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[DECLARATION]

I, Nerali Patel 0606862T, am a student registered for the course Master of Architecture [Professional] in the year 2011. I hereby declare the following:

I am aware that plagiarism (the use of someone else's work without permission and/or without acknowledging the original sources] is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others. For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my in my own work.

Nerali Patel

31 October 2011

This document is submitted in partial fulfilment for the degree: Master of Architecture [Professional] at the University of the Witwatersrand,

[ACKNOWLEDGEMENTS]

This thesis is inspired by and dedicated to my beloved Guru, HDH Pramukh Swami Maharaj.

I am most grateful to my parents for their unconditional love and support the whole way through this long journey.

My brother and sister for putting up with me , the mess, and the side effects.

Karan, for teaching me to be practical, and for sustaining a genuine and selfless friendship.

Kate, for constantly saving me, teaching me how to shuffle, studio meetings, and inspiring me for the next new phase of life.

Kiki, for your endless enthusiasm . energy and insight, and for teaching me how to think out of the box.

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Rojho, for restoring my energy.

BAPS Ek Parivar, for your prayers, encouragement and sympathy.

Thank you Swamibapa for showing me the way.

There were a hundred thousand

slopes, streets,squares and

substances of incompleteness

wildly mingled out of their places,

upside down,

burrowing in the earth,

aspiring in the air,

mouldering in the water,

and unintelligible as any dream




R100
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[C O N T E N T S]

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[ABSTRACT]

Dreams and architecture may come across as seemingly unlikely associates.

The dreams and desires of the city dwellers is something unregistered in the purviews of maps, plans, elevations and statistical analysis. Perhaps it is registered through the commotion of the crowds, slipping through the streets. The “come and go” may behold the key to the vitality of the city.

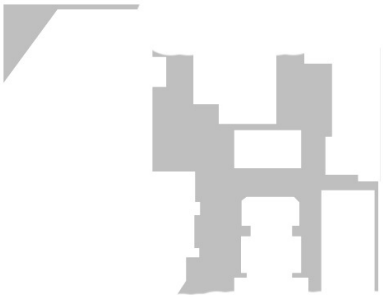


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Spaces of the mind and of the object and how they are shaped versus spaces and dialogue with the rest of the body, the unconscious impulses and desires manifest in the perforations of the system of the city. A peek into the urban tissue of the city, and the anatomy of Jeppe Street and its integrating gaps, mass, interstices, and pores entail a discovery of the mental life of the city represented in the everyday elements of the cityscape.

The Ethiopian District of Johannesburg is a small yet bustling fragment of the city. Informal and uncontrolled trade is a reality that cannot be stifled. The journey of arrival, waiting and departure not only of people, but of objects, contribute to the cacophony of stubborn urbanity and the mental life of the city. Spontaneity, risk and wilderness in the city are symptoms of freedom and rebellion within the Ethiopian district that act against the bound and rational layer of systems, control and planning.

A thriving cosmopolis – Johannesburg can be identified to possess the cultural capacity that supports the potential of rich urban interventions in an already existing setting of trade – formal and informal, legal and illegal, that extends beyond the physicality of city planning and architecture. The city of Johannesburg is a network of cultures, a system, which is in a state of continual becoming. It is a place which enshrines physical and cultural pluralism as well as the anxiety of difference as indispensable qualities of urbanism.



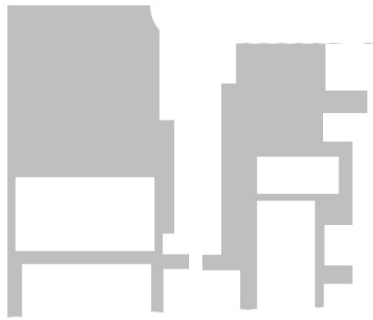
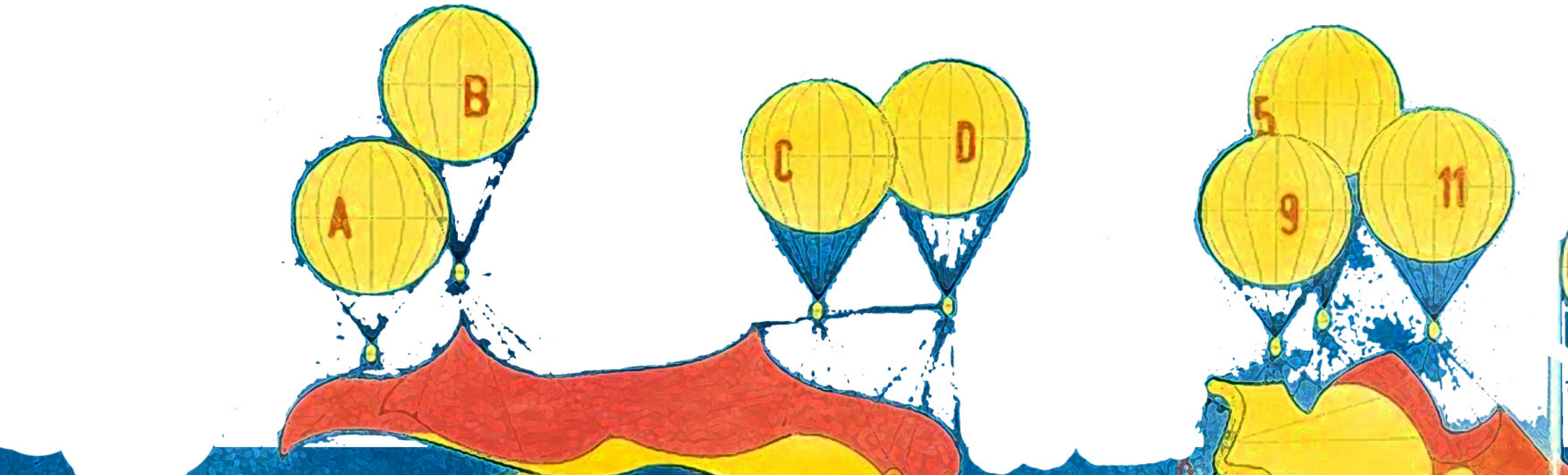
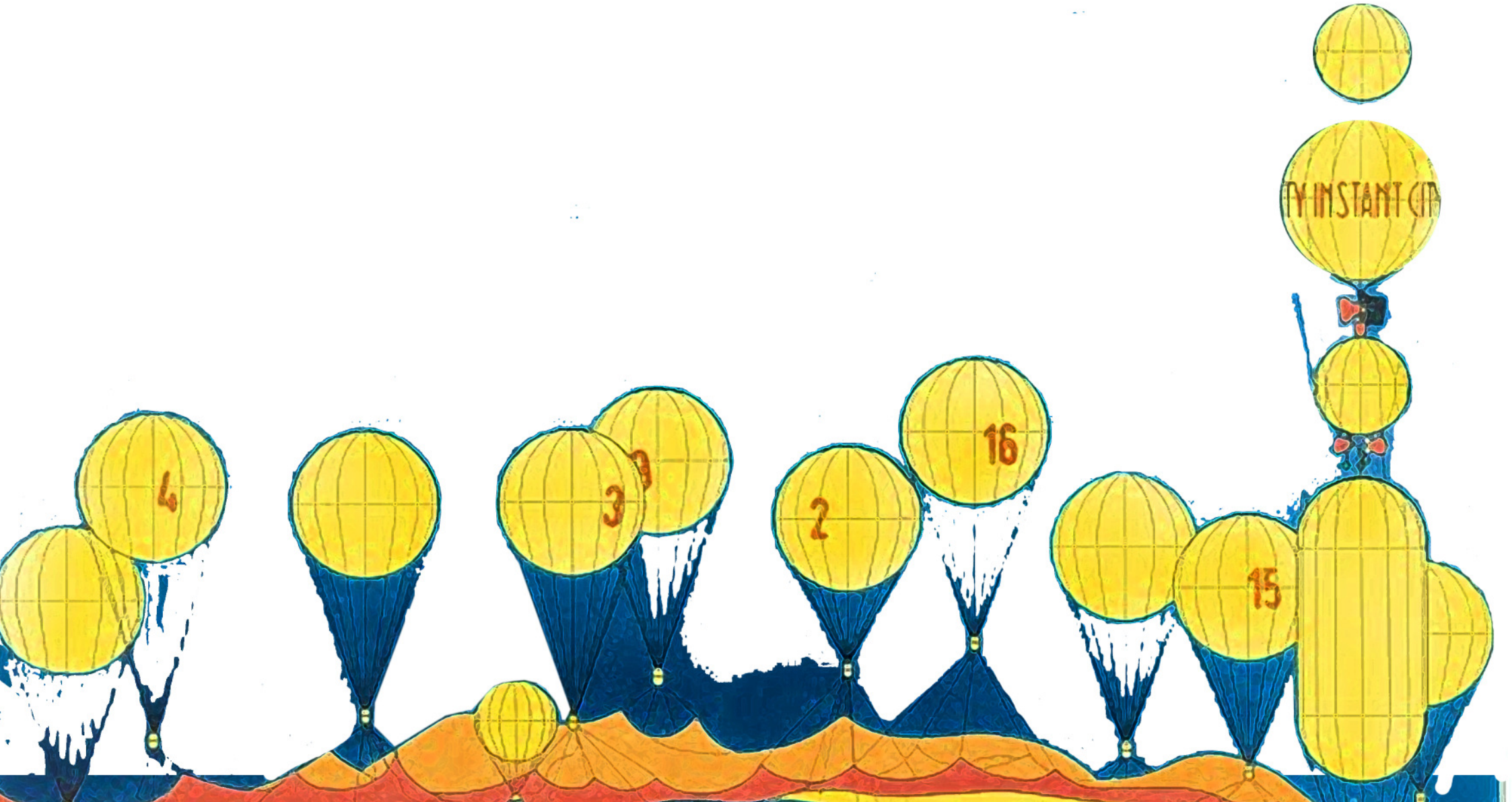


fig 2 .anatomy of Jeppe Street :

spaces in between

[E S S A Y]




4
3
2
16
15

[I N C E P T I O N]

[the alchemy of an afropolis]

SEEMINGLY UNLIKELY

THE CITY AS A DREAMSCAPE

MEMORY AND MORPHOSIS

PALIMPSEST : JEPPE STREET

THE ALCHEMY OF LITTLE ADDIS

INDIOSYNCRACIES OF THE CITY

THE CITY OF ENTERPRISE

DREAMS - THE HISTORY OF THE FUTURE

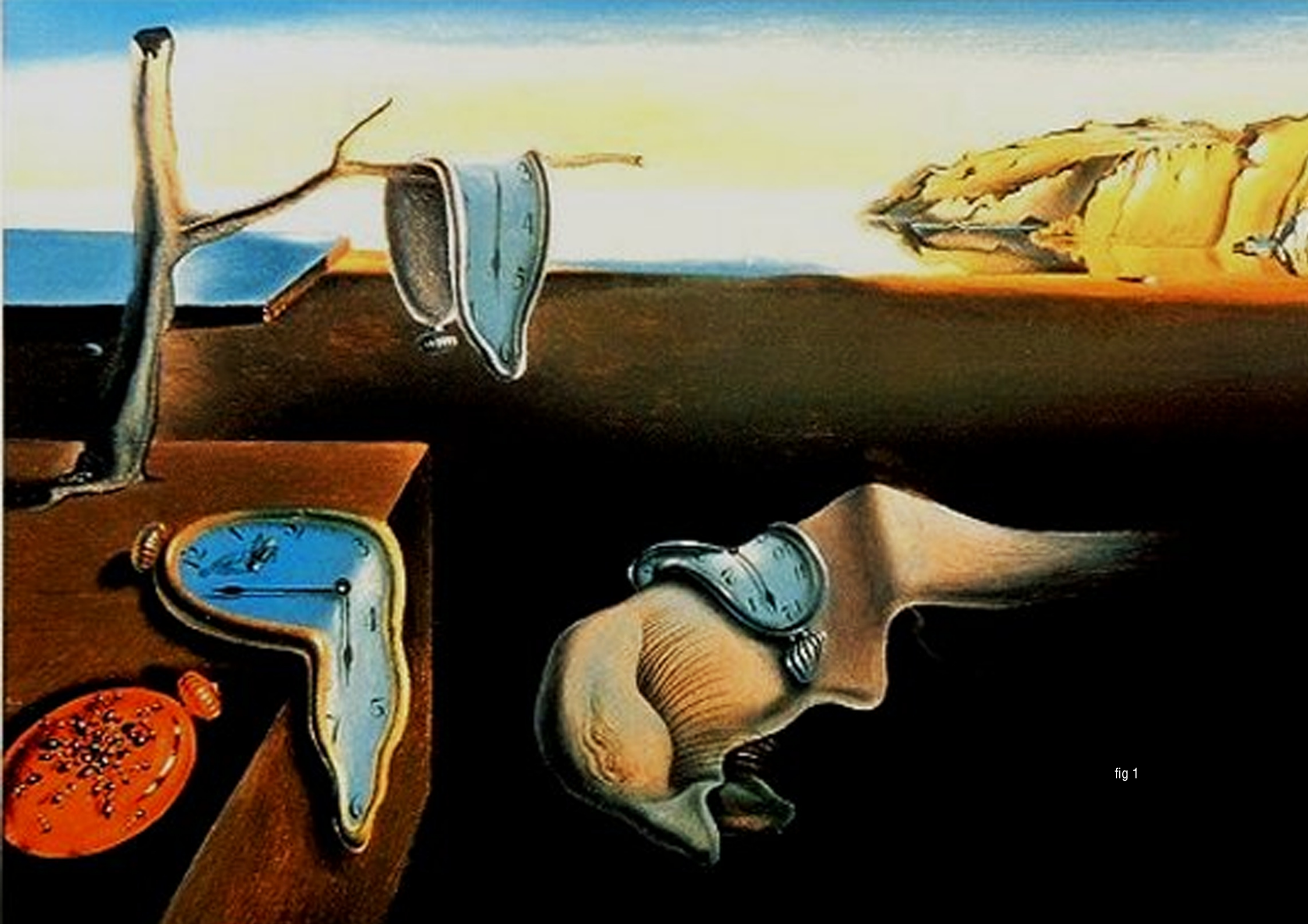


fig 1

[SEEMINGLY UNLIKELY]

Except in the world of psychoanalysis, dreams and desire, structure and space are seldom discussed as relative manifest phenomena and theory and as tangible subject matter. After decades of analysis, discussion and literature on memory, it seems almost imperative to proceed. Many architectural theories, studies and writings delve into the complex subject of memory, history and architecture, perhaps forming the precursor to more recent and hopefully future theories and commentaries on dreamscapes, architectural manifestations of dream and desire and their effects on urban topographies. If memory has been acknowledged to be the history of the city, then a hypothesis and a realisation of dreams must follow, as dreams must indeed be the history of the future. Pioneers who raised the relevance of the unlikely subject matter in particular include Walter Benjamin and Sigmund Freud's with their concepts of architecture and the manifestation of dreams[1].

Prior to Freud's extraordinary insights into the dynamic armature of dreaming, dreams were thought of as baffling, formless entities that were not considered to be serious raw material for scientific study like most other identifiable phenomena in the universe. Freud methodically included interpretation of dreams in psychoanalysis alongside hyponosis and free association. Towards the end of 19th century, Freud researched the mechanism of dreaming, and used it as a mechanism to reach to theoretical understanding of the subconscious (Thomas: 1990).

Walter Benjamin was reluctant to rest revolutionary hope directly on imagination's capacity to anticipate the not-yet-existing. The dream image is not yet a dialectical image, and desire is not yet knowledge (Buck- Morss 1949: 260). Benjamin's felt that even the as a wish image[2], utopian imagination needed to be interpreted through the material objects in which it found expression.

Benjamin declared that "within nature, the new is mythic, because its potential is not yet realized; in consciousness, the old is mythic, because its desires were never rewarded. Paradoxically, collective imagination mobilizes its powers for a revolutionary break from the recent past by evoking a cultural memory reservoir of myths and utopian symbols from a more distant past" (Ibid).

[1] Sigmund Freud explored the complex structure of dreams and concealed forms of expression that condensed, warped, or displaced the real, tangible materials of life and aimed to narrate a connected story and analysis of these implied and fragmentary meanings.

[2] Wish image a term coined by Benjamin, is an image which is often embedded in a product which may or may not be involved with the image that it represents.

He saw the use of the advertisement as a means that is used to transform reality into an object that can be consumed passively, pleasurably and directly in its dream form. Residues of past political and cultural creations manifest as the wish symbols in Johannesburg. The traces of these wish symbols on have remained "unconscious" in the city, yet to be awakened and acknowledged. Benjamin deciphers this is another way of saying the collective is not even aware that it is dreaming – with the inevitable result that symbol turns to fetish, and technology, the means for realizing human dreams, is mistaken for their actualization (Buck-Morss 1949 : 156).

Ernst Bloch's (1989: 220) social utopian philosophy that describes the mysterical "nuns stans"[3] the momentary, fleeting experience of fulfilment dimly anticipatory of a reality that is "not yet" ,opens up a new perspective of analysing the mental life of Johannesburg. These "nun stances" can be witnessed in the transitory moments taking place constantly in the informal systems and networks in the inner city.

"Collective consciousness images intermingled with the old. These images are wish images, and in them the collective attempts to transcend as well as to illumine the incompleteness of the social order of production...There also emerges in the wish images a positive striking to set themselves off from the outdated, the most recent past. Wish images became a phantasmagoria[4], and dream turns into delusion (Ibid).These tendencies turn the image fantasy that maintains its impulse from the new, back to the past.

Progressive cultural practice in a city like Johannesburg ,entails bringing both technology and imagination out of their" mythic dream states, through making conscious the collectives desire for social utopia, and the potential of the new nature of achieve it by translating that desire into the "new language " of its material forms. Benjamin often relates dream images and desires to acquiring, using and letting go of objects and materials. He insists that in the quest for life, commodity fetishes and dream fetishes become indistinguishable (Smith 1989 : 354). Based on simplifications of these suggestions, it can be hypothesised that dream images, desire and dream experiences may also be based on similar spatial constructions and architectural compositions.

[3] Standing still in the "now" of the moment suggests the concept of nun stances , which is a mystical notion from medieval scholasticism of a 'standing present' or ' everlasting now' of eternity as timelessness (Ward 2001: 34)

[4] Walter Benjamin was fascinated by the phantasmagoria and used it as a term to describe the experience of the Arcades in Paris. He associated phantasmagoria with commodity culture and its experience of material and intellectual products.


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M.B.C
MBOWA BUSINESS COLLEGE
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"OLD FASHIONED"

fig 3



fig 4. “nun stans”

gazing out the window

delver street accomodation

[THE CITY AS A DREAMSCAPE]



Leoni Sandercock's term "cosmopolis" defines a construction of the mind and recognition of intertwined fates (1998: 163).The cosmopolis of Johannesburg therefore is identified to possess the cultural capacity that supports the potential of rich urban interventions that extend beyond the physicality of city planning and architecture. Rem Koolhaas published Delirious New York, a "retroactive manifesto" that wildly reframed Manhattan through a rigorous analysis of the street grid, the skyscraper and congestion while excavating the history of the "mythical island", and set a precedent of an exploration of the limits of the human condition against a backdrop of decaying, forgotten art deco buildings of Jeppe Street and the city surrounds, flashes of colourful signage and unchecked corporatism that ironically is supported by current network technology despite its sometimes extreme informality.

"Cosmopolitanism resides, flourishes or lies dormant – an "unfinished city" thrust by the force of circumstances into a conversation between the past and the future, between Africa and the world "(Nutall 2008: 56).

fig 5

A view of the organised chaos surrounding the Ethiopian District

It is noticeable that advances in technology have had an entire impact in eras, with crucial changes in the lives of people and their relationships, opportunities, behaviour patterns and environments. Stability has become instability. The solid network of individual closed systems has been challenged, where now everything can be taken apart and can be put together in ever changing and seemingly infinite variations. New interrelationships can be recognised that had earlier remained hidden. The unimaginable, even the imaginary remains as hidden. Space, place, time and event are now more dynamic, unrestricted, and unlocatable. Up till now, it has been assumed that moving immovable spaces is possible only in our dreams, thoughts and illusions. The media, particularly film and television can bring us, at each place with our information package in the form of an image.

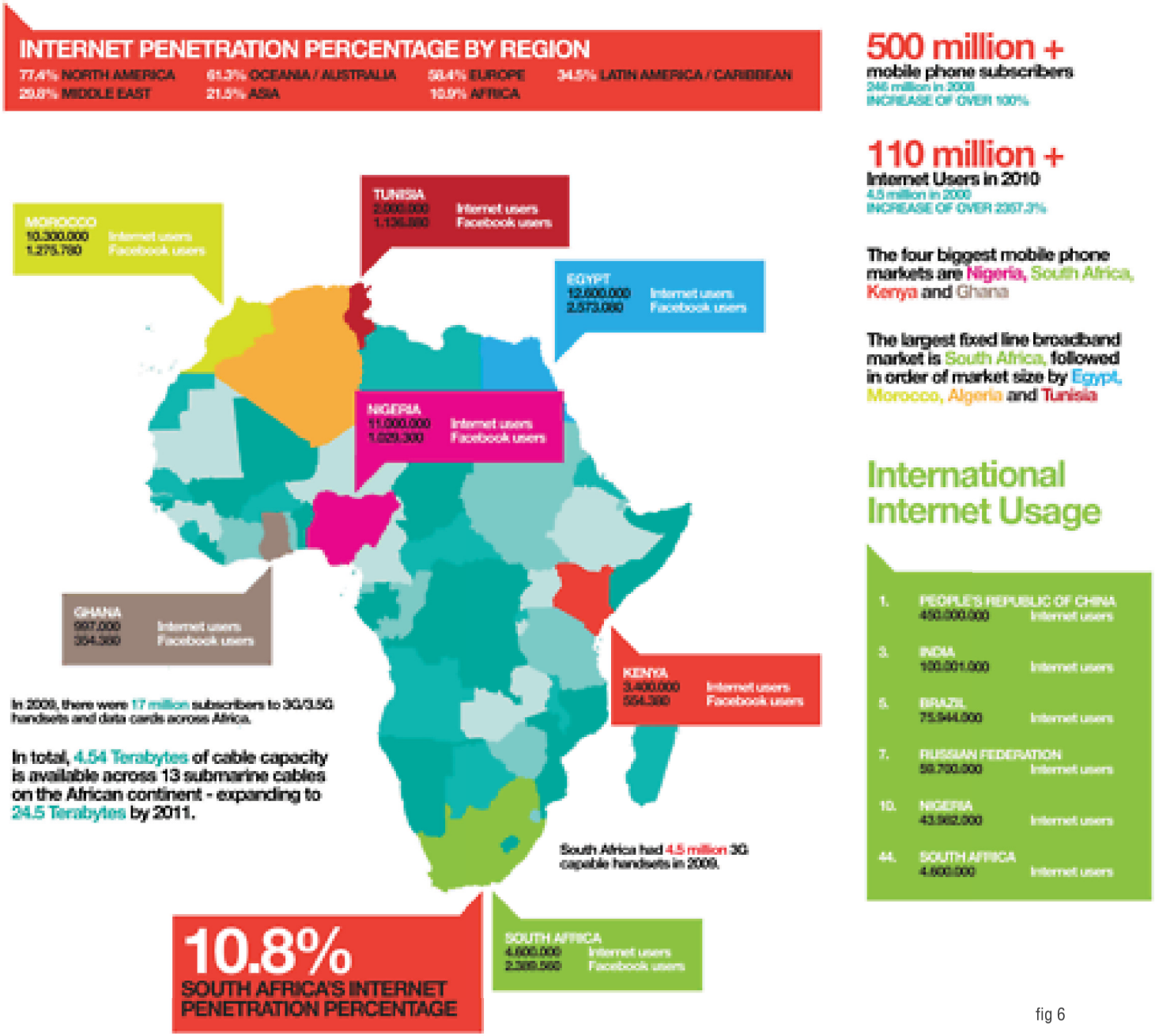


fig 6

The Digital Frontier in Africa

Filip de Boeck (2004: 34) argues that the city exists beyond its architecture. The built form is not, or is no longer, the product of a careful planning or engineering or the urban space. It is , rather, produced randomly as a living space more and more reduced to its most basic functions , that of a shelter, the heterogeneous conglomeration of truncated urban forms, fragments ad reminders of material and mental urban elsewheres (de Boeck and Plissart :2006)

Christine Boyer (1996 : 9) emphasises that even the contemporary reference to the public is a universalising construct that assumed there is a collective whole, while in reality the city's public is fragmented into marginalised groups, many of whom have no access to voice and representation in the public spaces of our revitalised and gentrified cities. The psychic life of the Afropolis is inseparable from the metropolitan form: its design, its adapted urban vernaculars, its architectural topographies, its public graphics, surfaces and built forms, which are themselves a projective extension of the society's archaic or primal fantasies.

“A true global city, moreover, is composed not only of flows of money, skills, knowledge, security, machinery and technology, but also of ideas, people , images , and imaginaries - a cultural economy” (Mbembe : 2008, 3).



fig 7

A view towards the city centre

from the highway



fig 8



fig 9

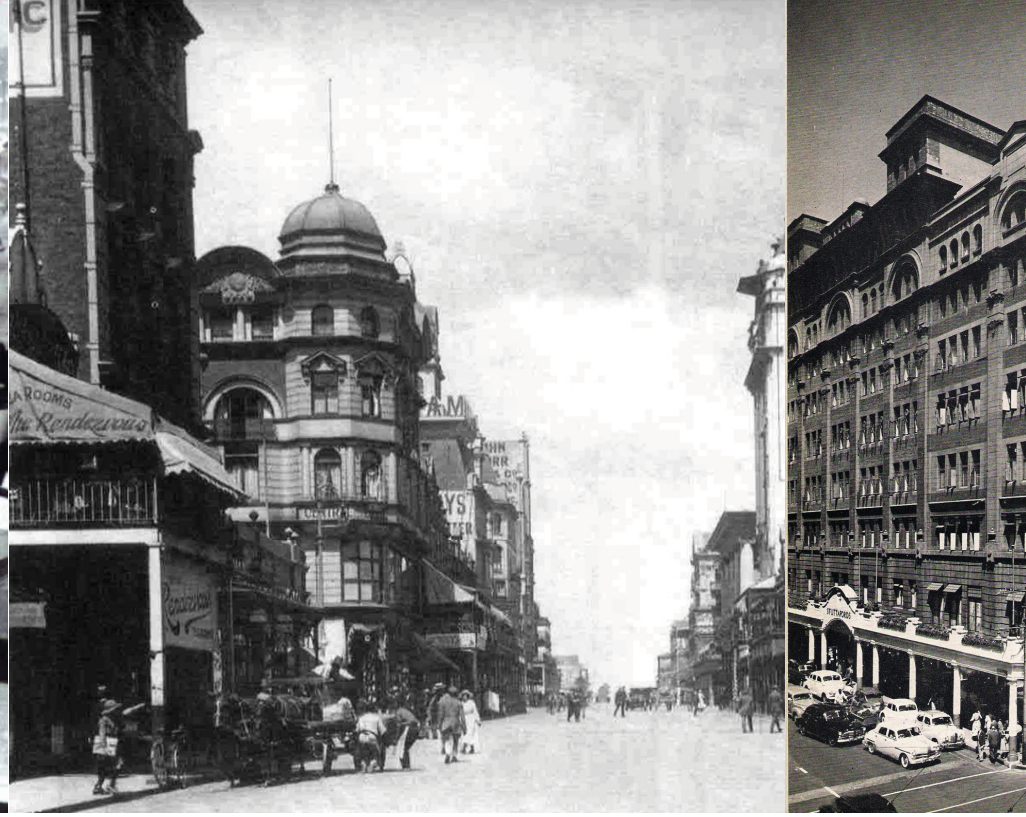


fig 10

"Johannesburg emerged as an instant city of strangers, aliens, and foreigners – a city with no former history... The soul reason for its creation was the pursuit of material wealth. "Achille Mbembe (2008: 17). Within a short period of time, Johannesburg became an instantaneous metropolis – crystallising from a mere mining camp, to a quaint European town and soon into a city of stone and stucco, driven by the sole motivation of the Witwatersrand's valuable golden beds. It imported all the charm, etiquette and systems from Europe, including electric trams and trolleybuses, dance halls and department stores in a matter decades.

Johannesburg fascinated the ambitious and the dispossessed from all around the globe: Russians and Jews fleeing persecution; indentured Chinese labourers; Indian labourers and businessmen from Natal as well as Africans – pass laws permitting.

fig 8. Johannesburg in the 1900s

fig 9. The first hawking stands, 1940s

fig 10 .Johannesburg 1960

fig 11. Stuttafords Retail, Eloff St

fig 12. Delver Street 2011

fig 12. Jeppe Street 2011

fig 13. A view onto Delver Street



fig 11



fig 12



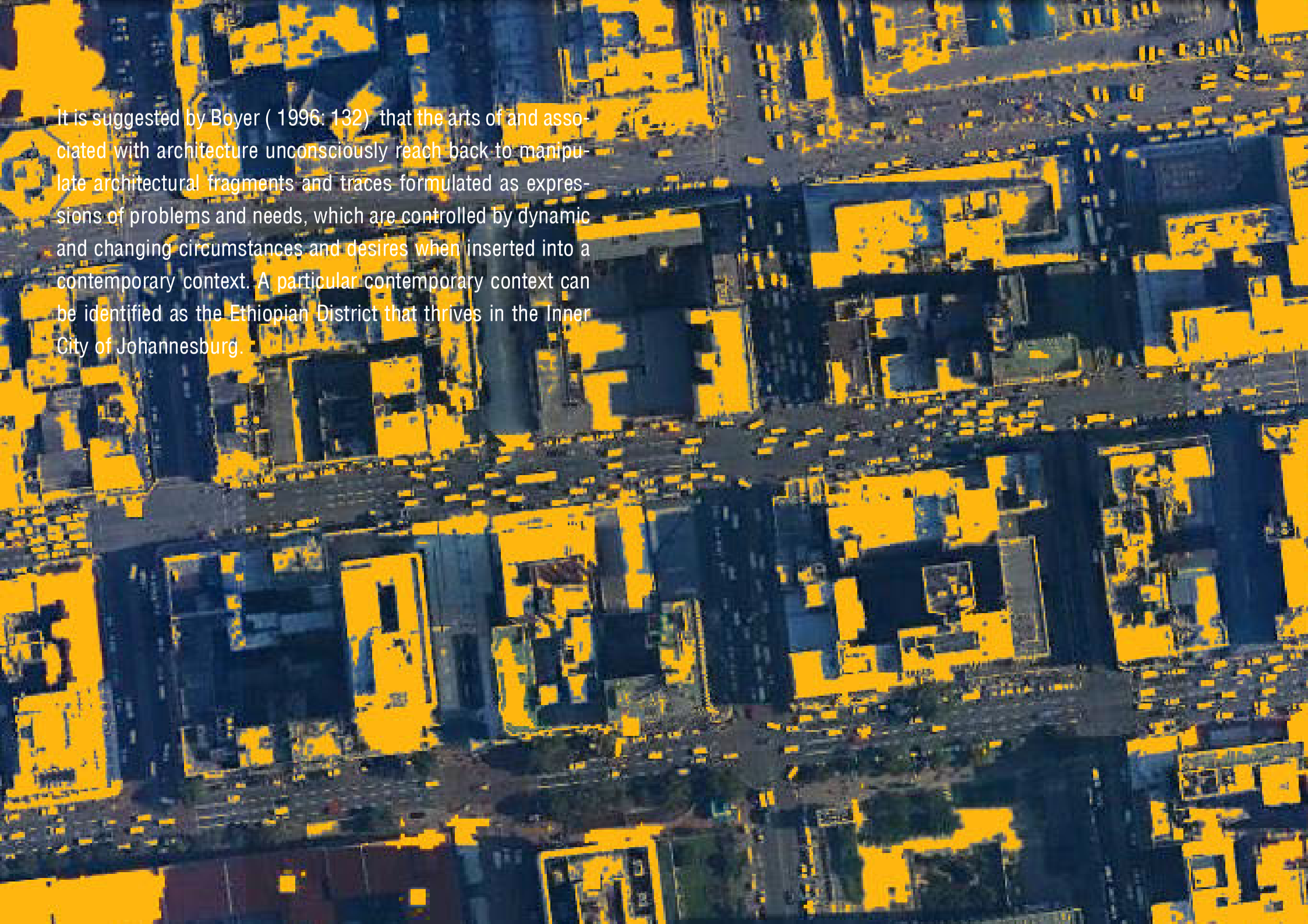
fig 13

Whilst contemporary Johannesburg reveals a patchwork of inconsistent pieces places alongside designed public and private compositions, the envisioned dreamscape of Johannesburg engraves itself over a continuous urban topography. It is a physically undiscovered spatial structure or fabric that covers both rich and poor places, honorific and humble monuments, permanent and ephemeral forms, including places of public gathering and debate. This fabric adapts and morphs to shelter both an individual and a collective public intimacy by demand and desire of the individual and provides opportunity for the manifestation of the moments spent in dreams and phantasmagorical visions that are embedded in spatial forms and experienced over the boundaries of time, physical space, and mental place. The paradox of unity and territory within the city of dreams exists within the networks of different cultures and different natures being continuously synthesized.

Representations of this paradox manifest in the cityscape.



fig 14



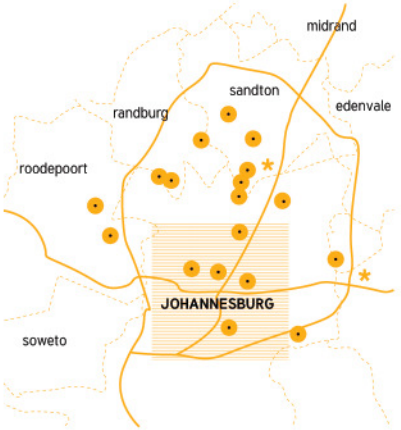
It is suggested by Boyer (1996: 132) that the arts of and associated with architecture unconsciously reach back to manipulate architectural fragments and traces formulated as expressions of problems and needs, which are controlled by dynamic and changing circumstances and desires when inserted into a contemporary context. A particular contemporary context can be identified as the Ethiopian District that thrives in the Inner City of Johannesburg.



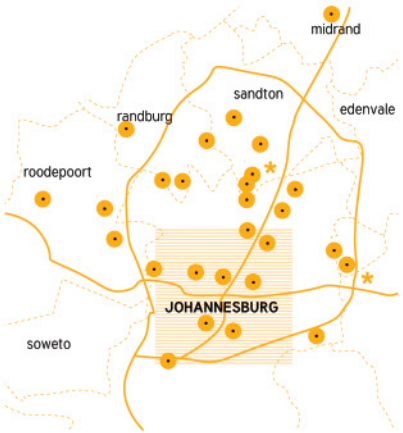
fig 14



1961-1970



1971-1980



1981-1990

fig 15

Shopping Mall Development in Johannesburg

Clive Chipkin's apt description (Chipkin 1993: 9) of Johannesburg "in the first decade of its growth, with its "commonplace name, its unremarkable terrain on a wind-swept plateau, its matter of fact central square and humdrum town plan, its wayward population seemingly indifferent to everything except the pursuit of money..." applies even today as the city remains one of enterprise, only the commodity of gold is represented in its other avatars.

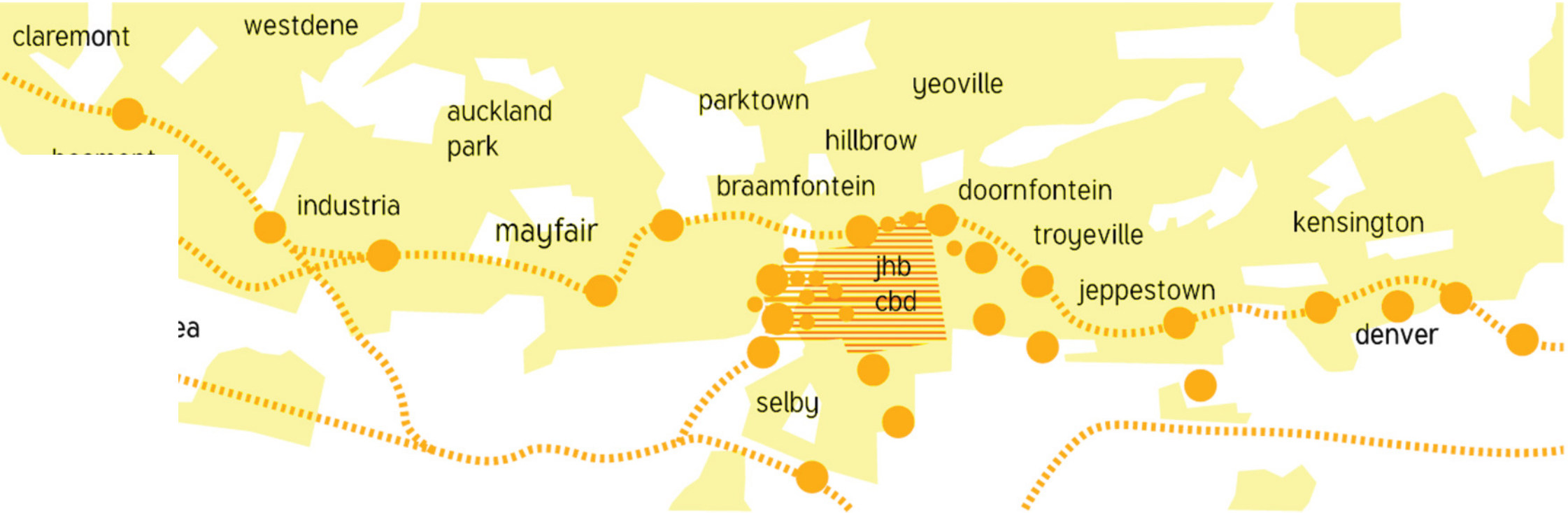


fig 16

The main hawking sites in and around Johannesburg CBD in 1980



fig 16

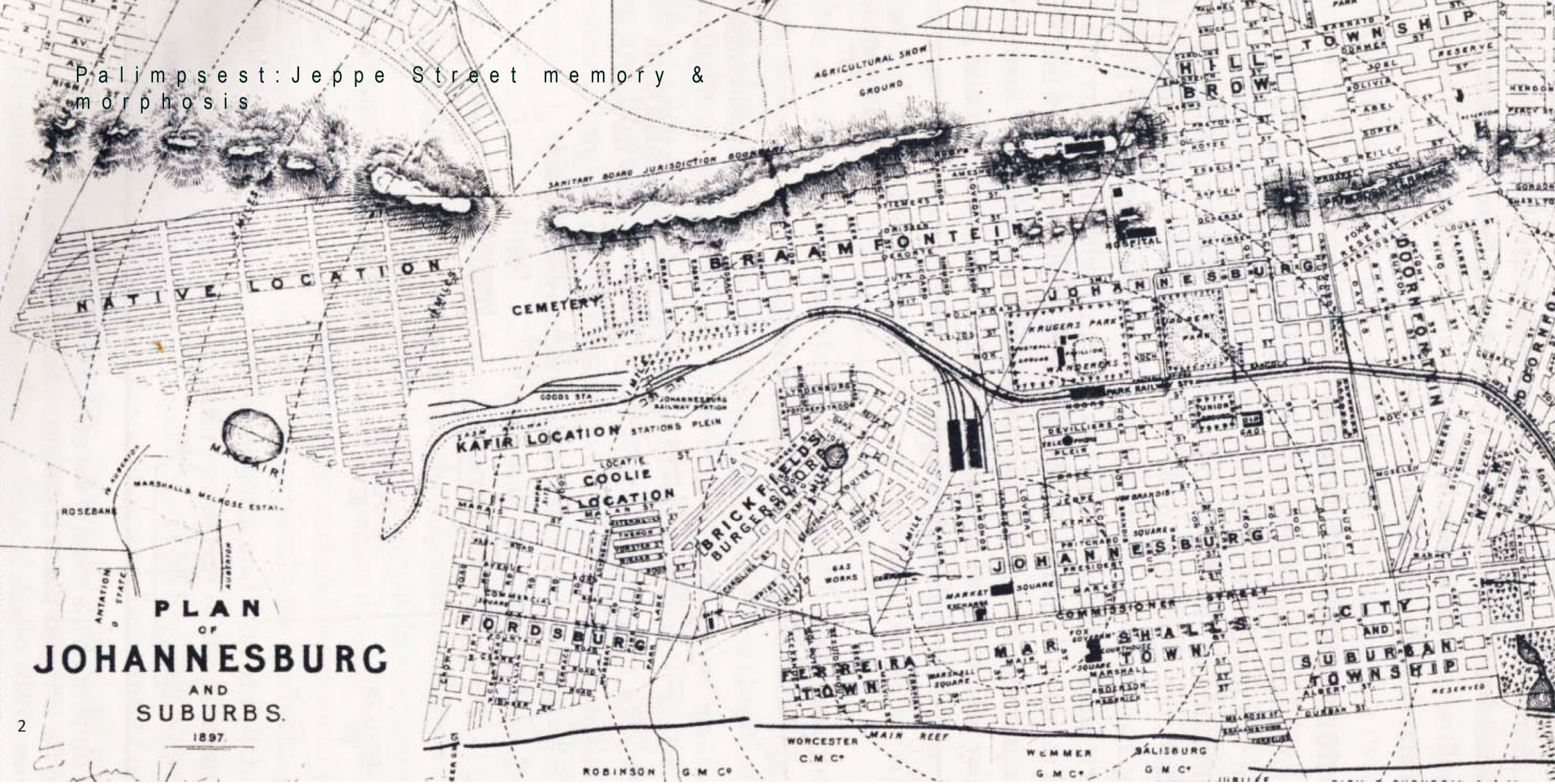
Africa Mall on Bree Street draws patrons from all over Africa

The city has become the great shopping mall for most of sub-Saharan Africa. New geographies of retail and consumption are redefining the economic and cultural horizons of contemporary Johannesburg (Beavon 2000)

The Ethiopian District can be seen to be a fragment of the city of enterprise and opportunism; a trade setting with an exchange and distribution of rumour, of gossip, of prices, of different kinds of expectations. Majority of the people who operate within the Ethiopian District on a daily basis are those that try to put these kinds of networks together, which entails the bundling of different kinds of commodities, that are not quite recognised as concrete commodities in the formal first world economies.

“Arjun Appadurai (2000: 628) speaks of African cities; where the circulation of wealth in the form of cash is ostentatious and immense, but the sources of cash are always restricted, mysterious, or unpredictable...and the search for cash in order to make ends meet is endless”

In an age when desire is ingrained even in those who have nothing to buy, the “Afropolis” becomes the place where the superfluity of objects is converted into a value in and of itself (Mbembe 2008: 64) Notions of Black Urbanism suggest that no longer are single items of merchandise or services traded, but rather many bundles of various objects teamed with a limitless range of service promises and time duration, with social expectations and favours – a whole package sold for a particular kind of price.

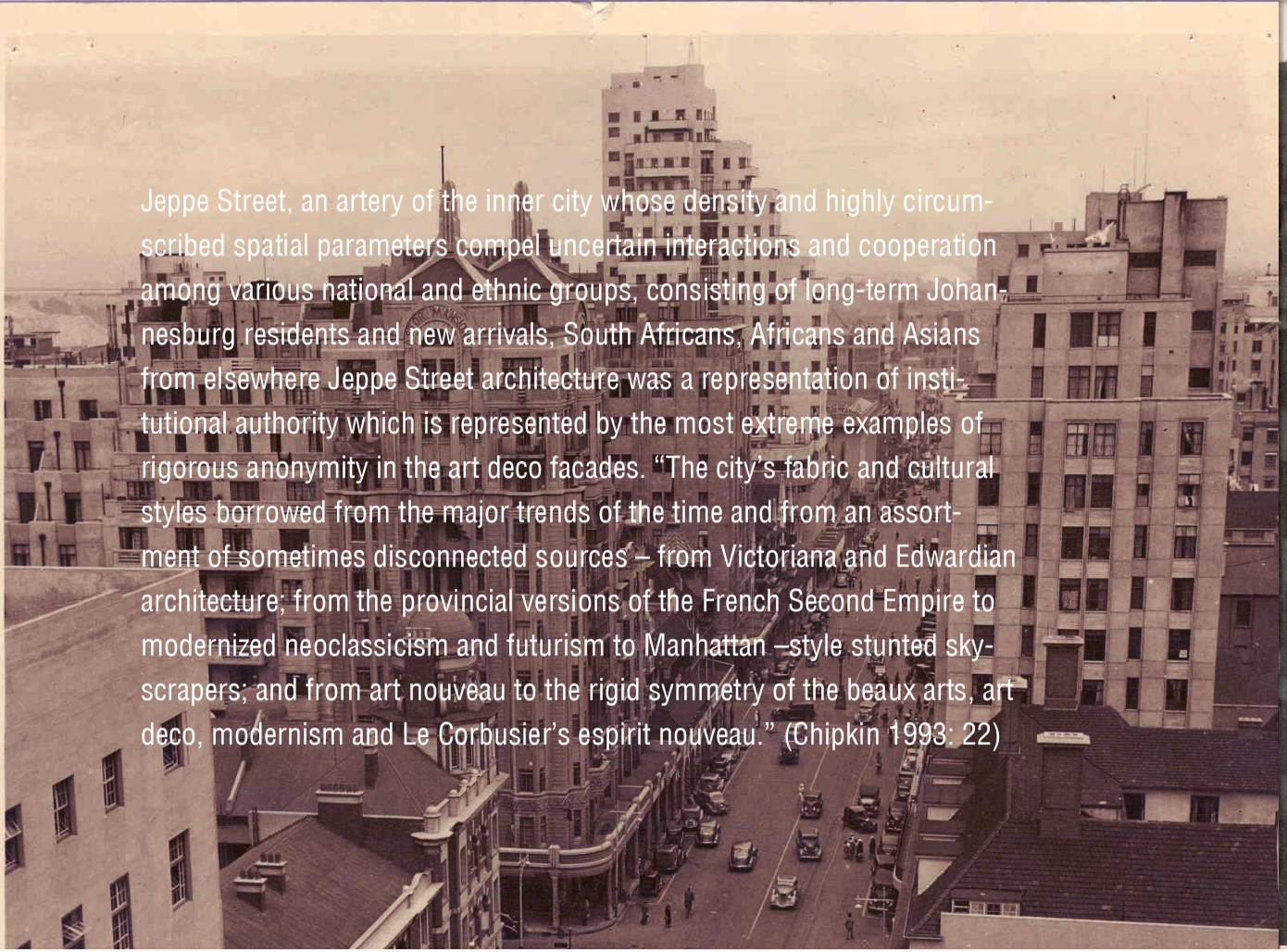


2

fig 18. Plan of Johannesburg and Suburbs 1897

Johannesburg found it hard to resist the temptation of mimicry of an English town and becoming a pale reflection of forms born elsewhere.

”New forms of spatial imagination are emerging behind the mask of modern architectural forms... Post Apartheid Johannesburg is now a cosmopolis, increasingly forced to construct itself out of heterogeneous fragments and accidental, unexpected juxtapositions of images, memories, citations, dreams, desires and allusions drawn from its splintered histories(Mbembe 2008: 59).”



Jeppe Street, an artery of the inner city whose density and highly circumscribed spatial parameters compel uncertain interactions and cooperation among various national and ethnic groups, consisting of long-term Johannesburg residents and new arrivals, South Africans, Africans and Asians from elsewhere Jeppe Street architecture was a representation of institutional authority which is represented by the most extreme examples of rigorous anonymity in the art deco facades. “The city’s fabric and cultural styles borrowed from the major trends of the time and from an assortment of sometimes disconnected sources – from Victoriana and Edwardian architecture; from the provincial versions of the French Second Empire to modernized neoclassicism and futurism to Manhattan –style stunted skyscrapers; and from art nouveau to the rigid symmetry of the beaux arts, art deco, modernism and Le Corbusier’s espirit nouveau.” (Chipkin 1993: 22)

fig 19



fig 20

In it glory days, from the late 50s to the late 80s, Jeppe Street and its surrounds became a recognisable and symbolic hub with its commodity exchange, Art Deco architecture and also for immigrant workers who came out in their thousands to escape Europe’s climate and post-war austerities and share in Johannesburg’s need for skilled workers (Chipkin : 2008). After the white inhabitants of the inner city shifted towards suburbia, the central business district and surrounding area was subject to mass abandonment in the 1980s and early 1990s, as business and property owners relocated to suburban nodes.







fig 21

fig 22

fig 19 . Jeppe St looking West, taken from Ansteys Building 1935

fig 20. View onto Jeppe St 1968

fig 21. Jeppe St 1960

fig. 22. Troye St 1936







fig 23

fig 24

fig 25

The role of landlords seeking replacements entailed their evolving into slumlords, and lead to over-crowding and poor maintenance – the beginning of the decline of the once pristine inner city. It was the mark of Johannesburg witnessing not only trans-migration but also immigration on a large scale from continental Africa entailing the end of the Cold War and the collapse of the Apartheid system. The south became an attractive option for those seeking an escape route from dysfunctional societies. South Africa was seen as a refuse and a new land of opportunity.

The demise of the inner city buildings resulted in endemic dilapidation. Clive Chipkin (2008: 408) painfully points out that “without finance and regular cash flow, the corrosion and inoperability of the buildings became irreversible. “Contemporary downtown Johannesburg visually resembles other African cities in the aftermath of decolonisation: a matrix of plural styles, a striated, striped city that concatenated the most formal and modern with the most informal. In some instances, these breaks signal the force of an obstacle and in other instances they prefigure the power of a new impulse – a new intensity” (Mbembe 2008: 60)





fig 26



fig 27

The central business district and surrounding area was subject to mass abandonment in the 1980s and early 1990s, as business and property owners relocated to suburban nodes.

Like Hillbrow, Joubert Park, Newtown and Marshalltown, Braamfontein was characterized by its ruination (2007 Burdett et al: 46). The inner city can be viewed as the tragic hero of a colonized Africa. The city government through the Johannesburg Development Agency has invested resources into managing the public space of this “ruined city”, often portrayed as out of control and dangerous. Architecture and urban design have been called on as mechanisms and devices of urban and social warfare to tabulate, regularize and formalize the public spaces – often a failed attempt as seen in the Fashion District in the vicinity of Jeppe Street.

Fig 23 - 27 Show the state of many buildings in the inner city

The taxonomy of Jeppe street from past to present along with the understanding and analysis of the economics of its informality and the modes of practice indicates Intricate territorialisation and a patchwork of zones of relative security along the entire anatomy of its length. Abdoumaliq Simone identifies Johannesburg as a locus of complex barter arrangements and trans-shipment, a site for laundering money, sending remittance, and for up-scaling a variety for entrepreneurial activities through the dense intersections of actors from different countries and situations (Mbembe 2008: 83).

The resurrection of livelihood in the CBD is characterised by 'highly urbanized social infrastructures' (Burdett et al: 46). This compromises of mechanisms through which people have created provisional, often illicit livelihoods, through cooperation, flexibility and evasion. These deploy new spatial and material strategies evident in this particular urban topography of Jeppe street – where people inhabit the roofs cape, the streetscape includes ground floors which extend onto the street edge in make shift informal structures, hybridity in the adaptation and uses of space, and temporary home bases for foreign consumers. The city has been transformed into a dystopian utopia – perhaps a new African Utopia; fluid, dynamic, rhizomatic space, a particularly African form of the modern that the western systems seem unable to make sense of.



fig28


PHOTO COPY
FAX
PRINTING
AUCTION ALLIANCE
SOLD!
OUTSIDE
Demarcated
Stalls/Site

fig 29

[THE ALCHEMY OF LITTLE ADDIS]

Little Addis – a place for the aspiration for the African Utopia dwells in the streets, and as well as in the hearts of the city seekers. The desire for Utopia gives a subtle comfort and consolation, although the concept has no real locality. Michel Foucault (1993: 32) suggests that despite the unlocatable Utopia, there is nevertheless a fantastic, untroubled region in which it is able to unfold. This Utopian notion can be discovered in Johannesburg – the city of Gold, the African Utopia for many, since the time of its discovery, where dreams of paradise opened up a city with vast avenues.



fig 30

Walter Benjamins “Arcade Project” was a meticulous examination of the 19th century shopping arcades and Parisian city life , driven by an urban exploration of memory and the city- a key precedent for thinking about the passage of time and the notion of the future, and the city because it so proficiently leverages bits of granular content to delineate a broad range of interrelated social phenomena.

Built during the 1820s and 30s, the Parisian shopping arcades were seen as exciting and progressive spaces. Prior to the iron and glass construction of these arcades, never had such a variety goods and services been under one roof. The density of stimulus appealed as utterly intoxicating to the city seekers (Benjamin 1999: 56).

Anne Freidberg (2006: 56) describes the visual overwhelm of the Parisian arcades :“Hats, umbrellas, gloves, and cloth materials were displayed in shop windows and vitrines as if they were antiquated objects in a natural history museum. The passage was not a museum or a warehouse, but a sales space where the purchase was a transaction endowed with near-philosophic significance. Commodities were transformed into souvenirs, memory-residue of the already passé.”The Arcades Project was a persistent investigation of the ‘theatre of purchase’ that uses these retail districts as a lens through which to consider the history of aesthetics, economic and social relations, technology and urban design of Paris (Benjamin 1999: 57).

Similarly, the multifunctional buildings within the Ethiopian quarter comprises of shops, accommodation, office-like spaces, places of gathering both alive and dead.

As suggested by Abdoumaliq Simone (2010: 67), the city consists of bits and pieces of traditions, codes, discarded and patch worked economies, pirated technologies, fragments, objects, icons and symbols that increasingly find their way into the city . These pieces of an overall synthesis within the Ethiopian District accompany practices of elusion; trespassing, circumvention and dissimulation maintain the viability of life within the city, and pave the path for an internalised dreamscape along the cadastre of the city grid, and along the mental lines of each and every city seeker. Western architectural mimicry ,African flâneurism[1] , imagery, fashion, and trend in commodity exchanges can all be used as ciphers for understanding the day to day street life and broader architectural and economic transformations that occur within the Ethiopian District.

[1]In this essay, the African migrant is considered to be the flâneur .

Aside from the surface activities taking place within the city, and particularly within the Ethiopian District, the inhabitants maximise the use of vacant underground spaces such as abandoned basements for various conduct. The African flâneur not only experiences the streets and spaces of the city, but also delves into its pores. This is an peculiar and somewhat coincidental reference to Johannesburg being a city that was born underground. “In the case of Johannesburg the underground is not simple a technological space emptied of social relations. It does not exist only in an abstract realm of instrumentality and efficiency. It always was a place of suffering and alienation as well of rebellion and insurrection. As evidenced by the lives and times of Nelson Mandela and Walter Sisulu, the underground of the metropolis is the repository of possibilities for invention and utopian dreams....In Johannesburg, the underground was t he symbol of the powerful forces contained in the depths of the city” (Mbembe2008: 23).

David Pike (2009: 112) suggests that the work of apartheid was to make sure that these lower depths of the city, without which its modernity was unreadable, were made to appear as strangers to the city, apart from the city. He further argues that in a city like Johannesburg, there is no surface without an underground. The underground is not to be understood simple in terms of an infrastructure and various subterranean spaces and networks. The world below the surface of the city is also made up of lower classes, the trash heap of the world above, and subterranean utopias, and subconscious synthesised networks. More than the surfaces of the vertical city with its skyscrapers, the underground seems to hold the keys to unlocking the secrets of its modernity (Ibid).

Contrary to the predatory practices associated with fiscal world, the networks within the Ethiopian District. The seizure and command of the city space is tactile, palpable, allegorical, and onomatopoeic. Walter Benjamin (1999: 45) recognised the advertisement as a means to transform reality into an object that can be consumed passively, pleasurably and directly in its dream form). Little Addis boldly projects itself through its representations – a district studded with billboards, , magazine images, road signs, texts news print,, signage, images, symbols, all local and global.

The iconography coagulates. The patterns of signs and symbols, and giant swathes of coloured surfaces that overlay the old beauty of Johannesburg – Style[1] architecture that once belonged to the pioneering inhabitants of Jeppe Street command compete, one building against another. The strength of this collage ultimately commands power over the mind, luring hiatus .

These layers reveal something of the force and power of attempts by the inhabitants to conquer the right to be urban in the present, to dwell in the centre of the city, its subjective nucleus, to fabricate forms of city style at tremendous velocity (Nutall 2008: 92).The layers, texts and images of the Ethiopian district constitute a part of the city's aura. Michael Watts (2005: 12) speaks of the city's aura as one which derives as much from its "zine"[2] culture and its cosmopolitan, metropolitan imaginings as from its "memorialisation's, it's psychic wounds, and its fugitive underground worlds."

The variations and codes teamed with the objects arriving to, waiting in, and departing the city form Invisible societies – not just a kind of ephemera that exists in the background, but are brought into the very heart of the trade place, as the space which concretizes an informal urban economy.

Abdoumaliq Simone (2008: 71) suggests that commodities, found objects, resources, and bodies are turned into uses previously unimaginable or constrained. It is applicable within the Ethiopian District that highly specialised needs arise, requiring the application of specialised skills and sensitivities that can adapt to the unpredictable range of scenarios these needs bring to life.

[1] Johannesburg style architecture refers to.Chipkin's description of western influence on Johannesburg architecture...
[2] Zine in this context refers to a circulation publication of original or appropriated texts and images

[THE CITY OF ENTERPRISE]

The city of dreams for many migrant and locals is entailed by the concept of the city of enterprise in both formal and informal economies.

Given the interdependence of world economics, no country escaped the wrath of the global financial crisis. Despite this, South Africa held firm in the World Economic Forum's Global Competitiveness Index. It is believed by analysts that South Africa, and other African countries are well placed to bounce back from the global crisis.Experts credit South Africa for lowering taxes on domestic businesses, getting credit, and protecting investors. However, its' decline lies in the lack of ease in employing workers and trading across borders (Taylor:2011).

A significant 30-40% of South Africas GDP consists of contributions made by the "informal" sector of the economy. It is seen that majority of Africas trading cities rely on 40-50% of their GDP as a result of informal economy. Perhaps the recent global recession has shed light on the dire need for new approaches .

It is evident that more than 50% of the global economy receives contributions of more than 40% to its GDP. It may be time for Africa , and the rest of the world to accept and represent its sustained economies, looking at them as "alternative" rather than plastering the label of informal on all practices that do not conform with the traditional framework.

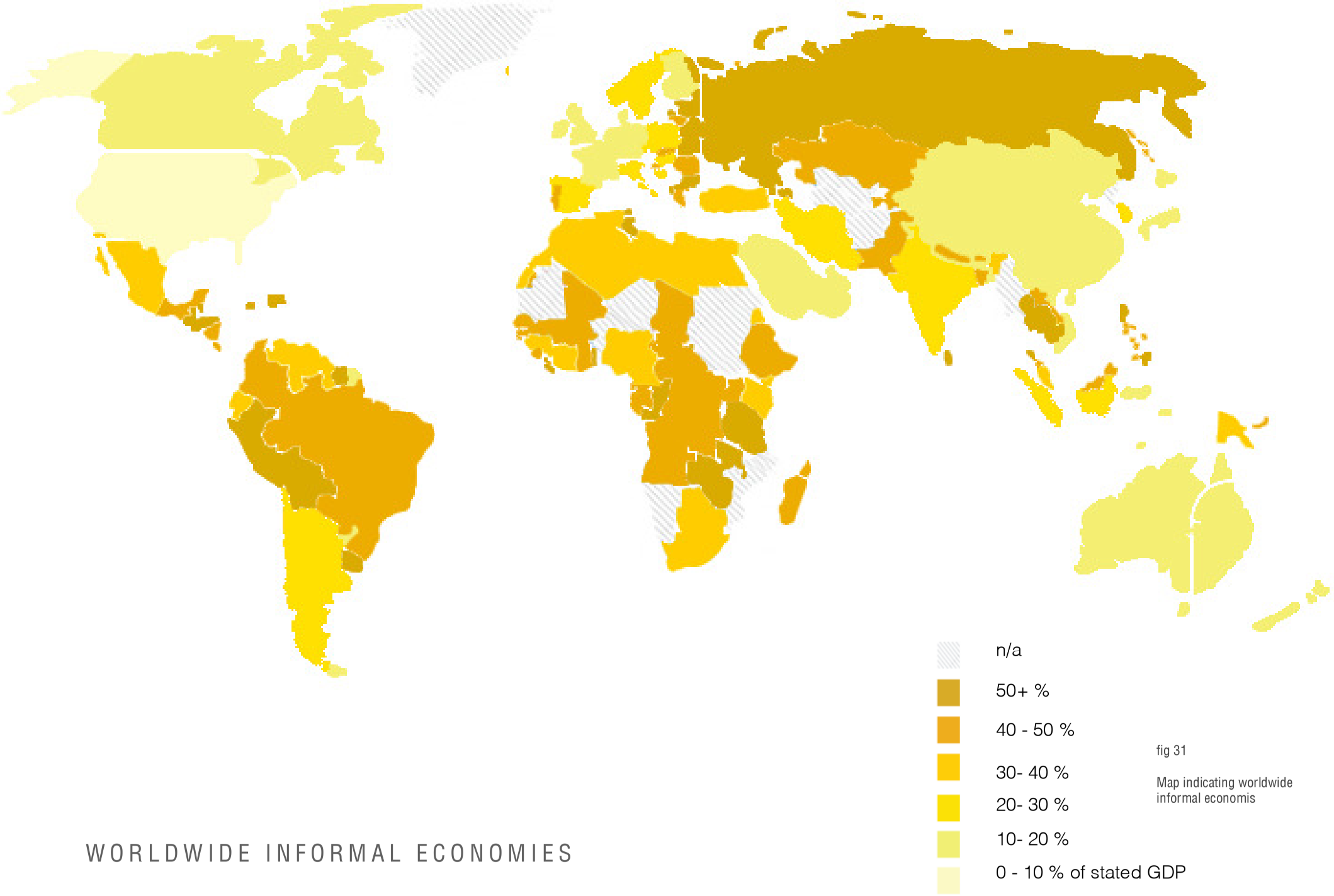


fig 31

Map indicating worldwide informal economis

WORLDWIDE INFORMAL ECONOMIES

Despite lack of infrastructure in many cases, and a lack of support from the formal sectors, the unique secondary economies of Africa have sustained themselves from the time of their beginnings.

Johannesburg has the largest economy of any metropolitan region in Sub Saharan Africa. The urban system of the inner city has experienced substantial changes over the past twenty years. The City of Johannesburg displays persistence and efforts to represent itself as “a world class African city”, aspiring to be a “normal and modern” city. Through a combination of centralising regional services, dominating regional inward investment, and elaborating unconventional circuits of resource flows, South Africa maintains a strong comparative advantage in terms of the costs of moving money, commodities, and people across enlarged spaces of operation.

All of the creative efforts urban residents make to survive in cities and to keep open the possibilities for a better life are not just compensations for the lack of jobs, services, and livelihoods.



fig 32

Money remittance services offered on the street edge of Jeppe St.

The inner city often exists like a sea of disconnected fragments that momentarily float onto each other, make a quick life with each other, and then float away. Aboudmaliq Simone observes that elaborate relationships are pieced together among hawkers, individuals and with some form of formal employment, social networks organised a set of individuals' patronage of specific bars, small hotels, restaurants, taxi drivers and passengers, railway workers and the clients of the large number of hotels in the area (2010: 240).

It is estimated that perhaps only 10% of the inner city's current residents were living in the area ten years ago. Foreign African and Asian immigrants, as well as local black South Africans coming from all directions all set out to establish some foothold. "Large numbers of migrants, businesspersons, academics, sojourners, and NGOs from other parts of Africa have been a potent force in remaking the city" (Simone 2010: 238).

Migrants from other African countries come from cities in Senegal, Congo, Nigeria and Ethiopia , as well as migrants from India, Pakistan and Bangladesh do not necessarily belong to homogenous groups within the city. They come from specific cities, ethnicities, and affiliations. Individual histories of settlement in the inner city are highly dependent upon many different other histories and decisions. All actors and agents in the struggle to recreate a livelihood and a second type of economy, attempt to do so without much institutional support and with an urban infrastructure in severe decline.



fig 33

Map showing major migrant areas within a close proximity to the city centre

A more sophisticated, “world class”, formal trading, service, and financial networked infrastructure has its strong counterpart in a more invisible, informalised one, which is composed of diverse economic activities, actors and agents operating on different scales and with different capacities. It often draws upon illegal goods and illicit exchange of conventional goods or services. This makes Johannesburg a centre not only for formal regional and global economy, but also for “invisible”, informal and non -conformed economies at different scales. Operating outside official regulations, money, and goods have circulated though sophisticated conduits across territories whose varying banking and trade regimes would otherwise impede such flows (Simone 2010: 229).

However, in the quest for global approval , the city still expresses aspects of individual and collective life that were interrupted by the impositions of colonial rule and the ways in which the powerful determinants of local urban economies continue to come from the outside. Interactions between foreign and local actors, and production processes have changed the spatial character and the economical nature of the city.

Phen Cheah presents the notion of “spectral nationality” which refers to cities of the Global South – that are dissipated, wounded politically, suffer from indebtedness, exploitation, or are stuck in disadvantageous relationships with global capital. Despite these issues, a dream-image of a way of a particular way of life continues to exist (2003:78).This is perhaps an inference of Walter Benjamin’s theories on the dream symbol and wish image that have been discussed in preceding writings of this thesis.

The collective dream entails people to go beyond the particularities of their local circumstances and relations. Cheah argues that if the spectral dream is thought to exert real effects on what the city people do, then what architectures and conditions of existence for these effects? A question of how the collective dream is kept alive despite rigid institutions, laws and borders is posed (Ibid).



fig 34

[DREAMS | THE HISTORY OF THE FUTURE]

A city, global or not, is not merely a simple sequence of infrastructures, technologies and legal entities, however networked these are. It also comprises of actual bodies, images, forms, footprints, and memories (Mbembe 2008: 8). However, if the city comprises of actual bodies, images, forms , footprints and memories, then it most certainly must encompass mental images, the formless, desires, intimacy and dreams.

For Georg Simmel, Siegfried Kracauer, Walter Benjamin and Max Weber, processes of abstraction, circulation, movement, representation and the responses of the emotions and the mind to these processes, constitute the main features of metropolitan life (Nuttall 2008: 17) The colourfulness, the greyness, the auras and aesthetics of the city all weave together the secret daydreams and desires of the city people.

"As Johannesburg demonstrates, the unconscious of a city is made up of different layers of historical time superimposed on one another, different architectural strata or residues from earlier times... In times of transition, these layers and strata become elusive and precarious. Architecture and urban design then tend to become acts of repression, separation, and fantasy. " (Mbembe 2008: 64-68).

The planning of high rise structures for a fast paced 20th century economy are seldom inspired by Ideas and inventions catalysed by the exploration of memory, dreams, the overlapping , the fragmented and and the hybrid. Perhaps knowledge and understanding of the mental life of the city, a complicated concept could have a an amalgam of urban solutions with a simple outcome.

Peruvian economist Hernando de Soto argues that informality is a response to inappropriate regulation, and that informal operators find it impossible to comply with unreasonable beauracracy. He further argued that the sector would thrive with less regulation, strengthening of private property rights and abolition of state intervention.

Regeneration of the inner city inevitably displaces particular kinds of inhabitants and economic activities in favour of overall interest of the majority of residents in safe and affordable housing opportunities. An important dimension of this process is the displacement of thousands of petty jobs – from hawking, running errands, running interference, providing informal security, and working across the "low-end" service sectors of cell phone shops, beauty parlours, prepared food, pawn shops, and cheap clothing outlets, as well as various street trades, such as repairing cars and shoes. To what extent will this undermine a local economy on which residents of all walks of life depend?

Specific economic, political and social circumstances have combined to impel growth of the informal sector. The expansion of the informal sector is the result of a multitude of individual decisions by people attempting to manage their destiny. Urban dwellers are responding to a unique set of challenges that derive from social custom, historic tradition and recent policy

Rather, something must be set in motion that addresses the turbulent and uncertain experiences of the present.The idea is to keep things open, keep things from becoming too fixed or settled. The messed-up city, then, is not simple a mess.



fig 35

Svetlana Boym (2001: 4) addressed the notion that the architect co creates with the remainders of history, and collaborates with modern vestiges – the resulting architecture reveals a spatial and temporal extension into the past and the future, into different existential topographies and cultural forms.The city is a something that is made not just in terms of calculations of equanimity, justice or fairness. the city is a substance, made without maps, beyond surveillance , beyond risk analysis, beyond the past, beyond memory and beyond the present..

De Boeck (2004: 34) suggests that " simple material infrastructures and technologies, as well as their dysfunctioning and breakdown, thus create, define and transform new sites of transportation, new configurations of entangles spatialities, new public spaces of work and relaxation, new itineraries and clusters of relations. The main infrastructural unit or building block is the human body."

The everyday human life and labour witnessed in the Ethiopian District in specific built forms is not only material, it is also artistic, imaginative, aesthetic and inventive. Mbembe suggests that rather than opposing the formal and the informal, or the visible and the invisible, a more complex anthropology of things, forms and signs in order to account for the life of the city in Africa is needed (Mbembe 2008 : 8)Can tapping into the mental life of the city challenge the predominant approach tan African city that focuses on disparate temporalities, super-development, and the binary complete opposites of informal and formal? Can collective dreams in the city map the rise, fall, and reconstruction of the segregated city?

As spectators and designers of dreams within the city scene, we have allowed our visual imaginations to project this intangible matrix of spaces with its apparent intervals and disconnected places onto a seemingly unified image, or rather, illusion of the city.

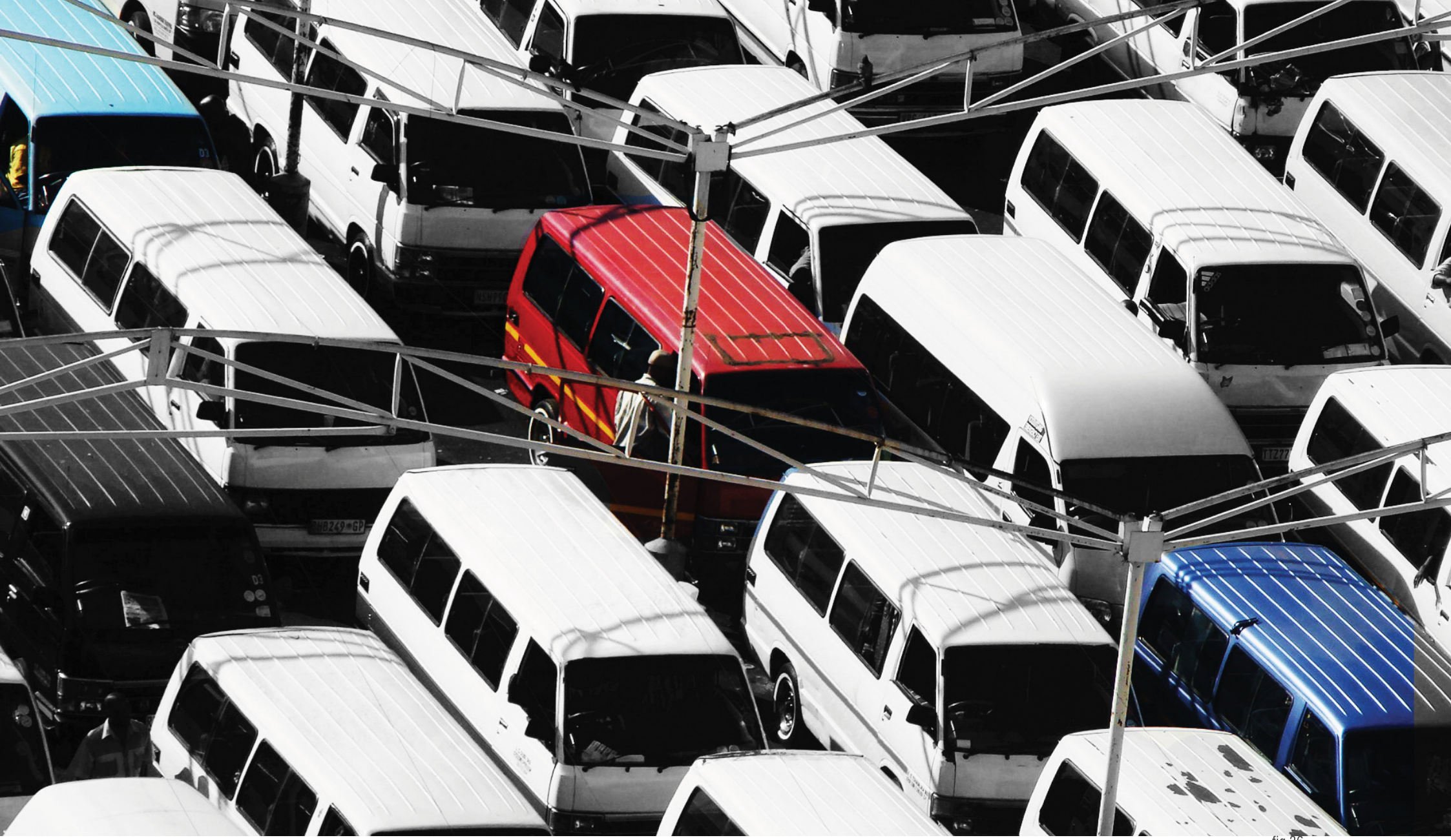


fig 36

[PROPOSAL]



This thesis is a peek into of the unconventional and diverse urban and mental life of an Afropolis.

The Ethiopian District, a fragment of Johannesburg, can be seen as a part of this Afropolis. It can be seen as a culmination of surrounding social, movement and financial terminals, and as a site for experimentation of an urban intervention in an existing fragmented setting

The project is a response to the current and future situation of alternative economies in an urban African context. The existing alternative networks serve a social and economic function, yet fail to operate in a legible and consistent manner as a result of a lack of legal and physical infrastructure and management.

The project result is a hybrid typology, further empowering the strengths of this “invisible” urban nature. In recognition of the unique nature of the alternatives that this particular context possesses, the building designed is a product of this research intends to exist as a platform for trade, movement, and exchange networks that exist between multiple actors and agents intersecting in the inner city, spanning across micro to macro scales, particular to the selected context.

It aims to enhance the coexistence of symbiotic relationships between different hierarchies, cultures, stakeholders, physical conditions, scale and infrastructures.

[SITE]

[SELECTION]

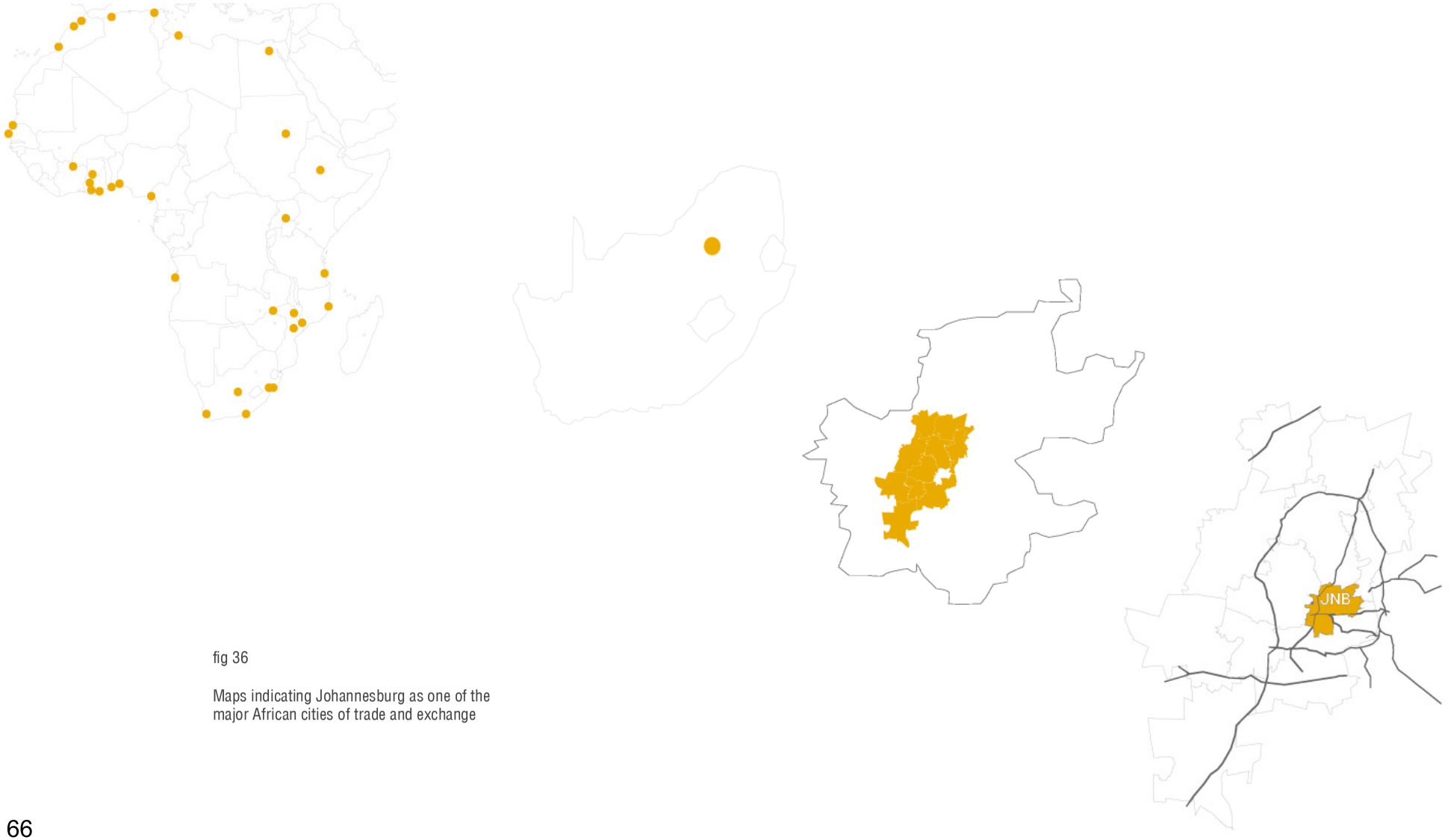


fig 36

Maps indicating Johannesburg as one of the major African cities of trade and exchange

[CONTEXT]



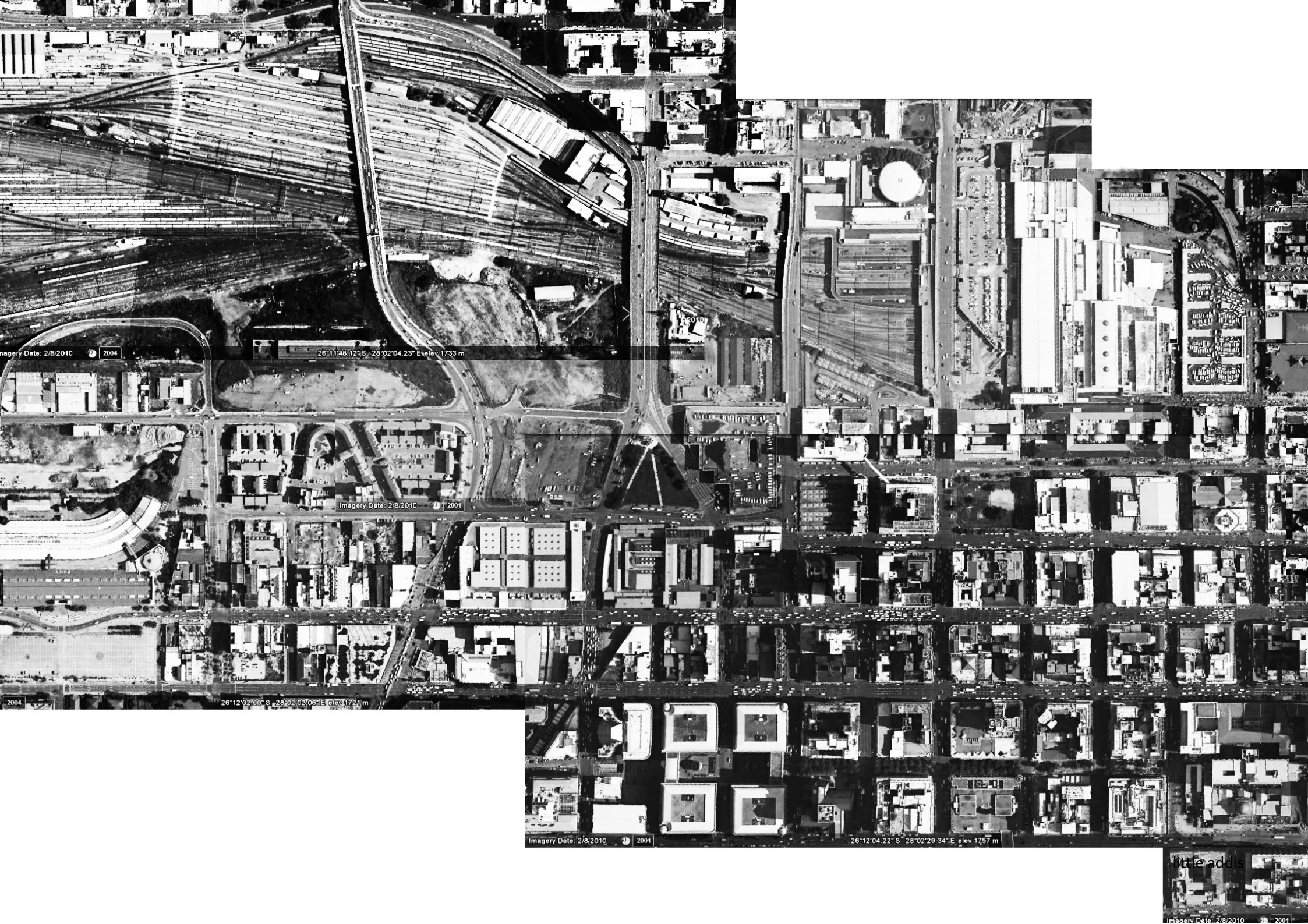
01 residential

02 transport and retail

03 corporate and retail

04 small scale trade

05 industrial trade


Imagery Date: 2/8/2010 2004
26°11'48.12" S 28°02'04.23" E elev 1733 m
Imagery Date: 2/8/2010 2001
2004
26°12'02.06" S 28°02'02.06" E elev 1721 m
Imagery Date: 2/8/2010 2001
26°12'04.22" S 28°02'29.34" E elev 1757 m
little addis
Imagery Date: 2/8/2010 2001

Ethiopian District

[SITE LOCATION]





fig 39



fig 40



fig 41

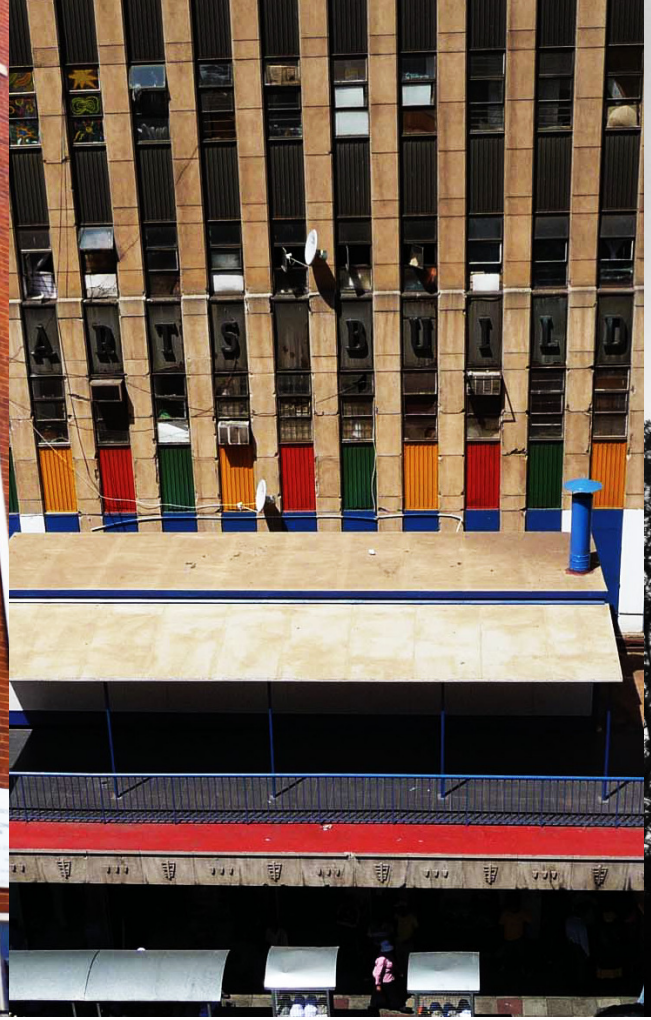


fig 42



fig 43

fig 39. Rand Inn Hotel

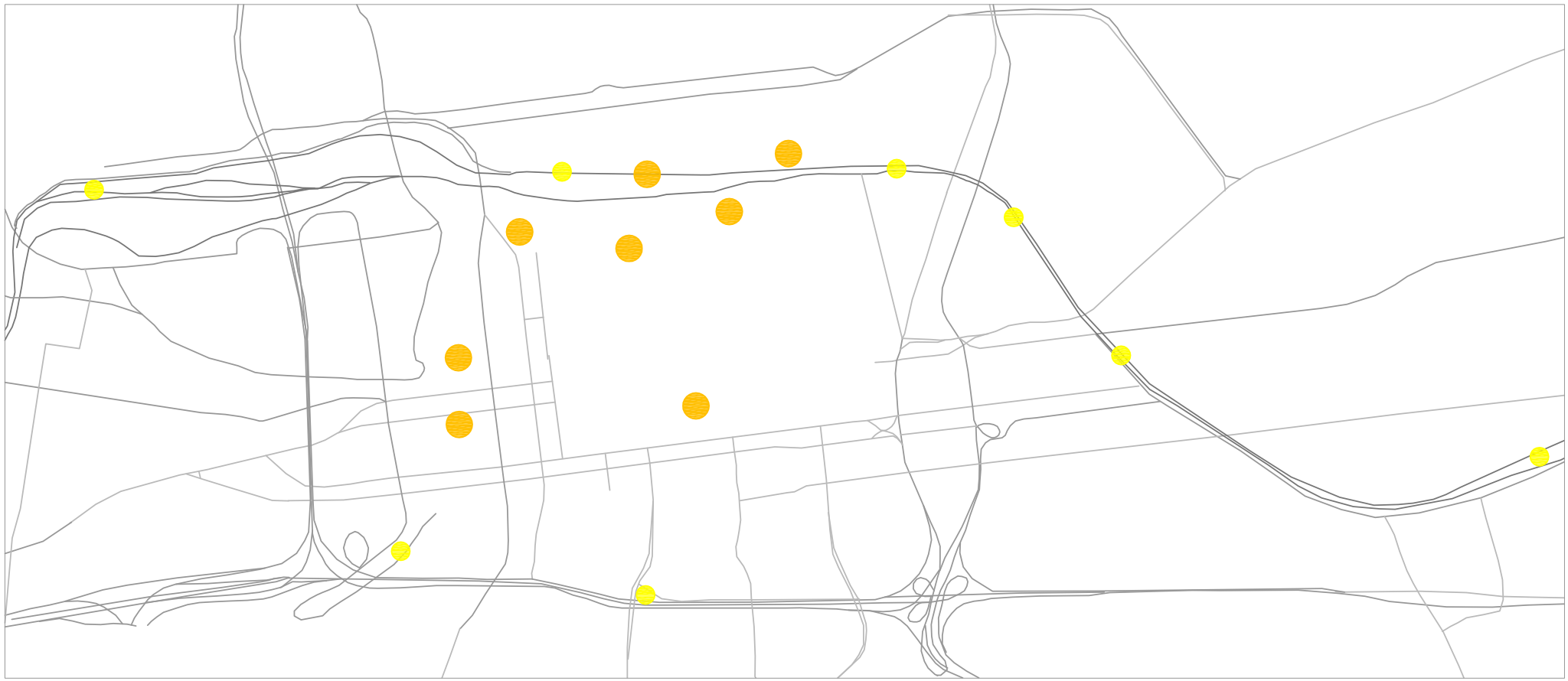
fig 40. Marble Towers sunken garden

fig 41. Central Methodist Church

fig 42. Medical Arts building

fog 43. Johannesburg Southern Sun Hotel

[LINKAGES]



train stations

taxi ranks

Map showing surrounding transport terminals

[MOVEMENT]

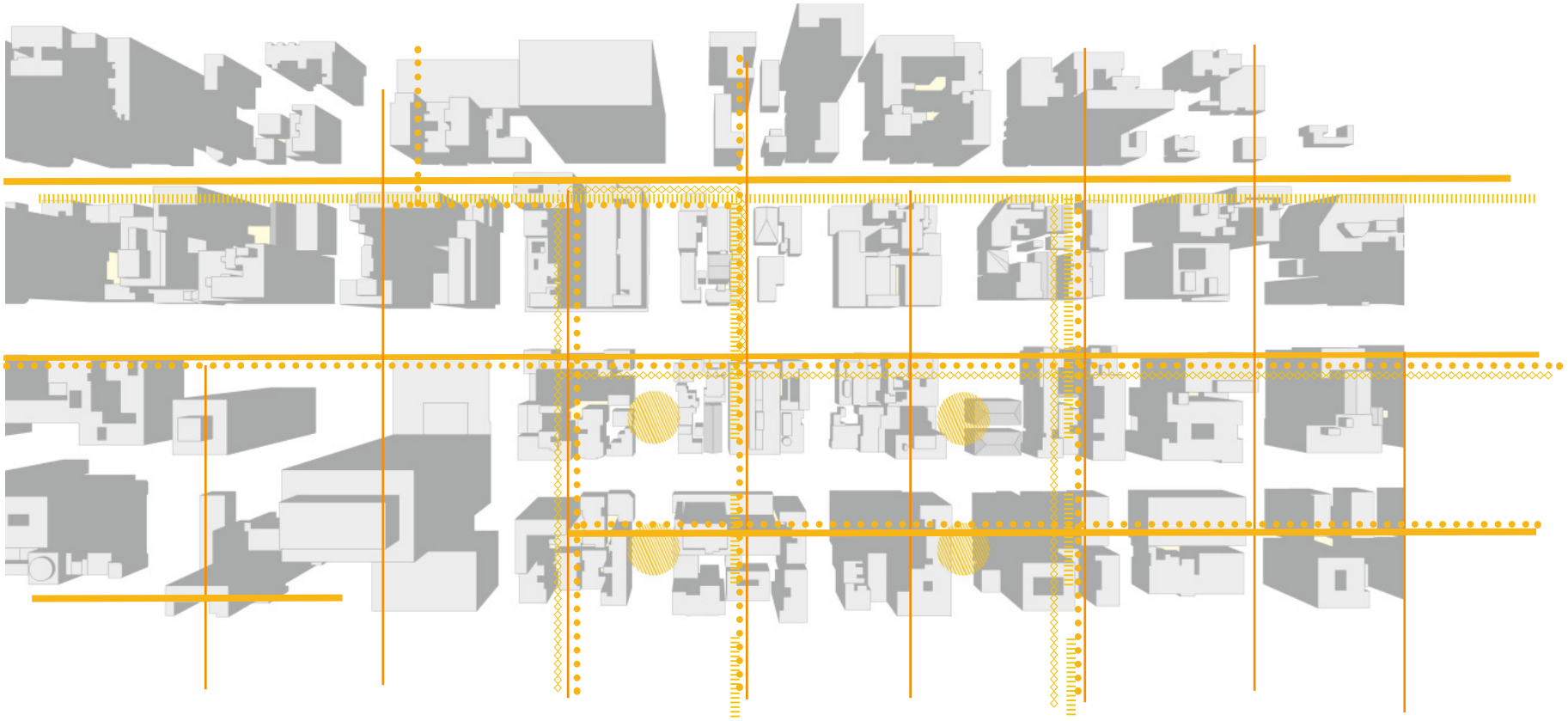


fig 45

Map showing coexisting movement in the area

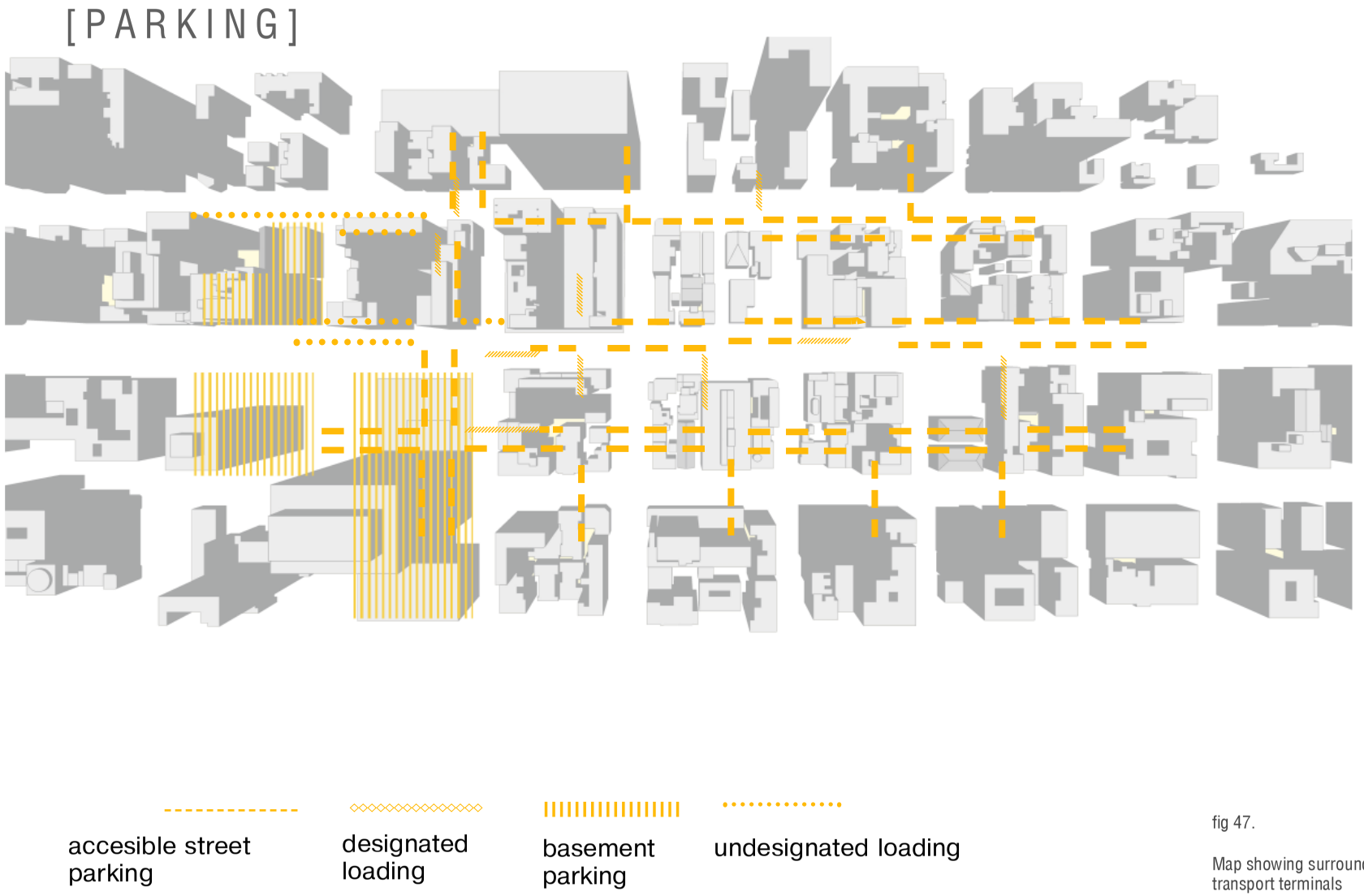


fig 47.

Map showing surrounding transport terminals

[TYPICAL BUILDING USE]



civic
hotel
office space
residential and retail
office and retail
green space

[ACTORS AND AGENTS - THE CONGLOMERATE MATRIX]



fig 48



Kaizer

ZA 562 4 8 9 10 23 24 25 26 27 28 29

originally from Soweto

stays in rented divison of a shack in a basement [ur

earns income as a trolley pusher - mobile coffee sh

trades coffee for “small jobs” [undisclosed]

“I know everything that is happening here

I sell this coffee every day

The big boss give(s) it to me! ....Can't tell you from

where! ”



Maria

NG 555 0 2 3 44 36 569 17 5







originally from Nigeria

stays in a hijacked bilding in Hillbrow, and walks to Jeppe Street for

sells fresh fruit and veg

fled family harrassment back home

provides fresh cut vegetables for ready cooking, and sells pap.

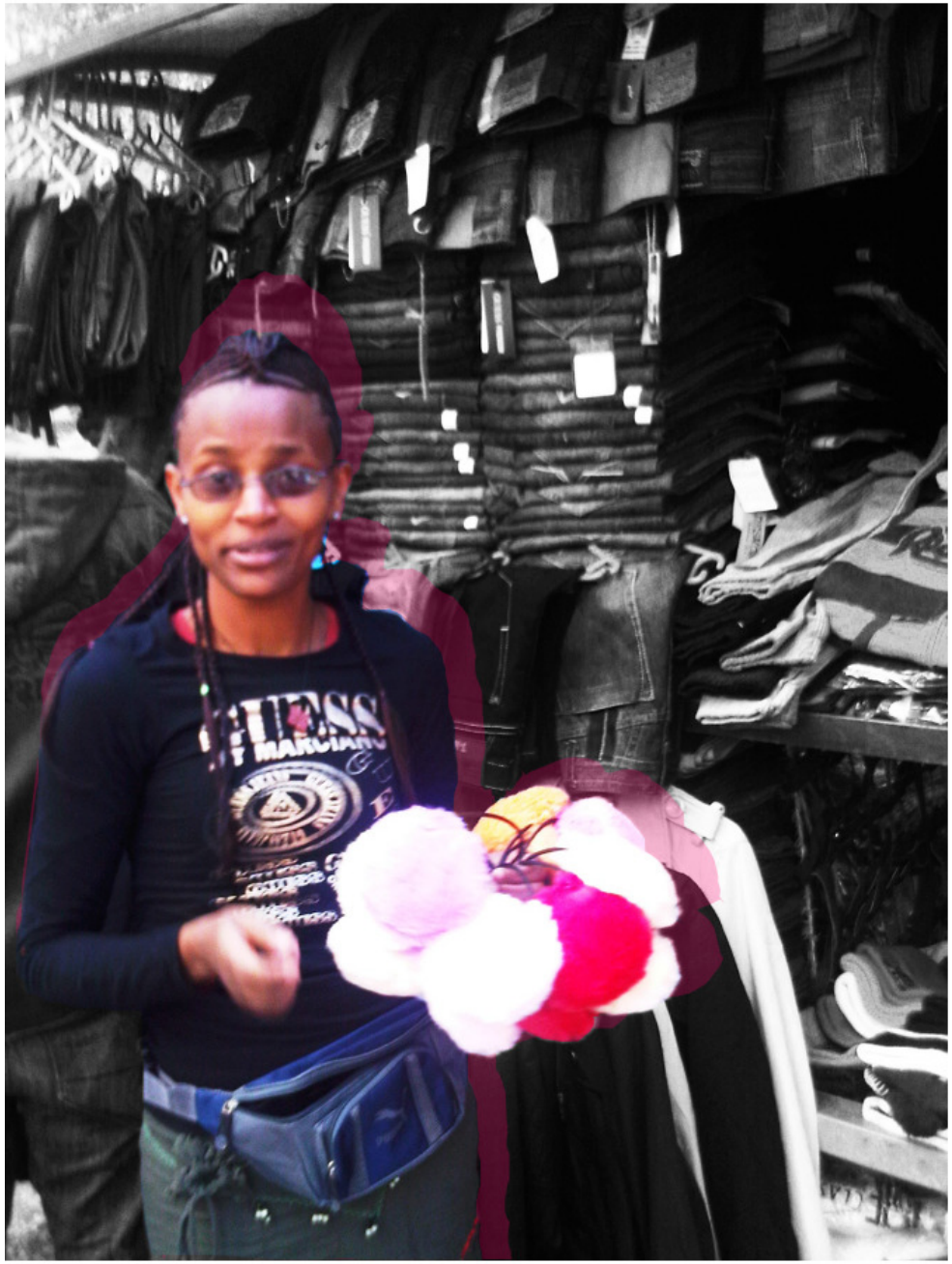
" I dont want to go back to Nigeria. Here it is okay, but

[it is] too rough in Hillbrow. My daugher is also here,

working in a hair salon in Yeoville.

I get the fruits from my friend who works in the market

in City Deep. "



Louise



ETH 522 2 3 6 7 8 9 10 11



originally from Ethiopia

has not been home since her 11 years in the city

sells knitwear purchased from chinese wholesalers

loves Joburg, does not want to go back home.

Despite being in Joburg for 11 years, she denies any knowledge

people inhabiting basement spaces.

An element of secrecy.

"Oh I love it here.....no...I dont want to go back! Why?

The chinese man comes now and then when he wants.

He comes to us, we dont go there.

He brings it in these big bags and then we give it back.

When you come again, please give me my photo"



[undisclosed]

NG 555 0 2 75475676869 17 456546 15









a Nigerian slumlords assistant

can “arrange” jobs and accomodation in the area

is feared by locals who know of him.

name undisclosed, but is reffered to as TK

“ He is a man of the big boss. He doesnt like you to click his photo. If you need money you can ask [him]. If you want work or you need a place to stay, you can ask him. He also goes to church, but he has a gun!"

[as told by un-named onlooker



[undisclosed]

ZW 565 34645 0006 7

originally from Zimbabwe

stays sometimes at the Central Methodist Church

works as a trolley pusher - transports meat to Joburg Mall

" The big boss looks after me. There are no other Zim-

babweans transporting meat. I went to university at

home, but [I] cant use it here.

Its not so bad. My other friends are also at the Church."



Thulani

ZA 562 10 5807 28 10

originally from Katlehong

stays in rented room with his mother

goes to school in Braamfontein

mother works as a cleaner for Absa Bank.



" My mother bought my this big red truck because I have no place to play. It is school holidays. My friends - they play with me in the parking under the building."



fig 49

[SELECTION FOR CONCEPTUAL MASTERPLAN]

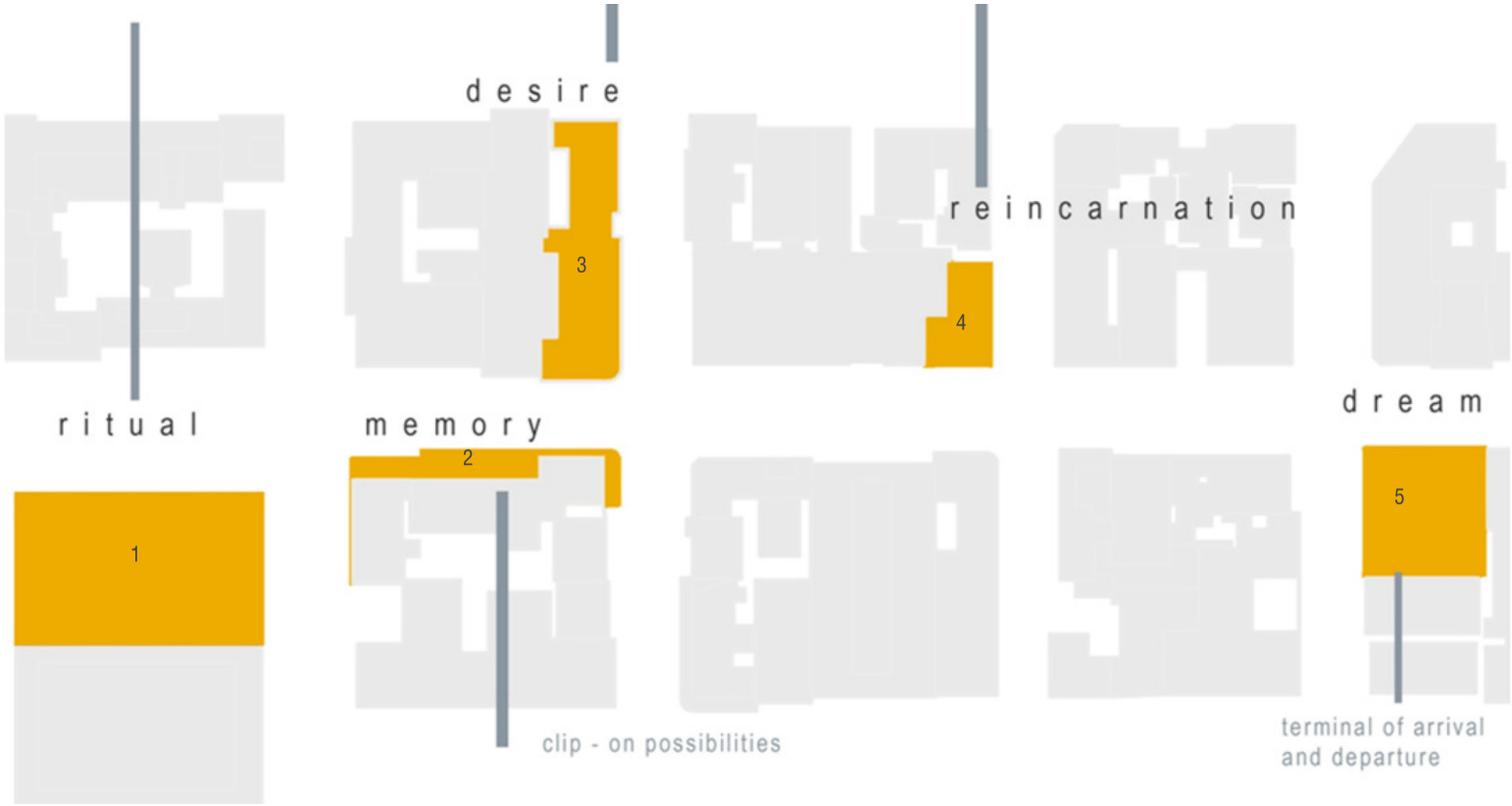
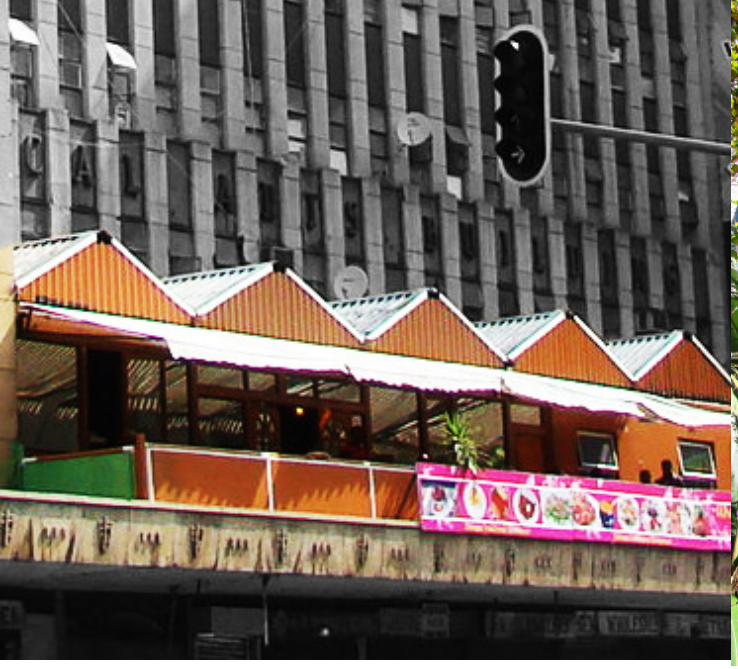


Fig 50. Derived from mapping actors and agents and their trajectories, 5 sites were selected for further study in Programme



1



2



3



4

1



fig 51 .Jeppe Street Elevation of block (south)


HAWKERS
WELCOME
219 JEPPE STREET
BELT



fig 52



fig 53

Pan Africa House, an existing building on the corner of Troye and Jeppe St has been selected to contain the main intervention for the Trade Terminus.

Proceeding the chapter on Site, an analysis of existing programme shows this block to be the centre of all trade and exchange activity within the Ethiopian District

fig 51- 53

Buildings belonging to the existing block where an architectural intervention will be explored





1

lotto wholesalers



2

absynnia business centre



3

nasibas wholesale market



4

africa mall



5

joburg mall



6

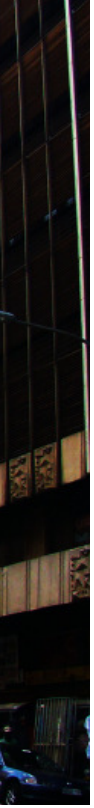
pan africa house



fig 54



fig 55



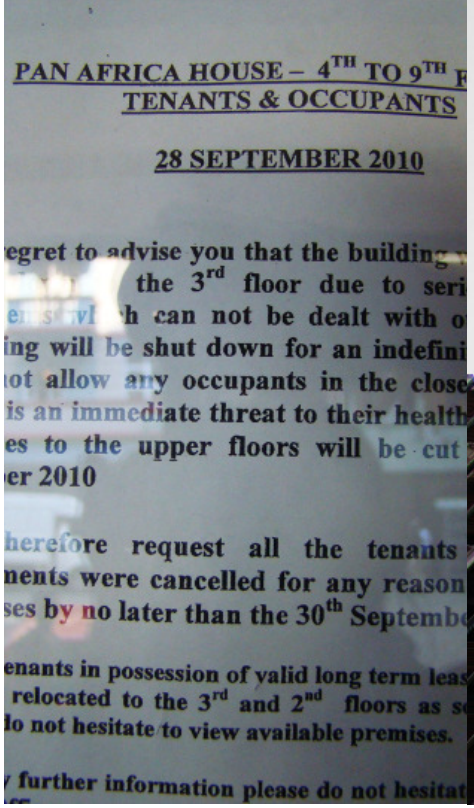




fig 56



fig 57

Fig 54-47 describe the current condition of Pan Africa House

[PROGRAMME]

load receive walk shop store off load trade enter walk waiti shop trade sell eat cook drink buy purchase receive store read study learn make create buy view sell negotiate eat walk watch learn give tell walk store dispose recycle load offload receive shop wa

load receive walk shop store off load trade enter walk waiti shop trade sell eat cook drink buy purchase receive store read study learn make create buy view sell negotiate eat walk watch learn give tell walk store dispose recycle load offload receive shop wal

load receive walk shop store off load trade enter walk waiti shop trade sell eat cook drink buy purchase receive store read study learn make create buy view sell negotiate eat walk watch learn give tell walk store dispose recycle load offload receive shop wal

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load receive walk shop store off load trade enter walk waiti shop trade sell eat cook drink buy purchase receive store read study learn make create buy view sell negotiate eat walk watch learn give tell walk store dispose recycle load offload receive shop wa

load receive walk shop store off load trade enter walk waiti shop trade sell eat cook drink buy purchase receive store read study learn make create buy view sell negotiate eat walk watch learn give tell walk store dispose recycle load offload receive shop wal

alk wait buy purchase sell receive trade barter service eat cook negotiate meet party meeting community outdoor market grow harvest waste recycle energy trade load offload receive dispatch store walk wait shop learn teach make create exchange negotiate

k wait buy purchase sell receive trade barter service eat cook negotiate meet party meeting community outdoor market grow harvest waste recycle energy trade load offload receive dispatch store walk wait shop learn teach make create exchange negotiate

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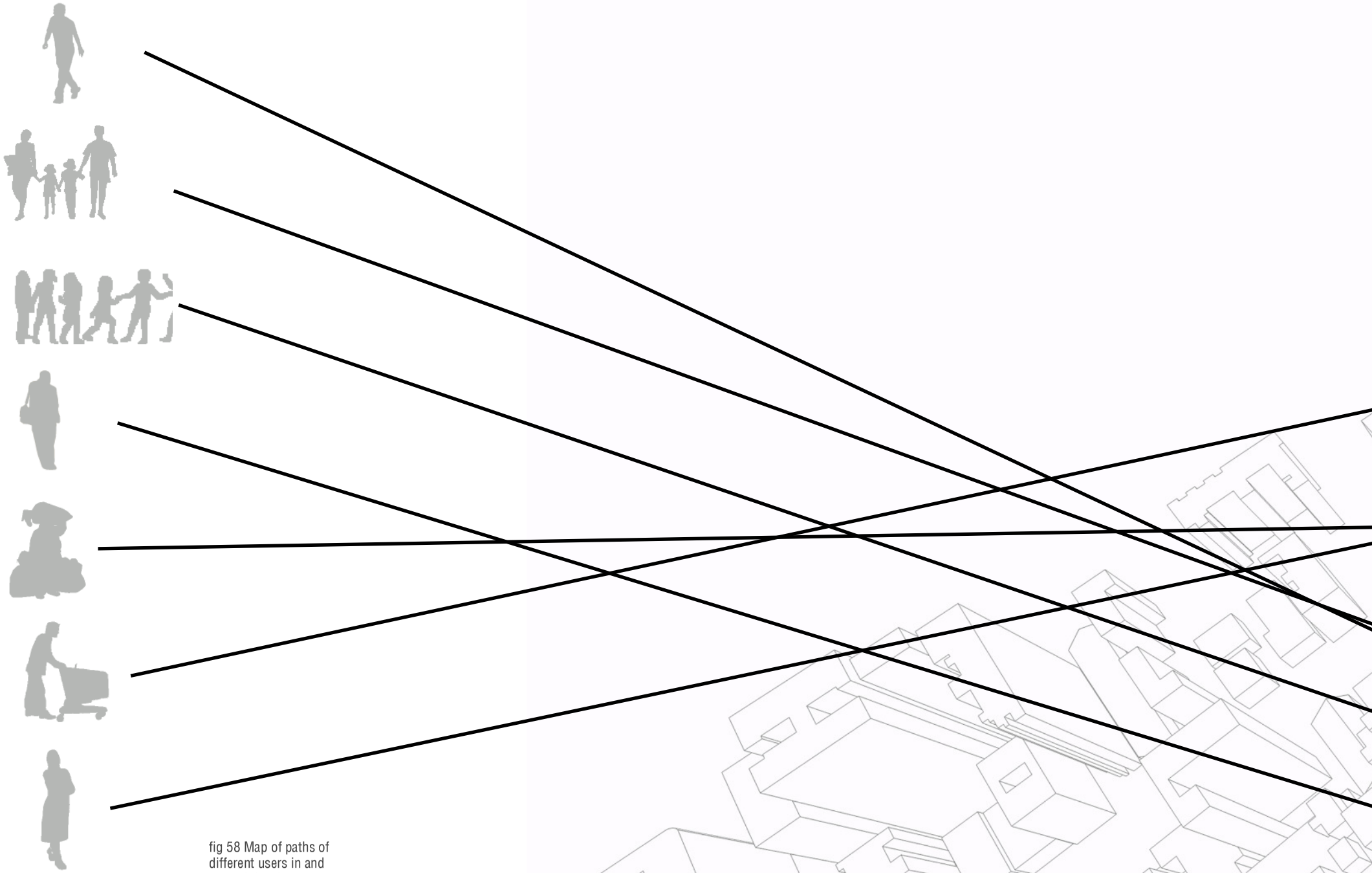
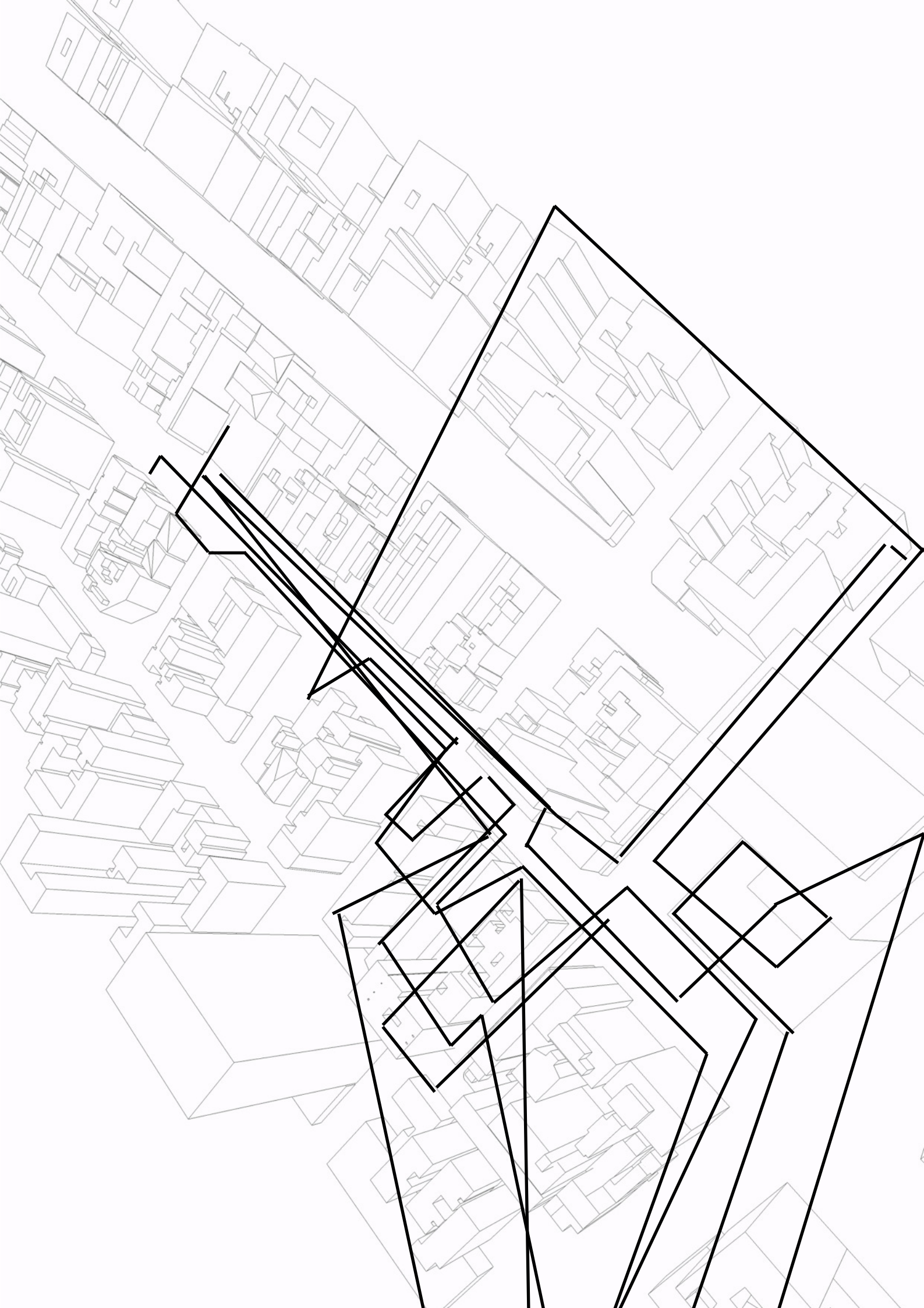


fig 58 Map of paths of different users in and around the site



[ANALYSIS OF TRAJECTORY]

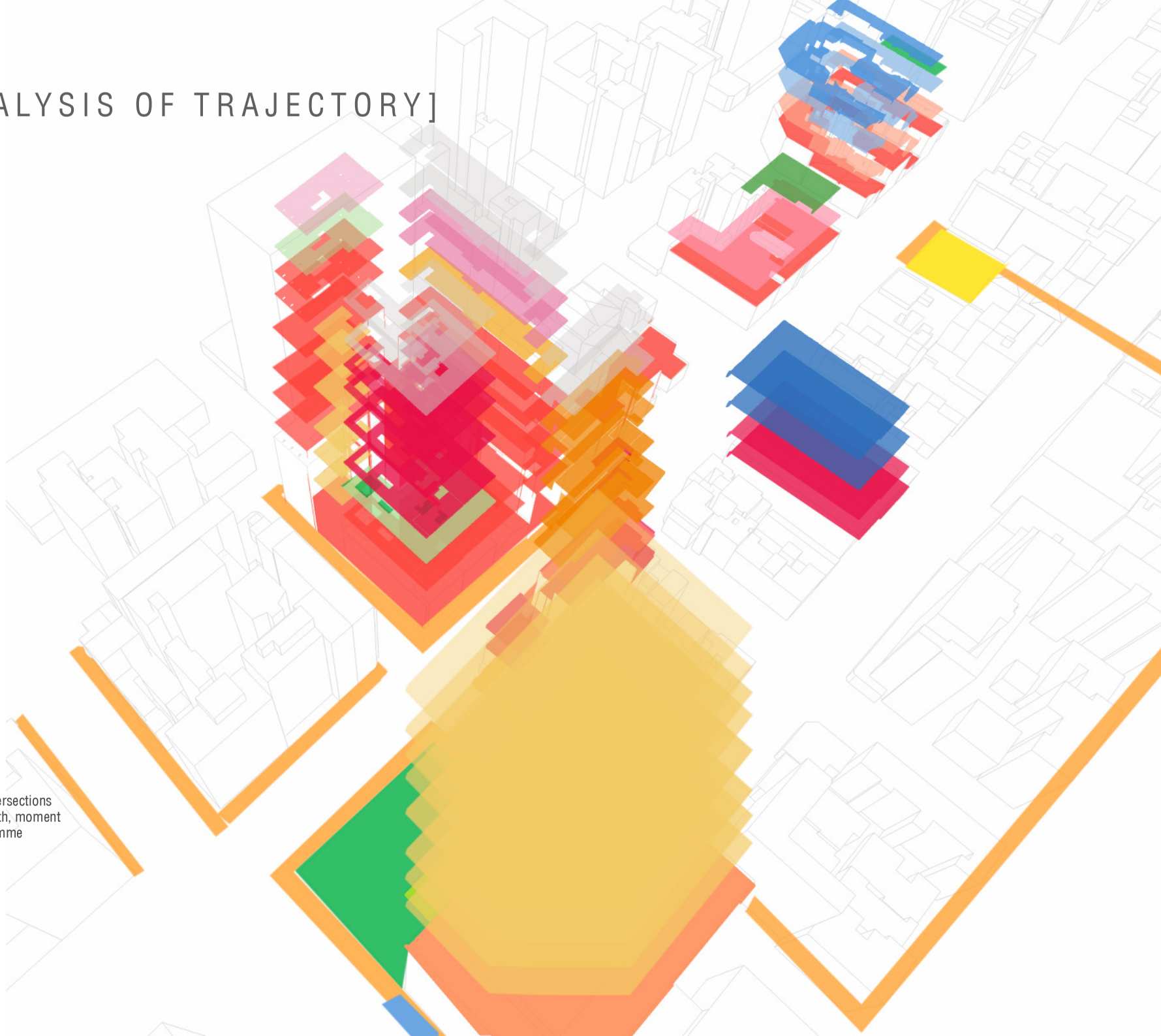
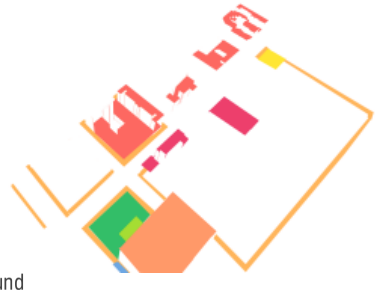


fig 59

Existing intersections between path, moment and programme



ground
floor



third
floor



sixth
floor



first
floor



fourth
floor



seventh
floor



second
floor



fifth
floor

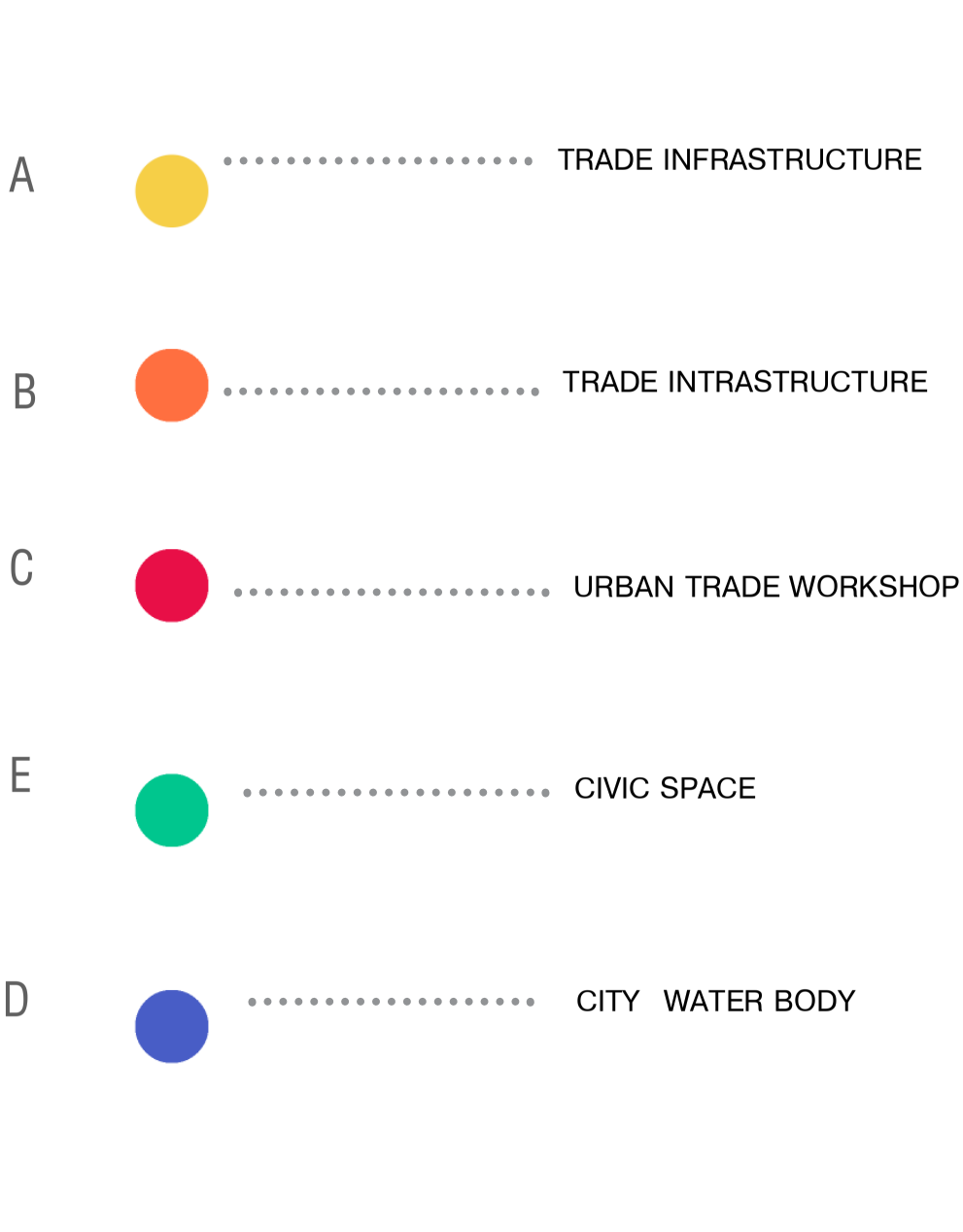


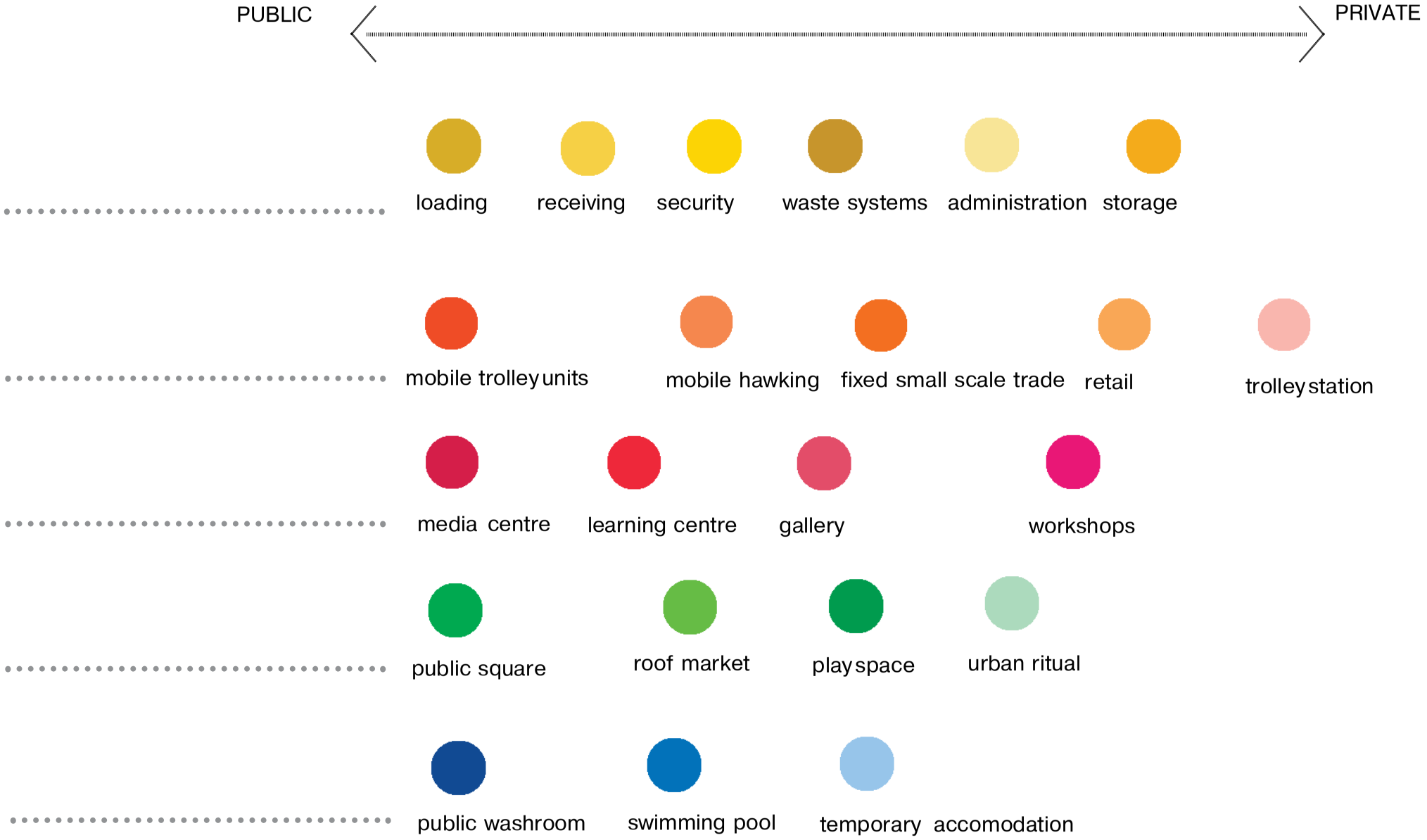
eighth
floor

[DERIVED PROGRAMME]

From an analysis of the basic components of the existing happenings of an “invisible” terminus, five major programme clusters were identified.

The aim of the programme of Trade Terminus is to facilitate and support existing networks within the Ethopian district.



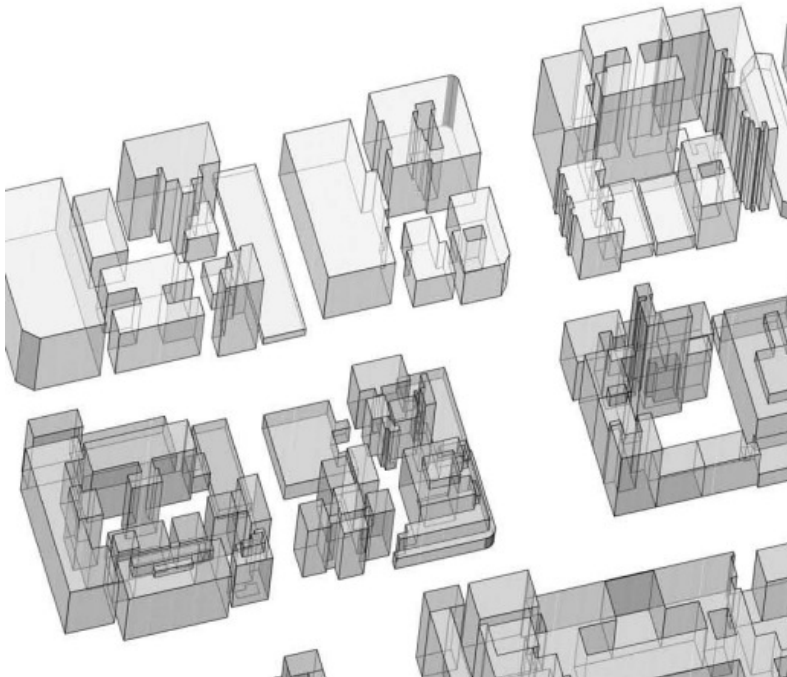

PUBLIC
PRIVATE
loading
receiving
security
waste systems
administration
storage
mobile trolley units
mobile hawking
fixed small scale trade
retail
trolley station
media centre
learning centre
gallery
workshops
public square
roof market
play space
urban ritual
public washroom
swimming pool
temporary accomodation

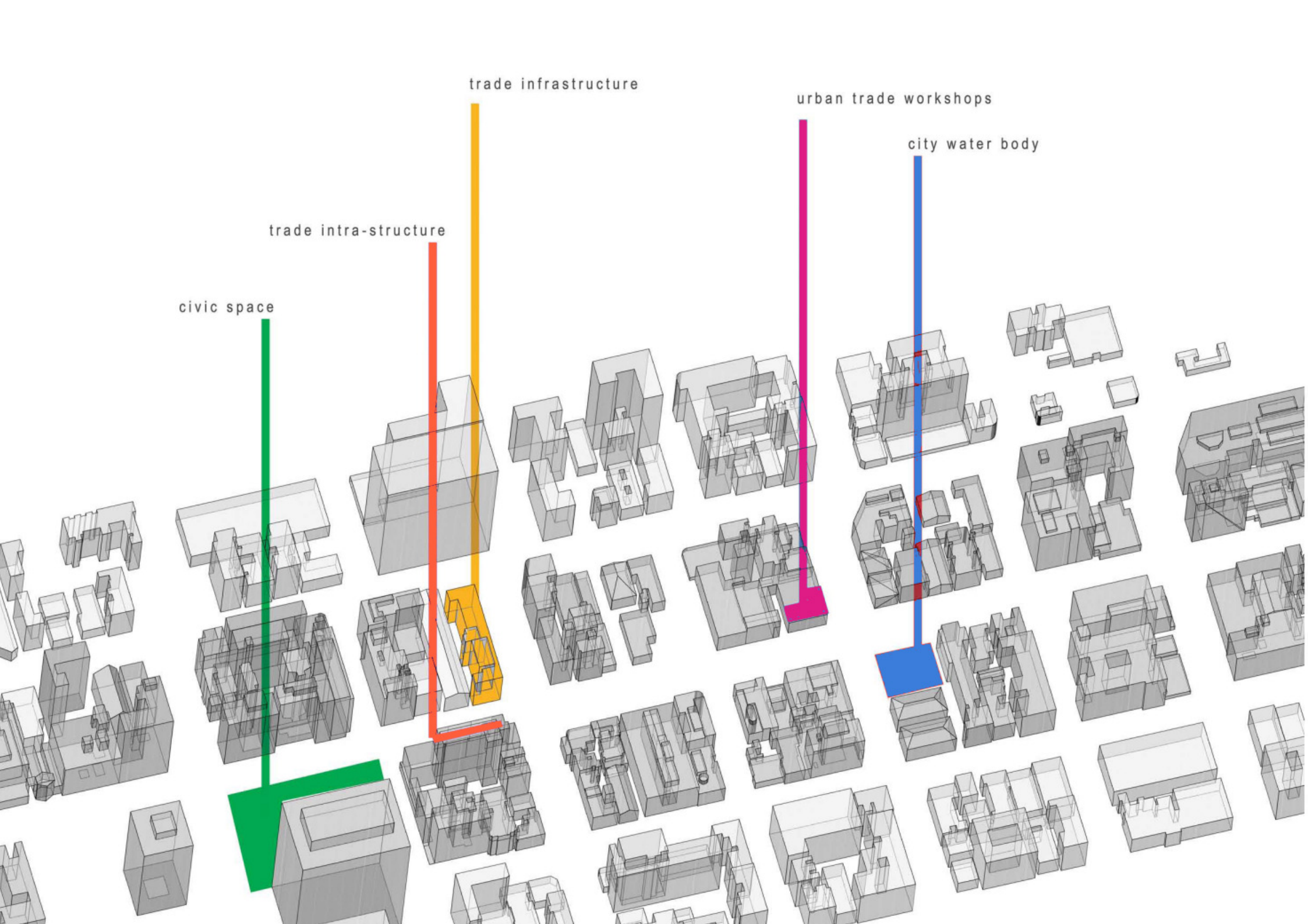
[CONCEPTUAL MASTERPLAN]

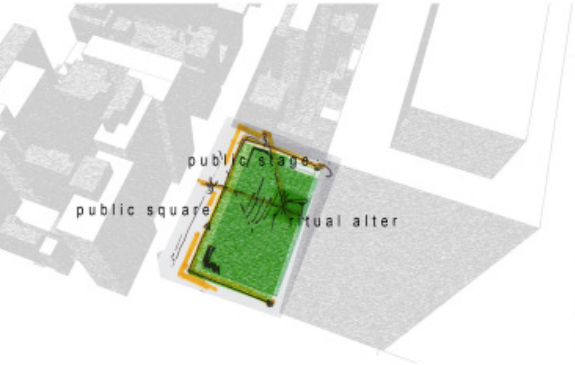
A conceptual masterplan describes the dervied programmes scattered across the fragments of the site.

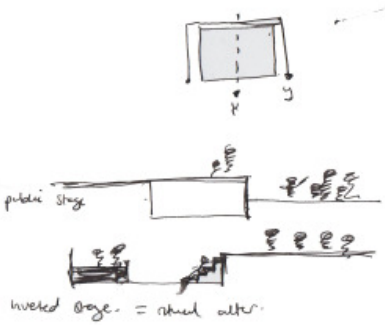
However, it is adapted in the main intervention of the vertical Trade Terminus in the existing building of Pan Africa house.

The positioning of each catergory has been derived from the above maps studied in the chapters of Site and Programme.




trade infrastructure
urban trade workshops
city water body
trade intra-structure
civic space





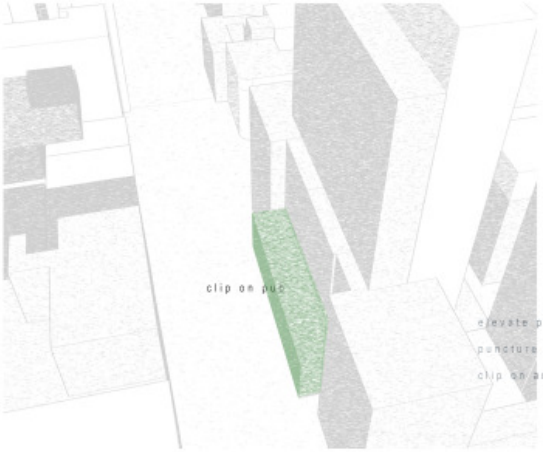
delete existing barriers

puncture garden

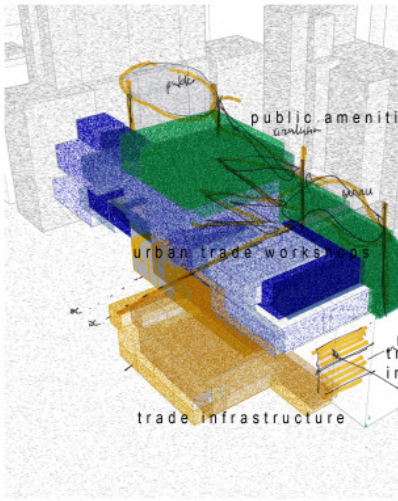
invert public stage

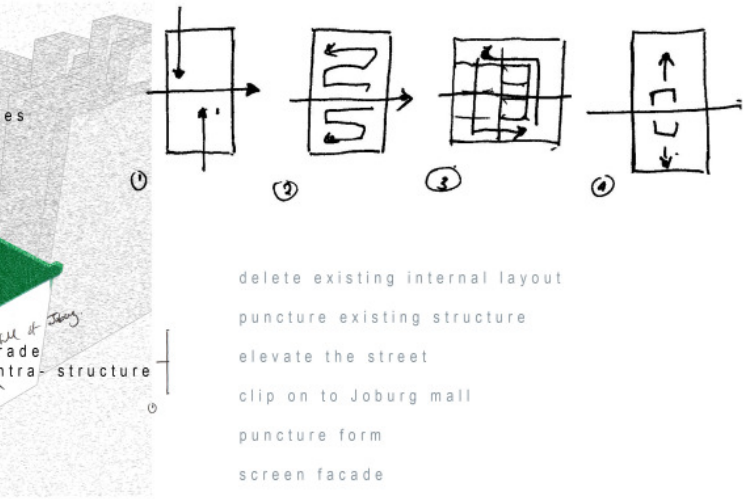
puncture the corners

site 1: abadoned public square



site 3: a parasite on memory





delete existing internal layout

puncture existing structure

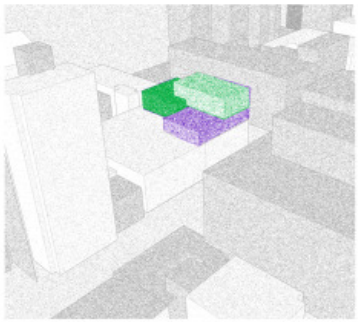
elevate the street

clip on to Joburg mall

puncture form

screen facade

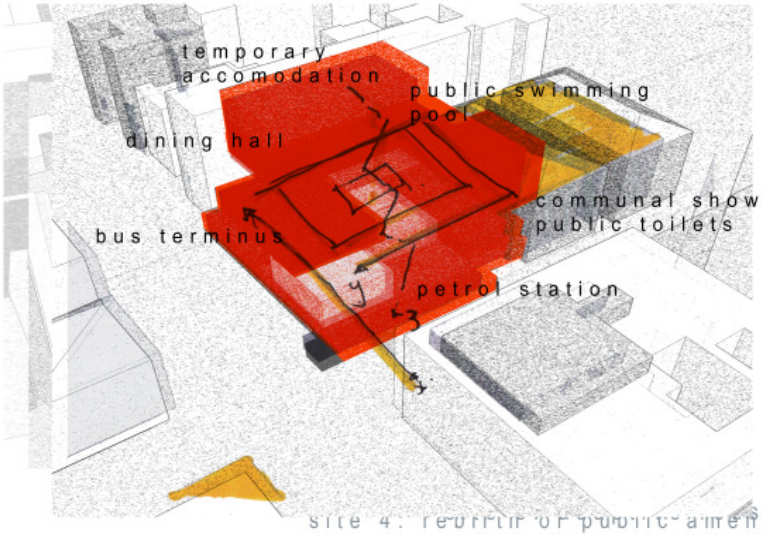
site 3: adaptive reuse



elevate public

clip on to mall roof

site 4: rebirth of public amenity



site 4: rebirth of public amenity

[EXPANDED PROGRAMME]

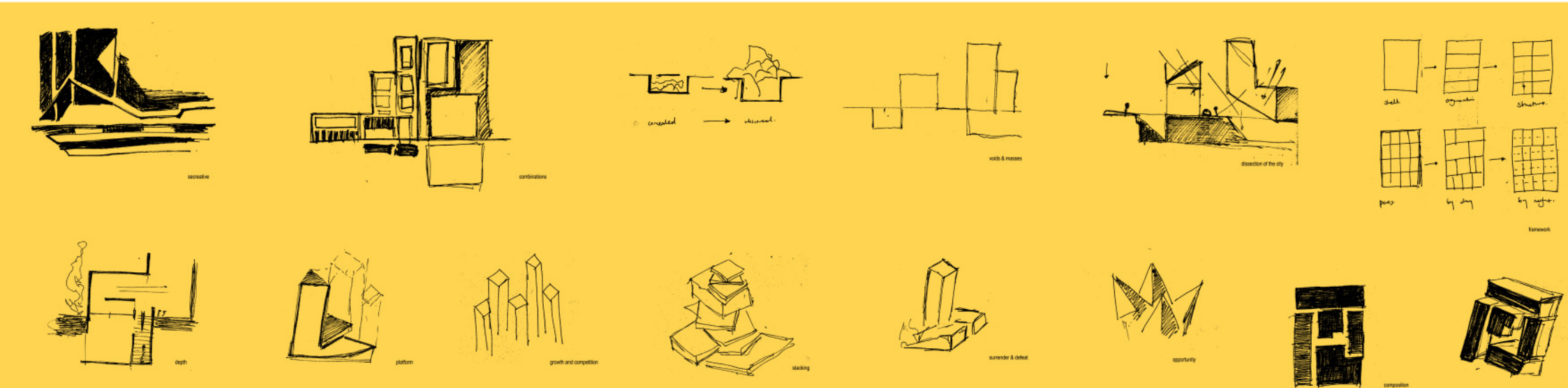
A :Trade Infrastructure	Area (sqm)	Units	Total Area (sqm)
loading bays	15	2	30
goods receiving	15	2	30
security	25	2	50
storage	20	50	1000
waste storage	20	5	100
waste removal	30	1	30
recycling areas	10	4	40
administration and offices	25	10	250
			1530

B:Trade Intrastructure	Area (sqm)	Units	Total Area (sqm)
mobile trolley units	1	20	20
unfixed hawking	4	40	160
fixed small scale trade	3.5	60	210
retail	25	35	875
trolley parking	2	20	40
trolley maintenance	10	1	10
trolley lockers	2	20	40
			1355

C:Urban Trade Workshop	Area (sqm)	Units	Total Area (sqm)
media centre	150	1	150
library	150	1	150
communication centre	30	2	60
gallery	150	1	150
workshops	6	60	360
classrooms	4	50	200
study area	2	70	140
			1210

D:Civic Space	Area (sqm)	Units	Total Area (sqm)
roof market	400	1	400
play space	60	1	60
community hall	200	1	200
			660

[DESIGN DEVELOPMENT]



extraction
memory
composite
a place of homage
economical growth
monument
layers
archaeology
coiled
journey of cargo
organic
cargo adaptation
voids

[INTENTION]

This design is about multiple possibilities in an existing setting within an urban African context.

The choice of intervention is one of adaptive reuse. This is a major factor when considering the future African city.

The design intention is to integrate systems and networks that have been described in the preceeding texts, on all scales and levels in the existing setting, in order to form a cohesive, holistic whole despite the physical fragments present.

The site presents hidden symbiotic relationships. However, these relationships are not always mutual. Often, one element is a victim of parasitism or amensalism, where one party is harmed or completely obliterated.

The existing “invisible” symbiotic mechanisms inform the design on how each element may coexist with another, yet the design informs the existing systems on how to coexist and create systems based on mutualism and commensalism.

[METHODOLOGY]

A simple, logical approach is applied to the selected possibilities that exist in and around the block of Joburg Mall.

DELETE 

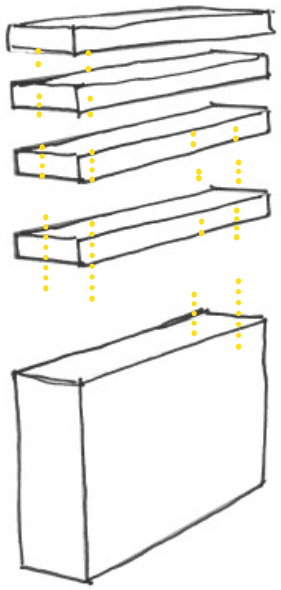
PUNCTURE 

CLIP ON 

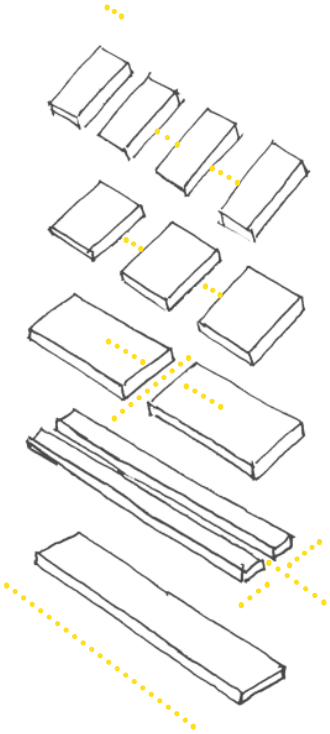
INVERT 

SCREEN 

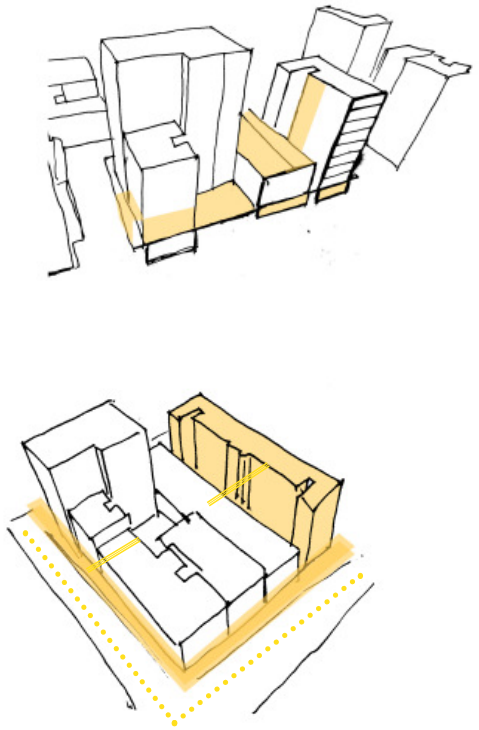
[DESIGN DRIVERS]



VERTICALITY



challenging long and thin



symbiotics

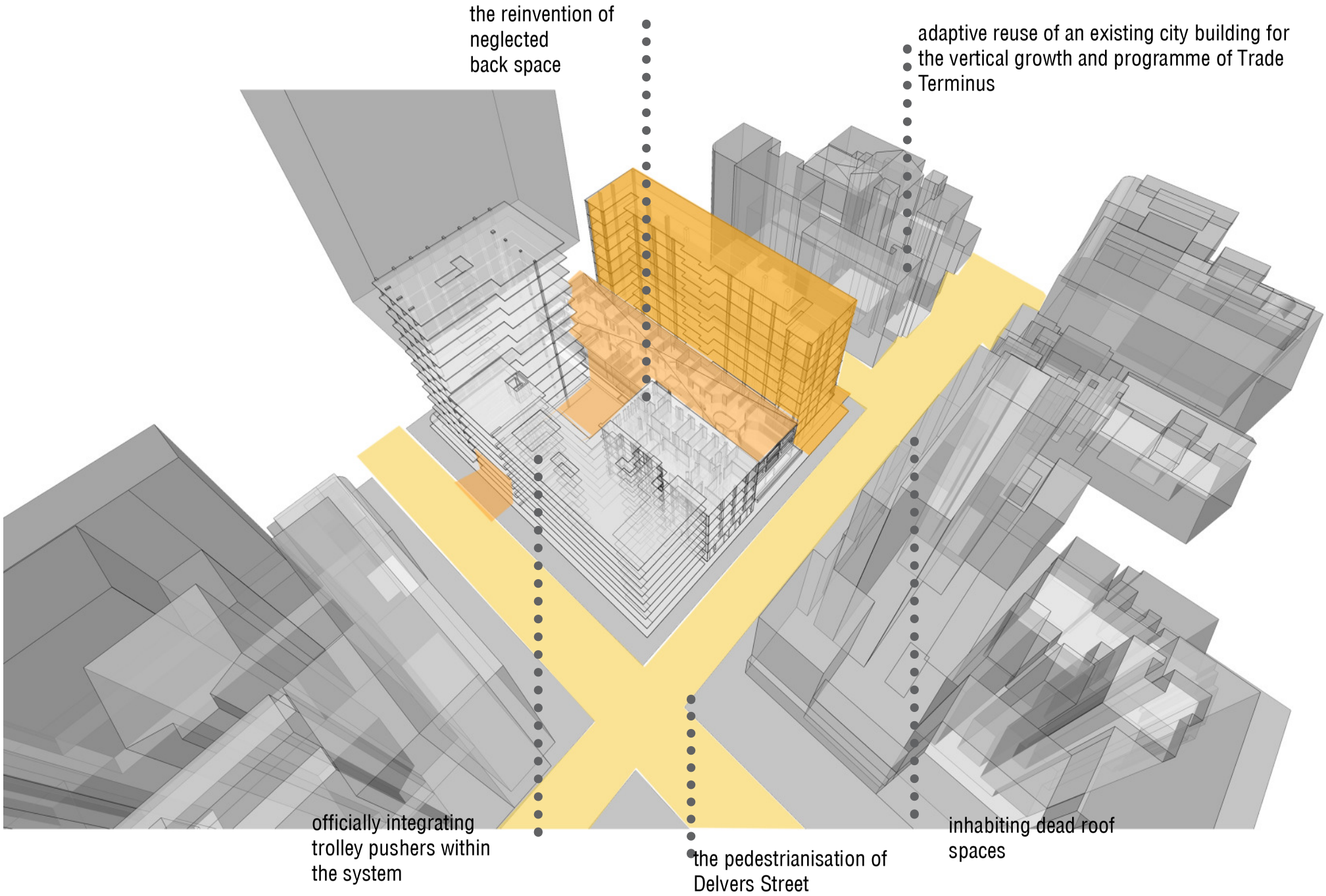
09:00

21:00



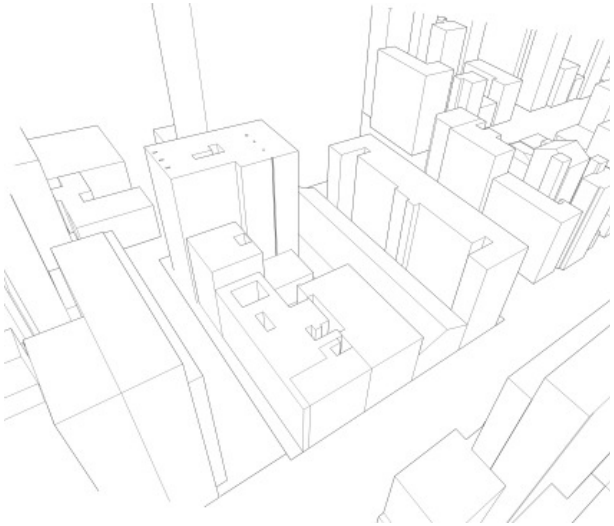
time | use

mutiple publics


the reinvention of neglected back space
adaptive reuse of an existing city building for the vertical growth and programme of Trade Terminus
officially integrating trolley pushers within the system
the pedestrianisation of Delvers Street
inhabiting dead roof spaces

[URBAN INTERVENTION]

This project has been designed within the constraints of an existin building. New insertions and intersections with its contextual block could give a new lease on life. Pan Africa House could become a catalyst to the evolution of alternative economies as a result of its stacked multifunctional solutions to the present and future needs of this fragment of an African city - Little Addis, and the central city as a whole.

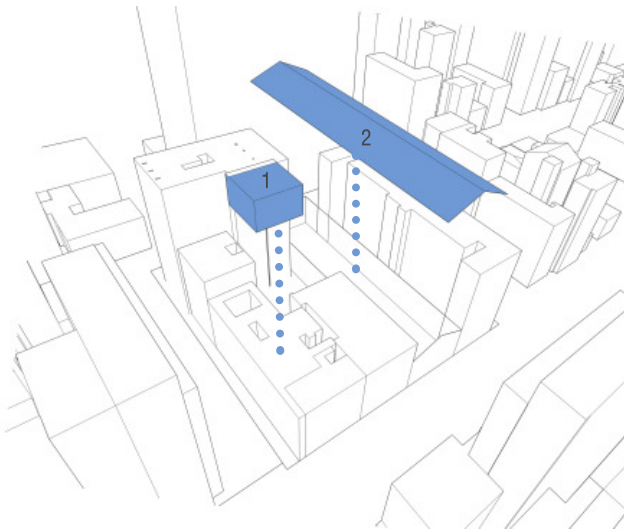


EXISTING

From the overall block, two primary components are re-moved.

1 - a delapidated structure made of corrugated sheeting and bricks, currently used for waste storage

2- the pitched roof of Joburg Mall, in order to allow for a an active roof space that allows for a visual dialogue between the west and east streets of the block.



DELETE

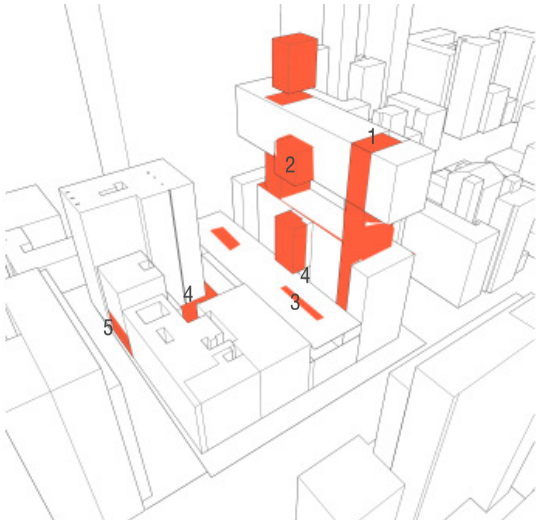
The block is punctured with the following intention:

1. Puncturing through ths existing and new structure of Pan Africa house in order to let light and ventilation in, as well as allowing for visual relationships to occur.

2. Allowing for slits through the clip-on structure of the void, to adapt its space according to programme at particular levels

3. Perforating the roof of Joburg Mall in the position of the original sky lights

4. Puncturing the first two levels of the Business Centre in order to allow of an insertion to visually and digitally respond to those of Pan Africa house



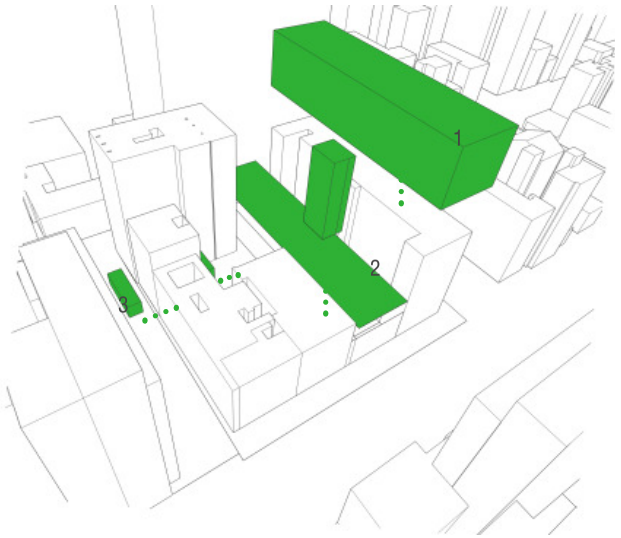
PUNCTURE

Additions to the block frame its incoherent appearance without totally stripped the block of its eccentric and tactile qualities.

1- An additional 4 stories are clipped on to the existing structure of Pan Africa House

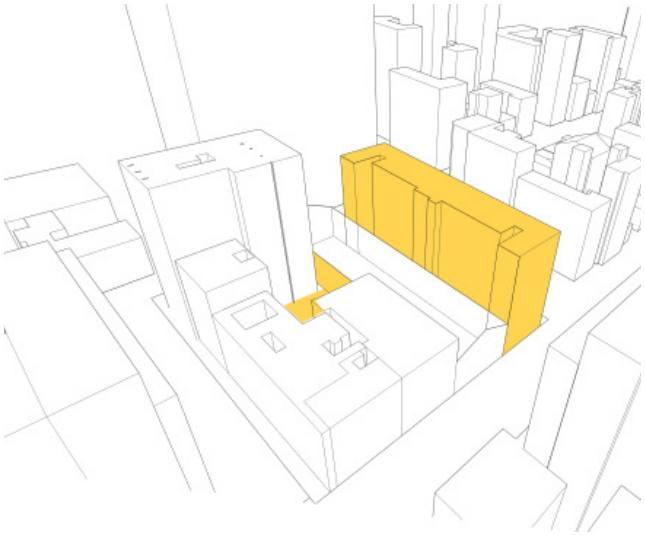
2- A new flat roof that functions as a roof market is attached to Joburg Mall

3- Two smaller clip on interventions position themselves within and along Absynnia Business Centre, marking the entrance gate to the Trolley Station



CLIP ON

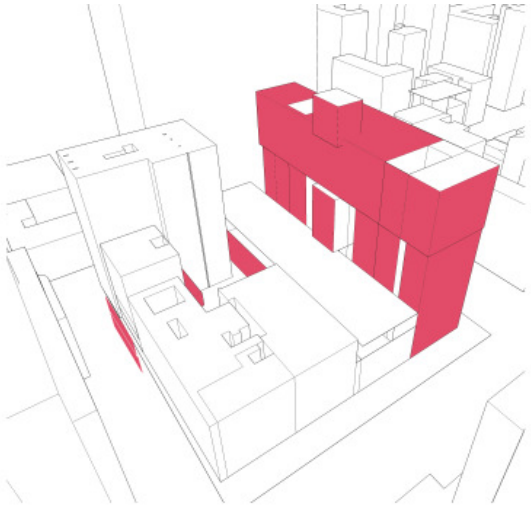
In this case, the method is used of inverting and renewing “dead” zones of the block in order to gain life and activity to contribute to the Trade Terminus .



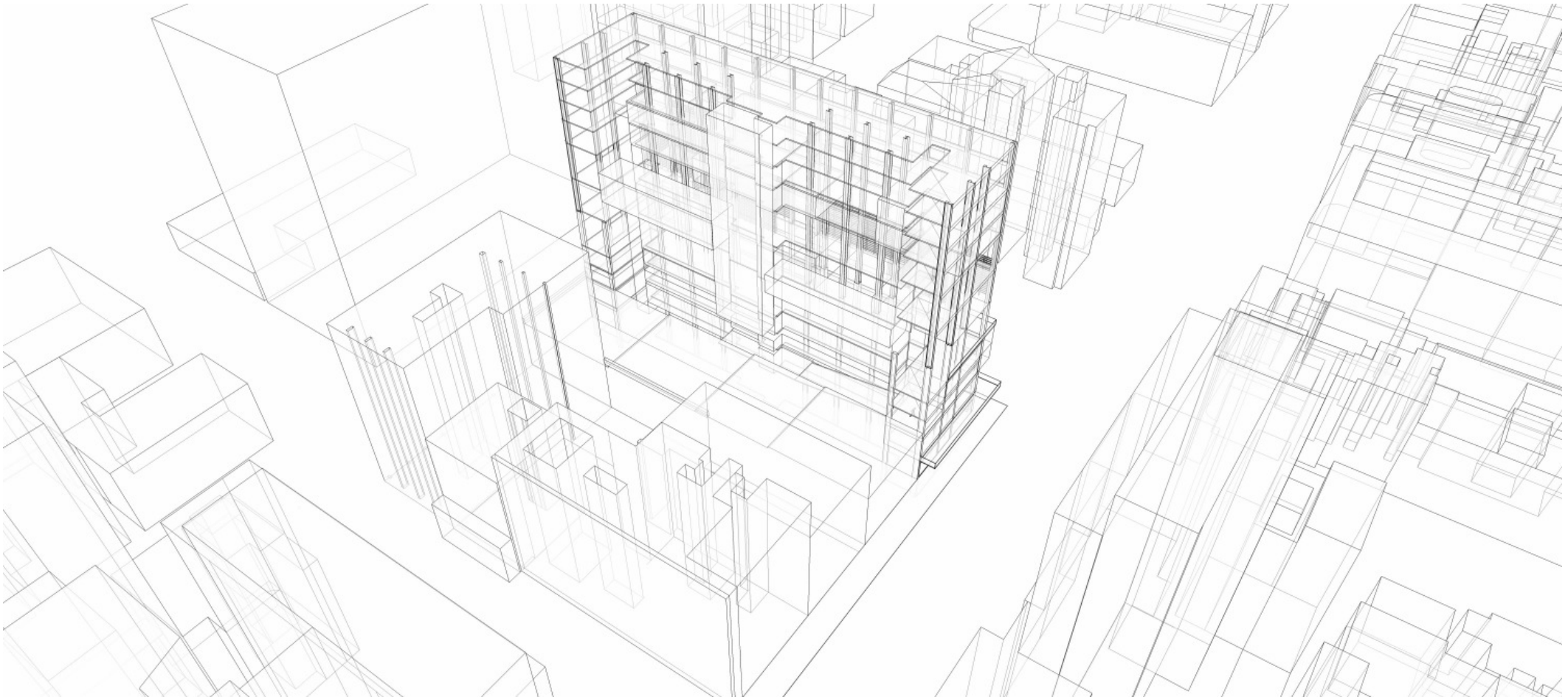
INVERT

As part of the technological exploration of the project, the facades work together in order to tie the block together, and link functions visually. All screened areas are habitable, allowed for maximum use of the tight space in the city.

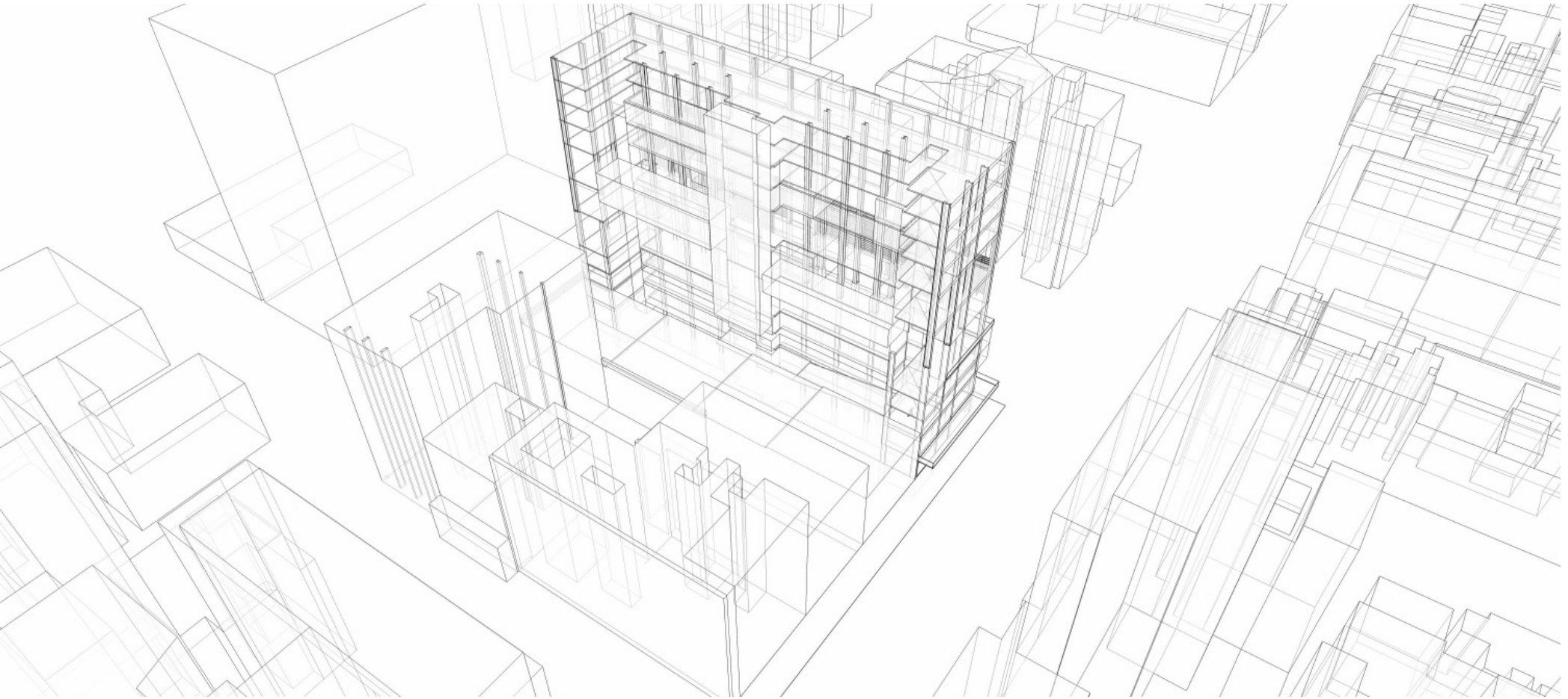
The west facing walls that are represented below use heat gain and sun exposure as an opportunity to provide sustainable local energy.



SCREEN

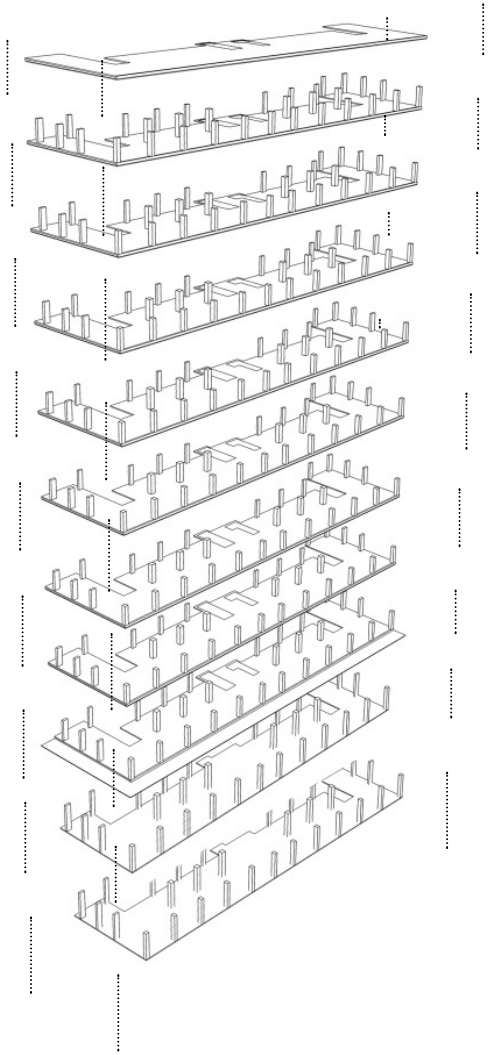


circulation

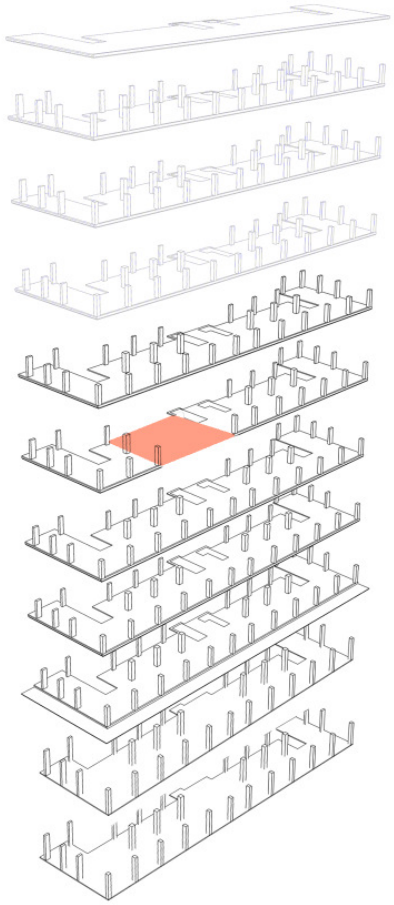


access

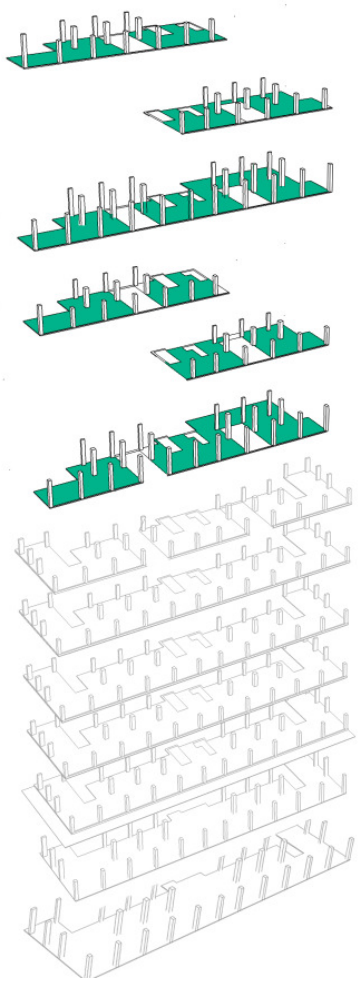
[PRIMARY STRUCTURE]



ORIGINAL CONCRETE
STRUCTURE



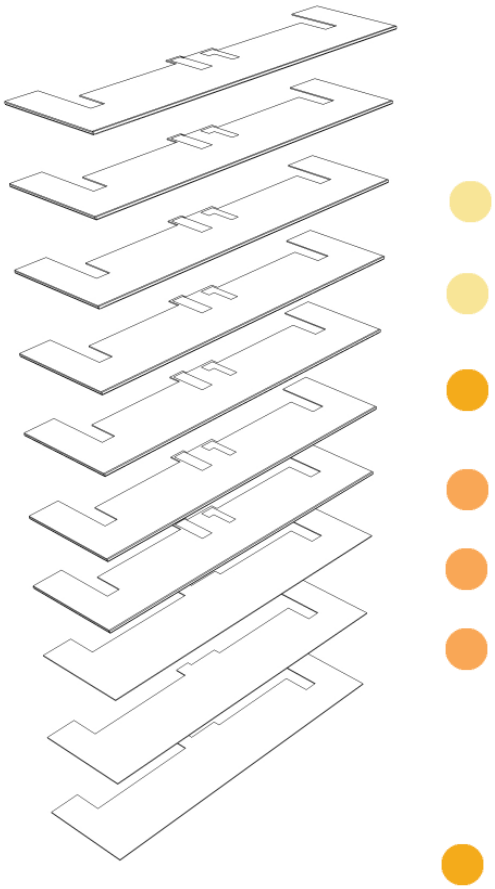
EXISTING HABITABLE CONCRETE
STRUCTURE



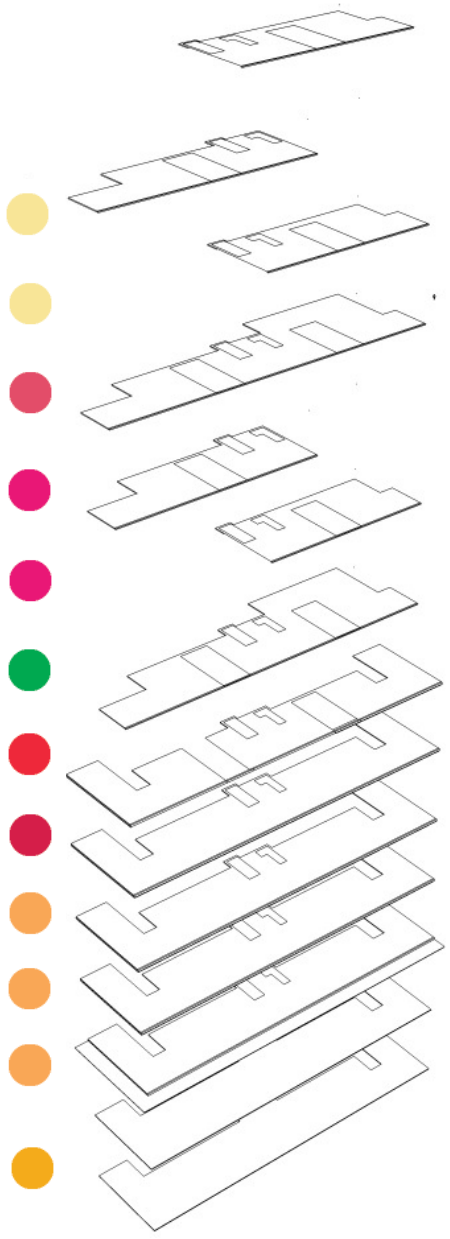
NEW STEEL STRUCTURE

The concrete frame structure of Pan Africa House is intact up until the sixth floor.

The first six floors are integrated by adaptive reuse of the structure into the new steel structural system which begins on the sixth floor.

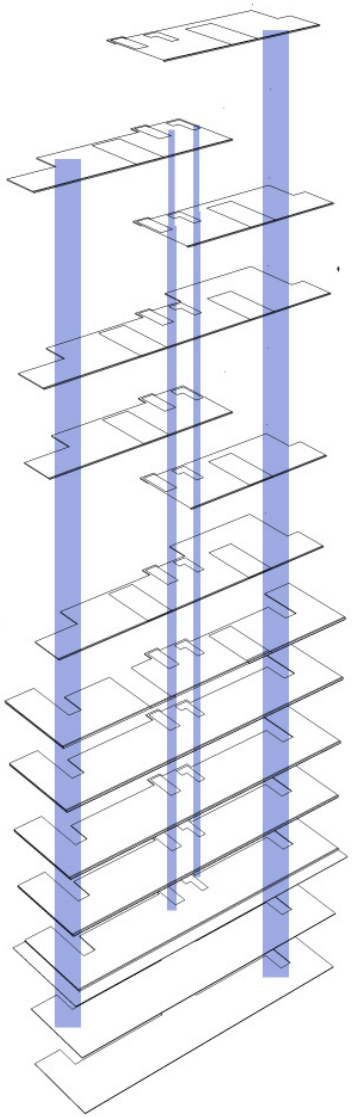


vertical stacking

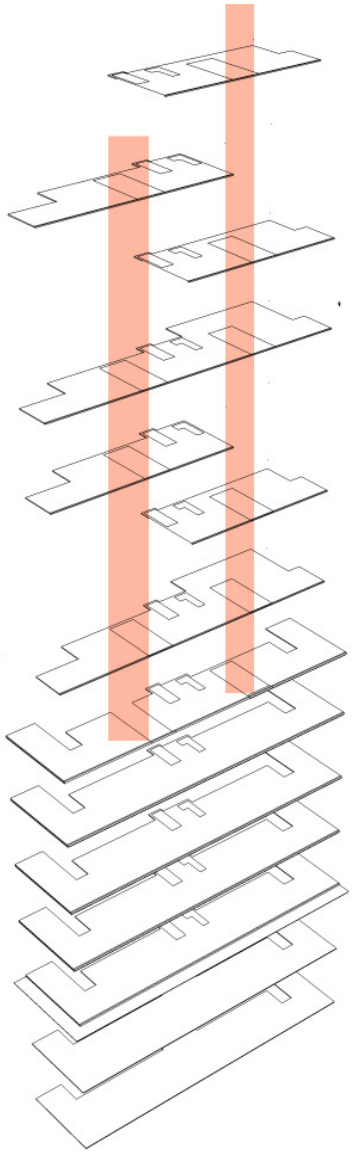


EXISTING PROGRAMME

ADAPTED PROGRAMME



existing cores maintained

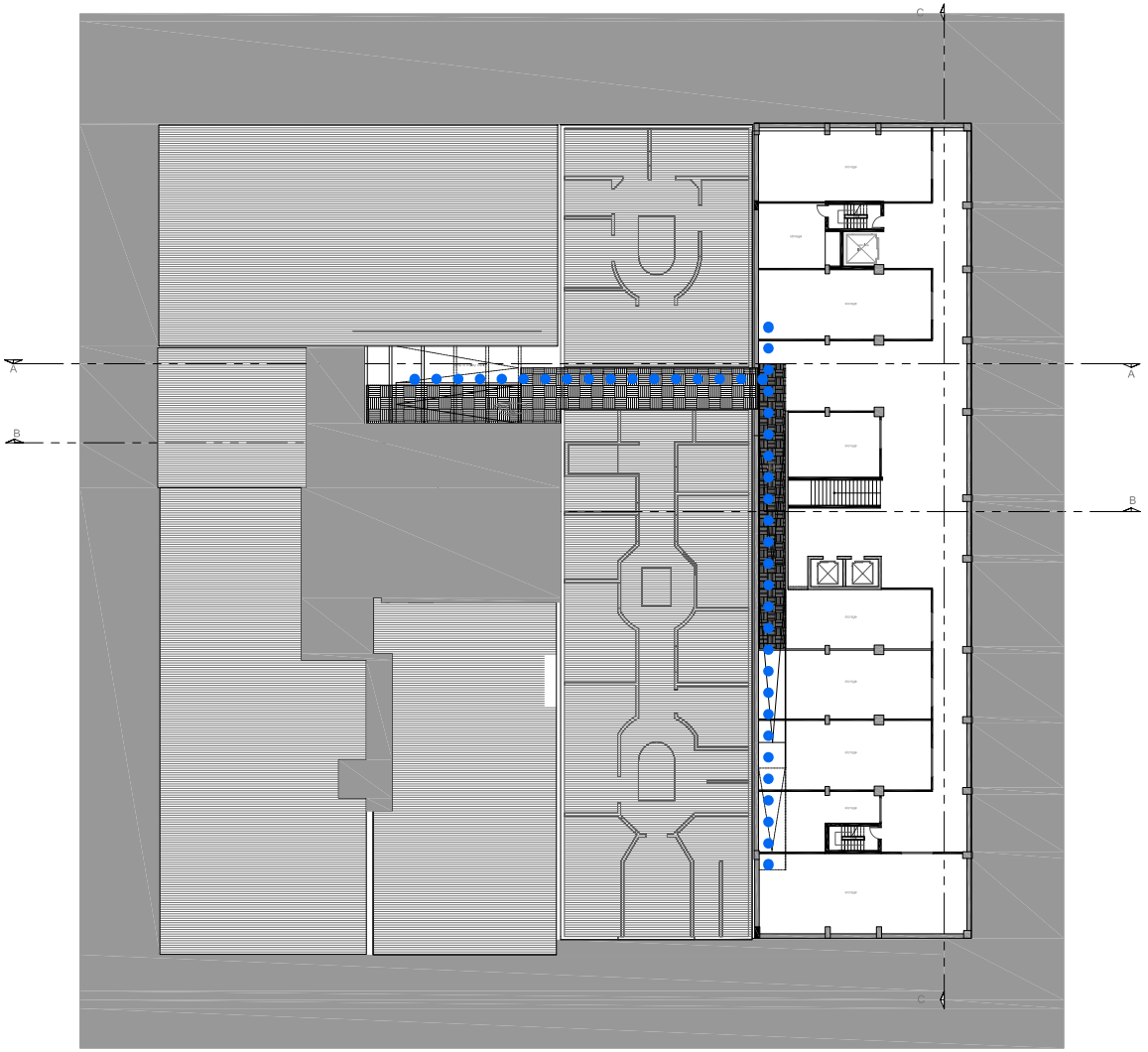


SERVICES AND CIRCULATION

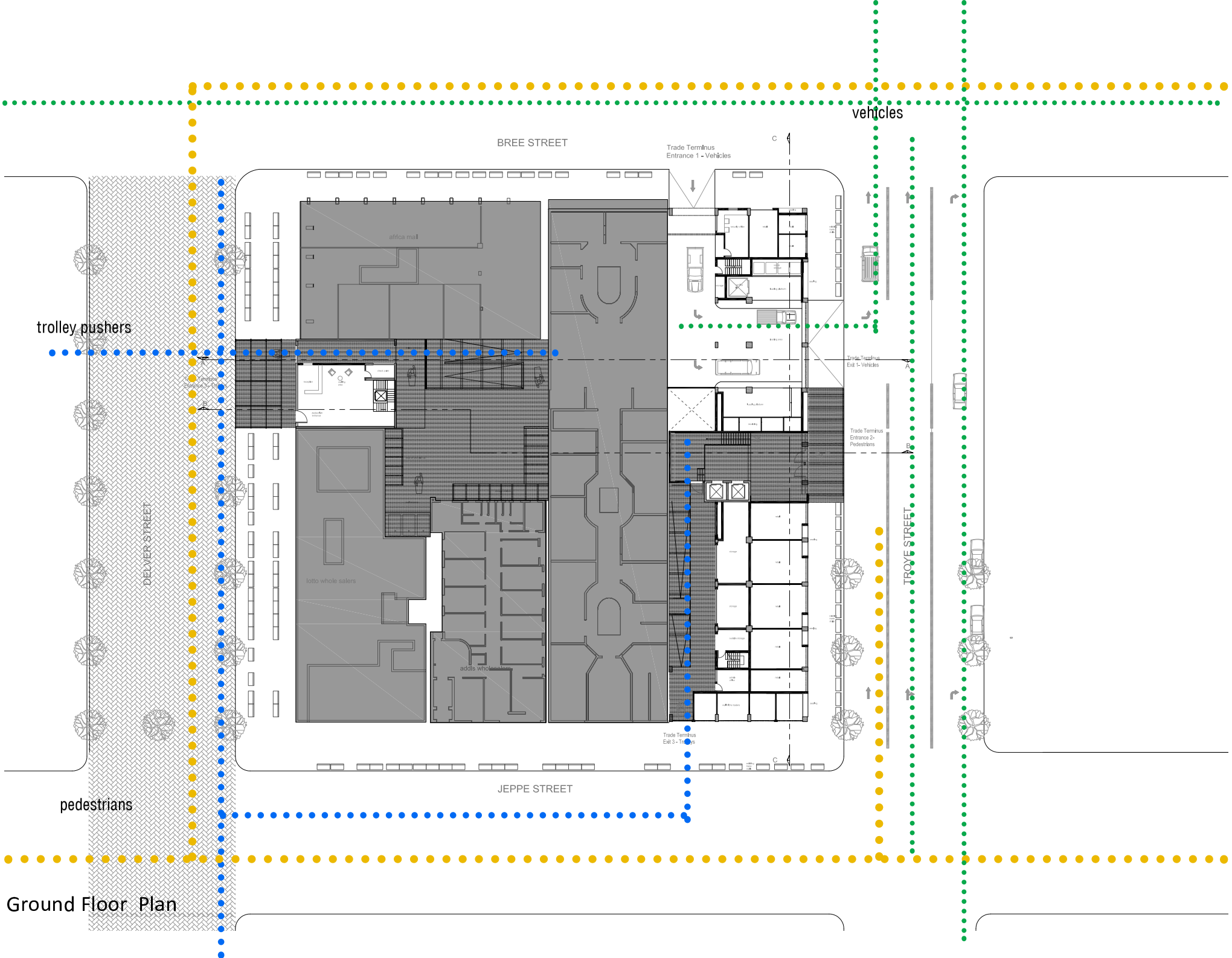
VOIDS


IMRA TECH TRAINING PTY LTD
COMPUTER STUDIES
CALL CENTRE
JOB PLACEMENT

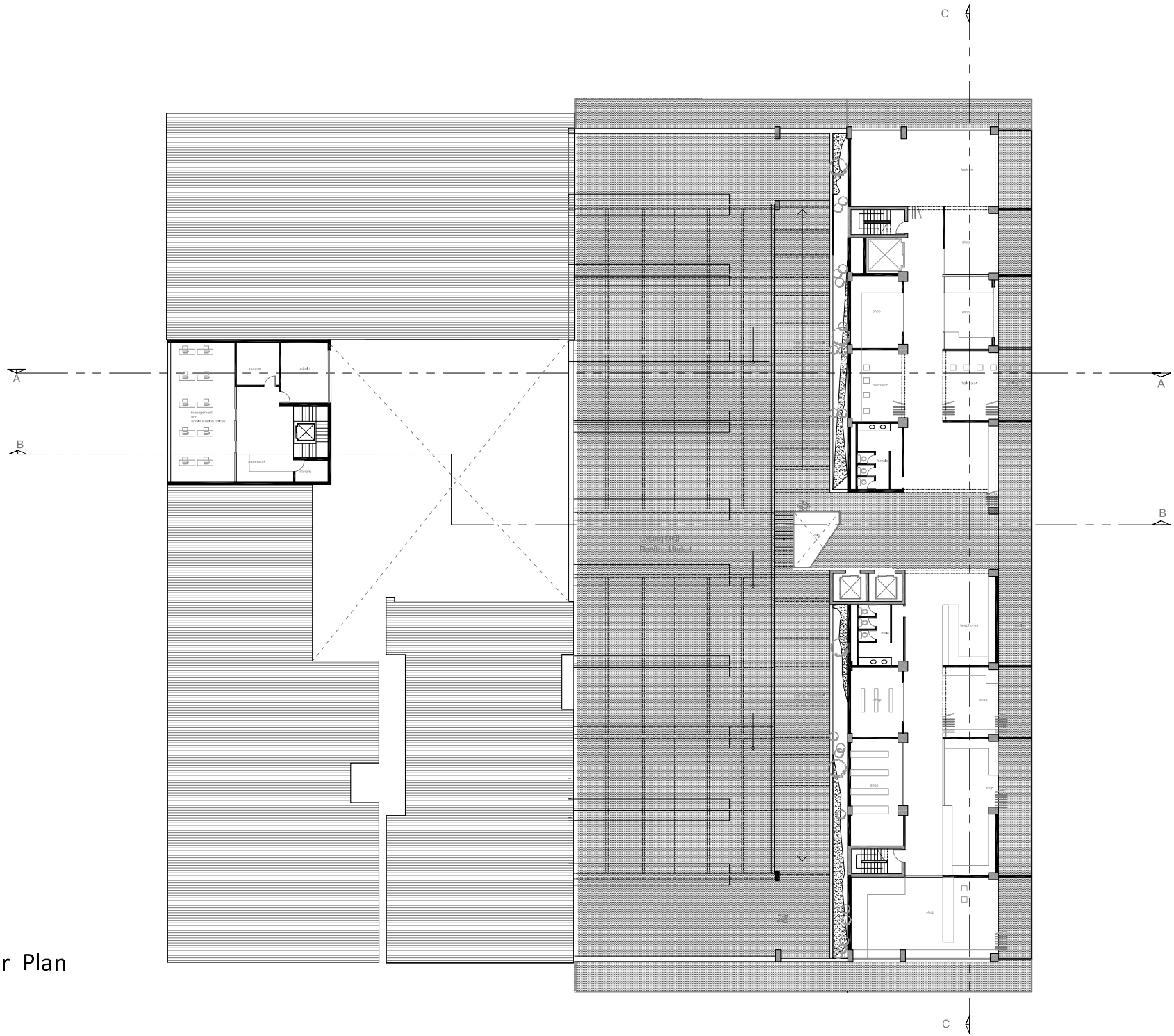

HYUNDAI
PHOTO
STUDIO
PASSPORT SIZE PHOTOS
WITHIN 5 MINUTES
PHOTO



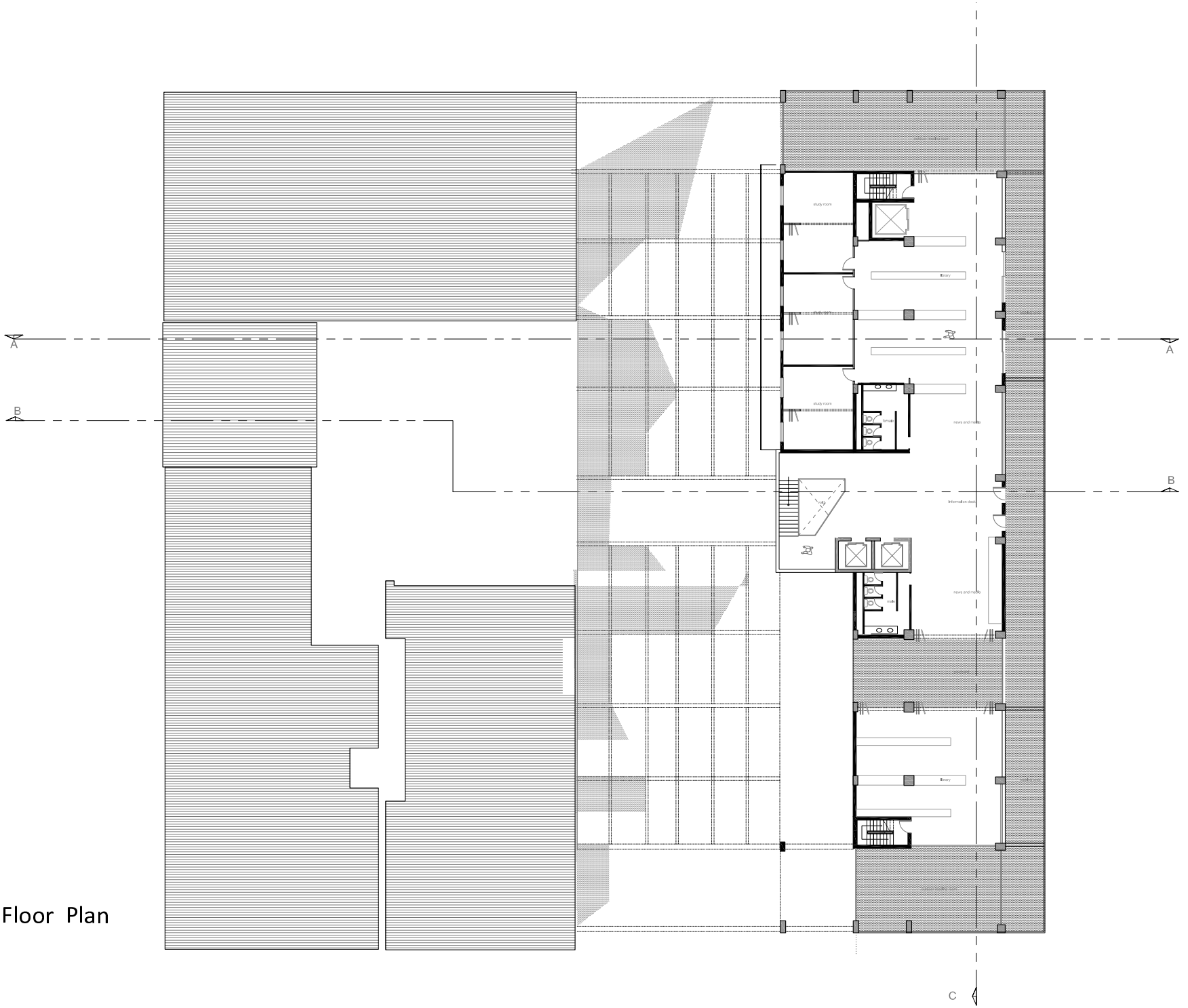
Basement Plan



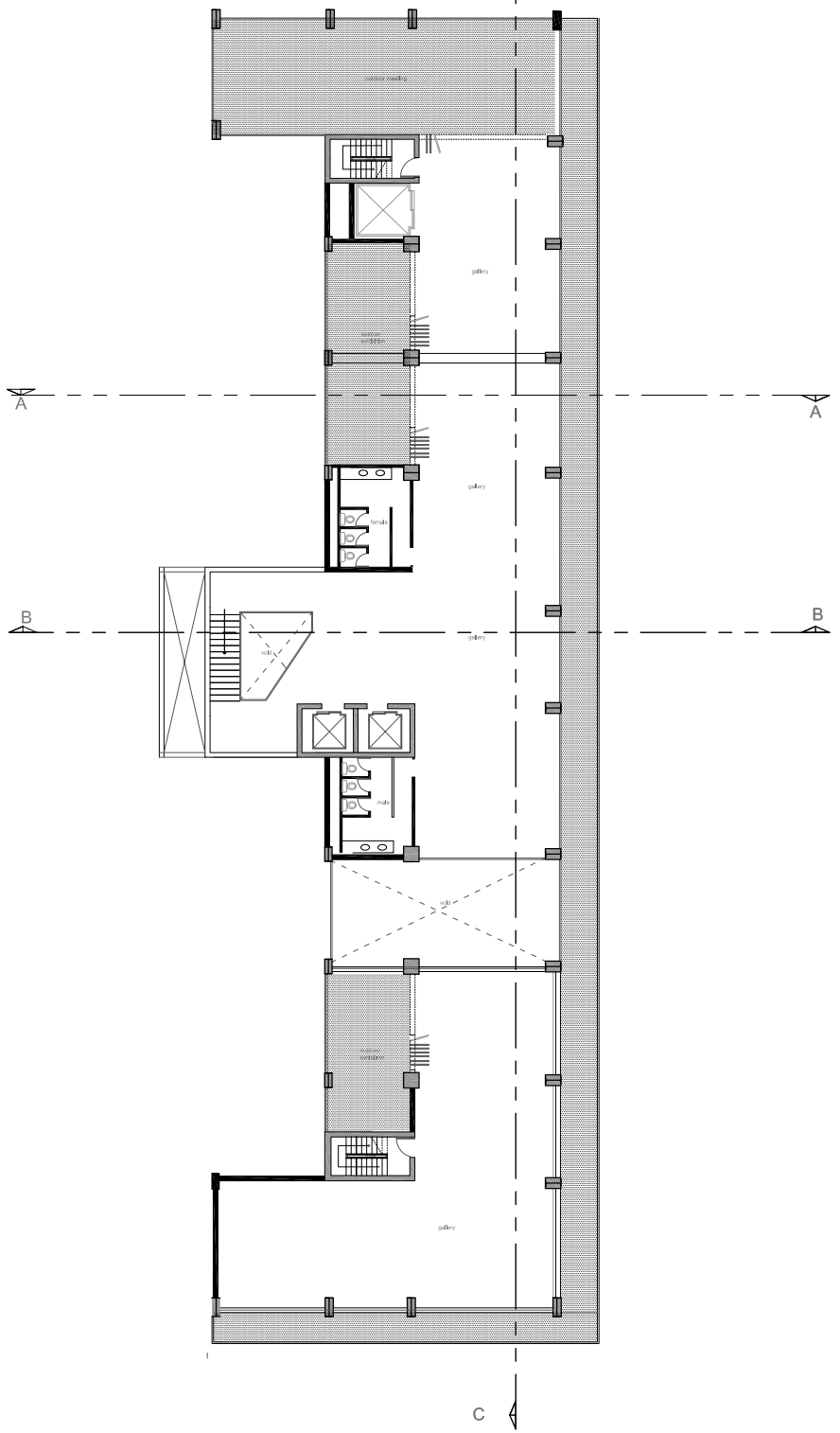
Ground Floor Plan



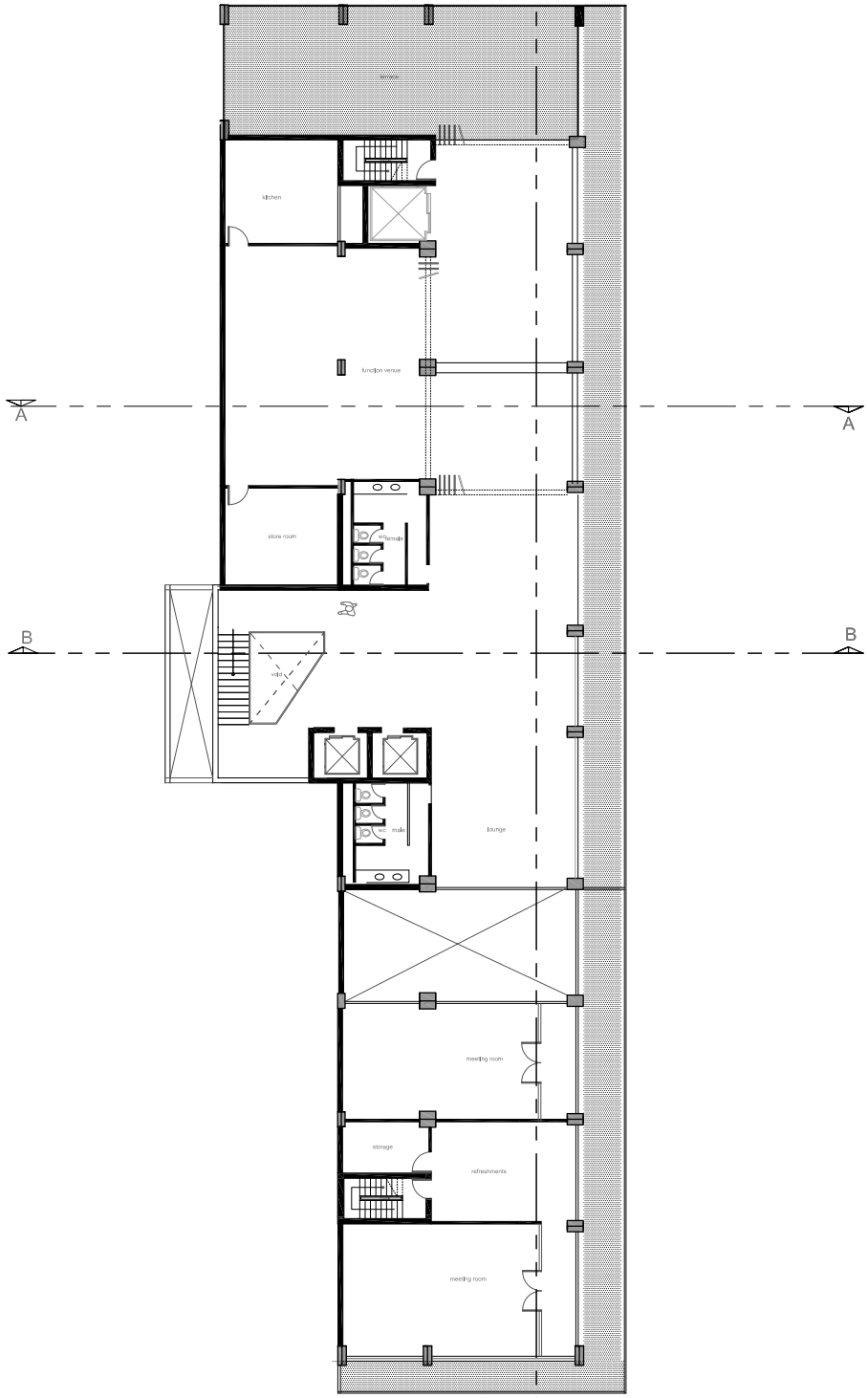
Second Floor Plan



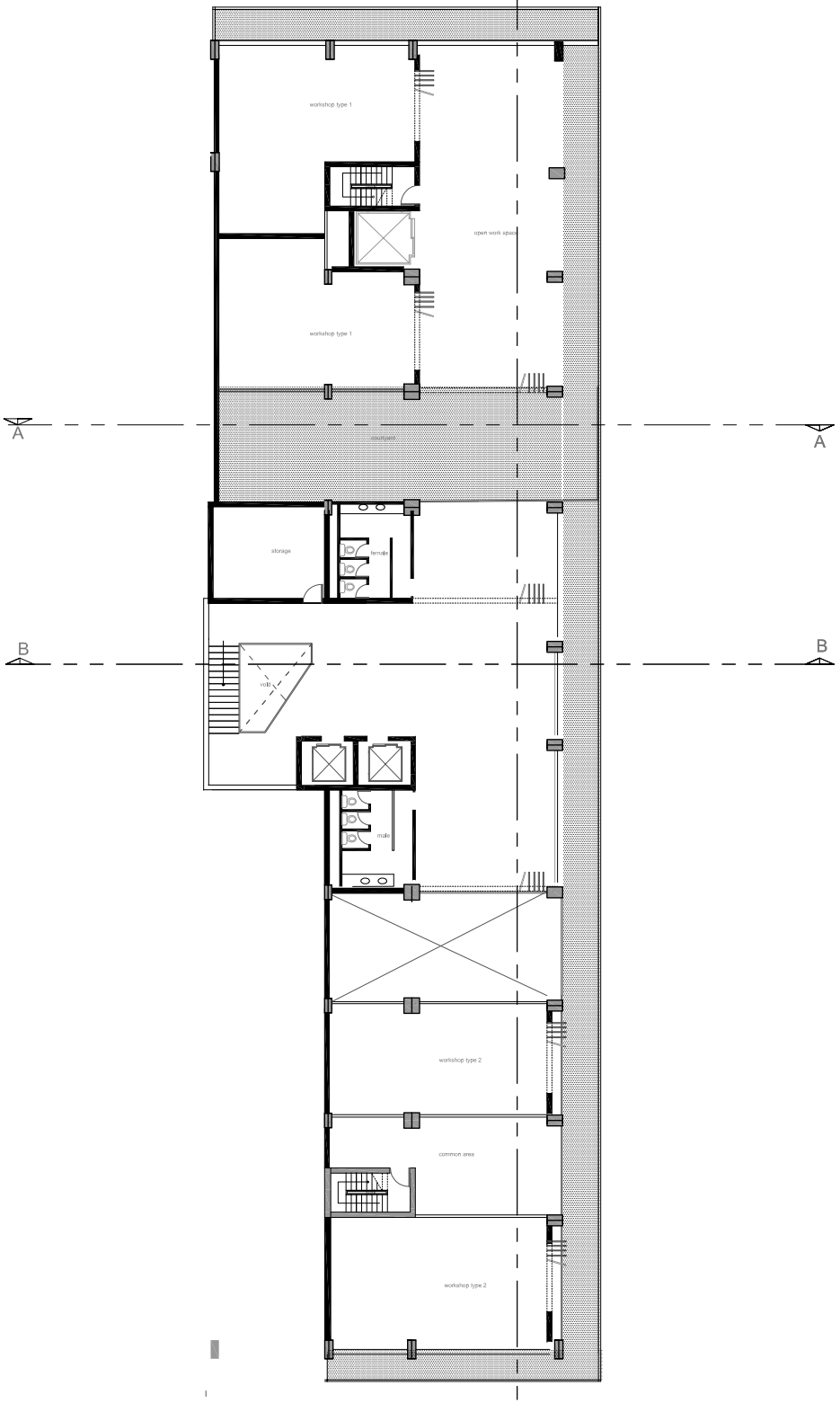
Fourth Floor Plan



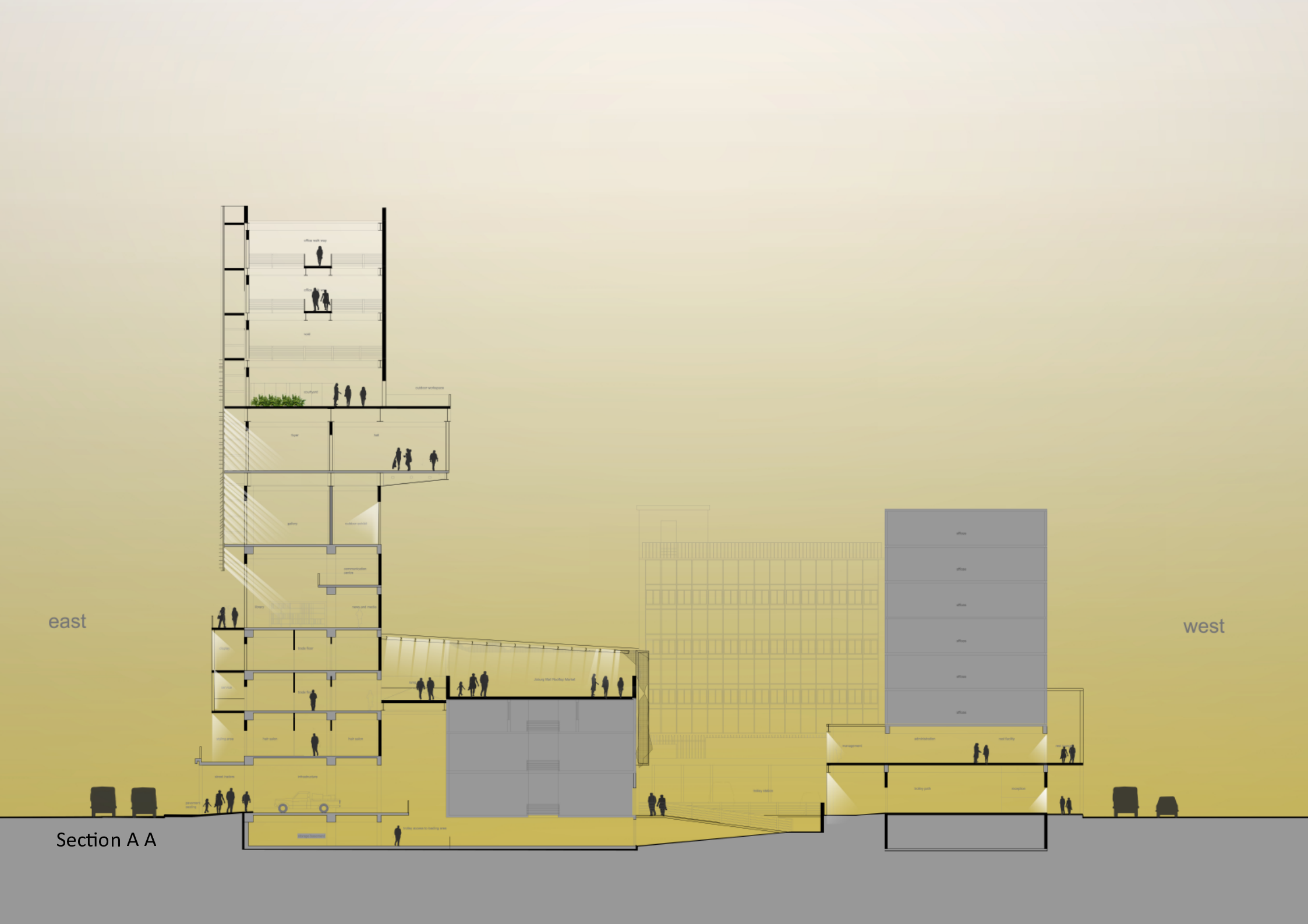
Fifth Floor Plan



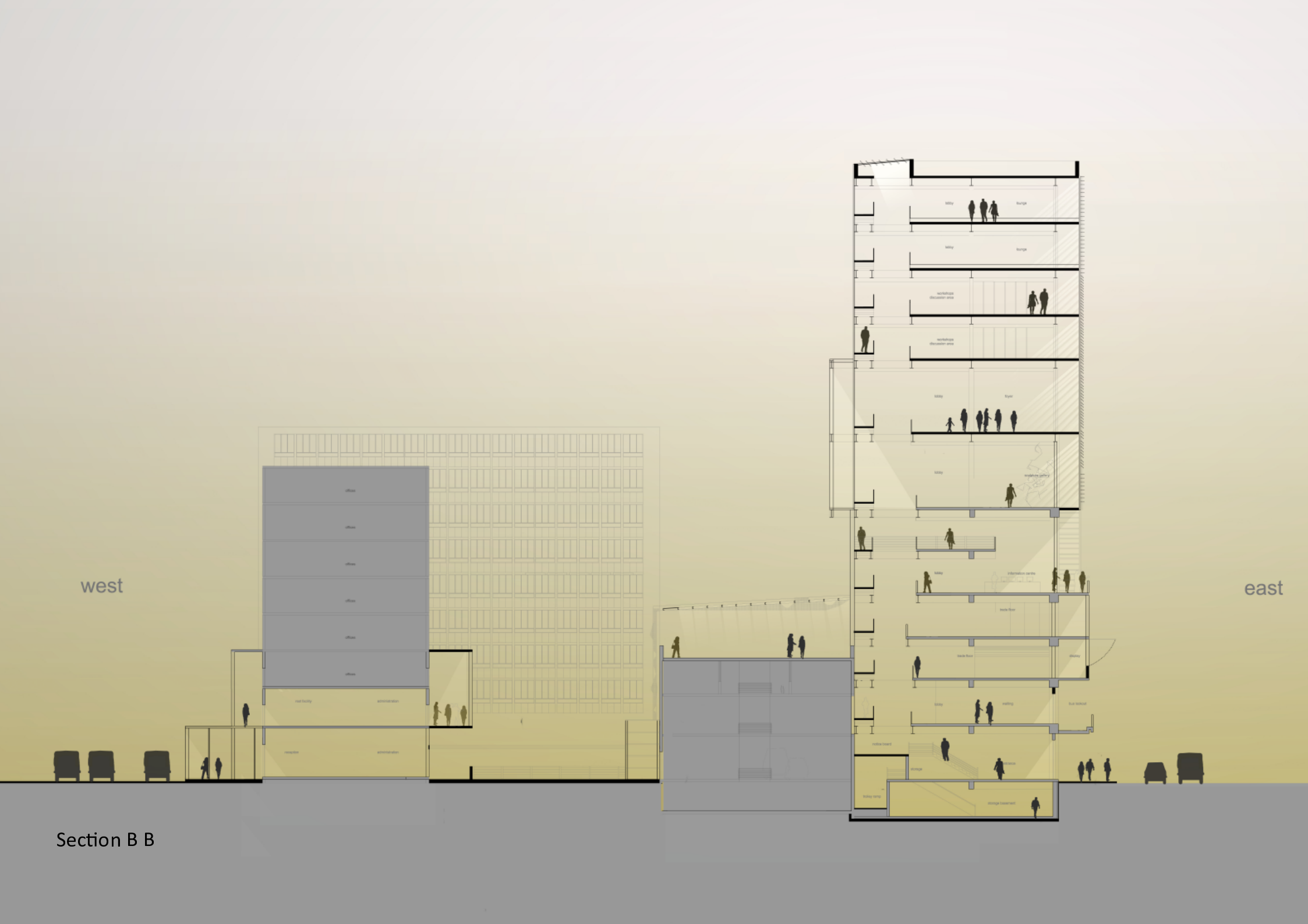
Sixth Floor Plan



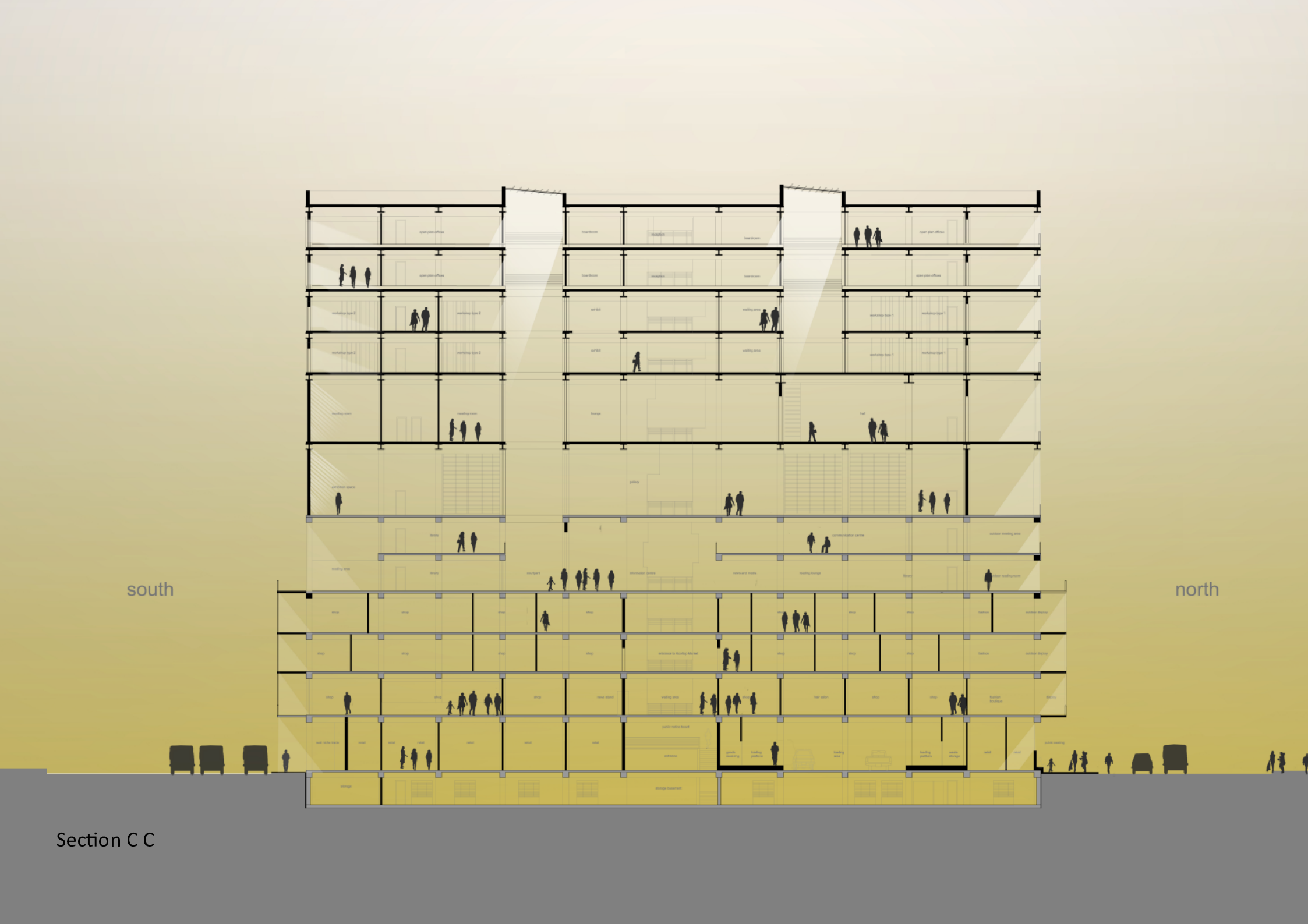
Seventh Floor Plan



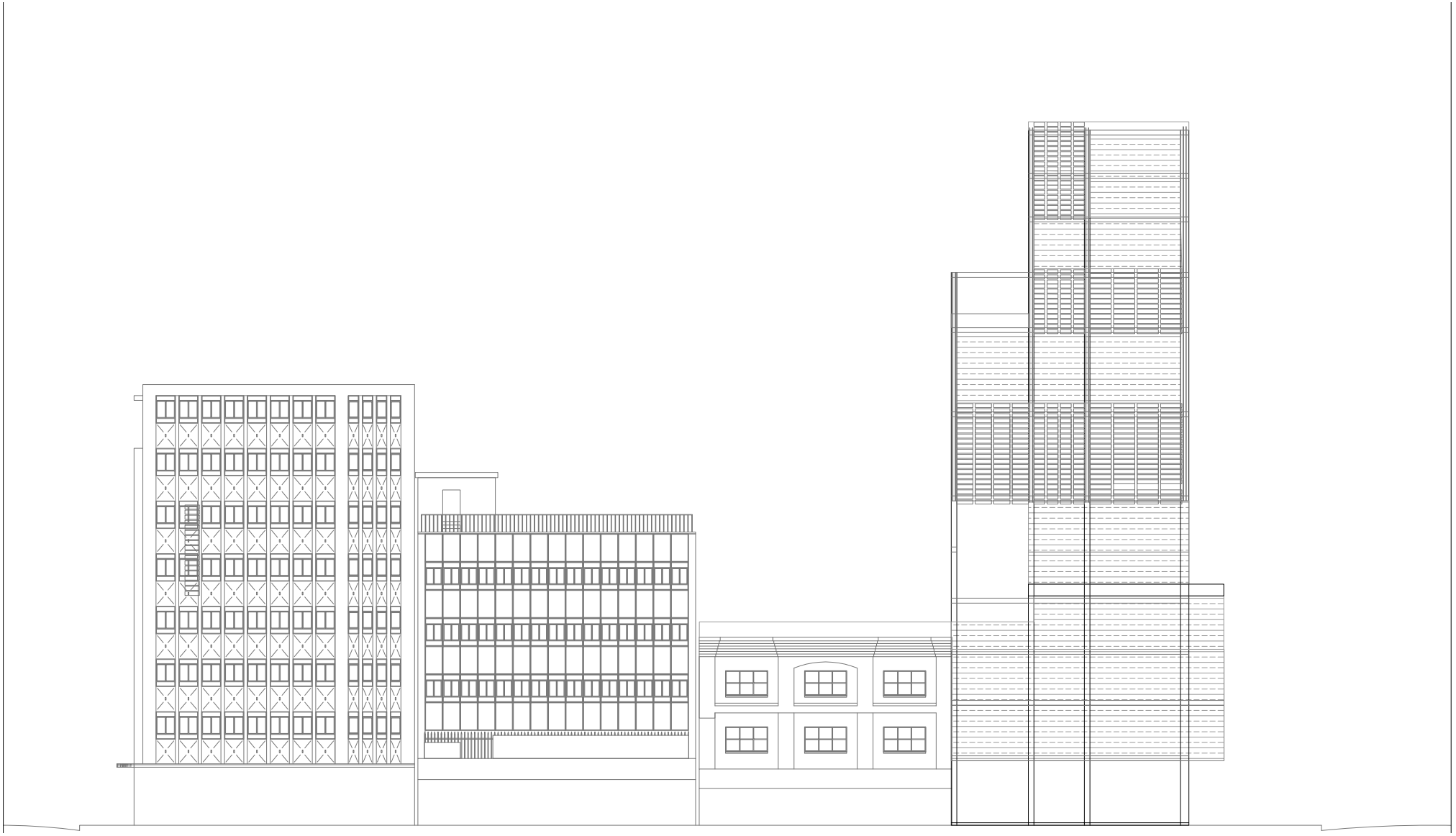
Section A A



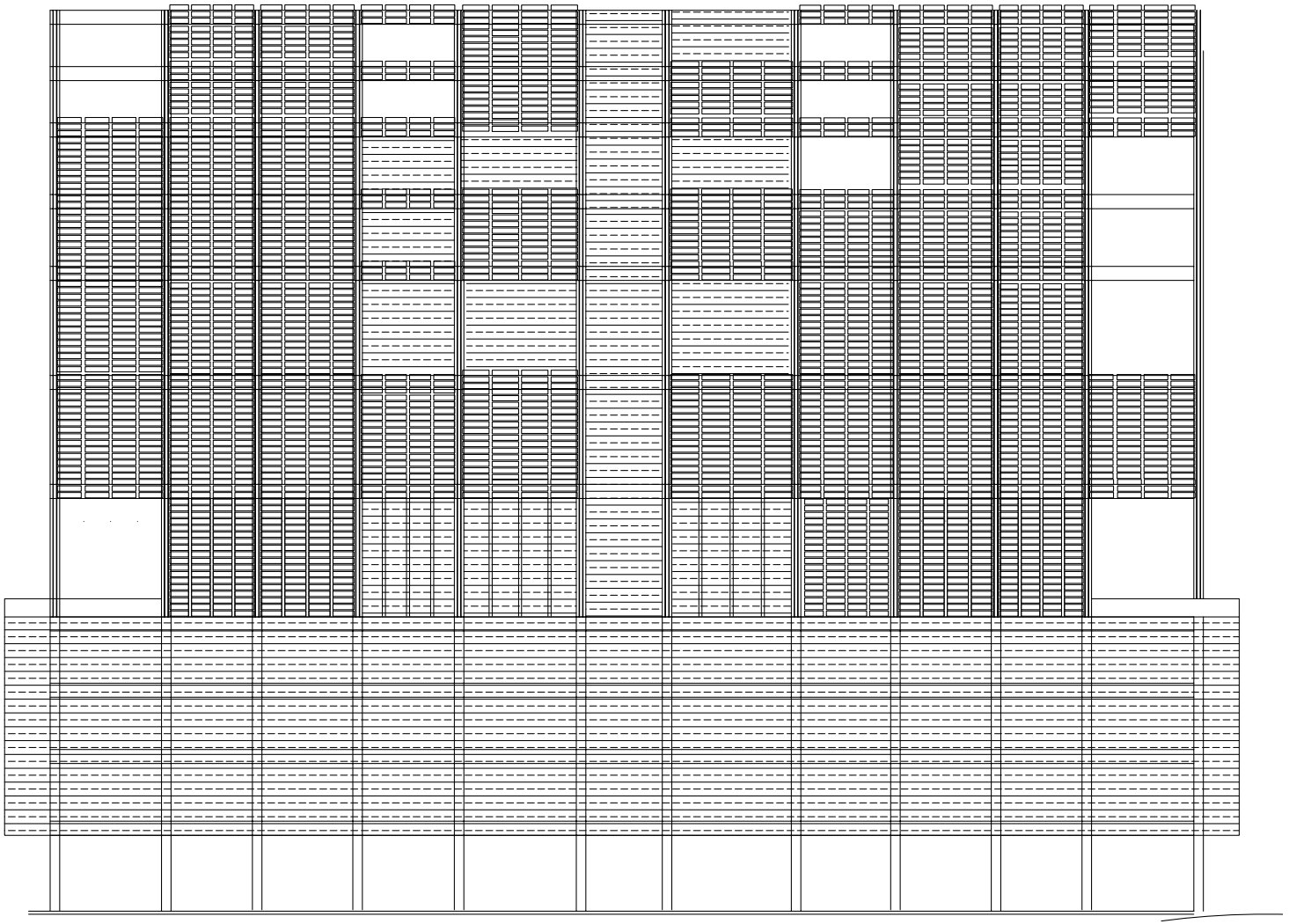
Section B B



Section C C



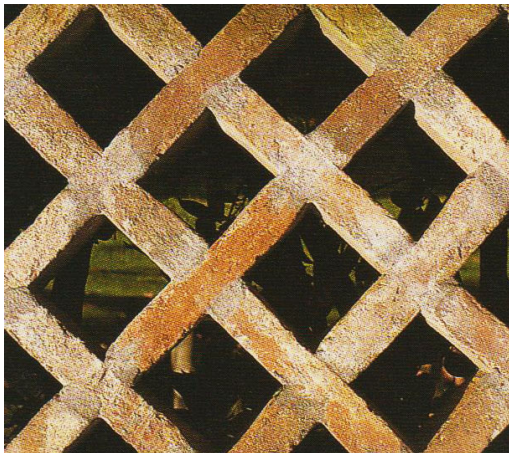
South Elevation - Jeppe Street



East Elevation - Troye Street

[TECHNOLOGY]

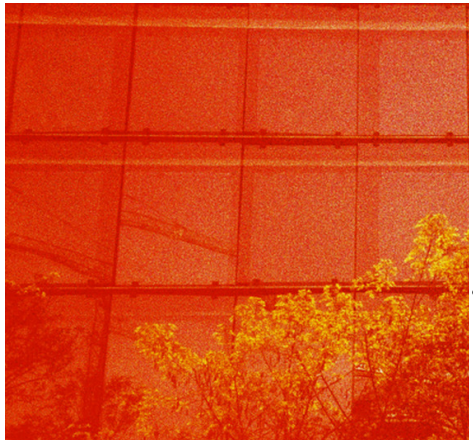
[A HYBRID TRANSLATION?...]



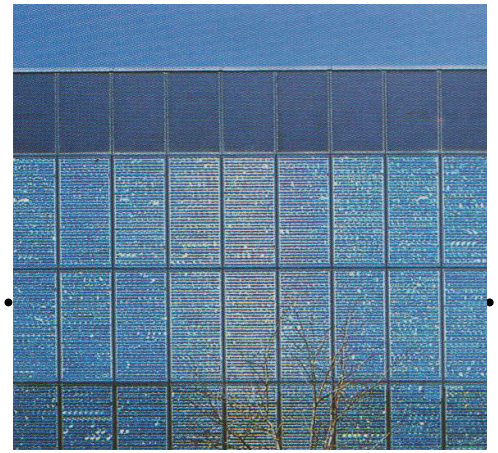
vernacular architecture



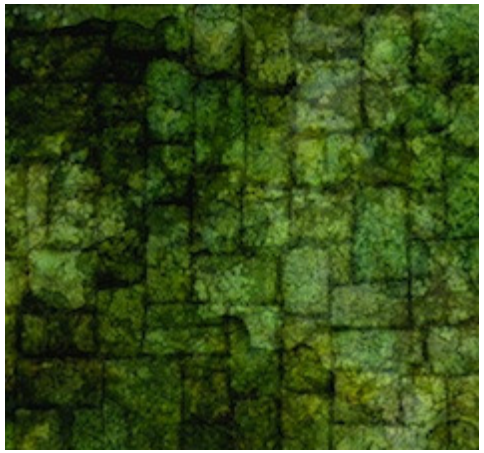
digital information facades



local reference



photovoltaics

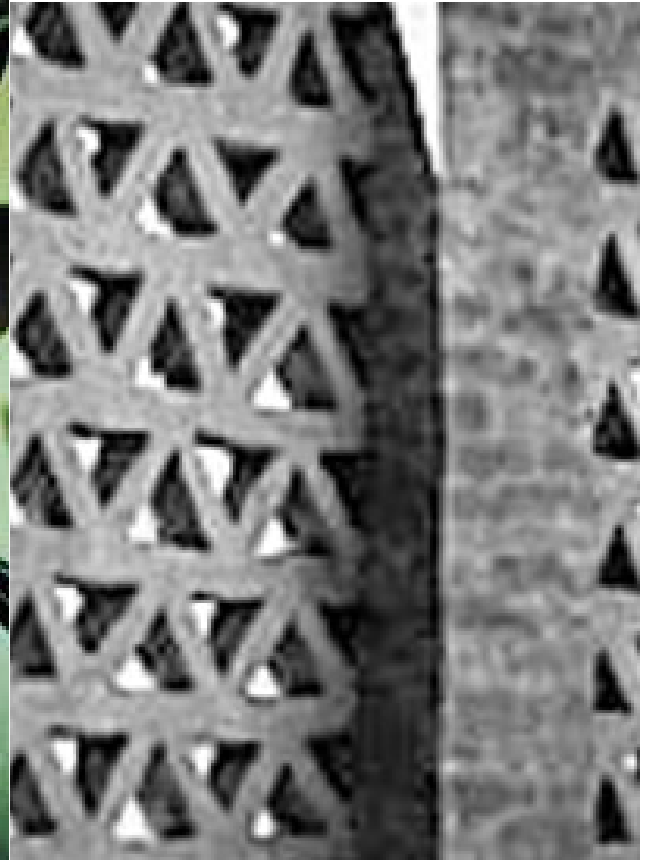


natural urban growth



existing fabric





Hassan Fathys vernacular style breathable walls





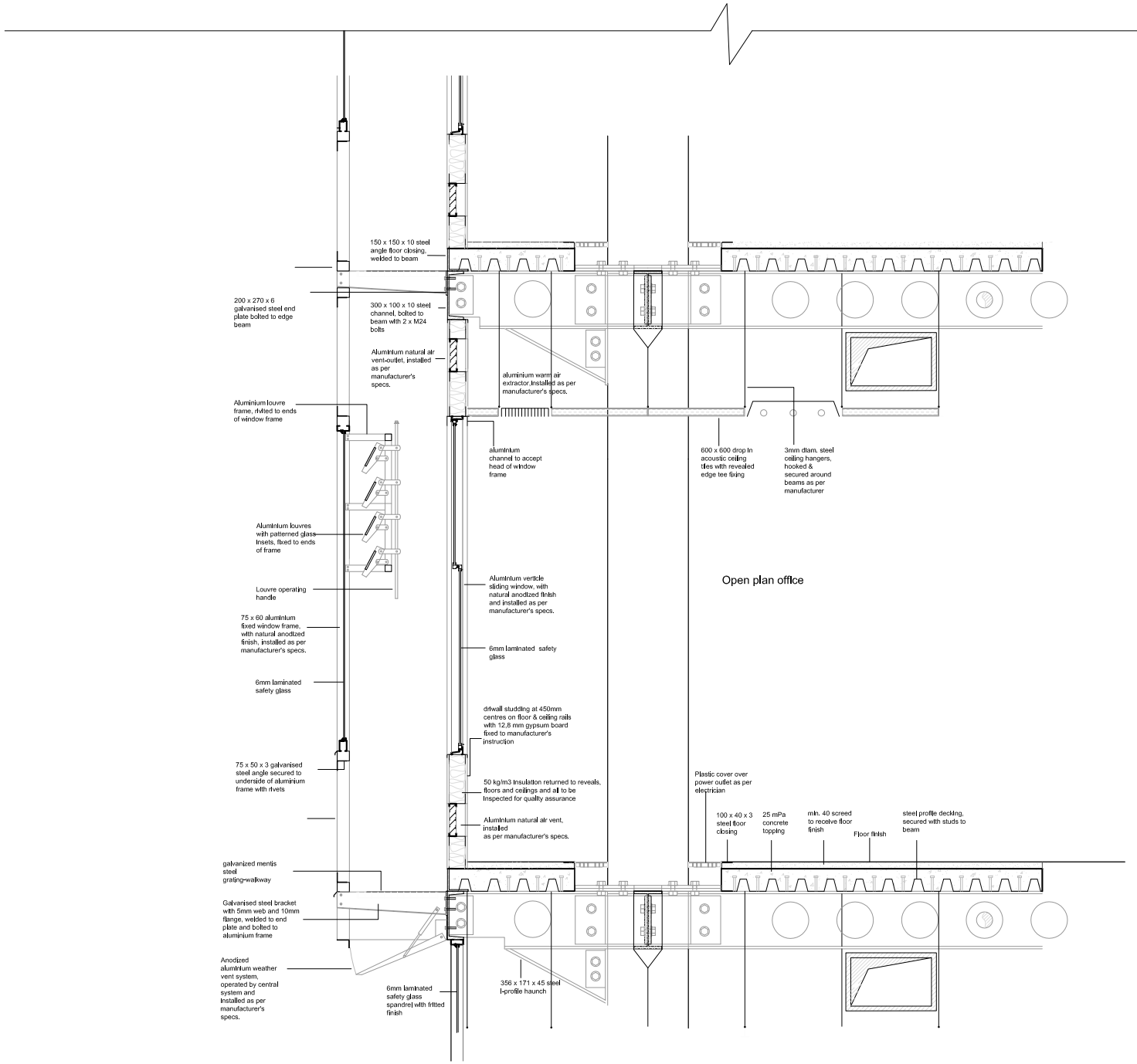


digital media facade in an urban environment:

Langarita Navarro Arquitectos



Herzog and de Meurons CaxiaForum blends local brick, a green wall and photovoltaic panels


150 x 150 x 10 steel angle floor closing, welded to beam
200 x 270 x 6 galvanised steel end plate bolted to edge beam
300 x 100 x 10 steel channel, bolted to beam with 2 x M24 bolts
Aluminium natural air vent-outlet, installed as per manufacturer's specs.
aluminium warm air extractor.Installed as per manufacturer's specs.
Aluminium louvre frame, rivited to ends of window frame
aluminium channel to accept head of window frame
600 x 600 drop in acoustic ceiling tiles with revealed edge tee fixing
3mm diam. steel ceiling hangers, hooked & secured around beams as per manufacturer
Aluminium louvres with patterned glass insets, fixed to ends of frame
Louvre operating handle
Aluminium vertcle sliding window, with natural anodized finish and installed as per manufacturer's specs.
Open plan offlce
75 x 60 aluminium fixed window frame, with natural anodized finish, installed as per manufacturer's specs.
6mm laminated safety glass
6mm laminated safety glass
drlwall studding at 450mm centres on floor & ceiling rails with 12.8 mm gypsum board fixed to manufacturer's instruction
75 x 50 x 3 galvanised steel angle secured to underside of aluminium frame with rivets
50 kg/m3 Insulation returned to reveals, floors and ceilings and all to be Inspected for quality assurance
Aluminium natural air vent, installed as per manufacturer's specs.
Plastic cover over power outlet as per electrician
100 x 40 x 3 steel floor closing
25 mPa concrete topping
min. 40 screed to receive floor finish
Floor finish
steel profile decking, secured with studs to beam
galvanized mentis steel grating-walkway
Galvanised steel bracket with 5mm web and 10mm flange, welded to end plate and bolted to aluminium frame
Anodized aluminium weather vent system, operated by central system and installed as per manufacturer's specs.
6mm laminated safety glass spandrel with fritted finish
356 x 171 x 45 steel I-profile haunch

[POSSIBILITIES ACROSS THE BLOCK]

1 information facade

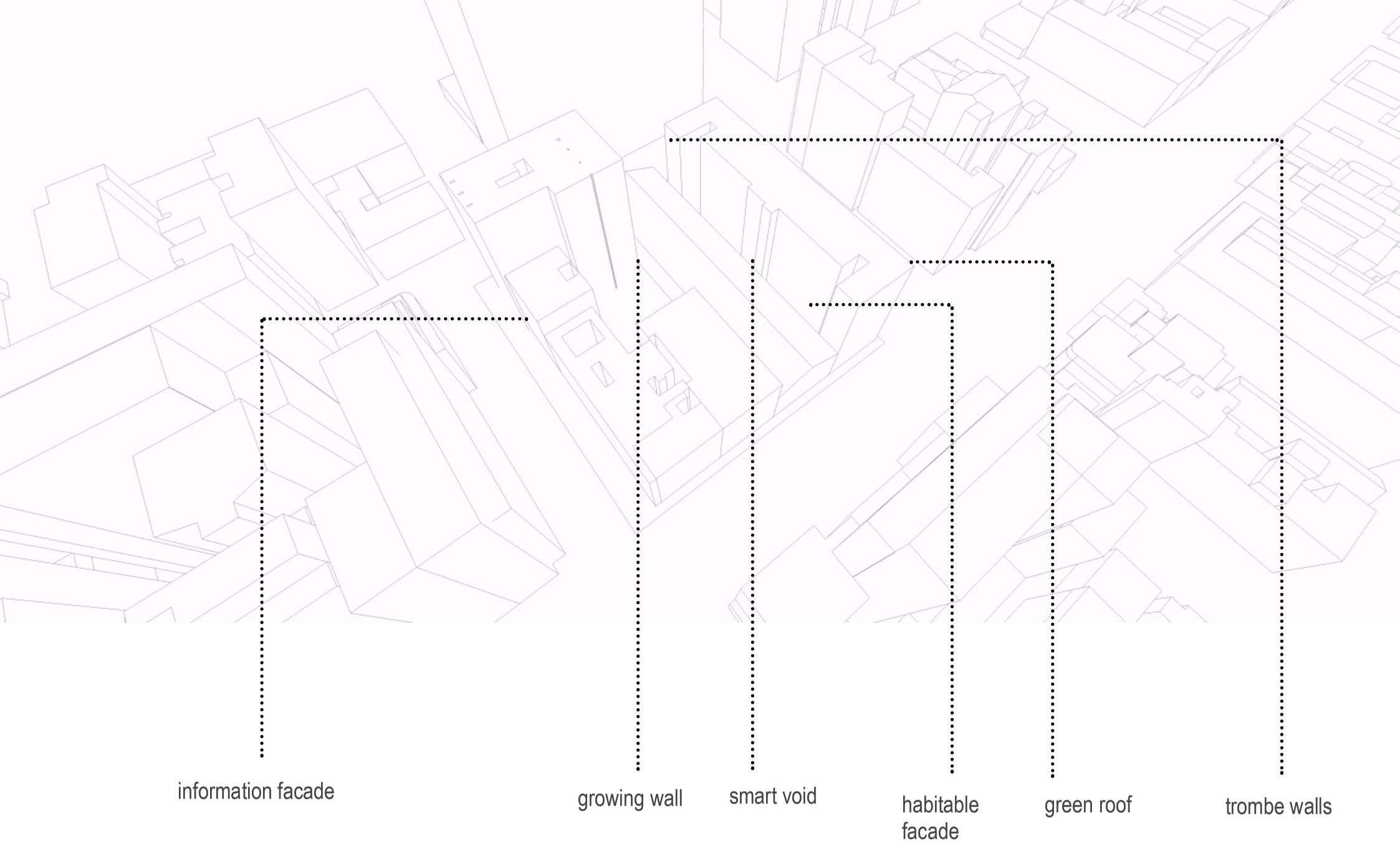
2 growing wall

3 smart void

4 habitable facade

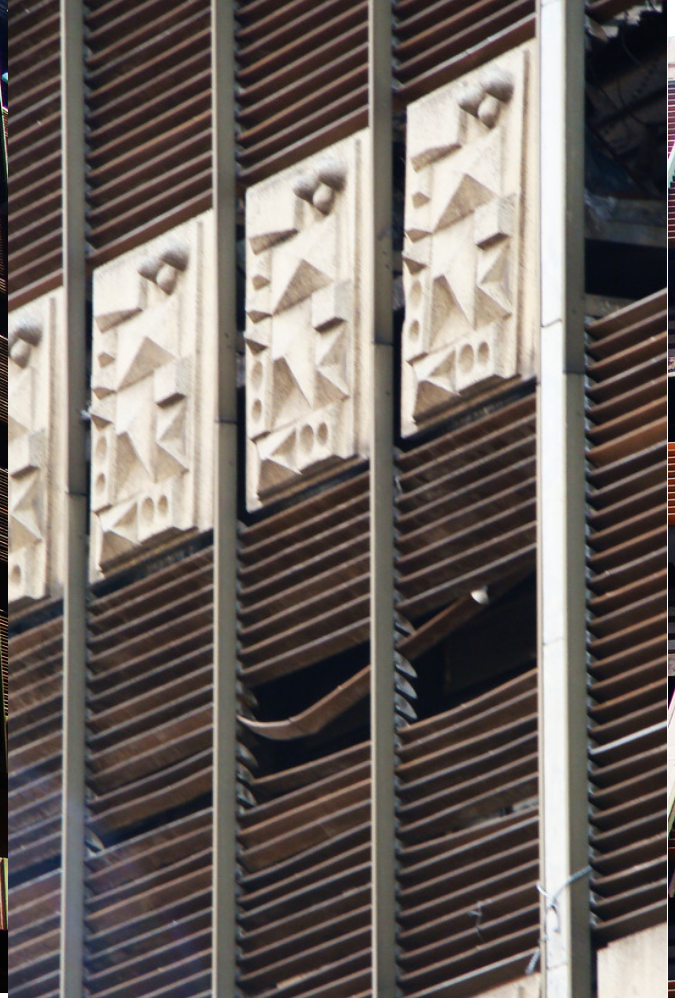
5 green roof

6 trombe walls


information facade
growing wall
smart void
habitable facade
green roof
trombe walls

PAN AFRICA ANALYSIS







A visual analysis of the facade of Pan Africa House is the starting point to a technological response to the above question.

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