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The Habesha Community

Strengthening the unity of the community in Johannesburg



By:
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The Habesha Community

Strengthening the unity of the community in Johannesburg

This document is submitted in partial
fulfilment for the degree: Master of Architecture
(Professional) at the University of the Witwa-
tersrand,
Johannesburg, South Africa,
2019.

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Date:13 August 2021

Declaration

I, Solomon Misgna am a student registered for the course Master of Architecture (Professional) in the year 2020 at the University of the Witwatersrand, I hereby declare the following:

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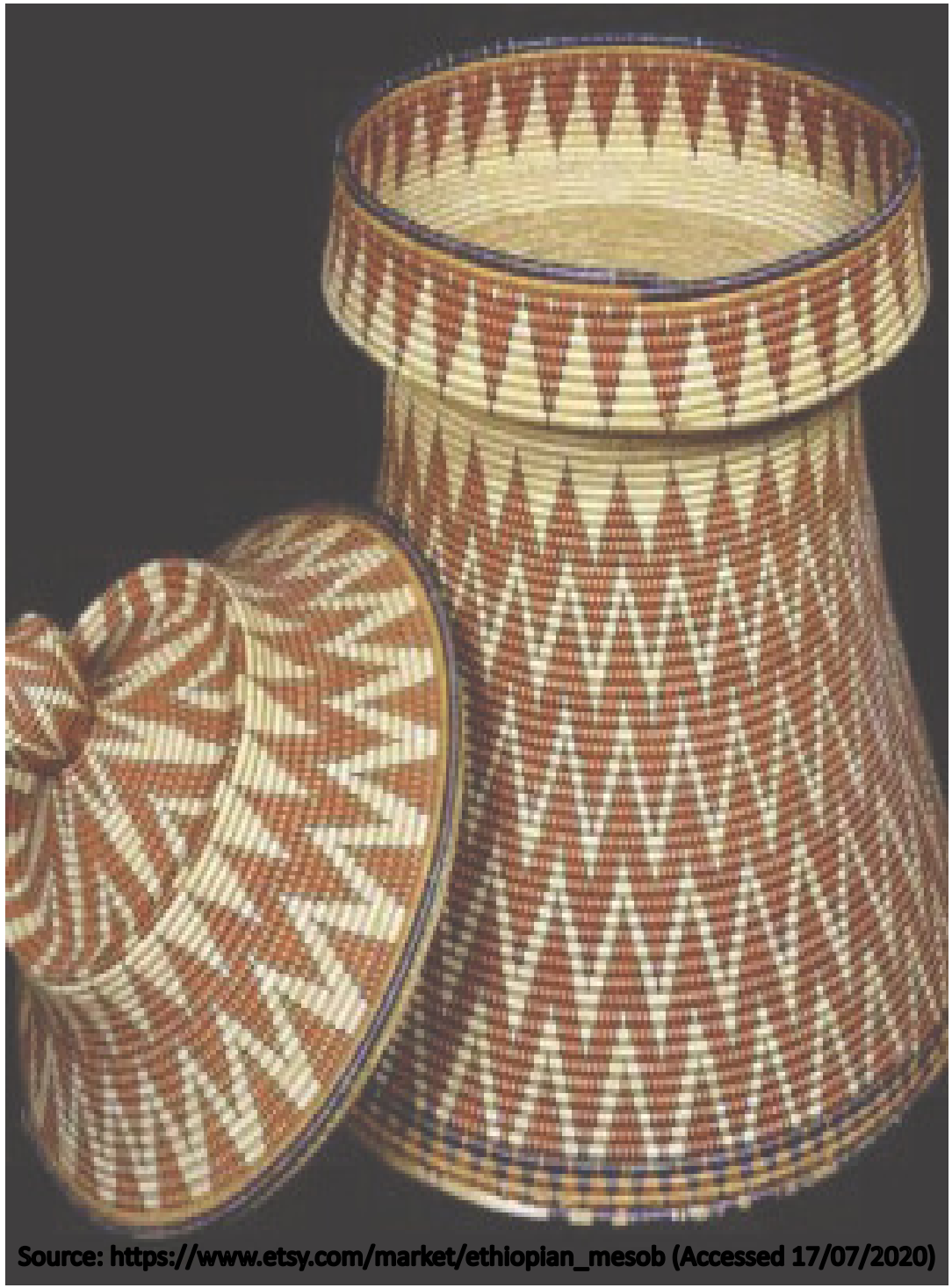
Date: 13 August 2021



Source: https://www.etsy.com/market/ethiopian_mesob (Accessed 17/07/2020)

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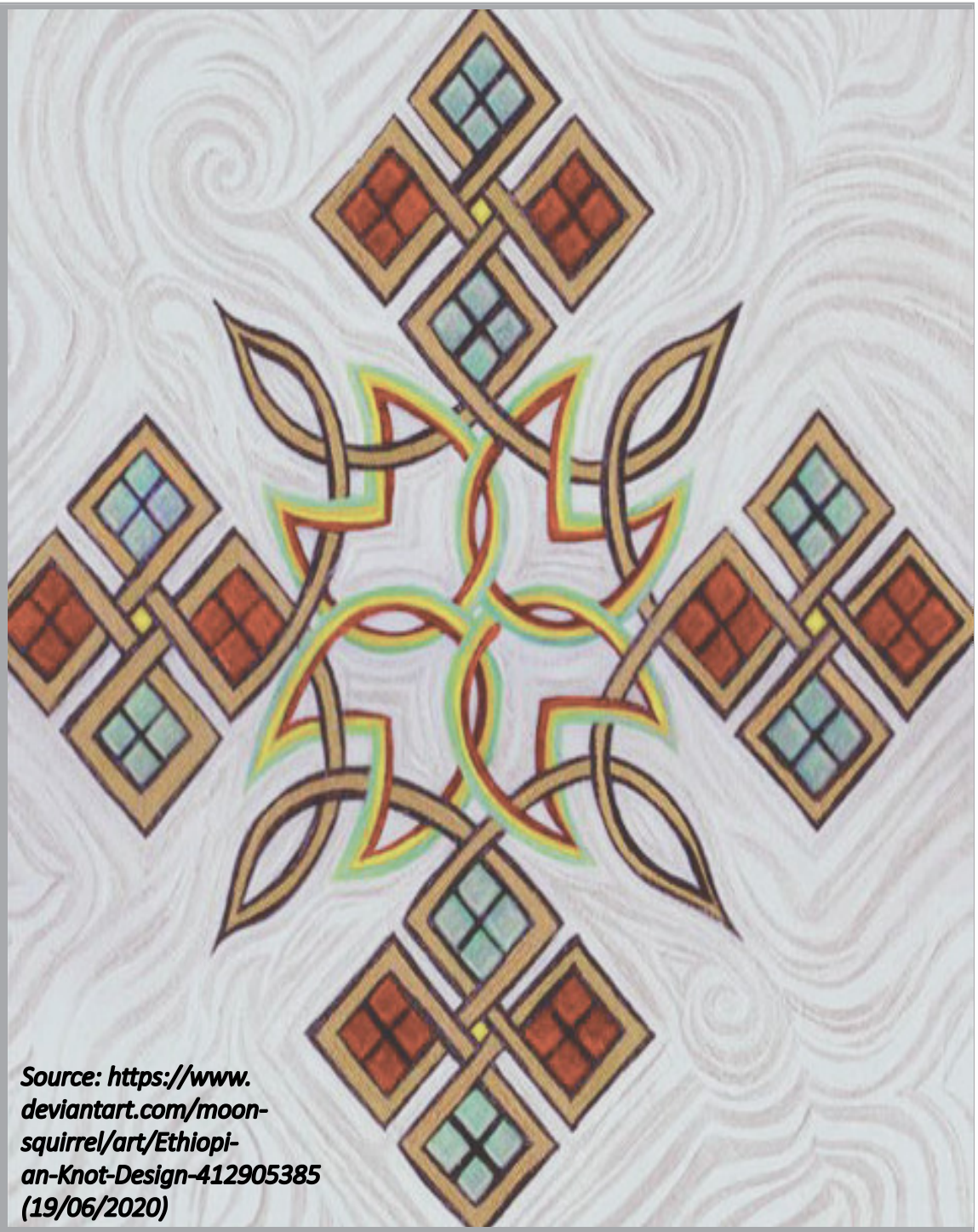
Last but not least to the One Great Almighty, to master of wisdom and love, thank you!.

All materials with no source are work of the author.



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Abstract

This project focuses on the Habesha community in the fashion district in Johannesburg CBD, commonly known as the “Ethiopian quarter”. Habesha is a term Ethiopians and Eritreans use to refer to themselves. The research aims to propose a building design that can serve the community as a uniting factor by catering to their needs, which is to function better together to have a strong unity that can help their weaknesses and celebrate their strength and also give the next generation a glimpse of their culture.

Th study looks closley at the Habesha community living in Johannesburg. The aim was to explore the socio-economic and cultural activities that take place in shared community facilities. The main focus was on how shared community facilities can help intergrate the habesha community in Johannesburg while being commercially viable at the same time. The findings were arrived at after interviewing several members of the community. The end product of which was a building proposal for a centre in Troy Street,Johannesburg. This proposal offers a kindergarten, soccer field, offices and meeting hall to facilitate and support the beginig of an inclusive and well networked community.



Source: https://za.pinterest.com/benardexinvestgmailcom/african-shirts-for-men/ (Accessed on 15/08/2020)

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1. Introduction

This research investigates and takes a closer look into the Habeshan community, whom are people of Ethiopian heritage currently living in Johannesburg, South Africa. They are residing and working in what is commonly referred to as the Fashion District or popularly known as the Ethiopian quarter by locals. The research will look into this society and aim to bring a better understanding of their origin, heritage, culture as well as the issues and challenges they face in Johannesburg. The aim will be to understand what built intervention could address the challenges faced by the Habeshan community and celebrate its identity.

The term Habeshan is used to describe Ethiopians and Eritreans, as the two countries used to be one and are now neighbors. According to their culture the term Habesha has a symbolic meaning which provides a source of pride which is meant to unite the different tribes of the same region in a foreign land. The Habershan way of life depends mainly on community and social groups which have similar backgrounds and goals as well. There are various reasons which bring communities together some of which include region, language and religion. Some communities develop out of young people with ambitious economic goals (Ekub), or proximity of members of a similar age, social status and religion (Mahber). The Mahber in particular also has a subgroup (Edir) which possesses all the characteristics excluding the religious aspect. These different groups of communities are not coming together to share ideas to solve common problems as they should and this forms the basis of my research question

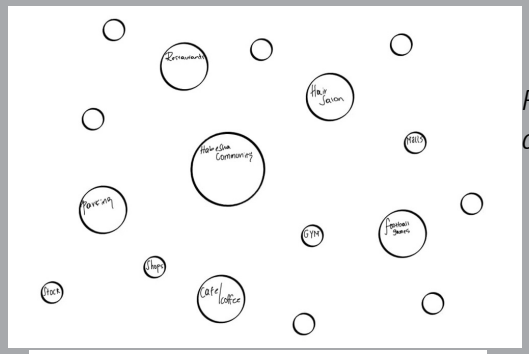

Figure 1.1: Habesha community and the businesses and activities that keep the interaction

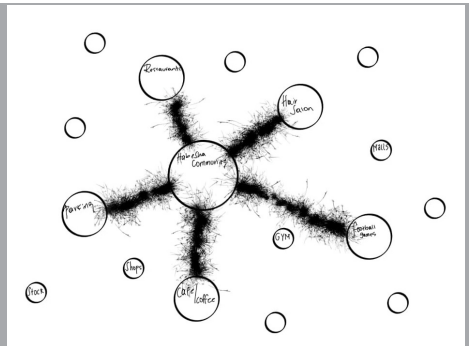

Figure 1.2: Habesha community and the interaction to the businesses and activities

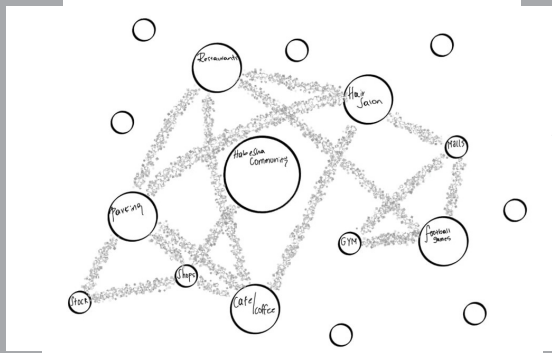

Figure 1.3: Habesha community business owners interacting with each other's businesses and activities

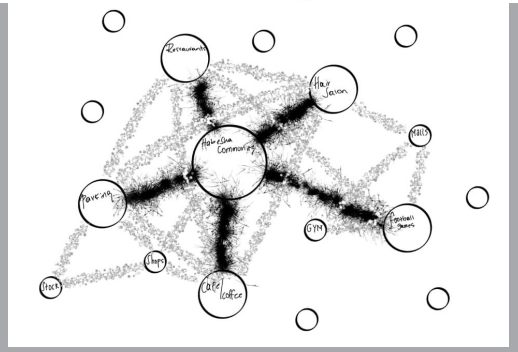

Figure 1.4: Habesha community and the businesses owners engaging in the business and activities

This research also originates from my experience as a member of the Habeshan community since I moved to Johannesburg, South Africa, where I have noticed there are not many common ties or opportunities for the community to unite, especially in a competitive city such as Johannesburg. The most common activities which bring some members of the community together are weddings and religious events. I hope that this research and my design will provide a solution to this and inspire spaces where people can come together and interact more, allow people to break out of their normal routine of travelling between home and work and to strengthen this idea of a collective consciousness within the community.

One of the common problems when people are in a foreign space or country is that they do not have a sense of place which enables them to become familiar with their surroundings. This causes people to withdraw from social life and to stick to their routines or work–home-work. In this research I explore how other cultures have adapted to living in foreign lands. Common examples include the Chinese in almost every country, Italians in America and Zimbabweans in South Africa. In many cases this happens when they live together in a certain area, but although the Habesha community has a business presence in the Fashion District, they live in different parts of Johannesburg. My hypothesis is that Hebesha people need a place where they can share a collective voice and to share their common traditions and cultural practices and eventually pass them onto the next generations to come. This could be in the form of a community center or a building where each member of the community can go to for assistance or information.

My building design will aim to create such a space for the Hebesha community, looking at the way that communities use common space in Ethiopia. This research is situated in the Habesha community in Johannesburg, South Africa, and I propose to design a Habesha community building in the Fashion district.

SCHOOL OF ARCHITECTURE AND PLANNING
HUMAN RESERCH ETHICS COMMITTEE

SCHOOL OF ARCHITECTURE & PLANNING

CLEARANCE CERTIFICATE
PROTOCOL NUMBER: SOAP018/03/2019

PROJECT TITLE:	The Habesha community: Strengthening the unity of the Ethiopian community
INVESTIGATOR/S:	Solomon Misgna (Student No: 1819365)
SCHOOL:	Architecture and Planning
DEGREE PROGRAMME:	Master of Architecture Professional (MArch Prof)
DATE CONSIDERED	03 September 2019
EXPIRY DATE:	03 September 2020
DECISION OF THE COMMITTEE:	Approved

CHAIRPERSON BCBoshoff
(Dr Brian Boshoff)

DATE: 9/9/19

cc: Supervisor/s: Ariane J V Rensburg

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** 13/09/19

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Figure 1.5: Ethics clearance certificate

This research will explore the most important elements related to communal life and shared spaces. The introduction chapter explains the problem to be addressed in the second chapter which is the methodology chapter where I will detail how I carried out this research and how my findings will strengthen my position statement.

The third chapter will outline my research findings, giving background to the Habesha Community, culture and history and look at the history of immigrants in Johannesburg. Chapter 4 will be a description of historical background of the Habeshan Culture along with a discussion on Habeshan architecture and some precedent studies. The 5th Chapter is a description and discussion of the process undertaken in selecting a site for the final design. This chapter allows the building to be located and as well as to describe the contextual analysis of where it will be located. Chapter 6 will be the Building program where I will use the insights gained in the previous chapters to help provide a solution to the problems faced by the Habeshan community and to bridge the gap and design a space which allows the Habesha community to express its cultures. Chapter 7 will be the design development, in this chapter I will unpack the process I took in coming up with my design. This will then lead us to the final chapter which is the conclusion where I show the final design proposal and describe how my design has answered the research question and provided a solution to the problem highlighted in the introduction. Lastly Chapter 8 will be the final design proposal of this research.

Chapter 2: Research Methodology

This chapter is a detailed plan of how the research was conducted. It begins by presenting the research question and then it describes the data collection process. There is also a discussion of the possible limitation a study of this nature may encounter.

2.1 Research Question/Design Question

My research question is: How can a building be designed to act as a catalyst to incubate culture and tradition which wil lead to greater interation and unity for the community?

2.1.2 Answer

Through the use of interviews and historical analysis of social and achitectural findings a solution was arrived at and it involved a layerd building program

2.2 Data collection and analysis

These issues were mainly explored through secondary research, gathering data from published sources. This was combined with primary research, where I conducted structured interviews with people living within the Habesha community. My sample included representative business owners, tour guides, families and the youth of the community, selected according to convenience. This was well informed by secondary research in the form of previous research reports and articles on the subject matter, and by my own lived experience in the community. Data on the area and existing structures on the site was obtained from local government sources, and I documented the site and area during field visits. The analysis of all these different types of data informed my design decisions.

All this research was conducted in accordance with the ethics guidelines of the research office of the University of the Witwatersrand, from whom I obtained ethical clearance.

2.3 Limitations

During the study I relied on historical text and case studies of how Ethiopian and the Habesha community practiced social and economic activities. One of the challenges of doing this research is getting information on how communal living and team work can be used to solve problems in the Habesha community. There is a lack of trust in the community, possibly because so many different ethnicities are trying to coexist in one space, and due to people not being able to be held accountable by either religion of culture, as these differ. The other main difficulty was getting a sense of a collective consciousness within the Habesha community and this again is due to various ethnicities only grouping with their own. However, given that the Habesha community originates from Eritrea and Ethiopia they do have some common values which I aim to highlight through my design.

Chapter 3: Research Findings

The discipline of Architecture has been a representation of society in reflecting its values, successes and their stories. There are theories that underlie how society functions that I have explored. The first theory will be that of Social enclaves and Belongingness, then we will discuss the idea of the adaptive culture and the theories behind communal dwelling all with relation to architecture and its role. This review will also include the history of the Habesha community and how they came to be in Johannesburg. I hope to shed some light with my discussion of relevant literature related to my topic.

3.1 Social Theories

3.1.1 Enclaves and Belongingness

A social enclave is a geographical location with a high ethnic concentration, characteristic cultural identity, and economic activity. In this case the Habesha community is a social enclave or they have attempted to establish a social enclave for Ethiopians and Eritreans who come to Johannesburg. Chinatowns come to mind when we mention themed spaces as they portray distinct features found in a city in China. According to research by Ivan Light (1974) social enclaves become a place of belonging and an entry point into the city or country. This holds true for most Ethiopians who come to Johannesburg for the first time they gravitate toward their own people, this is the same for other nationalities as well including Zimbabweans, Jewish community, Nigerian community and also the Mozambican Community. This is because of the social pulls such as common language, food and shared shelters such as housing and shops. Through an investigation of the architecture that exists in these enclaves we will be able to examine the physical, social, symbolic and emotional significance of such places in the lives of immigrants.

Belongingness is what is referred to as man's basic need to belong or have a social connection to people and the desire for interpersonal attachment as a fundamental motivation. The concept of belongingness is important for people's well-being. Therefore constant contact with other members of the Habesha community would do wonders to improve the collective consciousness (Baumeister, R. F, 1995)

3.1.2 Adaptive Culture and Architecture

An adaptive culture by definition is a way of operating or adjusting operations given a change is normal proceedings (Verdu, 2017). The Habeshan community has not largely diverted from its origins grounded in religion, however being in a foreign land does need changes in order to survive and assimilate into the new territory. Adaptation is the basic human Survival Skills and adapting to the new environments in Johannesburg the Habesha community had to make few adjustments to their lifestyle. One of the reasons is that the community life revolves around business, therefore the changes they have had to make are primarily with regards to surviving in the Johannesburg inner-city niche. This has its benefits and disadvantages as well, on the one hand understanding how things work enables them to scale their businesses and get in touch with suppliers and more clients. On the down side given that they have had to adjust their lives, there is a clash between the Ethiopian religious calendar and the Gregorian calendar used by the rest of the city and world (Kenny, 1994). This results in the Habesha community working on holidays from the Gregorian calendar and also working on holidays of the Ethiopian calendar and over working for that matter. This reduces the time individuals have for social interaction with members of their tribe, which would strengthen the collective consciousness of the people as a whole. This is where there seems to be a catch Twenty-two, where in the pursuit of better business opportunities and building business trust, the Habesha community risks weakening their own social connections, which I will explore more with my interviews.



Figure 3.1: Building remains of the temple at yaha

Source: (Davey, 2007)



Figure 3.2 The ruined palace of the queen of Sheba in Aksum

Source: (Getty Images, 2013)

In order to discuss the role architecture plays in how communities adapt to new surroundings or enviroments a we need to understand that each individual has a local identity which stems from their place of origin Identity allows a person to gain a sense of personal location within society and determines what type of individual one is. It influences the types of relationships we can have with others and with the modern world (Weedon, 2009). In keeping with this argument about identity it is possible to suggest that seeing familiar architectural elements or spatial arrangements to places of origin like Ethiopa and Eritrea can help put the Habesha community at ease and assist in developing a deeper collective consciousness (Rieger-Jandl, 2013). This has benefits for both their business life and their religious lives. Examples would be the interior decoration, the way they design their places of worship so as to help people identify them. This ties back to the idea of social enclaves in that when you walk into a street with Habesha community you instantly identify that the area belongs to them. This is either through the music being played the sweet aroma of Ethiopian and Eritrean delicacies and also the color patterns of clothes in the shops. All these elements give an area a sense of place however I did notice they have been adapted to the existing buildings and the buildings have not really been designed to increase or facilitate social interaction and collective consciousness within the community, an aspect I aim to address with my design.



Figure 3.3: The ruined palace of the queen of Sheba in Aksum

Source: (Kris Hirst, 2019)

3.2.1: Historical background of immigrants in Johannesburg

Johannesburg has absorbed a number of immigrant communities over the years, and the city has become home to people from all over the world. This is in part due to the promise of fortune and a better living conditions and economic stability. The part I want to focus on is the Fashion district in the CBD, where many immigrants arrive to start their new lives. Over the years the city has been a particular hub for Jewish immigrants, Mozambican immigrants, Zimbabwean immigrants and also Ethiopian immigrants, this section will describe how these groups came to Johannesburg and how they have settled.

3.2.2 Vernacular Architecture and Communal Living

According to Agyekum et al (2017), when buildings are designed in line with a community's culture, lifestyle and physical conditions we call this vernacular architecture. Vernacular architecture aims to create a harmonious relationship between climate, architecture and people. However it is important to note that with this method of architecture, building forms could be shaped by various parameters such as availability of local materials, social and economic factors affecting the community, natural environment. In this case the buildings can be argued to be shaped by how the Habesha community has assimilated within Johannesburg. Communal living has been part of the Habeshan culture for several years dating from the use and significance of the Orthodox Christian church which was the center of most communities. The churched was spatially situated in the center of most communities. as most of the communal and religious



Figure 3.4 Image of early Jewish Immigrants to Johanneburg
Source: http://www.theheritageportal.co.za/article/short-history-jewish-community-joburg (Accessed 11/10/2020)

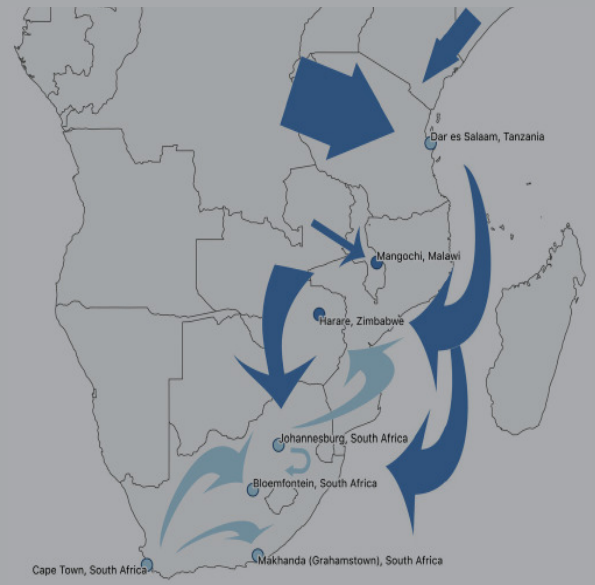


Figure 3.5 Image of Migrant Patterns into South Africa
Source: https://www.refugeesintowns.org/johannesburg (Accessed 11/10/2020)

Activities such as meetings, weddings and dispute resolutions took place there. The plan of the church was a simple circular layout with a central altar. This was also representative of the organic nature of most Habeshan communities, giving again the central building symbolic importance as it is in the center of daily life and social interaction. One such central building is the religious center which is considered an important communal space by the Habesha Community living in Johannesburg, according to the social enclave's theory it becomes the first point for people entering into the community. I aim to address this form of disconnect with my proposed design and building development.

3.3 Immigrants in Johannesburg

3.3.1 Jewish Immigrants as the first Immigrants in Johannesburg

The Johannesburg Gold Rush in 1886 saw prospectors from all over the world travel to the City in search of a fortune. The Jewish community which first settled in Cape Town initially before moving to the Johannesburg inner city were among the first immigrant communities in 1887 (Rubin, 2004). They were drawn by stories of great wealth and hoped to make their fortune through mining or servicing the mining industry.

3.2 Mozambican Immigrants and Settling in Johannesburg

The promise of a better life has drawn many to Johannesburg including Mozambicans who were first documented in the city in 1980 during their country's civil war, subsequently this was also the period in which apartheid system was crumbling. This gave Mozambican refuges an opportunity to settle in what were once predominantly white areas in the inner city (Morris 1999; Tomlinson et al. 2003). Some took up trading as a source of income however due to their lack of documentation they were liable to deportation and even arrests (Vidal, 2010). At the same time, xenophobia became even more violently pronounced, with hundreds of thousands of African Migrants being assaulted since Mandela took office, this was one of the factors forcing them to leave the inner-city areas they had settled.



Source: https://za.pinterest.com/mubyjibril/_saved/ (15/07/2020)

3.3.3 Zimbabwean Immigrants and Adapting to Life in Johannesburg

It is well documented that due to political and economic crisis in Zimbabwe has driven great numbers of people from Zimbabwe over to South Africa with an estimated 3 million with Johannesburg having the highest population (Moyo, 2017). The great migration is thought to have started in 2000 after the initial collapse of the Zimbabwean economy amidst political instability. The depth of the crisis in Zimbabwe was followed by closure of banks, failings in economic sectors, many layoffs which increased unemployment (Moyo, 2017). These were the main driving influences pushing Zimbabwean Immigrants to South Africa, Johannesburg for that matter in a bid for a better life. The Majority have settled in Johannesburg, where they have built community networks which help new comers settle and adjust. They have entered into the informal trader's realm in South Africa through making trading stalls or selling goods out of abandoned buildings in the inner city, which shows high levels of adaptability (Moyo, 2017). They have also adapted to communal living where new families coming from Zimbabwe share a room or living space with a more established family until they can settle within the city. This idea of communal living is usually along the lines of central spaces such as church cell members organizing accommodation or people from the same neighborhood in Zimbabwe finding each other. This system works well for the Zimbabwean community who are mainly made up of traders and artisans and a few qualified professionals yet their unity is established through religion, language or common place of upbringing.



Figure 3.6 Image of African Street Traders making Johanneburg their home
Source: https://reflectedlightblog.wordpress.com/2014/12/12/in-

3.3.4 Habeshan Immigrants in Johannesburg

After the white capital flight to Sandton and Rosebank during the 1970s and 1980s the inner city of Johannesburg was vacated but then it reconstituted as a hive of informal trade networks for immigrants from neighboring countries(Wood and Moll,1994). Ethiopian refugees and asylum-seekers from northern and central Ethiopia and Eritrea began arriving in the city during the late 1990s, escaping the conflict in their country which lasted over thirty years (Grant and Thompson, 2014). They started out as hawkers on the streets of the Johannesburg CBD but soon accumulated enough money to rent shops, eventually establishing a close-knit cluster of Ethiopian business enclaves in Taiwanese and Chinese-owned medical buildings (Thompson and Grant, 2015). They also converted parking garages near the intersection of Jeppe and Delvers street, to create retail space.

The obvious advantages of living in South Africa as an immigrant are the fact that there are better opportunities for a good secure life for Habeshas who had to move here because of unstable and uncertain circumstances in their countries. The second reason is the opportunity of economical advancements which Johannesburg has been offering since the gold rush in 1980's. In coming to Johannesburg and actively participating in the business which is not so different from the other Habesha community that came before them, they are able to contribute to the dense and constant flow of materials. The down side of living in a foreign country for Habeshans is when there are no networks and collaborations amongst the previous immigrant residence that new comers could fall on to when things get rough, as this makes it impossible to know where to go.

It makes coming to Johannesburg a daunting task. Since the gaps in development between their countries and South Africa's are so different there is also the issue of lack of knowledge and confidence to try to attempt new things or even argue for your own right while exercising their responsibilities. This is an aspect I hope to address with this research and to explore the possibilities of strengthening social bonds for the Habeshan community in Johannesburg. In the next chapter I will unpack the culture and traditions of the Habeshan community in more detail and link it to the architecture as well as describe how it informs my design.

3.5 Conclusion

This section of the report has put forward theories that relate to communal living, belongingness, social enclaves and how they are related to architecture. The literature on enclaves explains how Habesha community band together when they first enter Johannesburg, but this collective consciousness dissipates as they get drawn into daily work-home routines. They find that they do not have time to participate in communal activities which according to the history of the culture are centered on religion. Then when it comes to adaptive culture this was a discussion on how the Habesha community have adapted to living in Johannesburg by adopting the Gregorian calendar which forces them to work on Ethiopian holidays, which also reduces social interaction and affects the collective consciousness of the community as a whole. Lastly this section also discussed how the use of vernacular architecture can be used to create a sense of place and help in improving communal living in the area where the Habesha community is situated. These theories spoke to the identity of the Habesha community and to the lack of communal living in Johannesburg, due to the various ethnicities and the different daily routines.

Chapter 4: Historical Background of Habeshan Culture

4.1 Cultural traditions

Ethiopia is one of the birth places of the coffee industry in Africa. The Kaffa region in Ethiopia is famous for the quality of the coffee beans grown and used to make coffee. I would also argue that coffee is the national beverage of choice for Ethiopians. Having said that the drinking of coffee is done in a certain way observing cultural traditions. This process takes at least an hour and people are invited to sit on cushions around a table with incense burning in the background. There are three separate and consecutive servings in a traditional coffee ceremonies. These ceremonies are an integral and fundamental part of social life. The first round is called "Awol" and is served, beginning with to the oldest. At the point when the first glass is done, the Jebena (cultural coffee pot) is refilled with water in preparation of "Tona" which is the second round which is then served. One interesting fact is that it is more fragile than the first as the same ground beans are used. Finally the last and third round is called "Baraka" which is served in the wake of bubbling water is again added to the Jebena.

It is critical to note that there are customs and cultures which the Habesha community all over the world possess, including the coffee rituals. These customs and traditions are a prominent feature of any Habeshan community and they are intertwined within every aspect of their personal, religious and business life. These values are attributed to their religion, fashion, the cuisine (coffee), identity, and ultimately the way they arrange and build their places of dwelling or shops. They have been able to bring a piece of Ethiopia wherever they go but have struggled to do so in Johannesburg. They have struggled to bring their version of space defining techniques and elements that represent their culture, this reduces the potential to pass down their cultural knowledge to the younger generation who are born and raised in Johannesburg.

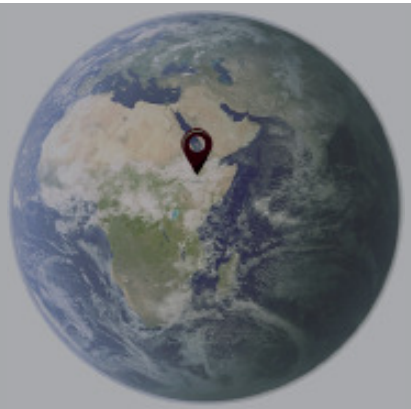


Figure 4.1.: East Africa
Source: (Kenneth, 2015)



Figure 4.2: Eritrea on north and Ethiopia on the south
Source: (Freeworldmaps, 2017)



Figure 4.3: Map of Ethiopia and Eritria

Source: (Freeworldmaps, 2017)

One factor could arguably be the language barrier as well as a lack of support structure from the rest of the community. I aim to bring this out and elaborate on this through my design as it will form the footprint/blueprint of my solution to bring the Habeshan community together more.

4.2 Architecture

Ethiopia exists as country with a unique architectural heritage. It developed out of the history of a powerful and religious ancient civilization with a rich cultural background based on tradition and legend, mystery and fact (Rieger-Jandl, 2013). According to the tradition the Emperor Menelik who was the son of King Solomon and The Queen of Sheba brought the Covenant from Jerusalem to Aksum and then established one of the longest undisrupted monarchial dynasties. Even today some of the historical and archeological places such as Aksum, Lalibela , Gondar , or Debre Damo have been well researched in terms of their architecture and their impact on everyday life during the ancient times. In Aksum (Northern part of Ethiopia) during the rise of Axumite civilization builders and skilled masons used to cut and shape mountains of hard granite with simple hand tools of chisels and hammers. They used to move 500-ton boulders before technology brought in the pulley system. They then evolved to creating tall buildings through erecting a seemingly multi-story building using a monolithic giant rock (stelas of Axum) decorated with what seems like slab and windows. These fine architectural finger prints can still be seen today in their partial glory and it is this which gives the generations of the Habesha community pride in their origins and culture.

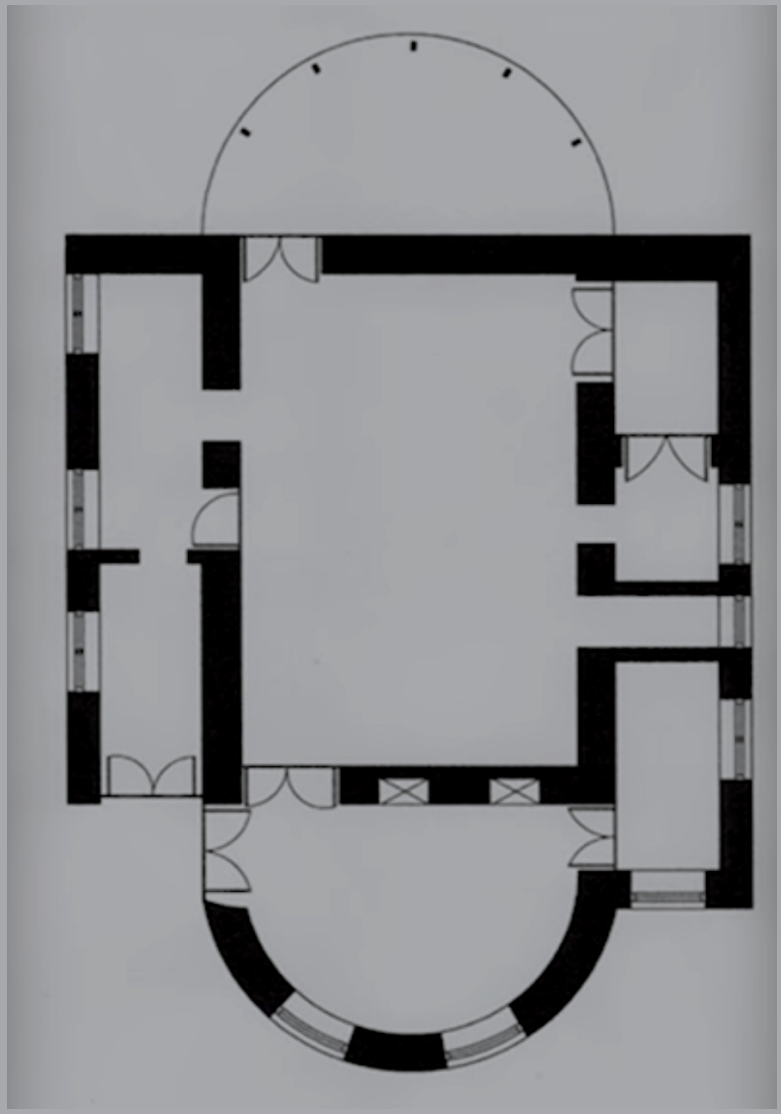


Figure 4.4 Typical house plan of the dignitaries
Source : (FASIL GIORGHIS, 2012)

However there are some places like Gheralta where the religious architecture and many rock-hewn churches have gone fairly unrecognized. This is because many discussions about architectural history, the analysis of vernacular architecture in Ethiopia are conspicuously absent, which I have mentioned in my methodology chapter under limitations of the study. This is unfortunate given that the people of Ethiopia and Eritrea have more than 80 different ethnic groups, making the variety and vividness of indigenous architectural expression very fascinating. Therefore this research aims to provide some written text to add to these discussions, with a particular focus on how the architecture impacts the cultural, social and possibly economic dynamics of the Habesha community throughout its history in Ethiopia and currently the community living in Johannesburg today. The hope is to address the issues faced by immigrants when they move from Ethiopia where communal living is the norm and people are held accountable through religion and culture. This is evident during the 19th century in Addis Ababa, the capital city of Ethiopia was founded by king Menelik (1889) and his wife queen Taytu, which they gave the name Addis Ababa which means “new flower”. The king envisioned a united city and in so doing he invited most of the regional rulers to settle in the capital, which was previously unheard of. His vision was to foster better collaboration and understanding and to support the idea of communal living as each religious leader would bring their followers and kin.



Figure 4.5 Bete Medhane Alem Lalibela
Source: (Vincent, 2008)

However even though the people had gained skills of architecture through the centuries, the people of Ethiopia only knew how to build-defensive settlements where a few dignitaries and royals would build houses. They would build traditional houses with wood, clay for plastering and they imported few of the materials like the corrugated iron sheet for roofing and the glass for windows. They were also able to import materials from Europe through Djibouti, given their strong trading history and wealth amassed over time. Materials imported from abroad were from Europe through port Djibouti. The defensive settlement meant that their settlements followed an organic pattern where the regional leaders would be at the center surrounded by the other members of the community. This design also emphasizes the important role these leaders played in everyday life, in traditional ceremonies

and the economy of the settlement. They provided a central focus for the people around them to live, I will come back to this point when discussing about how the Habesha people settle in Johannesburg.

4.2.1 Precedent study 1

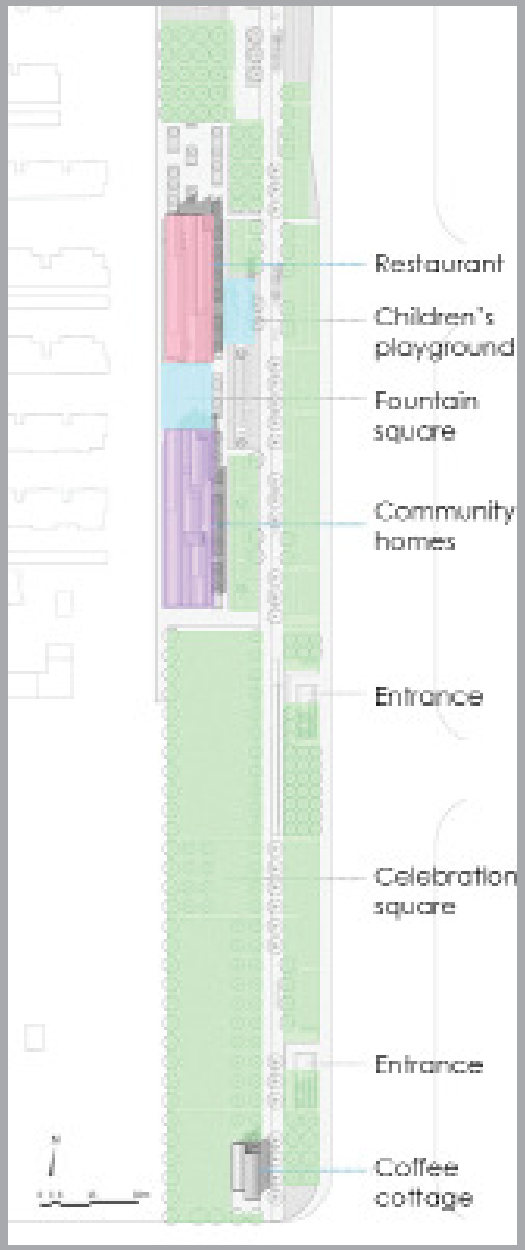
Architects: Scenic Architecture
Location: No.280, Yunjin Road, Xuhui district,
Shanghai, China
Category: Community Center
Area: 502.9 m2
Project Year: 2018
Photographs: Shengliang Su, Shan Liang,
Xiaofeng Zhu

This site used to be an old airport and the architects decided to look at current context of the buildings around and tie the concept to its past to create sense of place that is familiar to the site, so they considered the path of an airplane taking off and landing to be expressed on the roof design.

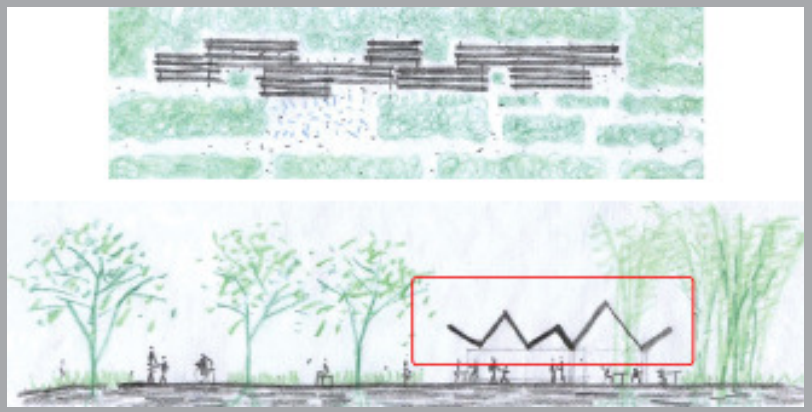
This study made me notice how the designers used the old Ethiopian settlement design of the past to recreate a modern building. This is a unique strategy of marrying the organic settlement which had houses or buildings on the outside held by a central space. See Fig.....



Site plan



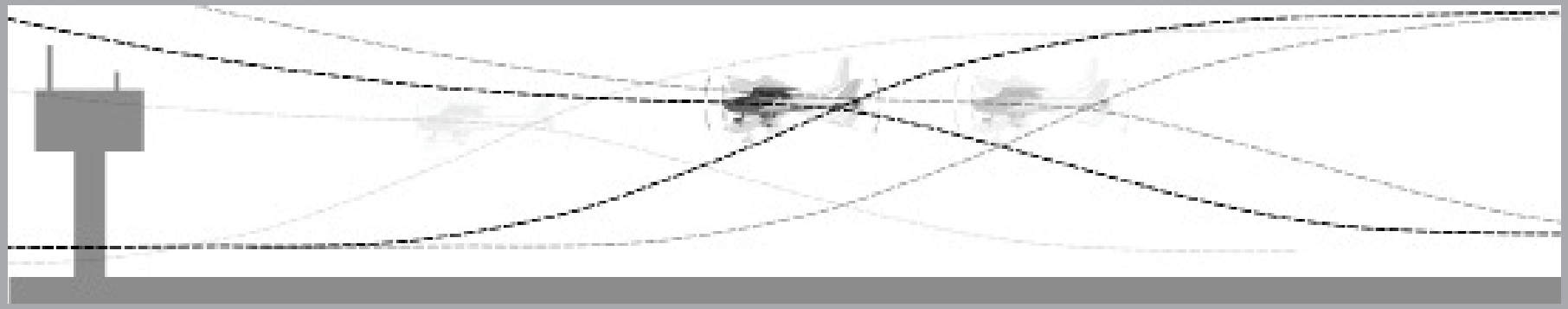
The plan and program alignment to integrate to nature



A Conceptual Aproach on plan and section

figure 3.78 All altered diagrams and picture used to analyse circulation, greenery and cocept

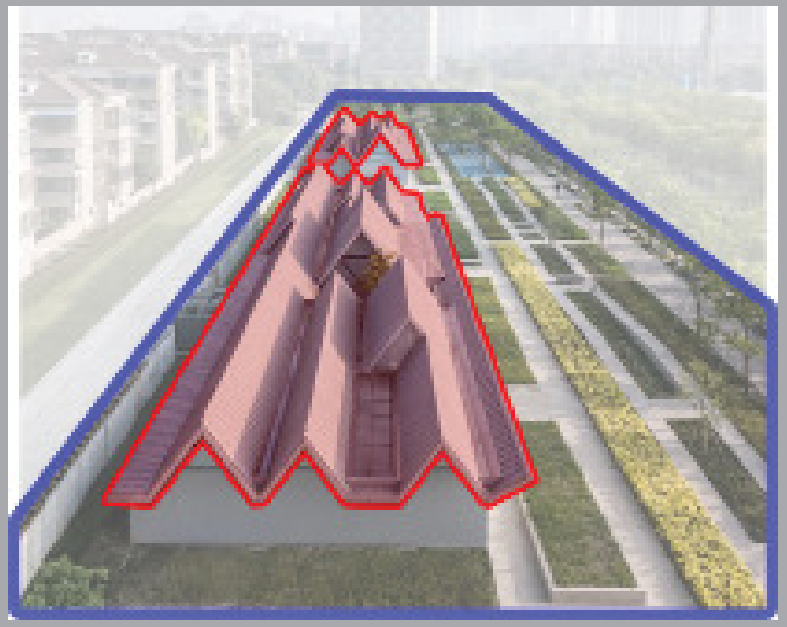
Source: (Scenic Architecture, 2019)



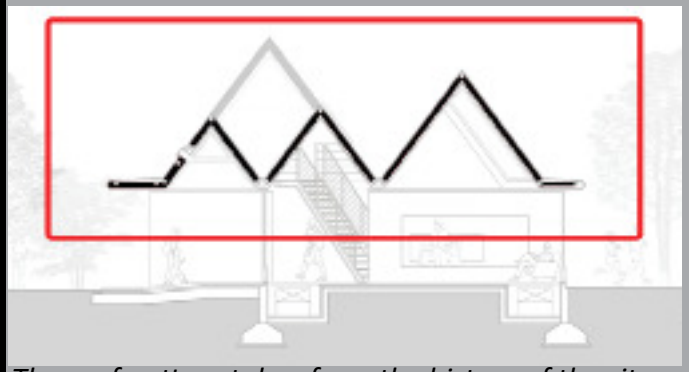
Plane taking off and landing



The existing context



The roof pattern Vs greenery



The roof pattern taken from the history of the site

Figure 4.6 All altered diagrams and picture used to analyse concept and roof structure related to the concept
Source: (Scenic Architecture, 2019)

4.2.2 Precedent study 2: Historical Architectural Analysis

The Aksum stela is meant to envision a multistory building before ever needing to build such a structure. They have made certain things visible in this monument of future cities, these are decoration and framing of access, both access for people and light. Providing a slab like structure to be visible from outside, to have openings on 3 sides of the form to show the consideration of light. To provide a top lid to the form by envisioning a roof structure decoration and framing of access for light thus giving the form a relative scaling according to human height. It is important to note that providing a slab like structure to be visible from outside, it will have openings on 3 sides of the form to show the consideration of light an entrance to the structure. There is the decorative aspect of the entrance level outer walls showing the need to consider aesthetics on a human scale and not above that level. Giving the form a relative scaling according to human height. Providing a slab like structure to be visible from outside decoration and framing of access for people and decoration on around the ground level of the form.

In analysing the church Bete Giorgis in Lalibela we felt it had an uniqueness of expression in form and a successful expression of unity of building to its surrounding s. this then also a symbolizes strength in it form. The scale of distance from one opening to the other was comfortable and to a human scale. The symmetry of the roof was altered for drainage and circulation around the building making it simialr to an island.The symmetry of the space and openings from the building are uneven due to the nature of the sloping terrain. This provided a view from outside and a chance of exploration of light entry.

The use of historical exploration of Ethiopian architecture has revealed that there are some aspects repeated and held above others in creating an architectural language. This Language resonated with the builders and people at that time. One of the key observations from this study has been the detail and attention given to the openings, scale and symmetry of all the elements and forms built. We will which aim to incorporate this into to the design in hopes of resembling the language of architecture similar to that used back then. The purpose of this is to create a link between the building and what it symbol for to the community.



Figure 4.8 One of the Aksum stelas

Source: (UNESCO ,2009)



Figure 4.9 The top part of the aksum stela symbolising a roof

Source: (Megalithic Builders, 2019)



Figure 4.10 The middle part of the aksum stela symbolising openings

Source: (Robinson, 2018)



Figure 4.11 The bottom part of the aksum stela symbolising entrance

Source: (Simon Fraser University , 2018)

Historical Archirectural Analysis

The Aksum stela is meant to envision a multi-story building it was designed long before modern multistory buildings of today. They have made certain things visible in this monument of future cities, these are building patterns and plans on how to repeat the architecural languge of previous societies.

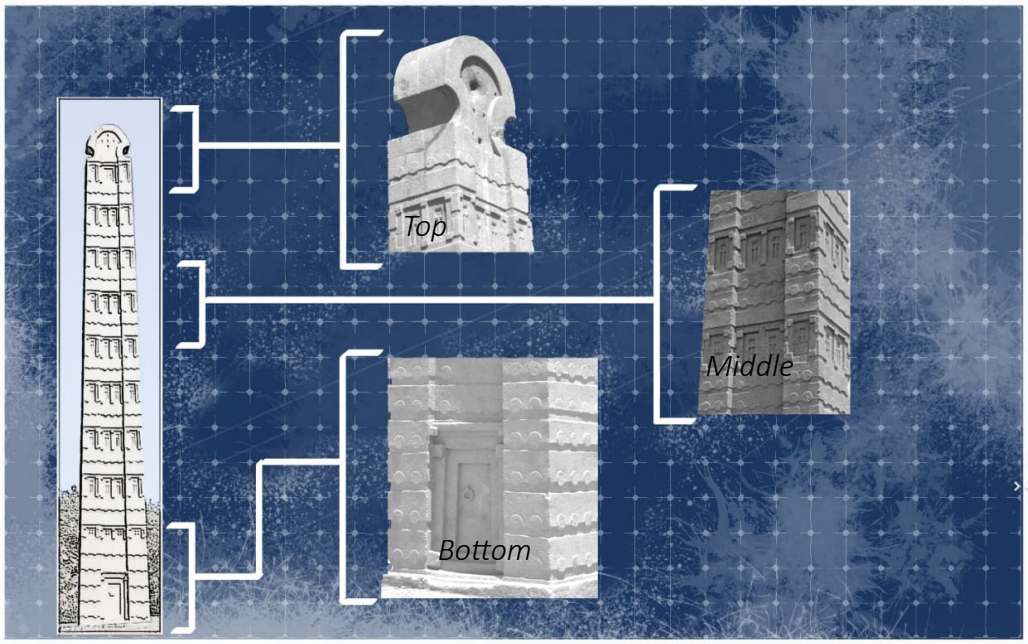


Figure 4.12 Historical Analysis 1 *Source: (Megalithic Builders, 2019)*

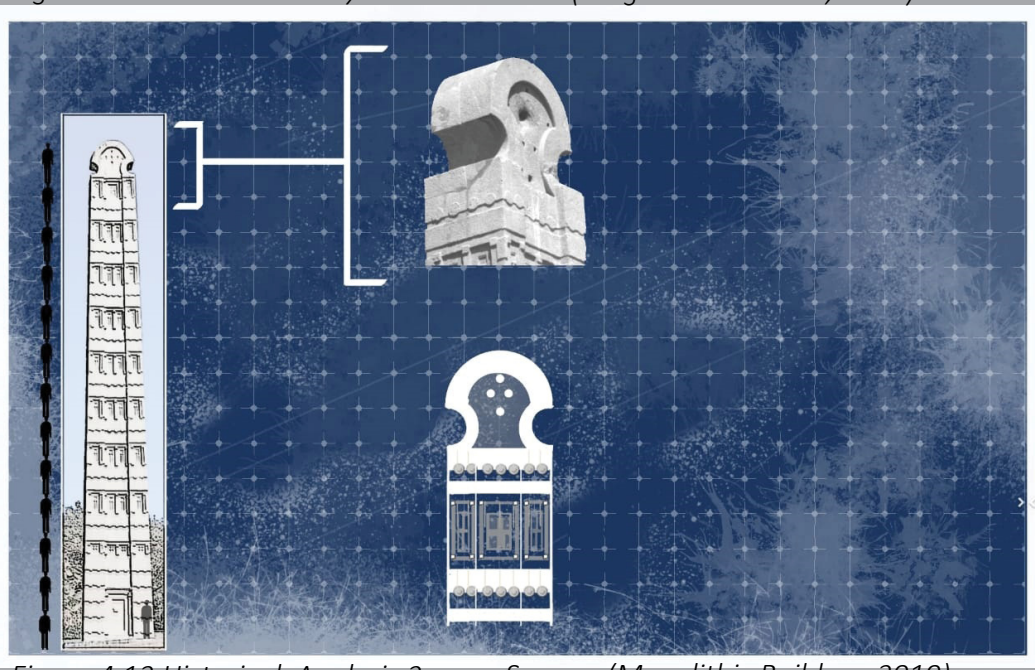


Figure 4.13 Historical Analysis 2 *Source: (Megalithic Builders, 2019)*

- *Decoration and framing of access, both access for people and light*
- *Providing a slab like structure to be visible from outside*
- *Have openings on 3 sides of the form to show the consideration of light.*
- *Provide a top lid to the form by envisioning a roof structure*

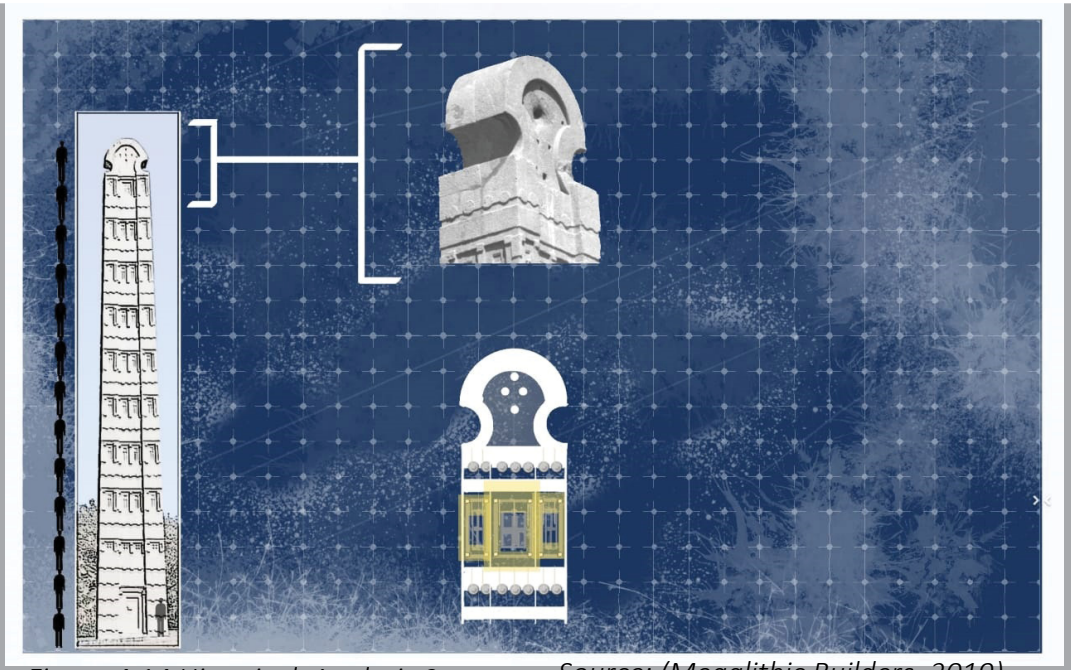


Figure 4.14 Historical Analysis 3 *Source: (Megalithic Builders, 2019)*

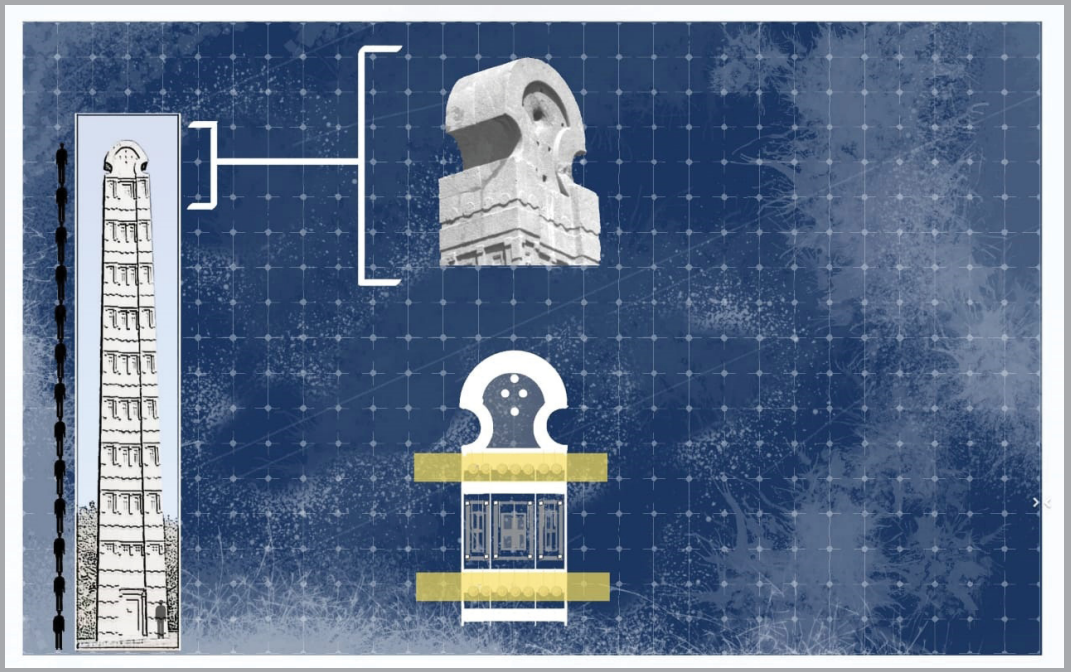


Figure 4.15 Historical analysis 4 *Source: (Megalithic Builders, 2019)*

- Decoration and framing of access for light gives the form a relative scaling according to human height
- Providing a slab like structure to be visible from outside
- Has openings on 3 sides of the form to show the consideration of light.

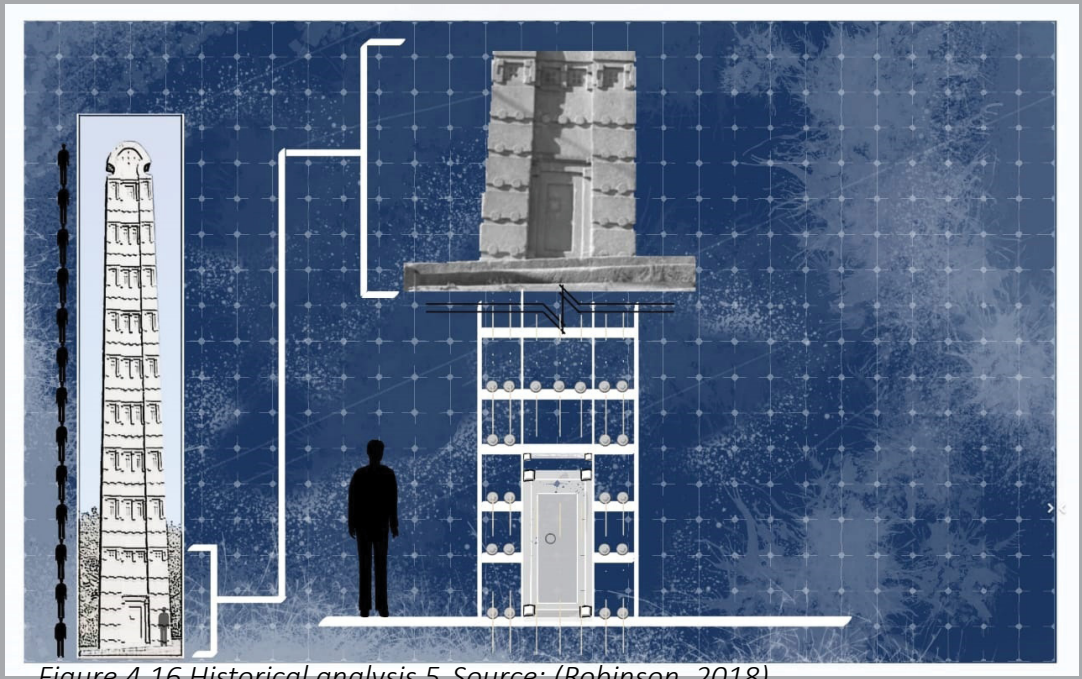


Figure 4.16 Historical analysis 5 Source: (Robinson, 2018)

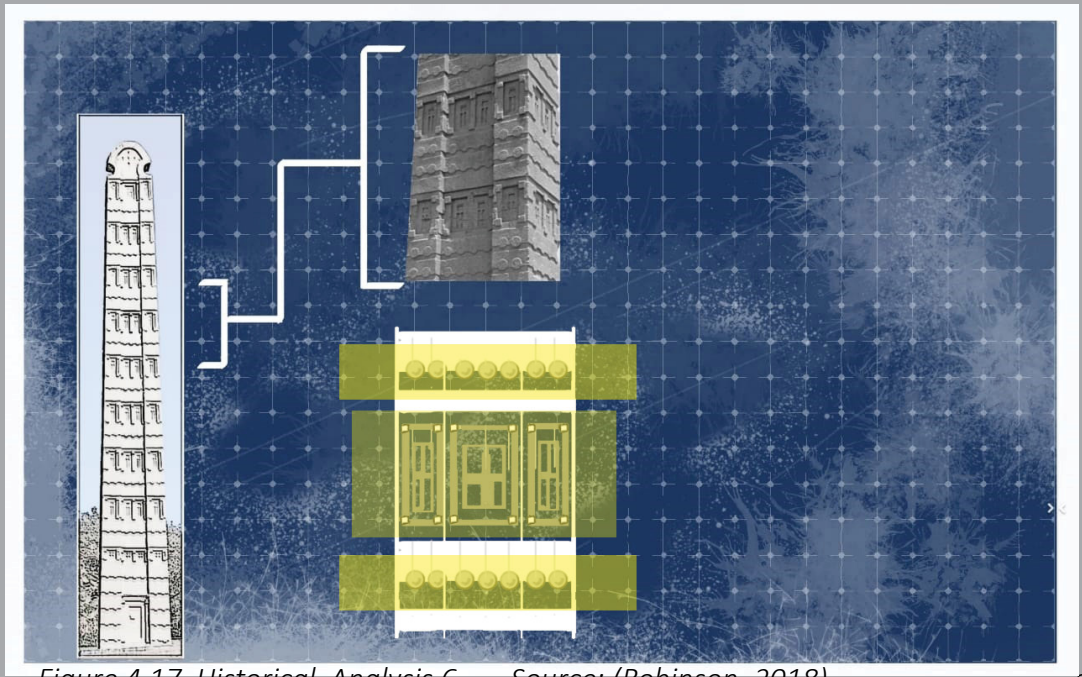


Figure 4.17 Historical Analysis 6 Source: (Robinson, 2018)

- This shows the entrance to the structure and adds a decorative aspect of the entrance level outer walls.
- This shows the need to consider aesthetics on a human scale and not above that level.
- Giving the form a relative scaling according to human height
- Providing a slab like structure to be visible from outside

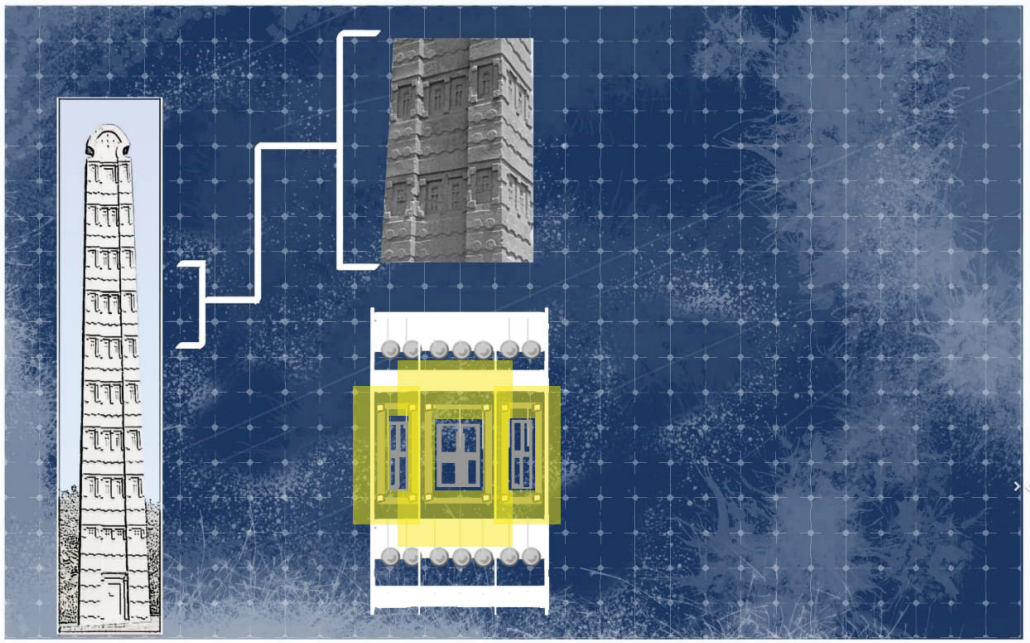


Figure 4.18 Historical Analysis 7 *Source: (Robinson, 2018)*

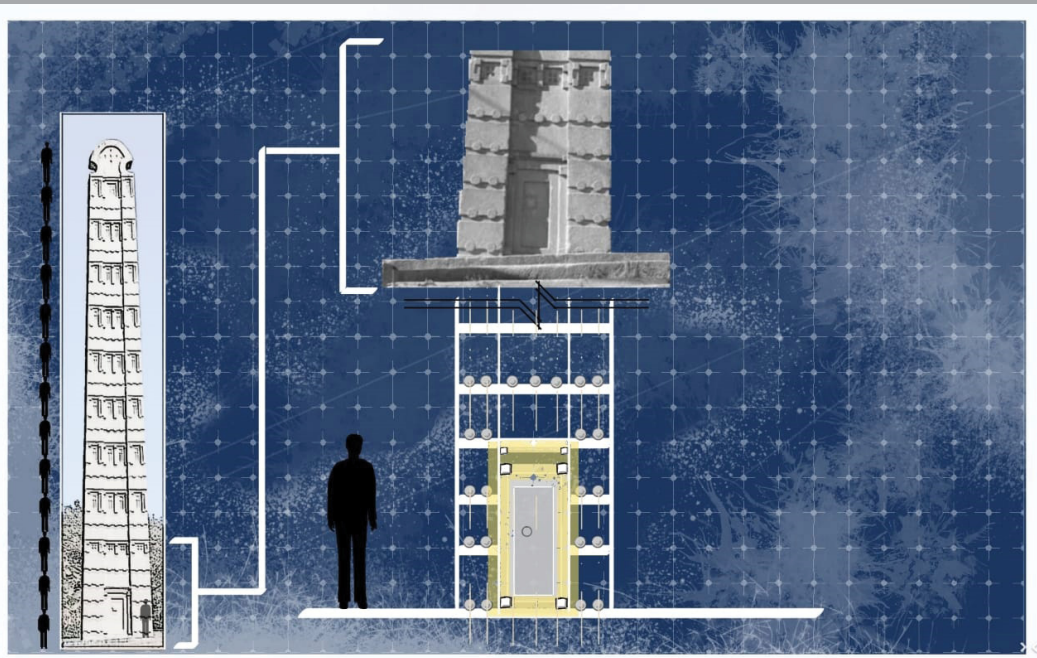


Figure 4.19 Historical Analysis 8 *Source: (Simon Fraser University , 2018)*

- Decoration and framing of access for people and decoration on the ground level of the form.

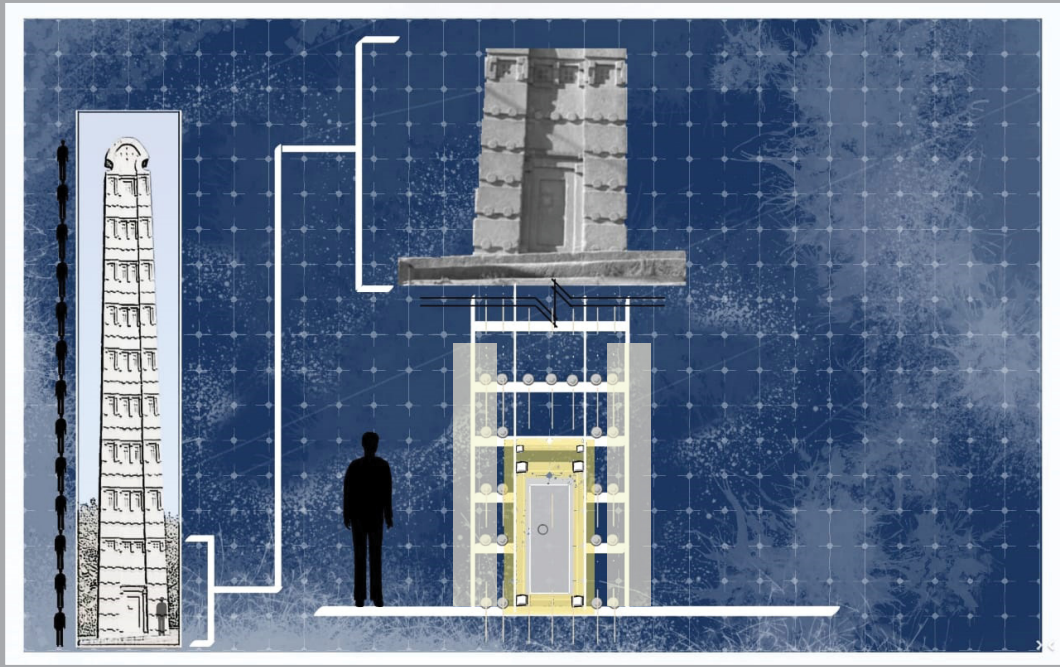


Figure 4.20 Historical Analysis 9 *Source: (Simon Fraser University , 2018)*



Figure 4.21 Image of Bete Giorgis Lalibela

Source: (Vincent, 2008)

The Analysis of The Church Bete Giorgis in Lalibela:

Drawings of the Church and its Historical Analysis.

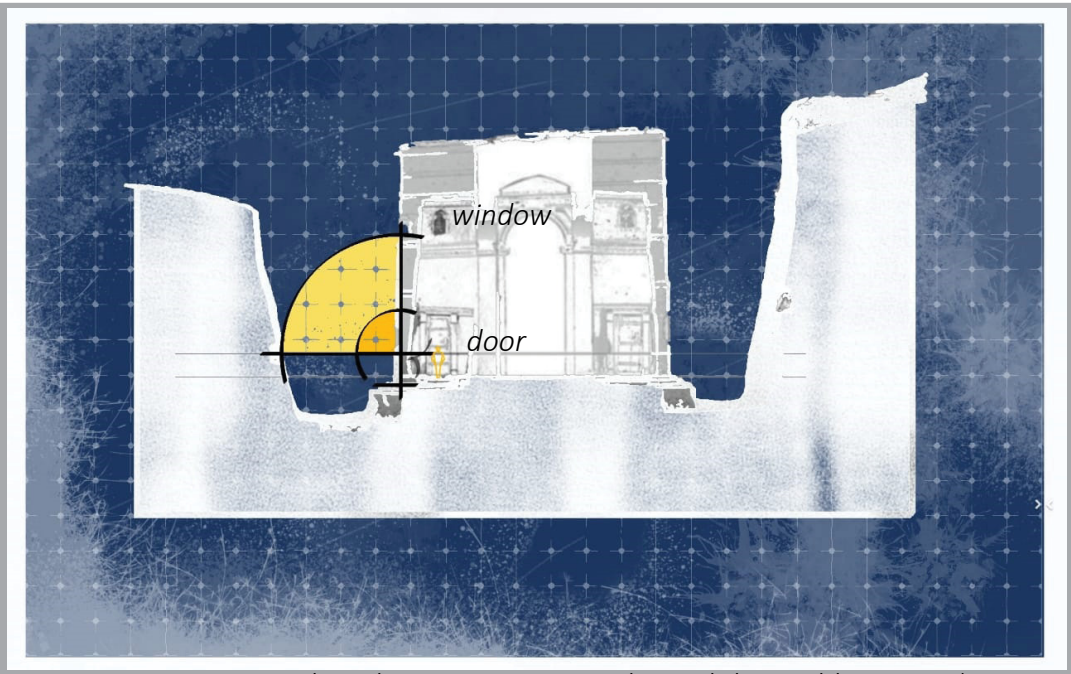


Figure 4.22 Historical Analysis 10 *Source: (Megalithic Builders, 2019)*

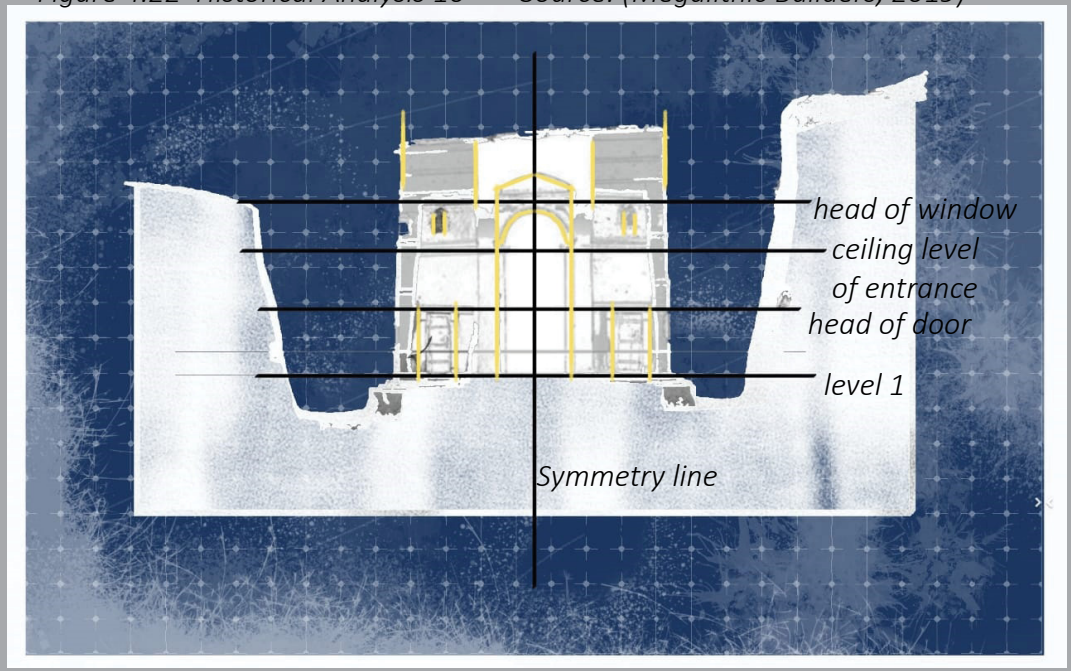


Figure 4.23 Image of Historical Analysis 11 *Source: (Megalithic Builders, 2019)*

Drawing showing the symmetry of the roof altered for drainage and circulation around the building making it like an island

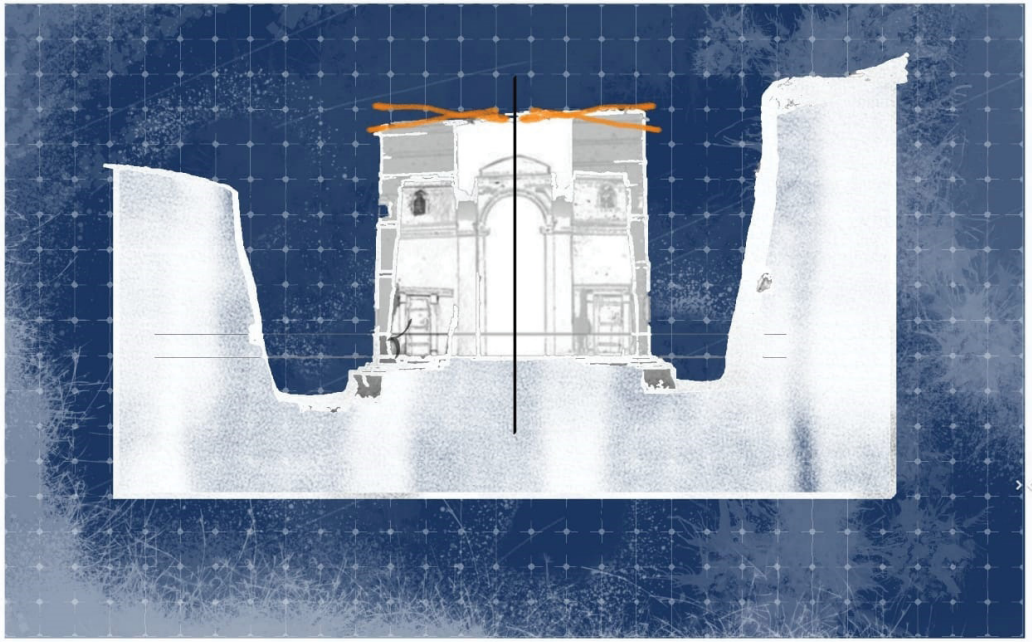


Figure 4.24 Historical Analysis 12 *Source: (Megalithic Builders, 2019)*

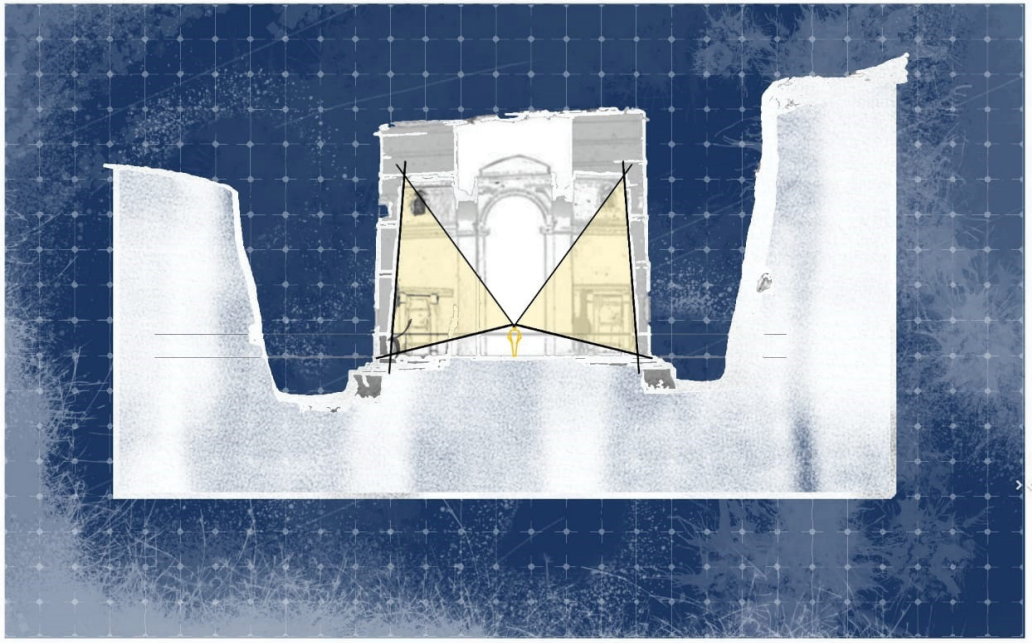


Figure 4.28 Historical Analysis 13 *Source: (Megalithic Builders, 2019)*

Symmetry of the wall surrounding the building uneven due to the nature of the sloping terrain

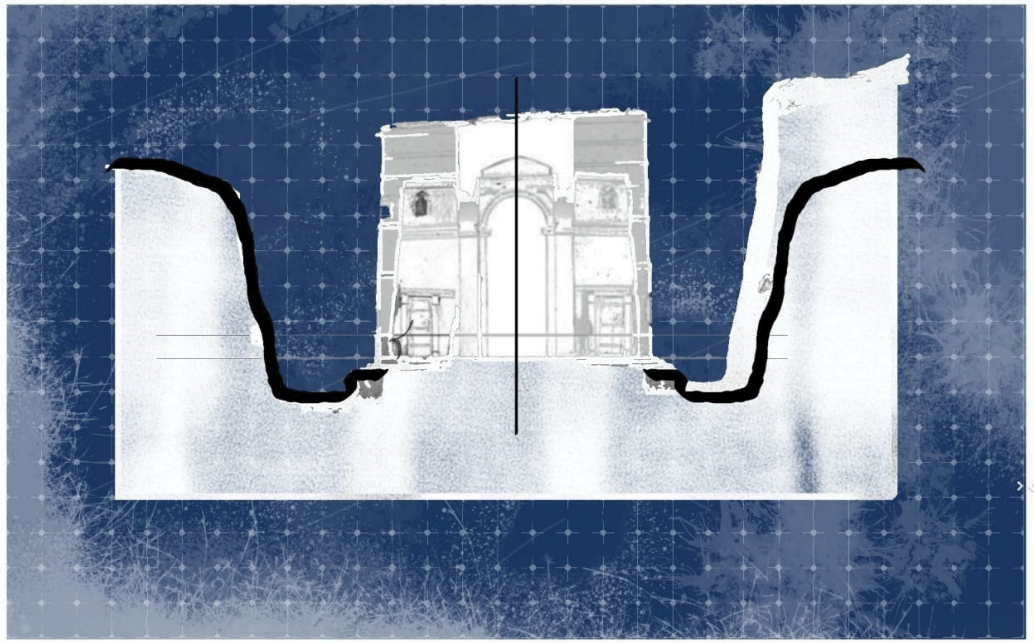


Figure 4.29 Historical Analysis 14 *Source: (Megalithic Builders, 2019)*

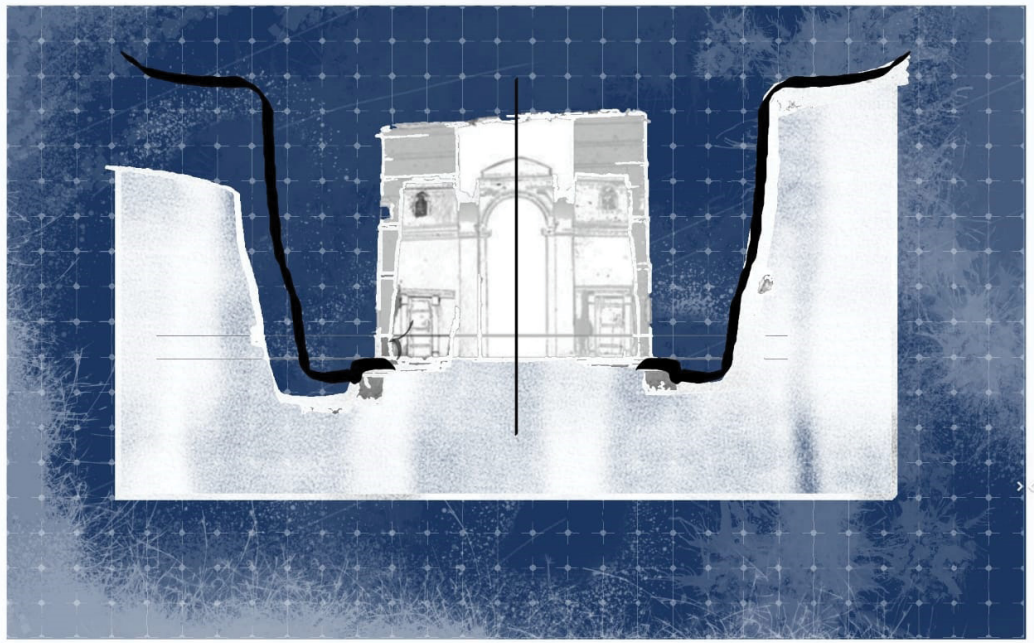


Figure 4.30 Historical Analysis 15 *Source: (Megalithic Builders, 2019)*

The symmetry of the view from outside and exploration of light entry The historical exploration of Ethiopian architecture reviled that there are some aspects repeated and held above others to create the architectural language that resonated to the builders and people at that time. The few things I observed in this brief research exploration is the detail and attention given to the openings, scale and symmetry of all the elements and forms built, which I will try to incorporate to my design in hopes of resembling to the language of architecture use back then, by doing so creating a link between the building and what it stands for to the community.

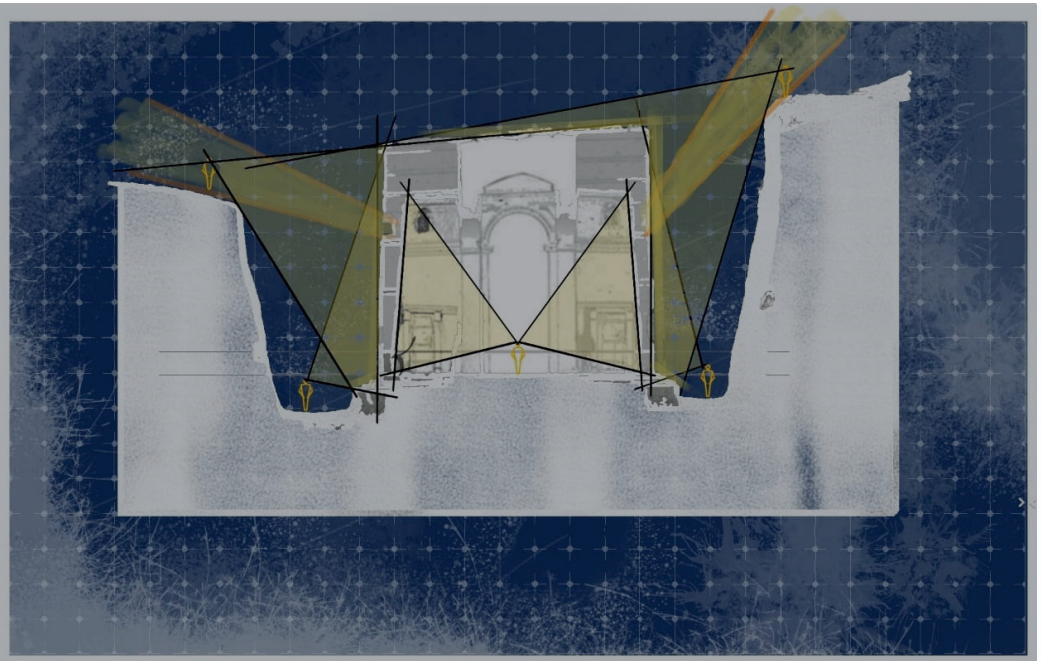
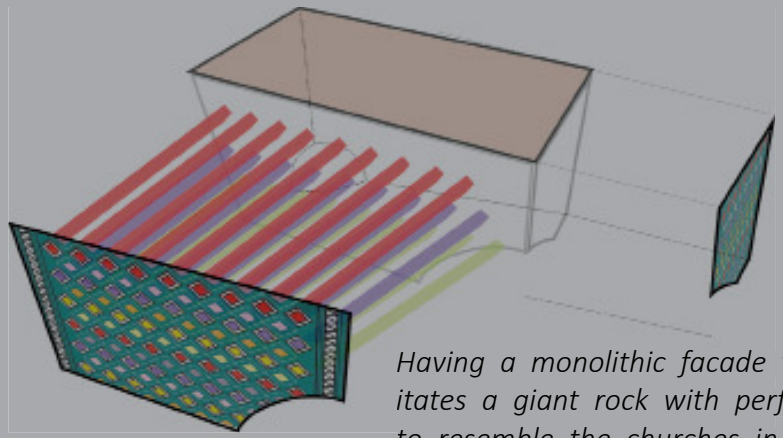


Figure 4.31 Historical Analysis 16 *Source: (Megalithic Builders, 2019)*

4.2.3 Precedent study 3

Architects: Vilalta Architects
Location: Addis Ababa, Ethiopia
Category: Market
Design Team: Joao Medeiros, Miguel Sánchez Enkerlin, Reema Al-Ajlan, Daniel Vaczi
Area: 14200.0 m2
Project Year: 2016
Photographs: Gonzalo Guajardo
Construction: AE3000, Yibel Industrial, PLC, MP Ascensores

The main idea of this buildings concept among others was to tackle the fact that all shopping malls shouldn't be a glazed box with shops in them and uncontrolled heat and light, but it can also contribute much more to the city and its tenants.



Having a monolithic facade that imitates a giant rock with perforations to resemble the churches in Lalibela

Figure 4.32 Image of Exploration of facade inspiration: having the patterns of cultural clothing and add the color tainted glass to illuminate the space inside with it

Source: (Vilalta Architects, 2016)

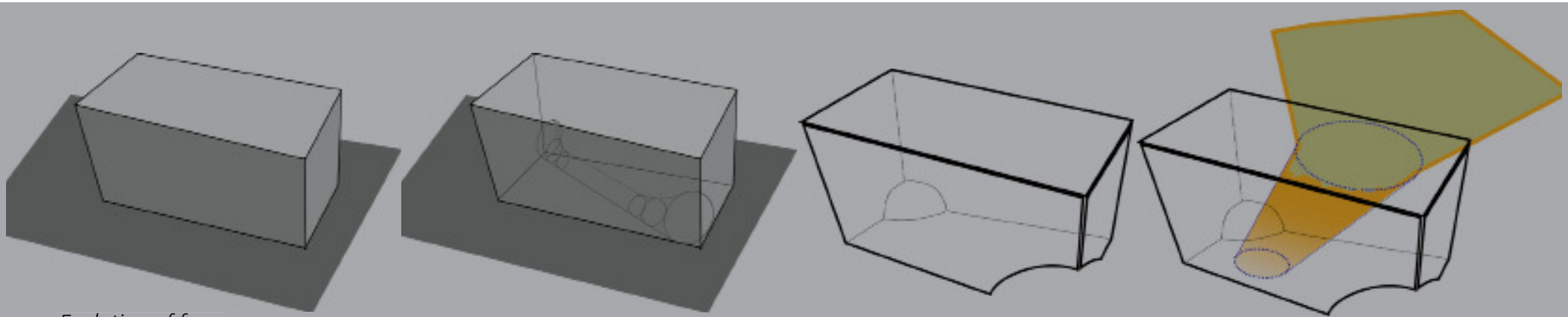


Figure 4.33 Image showing entrance at Night

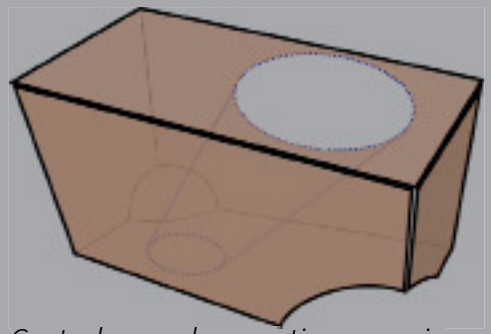
Source: (Vilalta Architects, 2016)



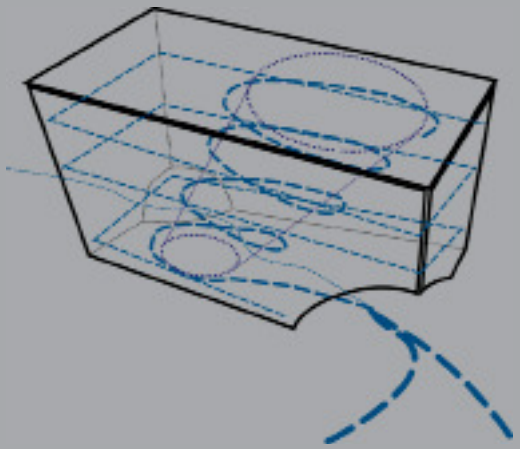
Figure 4.34 Image of Light filtered through the patterns created
Source: (Vilalta Architects, 2016)



Evolution of form



Central open down acting as main circulation core and unique court-yard space



circulation in the center and all around the building along the edge to experience the facade at all direction making the programs in the middle like islands

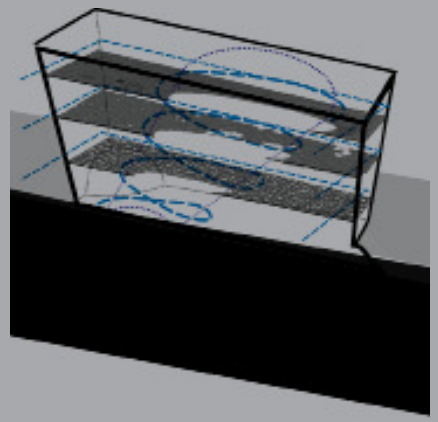




Figure 4.35 All altered diagrams and picture used to analyse circulation, form explorarion
Source: (Vilalta Architects, 2016)

This page illustrates the history of settlements in Ethiopia. The images show how the nobles or royalty had houses ontop of a hill for defence purposes and the rest of the village surrounding them. The layers were according to importance and nobility , peasants were located on the edge of the settlement.



Figure 4.36 Settlement begins with the leader choosing a location to build (Megalithic Builders, 2019)



Figure 4.37 Then the generals and soldiers settle around the leader (Megalithic Builders, 2019)

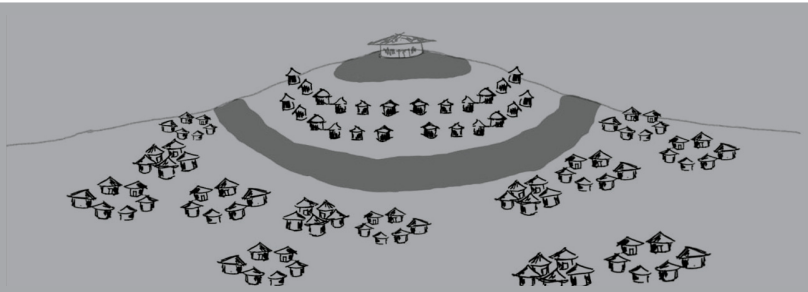


Figure 4.38 Then the general's families and servants that tend to the leader (Megalithic Builders, 2019)



Figure 4.39 Then the civilians start to join the care takers and families of soldiers (Megalithic Builders, 2019)



Figure 4.40 Image showing the start of a social interaction on the top of the hill (Megalithic Builders, 2019)

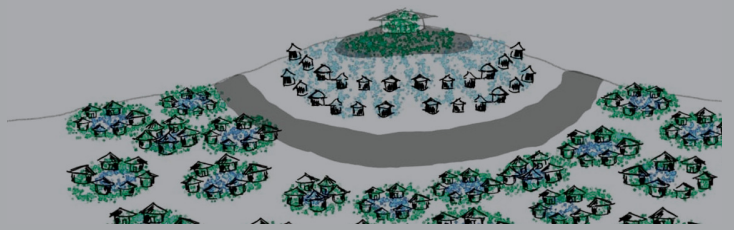


Figure 4.41 Image showing the social interaction growing and even though there are small communities the main and important one is the one on top (Megalithic Builders, 2019)

4.2.4 Precedent study 4

Location: Addis Ababa, Ethiopia
Client: Ethiopian Airlines
Architects: Söhne & Partner Architekten and BET Architects
Area: 15,500 square meters
Category: Ethiopian Airlines New Headquarters

The design of this building was emanated from the old and new ways of building settlements. This has inspired the typology that works for a HQ of Ethiopian airlines. The design focuses on the interaction people have inside and outside of the building.There is an intensive exploration with shade and light.



Figure 4.44 Arial view *Source: (Furuto, 2012)*

communal settlement found in the past

communal settlement found in modern times

A combination of the two types of settlement taken as strategy by the architects

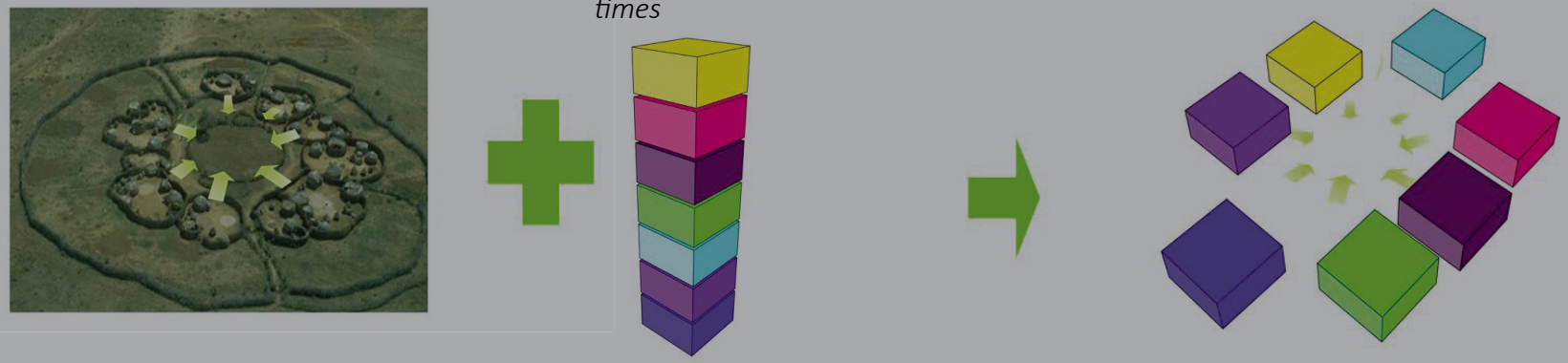
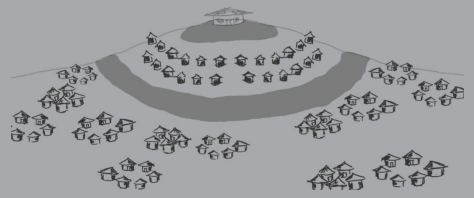


Figure 4.45 Concept of the design

Source: (Söhne&Partner architects, 2011)



my findings of communal settlement found in the past

Figure 4.43 Settlement found in the begining of a city

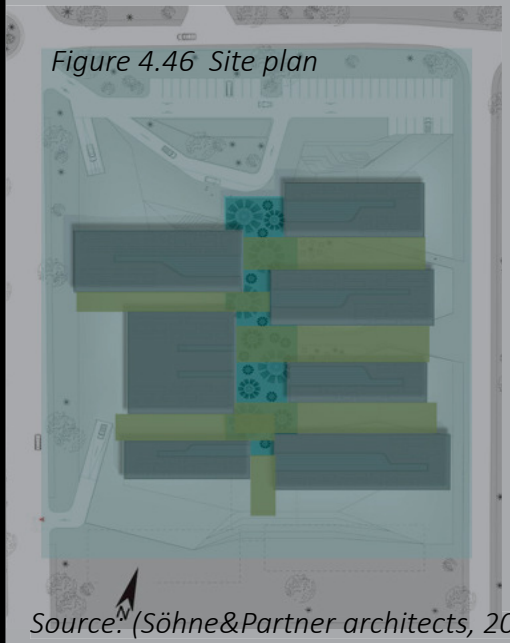


Figure 4.46 Site plan

Source: (Söhne&Partner architects, 2011)

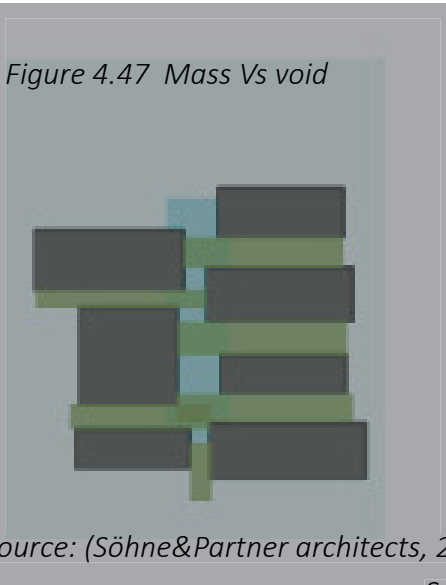


Figure 4.47 Mass Vs void

Source: (Söhne&Partner architects, 2011)

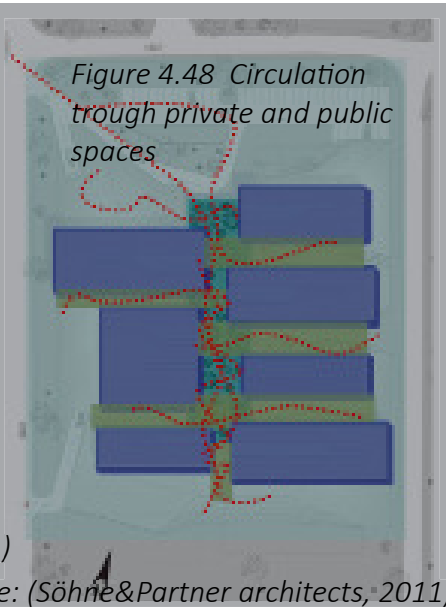
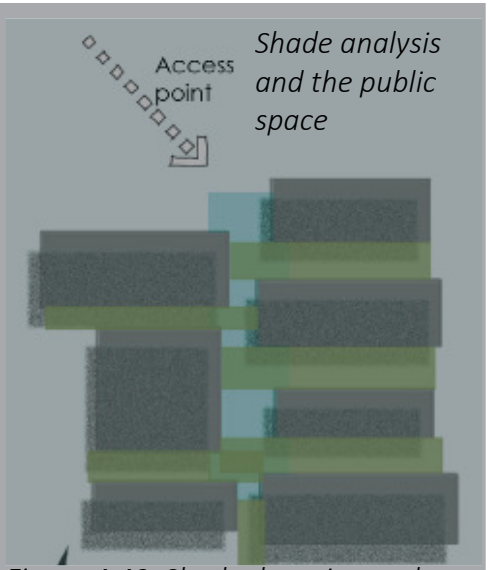


Figure 4.48 Circulation trough private and public spaces

Source: (Söhne&Partner architects, 2011)



Shade analysis and the public space

Figure 4.49 Shade dropping and creating a good condition for a cool outdoor space on a hot day.

Source: (Söhne&Partner architects, 2011)

perorated facade as a sun breaker and aesthetic value

shade created in between forms to make the central communal corridor space more engaging to the people

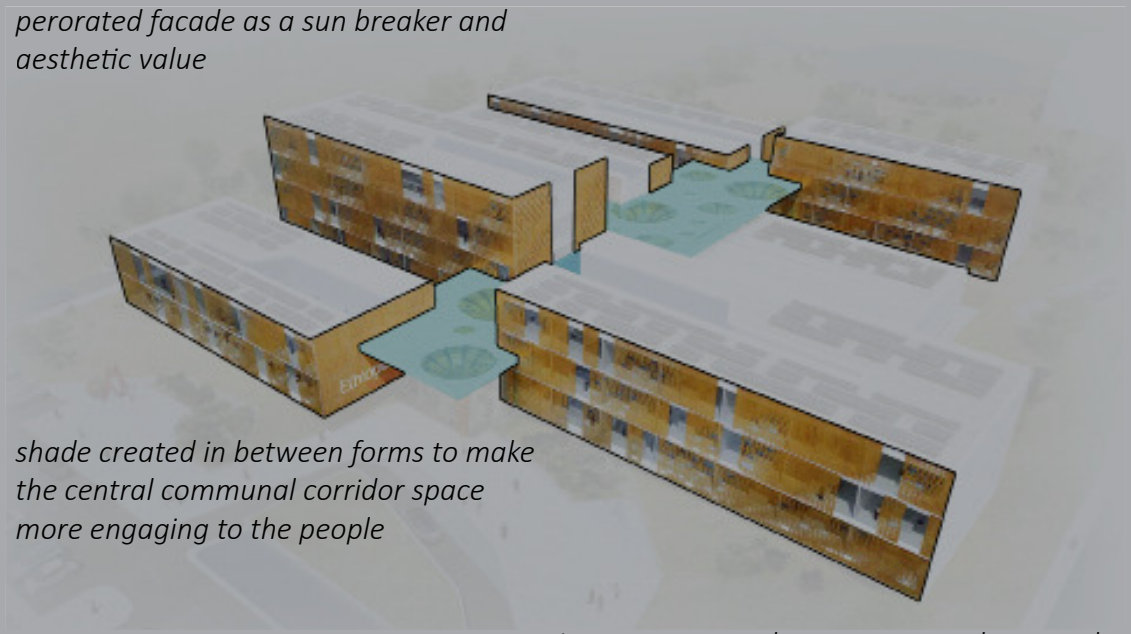


Figure 4.50 Facade treatment and sun study
Source: (Söhne&Partner architects, 2011)



Figure 4.51 Symbolizing the entrance

Source: (Furuto, 2012)

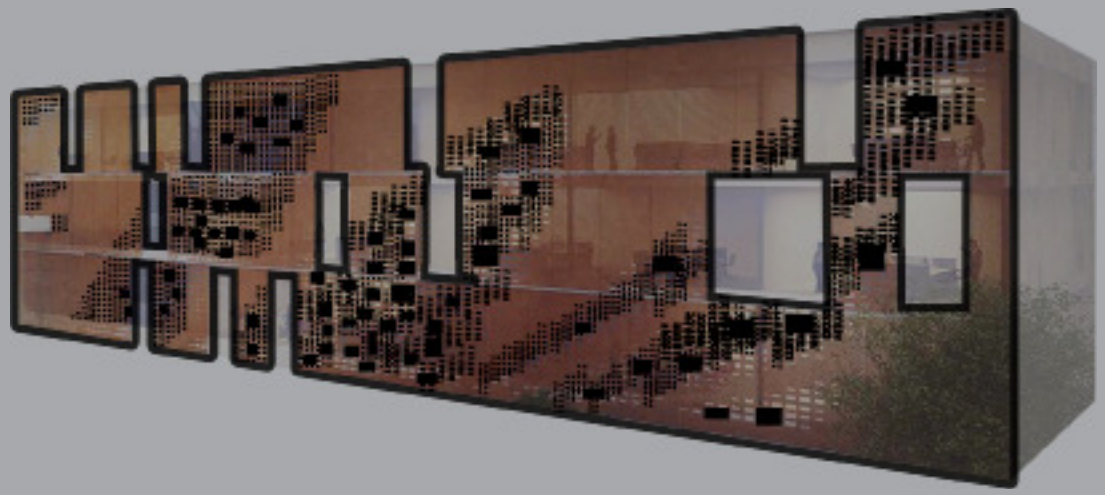


Figure 4.52 facade pattern in sync with the proportion of exposed skin and level of privacy
Source: (Furuto, 2012)



Figure 4.53 Then the general facade
Source: (Furuto, 2012)



Figure 4.54 Symbolizing the central communal space with a tree to link it to the past meaning and use of a tree shade
Source: (Söhne&Partner architects, 2011)

4.2.5 Precedent study 5

Architects: MAT Office
Location: Taohuawu, Gusu District, Suzhou, China
Category: Pavillion
Design Team: Youpeng Liu, Siyang tong, Wentao Wang
Area: 160.0 m2
Project Year: 2018
Photographs: Kangshuo Tang, Zhi Xia

According to the architect It is a temporary building designed for specific public functions, focusing on form related space, as well as the experience of visitors. In general, the gravity-resistant structures off the ground is the main consideration of pavilion design, while its "temporary" features lead to the exploration of lighter materials and more flexible construction methods. The pavilion undertakes information release, cultural salon and other public activities.

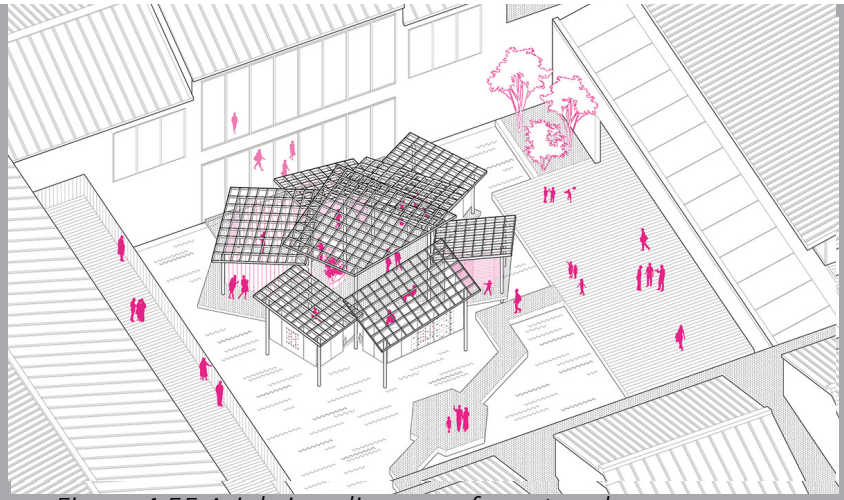


Figure 4.55 Arial view diagram of courtyard
Source: (MAT Office, 2018)

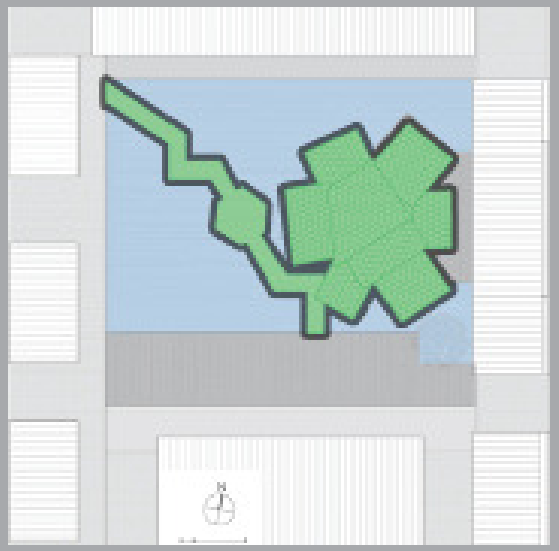


Figure 4.56 A view showing the circulation and positioning of this temporary communal space built to get people to interact and feel like being in a unique space
Source: (MAT Office, 2018)

It has phases to be built in to its largest form but can also serve its purpose in any of these sizes specific to the available space.

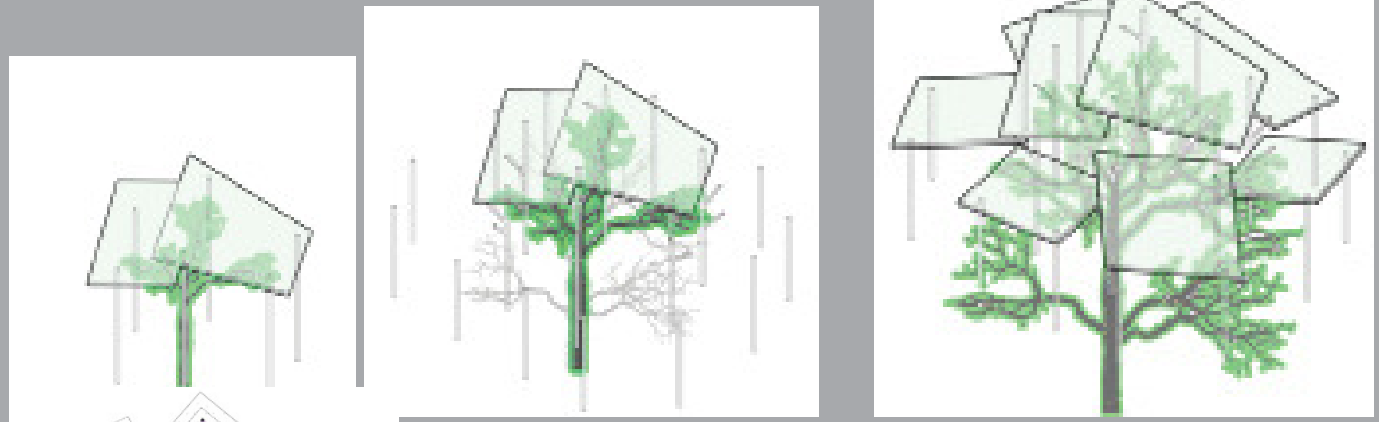




figure 4.59 light wewight material
Source: (MAT Office, 2018)

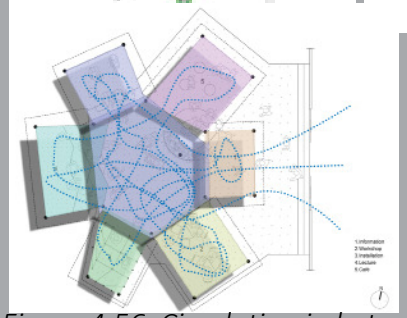


Figure 4.56 Circulation in between different programs of the spaces
Source: (MAT Office, 2018)



Figure 4.57 common apace for all the different activities to expand and use alternatively when needed
Source: (MAT Office, 2018)



Figure 4.58 Arial Picture
Source: (MAT Office, 2018)



figure 4.60 assembled to needed size
Source: (MAT Office, 2018)

Chapter 5 : The Site

5.1 Site Selection

The site we looked for needed to be an open space to design the building. This was challenging as the site was located in Johannesburg inner-city where vacant land is very scarce. Therefore we had to look for an existing building instead. The building needed to have existing structure which we re-purposed with our design to incorporate the new building and the old. The site of my inquiry is located in Johannesburg, one of the largest Metropolitan areas in Southern Africa specifically in the Ethiopian quarter. The City of Johannesburg has a vibrant CBD with sections such as Maboneng, the City deep neighborhoods and of course the commercial area known as the Fashion district near the Ethiopian quarter, which was the appropriate area to select a site for a Habesha community center. We found a suitable site in the block to the north of the corner of Troye Street and Albertina Sisulu Road. This area was chosen based on my preliminary site visits and prior knowledge of the community. The site is where the majority of the Habesha Community live and work. The area is very active and has a variety of commercial activities which take place. This was ideal given that it had proximity to the Ethiopian quarter as the community rarely venture outside this radius, given most of their lives revolve around the Fashion District.

The site has a total of 9 buildings most of which are abandoned and in decay, Due to access restrictions to some of these buildings (because of safety concerns) I have chosen 5 in which I will repurpose for the design. This combination of buildings and spaces enabled me to reuse them and open up public spaces around them. One such building which created this opportunity was a burnt down building west of the block which could easily be demolished to create communal open space. During the site analysis I discovered that a 7 storey building to the north of the burnt down building has a heritage façade which would reflect the history of Johannesburg and create layer of integration of culture and history of two countries. It was also a coincidence that this very building had been sold to an Ethiopian developer who was changing it into a mixed use building, which complements my design as well. .



Fig 5.1 Arial view of site

SOURCE: https://www.google.com/maps/search/troy+and+albertina+sisulu/@-26.2082288,28.0545292,362a,35y,307.97h,66.47t/data=!3m1!1e3

This also gave me inspiration that the Habeshan people can have a foothold in Johannesburg through owning properties close to their communities to create a sense of place for their culture. They can do this through group economics or funding , that is to combine the capital of several shop owners in the area to acquire property , however this needs a strong collective consciousness which I hope to help bring about with my design.

In selecting this site I also did some research on the burnt down building in order to understand what practical design solutions and options I had for restoring the building and adding layers to it. Upon rigorous consultation with a heritage proposal I then decided to keep the shell of the building and design around its spaces. This was so that I do not distort its aesthetic appeal and footprint within the city but to add a layer that the Habeshan community can identify with.

The site visits also showed me certain qualities that this site possesses, such as the point of interactions, common activities and places that the community shared. The Habeshan community is well known for its hospitality and it is custom that males go and have business lunches and coffee with associates, while married couples either eat take out or home cooked meals in shops. There is an opportunity for increased social interaction given the right design elements of place making and inclusivity are well implemented. Aside from the cafes and restaurants being major hubs I also noticed that the second point of concentration or activity were the shops with similar businesses. The owners usually go around to check on other shops in order to assist or just to scope out the competition; this is a daily activity. I believe this movement poses an opportunity. I also noticed that customers do not go further to interact with other parts of the community that is more than the 30 block area, this could be due to the dangers of Johannesburg with its high crime rate or they do not find a need to go there. That is to say shops and other amenities form a central part of the Habeshan community and they need to be well integrated spatially in order to have people integrating socially. I also noticed these functions also create a micro-community within the Ethiopian quarter.



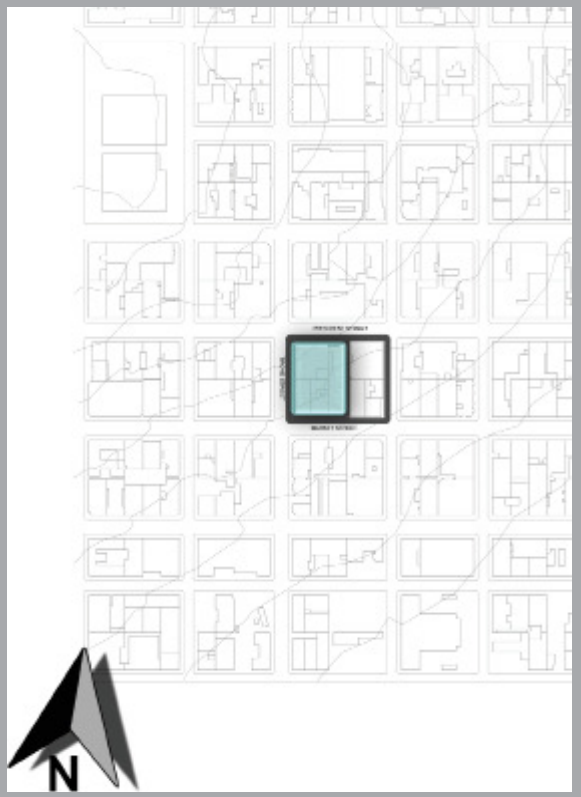


Figure 5.2 Site 1:5000

collective consciousness and unity they could solve this problem. They also went on to say how they need a central focal point for the community which recognizes that all Habeshan people are one regardless of ethnicity or background. Other arguments that came up were the lack of diversity in business within the community, they argued that it would be good for the new comers to be welcomed by diverse businesses so that they can also have different paths to follow and offer the community various services. The owners also mentioned that a facility where children could learn their mother tongue is critical if their culture is to be safe guarded by future generations

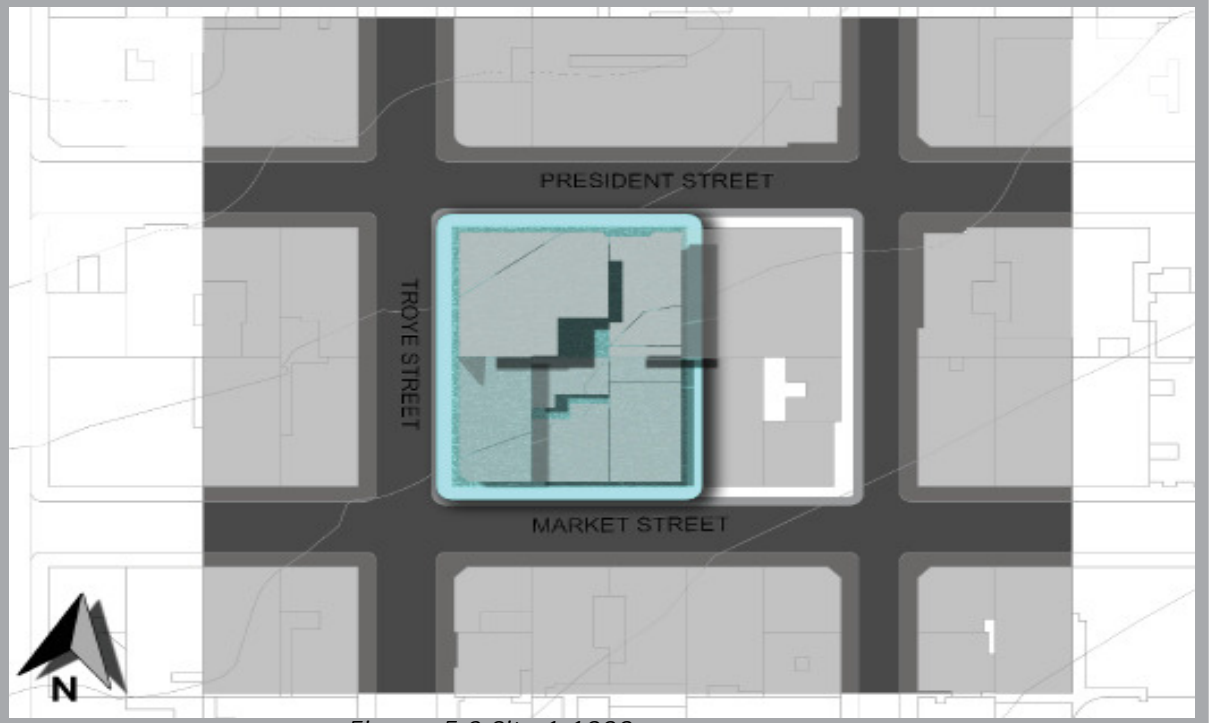


Figure 5.3 Site 1:1000

Fig 5.5 is a map of the noise that is generated within the study area,most of the noise is a result of traffic,people going about their day to day in the fashion district. As you move closer to where the site is actually located you see less noise on the map and that is because it gets less busier ,an aspect I aim to change by activating the streets with my design.

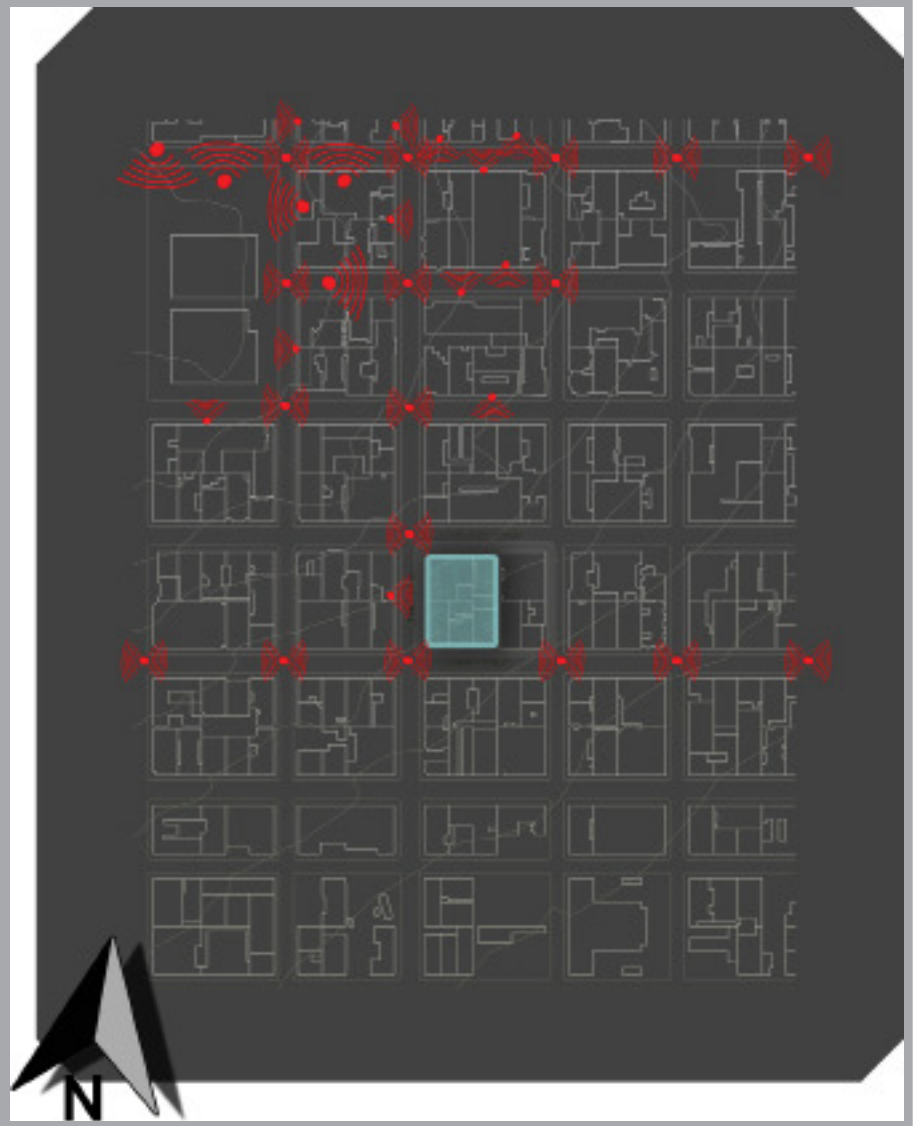


Figure 5.5 Noise analysis on site



Figure 5.13 Site section through the existing building on the site

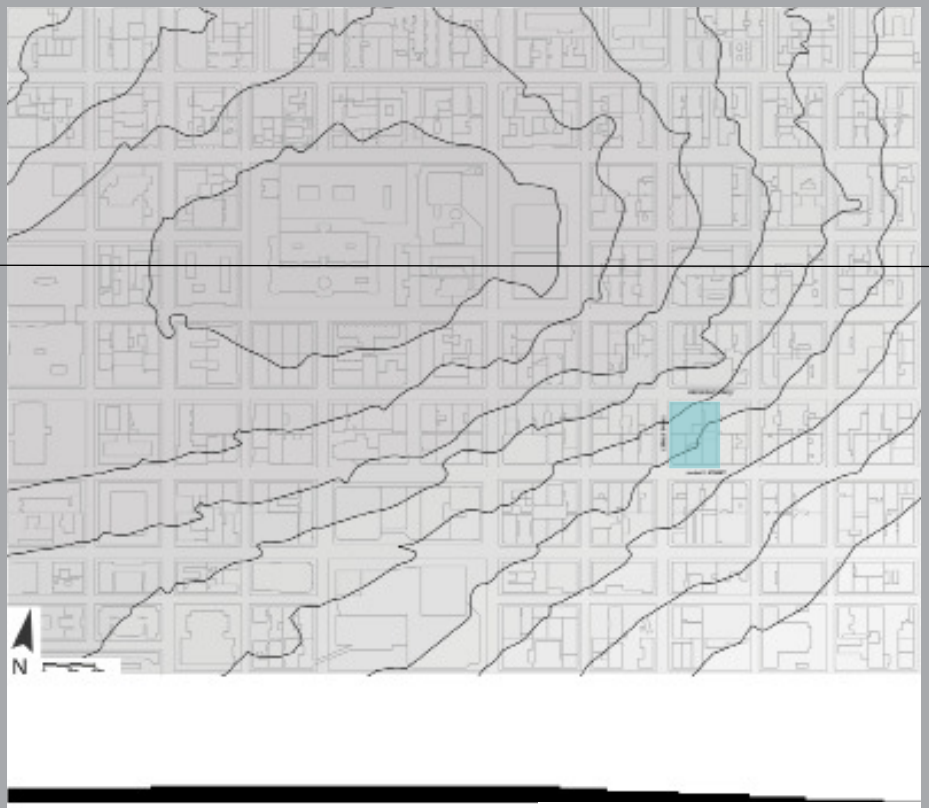


Figure 5.14 Slope analysis

Legend

Selected site

Existing building

Heritage facade to be kept unaltered

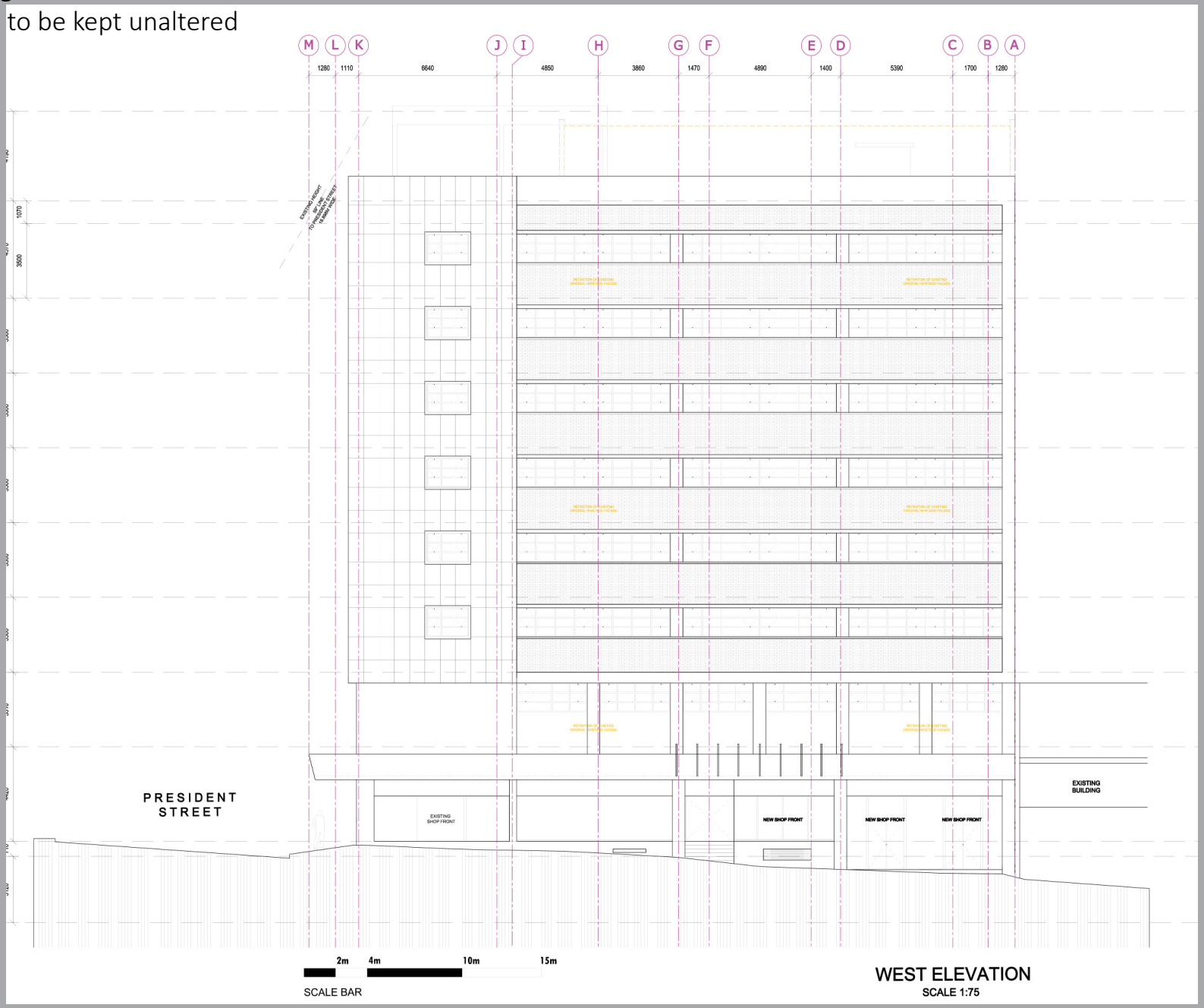
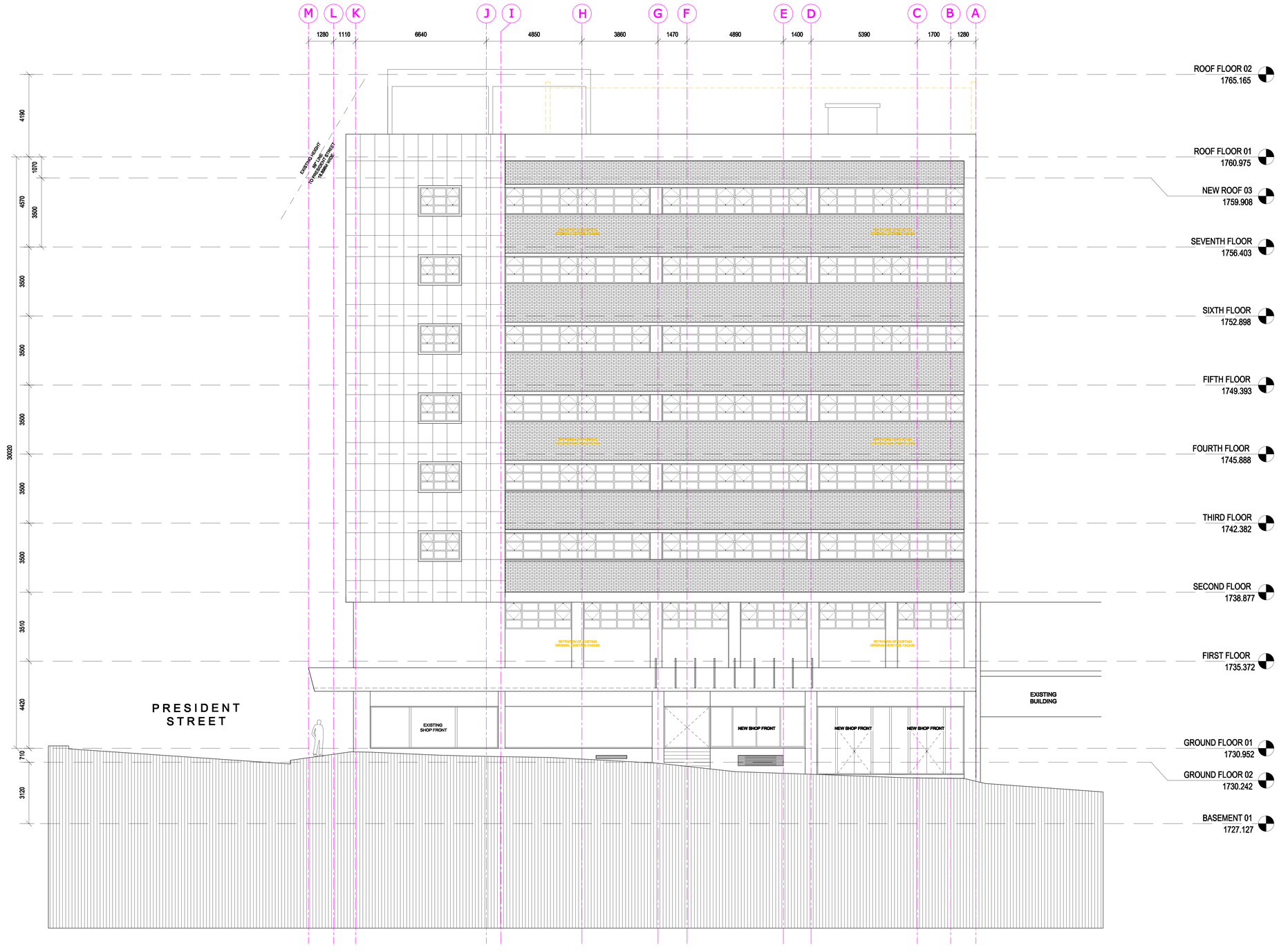


Figure 5.16 East Elevation



2m 4m 10m 15m

SCALE BAR

WEST ELEVATION

SCALE 1:75

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WORK TO FIGURED DIMENSIONS ONLY.

NOTES :

1. DRAWINGS NOT TO BE SCALED. DIMENSIONS ARE AS INDICATED OR MUST BE DEDUCED FROM INFORMATION SUPPLIED.

2. DRAWINGS MUST BE READ IN CONJUNCTION WITH THOSE OF THE ARCHITECT TO COMPARE DIMENSIONS, DETAILS, OPENINGS & SLEEVES. DISCREPENCIES MUST BE REPORTED TO THE ARCHITECT / ENGINEER FOR A RULING PRIOR TO COMMENCEMENT OF CONSTRUCTION.

3. ALL MATERIAL & WORKMANSHIP MUST COMPLY WITH THE LATEST REVISED EDITIONS OF THE APPLICABLE SABS SPECIFICATIONS & CODES OF PRACTICE AND IN PARTICULAR WITH THE FOLLOWING STANDARD SPECIFICATIONS:
SABS 1200 D: EARTHWORKS SABS
1200 G: CONCRETE (STRUCTURAL)
SABS 1200 H: STRUCTURAL STEELWORK

4. NO CONCRETE MAY BE CAST WITHOUT THE PRIOR WRITTEN APPROVAL OF THE EXCAVATIONS AND THE REINFORCEMENT BY THE ENGINEER.

5. WRITTEN APPROVAL MUST BE OBTAINED FROM THE ENGINEER TO USE READY MIXED CONCERTE, TO PUMP CONCRETE, TO USE ADMIXTURES OR TO USE ANY CEMENT OTHER THAN PORTLAND CEMENT TO SABS 471.

6. BUILDING TOLERANCES WITH RESPECT TO CONCRETE WORK WITH SABS 1200 G (SUB CLAUSE 8.2.3.) WITH A GRADE II DEGREE OF ACCURACY, UNLESS OTHERWISE SHOWN.

7. FORMWORK TO BE RIGIDLY CONSTRUCTED TO THE EXACT DIMENSIONS OF CONCRETE MEMBERS. UNLESS OTHERWISE SHOWN, SOFFITS OF BEAMS & SLABS MUST HAVE A POSITIVE CAMBER OF 1,5mm FOR EACH 1M OF SPAN.

8. ALL CONCRETE TO ATTAIN THE MINIMUM CUBE STRENGHTS AT 28 DAYS WITH THE AGGREGATE SIZES AS DETAILED BELOW, ALL IN ACCORDANCE WITH SABS 1200 G:
COLUMNS : 35/19
LIFT SHAFTS : 35/19
BEAMS : 25/19
SURFACE BEDS : 30/19 25/19
FOOTINGS : 25/19
RETAINING WALLS: 25/19

9. PROVIDE A 50 mm BLINDING LAYER UNDER ALL REINFORCED CONCRETE FOUNDATIONS, ONLY WHERE DIRECTED BY ENGINEER.

10. REINFORCEMENT MUST BE SECURELY FIXED IN THE CORRECT POSITIONS SUCH THAT DISPLACEMENT DOES NOT OCCUR DURING CASTING OF CONCRETE ALL CONCRETE, UNLESS OTHERWISE SPECIFIED, MUST BE COMPACTED TO SUB CLAUSES 4.4 AND 5.5.8 OF SABS 1200 G.

11. CONSTRUCTION JOINT POSITIONS TO BE APPROVED BY THE ENGINEER PRIOR TO CASTING.

12. BRICK WALLS SHOWN SHADED ON THE DRAWINGS ARE LOADBEARING AND MUST BE BUILT TO SOFFIT LEVEL BEFORE CONCRETE IS CAST. SELECTED HIGH QUALITY BRICKS, WITH A MINIMUM COMPRESSIVE STRENGTH OF 20 MPa, MUST BE USED. MORTAR FOR LOADBEARING WALLS TO CONSIST OF 1 CEMENT AND 4 SAND MIXTURE AND ALL CAVITIES MUST BE FILLED. PROVIDE ONE LAYER BRICKFORCE IN EVERY FIVE BRICK COURSES. BEARINGS AS DETAILED MUST BE PROVIDED BETWEEN REINFORCED CONCRETE MEMBERS AND BRICKWORK.

13. IN THE EVENT OF CONFLICT BETWEEN THE VARIOUS SPECIFICATIONS, THE CONSECUTIVE ORDER OF THE SPECIFICATIONS LISTED IN THE FOLLOWING LIST SHALL TAKE PRECEDENCE:
a. ENGINEERS DETAILED DRAWINGS
b. PROJECT AND/OR ADDITIONAL SPECIFICATIONS
c. STANDARD SPECIFICATIONS SABS 1200
d. QUANTITY SURVEYORS PREAMBLES (BILL OF QUANTITIES)

14. THE DESIGN CODES ARE : (WHERE APPLICABLE)
a. SABS 0160 - LOADINGS
b. SABS 0161 - FOUNDATIONS
c. SABS 0162 - STRUCTURAL STEEL
d. SABS 0163 - STRUCTURAL TIMBER
e. SABS 0164 - STRUCTURAL MASONRY

15. THE CONTRACTOR IS RESPONSIBLE FOR PREPARING SHOP DETAILS TO SUB CLAUSE 5.1.2 OF SABS 1200 H.

16. THE FOUNDATIONS HAVE BEEN DESIGNED FOR A SAFE GROUND 2 PRESSURE (kN / m) OF

17. THE STRUCTURAL STEEL SPECIFICATION TO BE FOUND ON THE STRUCTURAL STEEL DRAWINGS.

REV	DATE	INITIAL	APPROVED BY
01	JUNE 2017	SS	S. SOTIRIOU

DESIGN signature ARCHITECTS (PTY) LTD
11 EPPING ROAD, FOREST TOWN, JOHANNESBURG
TEL: +27 72 351 0804 EMAIL: SS@DESIGNSIGNATURE.ORG

M S CONSULTING ENGINEERS cc
11 EPPING ROAD, FOREST TOWN, JOHANNESBURG
TEL: +27 82 411 6114 EMAIL: MSC2@TELKOMSA.NET

CLIENT
JOHANNESBURG WHOLESALERS & RETAILERS CC

PROJECT
ADDITIONS & ALTERATIONS
ERF 4544 JOHANNESBURG
(TRUVAL HOUSE)

DRAWING DESCRIPTION
WEST ELEVATION

SCALE	AS SHOWN	DATE	FEB 2017
DESIGNED/DRAWN	S. SOTIRIOU	PrArch	24750916
TRACED/CHECKED	S. SOTIRIOU		
APPROVED	S. SOTIRIOU		
DRG. STATUS	FOR APPROVAL		
DRAWING NUMBER	1499 - JHB - LAY - 310		
REVISION	1		

Existing building

Heritage facade to be kept unaltered

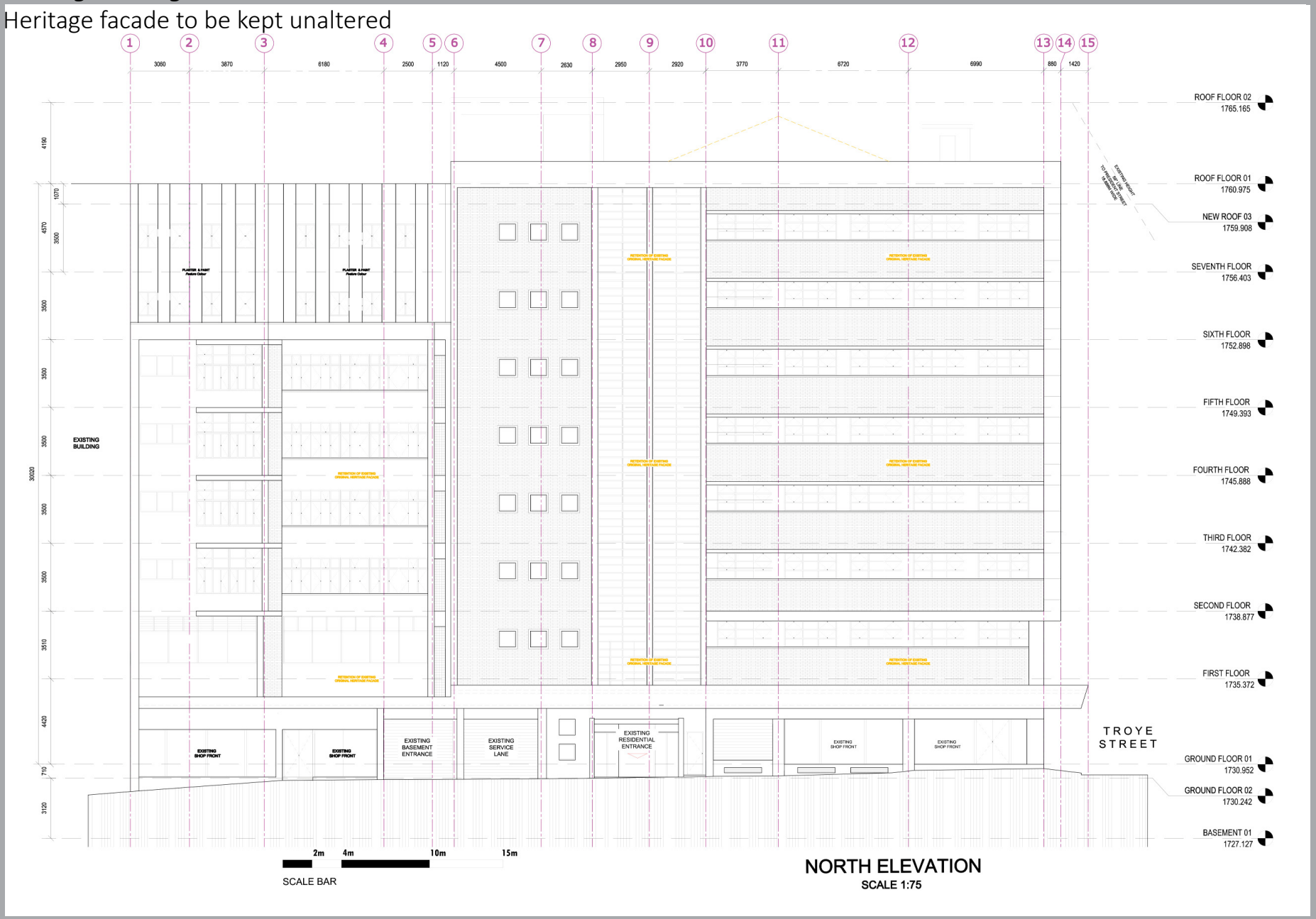
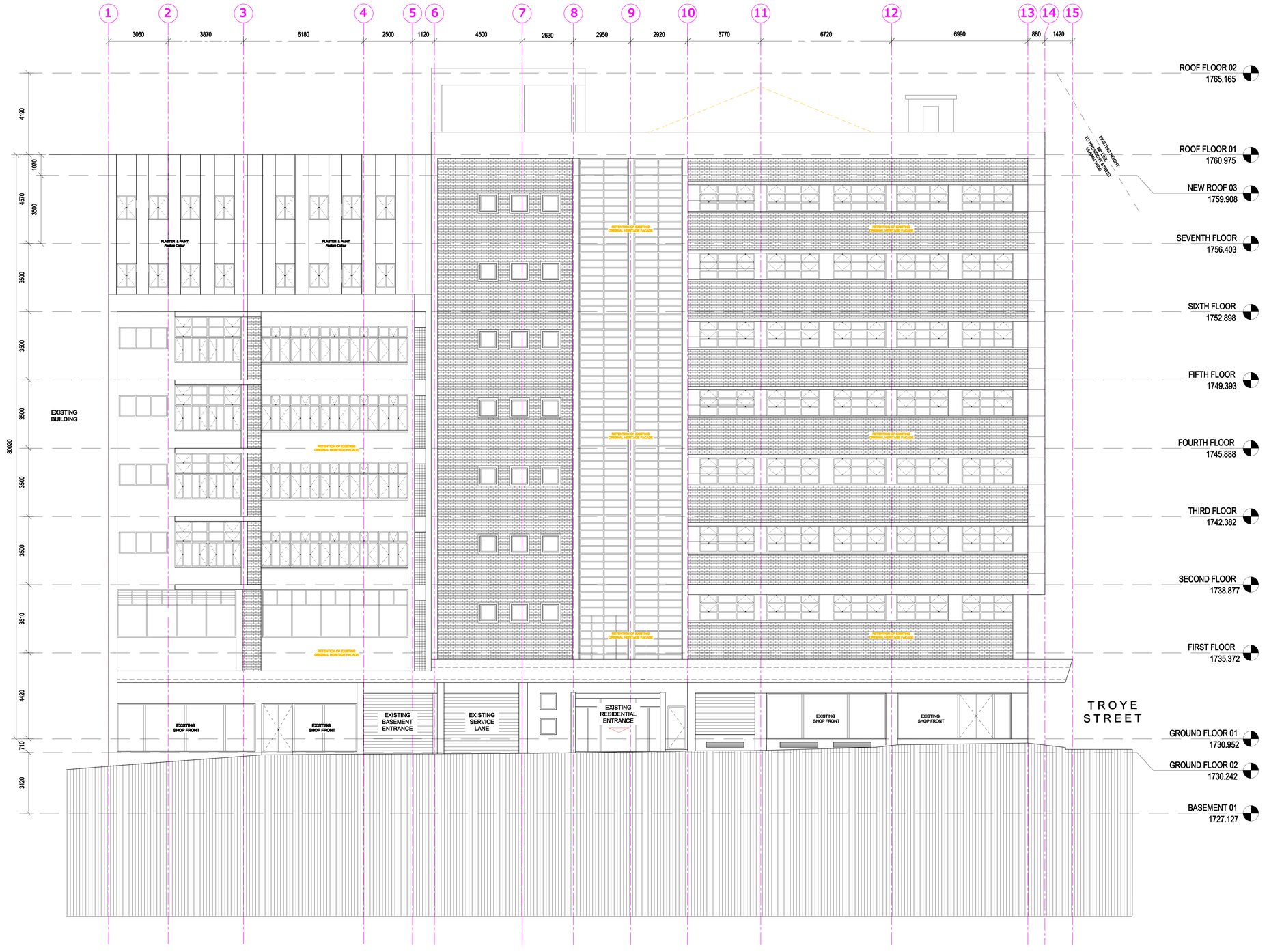


Figure 5.17 North Elevation



2m 4m 10m 15m

SCALE BAR

NORTH ELEVATION

SCALE 1:75

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6. BUILDING TOLERANCES WITH RESPECT TO CONCRETE WORK WITH SABS 1200 G (SUB CLAUSE 8.2.3.) WITH A GRADE II DEGREE OF ACCURACY, UNLESS OTHERWISE SHOWN.

7. FORMWORK TO BE RIGIDLY CONSTRUCTED TO THE EXACT DIMENSIONS OF CONCRETE MEMBERS. UNLESS OTHERWISE SHOWN, SOFFITS OF BEAMS & SLABS MUST HAVE A POSITIVE CAMBER OF 1,5mm FOR EACH 1M OF SPAN.

8. ALL CONCRETE TO ATTAIN THE MINIMUM CUBE STRENGHTS AT 28 DAYS WITH THE AGGREGATE SIZES AS DETAILED BELOW, ALL IN ACCORDANCE WITH SABS 1200 G:
COLUMNS : 35/19
LIFT SHAFTS : 35/19
BEAMS : 25/19
SURFACE BEDS : 30/19 25/19
FOOTINGS : 25/19
RETAINING WALLS: 25/19

9. PROVIDE A 50 mm BLINDING LAYER UNDER ALL REINFORCED CONCRETE FOUNDATIONS, ONLY WHERE DIRECTED BY ENGINEER.

10. REINFORCEMENT MUST BE SECURELY FIXED IN THE CORRECT POSITIONS SUCH THAT DISPLACEMENT DOES NOT OCCUR DURING CASTING OF CONCRETE ALL CONCRETE, UNLESS OTHERWISE SPECIFIED, MUST BE COMPACTED TO SUB CLAUSES 4.4 AND 5.5.8 OF SABS 1200 G.

11. CONSTRUCTION JOINT POSITIONS TO BE APPROVED BY THE ENGINEER PRIOR TO CASTING.

12. BRICK WALLS SHOWN SHADED ON THE DRAWINGS ARE LOADBEARING AND MUST BE BUILT TO SOFFIT LEVEL BEFORE CONCRETE IS CAST. SELECTED HIGH QUALITY BRICKS, WITH A MINIMUM COMPRESSIVE STRENGTH OF 20 MPa, MUST BE USED. MORTAR FOR LOADBEARING WALLS TO CONSIST OF 1 CEMENT AND 4 SAND MIXTURE AND ALL CAVITIES MUST BE FILLED. PROVIDE ONE LAYER BRICKFORCE IN EVERY FIVE BRICK COURSES. BEARINGS AS DETAILED MUST BE PROVIDED BETWEEN REINFORCED CONCRETE MEMBERS AND BRICKWORK.

13. IN THE EVENT OF CONFLICT BETWEEN THE VARIOUS SPECIFICATIONS, THE CONSECUTIVE ORDER OF THE SPECIFICATIONS LISTED IN THE FOLLOWING LIST SHALL TAKE PRECEDENCE:
a. ENGINEERS DETAILED DRAWINGS
b. PROJECT AND/OR ADDITIONAL SPECIFICATIONS
c. STANDARD SPECIFICATIONS SABS 1200
d. QUANTITY SURVEYORS PREAMBLES (BILL OF QUANTITIES)

14. THE DESIGN CODES ARE : (WHERE APPLICABLE)
a. SABS 0160 - LOADINGS
b. SABS 0161 - FOUNDATIONS
c. SABS 0162 - STRUCTURAL STEEL
d. SABS 0163 - STRUCTURAL TIMBER
e. SABS 0164 - STRUCTURAL MASONRY

15. THE CONTRACTOR IS RESPONSIBLE FOR PREPARING SHOP DETAILS TO SUB CLAUSE 5.1.2 OF SABS 1200 H.

16. THE FOUNDATIONS HAVE BEEN DESIGNED FOR A SAFE GROUND 2 PRESSURE (kN / m) OF

17. THE STRUCTURAL STEEL SPECIFICATION TO BE FOUND ON THE STRUCTURAL STEEL DRAWINGS.

REV	DATE	INITIAL	APPROVED BY
01	JUNE 2017	SS	S. SOTIRIOU

DESIGN signature ARCHITECTS (PTY) LTD
11 EPPING ROAD, FOREST TOWN, JOHANNESBURG
TEL: +27 72 351 0804 EMAIL: SS@DESIGNSIGNATURE.ORG

M S CONSULTING ENGINEERS cc
11 EPPING ROAD, FOREST TOWN, JOHANNESBURG
TEL: +27 82 411 6114 EMAIL: MSC2@TELKOMSA.NET

CLIENT
JOHANNESBURG WHOLESALERS & RETAILERS CC

PROJECT
ADDITIONS & ALTERATIONS
ERF 4544 JOHANNESBURG
(TRUVAL HOUSE)

DRAWING DESCRIPTION
NORTH ELEVATION

SCALE	AS SHOWN	DATE	FEB 2017
DESIGNED/DRAWN	S. SOTIRIOU	PrArch	24750916
TRACED/CHECKED	S. SOTIRIOU		
APPROVED	S. SOTIRIOU		
DRG. STATUS	FOR APPROVAL		
DRAWING NUMBER	1499 - JHB - LAY - 309		
REVISION	1		

Chapter 6: The Building Program

The main purpose of this building is to bridge the gap between the culture and customs of the Habeshan community and to build up a stronger collective consciousness regardless of ethnicity or language. The building aims to show that through unity the incoming generation can maintain and uphold the customs of the Habeshan people in Johannesburg. Although the building has a history of its own and an added layer of culture. Having this in mind I aim to illustrate the merging of two places into one single entity thus allowing the Habeshan people to have a place they can feel free to express themselves in the city.

In addition the building will act as a gateway into the city for new coming Habesha people. It is a place with familiar sounds, aromas and symbols they can identify with culturally as well. The building will house many important functions that involve the Habesha community including a community centre function.This building will facilitate the day to day needs of people of Ethiopian and Eritrean culture living in Johannesburg The building will offer indoor and outdoor spaces which will allow people to stay longer in-between busy days.

Figure 5.17 Ethiopian Patterns and Designs
Source: https://in.pinterest.com/pin/356136283037827764/ (Accessed 17/12/2020)

Building Program



Meeting rooms



Sport facility



Kindergarten



Consultant offices



Commercial/Market



Hair salons

The desgn will also consider facilities such as coffee shops and cafés and even a Habeshan library for the young to keep with the language and culture of their people. The after school center for children will provide a safe environment for children to interact, learn about their origins. It will have an outdoor space where children can play and participate in a range of recreational activities including football, tennis, and basketball among others. This is especially important given in the city most children live in flats with limited space to play.

The after school center will serve children and youth of all ages, and include a wide range of focus areas including academic support, mentoring, youth development, arts, and sports and recreation. The activities in which children and youth engage while outside of school hours are critical to their development, highlighting the need for quality afterschool programs in all communities. The parents working in the area will have assurance that their children are safe, active and benefitting from the center.

I will also attempt to make this a place that all Habeshan people are welcomed inclusively at any time be it holidays or normal days. It will be a place where they can get information on their community, job postings and also the ins and outs of how to live in Johannesburg safely. It will also provide a recreational function for children to come and play as most city raised children have very little space to play in flats. In order for the design to be successful it requires programs and elements which contribute towards the security of public and private facilities within the area. The aim is to enable people of the Habeshan community to identify with the existing networks of the community and be reminded of their home towns through the designs, sounds and visuals. The list of programs selected to enable this are as follows:

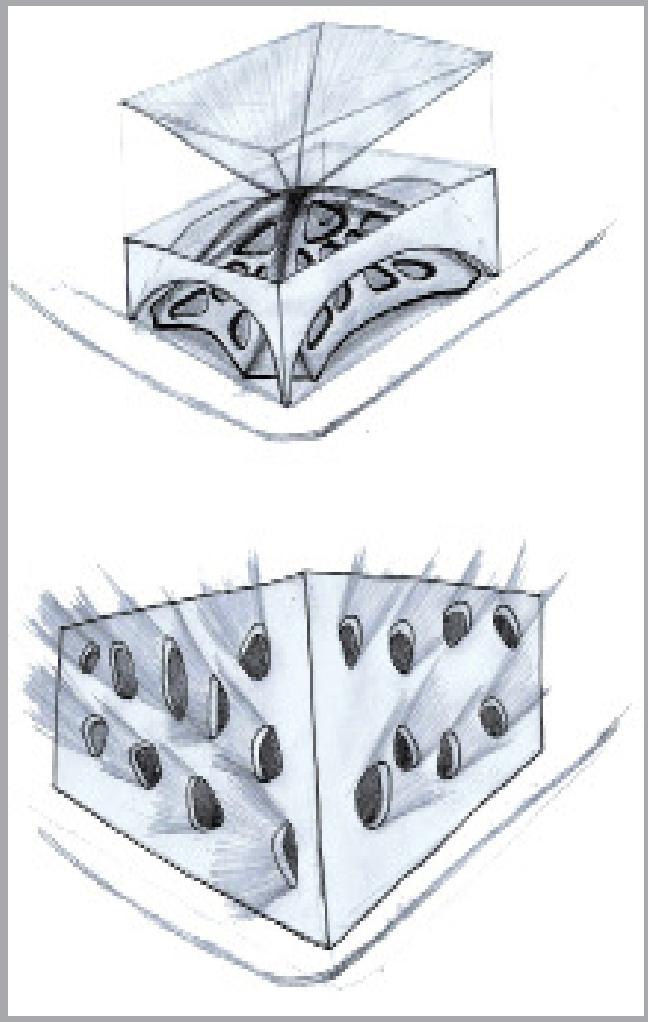

Figure 6.3 Diagram showing conceptual exploration of what a public space in the Habesha community

- Open space
- After School Recreation Centre
- Community hall for meetings and functions such as weddings
- Café, restaurants and coffee shops
- Consultation offices

The programs listed above need to be allocated vertically and horizontally through using parameters such as size, privacy, orientation, program similarit. The theory used for the desigh was adaptability.

The main driving force behind this design is the need for a common outdoor space in which the existing buildings' can share with the new proposed building. The new building should be lower than the existing buildings and have direct access to the street. I conducted a group interview from which couples and single parents in the group explained their morning and afternoon routines of dropping their children at school and picking them up in the afternoon. They mentioned that the nursery school they send their kids to is too far from their work place and it becomes a challenge to pick up children after school. It is especially challenging given that most businesses are running from 7 am till 5pm. This indicated that it would be a good idea to include a nursery school and after school centre

One of the main objectives of carrying out interviews and discussions with the community members was to ascertain whether or not the Johannesburg CBD is a liveable environment to work and play, for the Habeshan community. To determine this I asked the participants what they did after working hours. The majority answered that they go out and look for entertainment with fellow Habesha friends. The youth mentioned that they go looking for recreational spaces and sports fields to play soccer. This showed me that there is a need for a social entertainment facility and a sports field within the area. The participants also mentioned that although they have been in South Africa for a long time, they feel voiceless and have no formal place to hold meetings regarding their community.

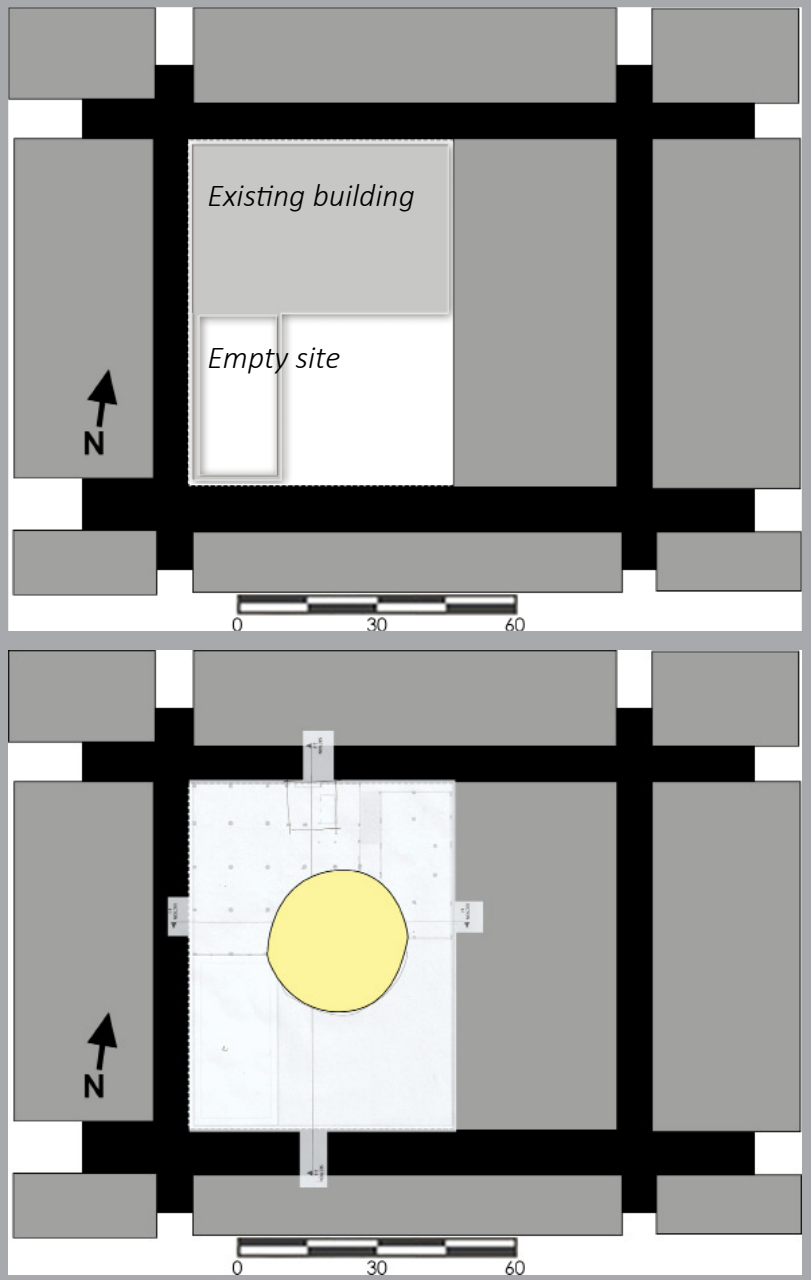

Figure 6.4 Arial Image of Existing Building

The track is a pathway but also allows for transition between the three core buildings which are the school, business center and the sports field. While the garden was an opportunity presented to utilize the available space through greenery, creating scenic views for school children, people working at the business center as well as athletes training at the sports center.

The School will have a dual function, by day it will cater for children from the ages 5-18 and by night it will be used as a night school for adults. This will be helpful for young adults looking to improve their lives and also as a point of information on how to live in Johannesburg through a mix of formal and informal classes. Within this design I aim to also provide a rooftop kindergarten play area as well as a vertical garden. This will be accessed by one flight of stairs and a ramp for people with disabilities as well. In connecting the spaces I have decided that it would be useful to link programs with certain spaces, for example the running track will be linked with the sports field and the gym. The vertical garden will be linked to the courtyard, which will be central with access from the north, south, east and west entrances. The playground will be connected to the school and the sports field as the children will be primary users. Lastly the shops will be linked to the courtyard space and also the existing streets on the next block in an attempt to connect the streets. This was the third attempt with the building program, this would be the footprint of a bigger framework I propose for the Ethiopian quarter based on the three core principles of education, work and recreation. This is to make the area more liveable, welcoming and also economically competitive as well.

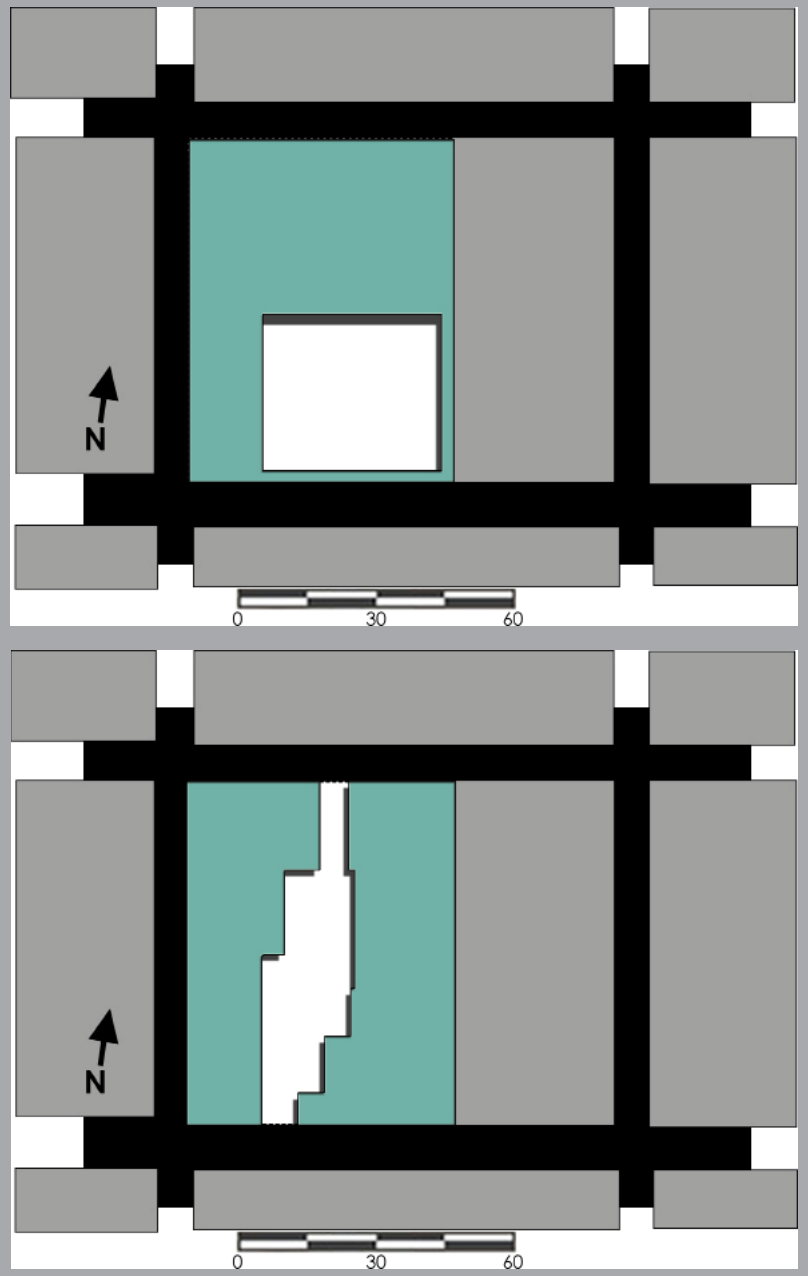

Figure 6.5 planometric exploration of new building linking with existing by using mass vs void method

After my site exploration, I went into the community to find out more about what the business owners think of the current state of their daily lives. I also asked them whether they thought a stronger united community could help them solve their problems and create a better community. The majority commented on how security in Johannesburg is a major issue of concern with shop robberies increasing on the daily. They believe if the community had a stronger collective consciousness and unity they could solve this problem. They also went on to say how they need a central focal point for the community which recognises that all Habeshan people are one irregardless of ethnicity or background. Other arguments that came up were the lack of diversity in business within the community, they argued that it would be good for the new comers to be welcomed by diverse businesses so that they can also have different paths to follow and offer the community various services. The owners indicated a desire for a facility where children could learn their mother tongue. This is because it is critical that their culture is safe guarded by future generations

In the group discussions that took place participants also mentioned that certain events which happen in the Johannesburg CBD are not covered by the news. The participants wished they could have an information centre as well where business and social issues could be raised and discussed. After speaking to some of the Habesha foreigners following the recent xenophobic attacks which took place in Johannesburg. The majority still have a feeling vulnerability. The fear is so bad that parents worry and are hestitant to send their children to school far from their work places. The interviews were a way for the community to voice out their collective concerns through the discussions.

From all of this research, I developed the following programme for the building: The building program will be centered on 3 core principles which are education (school), employment and income (Business centre) and recreational activities (Sports Center). This was my initial first attempt with the design, however upon further reflection I did notice that these three principles needed to be linked together and this is how the running track and garden came about in the design. The track is a pathway but also allows for transition between the three core buildings which are the school, business center and the sports field. The garden presents an opportunity to utilise the available space through greenery. This also creates scenic views for school children, people working at the business center as well as athletes training at the sports center.

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The School will have a dual function, by day it will cater for children from the ages 5-18 and by night it will be used as a night school for adults. This will be helpful for young adults looking to improve their lives and also as a point of information on how to live in Johannesburg through a mix of formal and informal classes. Within this design I aim to also provide a rooftop kindergarten play area as well as a vertical garden. This will be accessed by one flight of stairs and a ramp for people with disabilities as well. In connecting the spaces I have decided that it would be useful to link programs with certain spaces, for example the running track will be linked with the

sports field and the gym. The vertical garden will be linked to the courtyard, which will be central with access from the north, south, east and west entrances. The playground will be connected to the school and the sports field as the children will be primary users. Lastly the shops will be linked to the courtyard space and also the existing streets on the next block in an attempt to connect the streets. This was the third attempt with the building program, this would be the footprint of a bigger framework I propose for the Ethiopian quarter based on the three core principles of education, work and recreation. This is to make the area more liveable, welcoming and also economically competitive

Case study 5

Architects: Neutelings Riedijk Architecten
Location: Darwinweg 2, 2333 CR Leiden, The Netherlands
Category: Research Center
Design Team: Michiel Riedijk, Willem Jan Neutelings, Frank Beelen, Kenny Tang, Guillem Colomer Fontanet, Jolien Van Bever, Inés Escauriaza Otazua, Marie Brabcová, Cynthia Deckers
Area: 38000.0 m2
Project Year: 2019
Photographs: Scagliola Brakkee Fotografie

The architects used the two distinct building materials in making clear separation of spaces. The light weight and perforated material houses a communal space. This is used to interact with family of reground during a tour and the heavy and solid material houses most of the research offices and exhibits.

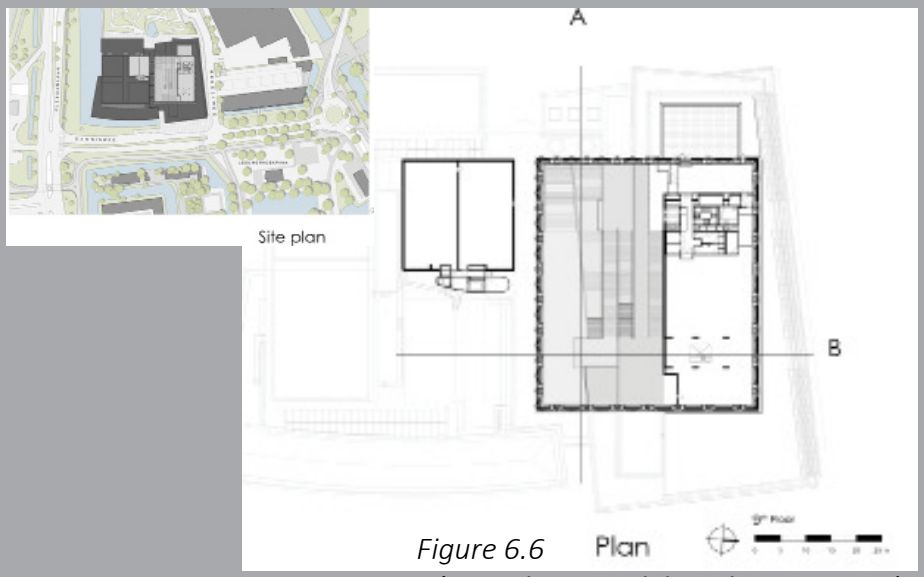

Figure 6.6 ***Source: (Neutelings Riedijk Architects, 2019)***



Figure 6.7 ***Section B-B***

Source: (Neutelings Riedijk Architects, 2019)

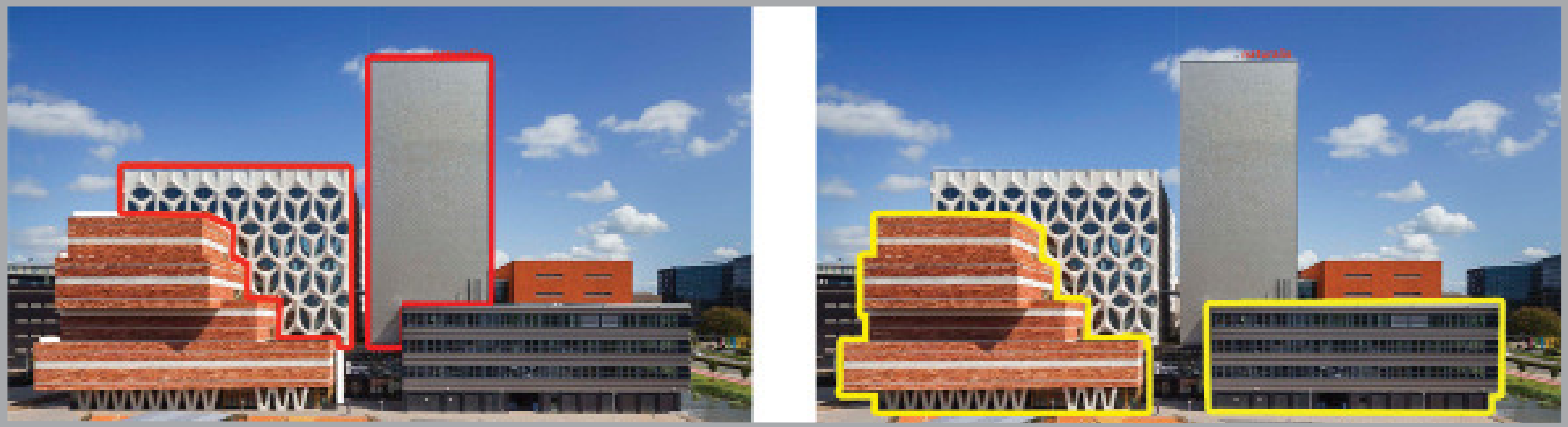

Figure 6.8 ***Symmetry of forms on the existing and new building***
Source: (Neutelings Riedijk Architects, 2019)

The relationship of the existing and new building as well as the choice of material is a form of language. The sense of light gives the building a sense of place and helps them become less foreign. The podium in the existing building resembles as the tower of the old and the shortest form in the new building.

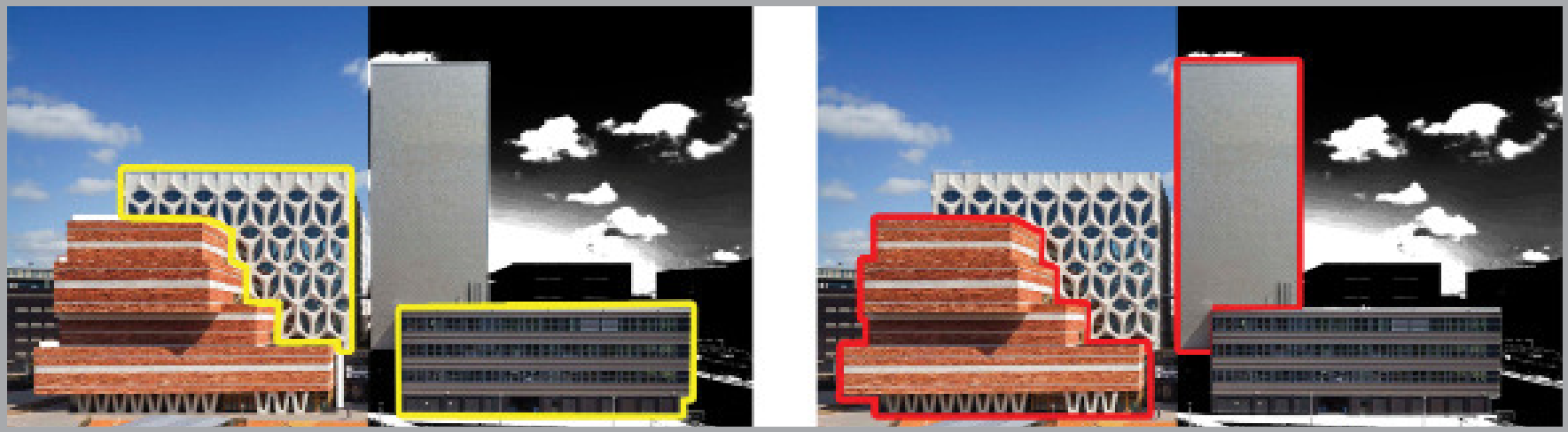

Figure 6.9 ***Relating the old and new in terms of material***
Source: (Neutelings Riedijk Architects, 2019)

The green surface shows the interior facade the separated public from the rest

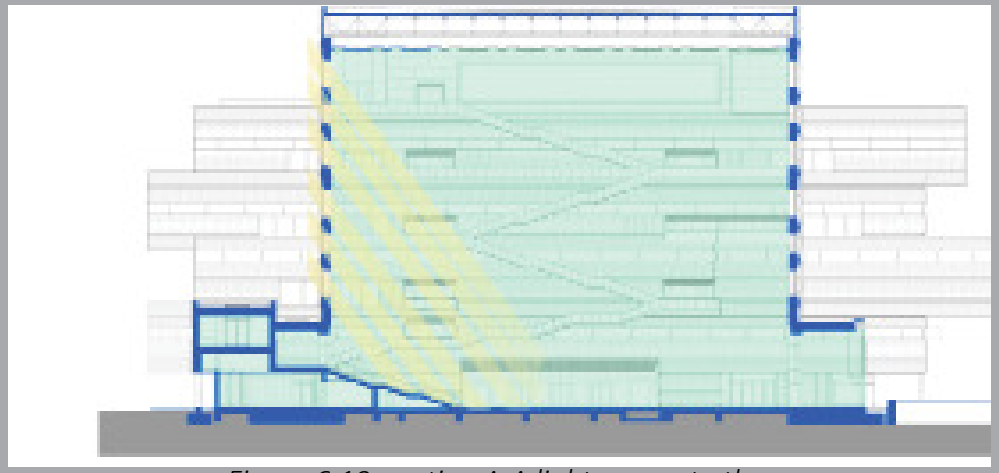

Figure 6.10 section A-A light access to the common space
Source: (Neutelings Riedijk Architects, 2019)



Figure 6.11 Pictures of the building material from the inside

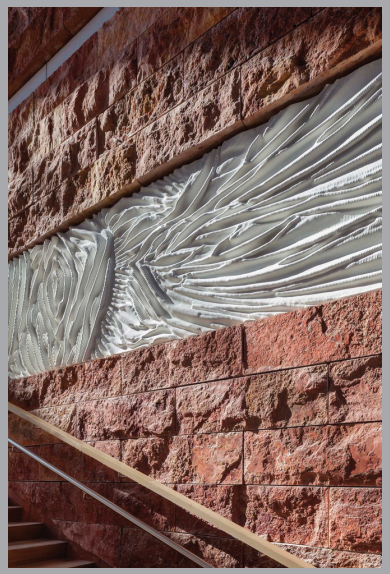

Figure 6.12 Pictures of the building material from the inside in detail

Source: (Neutelings Riedijk Architects, 2019)

Relationship of old and new building and the response to an inside - outside space

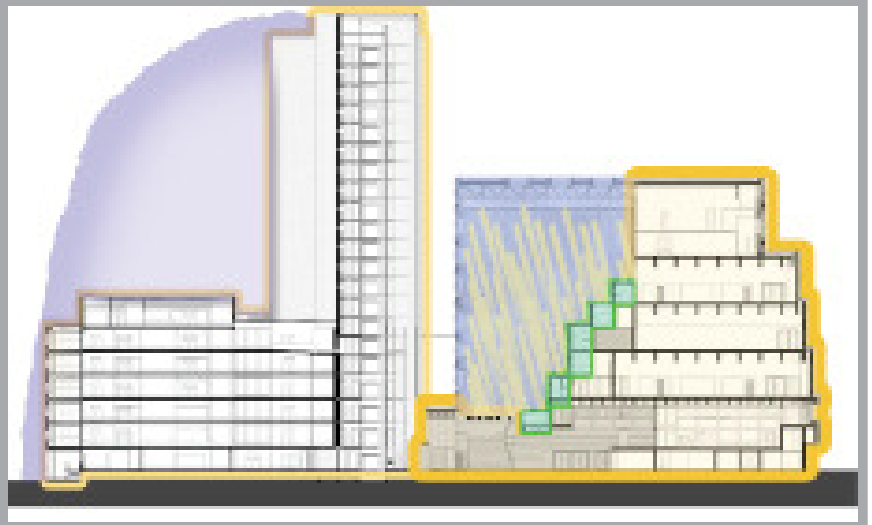

Figure 6.13 Section B-B A comparison between the old with new and the use of indoor outside space and not respoding to it

Source: (Neutelings Riedijk Architects, 2019)

Case study 6

Architect: Jean Nouvel

Dates: 2008- 2014

Clients: Frasers Property Australia, Sekisui House Australia

Types of assignment: Commission, Design-Build Contract

Program: Two residential towers of 116m and 64.5m high, containing 623 apartments, plus 16.000 sqm of retail space

Surface area: 97,000 m²

The fascinating aspect of this design is the reflective surface cantilevered for more than 40m to allow the largest vertical vegetation on a building, that in assistance with the automated reflectors on the shorter towers bouncing light to illuminate the middle.

Source: (Frearson, 2019)

Figure 8.12 Design perspective



Figure 8.9 Picture showing the reflection paternes of the reflectors on the lower level to the recivers on the taller tower.

Source: (Frearson, 2019)

Interviews

The interviews were mostly informal and in the form or casual conversations with members of the Habesha community. They provided invaluable user expirience information from the local reisdents on their expiriences and how they engage with teh site. This section highlights the key findings from the interviews which we conducted.

In the group discussions that took place participants mentioned that things that are happening in the Johannesburg CBD in Ethiopian quarter are not usually covered on the news unless of course there is big news that might be a concern for the country. The participants stated that they would like to have an information centre or counselling where legal matters and business concerns are addressed. This information centre can also be helpful because it is easy for fake news to travel and make the wrong assumption of the place and the community but having the information centre would help with publicizing the latest accurate news.

-interview-

Most of the participants who have stayed in South Africa for long mentioned that what is lacking in the Habesha community is that they did not have a frequent meeting to discuss what they would need to do to have better management in the area, and since Habesha foreigners are concerned that they do not have a voice in the country they feel like they need a representative that they could at least meet once a month.

-interview-

After speaking to some of the Habesha foreigners following the recent xenophobic attack that took place, most of the people were feeling vulnerable, parents were scared to send their children to a school that was far from their workplace because in the case of any emergency parents would not be able to get to the school as quickly as they would like to. The community was also coming together and voicing their opinion on how the 'counselling department' is needed now more than ever in the CBD.

-interview-

As per my interview most of the time big spaces in the CBD despite their good intensions turn out to be empty most of the time. For the purpose of variety and completion to pull in customers there need to be lots of businesses in a given commercial building.The challenge is what level of density is acceptable to have a good customer driven area and who much of it is enough and comfortable enough for circulation. This was by omiting the existingbuilding to the north and focusing on only half the size of the site, explored the possibility of moderate density proportions from the buildings I have visited.

The next point is lighting technology whicch was used to give life to a vertical garden. The light can also be used as a meeting place in the cold mornings by the locals before breakfast time. Therefore the courtyard requires a sufficient lighting to allow a gathering point in the middle.

Taking a concept of framing and focusing on entrance from the historic analysis, I intend to make an entrance that will be unmistakable. I will also try using most of the window designs I have analysed to be used in the appropriate place and scale.

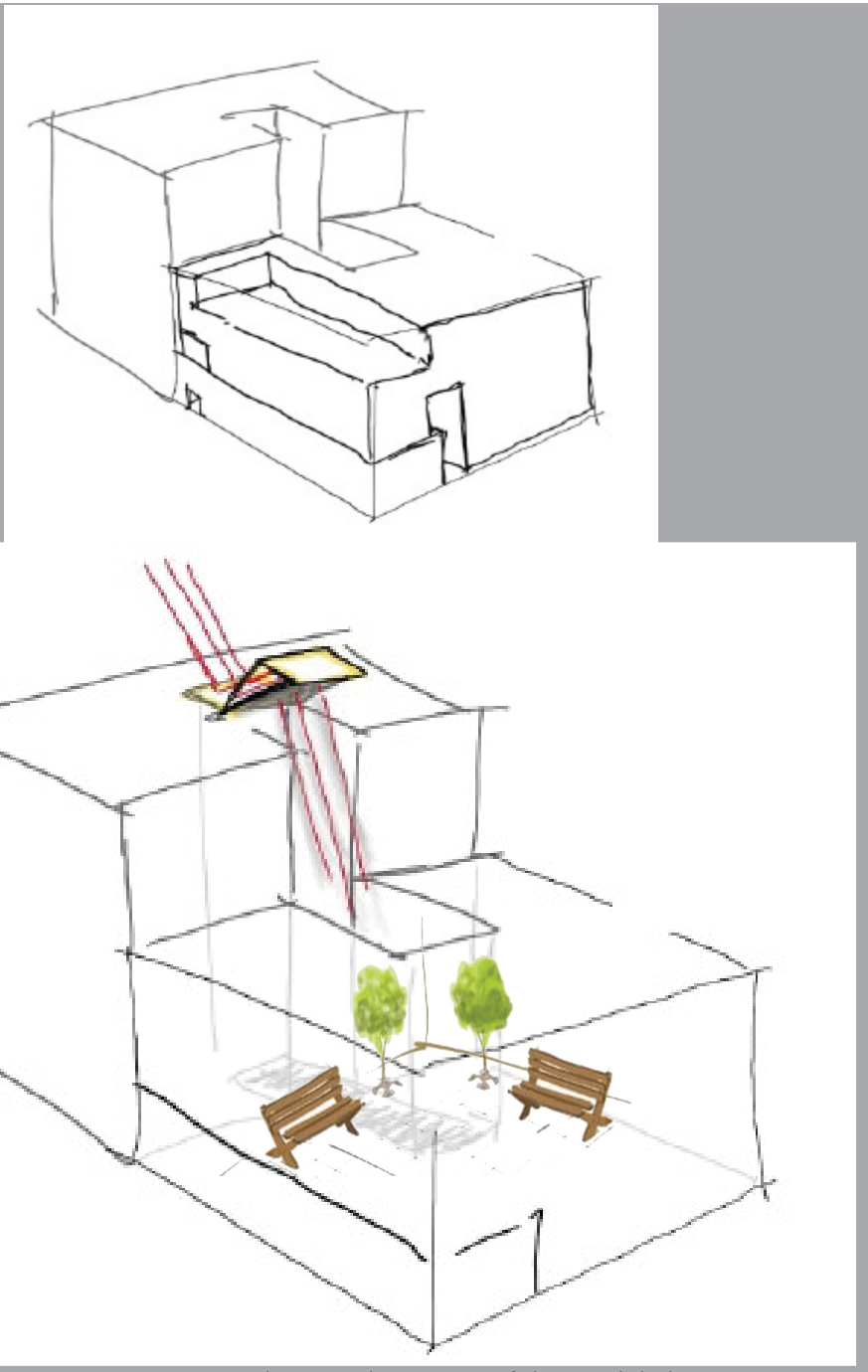

Figure 8.10 Image showing the impact of the north light

Chapter 7: Design Development

After careful consideration of conceptual developments and few factored in aspects of context, the design approach to the building changed. There was an intentional effort to incorporate the Habesha culture into the design development .This included the old church orientation, the use of trees for social gatherings as they provide shade and a cool breeze, as well as coffee ceremoniesas they are linked to social aspects of the community.

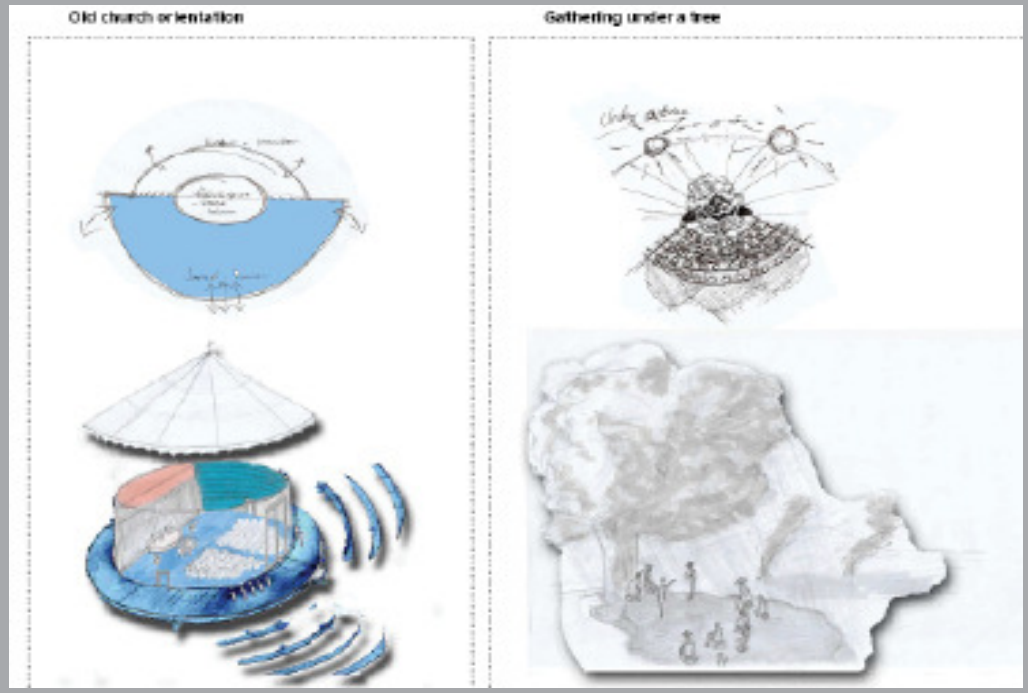

Figure 8.11 Image showing the Design Development stage



Figure 8.12
Image showing the Design Development stage

Conceptual development

After careful consideration of conceptual developments and few factored in aspect of context, the concept followed the traditional settlement setup of the Habesha commnunity from the past when they were still in Ethipopia.

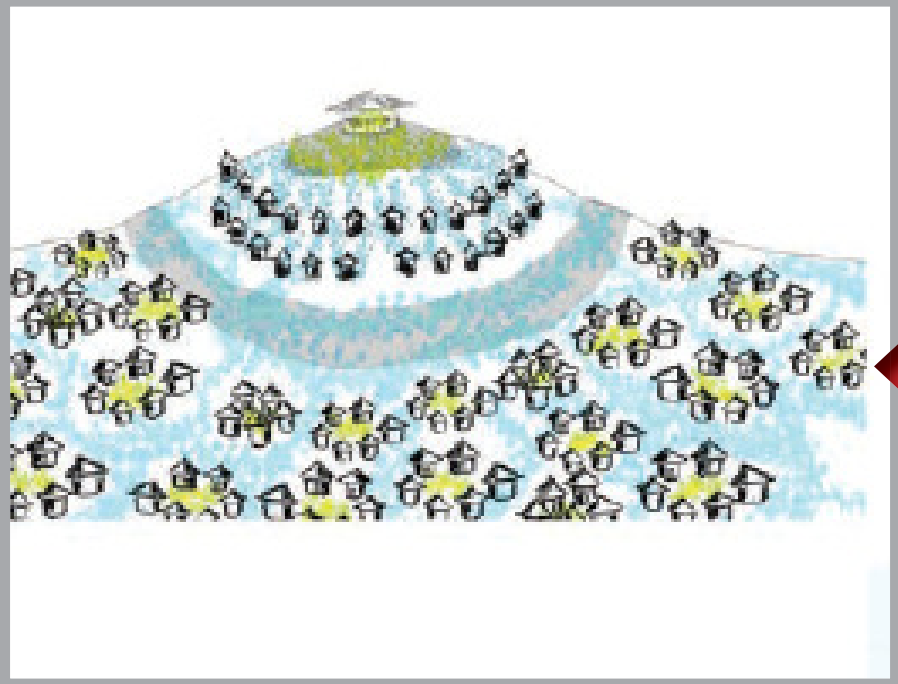

Figure 8.13 Image showing the Design Concept from old traditional housing arrangment in Ethiopia with respect to their laeader and each other.

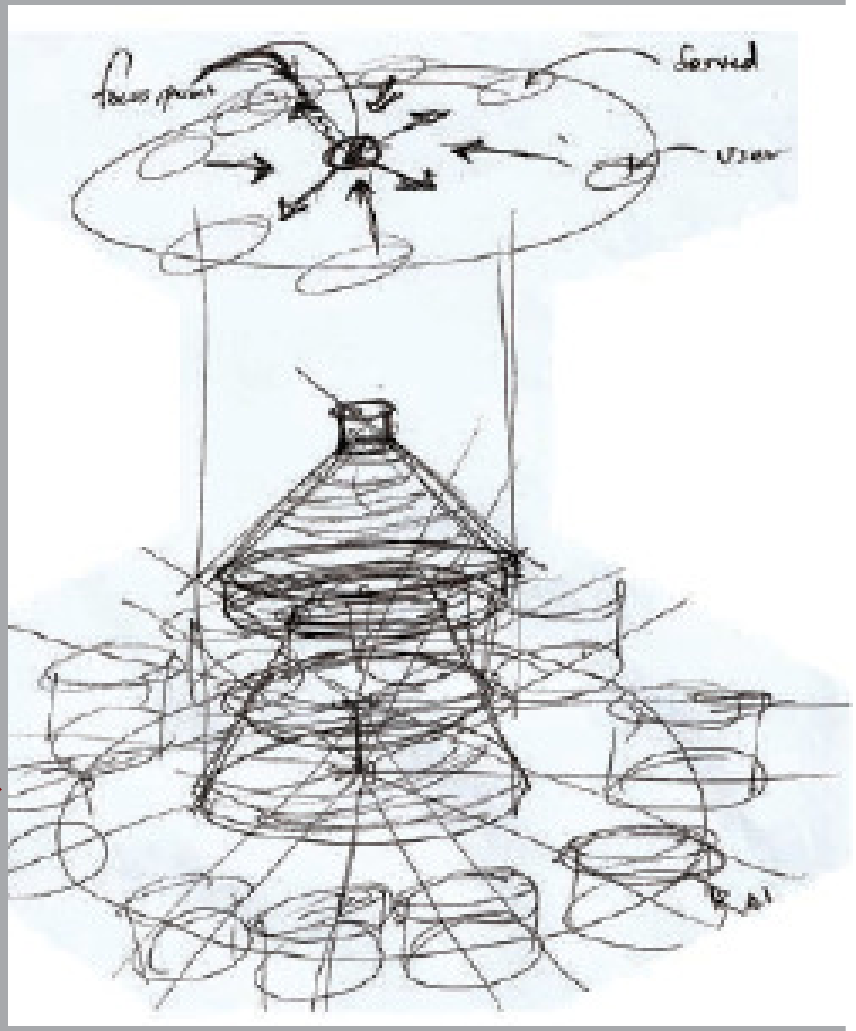

Figure 8.131 Image showing the Design Concept from traditional eating arrangment.

Chapter 8: Design Proposal

This section will present the final design proposal in a series of plan drawings and illustrations.

First Design Approach

The initial design was an attempt to create a building in which the Habesha community can come together for a common goal. I conceptualized this with the help of the research on precedent studies done as well as into the Habesha community's culture and architecture. The initial step was to ensure that there is a connection between the old building and the new proposed building. This connection is in the form of a main courtyard or square. This space is to be bordered by coffee shops and spice shops as well as small material clothing shops.

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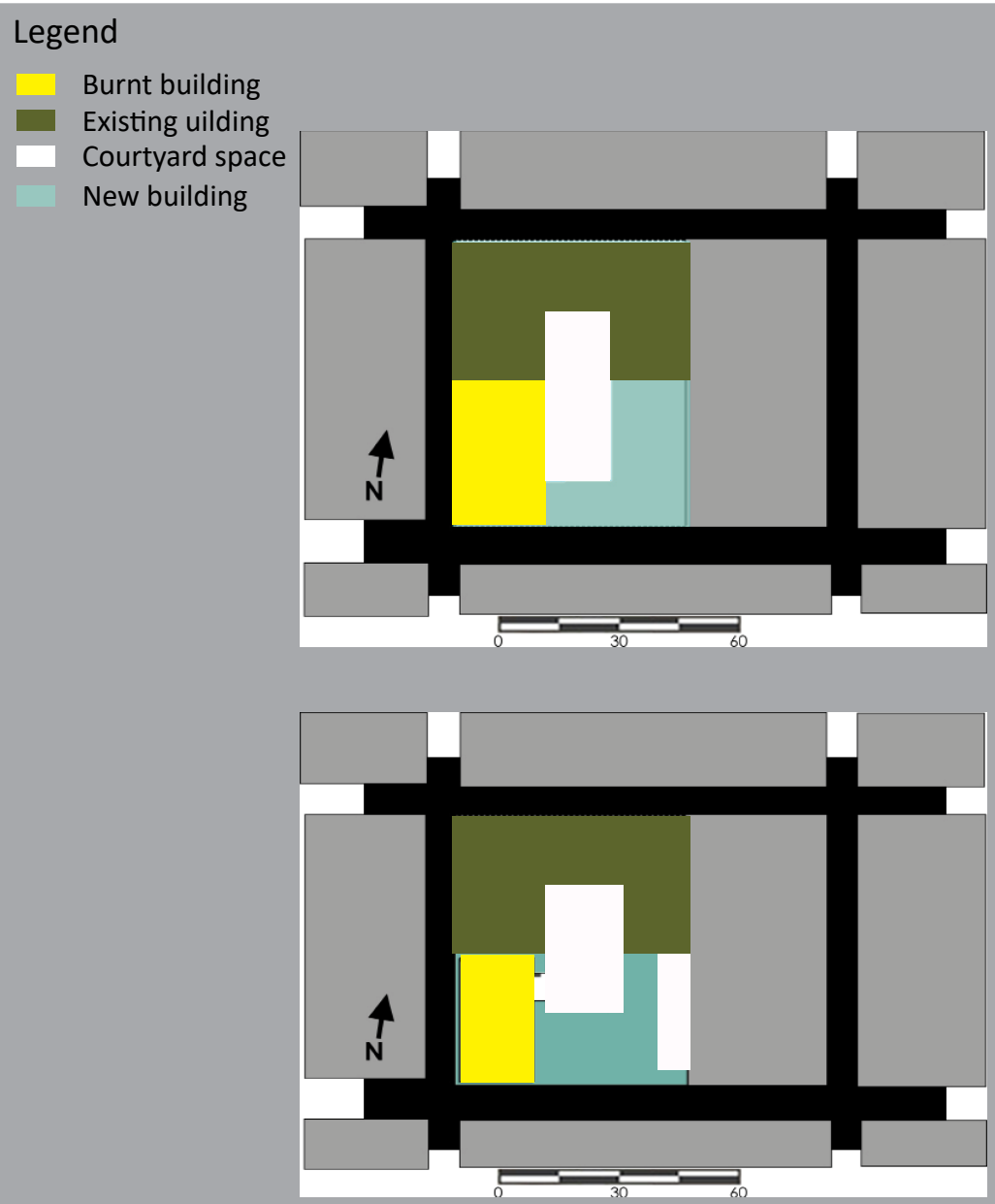


Figure 8.14 More planometric exploration of new building linking with existing

These Images are part of the first approach where the building design began to take shape from the conceptual stage.

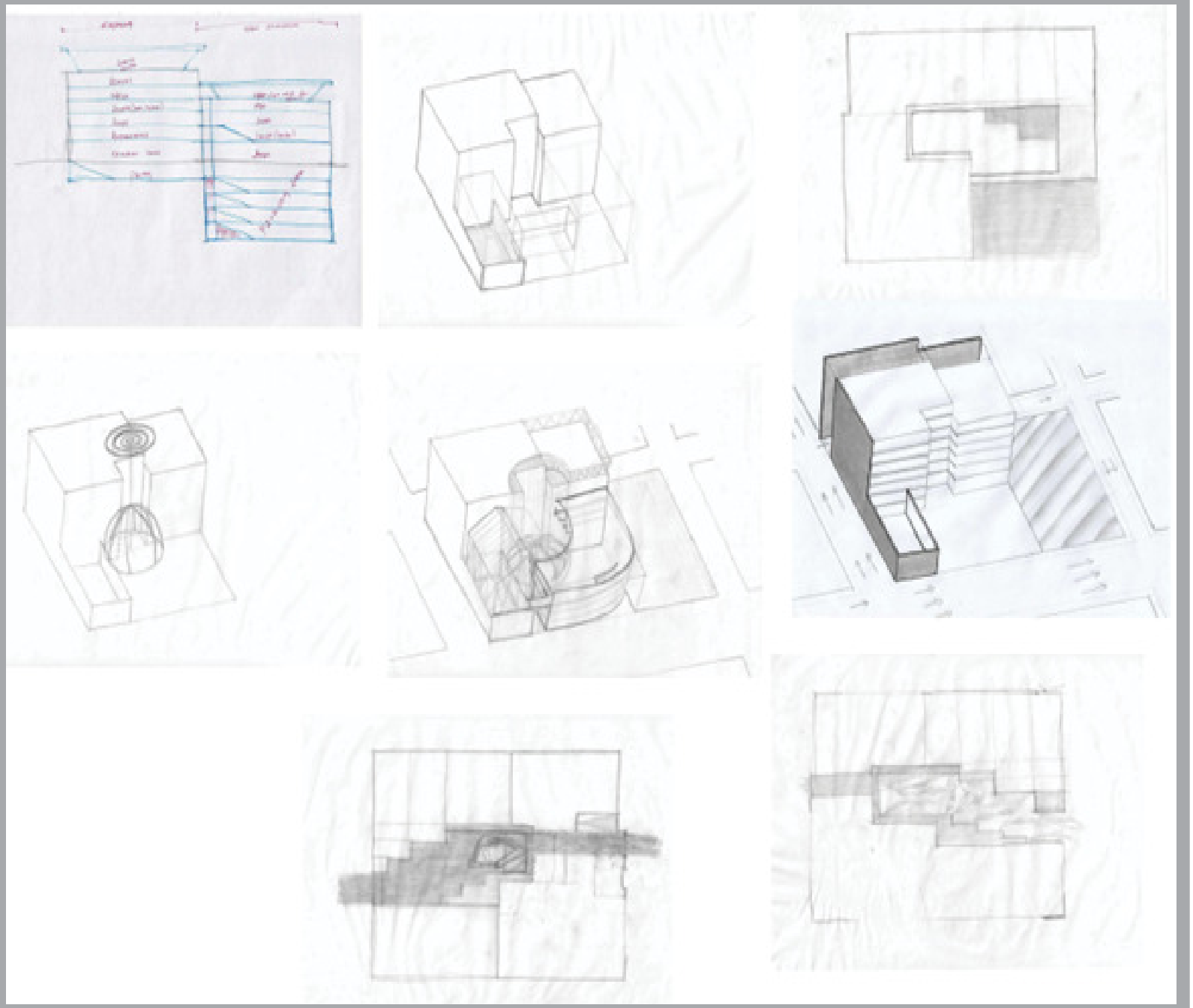
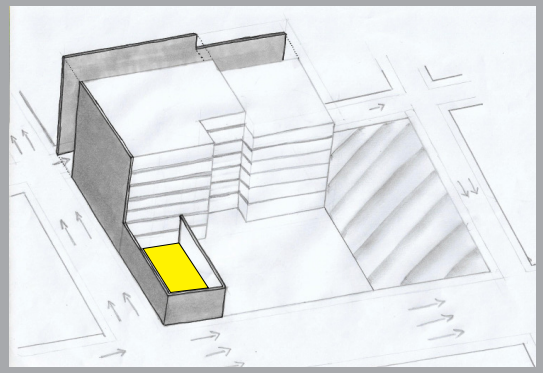


Figure 8.15 The initial design process

The burnt building was a challenge as i needed to use its remaining components like the heritage facadde in order to incorporate it into the design as well as part of the first design approach.



Legend

- Burnt building
- Heritage facade

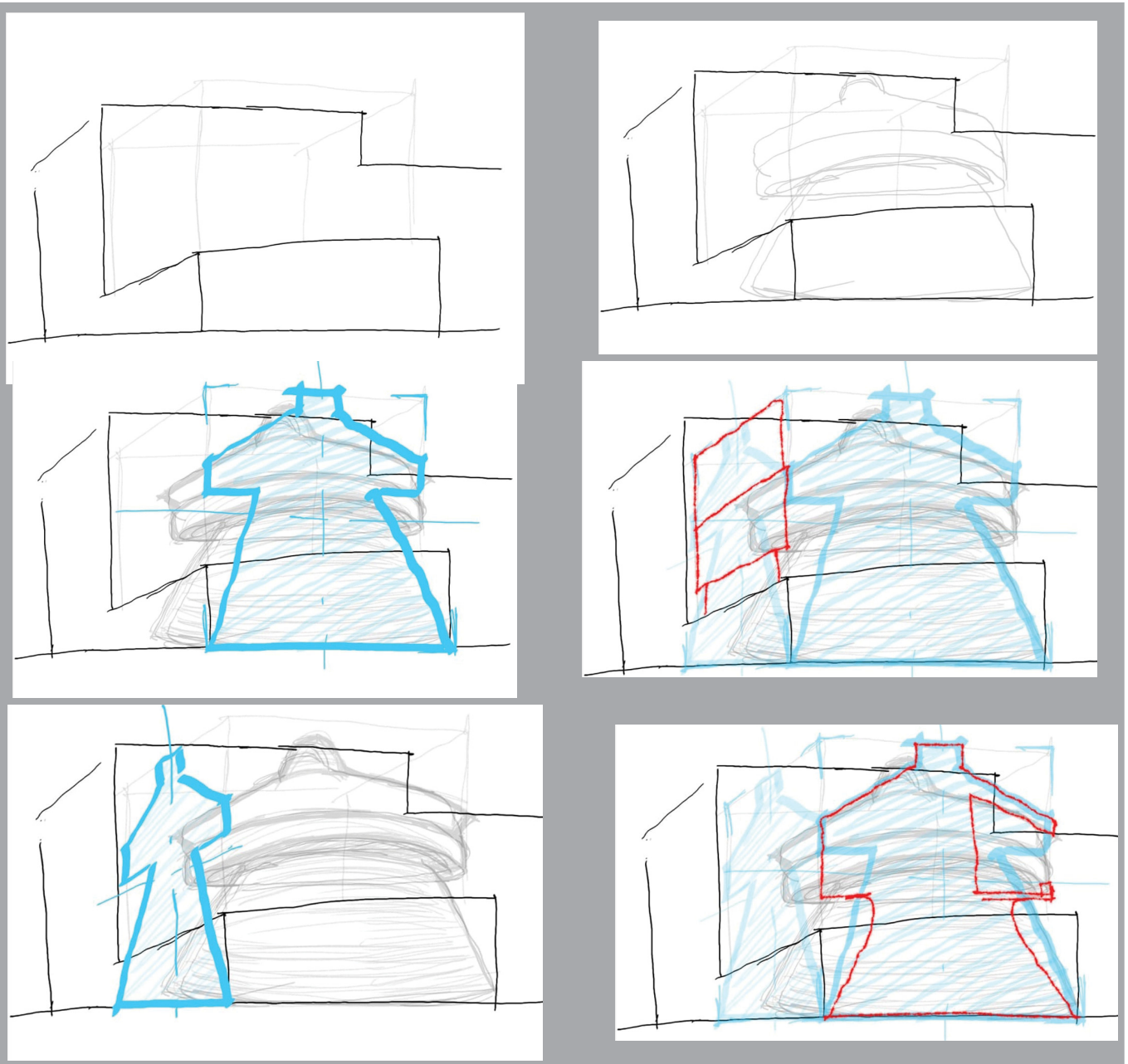
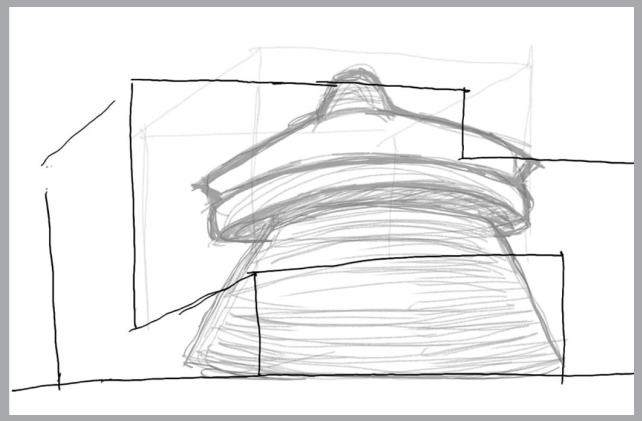
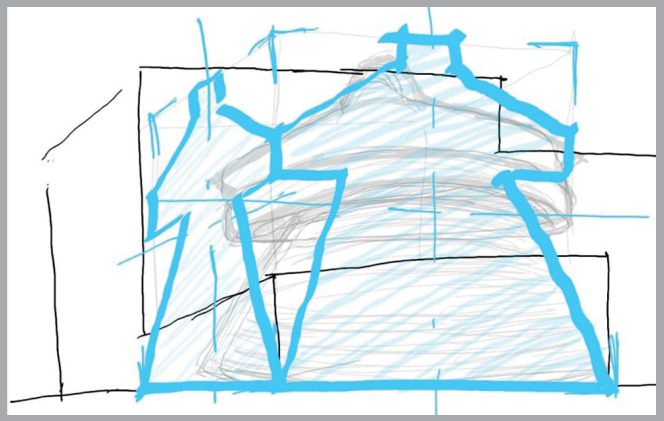
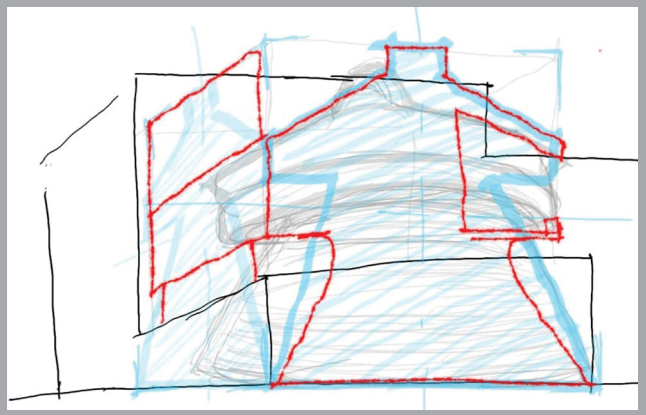
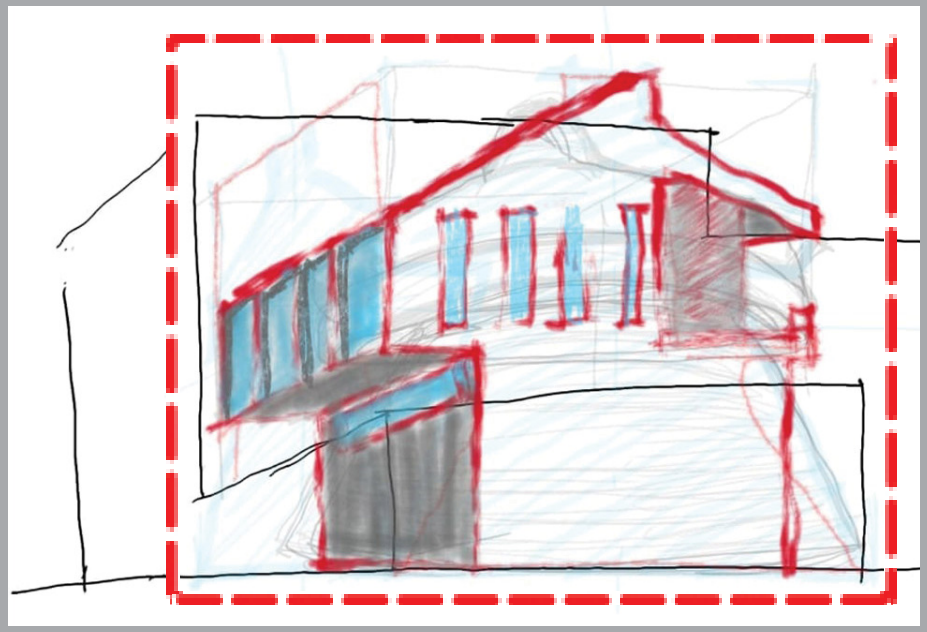


Figure 8.16 Three dimensional exploration of form in the burnt down building









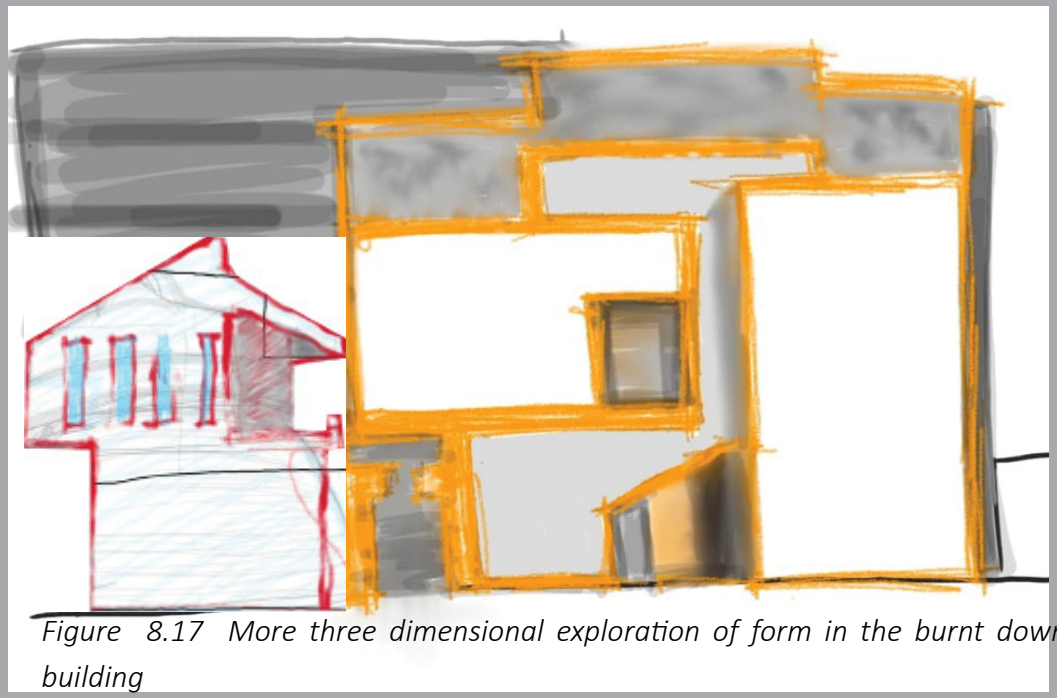
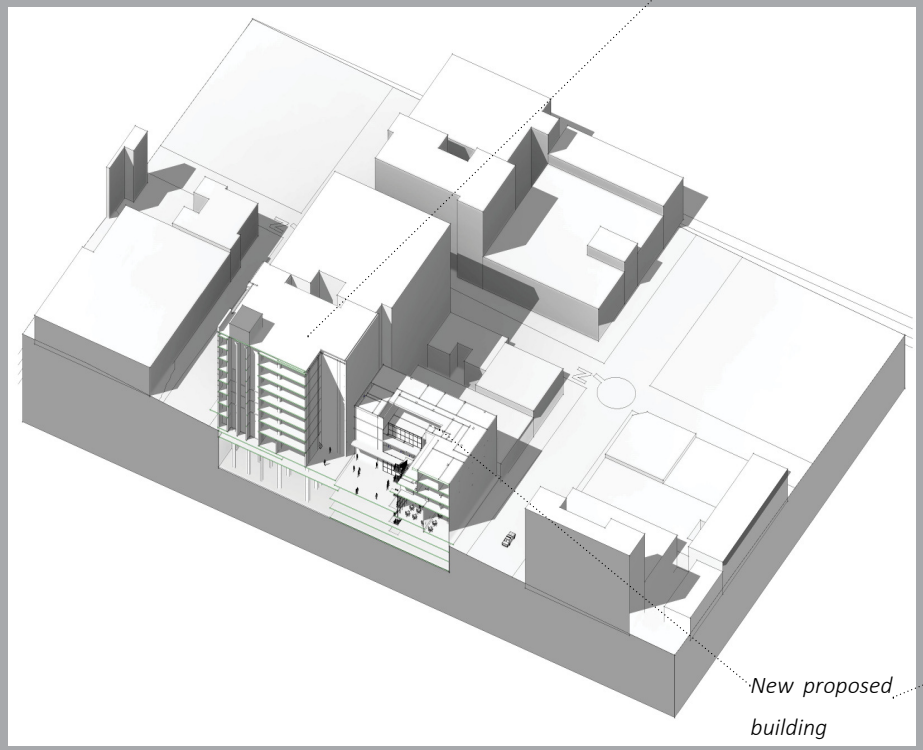


Figure 8.17 More three dimensional exploration of form in the burnt down building

Plan Drawing 1 of the First Design Approach

This was a basic plan of the old existing building and the new proposed building with the facade of the new building facing the street. This layout allows for better integration between the street and the building , allowing visitors to feel welcome to the building.



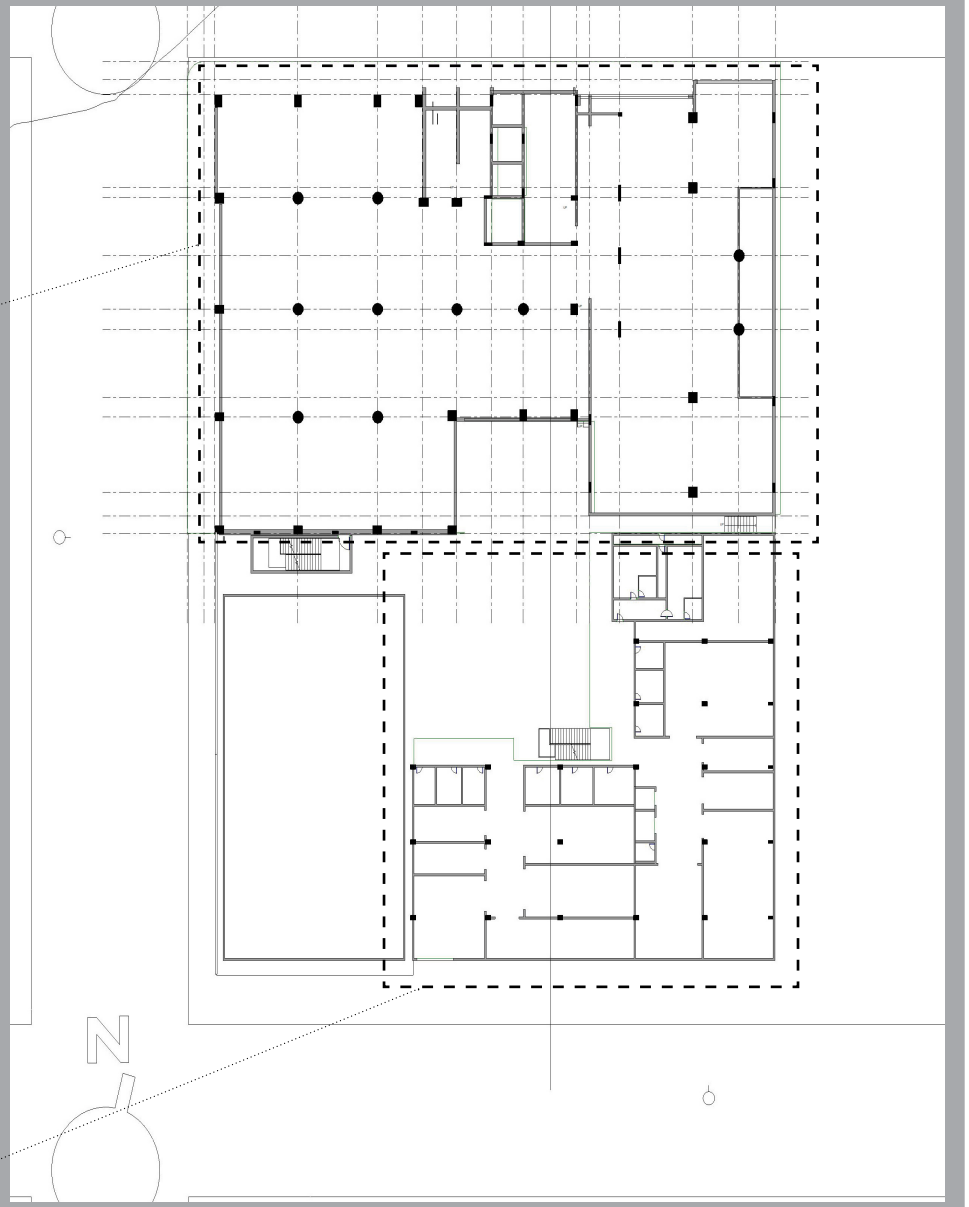
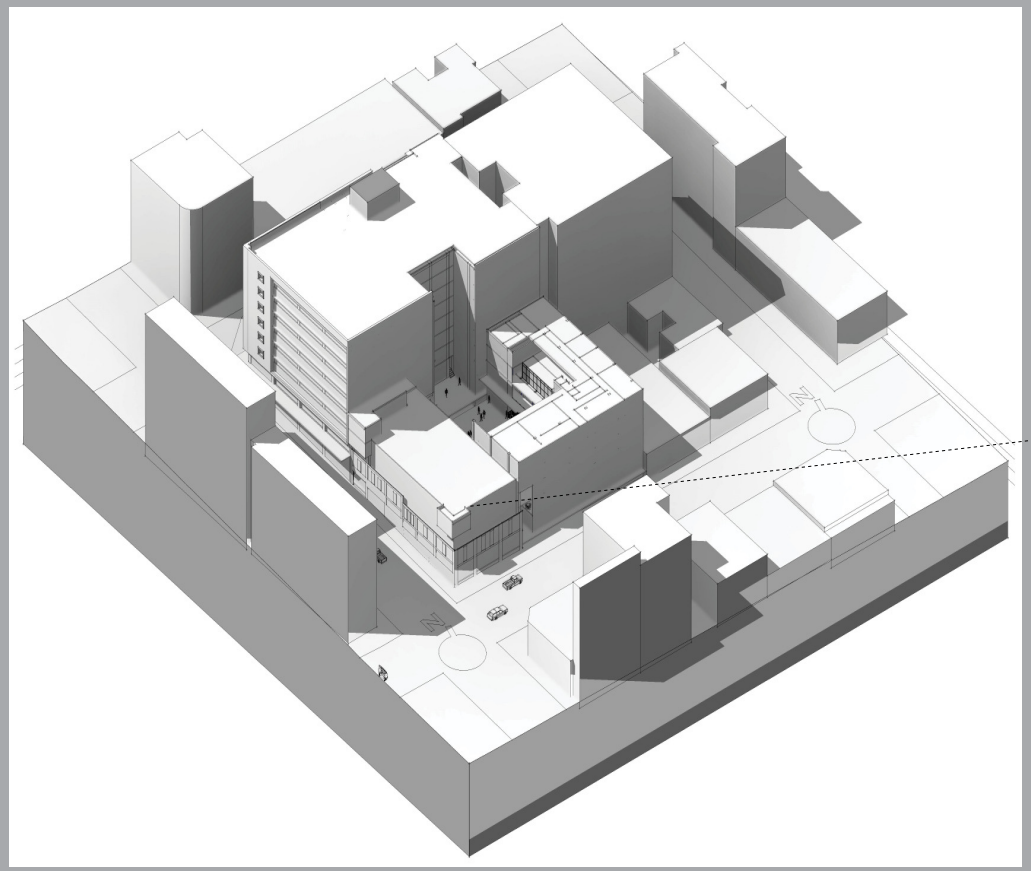


Figure 8.18 Plan Drawings of the Building Design

Plan Drawing 2 of the First Design Approach

Seating provided in the meeting rooms south of the new building. Upon futher reflection an enclosure was created with the re-use of the burnt down building as a community gathering point and event center.



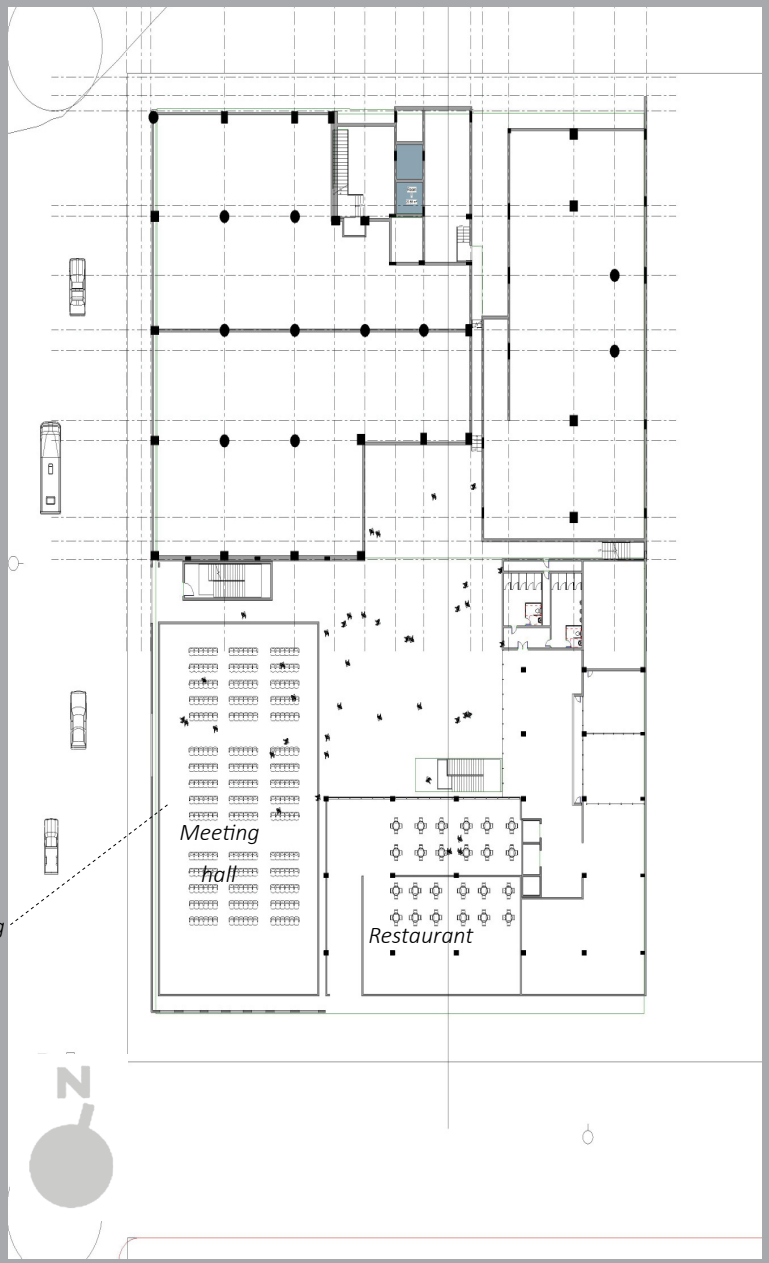


Figure 8.19 Plan Drawings of the Building Design

Sectional Drawing of the First Design Approach

This section shows the design at a human scale with social interaction being encouraged in the public spaces.

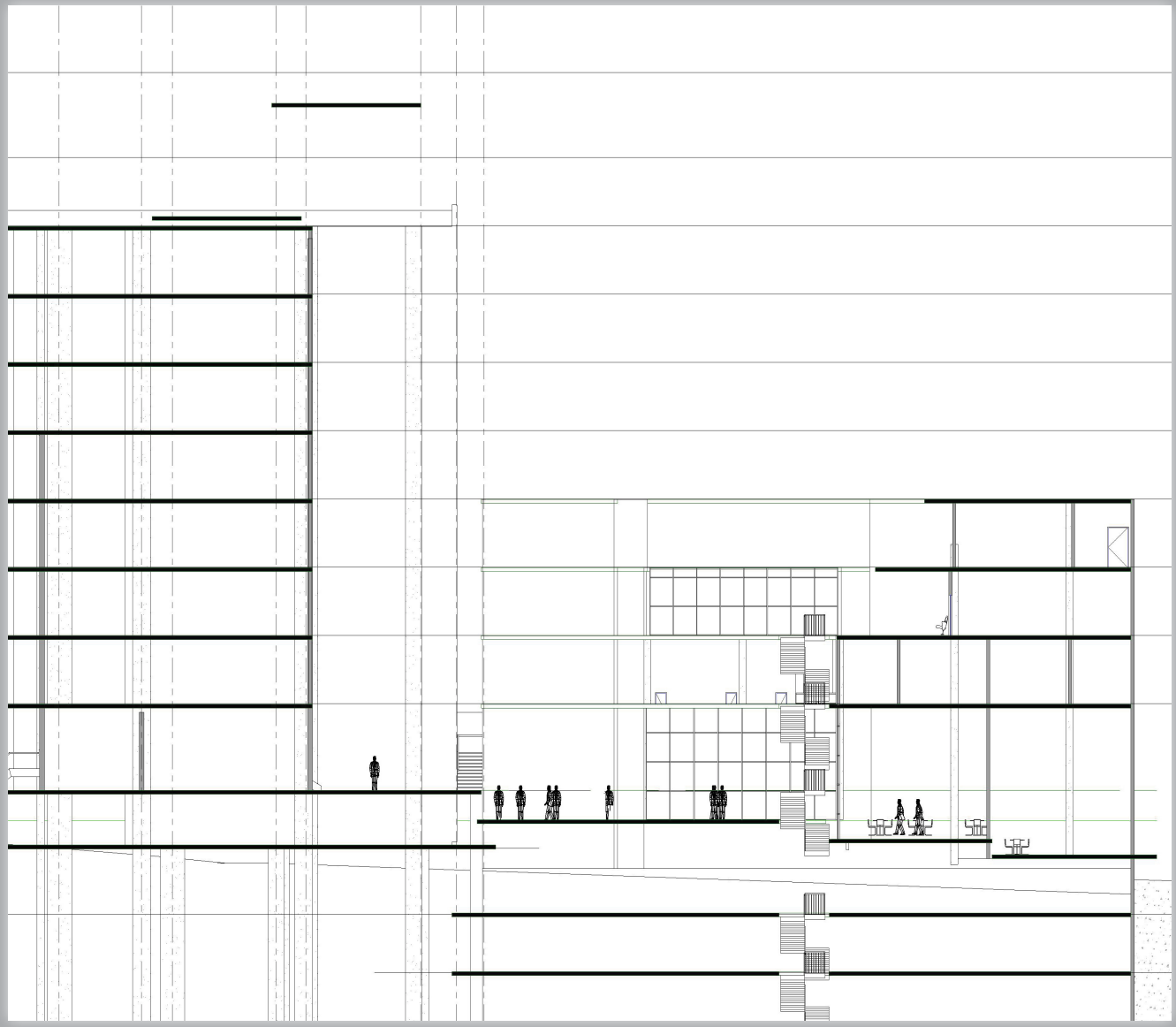
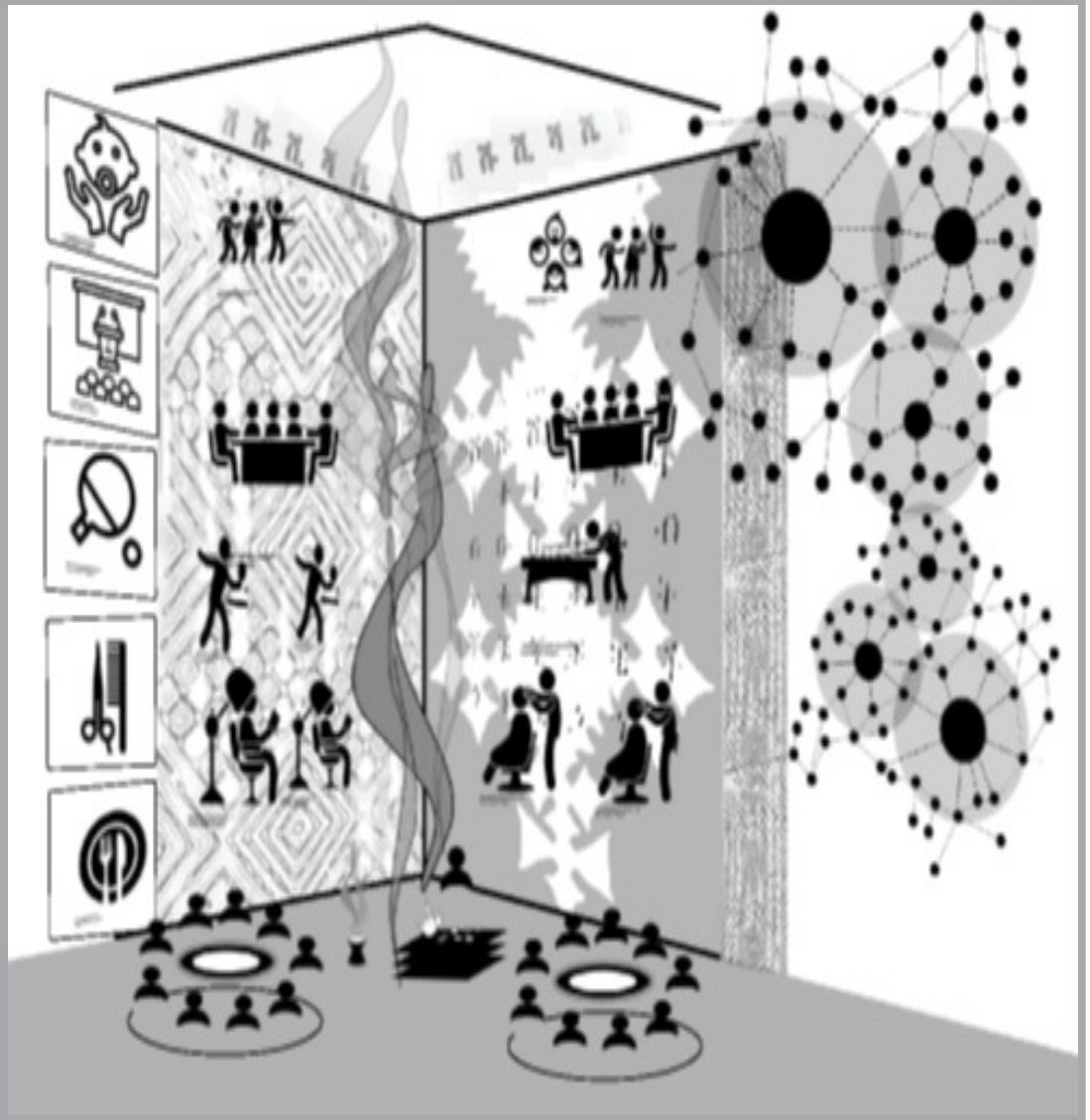


Figure 8.20 Section of the Building Design

Secondary Revision to the Design

The second attempt focused on addressing the issue of belonging and unity with the introduction of the following programs which included meeting rooms, a sports facility, a kindergarten area, consultation offices, and a commercial market which will be located in the main courtyard as well as a hair salon. A second smaller courtyard was also introduced on the right hand side of the building to serve smaller social functions such as weddings or birthday parties etc. Since the building program also advocated for a sports facility I included a running track which ran around the building, providing a jogging trail for the community as well. The track runs across three different levels and acts as a pathway linking the 3 core buildings which are the school, the business centre and the sports facility itself. To link the two courtyards I also added a green façade to the old building. The design also creates a mixed use environment with the availability of consultation offices, hair salon, coffee shops and a kindergarten area as well. These amenities are well linked by pedestrian oriented pathways which offer the pedestrian an engaging walk through the building, interacting with the community as they go about their daily activities.



Critique

The challenge is to determine how the old building and the new building can be brough togther. Also what possible elements can be added which encourage social interaction. In other words how can you align the previously mentioned programs.

This design approach also assessed the winds influence on the design. The design is oriented to make use of a summer breeze but also shield from cold windy days.

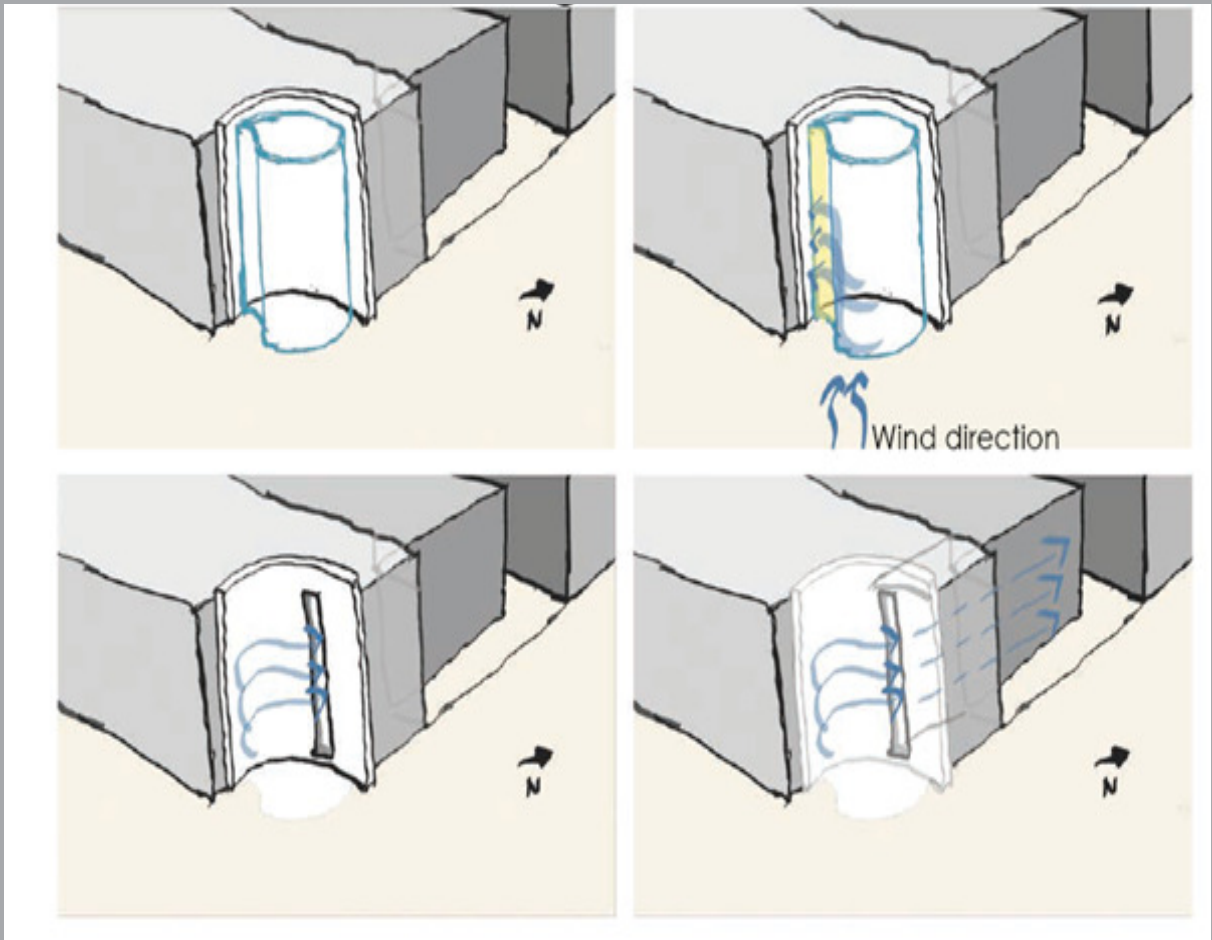


Figure 8.21 Wind Influence

Influence of Light on the Design

Natural light plays on the comfort, health and mood of the human, therefore in an attempt to bring the community into the light so to speak, I have used reflective surfaced to direct sunlight into the main courtyard. The aim is to ensure that this space becomes warm and inviting during the day for the community and visitors. Below are images that show the light reflector proposal and the effect of light on the design.

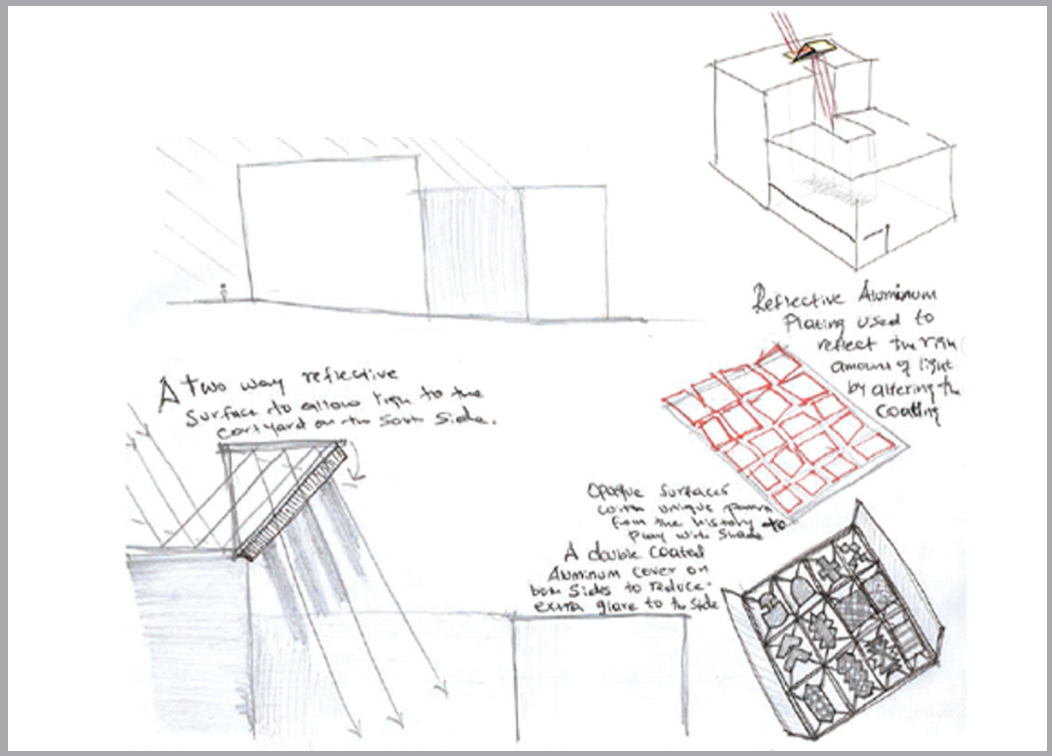


Figure 8.22 Influence of Light

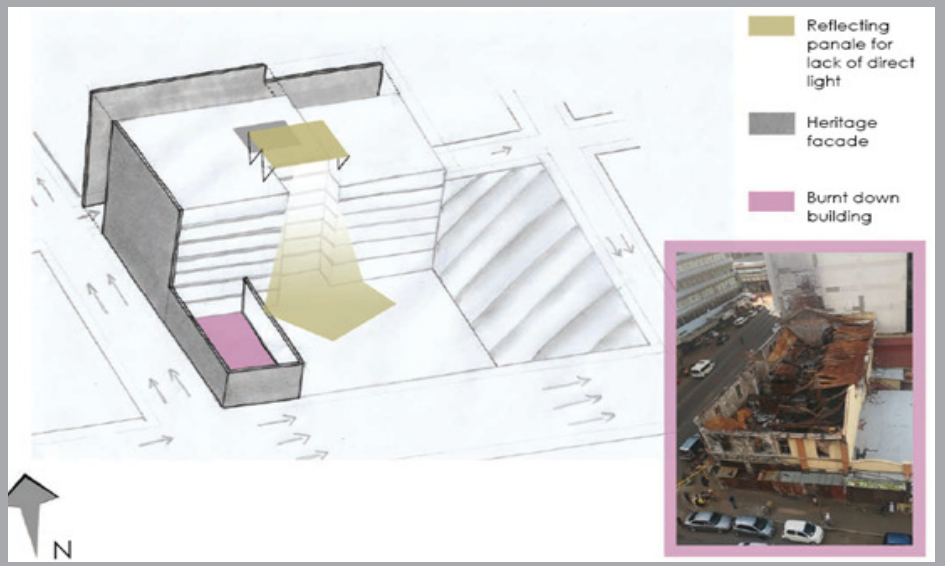


Figure 8.23 Influence of Light

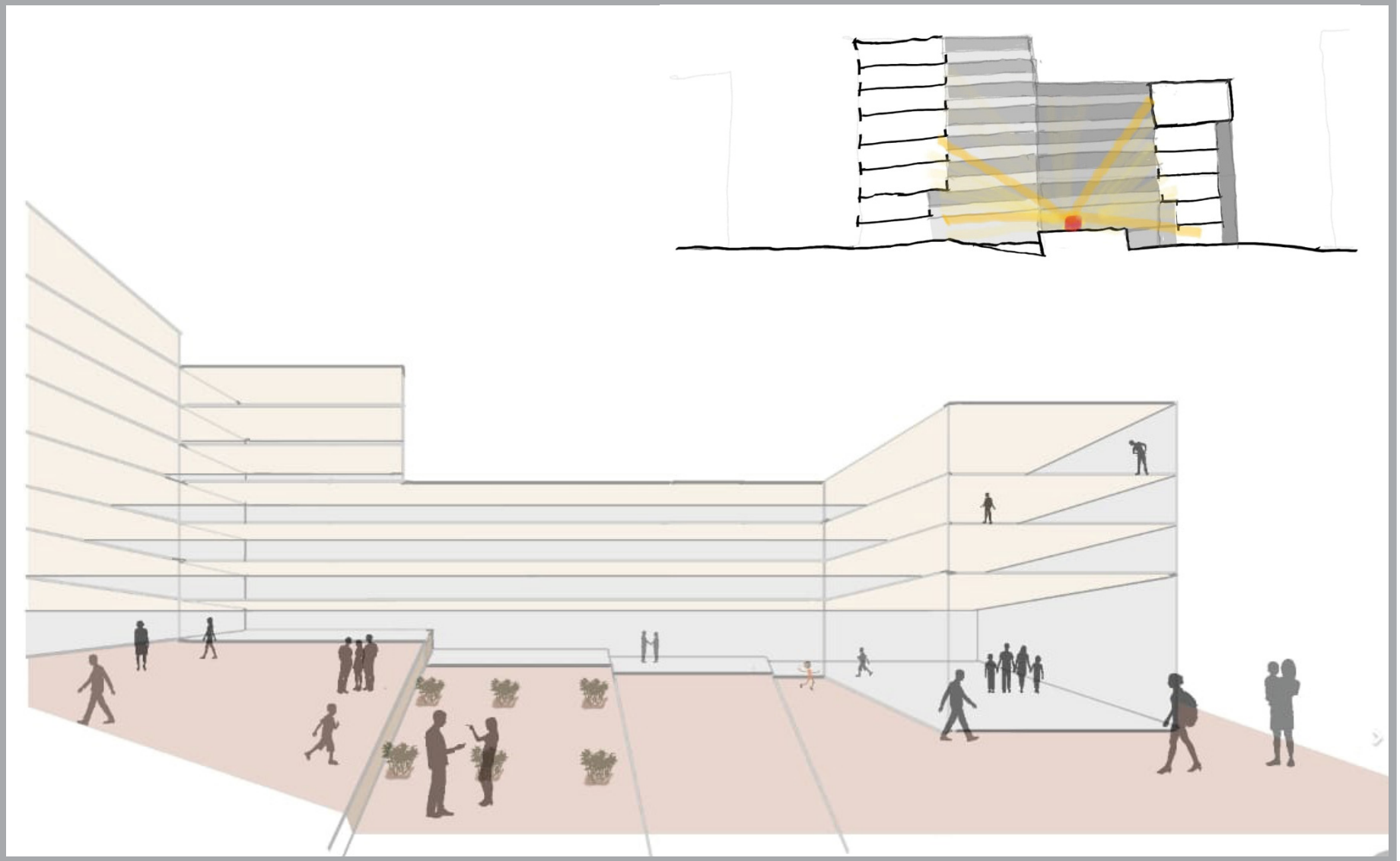


Figure 8.24 Image of Design perspective

Floor plan of the Second Design Approach

This Plan includes the programs mentioned before such as the sports facility south of the building. This creates a social amentity that can possibly unite then community through weekends and offers recreation.

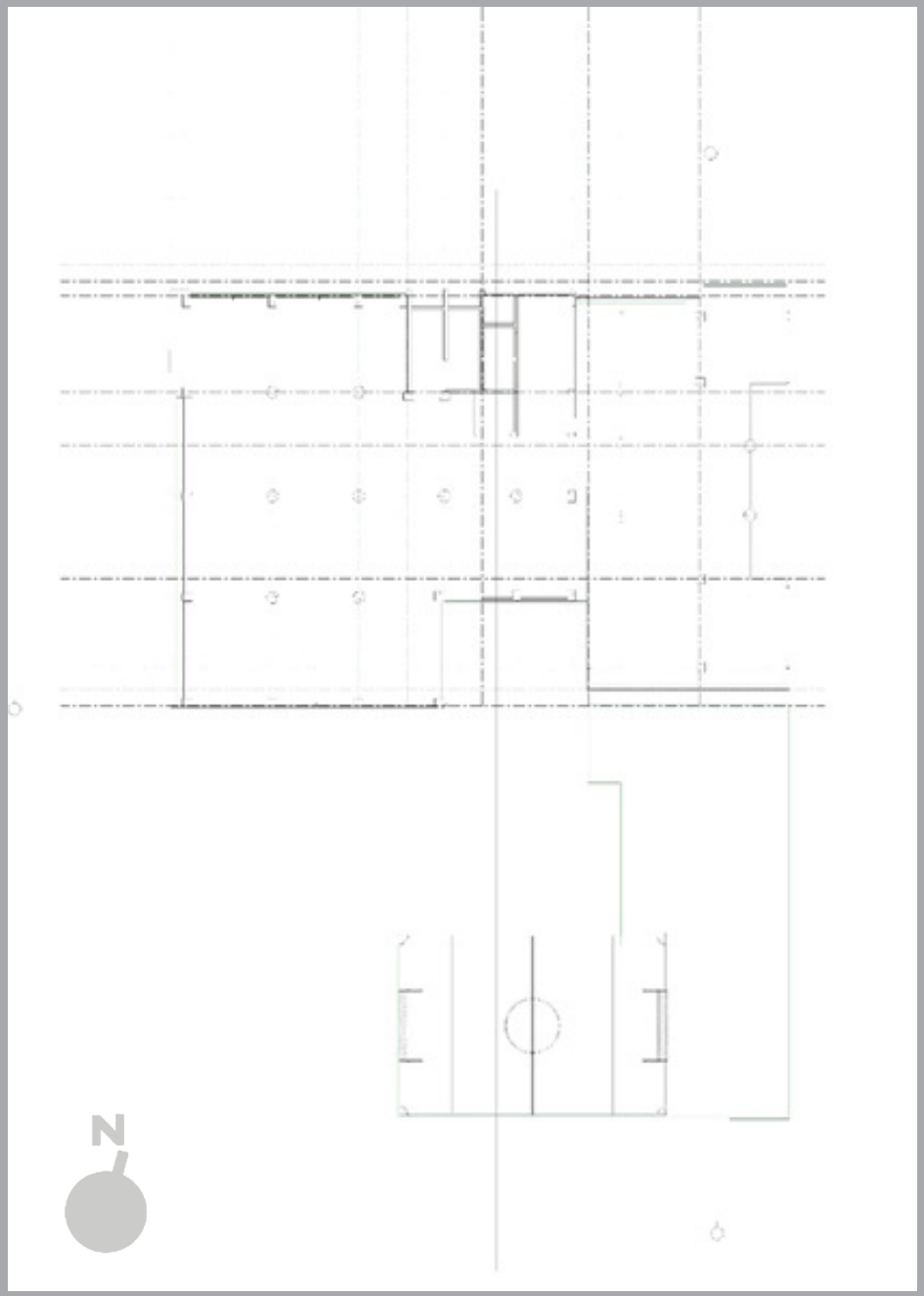


Figure 8.25 Image of Floor Plan

Floor Plan of the Second Design Approach

The sports field was replaced by consulting offices. The existing building base plan was also included to allow a visualisation of how it intergrates the new building design.

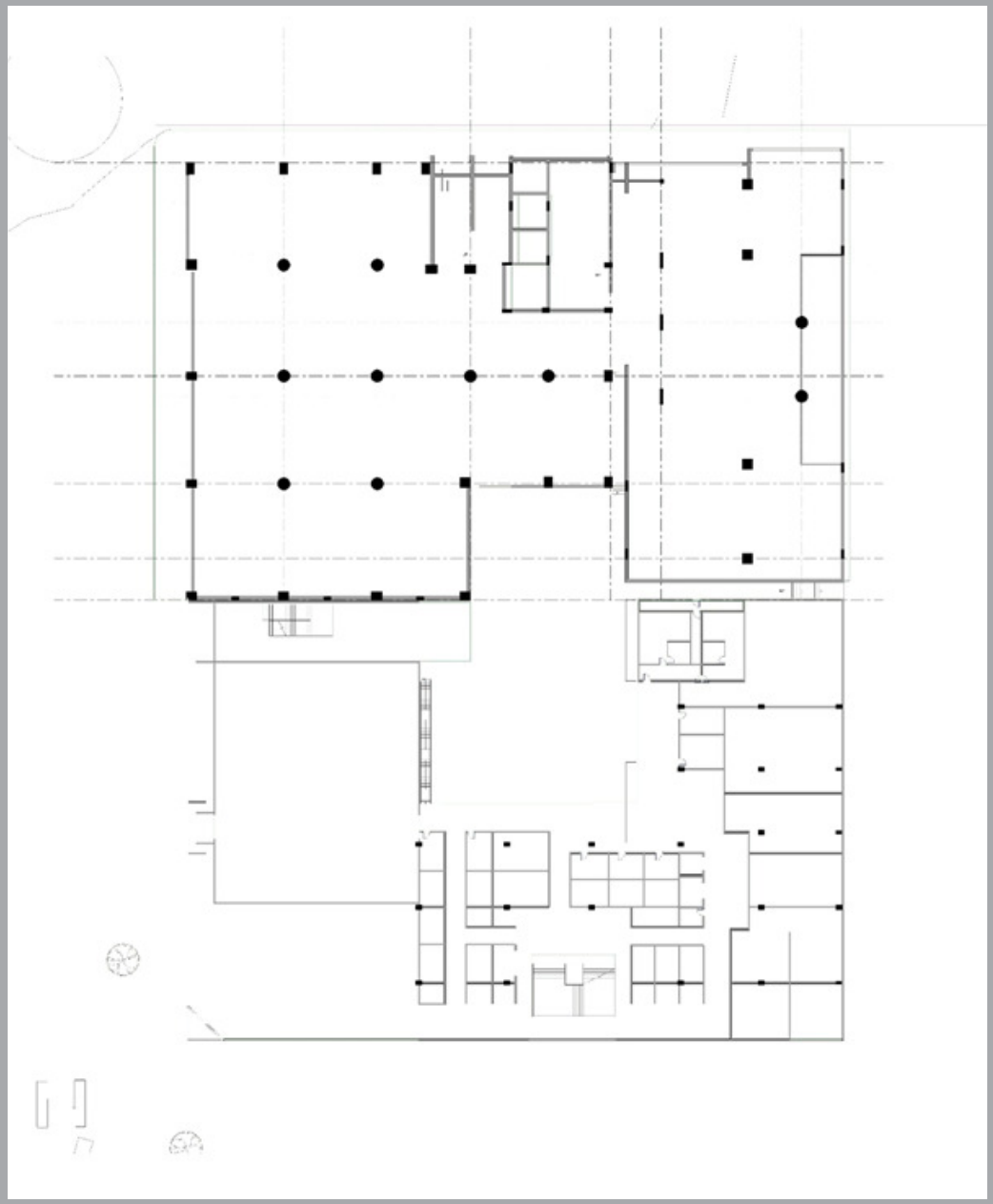


Figure 8.26 Image of Floor Plan

Floor Plan of the Second Design Approach

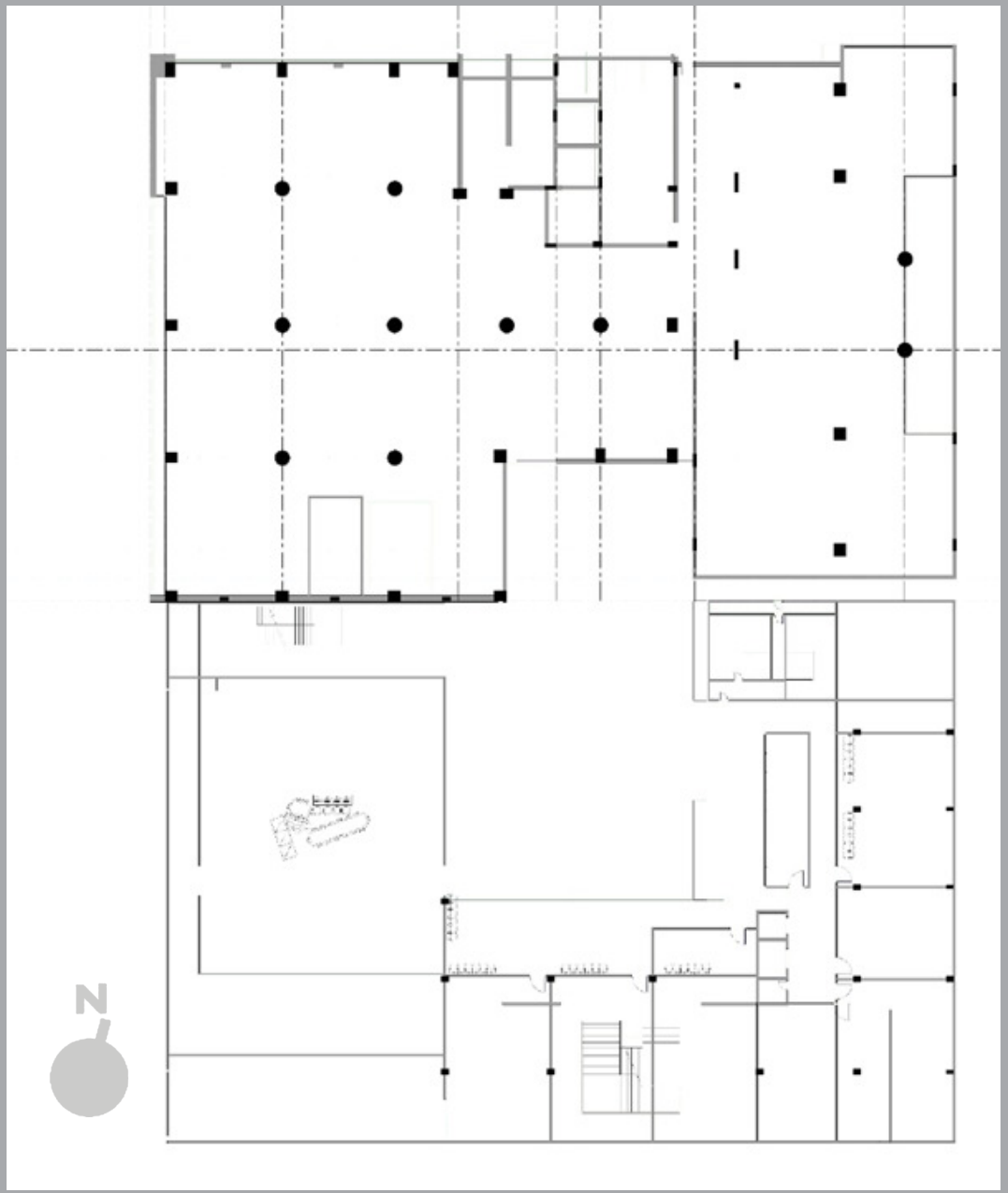


Figure 8.27 Image of Floor Plan

Ground floor Plan of the Second Design Approach

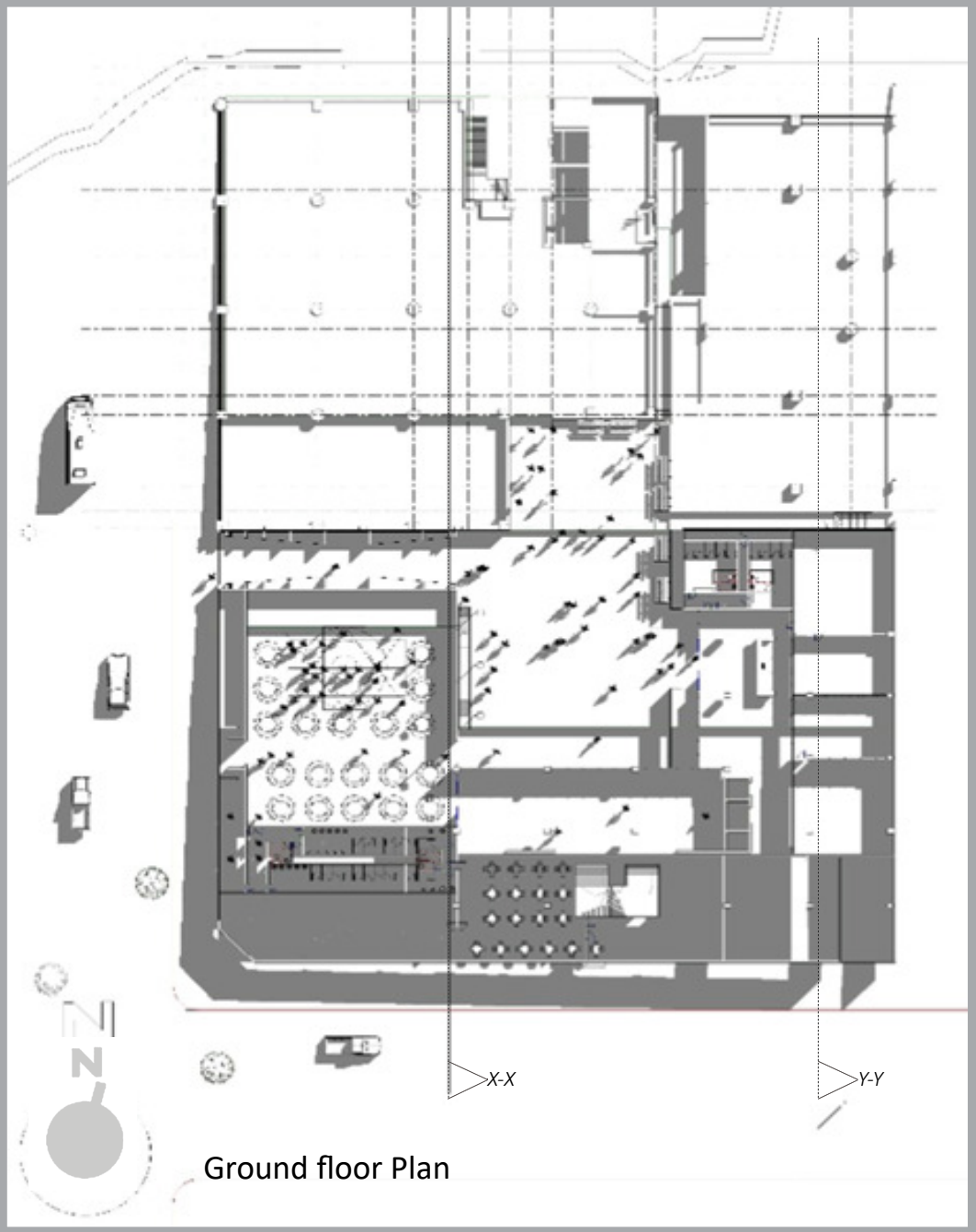


Figure 8.28 Image of Floor Plan

1st floor Plan of the Second Design Approach

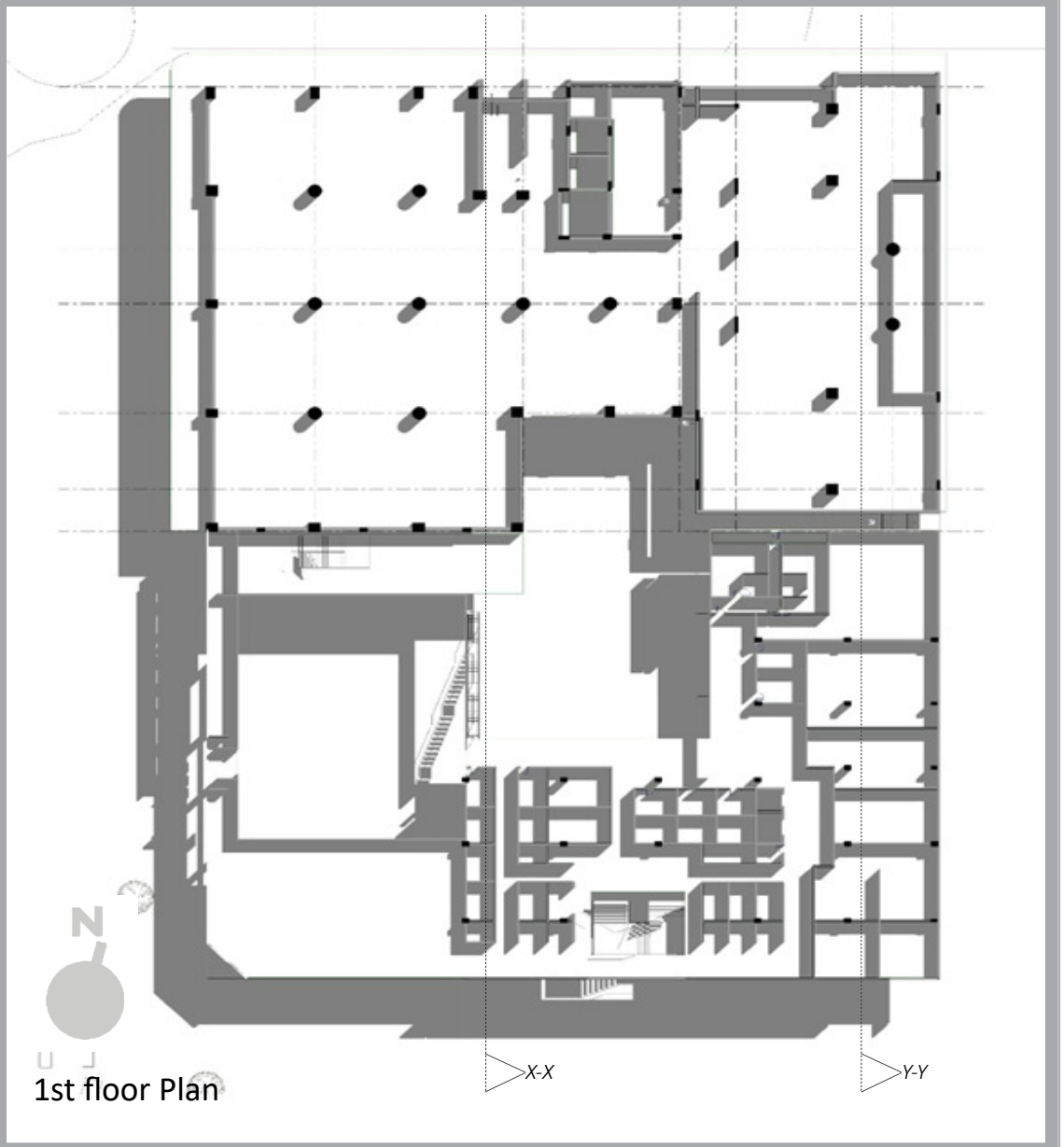


Figure 8.29 Image of Floor Plan

2nd floor Plan of the Second Design Approach

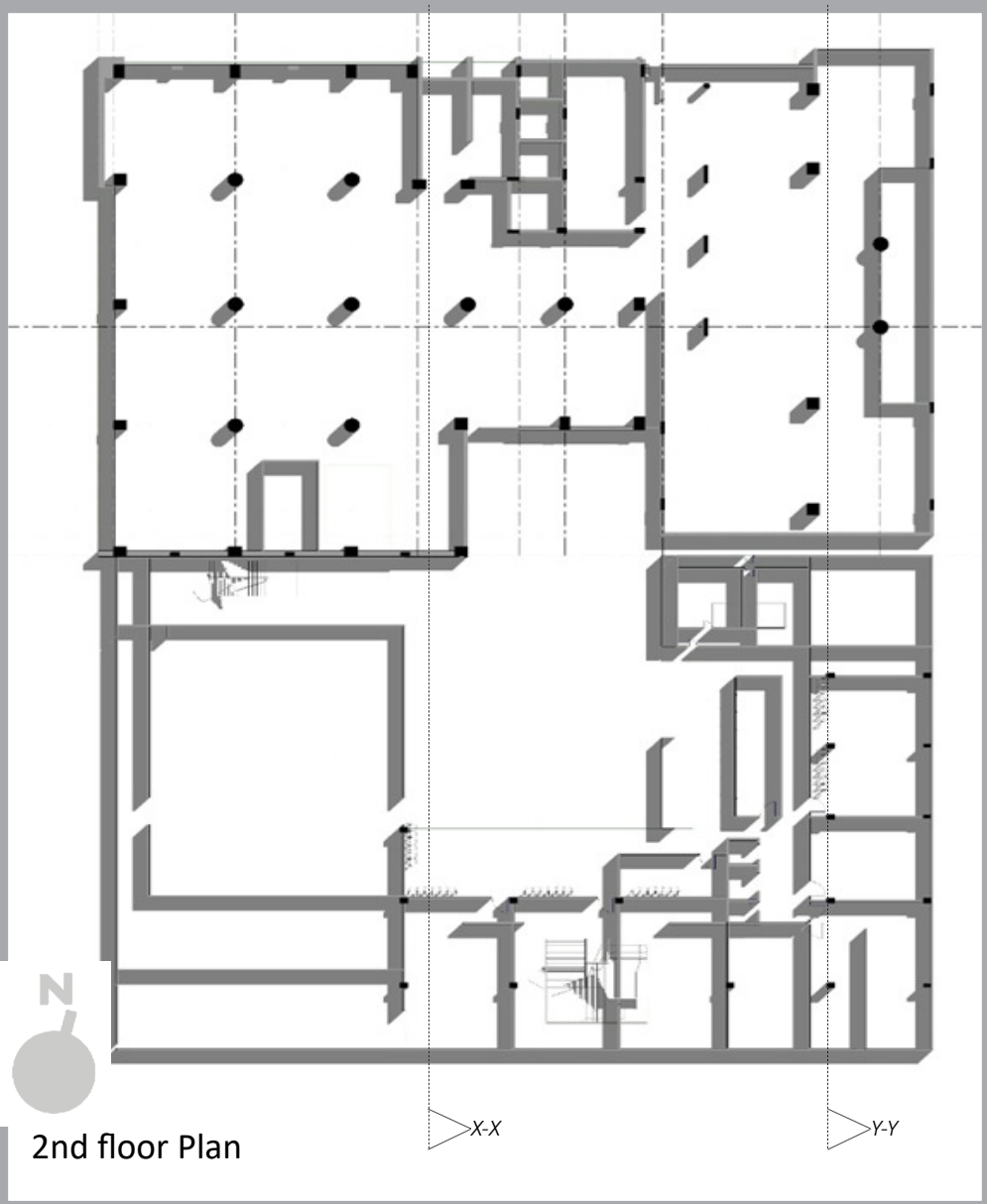


Figure 8.30 Image of Floor Plan

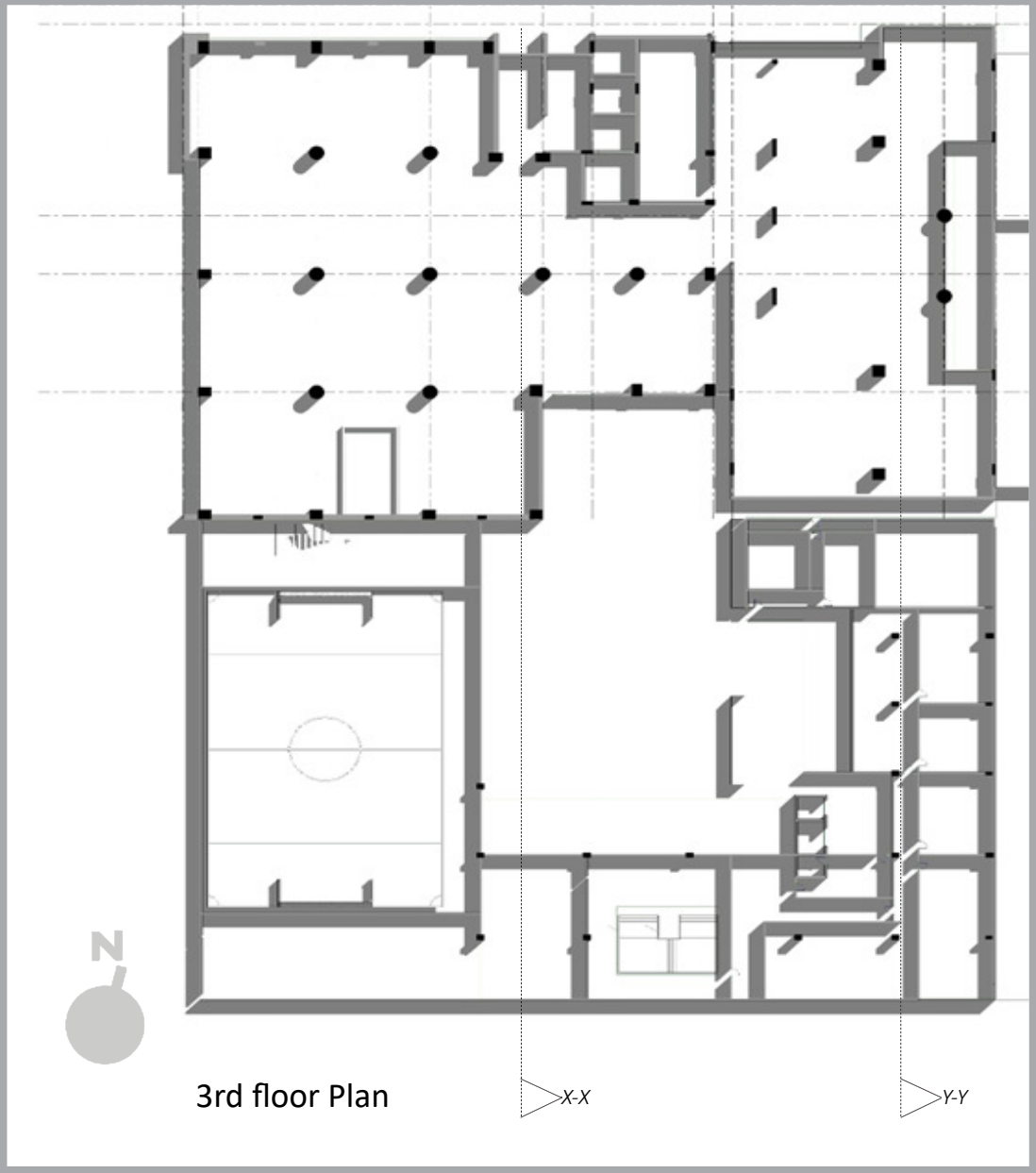
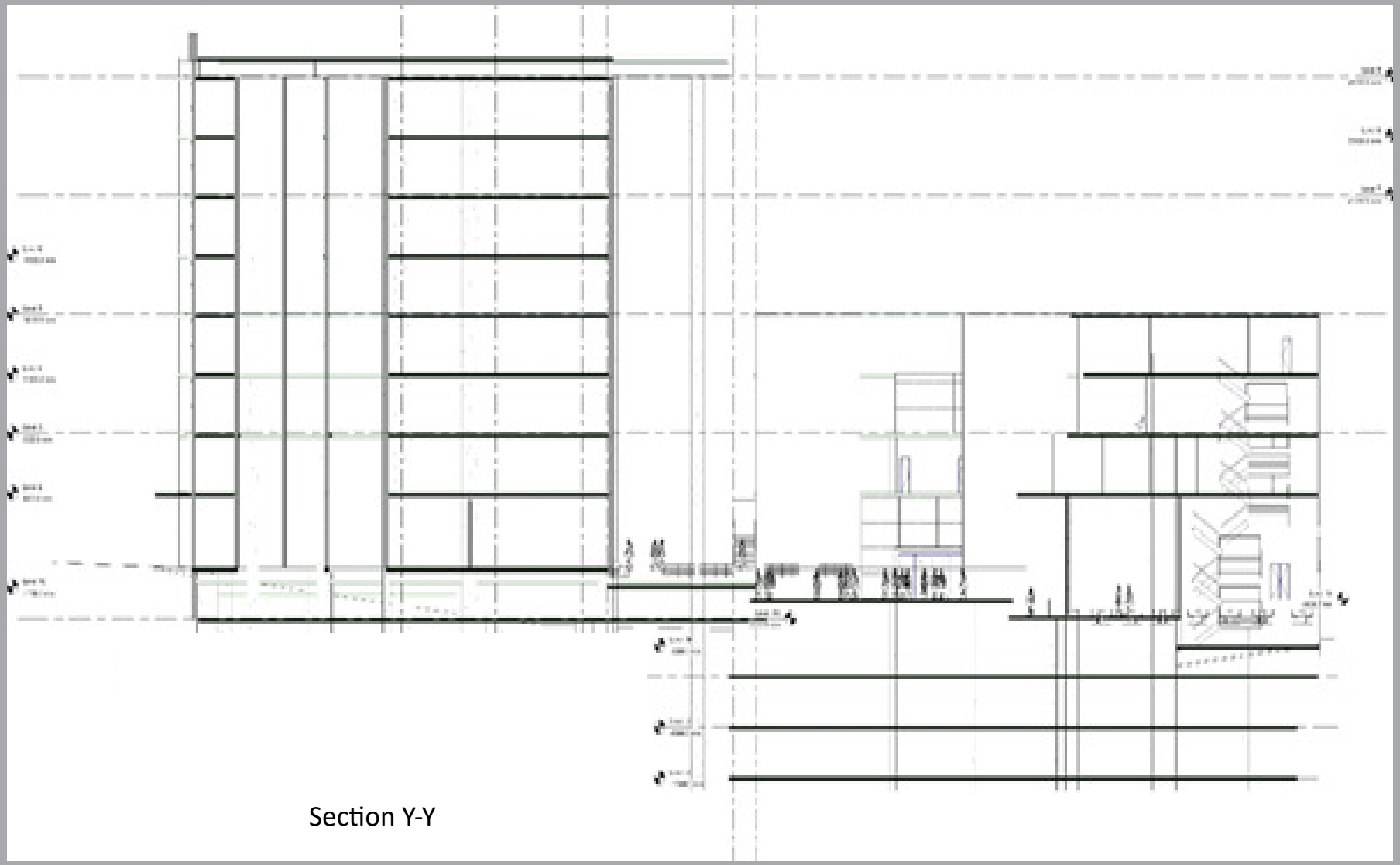


Figure 8.31 Image of Floor Plan

Y-Y Section of the Second Design Approach



Section Y-Y

Figure 8.32 Image of Section

X-X Section of the Second Design Approach



Figure 8.32 Image of Section

Chapter 9: Technical Drawings

Under this section I will illustrate a range of technical drawings I made with regards to the design.

Existing Structure

It is the norm that structures age and outgrow original uses. These changes sometimes come in technology of lifestyle changes, construction and design. The art of reusing old and new forms is called adaptive reuse, it has been mentioned in the literature as a way of preserving heritage sites and integrating new modern forms (Clark, 2020). With regards to our design this refers to keeping the existing façade of the two buildings and keeping the buildings' existing structures. With regards to the burnt down building, i have kept the structural grid line of the building (Clark, 2020). In other words, the burnt down building has traces of its structural grid on its façade. The columns are still much visible on the surviving surface of the wall. I continue this grid line from west to east in the design. This was done to match the desired output of the conceptual development to add an element of unity. The aim was to produce a monolithic outlook as well. (Clark, 2020)

Keeping the Basement

The existing building on the north side has its basement, and now the new building also requires a basement. The idea was not to lose the base level difference on the site. This is because the site's landscape cascades down towards the southern end of the site. I did not want to lose that cascading effect to the building design. It was essential to separate the basements even though the buildings are integrated on the ground floor. The aim was then to use slope as an added design feature.

Materials

Regarding materials we used euro-spray on concrete materials. This spray holds together materials that have been sprayed . The purpose of the spray is to give the same texture, material, and unified look. This helped with my design approach to build a Monolithic outlook, carved out of one significant element. The unifying effect is desired for the community aspect, which is part of our research problem (Yudina and Ponomarev, 2016).

For the vertical elements on the façade, I used laminated saligna timber timber, a soft material that can be used against concrete. It was the best alternative to aluminum or steel. I wanted a warm and inviting, which blends into the material used already. The timber elements blend with the concrete. Their purpose is to filter visibility and light. They also give a sense of unity. It will engulf the southern section of the site. It will provide natural shade as well on the walkway. It also has perforations that resemble Ethiopian designs using Ethiopian fabric designs. The timbers will be covered by polycarbonate to protect against adverse weather. The polycarbonate will be fixed on top of the saligna timber. The combinations of the materials are both homogenous and are pleasing to the eye. (Dias et al, 2015)

I also used rubber material similar to that used on a treadmill. This rubber was also used for the running track. The running track will also be placed in the kindergarten. I will also use slotted and crimped mesh to cover the sports field and the building. The fabric design on Habesha clothes is used to show identity and uniqueness to one another; therefore, having this pattern onto the façade will display culture and pride. The mesh is 5mm as it has better strength and to keep the pace more secure. For the mesh there is a precdent building called Mary and Roberts where the mesh was

Special Programs

The first of the program to be implemented was the vertical garden which is located on the eastern side of the existing building facing the south. The Face of this section of the building lacked quality of space therefore adding the vertical garden to liven things up. The vertical garden also keeps the visual “green” aesthetic of the site (Elinc, 2013). The vegetation is supported on a steel tensile structure which is built up. It comes down over a smaller courtyard area on the eastern section, where the running track and the inner courtyard meet.

The reflective surface is the second program, it is placed high so that sunlight arriving can be focused onto the vertical garden. The reflective surface is not in the center it is placed on the right side (east) side where there is vegetation (Li, 2005). The reflective surface has one more element, before it reflects down there is a perforated opaque material with is the laminated saligna timber (Li, 2005). This has unique patterns used in the Habesha community. The effect is a light and shadow effect with patterns recognized by the comm

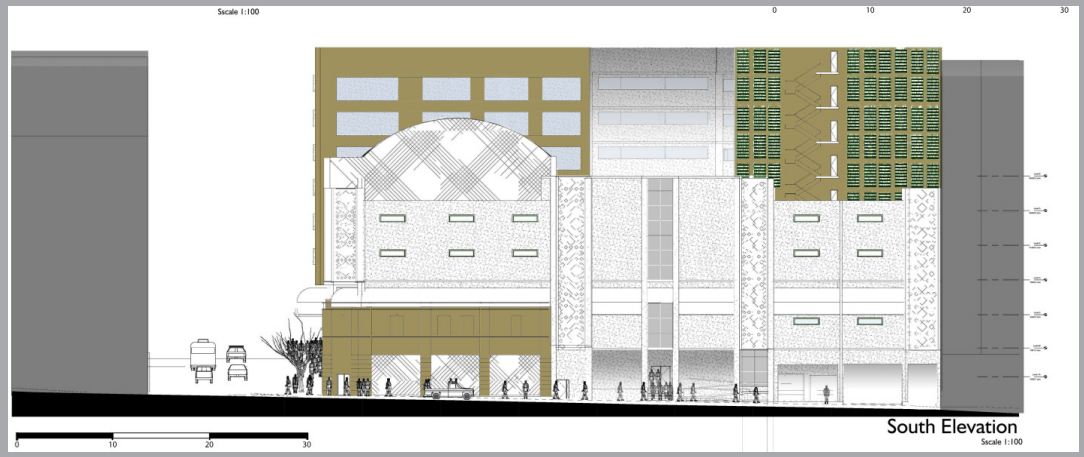


Fig 9.1 showing the vertical garden in place Source: (Author 2020)

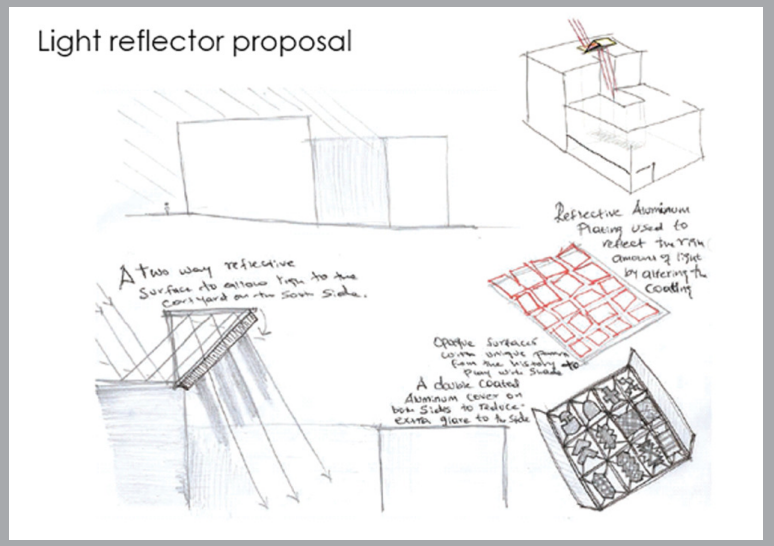


Fig 9.2 Showing how the light reflector will work. Source: Author 2020)

Chapter 9: Final Drawings

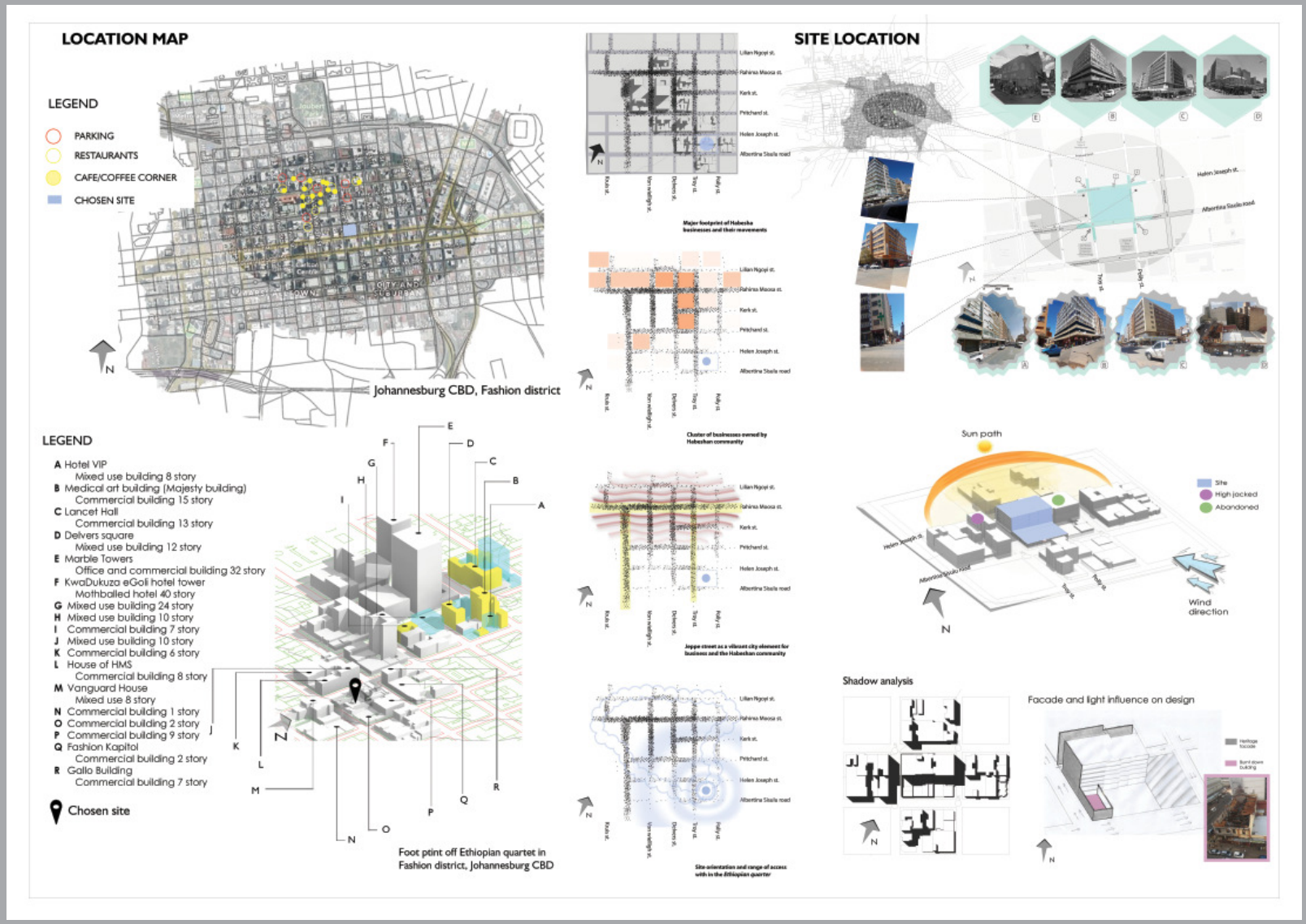


Fig 9.3 Showing the site Plan Source Author , 2020

Site and Location Plan

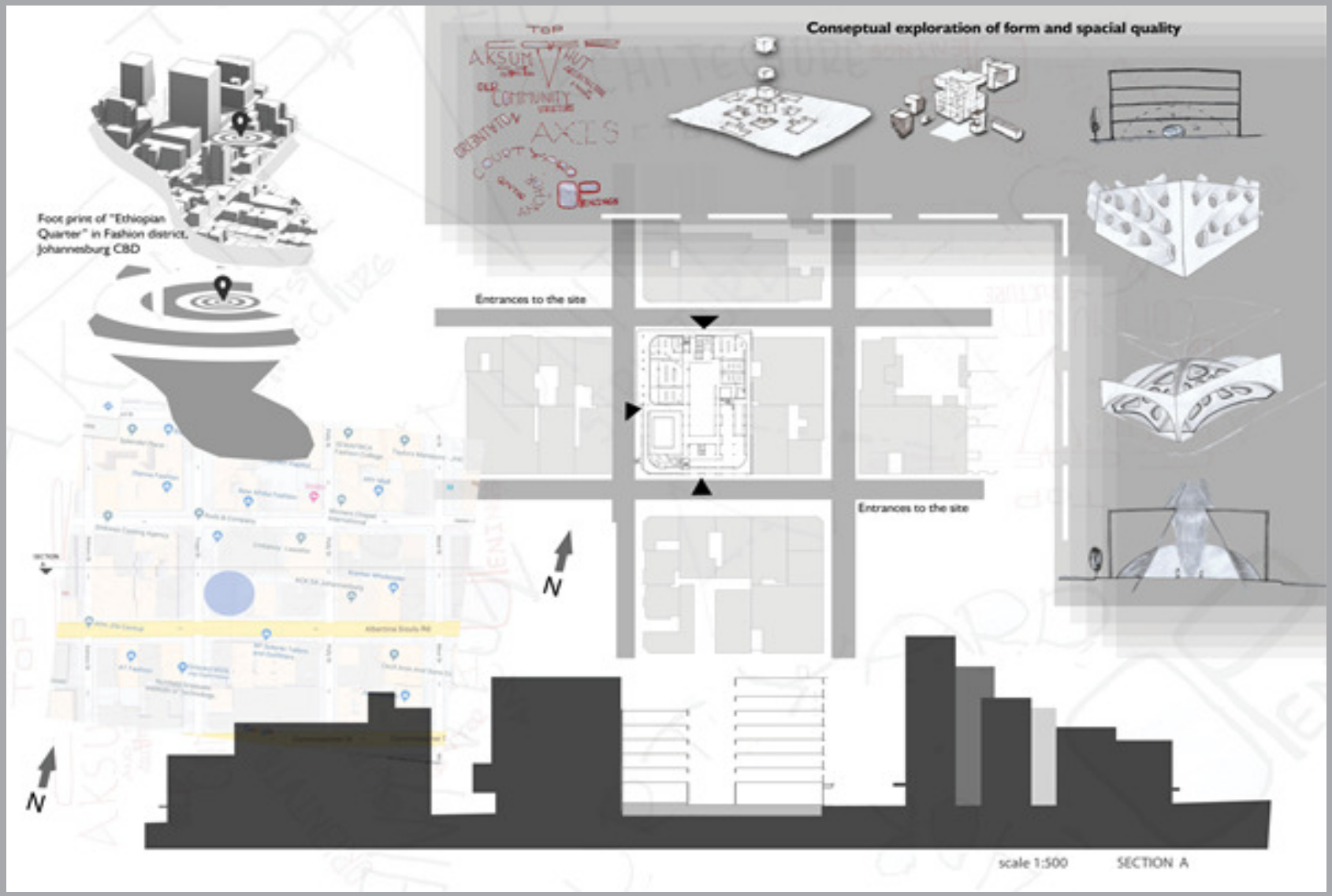


Fig 9.4 Showing the Site and Location Plan
Source Author , 2020

Ground floor plan

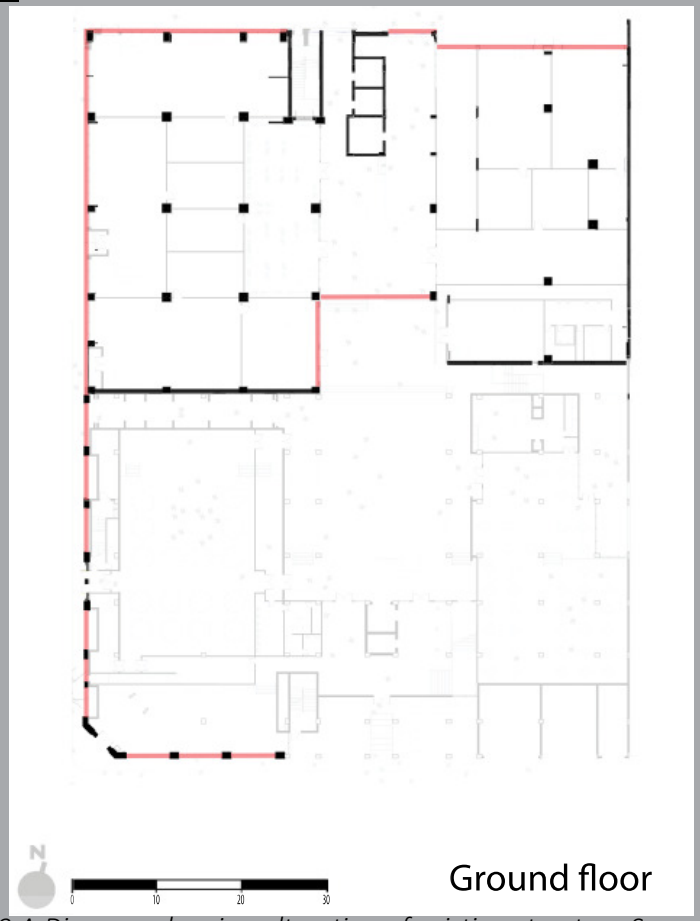


Fig 9.A Diagram showing alteration of existing structure Source Author

Gound Floor

After looking at the eexisting remodling proposal or the building on the northern half of my site, this was the ground floor produced for the final design. This ground floor layout shows the orientation of the entrances and how the courtyard is the center piece of all the activity around.

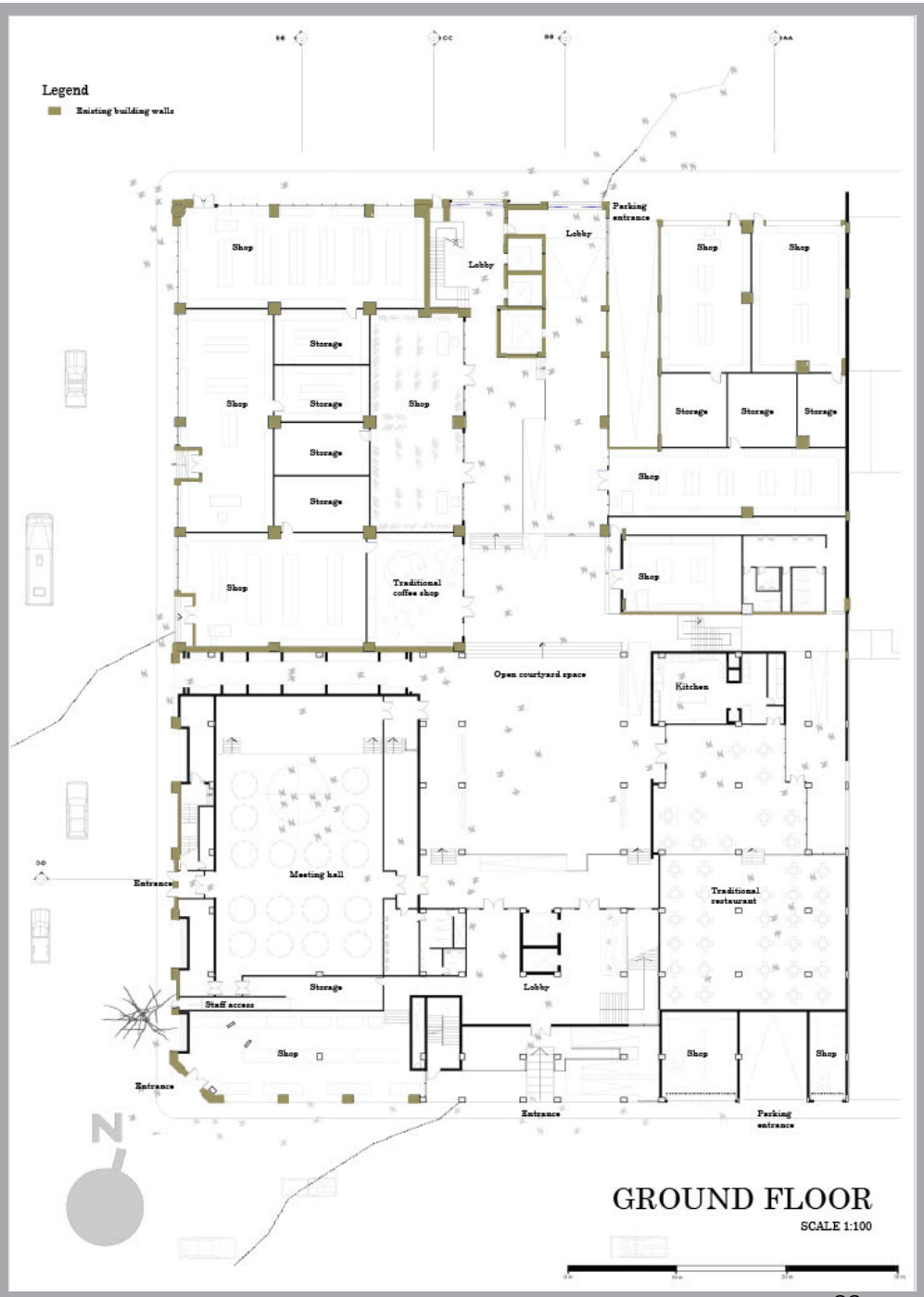


Fig 9.5 Showing the Ground Floor Source Author , 2020

Legend

Existing building walls

Helen Joseph St.

Troy St.

Alerrtina Sisulu Rd.

E-E

C-C

B-B

A-A

D-D

Shop

Storage

Lobby

Parking entrance

Shop

Shop

Storage

Storage

Storage

Shop

Storage

Storage

Storage

Shop

Shop

Traditional coffee shop

Shop

Storage

Storage

Storage

Shop

Open courtyard space

Kitchen

Meeting hall

Entrance

Traditional restaurant

Storage

Lobby

Staff access

Shop

Shop

Shop

Entrance

Entrance

Parking entrance

N

GROUND FLOOR

SCALE 1:100

0 m 10 m 20 m 30 m

Mezzanine floor plan

The structural integrity of the columns and façade proves to be sufficient enough to keep the skin of the building facing the street as is, except for the 1st floor where I have removed few walls to allow or the running track to move around the circumference of the entire site joining the existing and new building.

Mezzanine floor

The Mezzanine floor will cover several areas and will be used as a space for open markets. There are restaurants just a level below it.

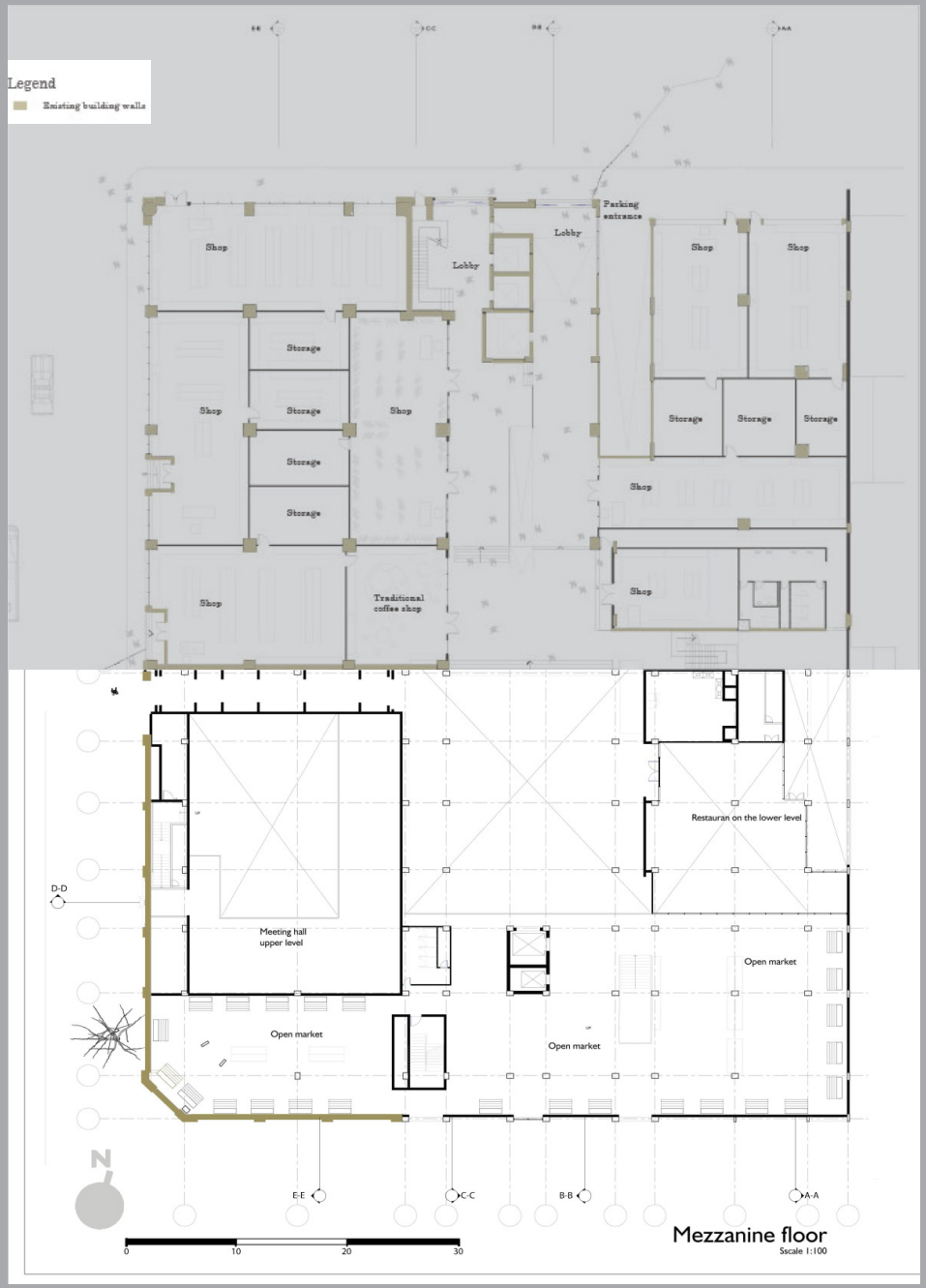


Fig 9.6 Showing the Mezzanine Floor Source Author , 2020

First floor plan

Legend

Demolished external wall

Unchanged structure

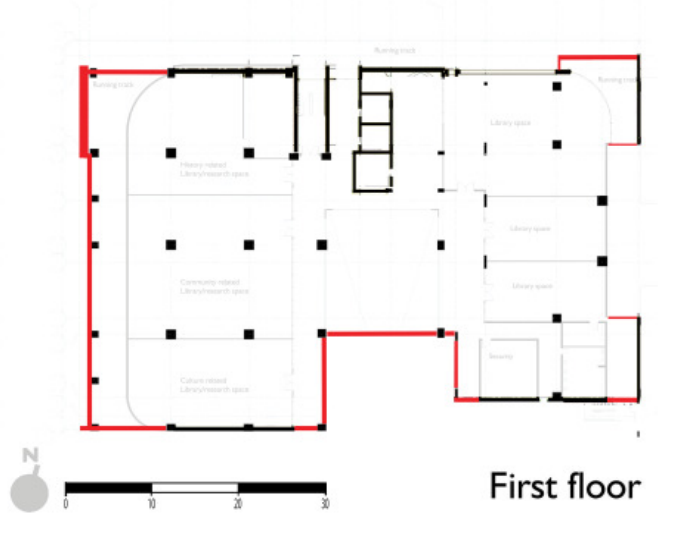


Fig 9.B Diagram showing alteration of existing structure Source Author , 2020

All internal partitions have been redesigned except the core off the building, near the northern entrance.

First Floor

Has libraries and the sporting facility area aswell.This floor also has a traditional coffee shop and the running track on the outside of the building.

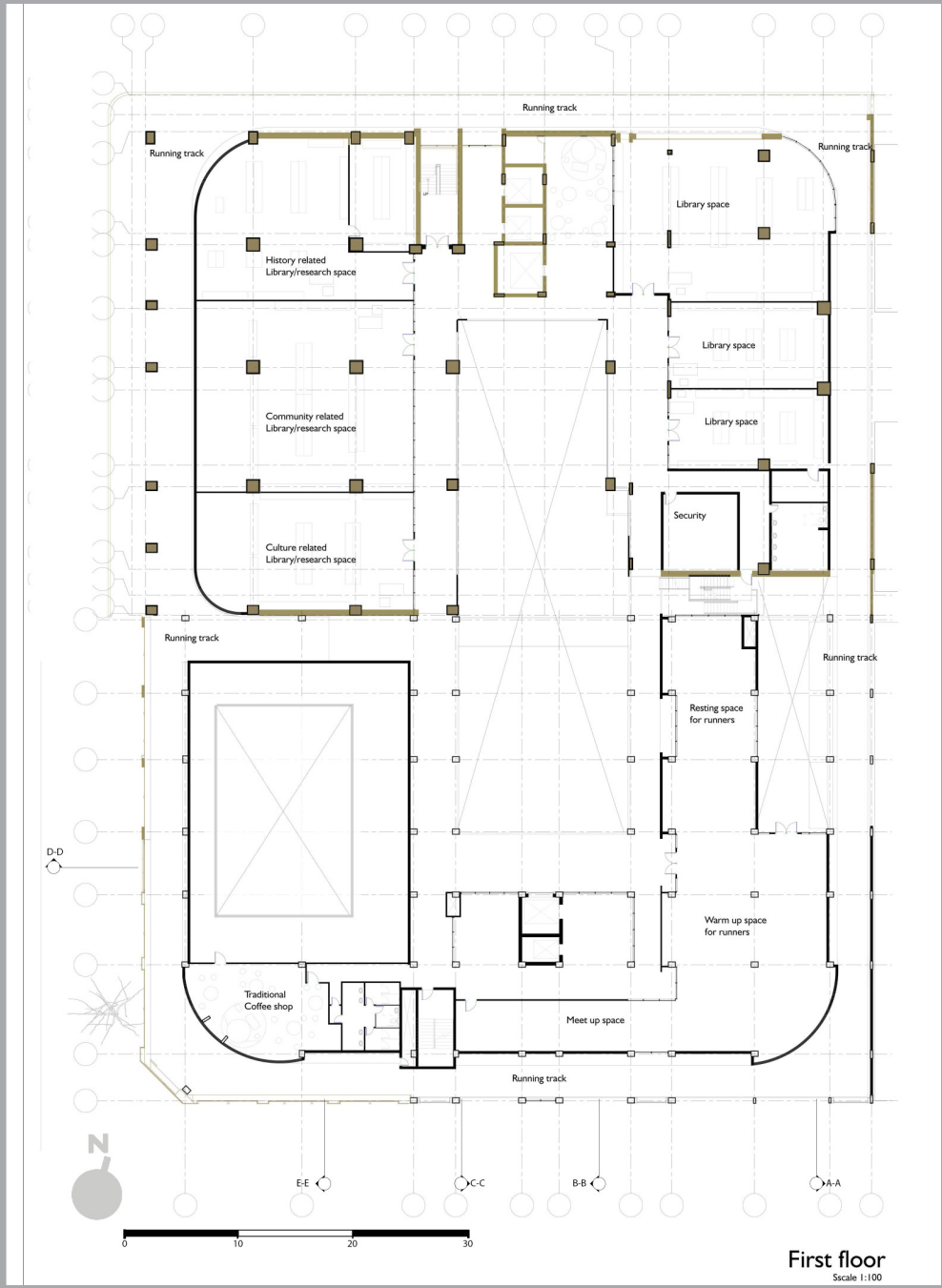


Fig 9.7 Showing the First Floor Source Author , 2020

Seccond floor plan

Legend

Demolished external wall

Unchanged structure



Fig 9.C Diagram showing alteration of existing structure Source Author , 2020

All internal partitions have been redesigned except the core off the building, near the northern entrance.

Second Floor

This floor is the commercial hub of the design, with several office areas and meeting rooms. To faciliate social interation this floor also has a lounge area south west of the floor. There is also a coffee shop neear the north side entrance.

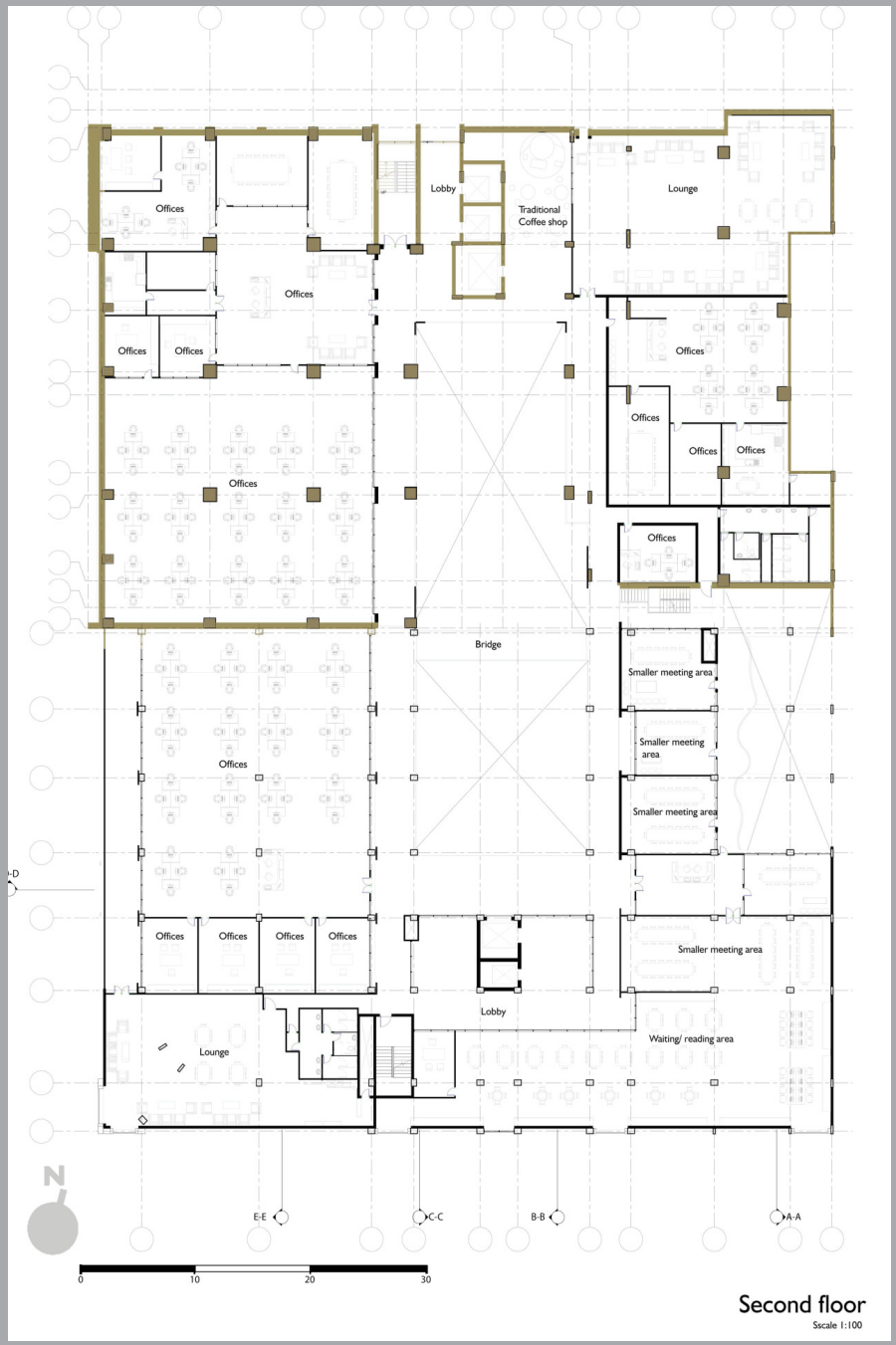


Fig 9.8 Showing the Second Floor Source Author , 2020

Thirdd floor plan

Legend

Demolished external wall

Unchanged structure



Fig 9.D Diagram showing alteration of existing structure Source Author , 2020

All internal partitions have been redesigned except the core off the building, near the northern entrance.

Third Floor

The third floor has a few offices and the kindergarten area. There is also a teachers lounge , there is also an indoor football fieldand a gym facility.



Fig 9.9 Showing the Third Floor Source Author , 2020

Fourth floor plan

Legend

Demolished external wall

Unchanged structure



Fig 9.E Diagram showing alteration of existing structure Source Author , 2020

All internal partitions have been redesigned except the core off the building, near the northern entrance.

Fourth Floor

This floor has apartments on the north and a gym on the south.

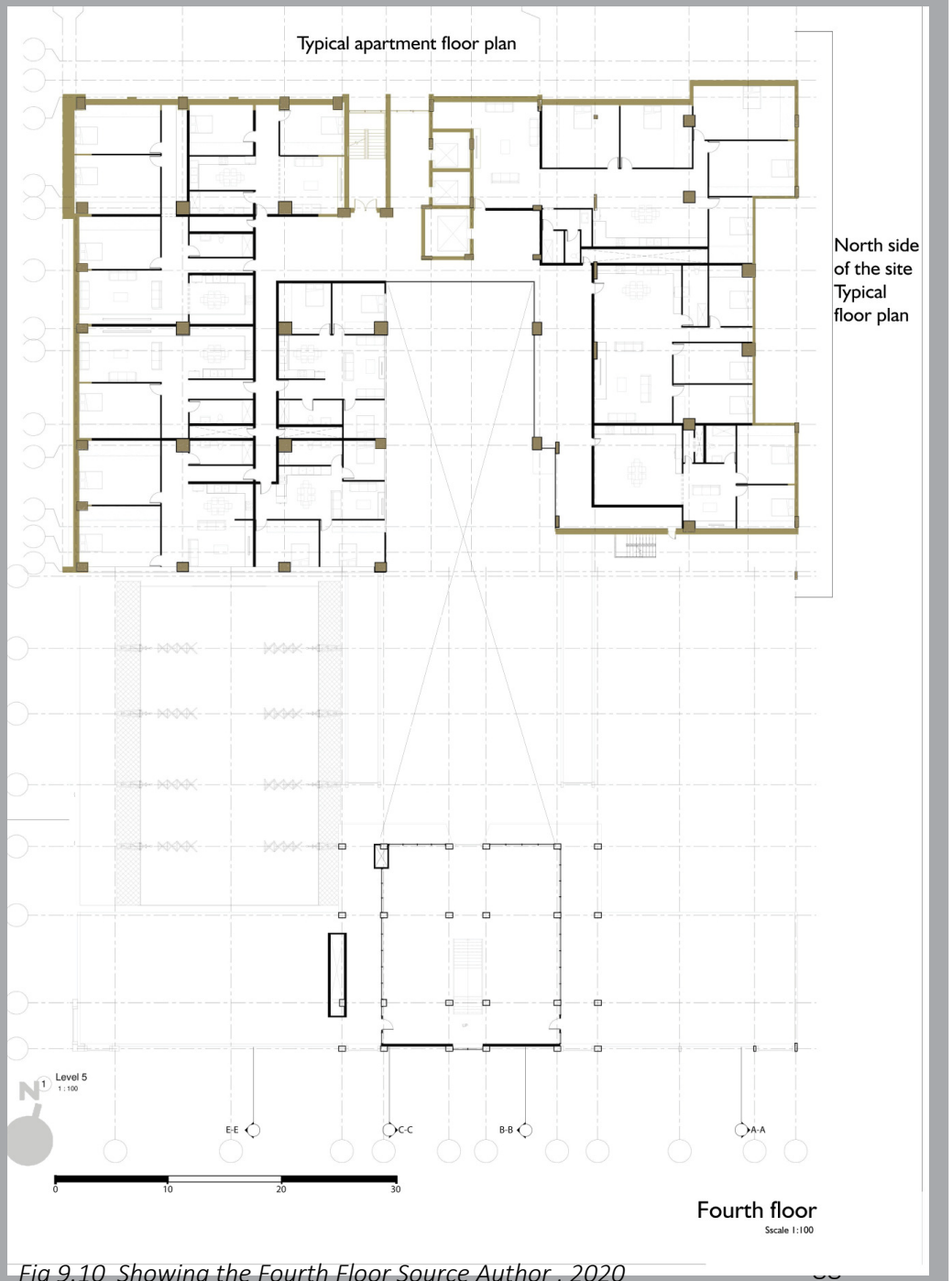


Fig 9.10 Showing the Fourth Floor Source Author , 2020

Evelation

North Evelation



Fig 9.11 Showing the North Elevation Source Author , 2020

Evelation

West Elevation

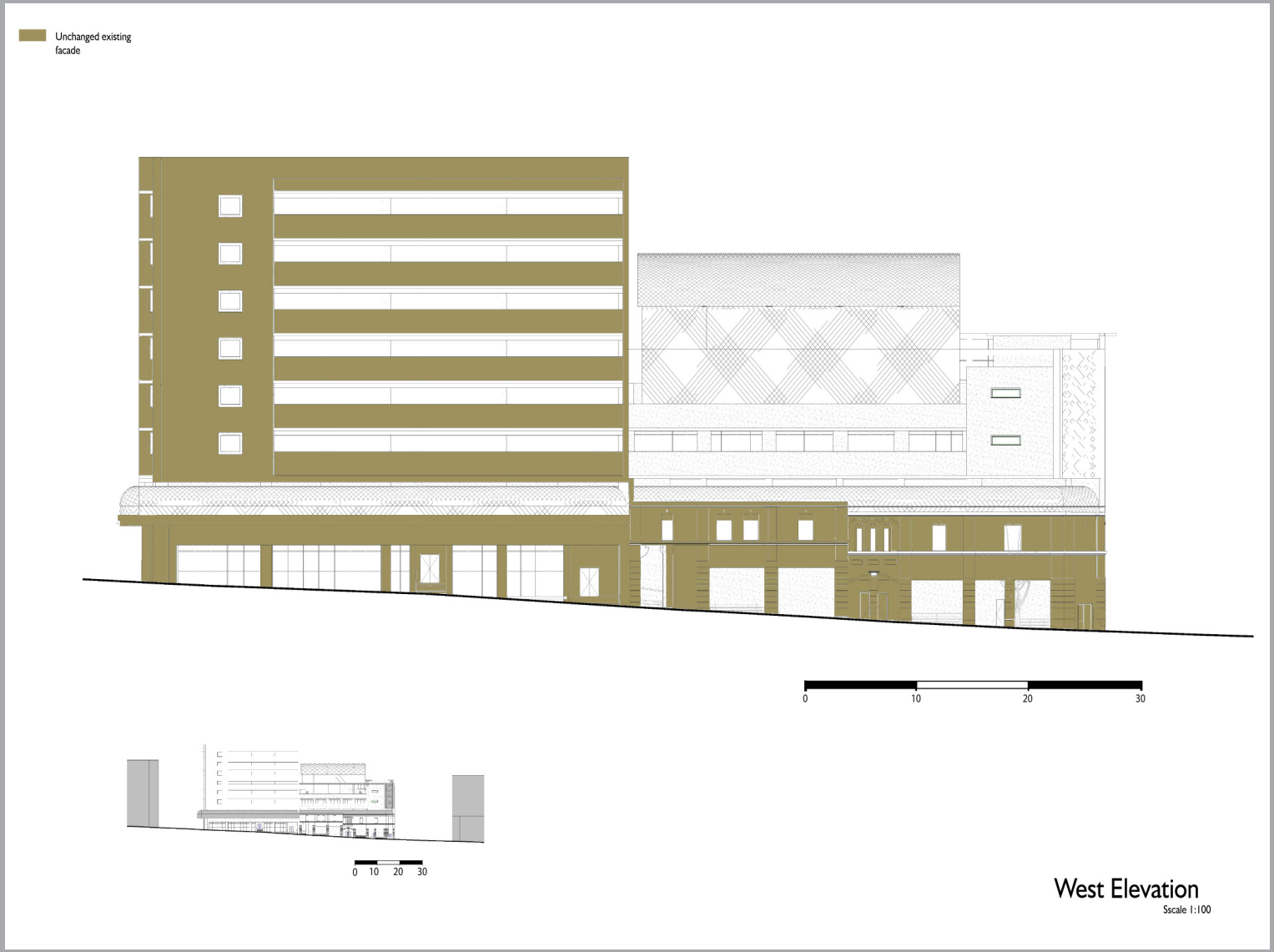


Fig 9.12 Showing the West Elevation Source Author , 2020

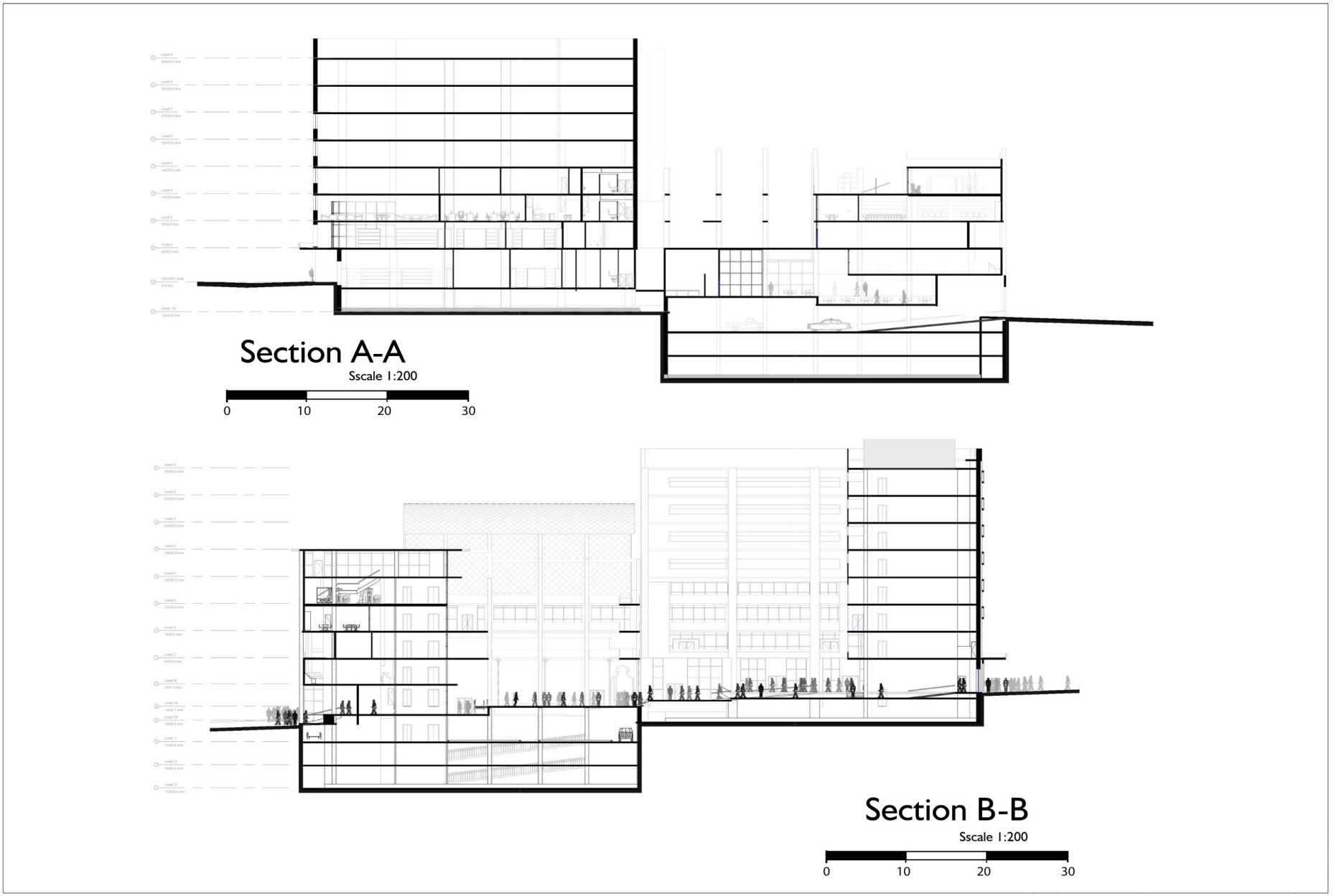


Fig 9.13 Showing Sections of the Building Source Author , 2020

Sections

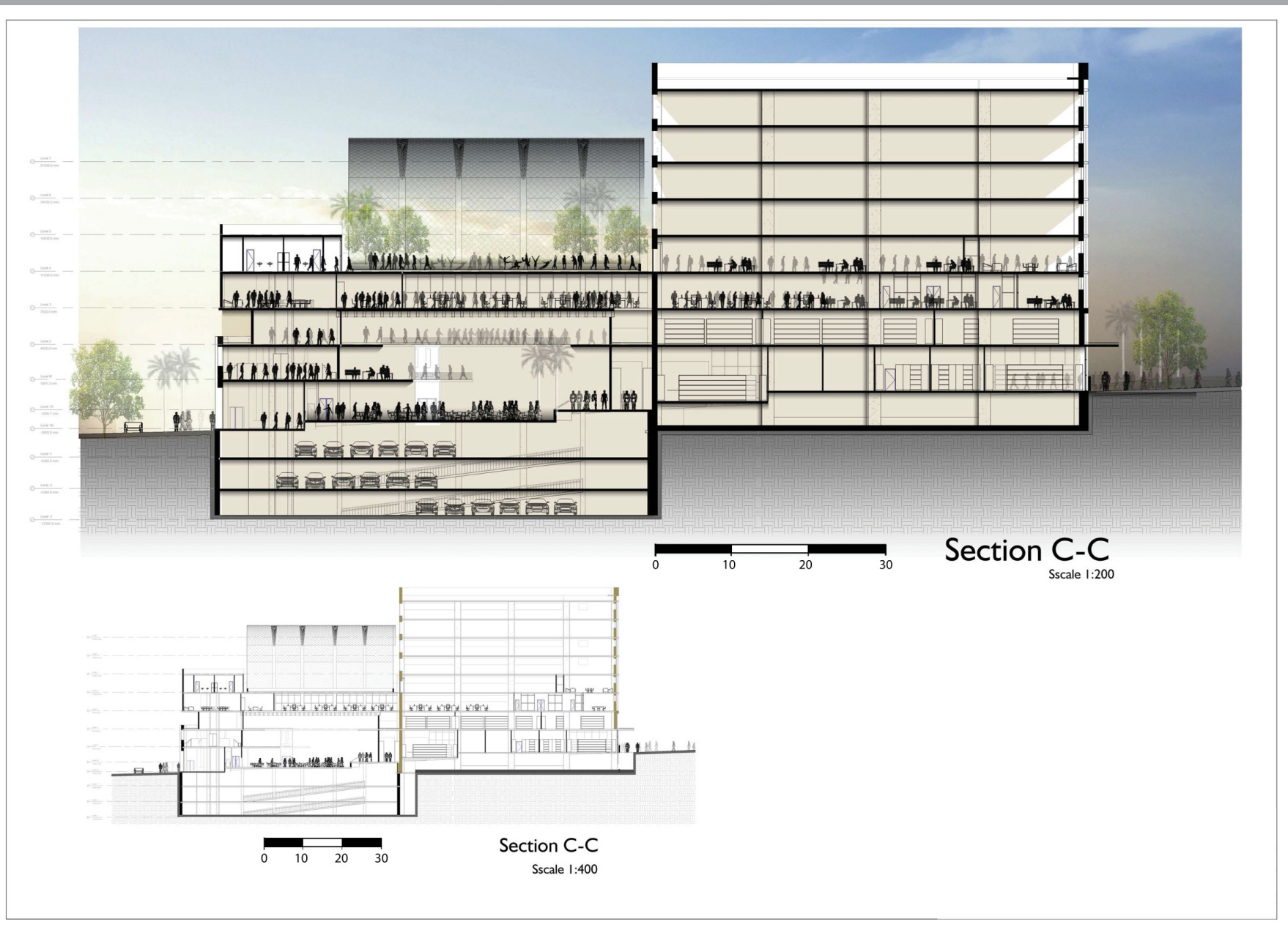


Fig 9.14 Showing Sections of the Building Source Author , 2020

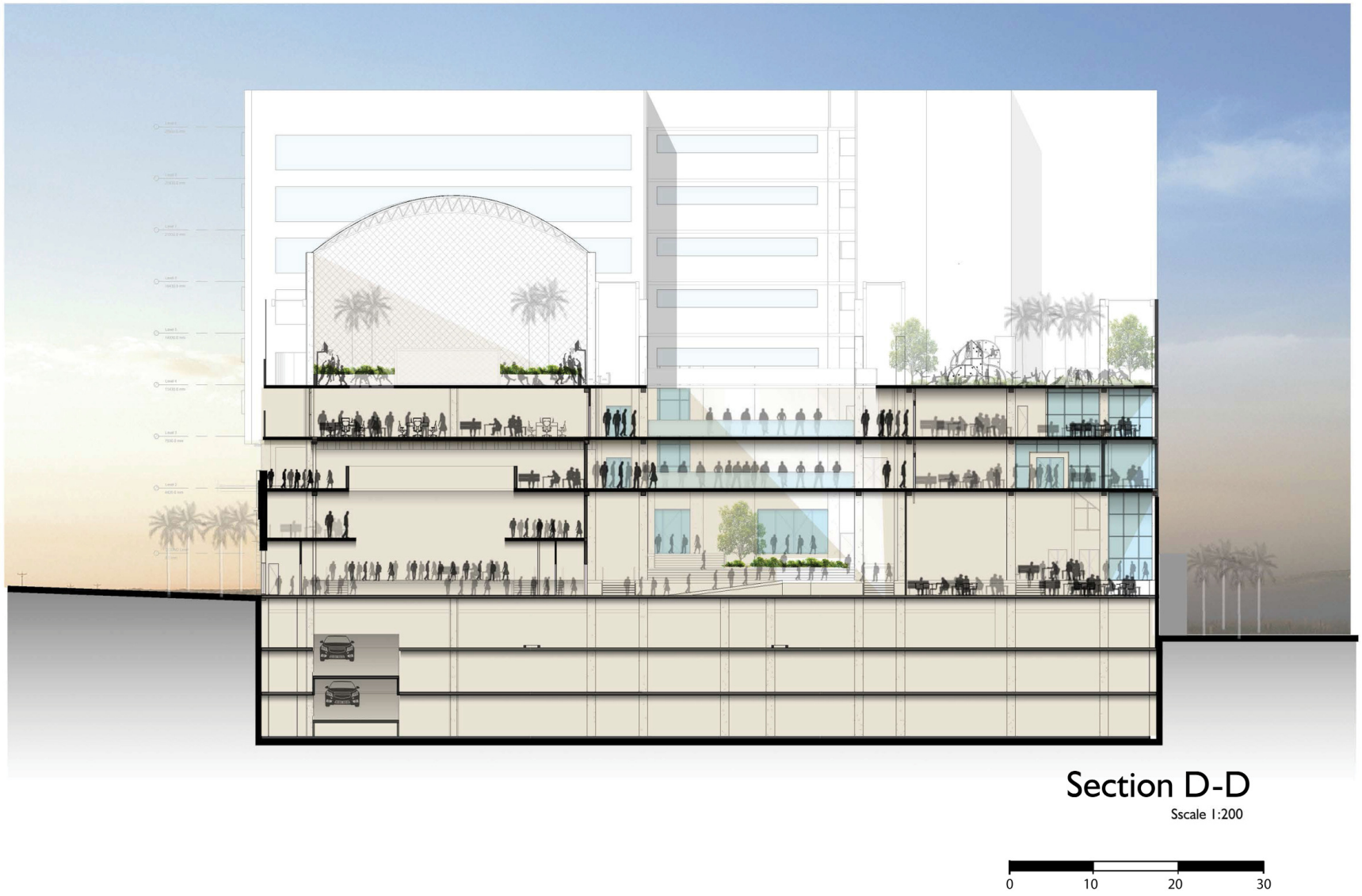


Fig 9.15 Showing Sections of the Building Source Author , 2020

Basement Floor Plan

Basement Floor Plan

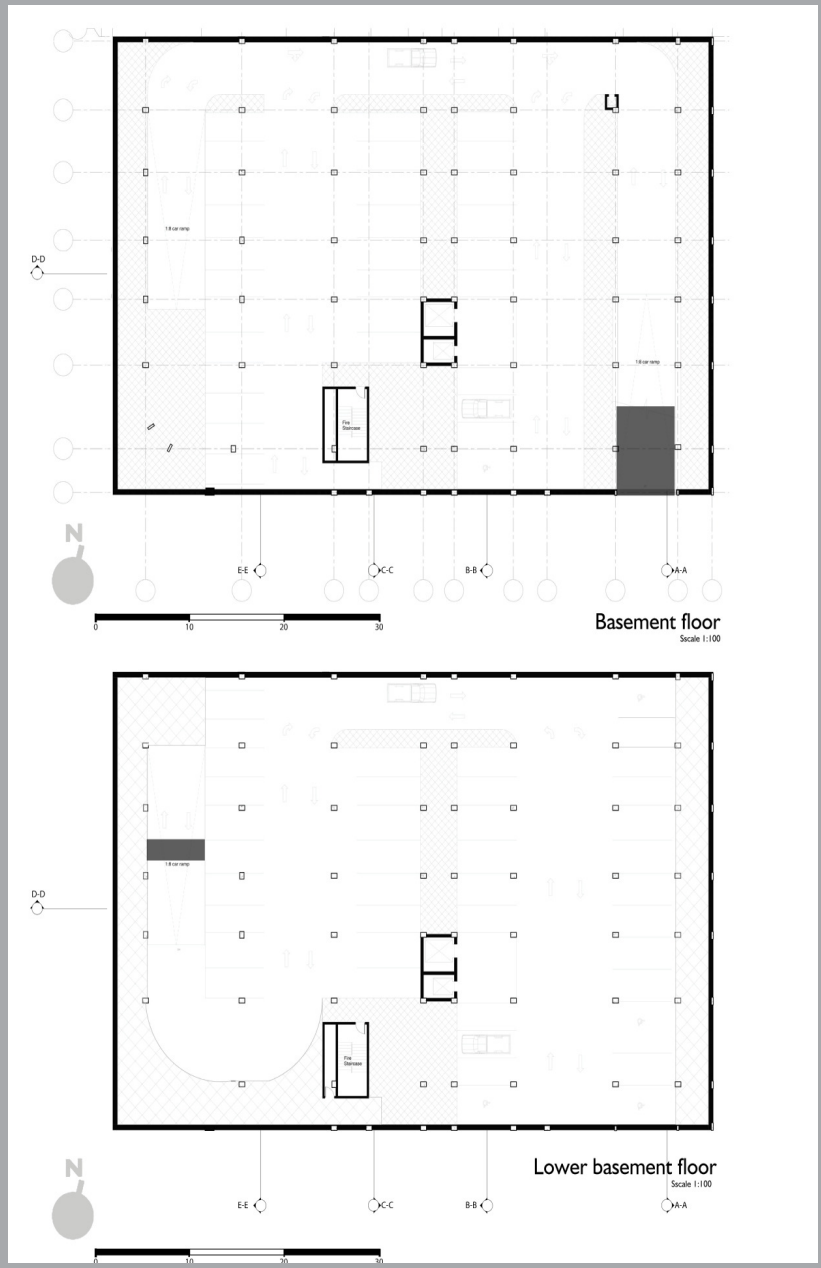


Fig 9.16 Showing the Basement Floor Plan Source Author , 2020

Perimeter Section

Perimeter Section

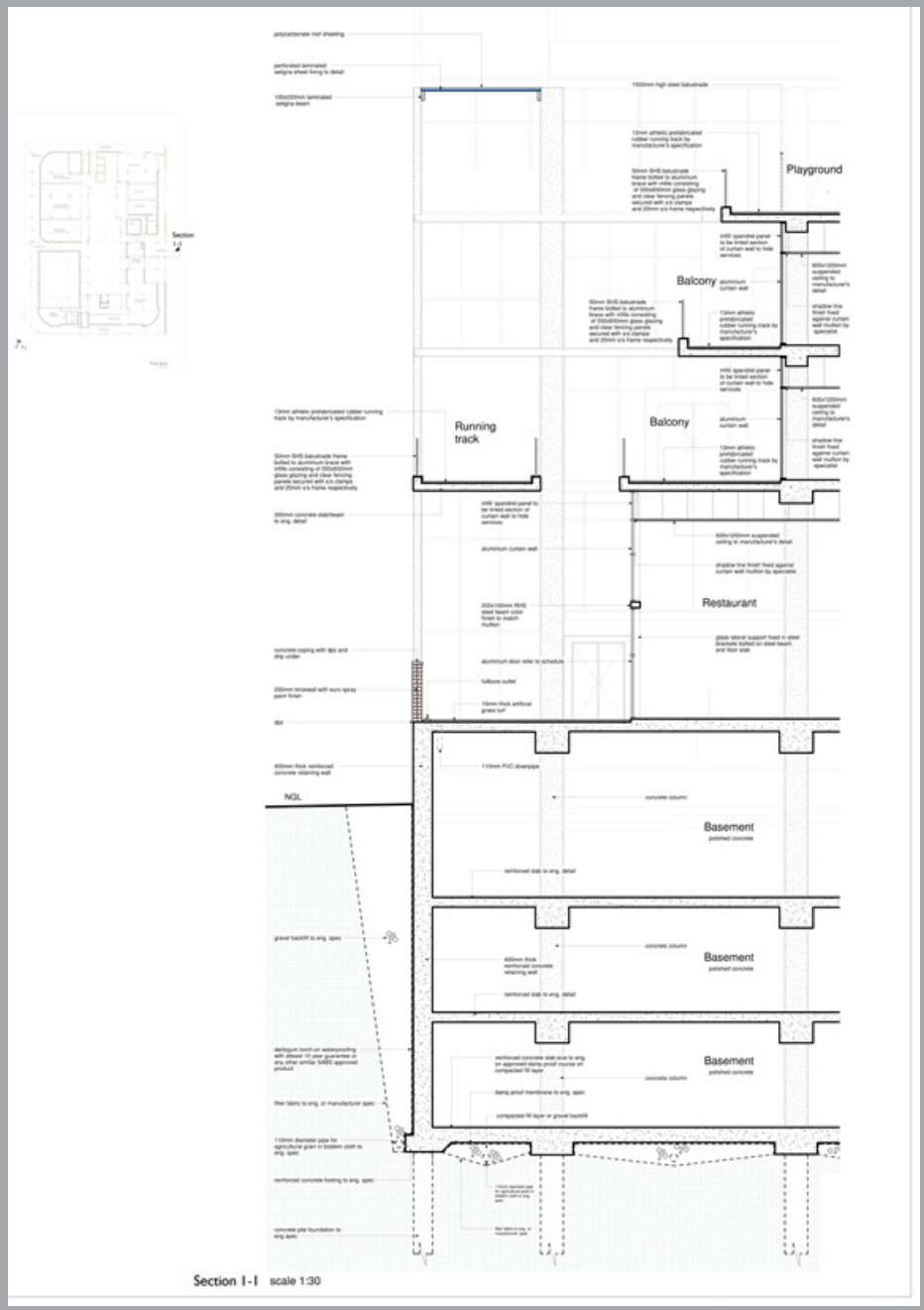
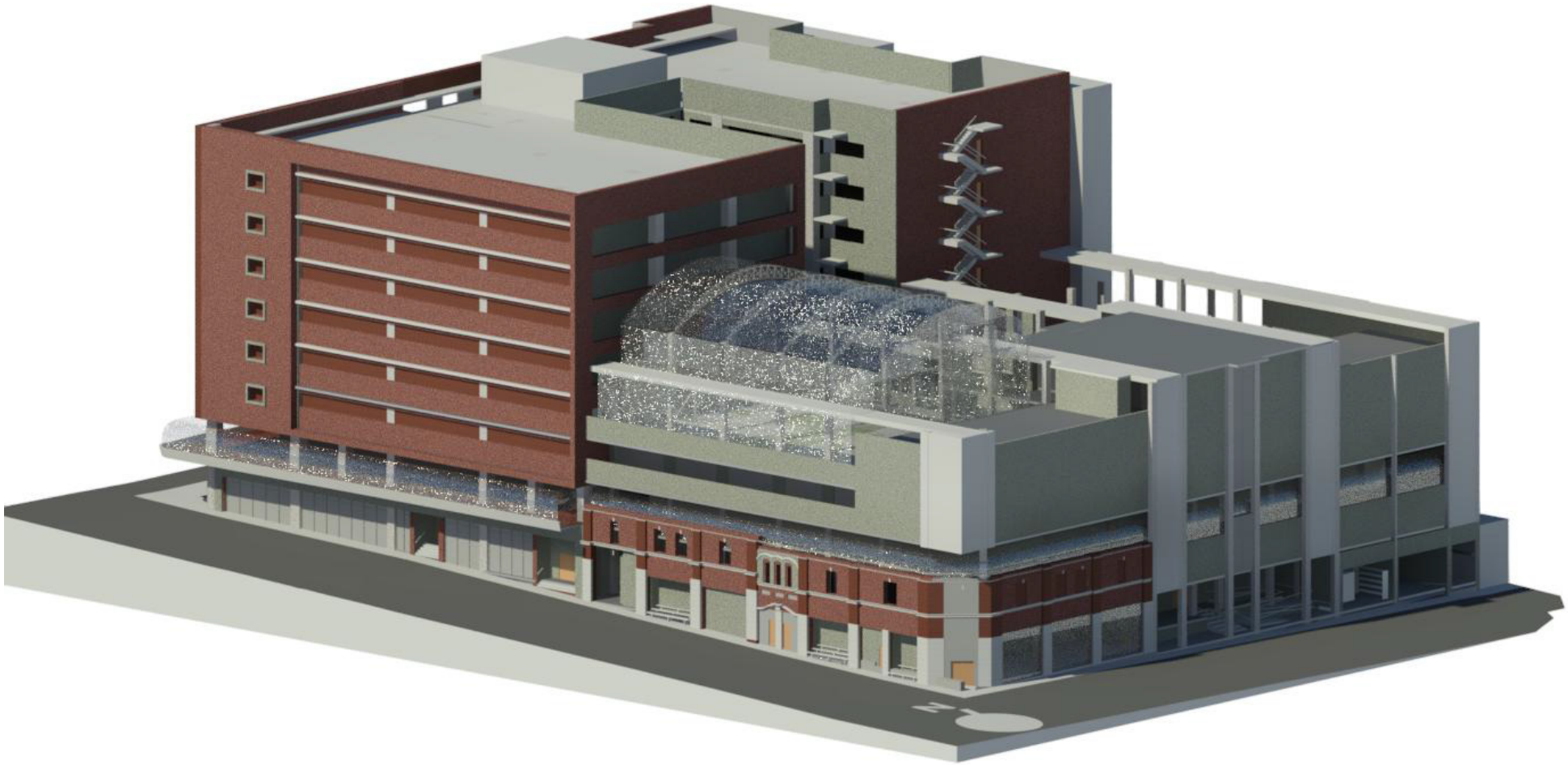


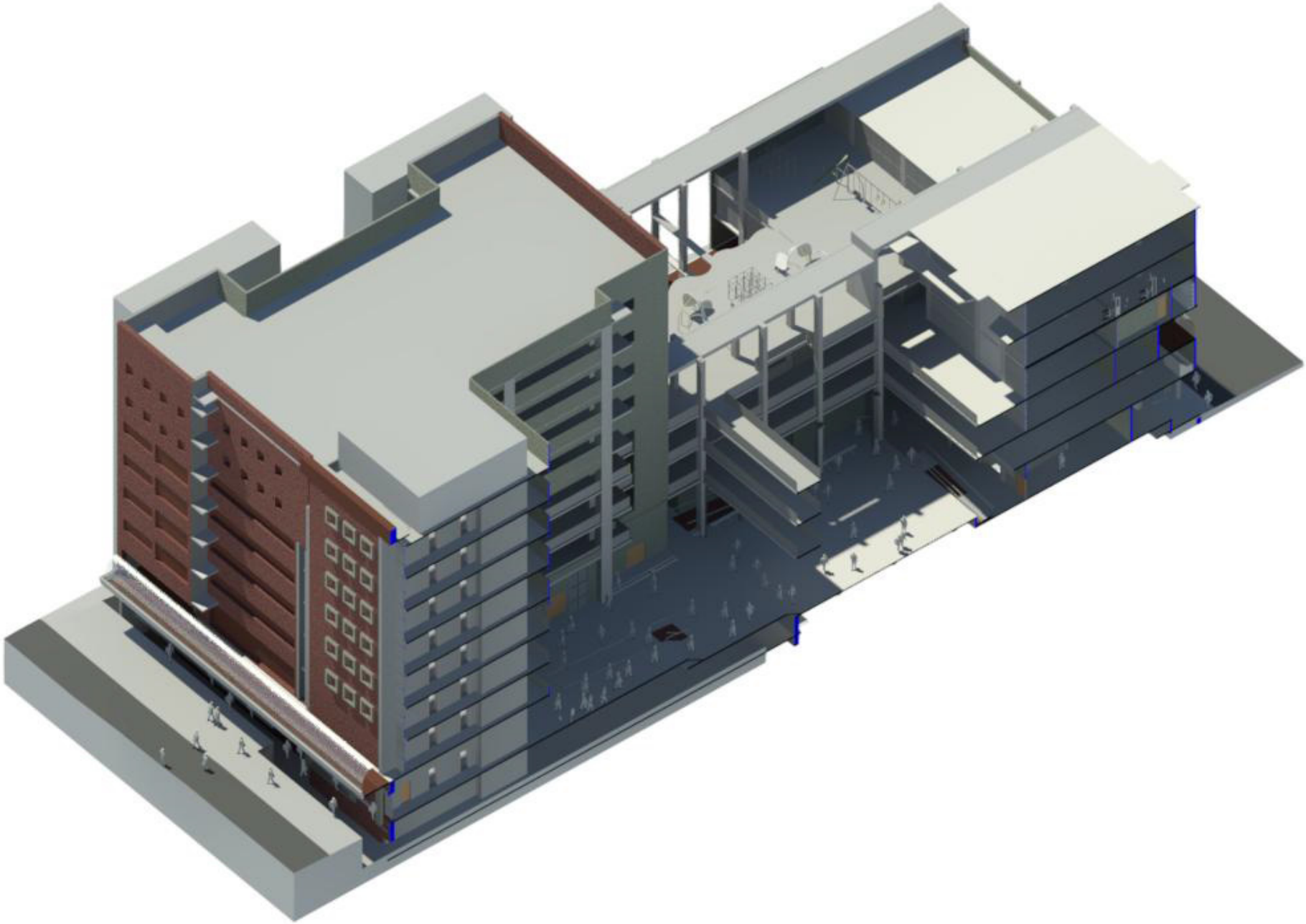
Fig 9.17 Showing Perimeter Section Source Author , 2020

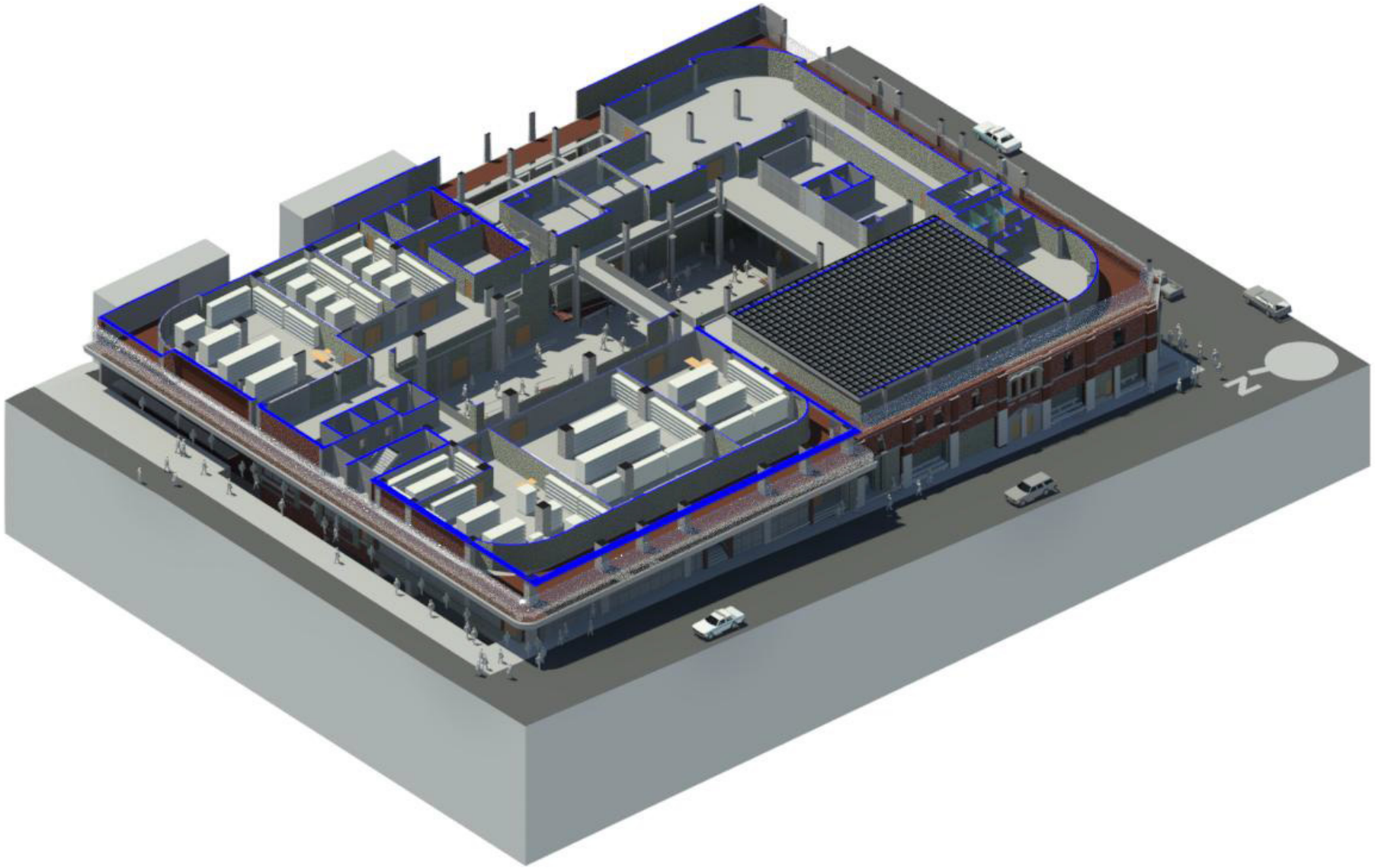
3d Exterior view

Final 3D of the Design









Chapter 9: Conclusion

This research has been aimed at looking into the culture and life of the Habesha people, from their origins in Ethiopia and Eritrea to their new beginnings in Johannesburg. The research methodology was designed to explain how architecture plays a role in celebrating a people's culture. It was also important to determine how architecture could solve the problem of a disconnected community and bring a greater collective consciousness for the habesha community.

As I mentioned before the methodology involved primary research tools such as interviews which I Held with groups of residents and visitors to the site, most were Habesha people. These interviews did show how the Habesha people long for a communal space or place where they can voice out their concerns, meet for business, leisure or to get information about their community. This place according to them would serve as a beacon and an entry point into the city for new arrivals, similar to what Jewish, Mozambican and Zimbabwean immigrants do in their communities. Therefore the project has advocated for the unification and creation of one homogenous community for the Habesha people. The proposed building design will attract visitors and members of the Habesha community to spend time, get to know each other and the space around them. The building will show the beauty in having one collective consciousness and unity and the potential this has from a social and economic perspective for the Habesha community. The building will also be a place to celebrate the habesha culture and also ensure that it can be passed down to future generations, by having a Habesha language center.

Due to the location of the building it also has the opportunity to become a mixed use building on the north to merge with the ground and 1st floors to extend the reach of the business activities and footprint. In order to achieve the design I had to research precedent studies which have been proposed in the Ethiopian quarter and analyses their failures and successes in order to make the building functional and appropriate for the purpose of uniting the community. I believe I have achieved this and answered how architecture can help create unity and a collective consciousness within the Habesha community.

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