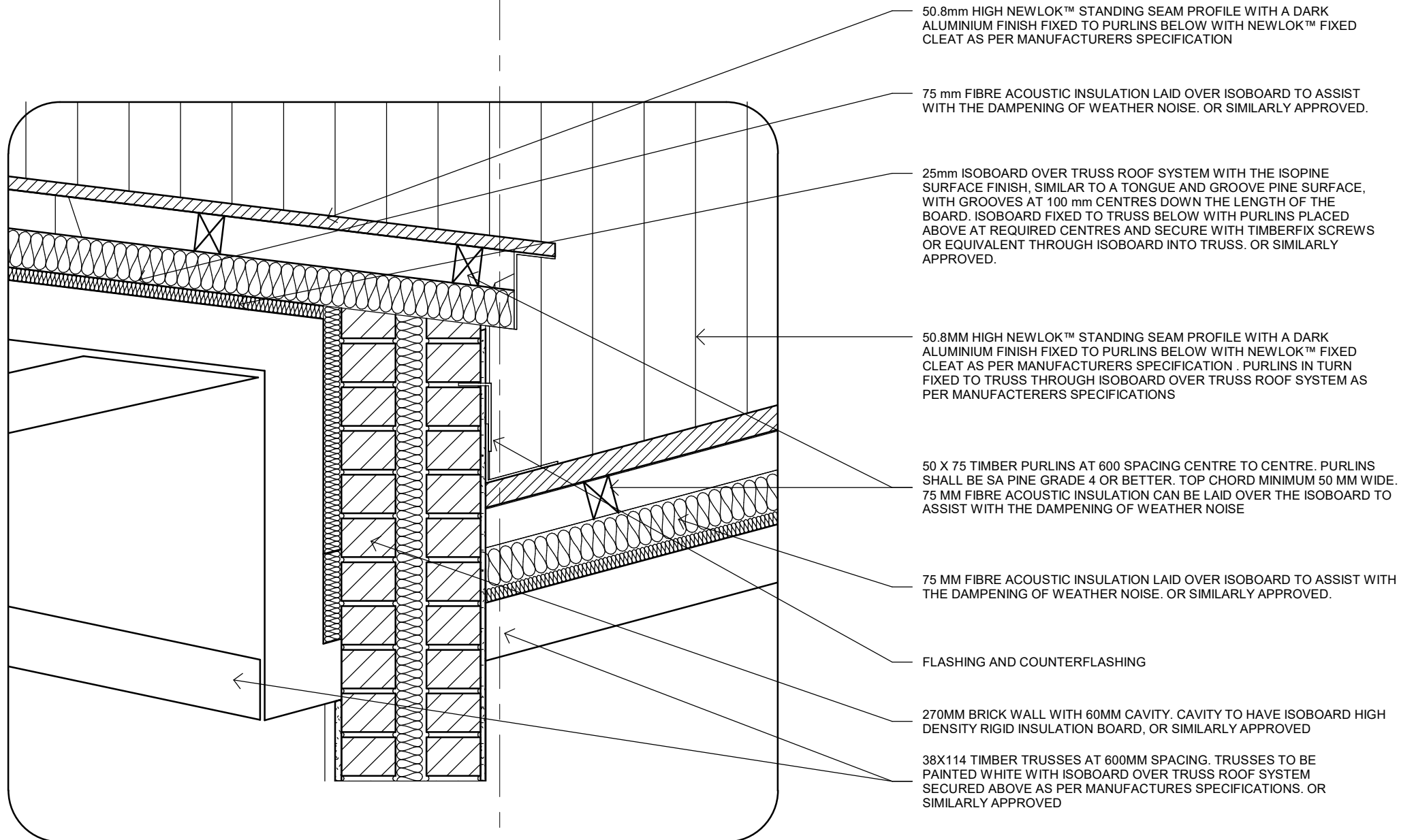


Figure 237: Detail A (Baart, 2020)

DETAIL B
SCALE 1:10

E

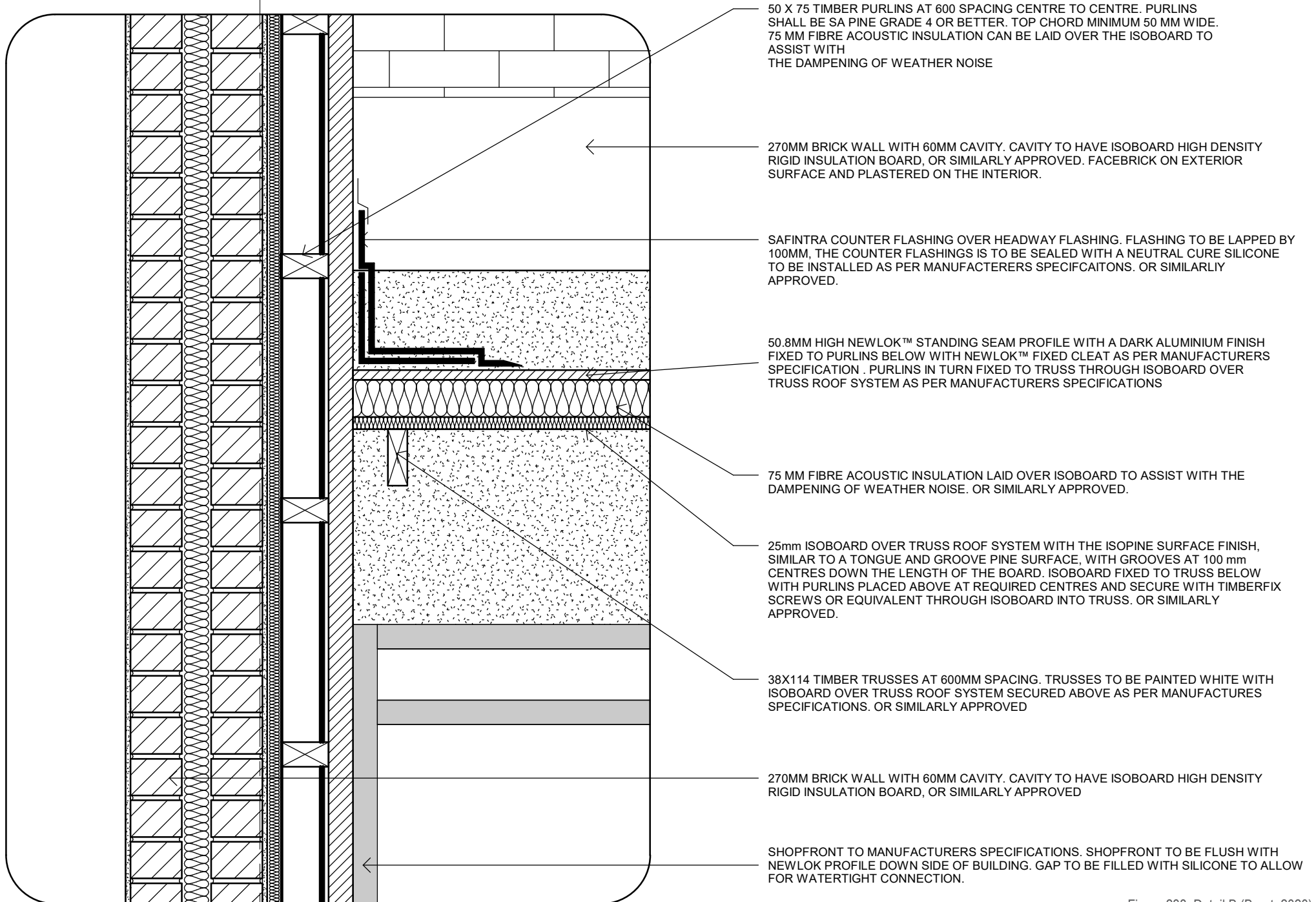
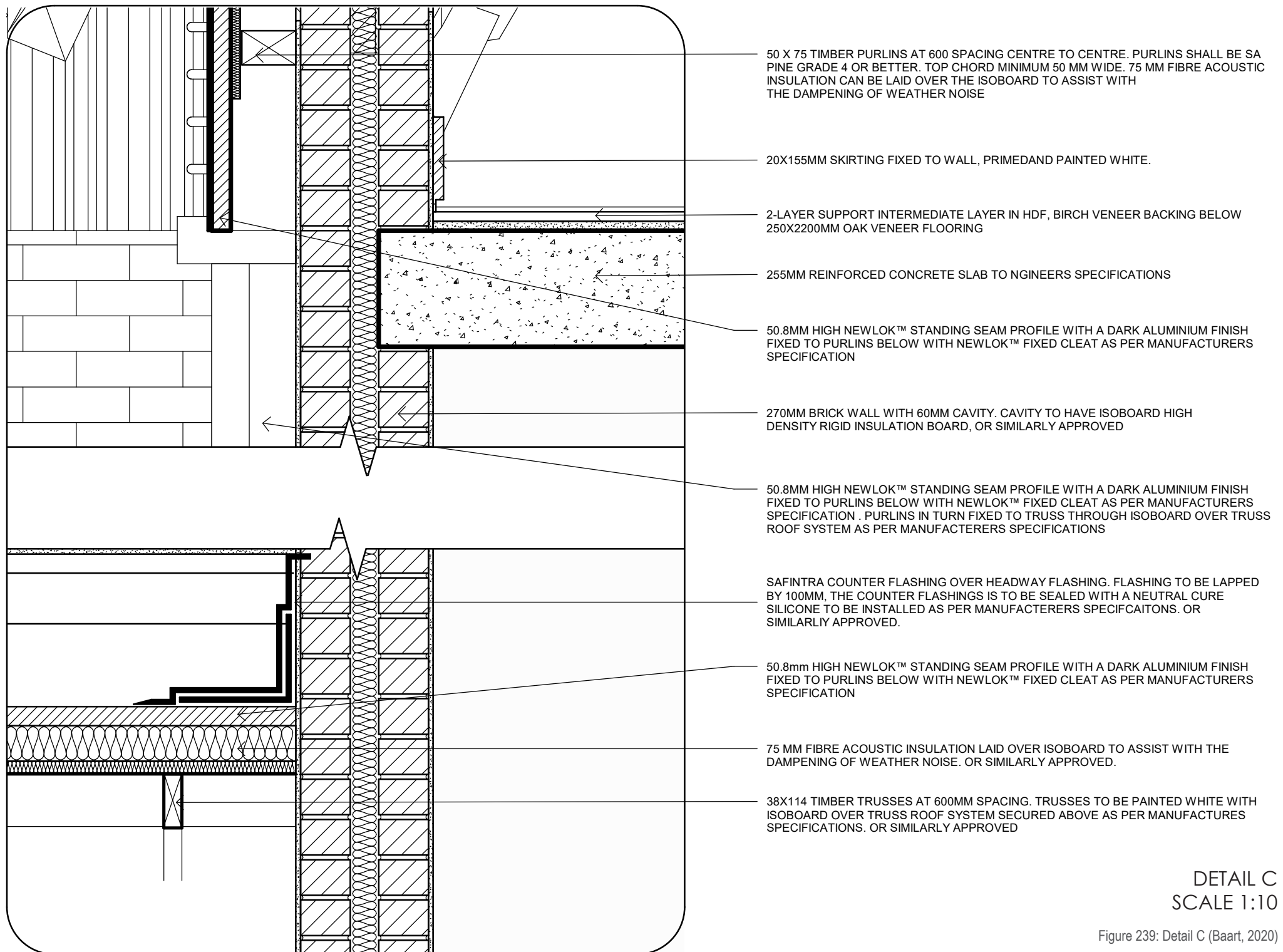


Figure 238: Detail B (Baart, 2020)



DETAIL C
SCALE 1:10

Figure 239: Detail C (Baart, 2020)

SCALE AND PROPORTION



Figure 240: Front View (Baart, 2020)

COVERAGE: 51.88%

The design is stepped back from the edge of the site to allow for an open public forecourt. The Public part of the building has a civic expression, using a large overhang with a higher volume. This overhang allows for shelter from the sun as well as a big enough space for the public to sit and relax below it.

The connections from the rectangular building to the L Shaped building encloses a large central, secure courtyard. This connection then helps to highlight the public and private parts of the buildings.

The Building responds to the scale of the surrounding buildings in height and mass but includes a pitched roof rather than a flat roof.

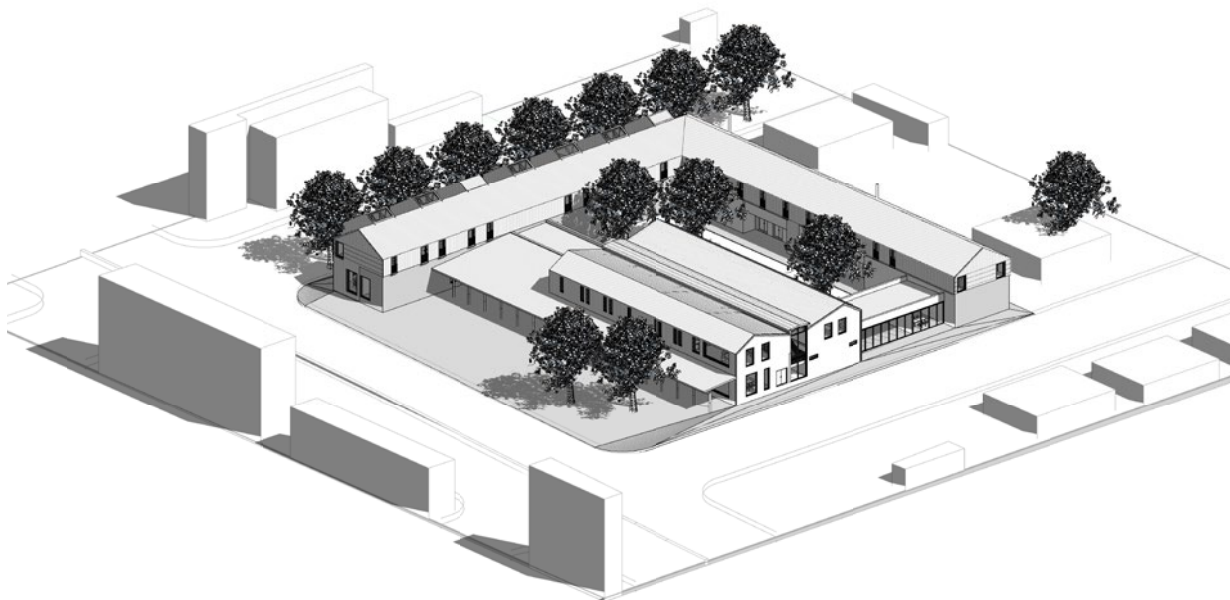


Figure 241: Aerial View (Baart, 2020)

MATERIALITY

The buildings program is a public health clinic and community hall as well as a women's shelter for those who have left their homes and have experienced GBV.

The driving expression for the program is the sense of home. This is brought about through the design and expression of the roof. Two different roofs express the different programs. The L shaped roof is over the private Clinic and the two pitched roofs are over the more public programs such as the hall and community rooms.

Another important expression of home is shown through the use of face brick, plaster, roof sheeting as well as glass. The sheeting is typical of the surroundings of Orange Grove. The mixture of brickwork and plaster allow for the different programs to be highlighted in through materiality

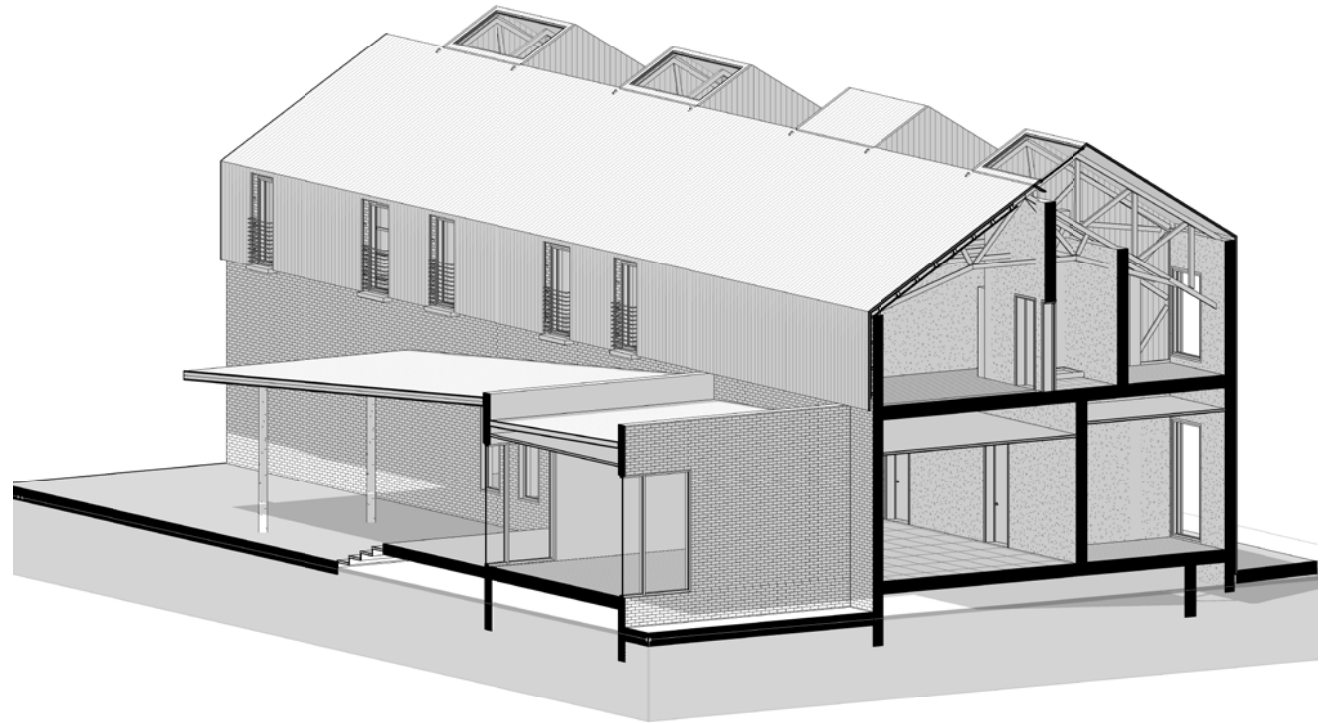
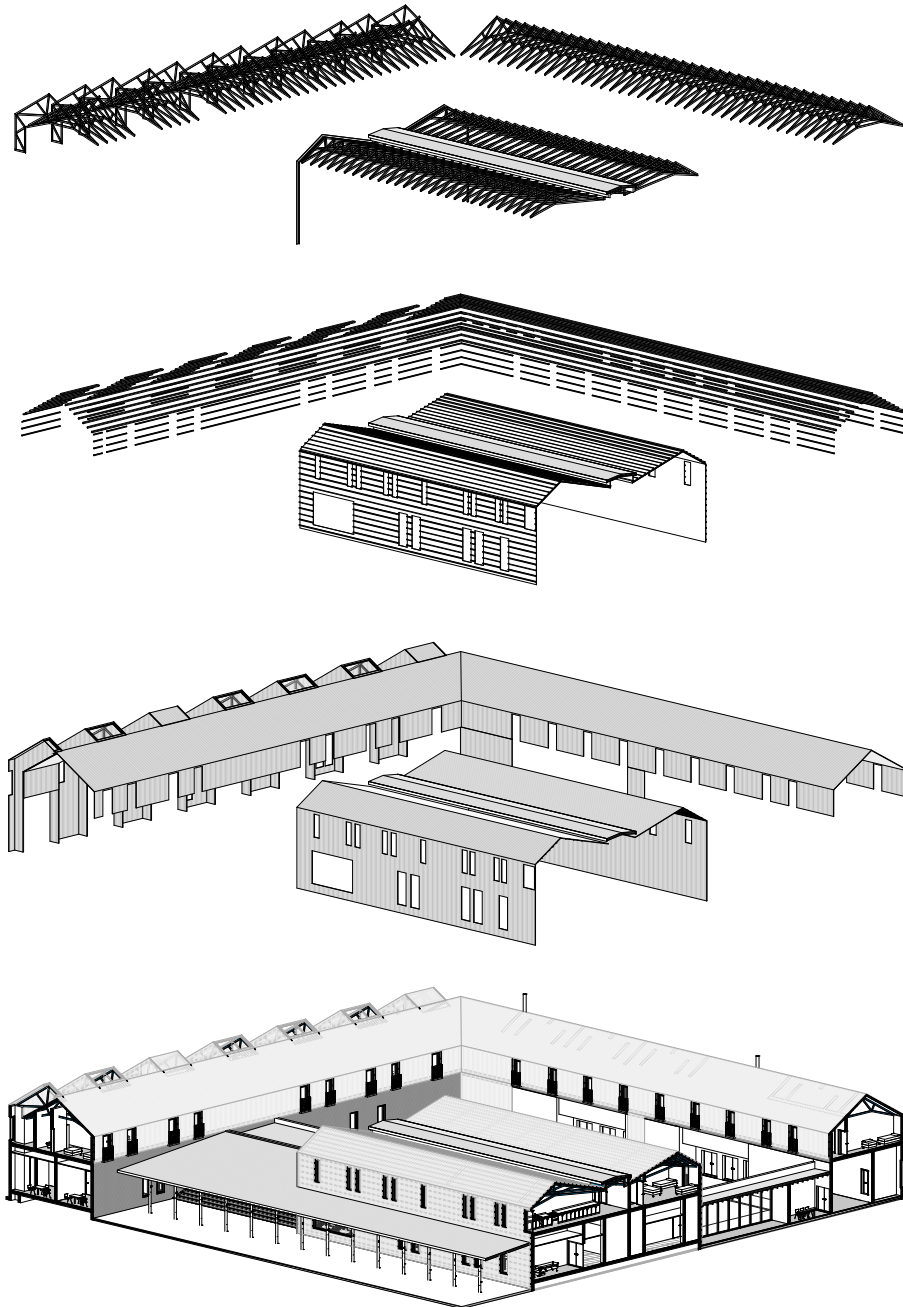


Figure 242: Three-Dimensional Section (Baart, 2020)



Figure 243: Three Dimensional View Materiality (Baart, 2020)

EXPLODED AXONOMETRIC OF THE ROOF



38x114 Timber Trusses at 600 Spacing. These trusses are seen from the inside of the building with insulation made to look like tongue and groove shiplap above. These trusses are painted white and help aid with the feeling of home and tradition.

IsoBoard over Truss Roof System Isopine surface finish, similar to a tongue and groove pine surface, with grooves at 100 mm centres down the length of the board. The use of tongue and groove as a finishing detail helps the interior feel warm and homely.

High Newlok™ standing seam profile with a Dark Aluminium Finish. The use of roof sheeting is used as this is typical of the Orange Grove housing typology and this therefore helps the building respond and integrate itself more into the existing urban fabric.

Figure 244: Exploded axonometric of the roof (Baart, 2020)

EXPLODED AXONOMETRIC OF THE ROOF

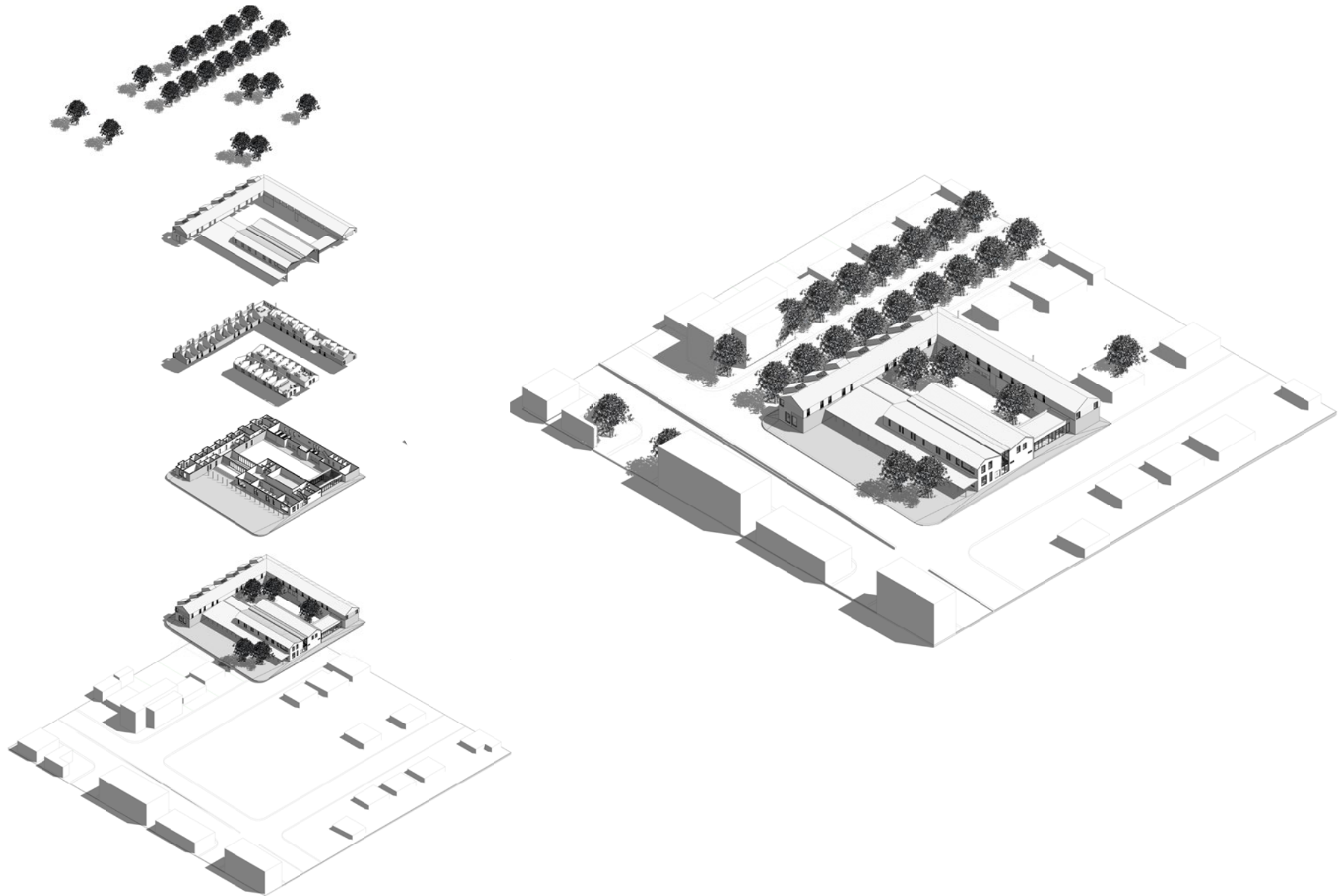
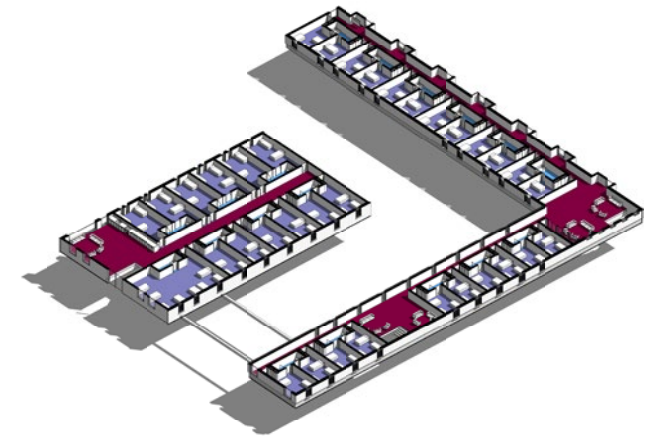


Figure 245: Exploded Axonometric (Bart, 2020)

PROGRAM

-  Clinic/Therapy Rooms/Public Spaces
-  Bathrooms
-  Community Hall
-  Shelter Rooms
-  Upstairs Private Circulation
-  Private Circulation
-  Public Circulation
-  Public Forecourt



The programs have been grouped together with the most private being within the L Shaped Building and the public to private in the rectangular building.

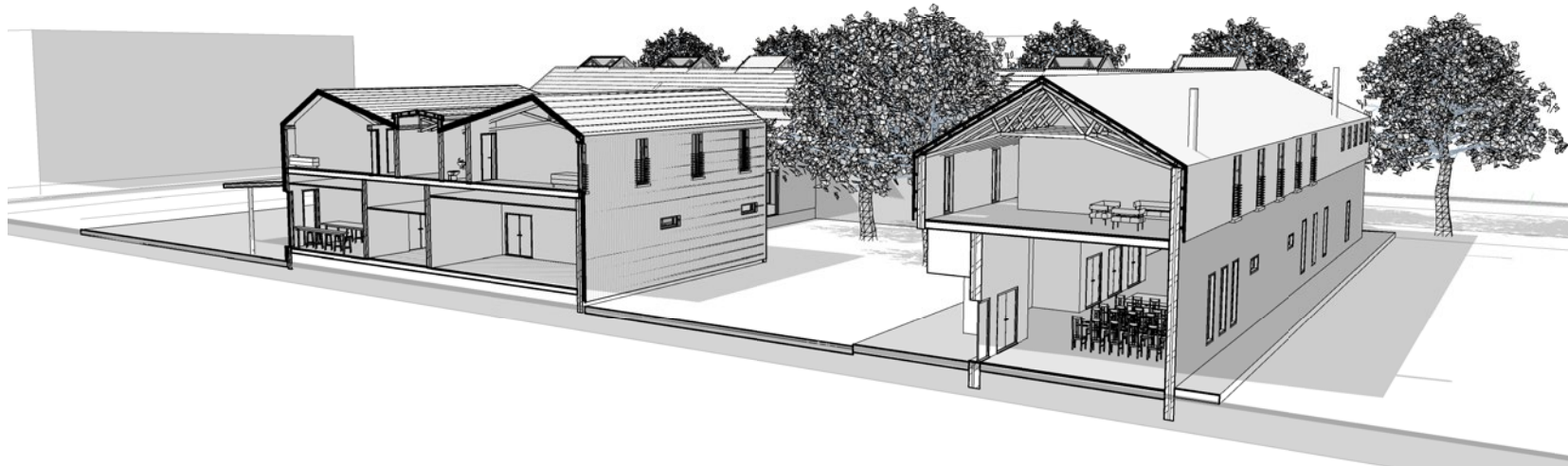
The private programs are the clinic rooms and the women's shelter. The public is a community center which contains a creche, where the room can operate as a community hall.

The program is done in a way to maximize use of a space so the women can start to integrate themselves back into society by using public amenities within a building where they are able to feel safe.

The rooms of the shelter are all on the first floor which is away from the public edge and it is enveloped in the roof allowing for the roof and building to act as a protective shell.

Figure 246: Program (Bart, 2020)

DAY LIGHT DIRECT SUNLIGHT AND SHADING



SUMMER AT 3PM



WINTER AT 3PM

Figure 247: Sun Study (Baart, 2020)

The technical systems workshop allowed for the evolution of the design project. It is within these various workshops and round tables that the expression of the different roofs were able to manifest. In the reviews the notion of Civic was questioned and then explored through the use of a larger, grand entrance and the idea of shelter was able to be expressed in a different way. This use of shelter by allowing the roof to extend outwards also tied the building back to the existing typology of Louis Botha's covered walkways.

The openness of the courtyard was also an outcome of the technical systems workshop as previously the building was more segmented. The joints of the connection piece from the L shape of the building to the square civic building were awkward and by expressing the roof and experimenting with different levels and materiality, these connections were then more resolved.

The technical systems workshop also allowed for time to critically analyse the building under various categories, the important categories being roof and materiality. The different expressions of roof indicate different programs but still allow for the building to tie itself back into the existing urban fabric. The use of materiality was also experimented with in terms of plaster and brick work. These two materials were always going to be included in the building's design due to the typologies surrounding Louis Botha but using them in different ways once again allowed the building to express its various programs.

The expression of civic and critically evaluating and resolving the rest of the building will be expressed within the final design drawings. There the nature and purpose of the building will be allowed to communicate the essence of the civic side of the building as well as the nurturing side of the building.



Urban Sanctuary: Reimagining Gender Based Violence Shelters in the Urban Environment of Johannesburg, Louis Botha



Figure 248: South West Corner Perspective (Baart, 2020)

The core premise of this design project is to allow the community to come together and to provide shelter and healing for the most vulnerable in the community.

Through the use of threshold, in between spaces, changeable and adaptive spaces, a cycle of healing can be promoted through design. This instils a healing environment for the women who have experienced GBV and gives them a way to better integrate themselves back into society.

The shelter has been designed as a L shape (looking south), double storey building running along the North and East edges. To the South of this L shape is a Rectangular double storey building which is connected to the L shape with walkways. On the ground floor a single storey building located in the middle of the complex spans from the east face of the Rectangular building to the West face of the L shape running North South, creating two courtyards. At the southern end of the complex, the southern portion of the Rectangular building connects the southern edge of the L shape.

The building is pushed back on its West side, which creates space for a public forecourt which is large enough for the community to use as needed. The West, North and South edges of the buildings are public, where the East edge of the building is private. Removing the shelter and private portions of the building from the public front as well as moving the private programs up into the roof of the building are examples in which thresholds are expressed within the building so as to create barriers between public space and private space.



Figure 249: Site Plan(Baart, 2020)

The L shape building which runs along the North and East edges contain the private programs, being the clinic and the majority of the shelter program. The Rectangular building holds shelter rooms on the first floor and a community centre on the ground floor. The public users of the building all enter using the same entrance and split off either north or south. The shelter users will make use of either the main building entrance or a private back entrance to the south of the building that opens onto a corridor and has a door into the dining area, whichever they feel the most comfortable using.



Figure 250: South West Perspective (Baart, 2020)

Due to the building being for the community the design therefore needed to respond to the public edge and allow for easy access. The design also needed to consider how the building will be viewed from various angles. The final design of the building sits back and has a clear central entrance allowing for clear movement paths to the building. The building has public edges and then more private edges where the design has therefore understood how a viewer would see the building from various perspectives.



Figure 251: Ground Floor Plan (Baart, 2020)



Figure 252: First Floor Plan (Baart, 2020)



Figure 253: Covered Walkway (Baart, 2020)



Figure 254: Internal Perspective (Baart, 2020)



Figure 255: North Elevation (Baart, 2020)



Figure 256: South Elevation (Baart, 2020)

The diagrams below are an indication of the massing of program. The L building is the private building with the rectangular building being for the public. The buildings are connected by two walkway or bridges. On the ground floor, the walkway in the North West of the building is a lobby for when people enter the building and at the South East corner this walkway acts as an in-between flexi area, separating the public and the private spaces. This temporary space is a way of using program and threshold to separate the two juxtaposing purposes of the building - the public community centre, and the private shelter. The two black lines are the indication of how people will approach the building – these movement paths are framed by the architecture, using the walkway, the openings in the bollards as well as the slight change of surface texture used in the public forecourt.

On the first floor the shelter is found both within the rectangular building as well as the L shaped building. The rectangular building holds the family room shelters as it would be easiest for them to get their children to the creche by using the staircase to the ground floor. This rectangular building also contains slightly bigger sharing rooms which are to be used by the women who are the most traumatized. Having slightly more space and a more secluded kitchen area means they can move into the larger common areas when they feel ready. The areas of the shelter are connected by a public bridge as well as a private bridge. This gives woman the choice between the bridge which may expose them as oppose to that which would conceal them.



Figure 257: Program (Baart, 2020)

The diagrams below are an indication of the movement paths of the building. The private movement is separated from the public, whereas the private may make use of the public movement should they prefer. Once a user has walked up from the street into the building they enter into the lobby, where a security checkpoint will be stationed to control access.

The design of the building is intended to have clarity for the user. There are two directions for the public to go once entering the building, either left to the clinic or right to the workshops/creche. Either path will lead into a reception or foyer area. In the rectangular building all the entrances to the facilities offered in the building are close to the door, again allowing for ease for the user of the building.

On the first floor there is consideration for how people move past a leisure or gathering space. A person either moves parallel to the space or through the space. Here the design allows for crossing through a space only where there is enough space – such as that in the kitchen / dining area on the first floor in the rectangular building. Otherwise, all movement pathways were made to go past a space so as to not interrupt the activity happening within the space.

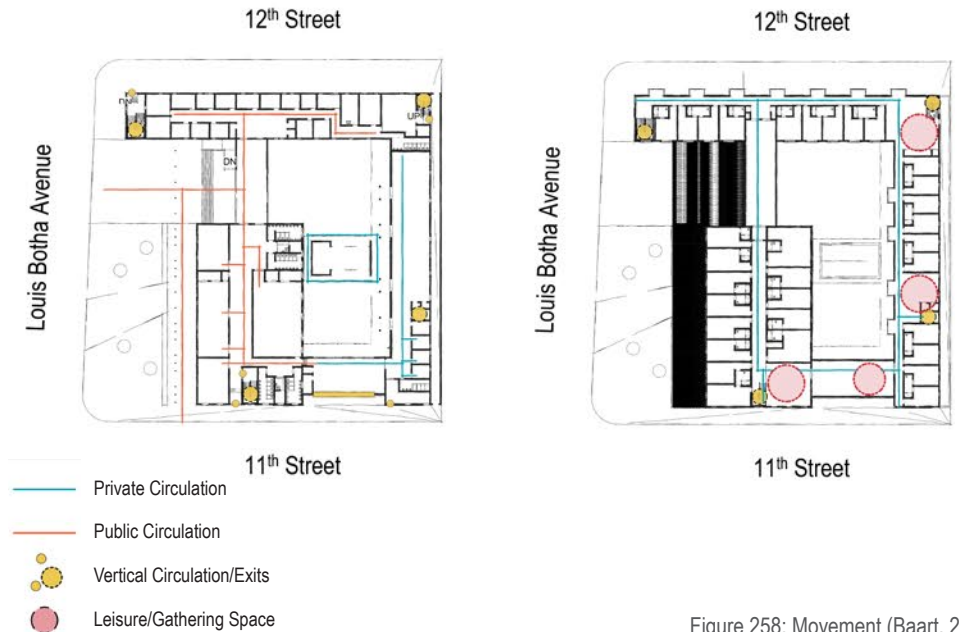


Figure 258: Movement (Baart, 2020)

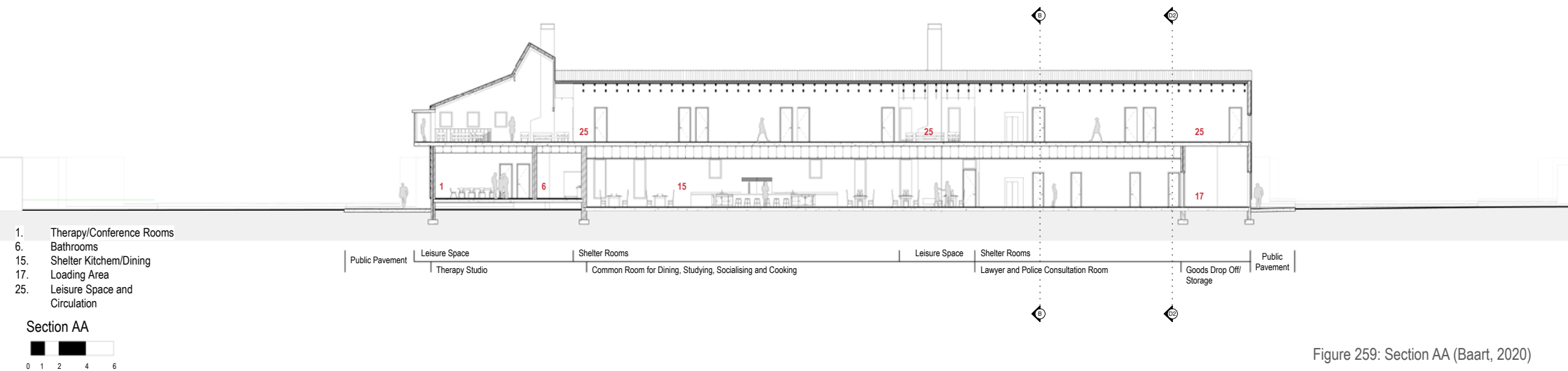


Figure 259: Section AA (Baart, 2020)

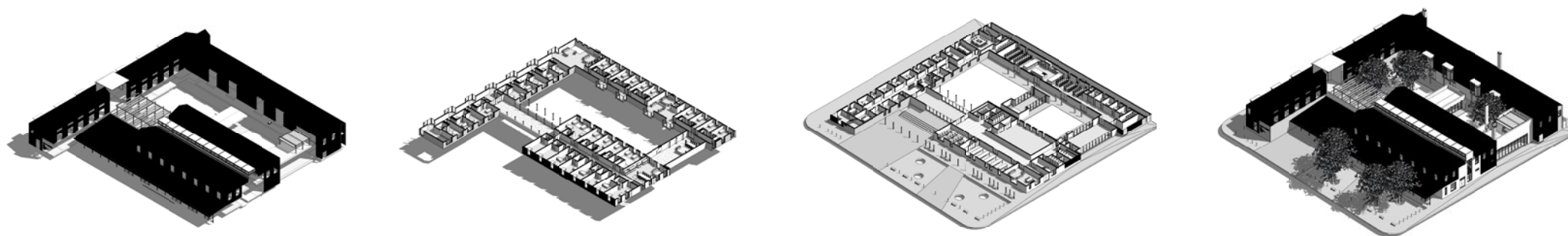


Figure 260: Exploded Axonometric (Baart, 2020)

The design of the building has been pushed by the notion of the roof and how it can symbolise the home. The roof therefore is the element which envelops the shelter rooms of the women and their children. The traditional elements of home being the fireplace has been included to bring different points of interest in the elevations of the building.

The design of the roof changed a lot during the process of the design. The roof was also used to become a symbolic idea of the Closet according to Queer theory. This becomes a safe space for people to hide and then when ready, to remerge into society. This coming out directly applies to the survivors of GBV as the building then allows them to heal within the safe space before they come out into the world.

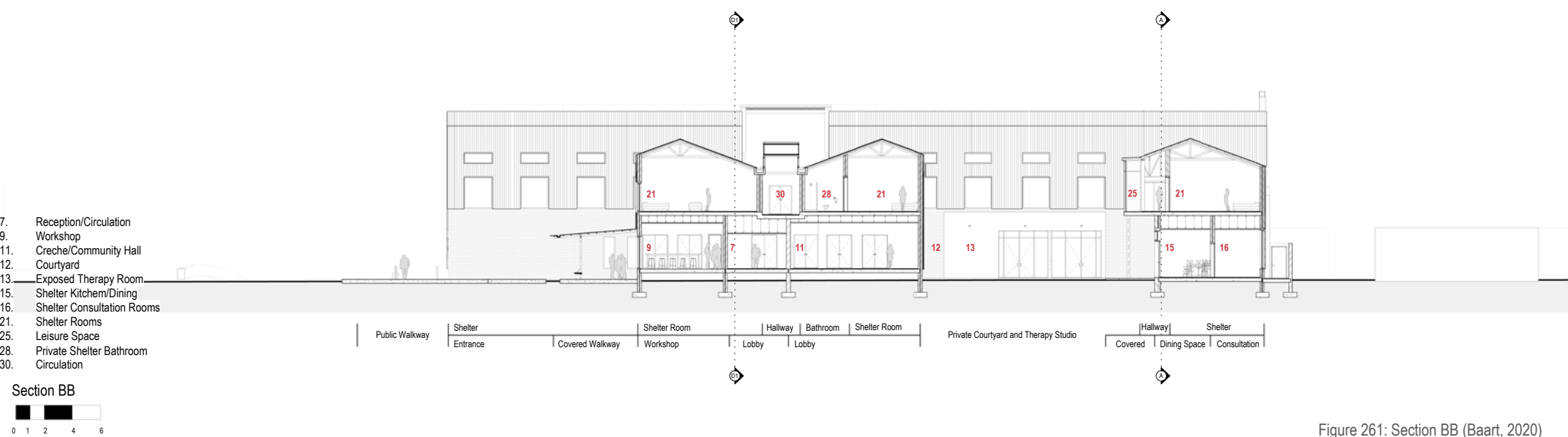


Figure 261: Section BB (Baart, 2020)



Figure 262: External Perspective (Baart, 2020)



Figure 263: External Perspective Looking at Louis Botha Ave, (Baart, 2020)



Figure 264: West Elevation (Baart, 2020)

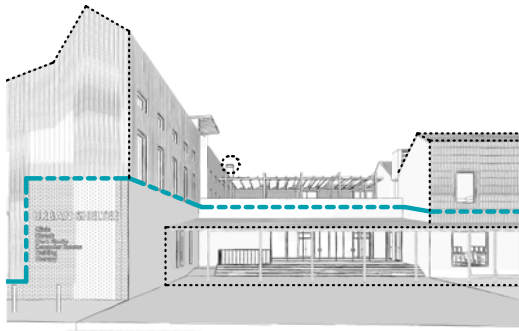


Figure 265: Threshold - External (Baart, 2020)

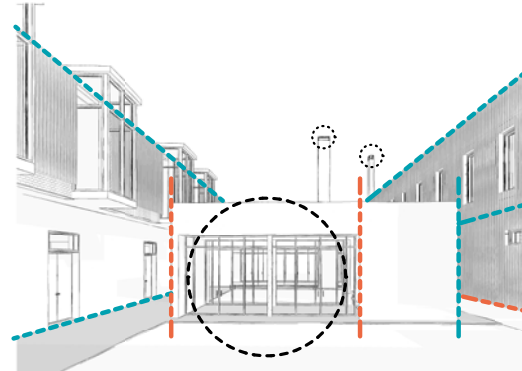


Figure 266: Threshold - Internal (Baart, 2020)

The colours used here reflect the colours which were used in the previous diagrams, orange is public/visible, and blue is private/hidden.

The first diagram to the right is indicating the private line which is where the shelter rooms are situated. This privacy line is both shown through the line of where the roof cladding stops as well as the height of the space above the ground floor level. The visible threshold is represented both by the enclosed roof as well as the height of the opening, which indicates this as a private space. The dashed - dotted line is highlighting the framing of entrance which is achieved by lifting the entrance doors off of the floor and elevating it to become more of a feature, this feature in turn is then framed on the top by the awning which extends to create the public walkway. The other black dashed - dotted lines are to indicate the home concepts of roof outline as well as the chimneys which protrude out of the roof line.

The second diagram is within the courtyard looking at the therapy studio. Here the highlighted portion is the large circle in the centre of the diagram, indicating the voyeuristic public therapy space. This space acknowledges its public display as if the patients are on a stage. Then, next to this space, is a sheltered alcove area where the women can retreat to, allowing for the juxtaposition of public and private, similarly to the main program juxtaposition of the public community centre mixed with the private women's shelter. The rest of the highlighted elements are displays of how the shelter is private on the east edge but public on the west edge ground floor. Acknowledging possible lines of site of what is and is not public is important as the women must be given adequate space where they can feel secure and sheltered within their own sanctuary. While having the availability of the sanctuary, the women must also be pushed to move into the public realm and therefore, once again, the building allows and promotes the cycle of healing.



Figure 267: Entrance (Baart, 2020)



Figure 268: South Perspective (Baart, 2020)



Figure 269: Private Internal Perspective (Baart, 2020)

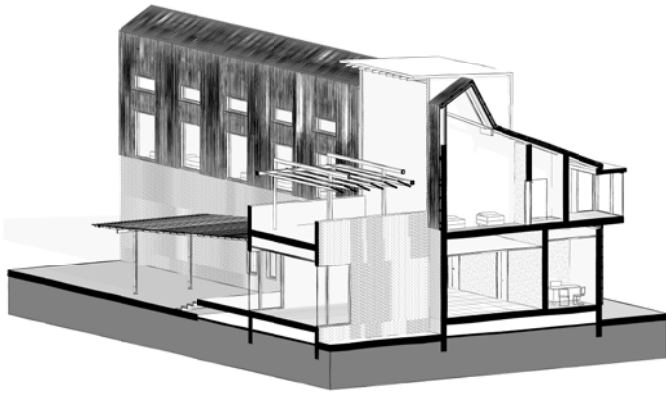


Figure 270: Materiality (Baart, 2020)

The driving expression for the program is the sense of home. Another important expression of home is shown using face brick, plaster, roof sheeting as well as glass. The sheeting is typical of the surroundings of Orange Grove, which therefore draws on the context of the surroundings as inspiration for the design.

The mixture of brickwork and plaster highlights the different programs through its materiality. The L shaped 'private' building is face brick whereas the rectangular 'public' building is plastered. The Bridge found on the North West edge is also face brick where the bridge on the South East edge is plastered. These considerations were done as a way of allowing each building to have their own bridge as a juxtaposition. The private clinic/shelter face brick building holds the public face brick bridge, containing the lobby as well as the visible walkway on the first floor. The public rectangular building houses a plastered bridge which holds the flexi dividing space on the ground floor and the private walkway on the first floor. Materiality has been an effective way of indicating spaces as well as how each type of space connects, the public to the private and vice- versa. The most expressed piece of materiality is the materiality of the roof – the corrugated sheeting. This is the element which frames the entirety of the building and wraps down the building as a protective embrace.



Figure 271: South East Perspective (Baart, 2020)



Figure 272: East Elevation (Baart, 2020)



Figure 273: Therapy Space (Baart, 2020)



Figure 274: Kitchen Space (Baart, 2020)

In the three-dimensional renders, one can start to read the nature and feeling of the building. In the view on page 165 (in Figure: 267) and page 166 (in Figure: 271), a viewer can experience how the building steps back and allows people to gather, which is not often found along the Louis Botha corridor. The building strongly recognizes and tries to make constant considerations for the pedestrians who frequent the corridor.

In the view to the left, one begins to get a sense for the space inside the therapy studio. Even though most of the space is exposed through the use of the large glass walls there is still a strong private element to the building. The people using the space can retreat further into it or come out and express themselves, allowing for the space itself to be used as a cycle of healing – from private to public and back again.

In the kitchen / dining area view it is clear to see how people can use the space as a gathering area and relaxation, rather than just a kitchen and dining area. The purpose of this large space - as well as any space within the building - is for the user to use it for what they may require. The high ceiling as well as the windows and door elongate the space allowing the area to feel open, airy and light. The secondary entrance for users of the shelter would be located to the right of the people seated at the table (door is out of sight).

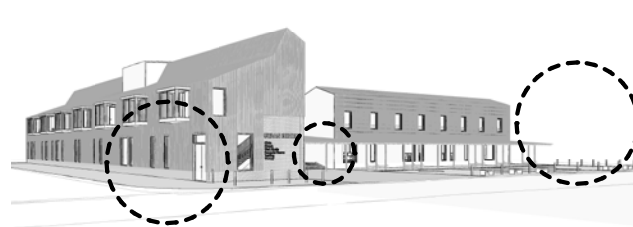


Figure 275: Nodes (Baart, 2020)

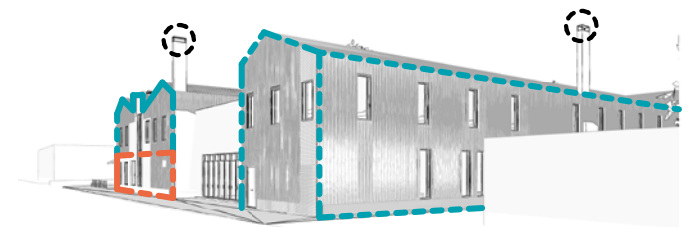


Figure 276: The Roof (Baart, 2020)

The diagram above (left) highlights areas which allows people to gather - the North West corner where people will wait to cross the road at the traffic light, the entrance to the complex and the main forecourt. At the North West corner, the people are shaded by the existing trees and the building is stepped back slightly from the edge of the site to not seem too intrusive into that space. The main pathway up to the entrance is wide enough to also allow people to gather before ascending the stairs and entering the building. The largest space for people to gather is in the main forecourt area where people can relax under the trees and pause on their journeys along the Louis Botha Corridor. This section of the corridor is frequented by pedestrians and giving them a space is an important design consideration.

The diagram above (right) illustrates the shape of the roof and emphasizes how the roof frames or clads a private space. This diagram also clearly indicates how the flexi space steps back from the front façade line of the building and therefore creates its own small forecourt which people can use when that area is opened onto the street. The diagram also highlights, with black dash circles, the chimneys which are always connected to a public space and helps users identify these spaces from the street. The design tries to emphasize the concept of roof, shelter, and homeliness and, by doing that, hopes to create shelter and sanctuary for those who need it. The design is for the community and attempts to address their needs as best as possible.

Figure 277: Detail Sections and Details (Baart, 2020)

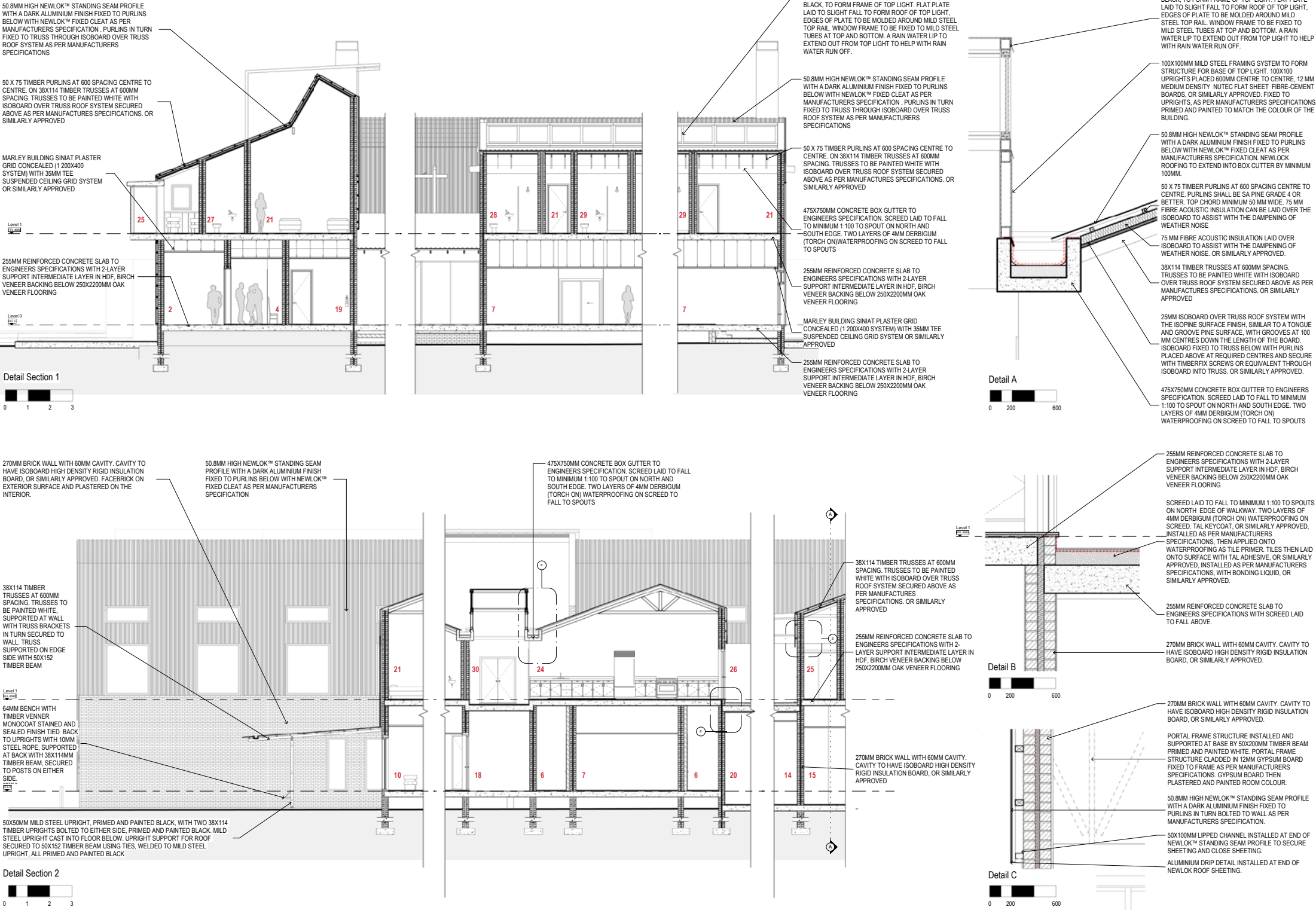




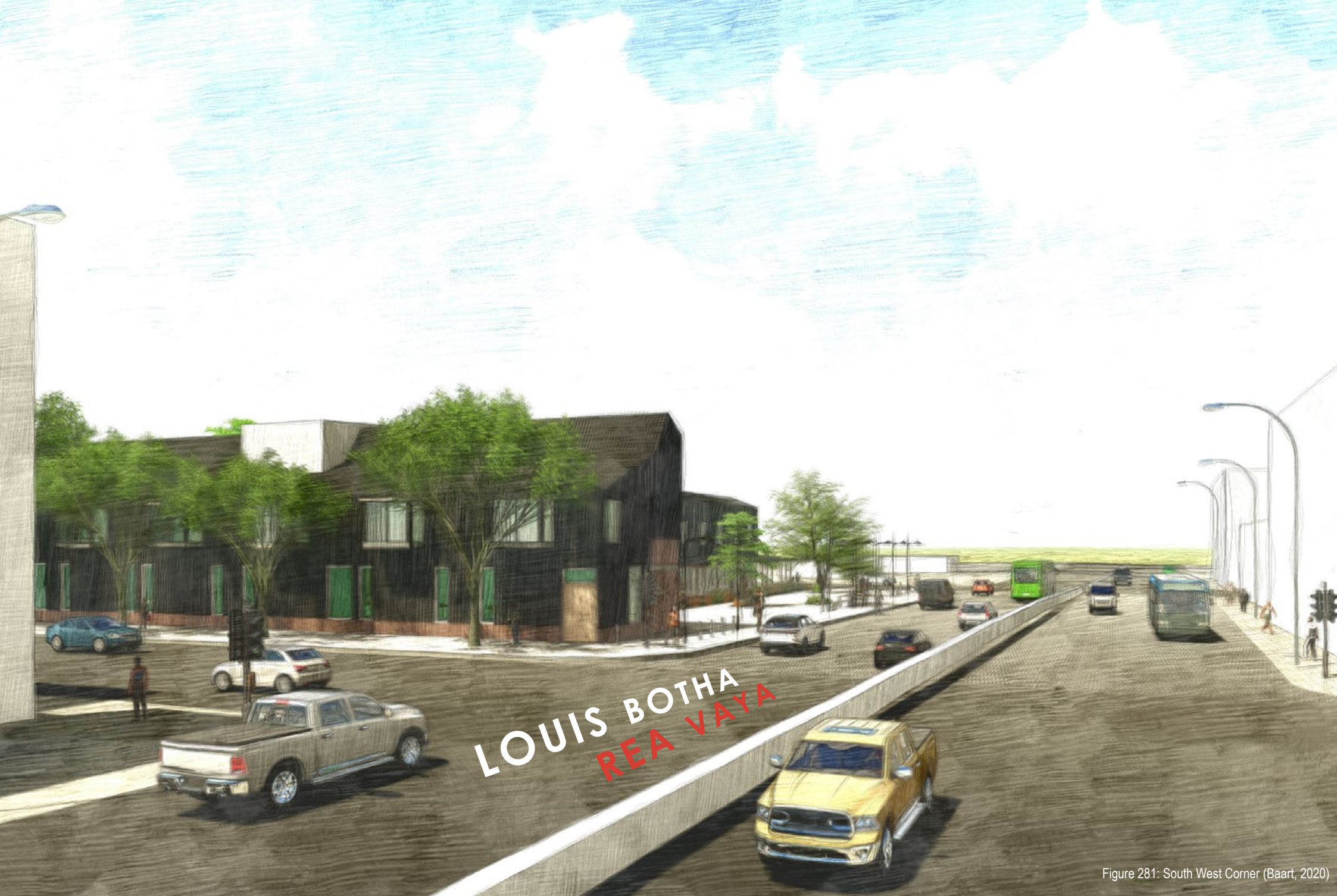
Figure 278: Internal Courtyard (Baart, 2020)



Figure 279: Street Perspective (Baart, 2020)

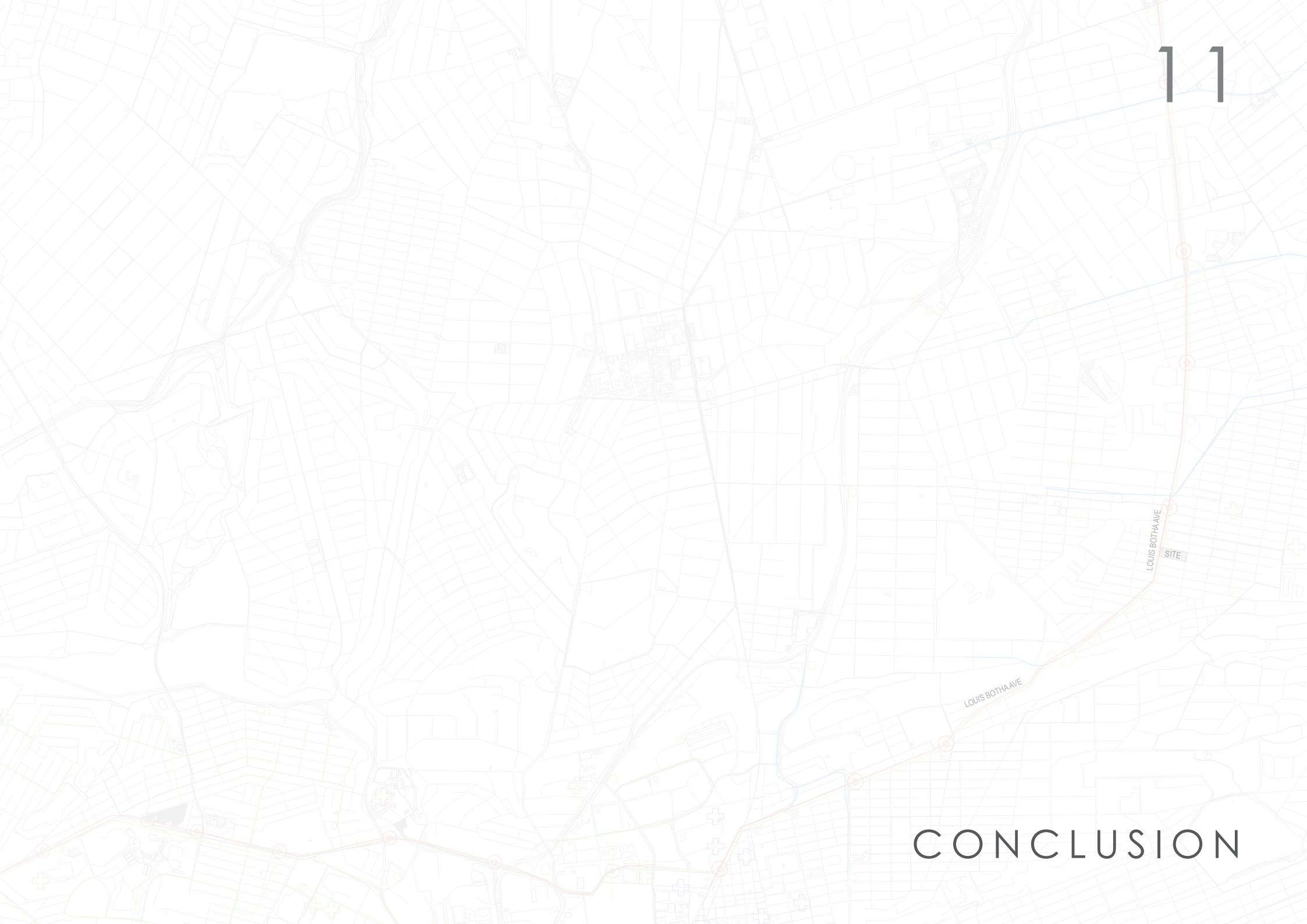


Figure 280: Internal Kitchen (Baart, 2020)



LOUIS BOTHA
REA VAYA

Figure 281: South West Corner (Baart, 2020)



CONCLUSION

CONCLUSION

The crisis surrounding Gender Based Violence in South Africa and the world is something which needs to be seriously addressed. Through the various research and studies around Gender Based Violence, it has been found that the best way to stop gender based violence is through education of people from an early age. This education needs to be rolled out throughout the entire world.

The research has shown that removing the ideas which can be defined as toxic masculinity and teaching respect for all people and things will remove what was a preconceived notion of the patriarchal home. Removing this removes the idea of some men feeling emasculated by their spouses and lashing out. The research has also indicated that the initial education must be done first in areas where Gender Based Violence is most rife and teaching people about things such as consent and ownership, or in some cases the inability to own a person, will go a long way to starting to curb the crisis of Gender Based Violence.

The research has indicated the important role of education and that therefore becomes an important program feature within the design. Educating the public and ensuring the public is in contact with survivors of Gender Based Violence will increase the discourse on the subject and hopefully decrease the cases.

The program is centred around the(?) courtyard and roof, these two things being enclosing and protective elements. These elements resonate throughout the building that the spaces are protected. The use of multivolume is also an important aspect as it allows for passive surveillance and therefore allows people to feel safe.

The building works as a cycle of healing, with new survivors having progressed further into the building (corresponding to their journey of healing) and as they get more confident, they can once again start working with the public in the various programs within the building. These programs are also able to teach valuable skills to both the women living in the building as well as the general community. Every program in the building is responsible for both aspects, they help the survivors and the public.

The building is an important civic and community building and should therefore be accepted, protected, and used by its local community. It was important to ensure the building was able to form an important part of the community's lives and this would then allow for the building to integrate itself into the context of Orange Grove and its community. Due to the building being along the corridor of freedom, the idea is the building can serve many communities which sit along the corridor.

Owing to the nature of the building being for the community and its purpose to heal, protect, give, and teach, this building can hopefully become a model for a shelter. A shelter which really strives to be about community and therefore will encourage the community to protect its own, combat and stop Gender Based Violence.



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FIGURE LIST:

Figure list

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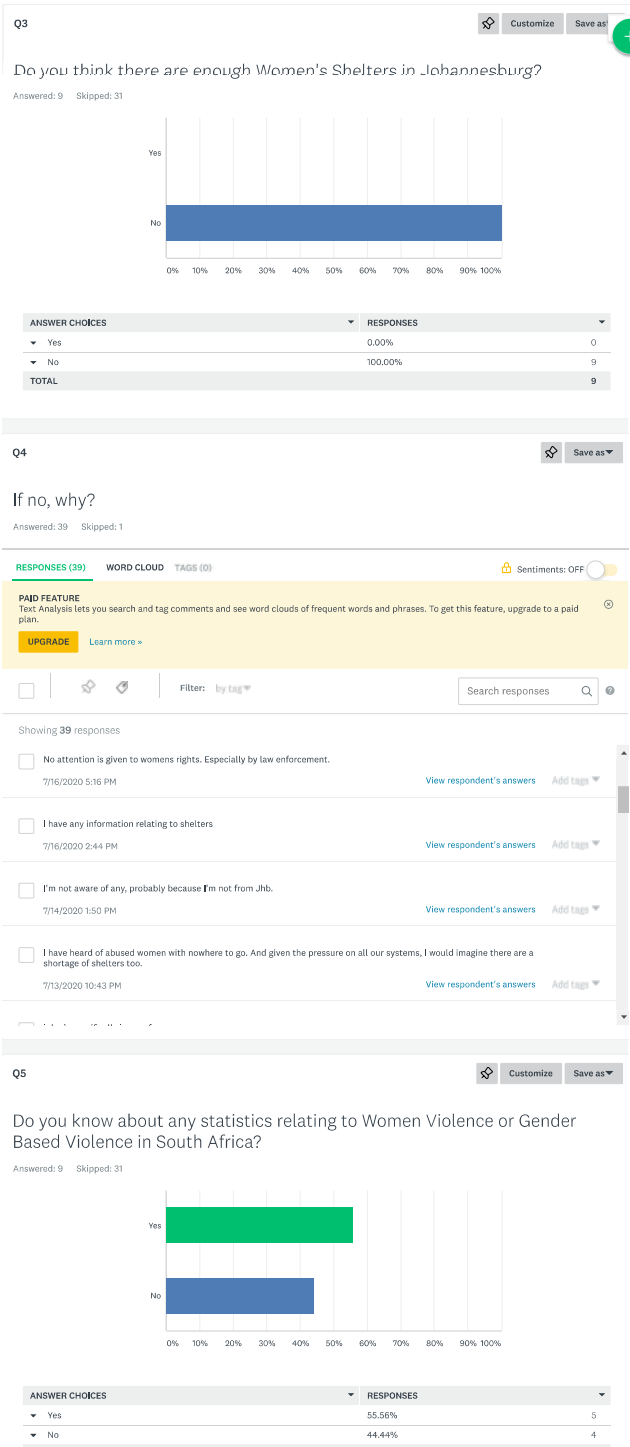
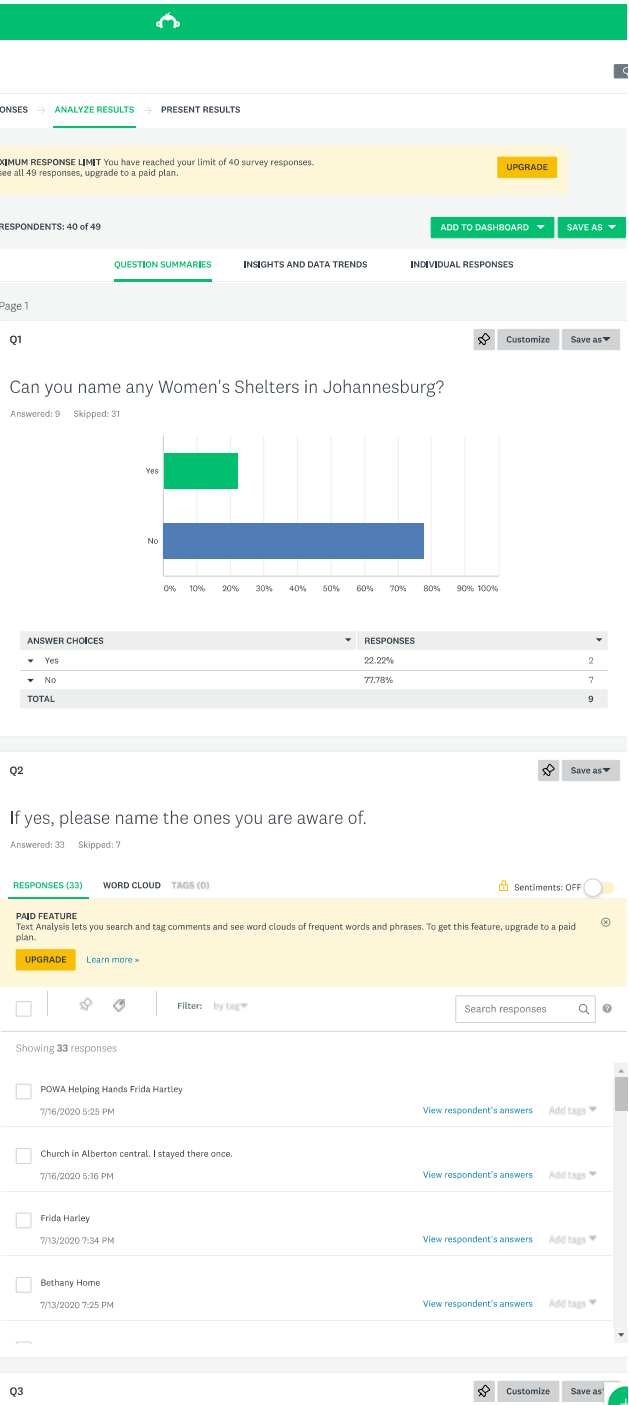
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THE CURRENT PERCEPTION OF WOMEN'S SHELTERS AND GBV IN JOHANNESBURG & SOUTH AFRICA TAKEN ON SURVEY MONKEY OVER THE COURSE OF 6 WEEKS,

Due to the ingoing Covid-19 Pandemic doing an in person survey was not possible at the time. Therefore a survey was conducted on Survey Monkey where the link to access the survey was published and shared over various social media platforms The answers provided are all 100% anonymous.



Q6

Save as

If yes, please comment on what statistics you are aware of.

Answered: 37 Skipped: 3

RESPONSES (37)

WORD CLOUD

TAGS (0)

Sentiments: OFF

PAID FEATURE

Text Analysis lets you search and tag comments and see word clouds of frequent words and phrases. To get this feature, upgrade to a paid plan.

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Showing 37 responses

☐

1/5 women are experiencing some form of abuse

7/16/2020 6:06 PM

View respondent's answers

Add tags

☐

N/A

7/16/2020 5:28 PM

View respondent's answers

Add tags

☐

A third of womxn have/will experienced sexual violence. The majority of womxn murdered have male partners as the perpetrators. One in three womxn are raped.

7/16/2020 5:25 PM

View respondent's answers

Add tags

☐

Those published in the news

7/16/2020 2:44 PM

View respondent's answers

Add tags

Q7

Save as

What do you think should be put in place to combat Gender Based Violence in South Africa?

Answered: 40 Skipped: 0

RESPONSES (40)

WORD CLOUD

TAGS (0)

Sentiments: OFF

PAID FEATURE

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Search responses

Showing 40 responses

☐

The root of the problem should be tackled, young men needs to be taught about the destruction of women and children abuse, young boys need to be taught that it is okay to be intouch with your emotions to verbally express themselves in a calm manner than resorting to violence. Addressing and correcting the superiority men feel they have towards women.

7/16/2020 6:06 PM

View respondent's answers

Add tags

☐

Strict policies and laws

7/16/2020 5:33 PM

View respondent's answers

Add tags

☐

Create more awareness, more contact numbers when someone experiences gender based violence

7/16/2020 5:28 PM

View respondent's answers

Add tags

☐

Feminist and LGBTQIA+ inclusive history taught to children. Psychology and sensitivity training for boys to shift their mindset around their entitlement to womxn's bodies and womxn's humanity.

7/16/2020 5:25 PM

View respondent's answers

Add tags

Q8

Save as

If you think of a shelter what words or adjectives come to mind?

Answered: 40 Skipped: 0

RESPONSES (40)

WORD CLOUD

TAGS (0)

Sentiments: OFF

PAID FEATURE

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UPGRADE

Learn more »

Filter: by tag

Search responses

Showing 40 responses

☐

Stop shaming women in shelters, stop harshly judging instead they should offer a shoulder to lean on, ask how the lady would like to be assisted and protect the integrity as well as respecting the ladies privacy

7/16/2020 5:25 PM

View respondent's answers

Add tags

plan.

UPGRADE

Learn more »

Filter: by tag

Search responses

Showing 40 responses

☐

Courage, safe-haven and fresh start

7/16/2020 6:06 PM

View respondent's answers

Add tags

☐

Safe and sound

7/16/2020 5:33 PM

View respondent's answers

Add tags

☐

Safety, peace, solitude

7/16/2020 5:28 PM

View respondent's answers

Add tags

☐

Under-staffed, under-resourced, cold, lonely, isolating, temporary, unsafe

7/16/2020 5:25 PM

View respondent's answers

Add tags

Q9

Save as

What do you think should be incorporated into a Women's Shelter?

Answered: 39 Skipped: 1

RESPONSES (39)

WORD CLOUD

TAGS (0)

Sentiments: OFF

PAID FEATURE

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UPGRADE

Learn more »

Filter: by tag

Search responses

Showing 39 responses

☐

Self defence lessons, morning meditation to allow the ladies to put their emotions, thoughts and mental strength in check. Support groups. Therapy (psychotherapy)

7/16/2020 6:06 PM

View respondent's answers

Add tags

☐

Female hygiene products, a place where them and their children can be

7/16/2020 5:28 PM

View respondent's answers

Add tags

☐

Psychologists, child-minders and teachers, career development specialists, nutritionists, addiction specialists

7/16/2020 5:25 PM

View respondent's answers

Add tags

☐

Basic humanness. Counselling. Privacy. Normality. Victimisation should never be allowed.

7/16/2020 5:16 PM

View respondent's answers

Add tags

Q10

Save as

Do you think the community could do more to help Women who are in these Shelters? If yes, what do you recommend?

Answered: 40 Skipped: 0

RESPONSES (40)

WORD CLOUD

TAGS (0)

Sentiments: OFF

PAID FEATURE

Text Analysis lets you search and tag comments and see word clouds of frequent words and phrases. To get this feature, upgrade to a paid plan.

UPGRADE

Learn more »

Filter: by tag

Search responses

Showing 40 responses

☐

Stop shaming women in shelters, stop harshly judging instead they should offer a shoulder to lean on, ask how the lady would like to be assisted and protect the integrity as well as respecting the ladies privacy

7/16/2020 5:25 PM

View respondent's answers

Add tags

7/16/2020 6:06 PM

View respondent's answers

Add tags

☐

Yes, educating others

7/16/2020 5:33 PM

View respondent's answers

Add tags

☐

Yes, donating female hygiene products, food and necessities

7/16/2020 5:28 PM

View respondent's answers

Add tags

☐

Compulsory corporate wellness programmes with dedicated resourcing and volunteering for GBV shelters.

7/16/2020 5:25 PM

View respondent's answers

Add tags



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Abstract

In recent years, the issue surrounding Gender Based Violence and femicide has been declared a crisis. This crisis is something which needs to be addressed at various levels which include, but do not limit governmental, community and the household. Attempting to curb Gender Based Violence is an ongoing struggle as the statistics over the last few months seem to be getting worse and not better.

This report outlines various ways the solution of Gender Based Violence has been addressed through various educational means, legislative means and well as social means. Understanding all aspects of the solution is important in forming a long term fix for this Local and International Crisis.

The solution outlined within this report is a social solution which looks at integrating a women's shelter within the urban fabric, which it finds itself in, where a shelter is usually very private. It is a solution that contains a public community driven building which contains a clinic and sells development space with a shelter. These two programs are in contrast to each other as the one is for the public and the other is very private. Therefore, the understanding of how a building can promote a cycle of healing for the survivors of Gender Based Violence to better integrate the women back into society. The building itself will promote this healing and allow for the community to take an active role in the healing of the survivors through program and varied interaction.

788497:Kathryn_Baart_788497_Urban_Sanctuary_Research_Re			
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ETHICS CLEARANCE:



SCHOOL OF ARCHITECTURE AND PLANNING HUMAN RESEARCH ETHICS COMMITTEE

CLEARANCE CERTIFICATE

PROTOCOL NUMBER: SOAP014/03/2020

PROJECT TITLE:

Urban Sanctuary: Reimagining Gender Based Violence
Shelters in the Urban Environment of Johannesburg,
Louis Botha.

INVESTIGATOR/S:

Kathryn Baart (Student No: 788497)

SCHOOL:

Architecture and Planning

DEGREE PROGRAMME:

Master of Architecture Professional (MArch Prof)

DATE CONSIDERED:

05 August 2020

EXPIRY DATE:

05 August 2021

DECISION OF THE COMMITTEE:

Approved

CHAIRPERSON

(Dr Brian Boshoff)

DATE: Signed under lockdown: 10.8.20

cc: Supervisor/s:

Ludwig Hansen

DECLARATION OF INVESTIGATORS

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to endure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee.

Signature

Date 2020/09/21

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VIABILITY NUMBERS

Construction Costs				
Program	Count	Area	\$/m2	Cost
CLINIC				
Reception	1	88 \$	1 894,00 \$	166 672,00
Clinic Consultation Room	7	7 \$	1 894,00 \$	92 806,00
Storage		\$	1 894,00 \$	-
Brick and Planted Courtyard	1	95 \$	1 894,00 \$	179 930,00
Family Studio	2	13 \$	1 894,00 \$	49 244,00
Studio	2	14 \$	1 894,00 \$	53 032,00
Circulation	1	115 \$	1 894,00 \$	217 810,00
Common Space	1	6 \$	1 894,00 \$	11 364,00
Stair	1	21 \$	1 894,00 \$	39 774,00
wc	2	21 \$	1 894,00 \$	79 548,00
TOTAL	18	380		\$ 890 180,00
WORKSHOP				
Foyer for Hall	1	17 \$	944,00 \$	16 048,00
Studio	2	27 \$	944,00 \$	50 976,00
Workshop 1	1	39 \$	944,00 \$	36 816,00
Workshop 2	1	46 \$	944,00 \$	43 424,00
WC	2	7 \$	944,00 \$	13 216,00
hall	1	77 \$	944,00 \$	72 688,00
TOTAL	8	213		\$ 233 168,00
CRÈCHE				
Security	1	57 \$	521,00 \$	29 697,00
CRÈCHE	1	162 \$	521,00 \$	84 402,00
Outdoor Crèche	1	27 \$	521,00 \$	14 067,00
TOTAL	3	246		\$ 128 166,00
SHELTER				
Open Plan Workshop	1	148 \$	979,00 \$	144 892,00
circulation	1	319 \$	979,00 \$	312 301,00
Equipment Storage	1	15 \$	979,00 \$	14 685,00
Common room	1	18 \$	979,00 \$	17 622,00
Private Studio Room	2	19 \$	979,00 \$	37 202,00
Office	4	19 \$	979,00 \$	74 404,00
WC	2	47 \$	979,00 \$	92 026,00
Planted/Green Courtyard	1	199 \$	979,00 \$	194 821,00
Storage Shelves	1	26 \$	979,00 \$	25 454,00
Outside Loading Area	1	81 \$	979,00 \$	79 299,00
Brick and Planted Courtyard	1	121 \$	979,00 \$	118 459,00
Computer Room/Training Room	1	78 \$	979,00 \$	76 362,00
Laundry	1	27 \$	979,00 \$	26 433,00
Leisure Space	1	166 \$	979,00 \$	162 514,00
Outdoor Space	1	108 \$	979,00 \$	105 732,00
Shelter Room	6	13 \$	979,00 \$	76 362,00
Shelter Room	4	15 \$	979,00 \$	58 740,00
Shelter Room	5	16 \$	979,00 \$	78 320,00
Shelter Room	10	18 \$	979,00 \$	176 220,00
Shelter Room	1	20 \$	979,00 \$	19 580,00
Shelter Room	2	27 \$	979,00 \$	52 866,00
Shelter Room	2	32 \$	979,00 \$	62 656,00
wc	2	50 \$	979,00 \$	97 900,00
wc	2	19 \$	979,00 \$	37 202,00
Workshop	1	77 \$	979,00 \$	75 383,00
Kitchen	1	111 \$	979,00 \$	108 669,00
Dining/Leisure	1	129 \$	979,00 \$	126 291,00
TOTAL	57	1918		\$ 2 452 395,00
TOTALS	86	2757		\$ 3 703 909,00
				R16,99 to the dollar
			TOTAL COST	R 62 929 413,91

Professional Fees		
Cost of Construction	R	62 929 413,91
Cost Bracket		8
Primary Fee	R	3 776 249,00
Secondary Fee		(R 47 820 379,87 -R 40 000 001)*8%
	R	1 834 353,03
Professional Fee	R	5 610 602,03
TOTAL COST OF PROJECT (excluding contingencies):		R 68 540 015,94

Division of Work			
Work Stage	Percentage of Fee		Fee
Inception	15%	R	9 439 412,09
Concept and Viability	15%	R	9 439 412,09
Design Development	20%	R	12 585 882,78
Documentation	20%	R	12 585 882,78
Construction Drawings	20%	R	12 585 882,78
Construction	27%	R	16 990 941,76
Close-out	3%	R	1 887 882,42

12,5% of the total construction cost will be allocated to the professional fees for the project. The amounts calculated the design and construction process.= R4 401 879,31*12,5%= R4 952 114,22

Division of Fees				
Professional	Work Stage	Estimate % of Shre		Estimate Fee
Architect	7	30%	R	1 893 578,19
Principle Contractor	2	20%	R	1 262 385,46
QS	2	15%	R	946 789,09
Structural Engineer	3	15%	R	946 789,09
Specialist Consultants	4	15%	R	946 789,09
Fire Engineer	2	5%	R	315 596,36

