PLACE, RITUAL AND NARRATIVE

A COFFEE ROASTERY AND MUSHOLA IN THE BO-KAAP

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DECLARATION

This dissertation is submitted in partial fulfilment of the requirements for the degree of M.Arch. (Prof).
All the work contained in this document is my own except where otherwise acknowledged.

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Declaration of original authorship: The work contained in this dissertation has not been previously submitted to meet requirements for an award at this or any other institution of higher education. To the best of my knowledge, this dissertation contains no material previously published or written by another person except where due reference is made.

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Thank you

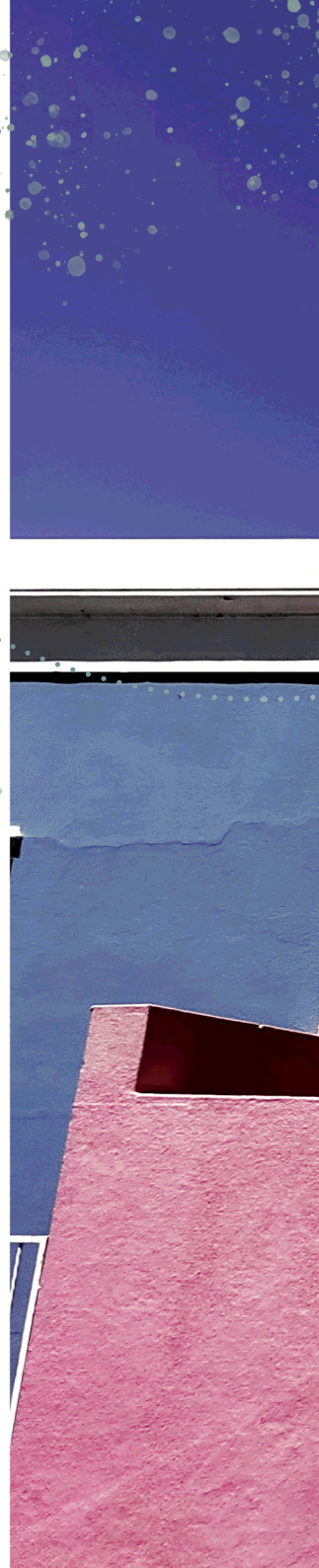



Fig. 01: Bo-Kaap houses (Author, 2022).

ABSTRACT

The Bo-Kaap, previously known as the Cape Malay Quarters, is a vibrant place full of rich history and cultural significance. Tourists flock to the area from all around the world. This has inevitably led to forms of gentrification taking root, and some now see the Bo-Kaap as a kind of exhibition space where the insiders can be viewed by the outsiders. If this continues the Bo-Kaap runs the risk of losing its essence and unique voice within the ever-expanding global society. The possibility of facilitating more dignified interactions between insiders and outsiders needs to be investigated. The proposed design intervention, envisioned as a place born from architectural re-telling, aims to provide a space where insiders and outsiders may find common ground amid overlapping rituals and narratives. In this shared space, a coffee roastery, new empathic connections are encouraged without undermining the established voice of the place, since the proposal also offers a space where the insiders may continue to practice their own sacred rituals. As such, the proposed architectural intervention provides an in-between space for empathetic relationships to be built on the common ground sprouting from overlapping rituals and narratives. The goal is to move from 'exhibition' to 'empathy' while honouring existing ways of life and being sensitive to the historical urban surroundings.

Keywords: Bo-Kaap, gentrification, architectural re-telling, overlapping rituals, narratives, coffee roastery, empathic connections,

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DOCUMENT INTRODUCTION

CHAPTER 01

1.1 INTRODUCTION

At the foot of Signal Hill, the colourful neighbourhood Bo-Kaap previously known as the Malay Quarter with a rich culture and history has been the home of many of Cape Town's Muslim population since the 18th century. This area can easily be reached by foot along Wale Street which runs from the south across Buitengracht Street (Iziko, 2020: online). For many of the Muslim residents, day-to-day life and social relations are being organised around prayer times and the mosque as it provides a spiritual place but also a place for the community through social interactions (Iziko, 2020: online).

In recent years new buildings have been constructed in and around the historic Bo-Kaap area as part of a new urban transformation. These new developments are often not aligned with local expectations and negatively affect the urban coherence, architectural heritage, culture and identity of the community (Bosch, 2018: online). Many of the residents in the area fear that they will lose the unique identity of the Bo-Kaap as so much of the heritage is being destroyed (Isaacs, 2014: online). In addition, the property rates are increasing at such a rate that it becomes difficult for the residents to stay in their homes and the developers do not think about the families and the generations of people that have lived in the same houses. As many of the houses have been passed down through the generations in the family (Ngalo, 2018: online).

With gentrification negatively affecting the community of the Bo-Kaap, one wonders whether it would be possible to design urban interventions that stimulate new investment and offer more dignified ways for tourists and locals to meet and exchange stories, while preserving the identity and way of life of the area. In response, this dissertation focuses on the design of a combined coffee roastery and a mushola (a place that shares various similarities with a mosque) within the Bo-Kaap that would provide a space to preserve the essence of the place and the community within the area, while providing spaces of cultural overlap where locals and tourist can meet on common ground. The design process is seen as one inspired by the rituals and narratives of the place; a form of architectural re-telling. Coffee while closely linked to the Islamic culture, is also a universally revered beverage and it thus provides the opportunity to create a place for the insiders as well as for the outsiders to forge new empathetic connections to be formed through creative overlaps in rituals and narratives.



Fig. 02: Bo-Kaap (Author, 2022).

1.2 DISSERTATION AIMS AND STRUCTURE

Part 01: The introduction of the project is discussed. It gives and overview of the chosen site for the design, who the client is and the broader issue and aims surrounding the project. The theoretical stance is introduced, and a brief history is given of the connection between coffee and Islam.

Part 02: This section starts with the development of the Islamic culture in the Bo-Kaap and the development of the architecture. Further a site analysis is done through three categories, macro, meso and micro.

Part 03: This section focuses on the conceptual stage of the project. The touchstone and the concepts of the design are introduced. The design precedents are analysed and principles identified with the goal of enriching the design process.

Part 04: This section formulates the theoretical stance sustaining the project. The theoretical stance is explored in order to come to grips with the broader research problems and suggest appropriate pathways for design.

Part 05: In this chapter the design development is presented and the different elements that influenced the design are unpacked.

Part 06: This section unpacks the technical development of the project. Included in the chapter are the construction touchstone and two precedent studies.

Part 07: This chapter showcases the final design proposal for the project. It drew influences from all the previous chapters.

RESEARCH QUESTION: How can the rituals embedded in the shared narratives of coffee and Islam in the Bo-Kaap foster empathetic connections between people from different backgrounds through architectural re-telling, while preserving the essence of the place?

1.3 CLEINT AND USERS

Against the Grain is a coffee shop within the Bo-Kaap and is situated three blocks south from the proposed site. The coffee shop is owned by Nabeela and Gesant that also live in the area. The owners have a love for coffee and they believe that coffee can create connections between people as well as strengthen bonds that already exist. Gesant wants the coffee shop not to be a regular coffee shop but rather a cultural hub that showcases the community that he grew up in. As such, the shop is an extension of them and reflects their deep connection to their Islamic roots and cultural heritage within the community of the Bo-Kaap (Larsen, 2022: online).

The new intervention thus provides the chance for the owners of Against the Grain to expand their brand to a larger space with a more intense connection to the way Islam is practiced in the Bo-Kaap. It is also important that the new development be driven by people anchored in the community, so as not to impose another form of gentrification. The care of the owners is evident in the way they select the right coffee beans and food to provide the best experience for their clients (Larsen, 2022: online). The coffee roastery and moshula provides the opportunity for the outsiders to cultivate a more empathetic appreciation of the culture and heritage of the community , while further deepening the existing ties that community members have with the place. It is a place of exchange, a place to find and celebrate overlaps between people of different backgrounds.



Fig. 03: (Larsen, 2022: online, adapted by author).

What the Client offers:
+ Cultural experience
+ Produce
+ Coffee
+ History
+ More Jobs

1.4 ISSUES AND DISSERTATION AIMS

The Bo-Kaap is being negatively affected by gentrification and the area is thus in need of an intervention that both facilitates the potential for more dignified interactions between tourists and residents, and manges to preserve the culture and heritage of the community and the Bo-Kaap. The tourists are finding intrigue and entertainment in the streets of the Bo-Kaap but are overstepping the bounds of decency and intruding on the privacy of the insiders. It seems as if contemporary architectural interventions are merely exploiting the aesthetic and cultural appeal of the Bo-Kaap and not sensitively designing in a way that respects the essence of the place.

The aims of the dissertation are thus to provide a space of ritual and narrative overlap where residents and tourists can meet in a controlled environment able to foster more empathetic relationships. Thereby helping to maintain a certain level of respect and privacy, while still giving the outsiders the opportunity to experience the culture and heritage of the Bo-Kaap. Simultaneously, the place offers a new sacred space for residents, where the deeper significance of coffee can be experienced. In a broader sense, the new architectural intervention aims to create an alternative to insensitive contemporary architectural projects by being inspired by the voice and values of the Bo-Kaap.

1.5 OVERVIEW OF PROPOSED SITE

The site is located in Long Market Street in the Bo-Kaap. There is currently no existing building on the excavated site and it has no heritage status, limiting the potential for further disrupting the urban environment and thus making it an appropriate site for the new architectural intervention. The site is accessed via a cobblestone street which is one of the main characteristics of the Bo-Kaap. There is only one entrance to the site facing the cobblestone street and the site has a total fall of five meters from northwestern to the southeastern boundary. The site is surrounded by commercial and residential buildings which mainly consist of single and double-storey buildings and exhibits the typical architectural style of the Bo-Kaap. The location of the proposed site is three blocks north-east of Wale Street which is where most people enter into the Bo-Kaap and then overflows to the rest of the area. As mentioned previously, the client for the project is also currently located in Wale Street.

Fig. 04: Long Market Street(Mark & Mim, 2019: online, adapted by author)

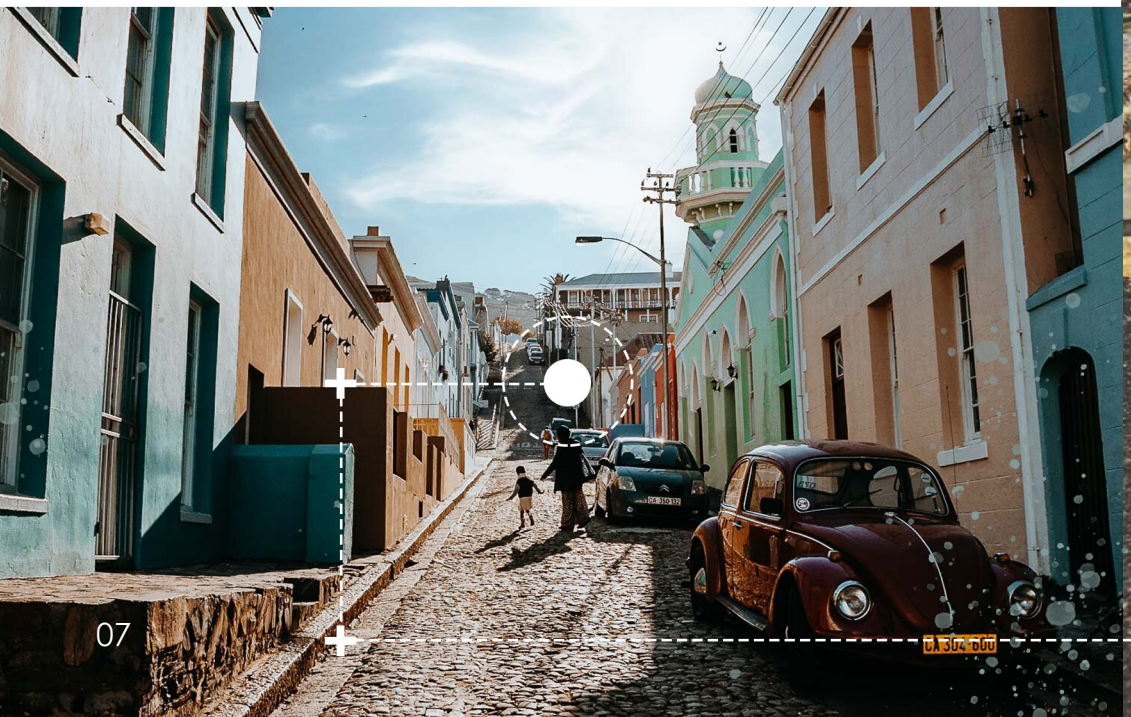




Fig. 05: Image of excavated site (Author, 2022)



Fig. 06: Image of Long Market Street
(Habib, n.d.: online, adapted by author)

In recent years gentrification has been negatively affecting the Bo-Kaap, a place full of rich culture and history. It has started to push out some of the residents which form an integral part of the essence of the Bo-Kaap (Correia, 2020: online). The Bo-Kaap forms an integral part of South Africa's national history and a significant part of the value of the place lies within the memories of the community. The houses within the Bo-Kaap have been passed down across generations deepening the roots of the community and the memories that come along with it (Jamaitul Ulama, n.d.: online).

One way to counteract these destabilising forces is to focus on the rituals rooting and demarcating the local way of life. Rituals act as separating devices that highlight the differences between a pre-ritual and post-ritual. Rituals locate a person in a specific place, time and culture and the individual partaking in the ritual is purposefully placed in a specific place making it a place of significance. (Joubert, 2012: 13). Architecture offers a location for an individual (and a society) to place themselves in a larger whole. A specific place may become an extension of oneself as a daily ritual or rituals of an individual might take place in a specific building (Joubert, 2012: 13). Rituals thus provide the opportunities for architects to shape a building in such a way that it is an interpretive re-telling of the rituals being performed in the space.

The Bo-Kaap's people are an important factor that makes the community so unique. The area is mostly populated by Muslims, saturating the area with daily Islamic rituals. The stories of the people become an important part to preserve the narrative of the Bo-Kaap. A coffee roastery and shop serves as a meeting place and aids in the spreading of information through conversation and socializing A coffee shop allows for a place where collective decisions and memories can be shared with people of the community or from different backgrounds (Stafford, 2003: online). Choreographed architecture can thus be used to deliver a guided series of spatial experiences that are meant to be reinforced as regular patterns of movement. (Perusinovi, 2009: online). The proposed design will be a place of ritual and narrative overlap, choreographed through architectural re-telling.

It is commonly believed that coffee was introduced to the rest of the world by a Sufi saint many believed to be Abu'l Hasan during the 15th century in Yemen. The coffee beans became popular among the Sufis as they boiled the bean and drank the qahwa (the Arabic term for coffee) in order to stay awake during the long night meditations and dhikr rituals (Seidel, 2011: online). Merchants started to spread the practice of drinking coffee over the world and linguistically linked it to the Islamic Turkish Ottoman, South Asia Mughal and Iranian Safavid empires that reigned from the 16th up until the 18th century (Vermani, 2021: online). The Persians made an improvement on the beans by roasting them and not boiling the beans (Seidel, 2011: online).

In the 15th century, the coffee trading networks were based in the Red Sea region with the Yemeni port of Mocha being the main focal point, but the coffee beans came from Ethiopian highlands in northeast Africa (Vermani, 2021: online). Therefore, coffee has, from the beginning, been a commodity of interaction and appropriation. In the 17th century, the English East India and Dutch East India Companies had infiltrated this trade and the Islamic roots in coffee were already established. By the 18th century coffee seeds were being transported and transplanted to the colonies in Indonesia, South India, Sri Lanka and the Caribbean (Vermani, 2021: online).

Coffee became a beverage of choice for a wide variety of people and led to the rise of the coffeehouse. Previously segregated by residential patterns, coffeehouses brought together a unique society of artisans, poets, merchants, entertainers, and officials. In these recently constructed communal spaces, this varied collection of people conversed, played board games, listened to music, and read poetry. (Vermani, 2021: online).

Fig. 07: (Mark & Mim, 2019: online, adapted by author)

THE CONNECTION BETWEEN THE ISLAMIC CULTURE AND COFFEE

1.8 CHAPTER 01 CONCLUSION

Concluding this chapter, the main problem the Bo-Kaap is currently facing with the new buildings being constructed in and around the area is negatively influencing the urban coherence, architectural heritage, culture and identity of the community. This made it possible for a new design intervention of a combined coffee roastery and a mushola (a place that shares various similarities with a mosque) within the Bo-Kaap that would provide a space to preserve the essence of the place and community. The new intervention thus also provides the client, Against the Grain, the opportunity to expand their brand to a larger space with a more intense connection to the way Islam is practiced in the Bo-Kaap. The site was introduced which is situated in Long Market Street in the Bo-Kaap and a brief overview of the theoretical stance was given which supports the project.

The following chapter explores the development of the Islamic community and architecture in the Bo-Kaap with a look into the history of how it started. The chapter then analyzes the site more in-depth in three different sections, macro, meso and micro.



Fig. 08: A Bo-Kaap house (Author, 2022)



SITE ANALYSIS

CHAPTER 02

2.1 INTRODUCTION TO SITE ANALYSIS

The Bo-Kaap has a large Islamic community and the people of the area make up a big part of what the essence of the Bo-Kaap is. Slaves, prisoners and political refugees were some of the first people to live in the Bo-Kaap. These people took on the Islamic culture and after the slavery ended many of them moved into the first houses that were built in the Bo-Kaap. Along with the Islamic community, the unique architectural style makes up another big part of the essence of the Bo-Kaap. The development of the area began in 1760 in the form of "huurhuisjies" by Jan De Waal. The architectural styles making up the Bo-Kaap have unique features that make up the architectural look of the area and contribute to the uniqueness of the Bo-Kaap. The stone quarry that was situated in Chaippini Street played an important role for the Islamic community as it was a place of gathering and prayer meetings. This part of history then further had a big influence on the development of the design.

The proposed site is situated in Long Market Street as mentioned previously. The site is analysed in the broader context of the Bo-Kaap and the position thereof. Having a closer look at the site the immediate surrounding buildings has the typical Bo-Kaap features which aided in the design process.

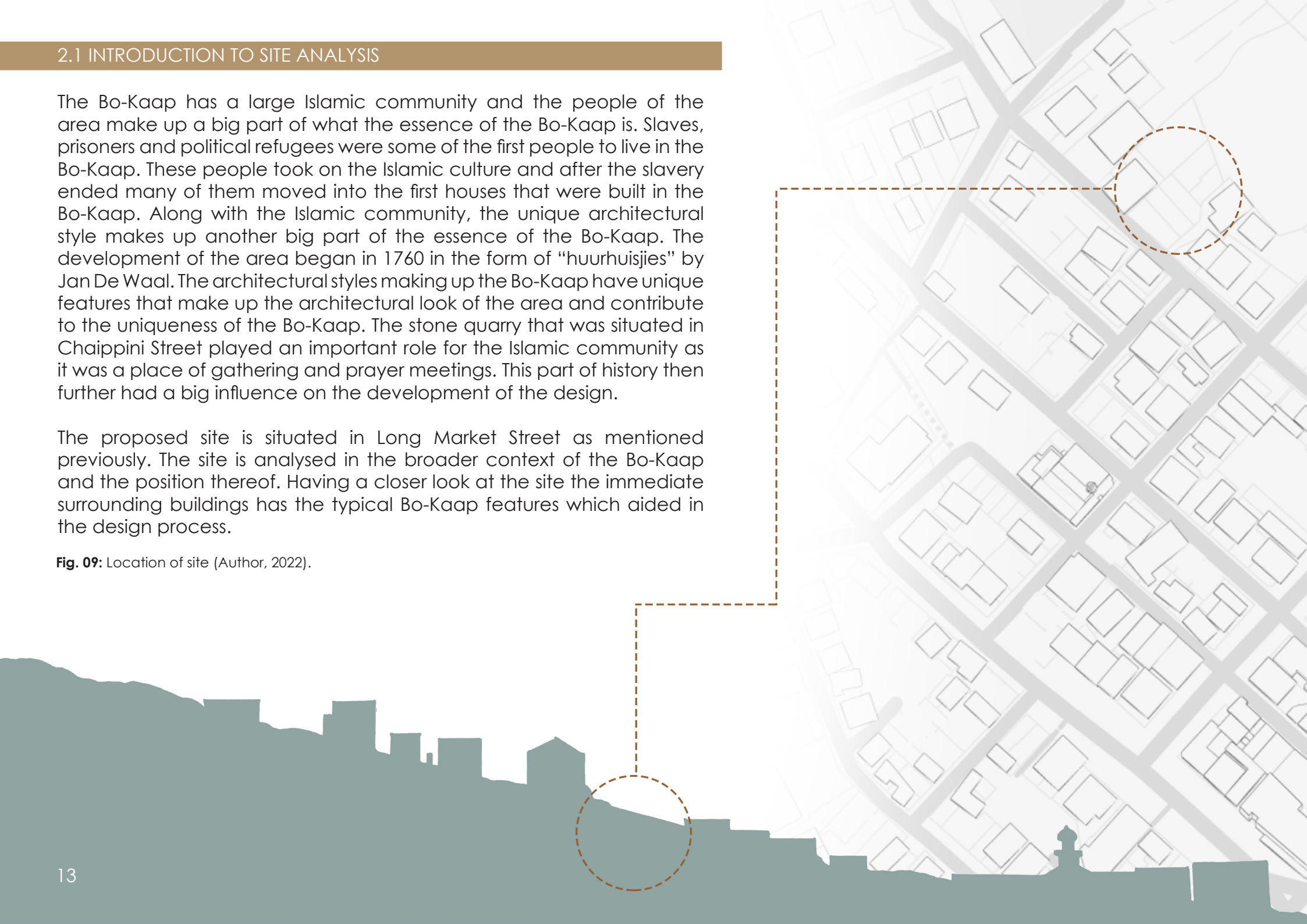


Fig. 09: Location of site (Author, 2022).

The Muslim community of the Bo-Kaap is descendants of slaves, prisoners, and political refugees that were brought to the Western Cape by the Dutch East India Company. These people were brought to the Cape Colony from across India, Malaysia, Indonesia, the mainland in Africa, and Madagascar as skilled labourers. The term Malay came to define this diverse group of people due to the influential Islamic scholars and leaders from Indonesia who were banished to the Cape and spoke the Malay language (Kader, 2021: online).

The slave owners did little to encourage the slaves to embrace Christianity as the law at that time dictated that Christian slaves could buy their own freedom (Iziko, 2020: online). Regardless of this, the slaves embraced the Islamic religion. In 1804 when the Batavian government granted religious freedom, the influence of Imams in Cape Town grew and the number of Muslim slaves rose significantly. There were two mosques, five prayer rooms and four Muslim schools (madrassas) by 1824 in the Bo-Kaap (Kader, 2021: online).

Jan De Waal was the first person to build houses for rent in the Bo-Kaap in the 1780's. In 1834 when slaves in Cape Town were liberated by the British, many moved above Buitengracht Street and joined the growing community in the Bo-Kaap (Davis, 2019: online).



Fig. 10: Bo-Kaap resident (Ngalo, 2018: online, adapted by author).

2.3 THE DEVELOPMENT OF ARCHITECTURE IN THE BO-KAAP

The initial development of the Bo-Kaap started above Bree Street which was the northwest boundary. In 1760 Jan De Waal bought part of the land and the next year he was granted an adjacent piece of land. On this land, he then laid out Waalendorp (the two blocks making up the extensions of Wale, Dorp and Leeuwen Street above Buitengracht Street). He started to erect rows of small houses for people to rent. In 1790 the town rapidly grew and extended to the slopes of Signal Hill and the development of the town was in the form of "huurhuisjies" which were typically single-story buildings with flat roofs (Pistorius, 1998: 2).

The Dutch East India Company did not allow Muslims a place to worship and most of their prayer meetings were in private. Devout followers used the stone quarries in Chiappini Street in the Bo-Kaap, that supplied the materials for the new houses that were being constructed, for prayer meetings and as a gathering place during the time the Islamic community had to practice their religion in private (Pistorius, 1998: 2). Re-telling the memory of these sacred quarries served as an important source of inspiration during the design process of the mushola and roastery. The construction of mosques was first allowed in 1803.

After the release of the slaves, the demand for new housing rose as the freed Muslims moved into the new parts of the Bo-Kaap and the former slave owners moved to the southern suburbs. The architectural development of the area during the 19th and early 20th centuries resulted in a large variety of architectural styles in the Bo-Kaap. These styles were comprised of Cape Dutch, Georgian, Victorian and Edwardian. By the year 1880, the remaining two market gardens were also developed into housing areas and at that time the current size of the Bo-Kaap was established (Pistorius, 1998: 3).

The main features of the Bo-Kaap houses are the facades and the front porch "stoep" that border the sidewalks of the area. The entrance of the houses is elevated from street level and the standard house façade would end at the top with the parapet roof. The parapet would in some cases be raised at the centre but in most cases, it would just be straight. One of the most unmistakable unique features of the Bo-Kaap houses is the "stoep" which is usually elevated from street level and built from solid bricks (Bo-Kaap, 2015: online).

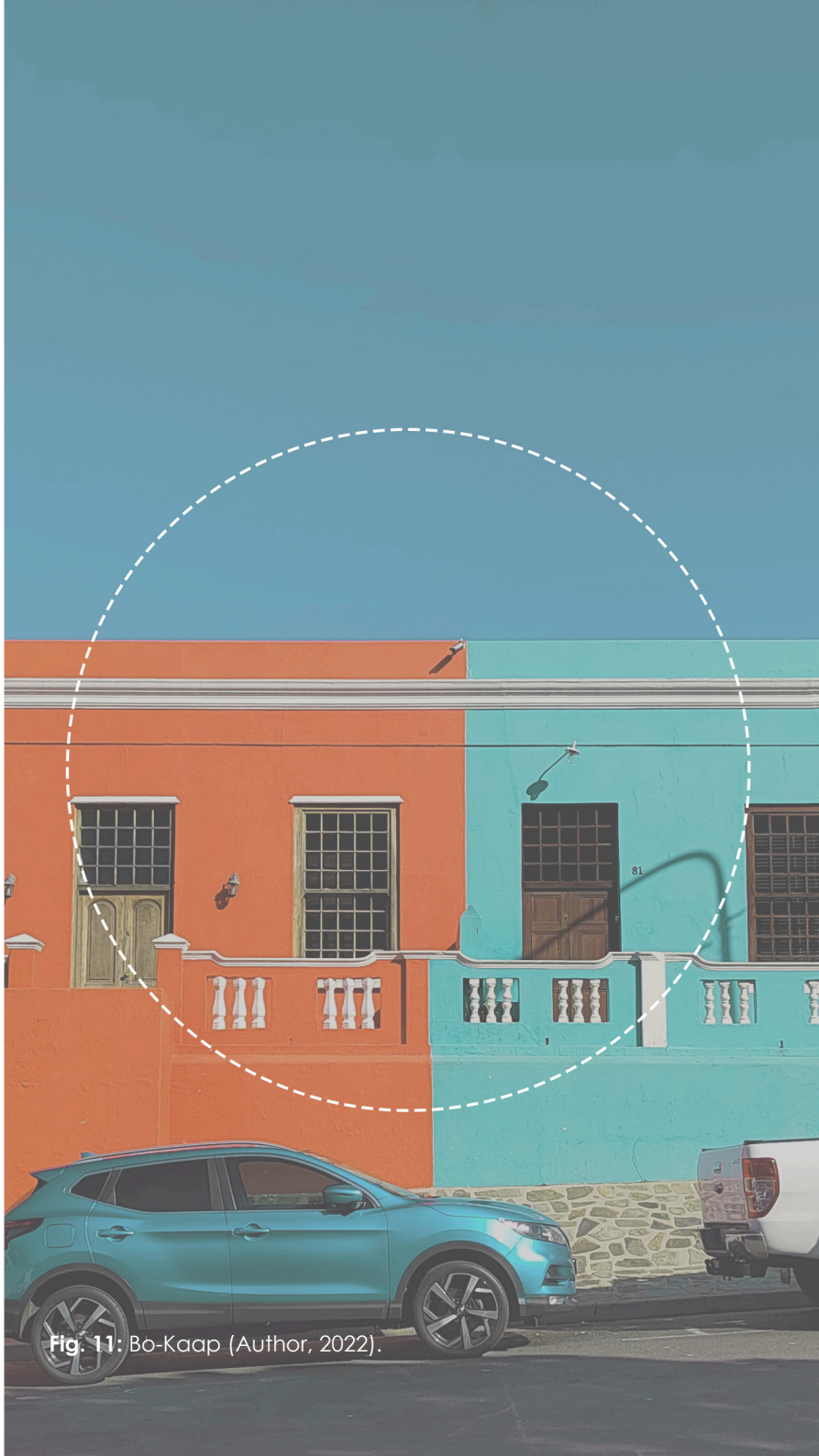


Fig. 11: Bo-Kaap (Author, 2022).



Fig. 12: Location of site in broader context (Author, 2022).

The proposed site is located within the heart of the Bo-Kaap in Long Market Street. It is located close to the right of the social liveliness axis, (Wale Street), which serves as the primary link between the Cape Town CBD and the Bo-Koop. On a daily basis, the majority of tourists arrive on Wale Street, which overflows out into the Bo-Kaap's streets. The site also provides ample scope for an urban intervention, allowing for gentle dwelling into the site. When entering the Bo - Kaap it does not matter where you enter you will have a transition of different experiences, from the different coloured houses, mosques and cobble stone streets.

Cape Town has a Mediterranean climate which consists of weather such as hot summers and rainy winters. These types of events such as heavy rainfall and strong winds occur since it is located close to the ocean. Hot dry winds would also sometimes occur during the summer due to the Bo-Kaap being located near the foot of Signal Hill (Weather & Climate, 2022: online).

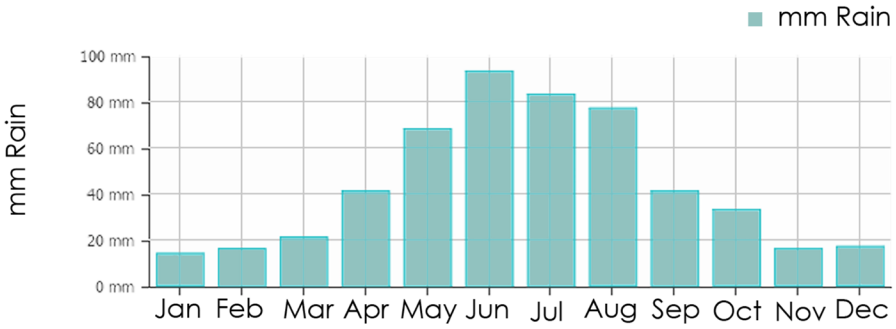


Fig. 13: Average mm rain per month in Cape Town (Climate-Data, 2022: online).

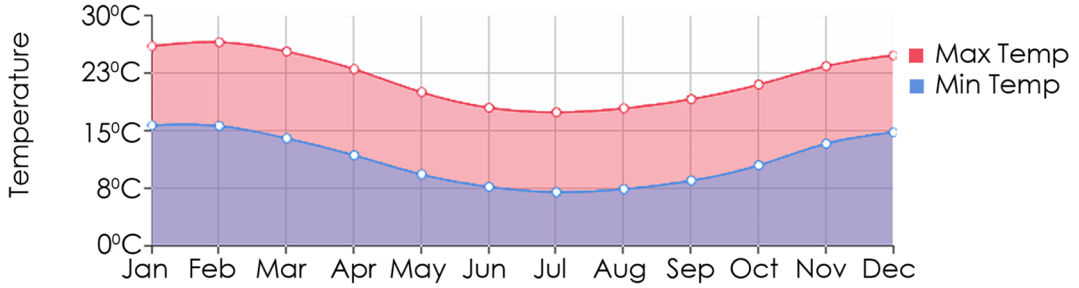


Fig. 14: Average min & max temperature per day in Cape Town (Climate-Data, 2022: online).

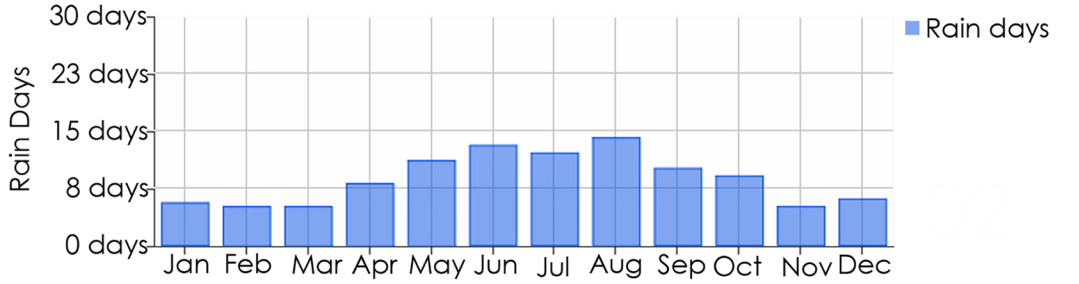


Fig. 15: Average rain days per month in Cape Town (Climate-Data, 2022: online).

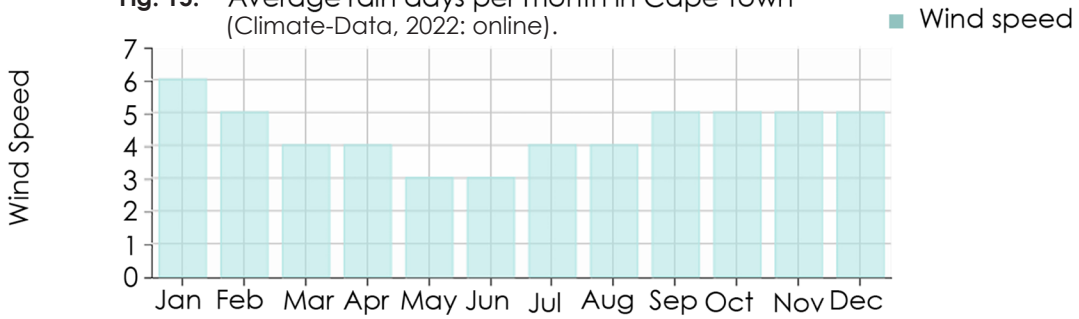


Fig. 16: Average wind speed per second in Cape Town (Climate-Data, 2022: online).

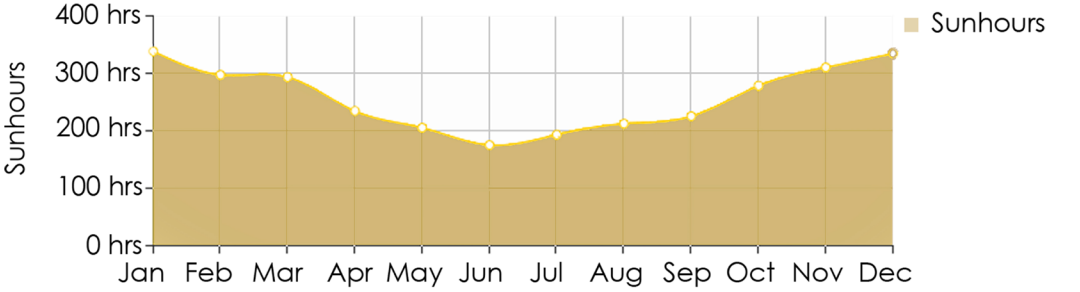


Fig. 17: Average sunhours per month in Cape Town (Climate-Data, 2022: online).



Fig. 18: Topographical profile of the Bo-Kaap (Author, 2022)

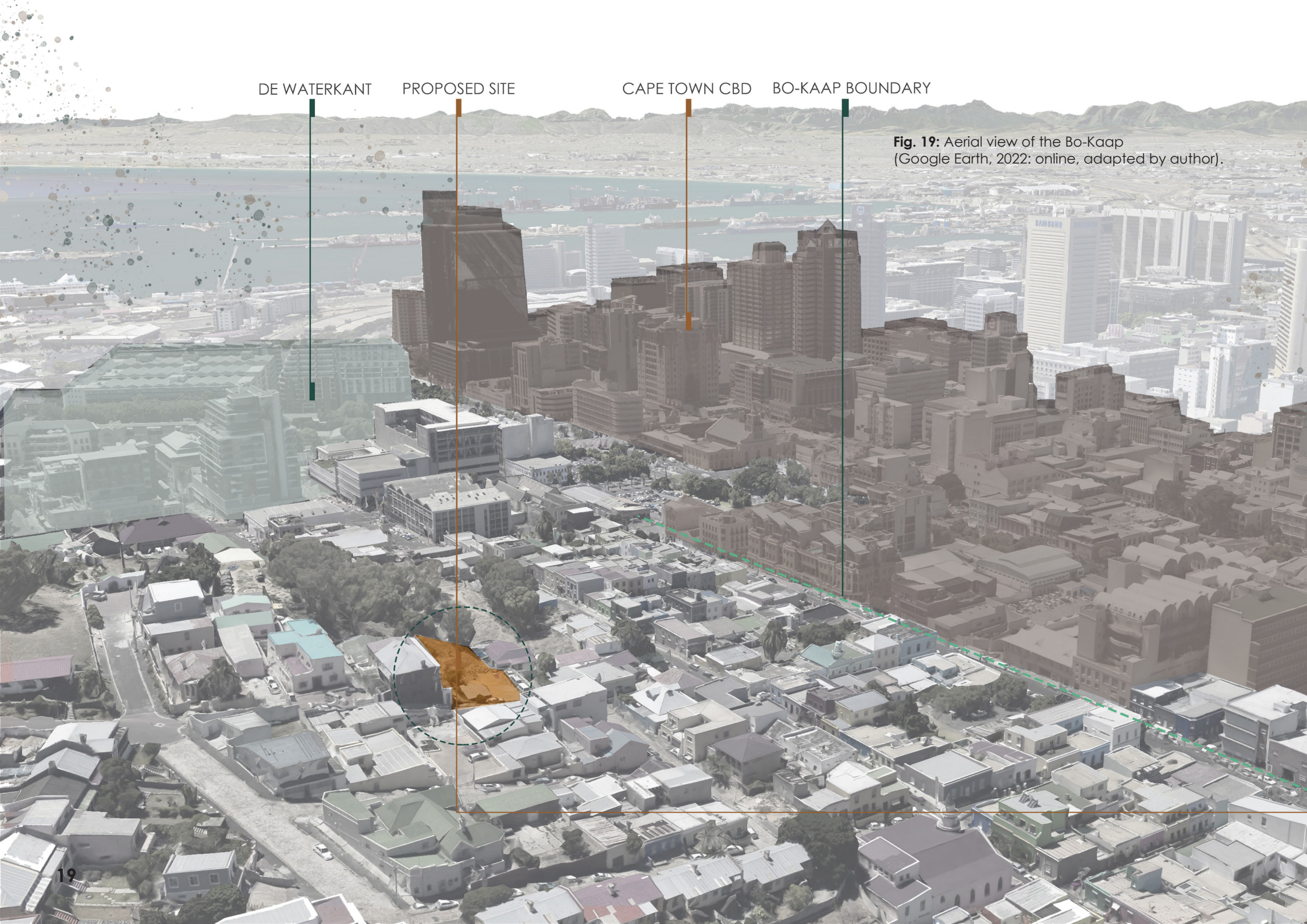


Fig. 19: Aerial view of the Bo-Kaap (Google Earth, 2022: online, adapted by author).



Fig. 20: The main roads leading into and out of the Bo-Kaap (Author, 2022).



Fig. 21: Birds eye view of the proposed site (Google Earth, 2022: online, adapted by author.).

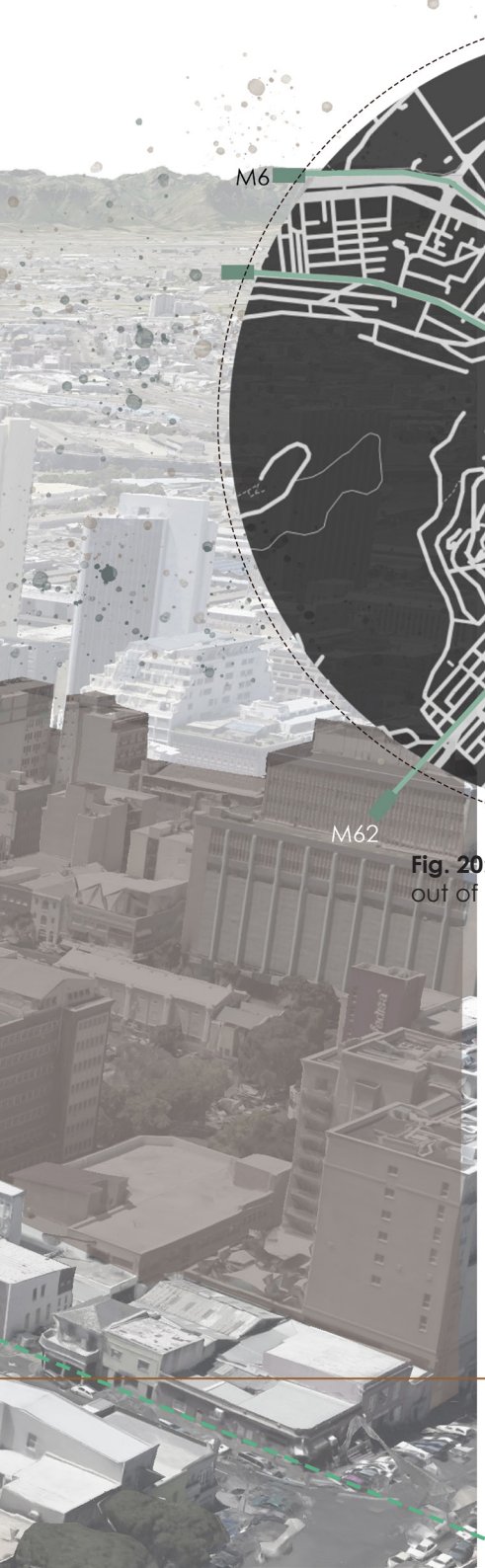




Fig. 22: The site in relationship with the different areas around it (Author, 2022).



Fig. 23: Location of site in broader context (Author, 2022).



Fig. 24: Materials observed on site (Google Earth, 2022: online, adapted by author).





Fig. 25: Site in relationship to the different building heights surrounding it (Author, 2022).



Fig. 26: Site in relationship to the different building types surrounding it (Author, 2022).

The proposed site for the project is located in Long Market Street. It is currently an open site that people use to park their cars. The surrounding buildings is a mix of residential, commercial and religious buildings.

Fig. 27: The images depicts the nodes of social exuberance around the proposed site (Author, 2022),

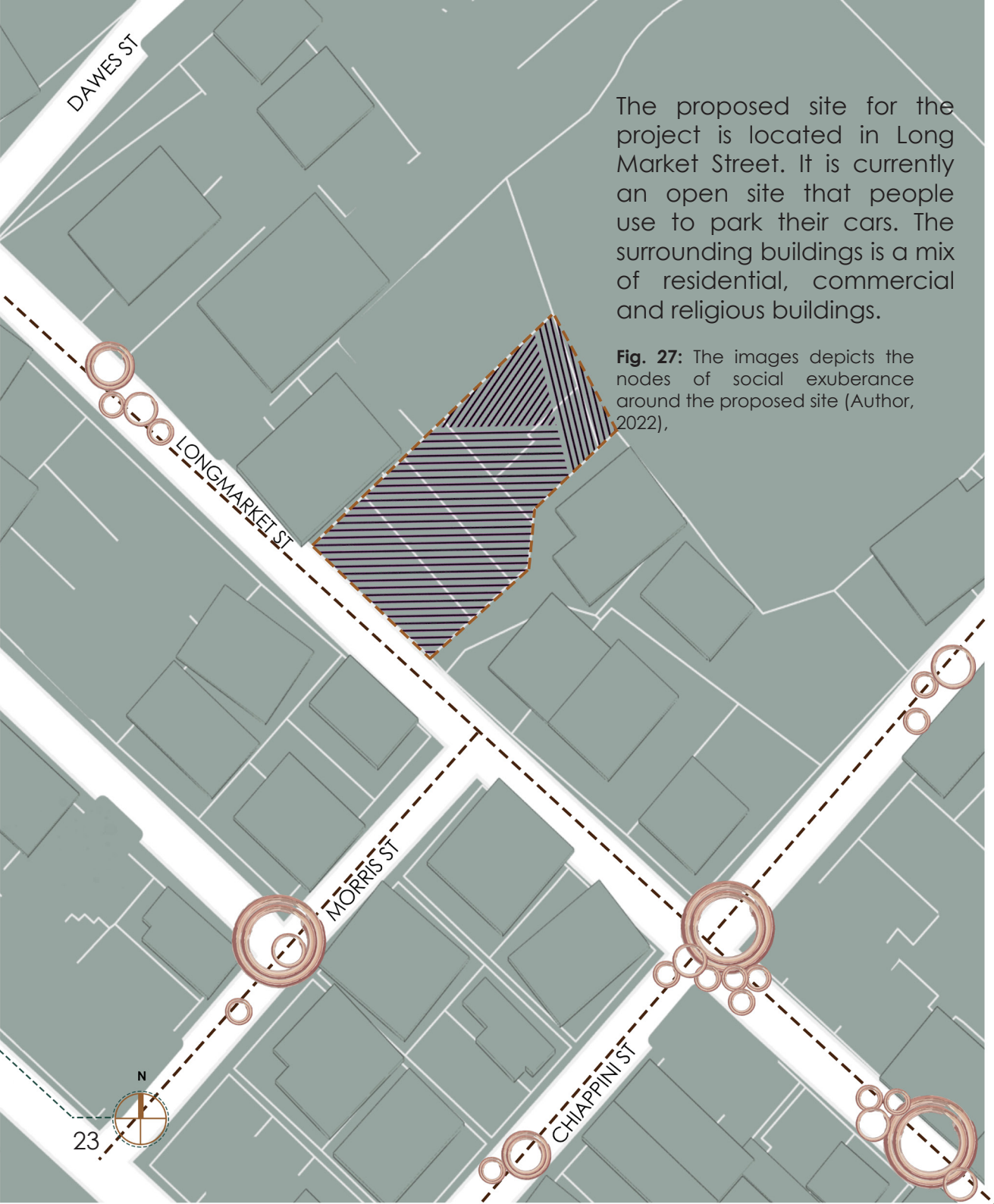




Fig. 28: Plan and elevation of typical Bo-Kaap house (Walton, 1980: online, adapted by author).



Fig. 29: The street running next to the site (Author, 2022).

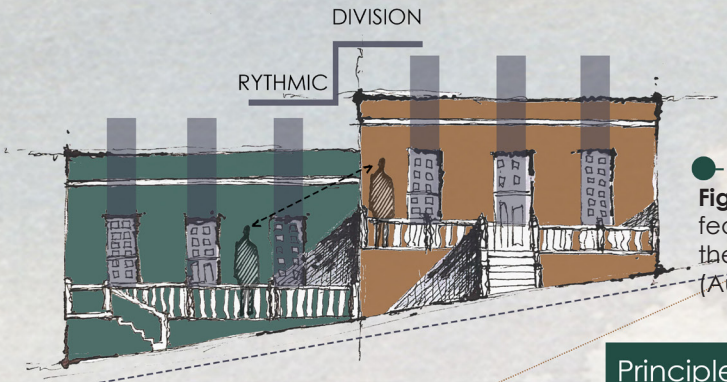


Fig. 30: The rythmic feature extracted from the surrounding buildings (Author, 2022).

Principles taken from Bo-Kaap facade analysis

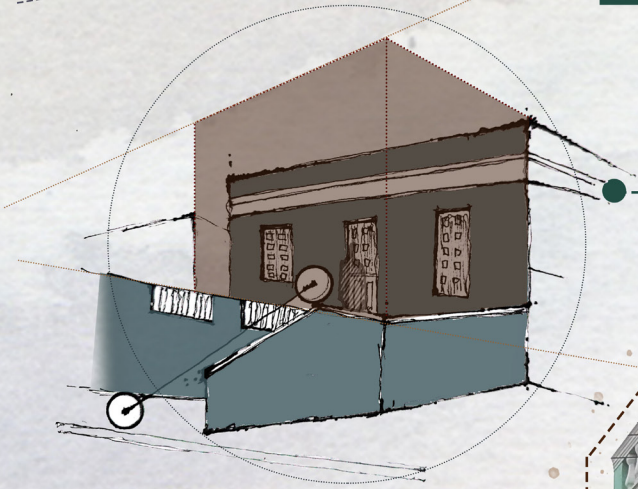


Fig. 31: The verandahs becomes an extesion of the building onto the street edge (Author, 2022).

Fig. 32: A collage of the building typologies in Long Market Steet (Author, 2022).



Fig. 33: Location of site in broader context (Author, 2022).

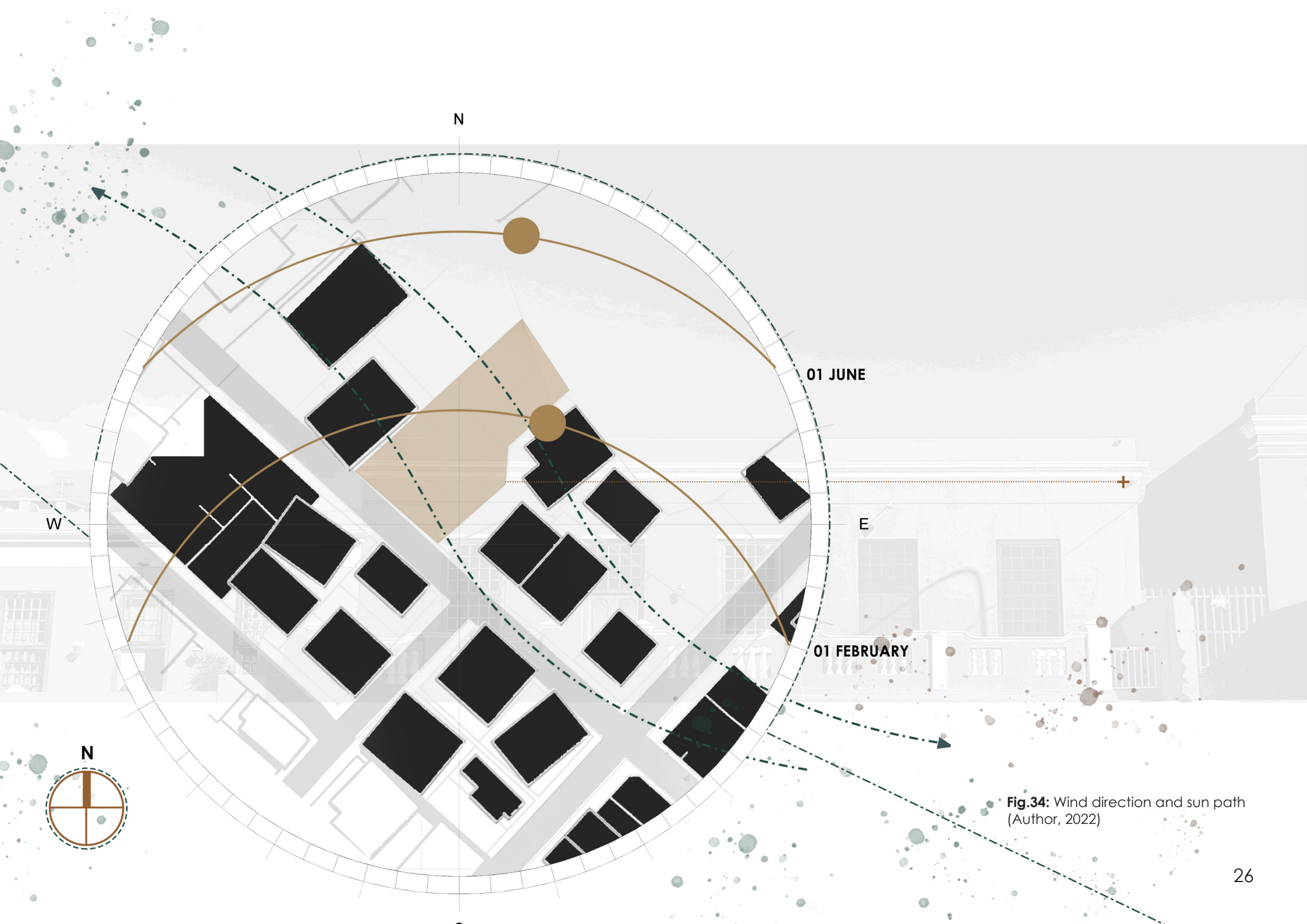


Fig.34: Wind direction and sun path (Author, 2022)



Fig. 35: The site boundary and the areas surrounding the site (Google Earth, 2022: online, adapted by author)



Fig. 36: An in-depth analysis of the proposed site and its surroundings (Google Earth, 2022: online, adapted by author).

2.7 CHAPTER 02 CONCLUSION

The development of the both the Islamic community and the architecture in the Bo-Kaap aided in the development of the design. It gave insight on how to approach the design of the building in order to be sensitive to the community but at the same time to the architectural surroundings. The contextual analysis was approached in such a manner to understand the architectural essence of the Bo-Kaap in order to aid the design process. To develop a design that reacts sensitively to its surroundings. The stone quarry that the Islamic community used had a big influence on the design decisions that were made for the mushola. With the micro analysis design ideas already started to form that were carried over to the final design decisions. The following chapter focuses on the conceptual approach of the design development. The initial ideas of the design and the thought process in the early stages of the design.



Fig. 37: Bo-Kaap house (Author, 2022).



CONCEPTUAL DEVELOPMENT

CHAPTER 03

3.1 INTRODUCTION

The touchstone was used to drive the design and to give an idea of what the new architectural intervention wanted to achieve. Following the touchstone, concepts were created to drive the thought process behind the design and how to further develop the building. Three concepts were used namely, Transitional Layers, the Liveable Edge and lastly Rhyme. The concepts are explained more in-depth in the chapter as well as which concepts had the biggest influence on the design. Following the conceptual process, precedents were analysed in order to gain a better understanding of the functions for the design and to aid in the development of the design process.

3.2 TOUCHSTONE

The touchstone envisioned the design intervention as an opportunity to create a space to draw in both the insiders and outsiders of the Bo-Kaap. The aim was to capture the essence of the Bo-Kaap and to serve as a corner stone to preserve the rich history of the area, by building relationships in light of overlapping rituals connected with coffee and the Islamic religion of the community.

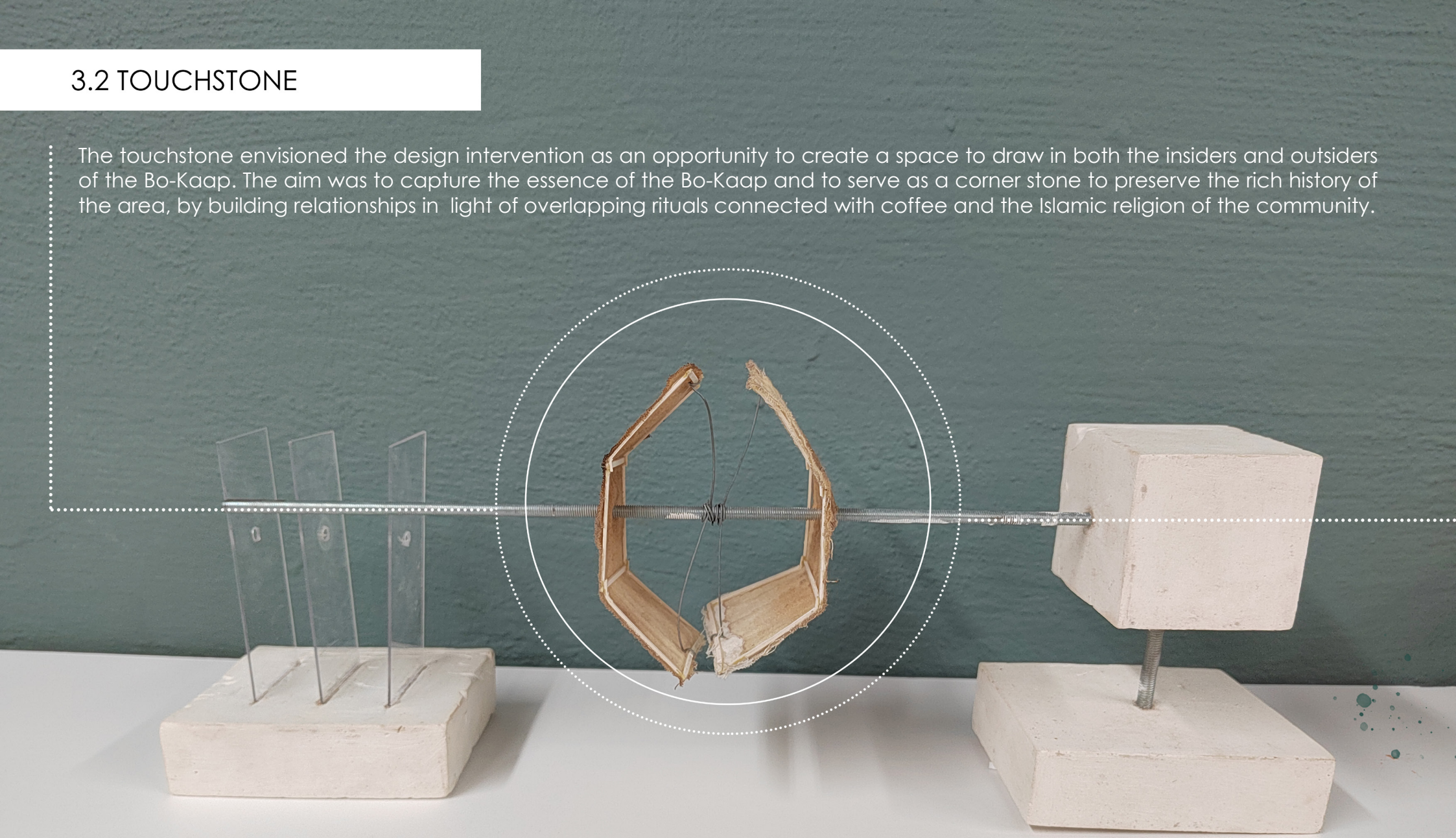


Fig. 38: Touch stone model
(Author, 2022)

3.3 CONCEPT 0 1

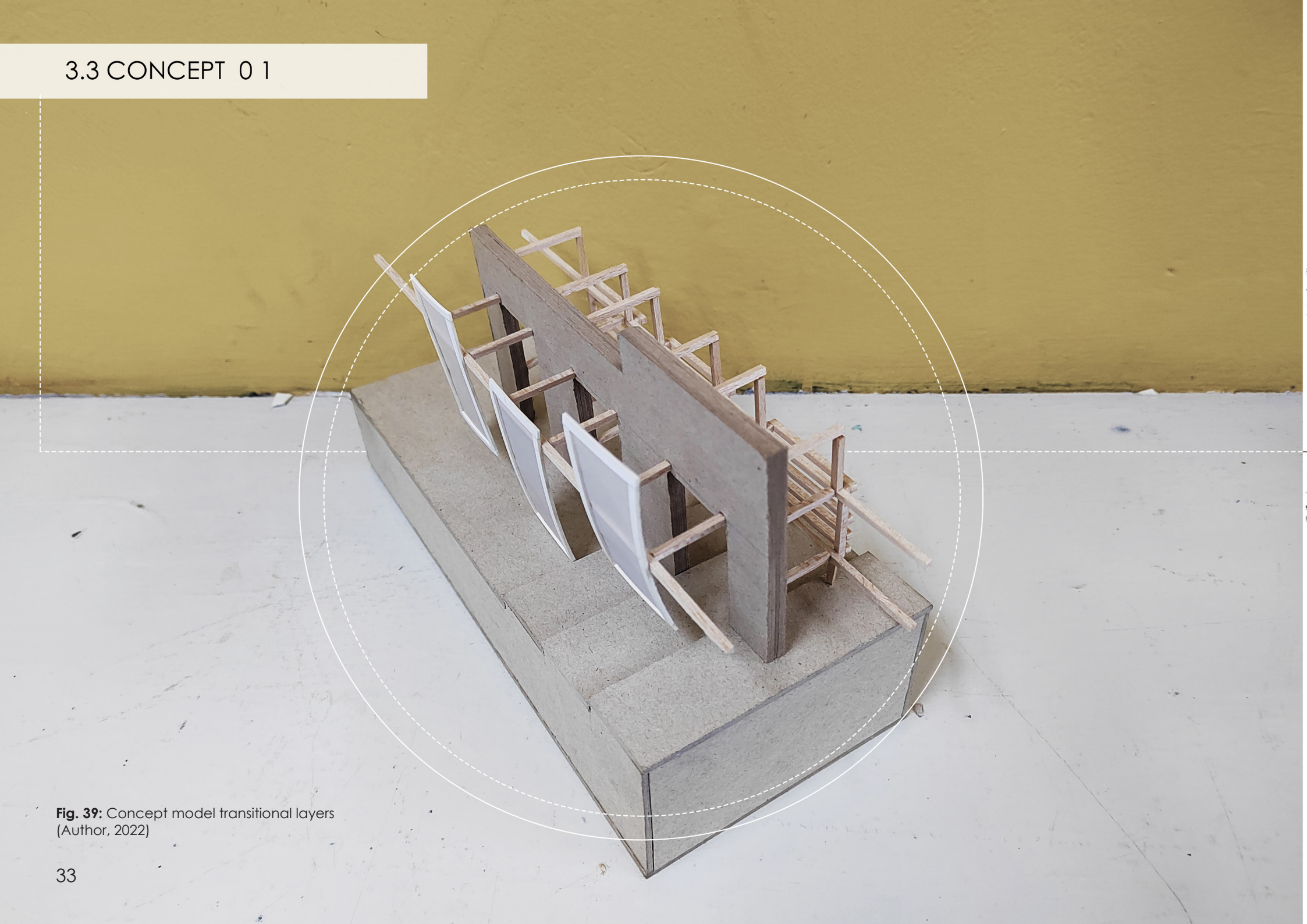


Fig. 39: Concept model transitional layers (Author, 2022)

TRANSITIONAL LAYERS

The concept is a building as the sensible expression of a series of layers of experiences. The concept aims to allow the dweller to wander through the building as a series of overlapping opaque experiences that change as the viewer moves through the building. This concepts also relates back to the broader context of the Bo-Kaap as it does not matter where you enter the Bo-Kaap you would experience the layered character of buildings on street level. The viewer would experience the mosques, the cobble stone streets and the dwellers on the street as one moves through these layers within the Bo-Kaap.

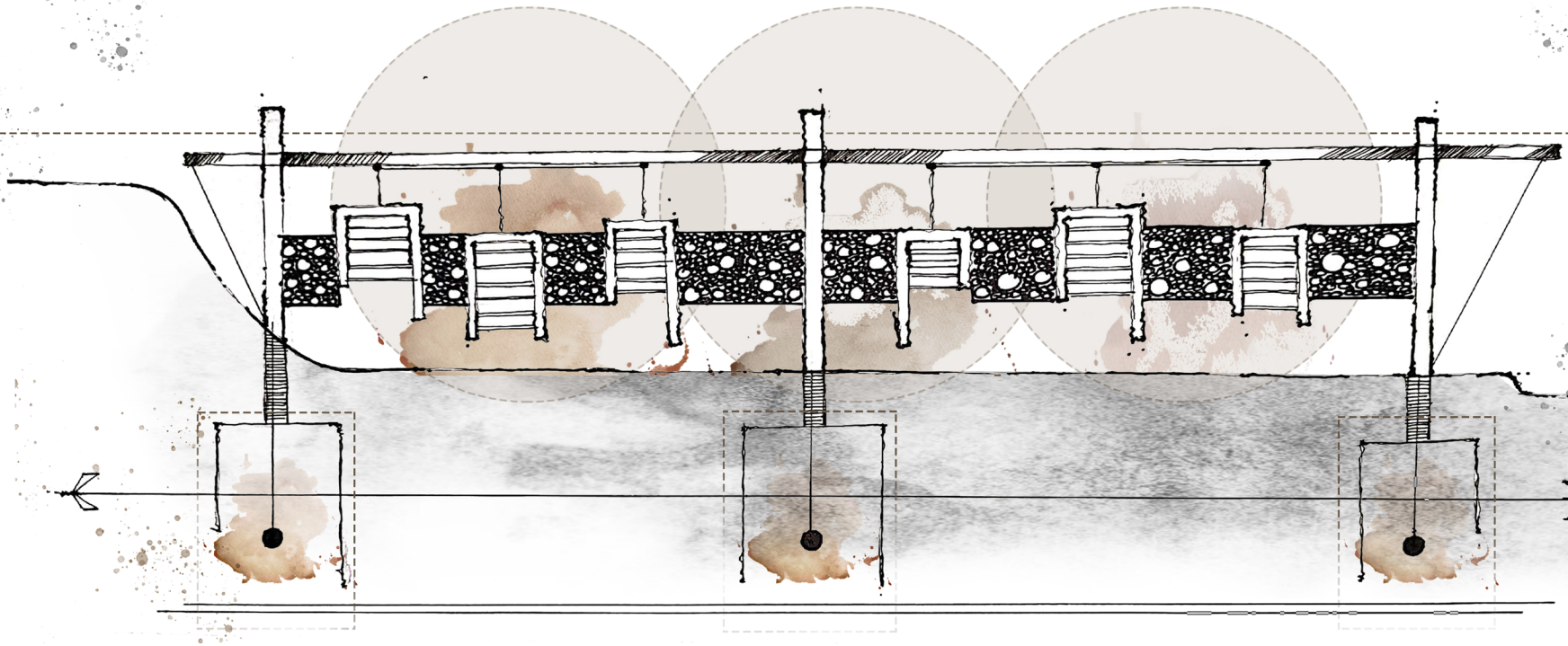


Fig. 40: Concept drawing of transitional layers (Author, 2022)

3.4 CONCEPT 0 2



Fig. 41: Concept model the liveable edge (Author, 2022)

THE LIVEABLE EDGE

This concept was influenced by the cobble stone streets, with the Bo-Kaap house on the edge of the side walk. The concept of liveable edges overlaps with the blurring of edges and boundaries, when a sense of continuity is created between one space and another. Degrees of spatial interpenetration correspond to an increasing breakdown of the architectural envelope when openings allow space to flow and become one with adjacent or surrounding spaces. The concept aims to provide a potential invitation to the outsiders and the insiders to gradually move into the site and the spaces. the street as you would move through these layers within the Bo-Kaap.

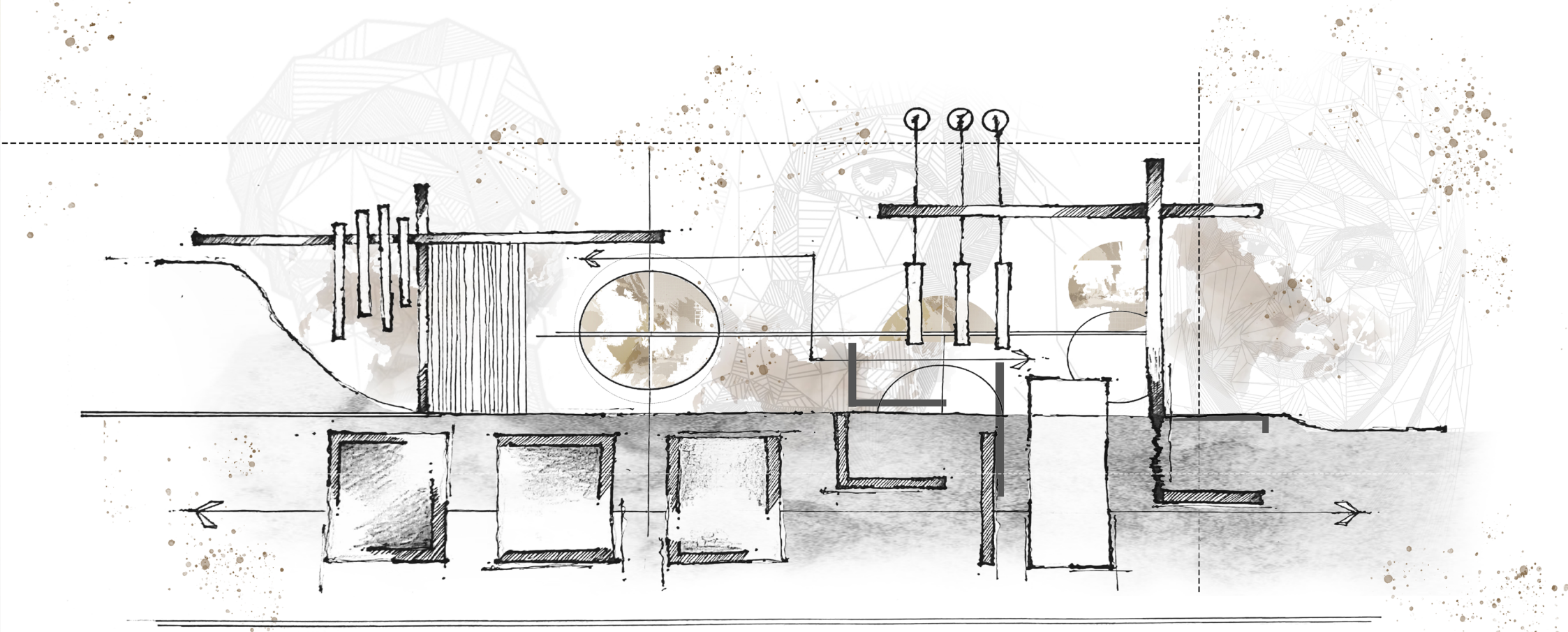


Fig. 42: Concept drawing of the liveable edge (Author, 2022)

3.5 CONCEPT 0 3

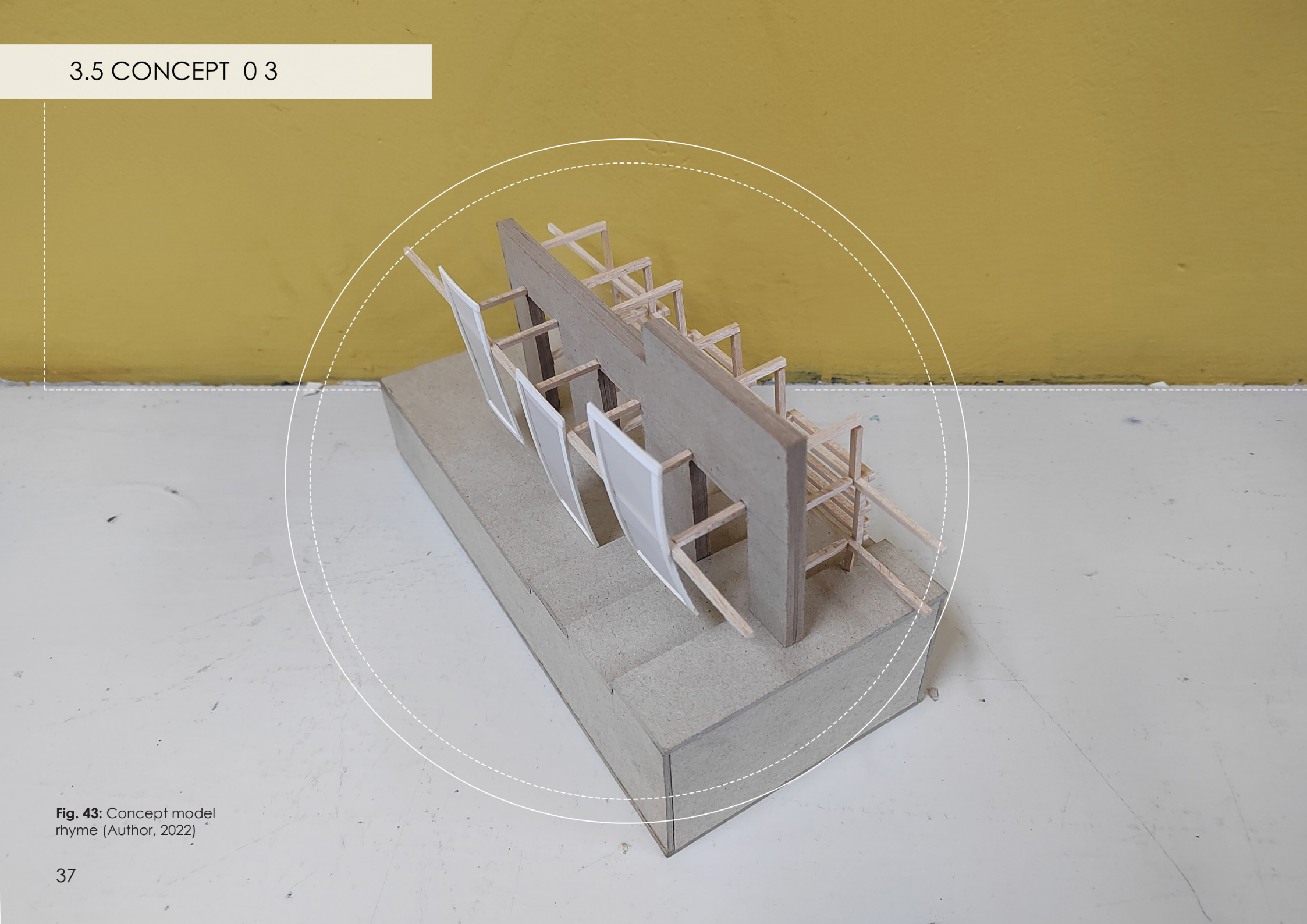


Fig. 43: Concept model rhyme (Author, 2022)

RHYME

This concept was inspired by the dhikr ritual of the Islamic culture. When Muslims partake in this ritual, the belivers would humm a phrase 33 times then another 33 and another 33 times. It is a repetition of 3 phrases. The constant thing is that when partaking in this ritual is to always have Allah in your mind. So, the concepts are that there would be a repetition of coffee within the building. The coffee would be the one constant thing throughout the building, in a social, historical and religious context.

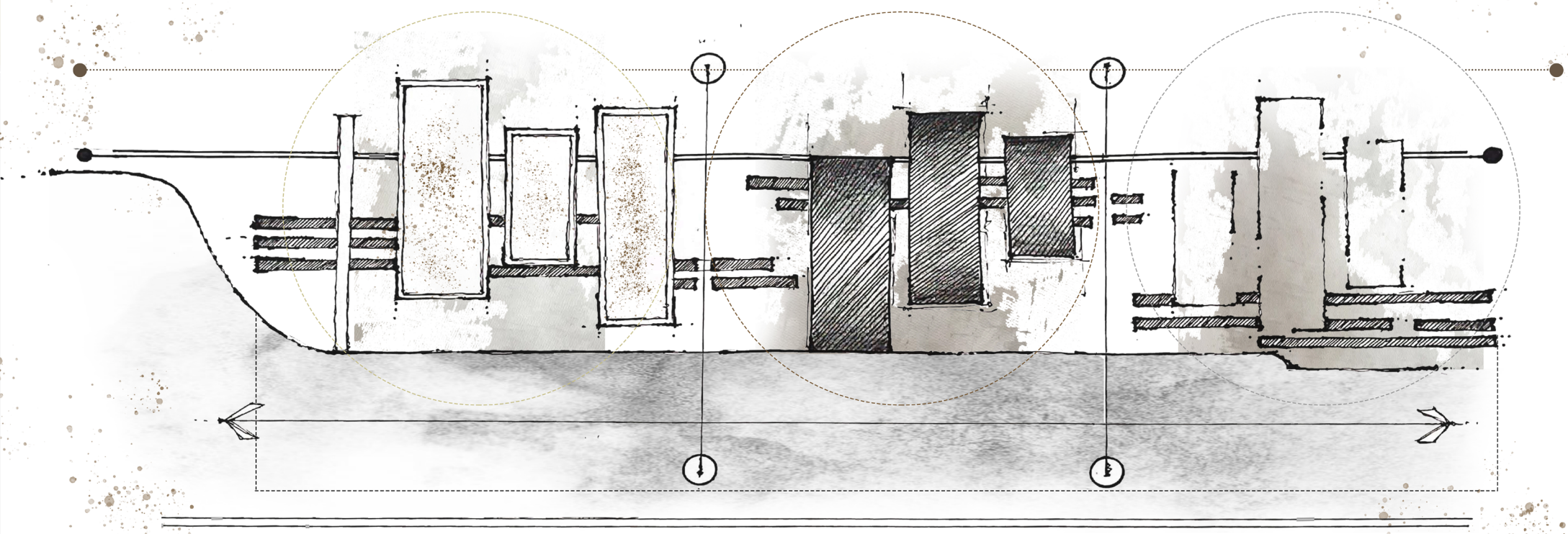


Fig. 44: Concept drawing of rhyme (Author, 2022)

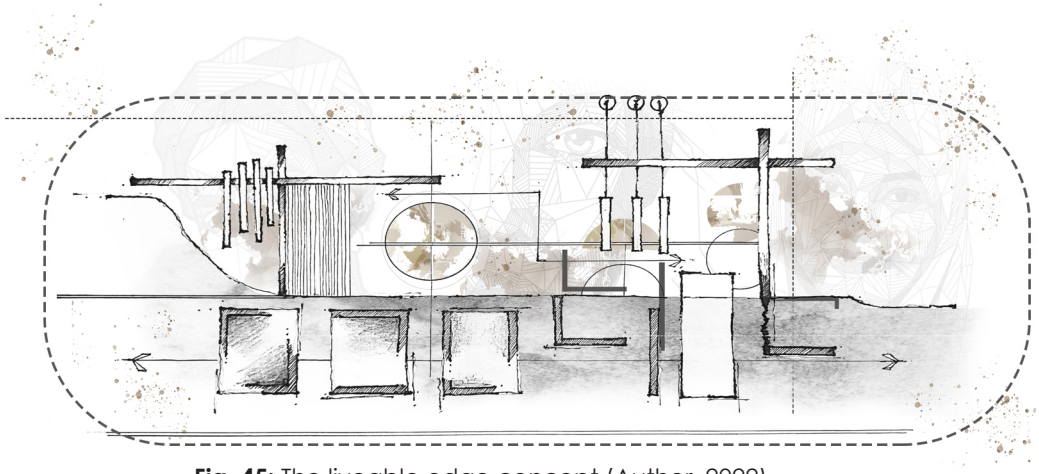


Fig. 45: The liveable edge concept (Author, 2022)

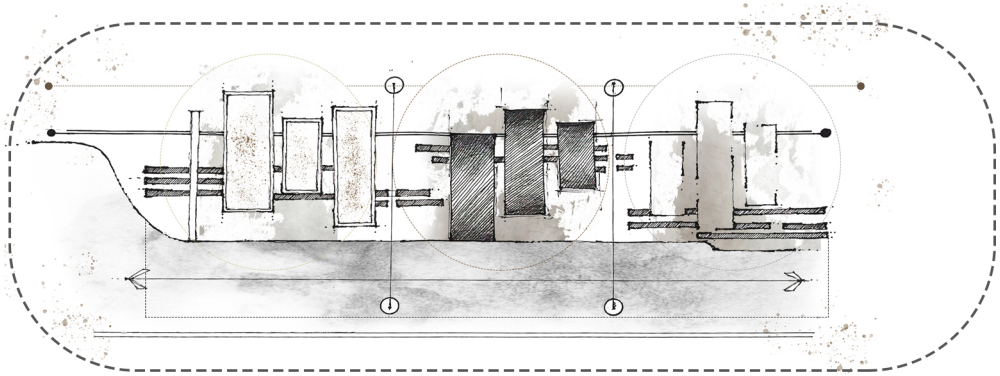


Fig. 46: Rhyme concept (Author, 2022)

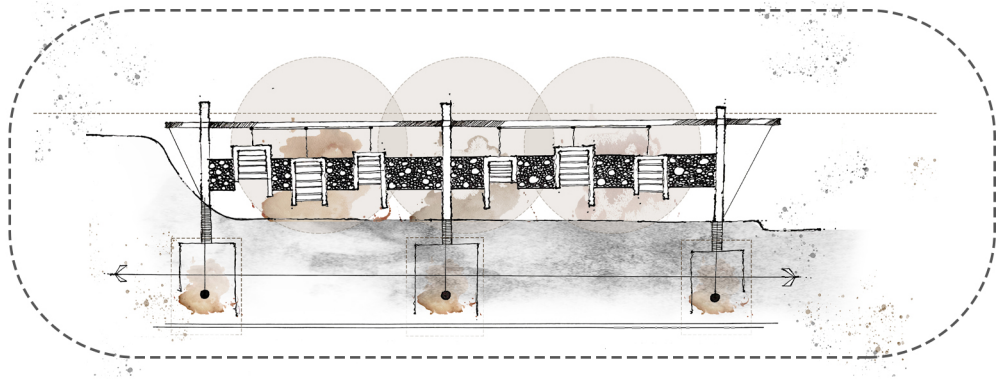


Fig. 47: Transitional layers concept (Author, 2022)

Throughout the development of the design, all three concepts were always kept in mind. As the development of the design moved forward some of the concepts became less prominent or were just not relevant anymore. The liveable edge concept was not relevant in the final design as it drove the building to open up the street façade with patios and seating. This however did not fit in the architectural style of the Bo-Kaap, with the buildings having a solid façade with a door and a window or two.

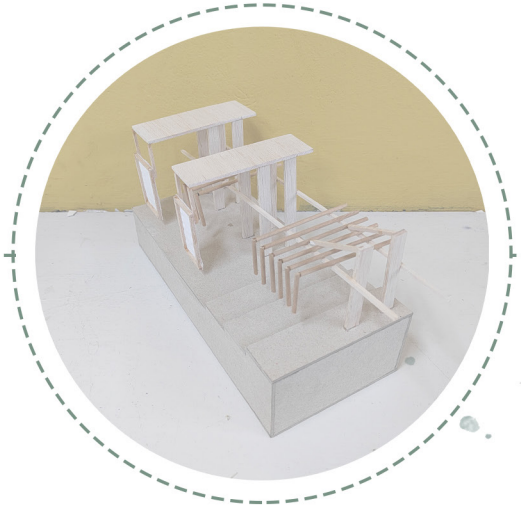
The Rhyme concept still had an influence on the design with coffee being available throughout the building except within the mushola. Islamic believers can still enjoy the coffee in the roastery or in the gathering space. This concept did however not have the biggest influence on the design decisions that were made.

The concepts that had the biggest influence were the transitional layers. This drove the design to have different aspects in the building and to allow the dweller to have a different experience as they would move through the building. Looking at the final design one would be able to see the three different aspects of the design with the coffee roastery bordering the street, then a gathering space and finally the mushola for the Islamic believers in the Bo-Kaap.

The touchstone and concepts drove the design ideas of how to formulate design ideas of how to create a space that would be applicable to the Bo-Kaap without the design negatively affecting the area and the community. After this was done precedent studies were investigated and analysed to understand the functions of the design and how to develop the spaces appropriately. Three precedents were investigated, a coffee roastery, mushola and a contemporary Bo-Kaap house. Each of these precedents aided in the development of a specific part of the design. The coffee roastery and mushola were used due to the main functions of the design being a combination of those two precedents. The contemporary Bo-Kaap house was used for the development of the facades and how to sensitively react to the Bo-Kaap.

Fig. 48: Transition from conceptual thinking to precedents (Author, 2022)







3.6 TRUTH COFFEE SHOP

PRECEDENT STUDY 01

Architect: **Haldane Martin**
Location: **Cape Town, South Africa**
Year: **2013**

PRINCIPLES IDENTIFIED:

+ Activation of the Facade
+ Visual Connections
+ Social and coffee interactions
+ Atmospheric presence

This coffee shop is situated in the busy CBD of Cape Town. As you walk past you are drawn to the building by the smell of coffee. The place opened up the street facing facade with more glass to help draw urban dwellers into the shop. When one enter you are met with an atmosphere that matches the smell of the coffee. The coffee shop allows for social interactions between the urban dwellers in the way the interior is structured (Fig. 50). Coffee is a dominant feature in the coffee shop as there is always a visual connection with the roasting process. Not only is the coffee shop a space created for social interactions but also a place where one can interact with coffee via tasting or learning how to brew one's own coffee.



Fig. 49: Interior view of Truth Coffee Shop (Mensing, 2013: online).



Fig. 50: Glass facade inviting in the urban dweller (Mensing, 2013: online, adapted by author).

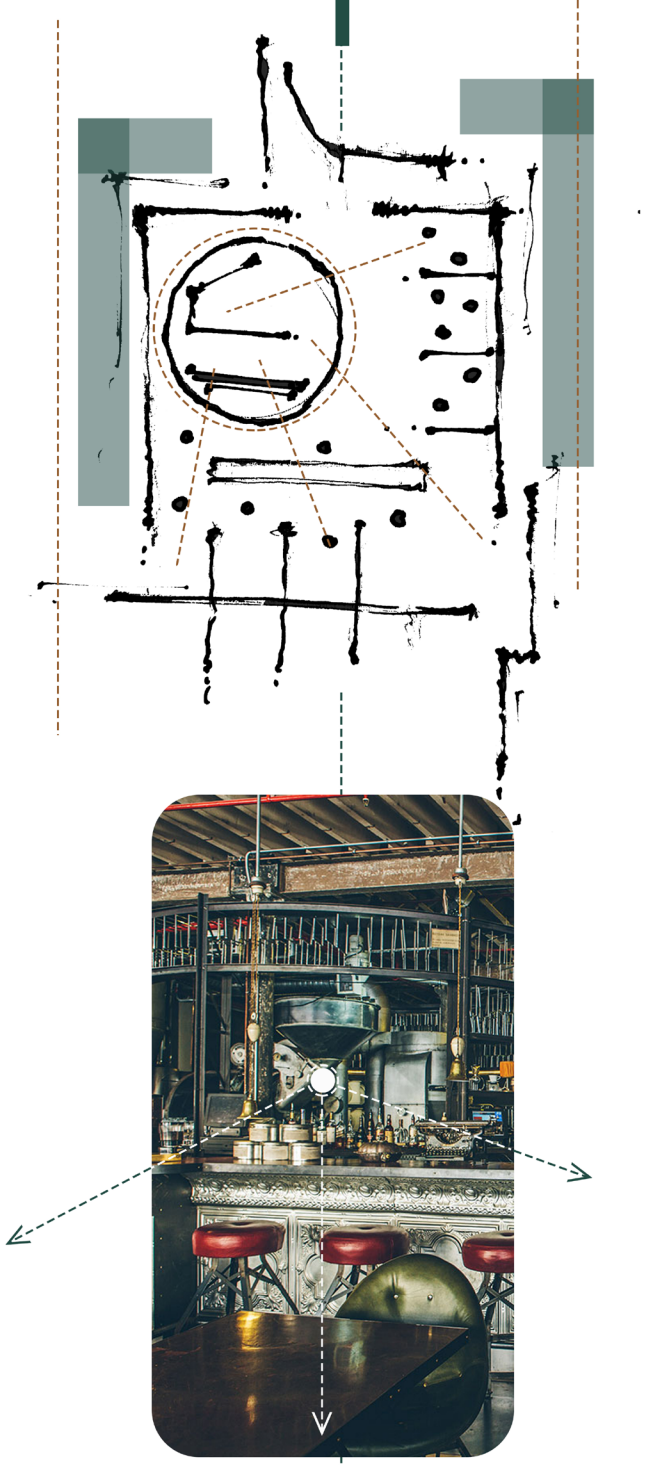


Fig. 51: Visual connection with the coffee brewing process (Mensing, 2013: online, adapted by author).



Fig. 52: Social and coffee interactions (Eatsplorer, 2017: online, adapted by author).



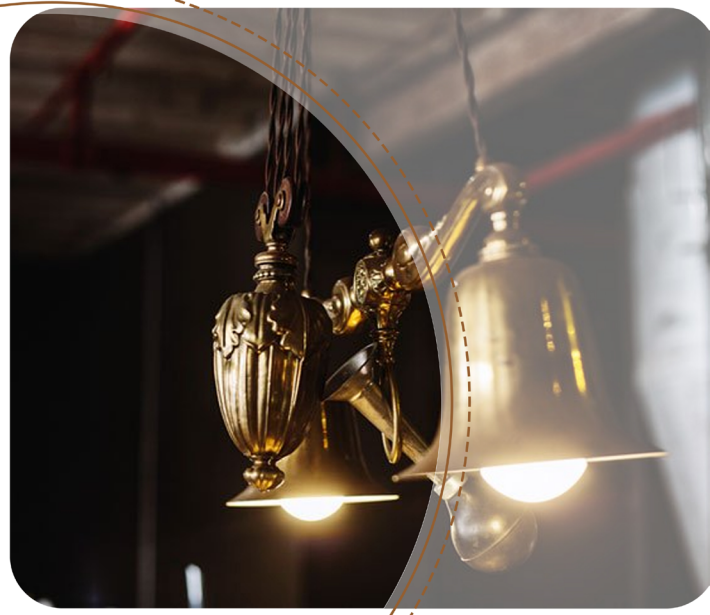


Fig. 53: The atmospheric presence (Mensing, 2013: online,adapted by author).

3.7 MUSHOLA NURUL ISLAM

PRECEDENT STUDY 02

Architect: **Parisauli Arsitek Studio**
Location: **Depok, Indonesia**
Year: **2016**

PRINCIPLES IDENTIFIED:

+ Design in densly populated area
+ Natural air ventilation
+ Natural light filtration
+ Multifunctional purpose

A Mushola shares various similarities with a mosque, but is generally smaller and can be used both as prayer space and for reading of the Quran. However a mushola can also be used as a space for community activities. This type of islamic space can normally be found in a densely populated area, like the Bo-Kaap where buildings are very close to one another. This precedent also shows how the different prayer areas for males and females can be organised; on ground level it is reserved for females while the first floor for males. The way the architect used the roofdesign to introduce filtered light, thereby creating a dome like effect, would also be very appropriate to the flat roofs of the Bo-Kaap. Lastly the use of the skin for protection from the sun and for air circulation has Islamic patterns on it connecting all the spaces with one another (Wirastomo & Wijayanti, 2016: online).

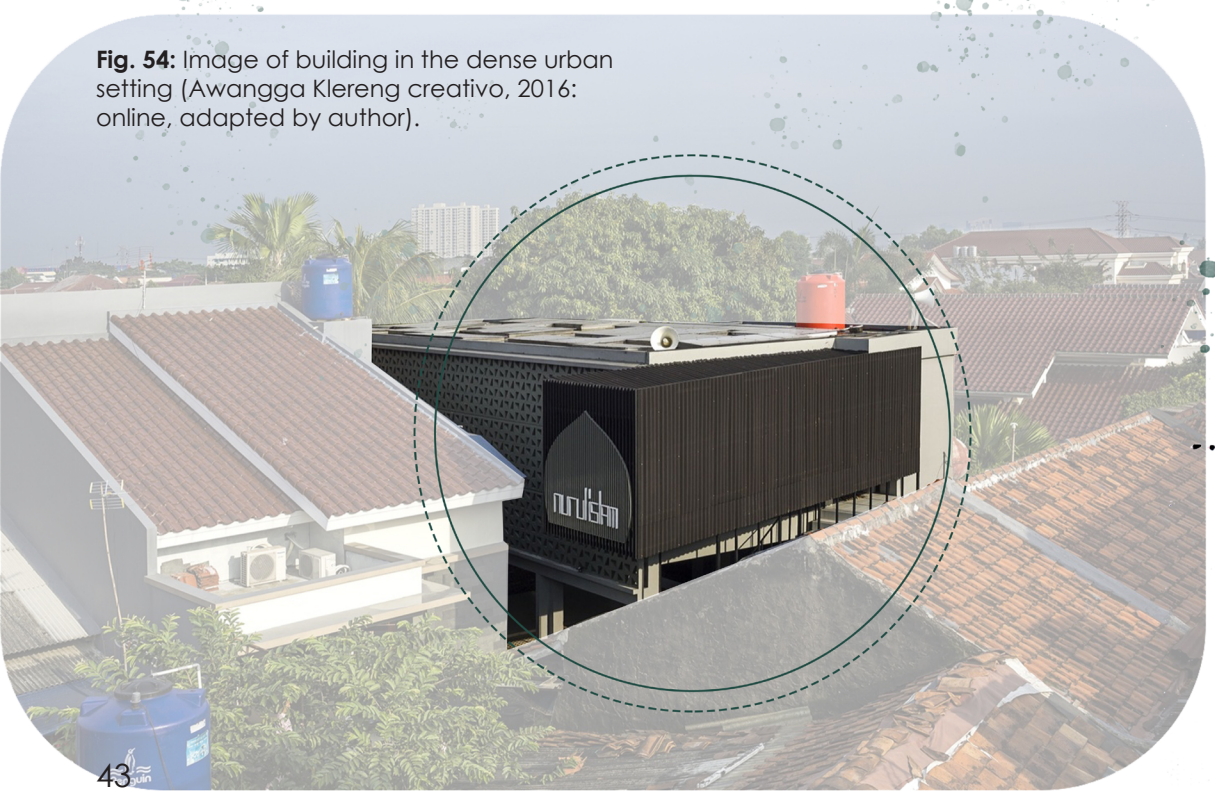


Fig. 54: Image of building in the dense urban setting (Awangga Klereng creativo, 2016: online, adapted by author).

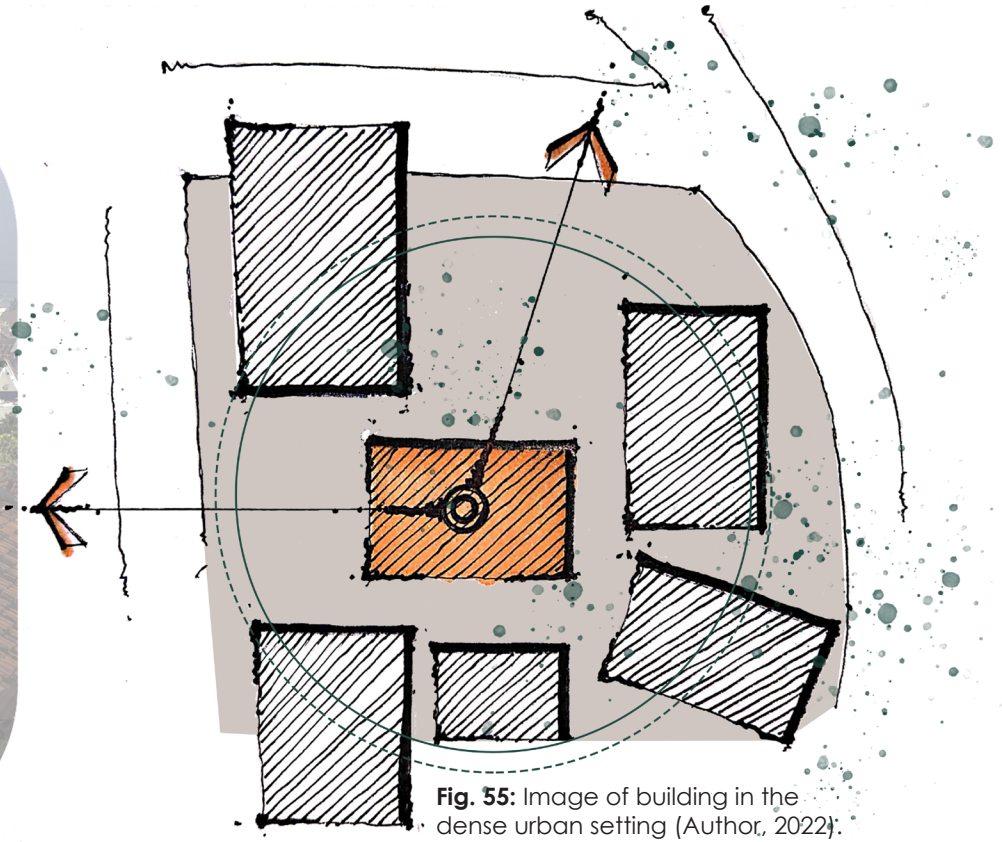


Fig. 55: Image of building in the dense urban setting (Author, 2022).

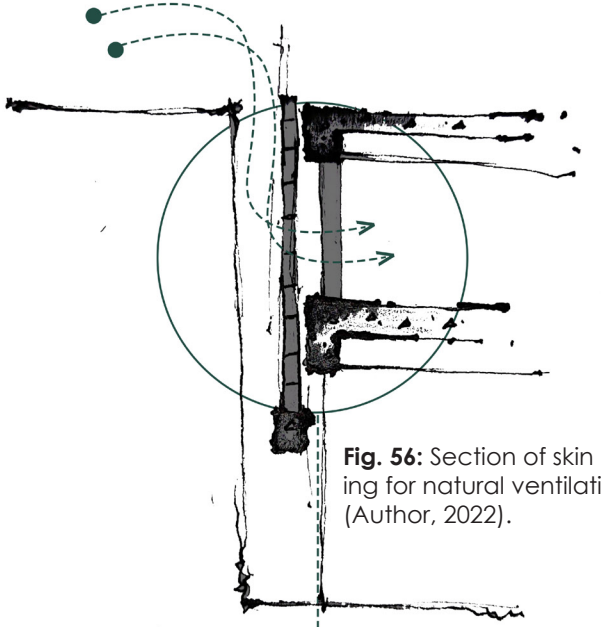


Fig. 56: Section of skin allowing for natural ventilation (Author, 2022).

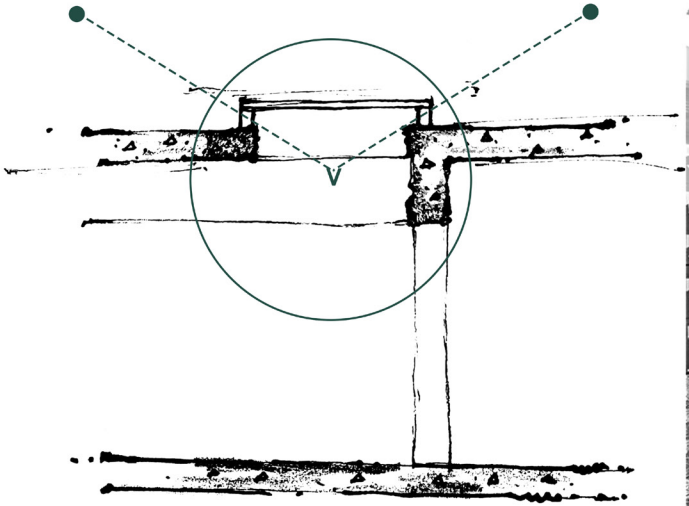


Fig. 58: Section of roof detail letting in natural light (Author, 2022).



Fig. 59: Roof letting in natural light (Awangga Klereng creativo, 2016: online, adapted by author).

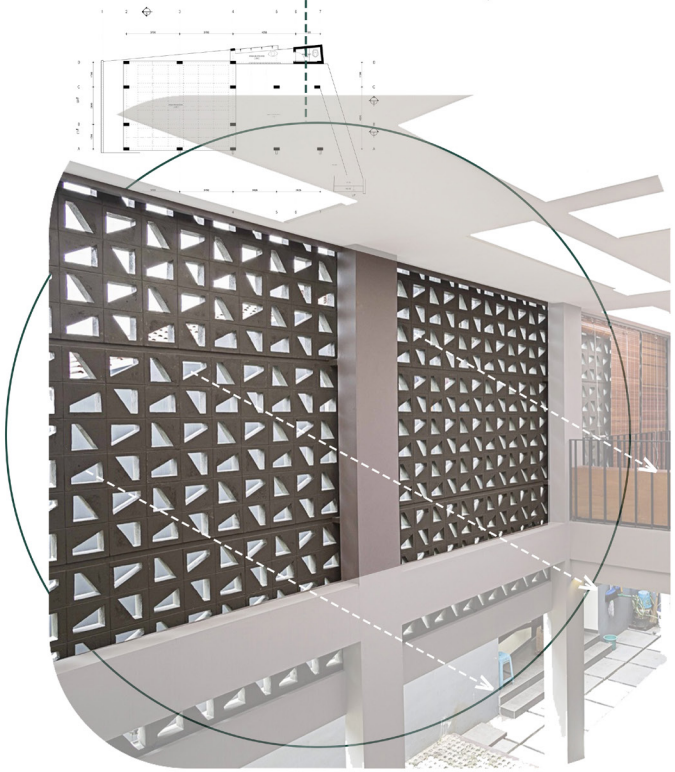


Fig. 57: Skin allowing for natural ventilation (Awangga Klereng creativo, 2016: online, adapted by author).

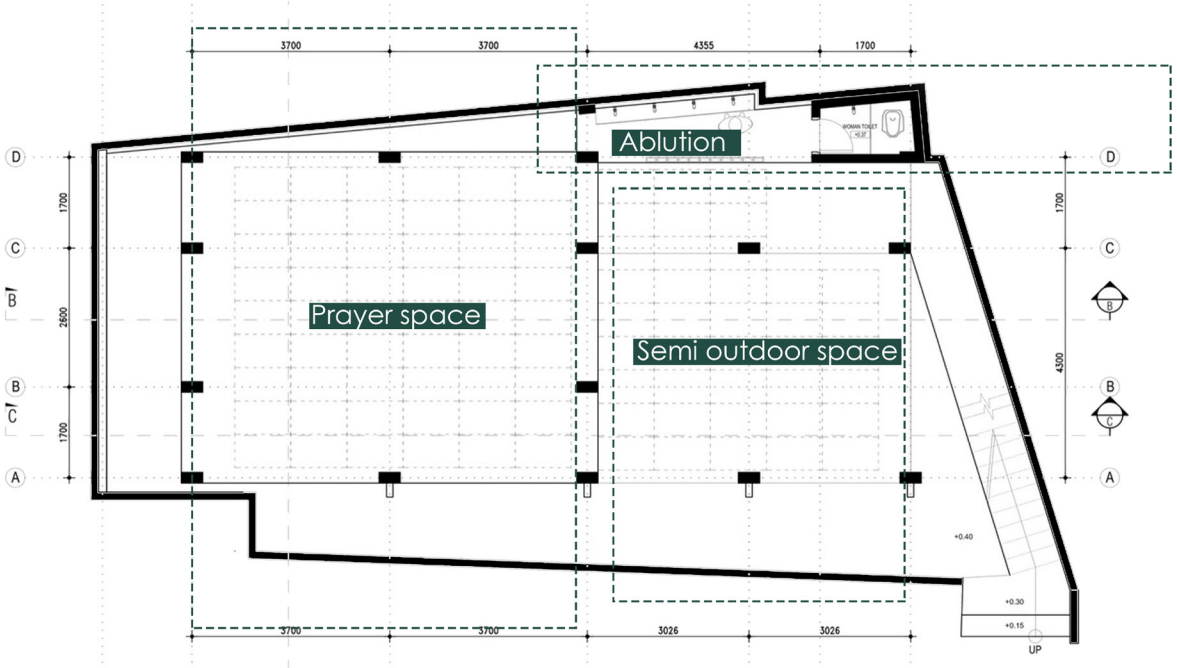


Fig. 60: Ground floor plan showing program and this space can also be used by the public at times when it is not used for praying (Awangga Klereng creativo, 2016: online, adapted by author).

3.8 MOSQUE OF LIGHT

PRECEDENT STUDY 03

Architect: **Dabbagh Architects**
Location: **Dubai, United Arab Emrits**
Year: **2020**

PRINCIPLES IDENTIFIED:

+ Detailing and Simplicity
+ Light as a spatial narrative
+ The use of islamic patterns

The designers of this mosque intended to create a calm environment within a cluttered and loud industrial district. The architects aimed to respond to the site, the available materials and the setting. On ground floor there is a large prayer hall for males and on the second floor a much smaller prayer room for females. The spiritual experience within the mosque is enhanced by the use of natural light filtering into the building (Ravenscroft, 2021: online).

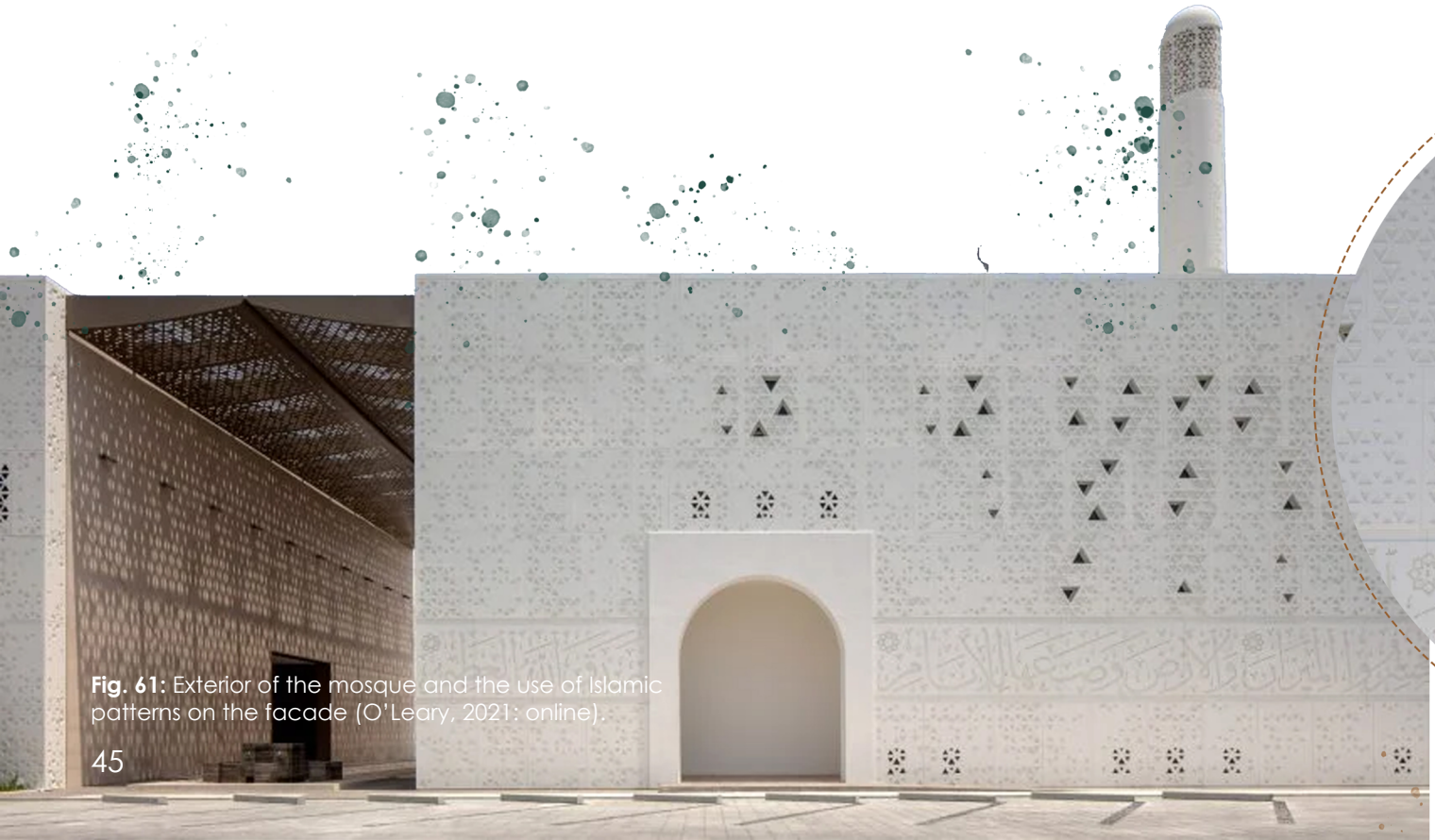




Fig. 61: Exterior of the mosque and the use of Islamic patterns on the facade (O'Leary, 2021: online).



Fig. 62: Natural light filtering into the mosque (O'Leary, 2021: online, adapted by author).

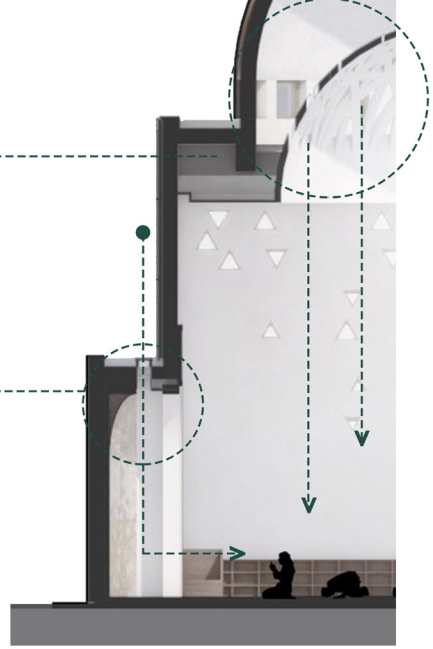


Fig. 63: The simplicity in the detailing (O'Leary, 2021: online, adapted by author).



Fig. 64: Ground floor plan (O'Leary, 2021: online, adapted by author).



Fig. 65 & 66: Light is used to create a spatial narrative in the building (O'Leary, 2021: online).

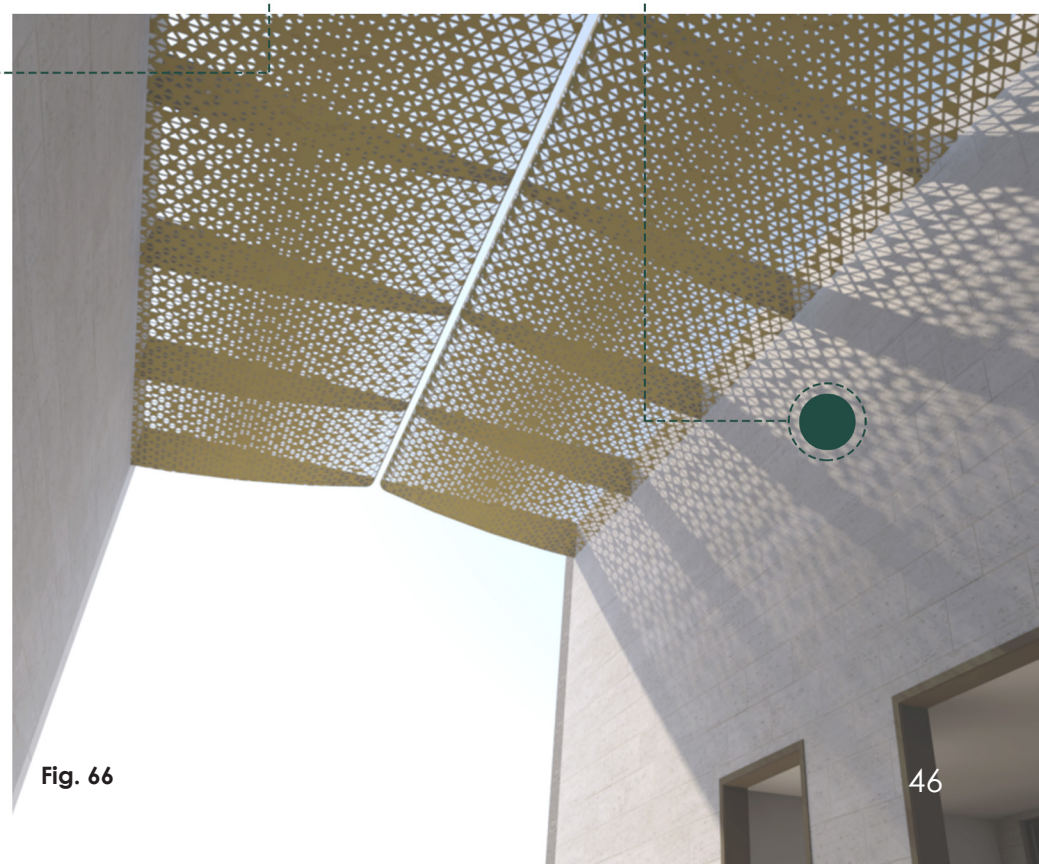


Fig. 66

3.9 CONCLUSION

This chapter was the conceptual part of the design. It helped to develop the project in the direction that it took. The touchstone helped to develop what the aim of the design would be, the concepts then assisted in developing a design. Lastly, the precedents helped to understand what functions were required for the project and how to start developing the aesthetic features for the design.

The touchstone drove the initial thoughts for the project and had a big influence. It stayed the same throughout the project and not only did was it a driving factor for the design development, but also for the theoretical stance of the project. The concepts then started to look deeper into the design but as mentioned not all of the concepts stayed relevant until the end of the project. The precedent studies were done before the design development started and gave a good idea of how to start developing the design. However, not all of the features that were analysed in the precedents stayed relevant to the end but the analysis still help to guide the project.



THEORETICAL DISCOURSE

CHAPTER 04

RESEARCH QUESTION: How can the rituals embedded in the shared narratives of coffee and Islam in the Bo-Kaap foster empathetic connections between people from different backgrounds through architectural re-telling, while preserving the essence of the place?

4.1 INTRODUCTION

The Bo-Kaap's architecture and the Islamic community contribute to the essence of the place and its uniqueness. The design aims to create a space for the insiders and the outsiders to connect through overlapping rituals and to give the insiders an appropriate place to perform their own rituals. The architectural aim is to preserve the stories and rituals within the Bo-Kaap through choreographed re-telling. Therefore, this chapter focuses on rituals giving a place significance and place may safeguard the practice of rituals. The essence of the Bo-Kaap is explored in light of the processes of gentrification that is negatively affecting it. Furthermore, the chapter considers the ways in which a coffee shop builds empathetic connections and how overlapping narratives and rituals can bring people together. Finally, architecture as a form of choreographed re-telling, is proposed as a potent way in which rituals may be interpreted spatially and foster the development of more empathetic relationships.

4.2 RITUALS

Rituals can be defined as a repetitive action or event that represents deeper cultural, religious or social significance and a ritual can be public done in a group or even private and more individually focused (Mateski, 2022: online). Rituals are most often connected to religious activities but it can also be connected or related to traditions or cultures of a community, or it can be associated with ceremonies, different protocols or even the day-to-day activities of individuals (Cornali, 2022: online). Different rituals are present in every community with each having different meanings and reasons for performing a specific ritual (Cornali, 2022: online).

Rituals can be interpreted as a universal way of communicating through which different cultures convey themselves to people from different backgrounds but rituals forms the basis of a self-acknowledging ideology. Rituals have the ability to form relationships and serve as a foundation between people from different backgrounds (Chistyakov & Chistyakova, 2020: online). It is not necessarily connected to a specific culture or religion. Rituals have become a way to describe a set of progressive actions in everyday life (Joubert, 2012: 9).

Rituals serve as markers in time and act as separating devices that indicate a pre-ritual and postritual state which would differ from one another. The order in which events of the ritual take place might be arranged by an individual, a culture or as accepted by society. The employment of the ritual may not cause an actual change, but in the eyes of the individual or society, the state of being of the person that performed the ritual would have changed (Joubert, 2012: 9).

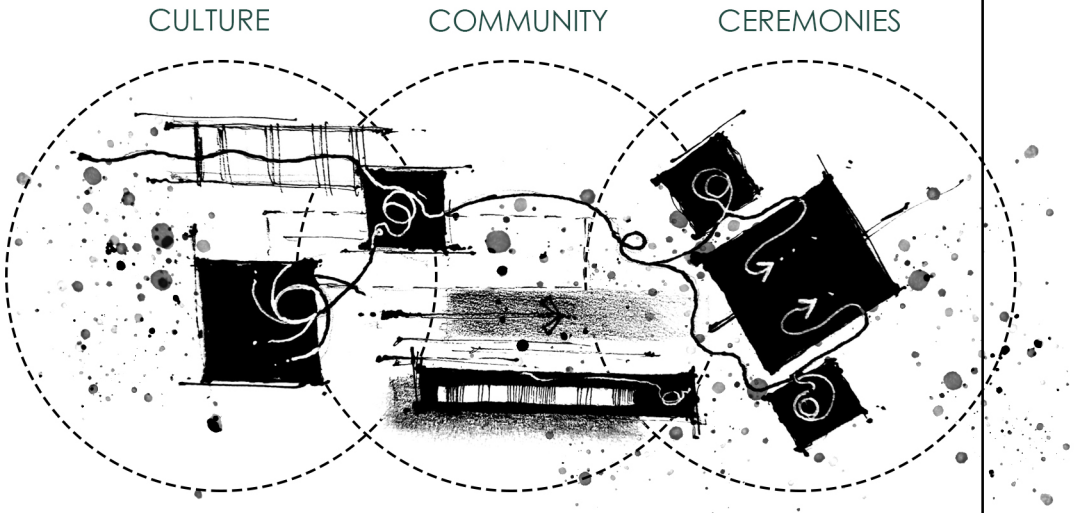


Fig. 67: Repetitive actions connected to a cummunity, culture and ceremonies (Author, 2022).

4.3 RITUALS GIVE A PLACE SIGNIFICANCE

Social practices and rituals are habitual activities that structure the lives of people within communities. They become significant due to their ability to reaffirm the identity of those participating in these rituals as a group or a community, whether it is performed in public or in private (Poivre, 2009: online). Rituals have the ability to build communities as it helps to create and sustain an identity (Bone, 2016: online). As mentioned, rituals serve as markers in time. Rituals locate an individual in a specific time, culture and place. Due to an individual performing the specific actions in a place it also has a geographical significance. The person performs a series of actions throughout the ritual and purposefully placing themselves in a specific place (Joubert, 2012: 13).

The identity given by a ritual or cultural connection is linked to the orientation of an individual within a specific environment. The ability of an individual to orientate and re-oriented themselves help a person to feel comfortable. Participating in rituals and placing an individual in a specific culture gives them a part to play within a broader group identity and guides their actions. Rituals and architecture are thus connected with one another as they serve as identifying features of cultural groups. By participating in rituals, a person can relate to a culture in the same way that a building relates to a city, they become part of a bigger whole. Rituals are the facilitator of an individual's orientation within an environment and placement within a place (Joubert, 2012: 13).

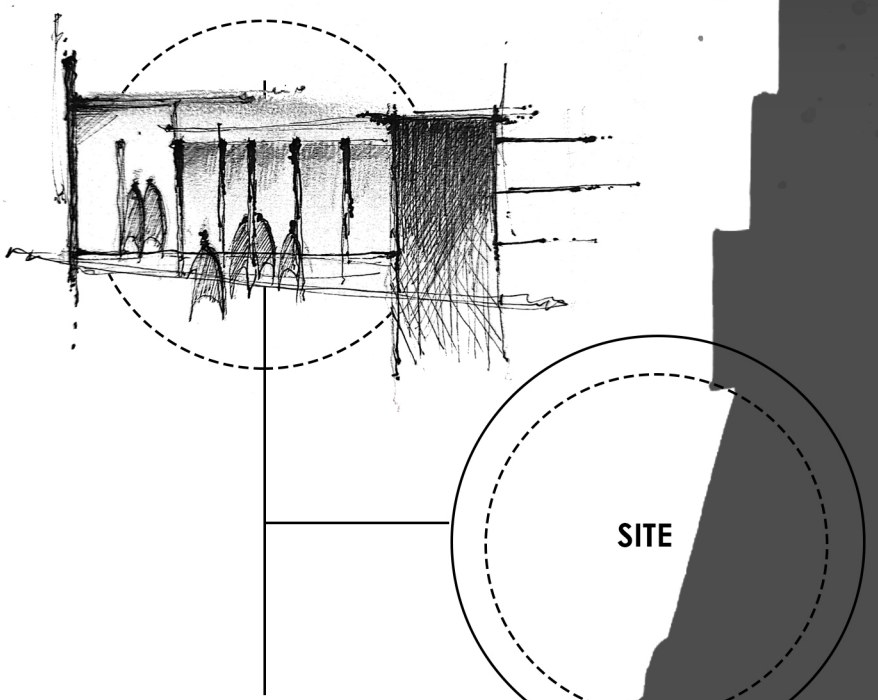


Fig. 68: Rituals performed at a place give that place significance and orientate an individual in a specific environment (Author, 2022).

4.4 A PLACE HOUSE RITUALS

Architecture offers a house for an individual and a society to place themselves in a larger whole. A specific place may become an extension of oneself as a daily ritual or rituals of an individual might take place in a specific building (Joubert, 2012: 13). Rituals thus provide the opportunities for architects to shape a building in such a way that it is connected to the interpretations of the rituals being performed in the space. Rituals may provide a deeper layer of meaning to a building (Fabrizi & Lucarelli, 2016: online). It has the ability to relate a person to a community in the same way that a building relates to a city, as part of a much bigger whole. The identity of a person has to do with their relationship to the world, orientation within the context and placement in space and rituals become the implementor thereof. An individual relates themselves to a space with the elements around them (Joubert, 2012: 13).

The emotional state of a specific individual contributes to the way they preserve a space. How a person feels at a specific moment may have an impact on how they experience a space. Rituals have been created to allow a person to experience a space in a specific way (Joubert, 2012: 13). Designing a space for a specific ritual it becomes important to shape and organize the space in such a way that it accommodates the ritual. The architect can manipulate the space with the use of hierarchy and focal points to draw an individual to the ritualized space. The atmosphere and the mood of the space also become a part of the experience of the ritual. To create a specific atmosphere the architect can use light quality and levels to control the spatial atmosphere (Lewis, 1992: online). The use of light patterns can have an effect on the way a space is perceived. Compared to a space with concentrated light and organised lighting, a brightly lit space that is evenly distributed evokes a reduced feeling of the ritual (Lewis, 1992: online).

4.5 STORIES PRESERVE NARRATIVES

Storytelling is a universal tendency, and it existed before writing. It occurs in every culture and community and it exists to inform and spread cultural traditions and values. Storytelling is central to human reasoning and communication as people engage with others through stories. It is a lot more than just repeating happenings or facts and humans are drawn to stories as people see themselves reflected in the stories (Brown, 2022: online).

As with ritual, a story must carry meaning or hold the possibility of meaning to open itself to attentive listening, otherwise the story does not impact. Listening to a story and imagining what the person of the story is feeling drives other people and it can help a person to see a certain situation from a different perspective. The listener may in some cases keep thinking about what they have heard and talked to other individuals about the story. This then strengthens the memory of the story. A story has the ability to change a person's broader attitude like their views on relationships with people and even towards a specific environment (Renken, 2020: online).

Storytelling is a part of all cultures. Cultural stories aid in shaping a culture's identity of a group of people as it most often fits in with the values and beliefs. Rituals and ceremonies performed by a culture often relate back to the stories as it creates a shared understanding of the environment, inside and outside of the community. Creating shared understandings of what is accepted within a community can foster a cultural norm over a period of time (Jenkins, 2021: online).

The design aims to re-tell historical stories of the Bo-Kaap. It was done by offering a new sacred space (mushola). The mushola aims to re-tell the story of the slate stone quarry where the Islamic believers gathered in secret when the belief was still banned. The entire mushola would be constructed using stone to resemble the historic quarry. The coffee roastery would have parts with exposed white bag wash bricks resembling the "huurhuisies" which were the first houses built in the Bo-Kaap by Jan De Waal (Pistorius, 1998: 2).

Fig. 69: Stone quarry located in the Bo-Kaap (South African National Parks, 2013: online, adapted by author)

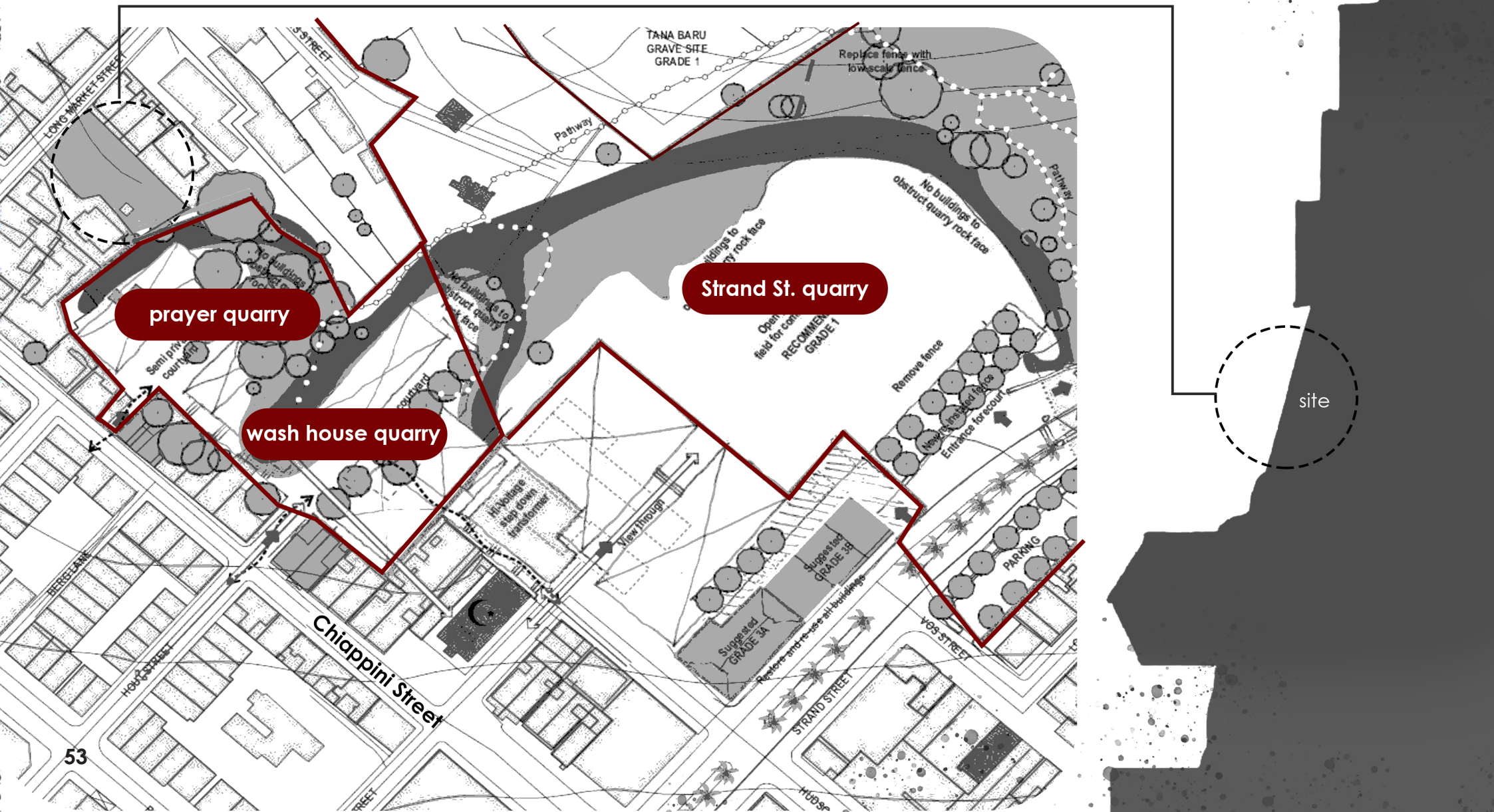


Fig. 70: An example of a contemporized architectural intervention in the Bo-Kaap that shows no consideration for the surrounding context of the Bo-Kaap (Pienaar, n.d.: 2013).



4.6 GENTRIFICATION IN THE BO-KAAP

Gentrification started disrupting the community of the Bo-Kaap and started to bring change and potential threats to the area's longstanding history and culture. Cape Town's inner city has been cleaned up and developed in recent years, and due to the Bo-Kaap's close proximity to the CBD, the developments have started to affect the Bo-Kaap. The residential CBD's socioeconomic transformations started to impact the heritage and culture of the Bo-Kaap community (Kotze, 2013: online). The architectural heritage of the area is attractive and is part of the essence of the area however, without the community the Bo-Kaap will lose its vital energy (Correia, 2020: online).

"All my life I've lived in this area… and this is where we've always been happy..." This is a quote from Gadija Davids, a long-time resident in the Bo-Kaap who is subjected to the increasing pressure exerted by steeply rising house prices (Isaacs, 2014: online). The increase in property values has consequently meant that the housing prices were financially out of reach for some residents. This is one of the main contributing factors that made gentrification and the development of the Bo-Kaap possible (Kotze, 2013: online). This development subsequently attracted new businesses and homeowners from the Cape Town CDB. Residents of the Bo-Kaap thus say that these new businesses and homeowners impacted the essence of the original community. Many residents of the Bo-Kaap feel that they are being pushed out of the area, where most of the properties in the area have been owned by two or more generations, as the development continues in Cape Town (Isaacs, 2014: online). Mrs. David and her family have lived in the area since 1973 and have no desire to move. "I've always liked this area… people are good here and everyone knew each other," she said. Gamidah Jacobs, another resident in the Bo-Kaap explained how the houses have been passed down through generations and that if the community were forced to move out of their homes, the Bo-Kaap would become just another normal living area (Isaacs, 2014: online).

4.7 WHY IT IS IMPORTANT TO PRESERVE THE ESSENCE OF THE BO-KAAP

The Bo-Kaap is full of colourful, picturesque houses at the foot of Signal Hill. The houses are a unique feature of Cape Town and South Africa in general. The bright colourful Cape Dutch and Georgian style along with the cobblestone streets are what makes the Bo-Kaap architecture so unique. The essence of the place is not just the architecture but also the people of the Bo-Kaap (Iziko, 2020: online). It is a highly Muslim populated area and the first mosque in South Africa was built in the Bo-Kaap, which further adds to the uniqueness of the area (Iziko, 2020: online). The Bo-Kaap represents an important part of South Africa's national heritage and was once called the Malay Quarter. The area is sometimes considered to be the most photographed place in Cape Town. This can be seen as a reflection of the unique language of the Bo-Kaap and its architectural character that has drawn so many tourists to the area. The value of the place however lies within the memories of the residents of the Bo-Kaap, the community that calls this colourful neighbourhood their home. The historical connections the residents have to the area date back generations. The houses and even businesses in the area were passed down through the generations (Jamaitul Ulama, n.d.: online). The rise of the Islamic culture was discussed in chapter 1.

The community has taken pride in their neighbourhood as the residents have taken it upon themselves to paint the houses with bright colours. There is no specific reason for why they did this, but it can be seen as the community's closeness and the pride they have for the Bo-Kaap. It will be a bitter day if the inter-generational narrative lines embedded in the Bo-Kaap are severed, and the area, as it is today, can only be remembered through tourist photographs; the once vibrant atmosphere and all the rituals of the place rendered muted by the forces of gentrification.

4.8 ISLAMIC RITUALS EMBEDDED IN THE BO-KAAP

The Bo-Kaap houses just over 6000 people, of which more than 90% of the residents are Muslim (Bo-Kaap Area Information, n.d.: online). Islamic beliefs and rituals, therefore, constitutes a very important part of the lives of the community. A normal day for a resident in the Bo-Kaap begins with the first prayer of the day (Adhan) as the sun rises. After the prayer, they start to get ready for school and work. The believers pray five times a day and on a Friday at one o'clock, the mosque is quite busy for prayer time (Jummah) (Correia, 2020: online).

In the Bo-Kaap, the Boeka ritual also plays an important role in the community. It marks the end of the fasting period (Ramadan). On the Friday evening, the community blocks the main road into the area, and they bring their prayer mats, chairs, plates and food to share with the community. This was a way the community tried to claim back their street and protest against gentrification (Evans, 2022: online). Looking at this ritual one can get a feeling of how much the community care about one another and the area they live in.

4.9 DHIKR RITUAL

The word dhikr means remembrance. The remembrance of Allah. The ritual is comprised of two main ideas, which are the movement of the tongue and its effect on one's heart. It should not only be the movement of the tongue (the utterance of the words), but it should also be felt in one's heart (Ahmed, 2020: online). The Dhikr ritual is the religious repetition of the names of God, it may also include prayers from the Quran. It may be performed privately or in groups by any individual. Doing the ritual in groups the words are spoken out aloud and is led by the shaykh. He feeds the lines of the dhikr to the people participating in the ritual in order for them to know which lines to say at which time (Abbas, 2020: online). The dhikr rituals have shaped the different forms and styles of musical performances among the Cape Muslims (Desai, 1993: 182). Through personal communication with one of the Muslim believers in the Bo-Kaap, they explained that the dhikr ritual started to sound like a song in the way that they perform the ritual. The effect is intentional and has its origins in the times when the Islamic belief was still banned. The idea was that, due to the 'singing' quality of the ritual the authorities would not notice that the believers were practicing their belief. The dhikr is done after salaah (the five prayers of the day) but is most often done after the late afternoon prayer (Ahmed, 2017: online).



When practising dhikr, it is important to reflect on the meaning of the ritual. The people participating in the ritual always keep Allah with them. The individual has to reflect on the reward of doing dhikr and has to remember the favours of Allah upon them. For the ritual to be mindful the believer's heart has to overflow with gratitude for Allah is the source of all blessings for the believers. It also becomes important that the atmosphere and place the ritual is performed is a calm environment (Zahed, 2016: online). The most common dhikr phrases are subhanallah (glory be to Allah), alhamdulillah (praise be to Allah), and Allahu Akbar (Allah is the greatest). These phrases are then each repeated 33 times and a tasbeh is used to count the number of repetitions (Desai, 1993: 182).

The dhikr plays an important role in the life of the believer. It serves as a reminder of God and it becomes a source of worship, but it brings more than peace and a state of calmness into the life of the individual (Sajid, 2021; online). While talking to one of the Muslim believers in the Bo-Kaap he also explained that the dhikr ritual is performed to purify oneself but also the environment around them. This can also be seen in the Manenberg where the dhikr ritual is performed in public on a Thursday after sunset and the evening prayer. People who are not Muslim believers are not prohibited to observe the ritual taking place. The goal of this ritual in Manenberg is to bring peace and calmness to the area and to help promote the engagement of the authorities to purify the area of drugs and gangsterism (Mohamed, 2021: online). After the ritual is complete the individuals share coffee and sometimes something sweet to eat which is known as niyaz.

Fig. 71: Coffee connected to the Islamic culture (Author, 2022)

4.10 COFFEE CREATING CONNECTIONS

Historically coffeehouses have been a place for social interactions. It can be seen as a place where there is a blurred line between class and status of people. In today's society, a coffee shop still emphasizes conversation, community formation and socialising outside of the work and home environments (Garner, 2015: online). Coffee shops in general are viewed as pleasant and comfortable places that encourage communication (Garner, 2015: online).

A coffee house serves as a meeting place and helps to facilitate the spread of information which occurs informally through conversation and socializing with individuals. People within a community affect one another as the information travels between individuals. The behaviours and norms of the community reflect the constant interaction of the individuals (Stafford, 2003: online). A coffee shop allows for a place where collective decisions and memories can be shared with people of the community or from different backgrounds. As individuals start to meet in pairs or groups the collective experience of the community is exchanged between the individuals (Stafford, 2003: online). The underlying notion of social beings and familiar strangers is due to that the presence of a person in a coffee shop either validates or confirms their existence as a social member within the community (Waxman, 2006: online).

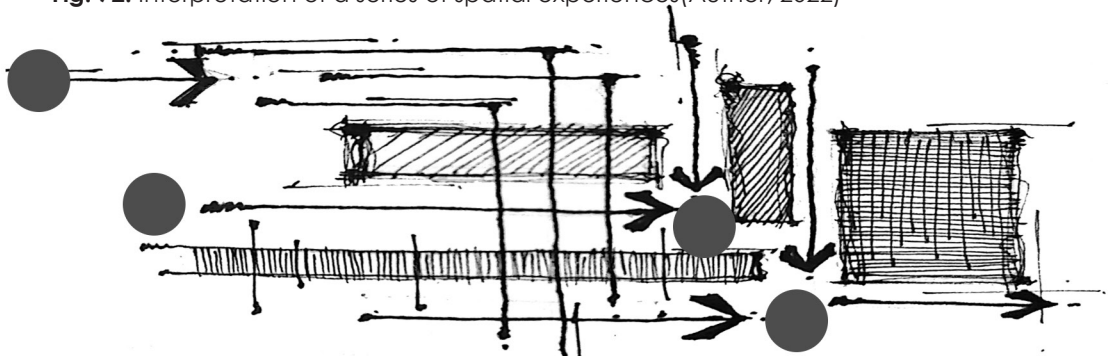
During visits to some of the coffee places in the Bo-Kaap, it became clear that there are deep connections between community members. Most people came in groups and the atmosphere was lively with the people connecting with one another and engaging in conversation. The longer I sat there the more I could feel that the real lessons and value of the Bo-Kaap lies deep in what it means to be a community. In some way, I even started to feel as if I was a part of the community due to all the people smiling and engaging in conversation. Coffee making and drinking as a ritual equals architectural making and dwelling as a ritual.

4.11 CHOREOGRAPHY OF LAYERS

Related to architecture, choreography is displayed as a sequence of movements through a space defining the interactions between individuals with and within the building. Choreographic architecture cannot exist without the people occupying the space. The way in which the inhabitants move through a space, and interact with the programs of the building, constructs meaning in the space (Biren, 2015: online). Spatial choreography neutralizes the individual within a space in order for them to achieve a collective understanding of the architectural intentions. In its ideal form, choreography offers a guided series of temporal spatial encounters meant to reinforce a familiar pattern of movement within an architectural design. Such choreography guides the dweller through a series of passages using a rhythm and order system to convey a particular knowledge of the architectural design (Perusinovi, 2009: online).

Architectural choreography opens the possibility for implementing a guided series of spatial experiences that can be used to reinforce a regular pattern of movement. This would allow the dweller to understand the architectural arrangement. In addition, controlling the movement of the dweller in the building with the use of choreography would determine the role of the dweller within the architectural space. Controlling the number of movements of the dweller, each individual would follow a set of movements that allows them to interact with both the space and the program within it overtime (Perusinovi, 2009: online).

Fig. 72: Interpretation of a series of spatial experiences(Author, 2022)



Within the proposed design, the coffee roastery allows the dweller to either enter the workshops on first floor or go down to the coffee shop and tasting rooms on ground floor. Upon entering the building on first floor the dweller is made aware of the workshops and moving further into the building they would find a patio where they can sit and notice the surrounding context of the Bo-Kaap. If they chose to go through to the other patio, they would notice the mushola resembling the historic prayer quarry. On ground floor they would encounter the coffee shop, or they can be guided to the tasting rooms through passages created by courtyards separating the coffee shop and tasting rooms. When the Islamic believers enter the mushola at the wudu facilities, they are guided by a darker passage through to the prayer rooms, where controlled light is filtered into the rooms.

4.12 CONCLUSION

This chapter developed the theoretical stance to guide the design decision for the dissertation. It is clear that rituals give a place significance and locates an individual in a specific time, culture and place (Joubert, 2012: 13). The orientation of the individual also makes them aware of their environment. As the Bo-Kaap is a unique place and the architecture and community make up the essence of the area. Islamic rituals constitutes an important part in the shared identity of the community. Suffering from gentrification which started to drive the people of the Bo-Kaap out of the area it becomes important for an outsider to become aware of their environment. By choreographing the movement of the dweller within a building it aids in guiding the dwellers through a series of actions to aid the individuals to become aware of their environment.



Fig. 73: The community and the architecture make up the essence of the Bo-Kaap (Ngalo, 2018: online, adapted by author).

DESIGN DEVELOPMENT

CHAPTER 05

5.1 INTRODUCTION

The design development drew influences from the work in the previous chapters. It started by first reacting to the site and how to start setting out the form of the building. As the development process is shown, the influencing factors are mentioned and to why certain design decisions were made. The program for the building is also mentioned to give an indication of all the required functions the design had to take into consideration. The building is divided into two main functions, with the coffee roastery being a double story and the mushola a double volume space. The gathering space becomes the connection between the two buildings and can be used by the community and tourists. It becomes where interactions can occur between insiders and outsiders. It also serves as a separating device to allow for more privacy for the Islamic believers when they perform their daily rituals in the mushola.



Fig. 74: Design development (Author, 2022).

Design Development

ACCOMMODATION LIST

Social — Cultural — History

COFFE ROASTERY

Ground floor:

+ Restaurant
+ Coffee bar
+ Tasting rooms x4
+ Kitchen
+ Male ablution x 3
+ Female ablution x 6
+ Universal ablution x 1
+ Office x 3
+ Staff lounge
+ Staff ablution x 2
+ Storage x 2

First floor:

+ Coffee roasting rooms x1
+ Coffee roasting workshops x 3
+ Storage x 2
+ Patio seating
+ Male ablution x 3
+ Female ablution x 6
+ Universal ablution x 1
+ Reception

MUSHOLA

Ground floor:

+ Male wudu ablution
+ Female wudu ablution
+ Male ablution x 2
+ Female ablution x 1
+ Universal ablution x 2
+ Male prayer room
+ Female prayer room
+ Reflection space
+ Gathering space
+ Outdoor seating

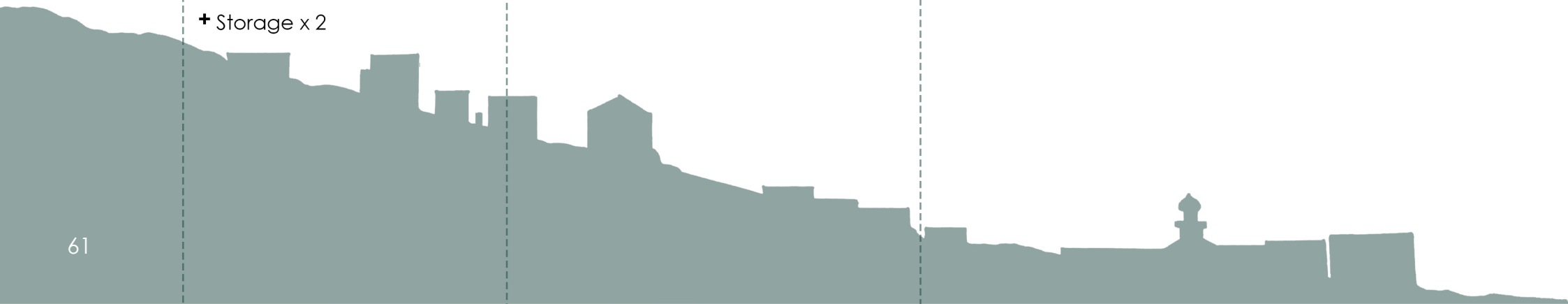
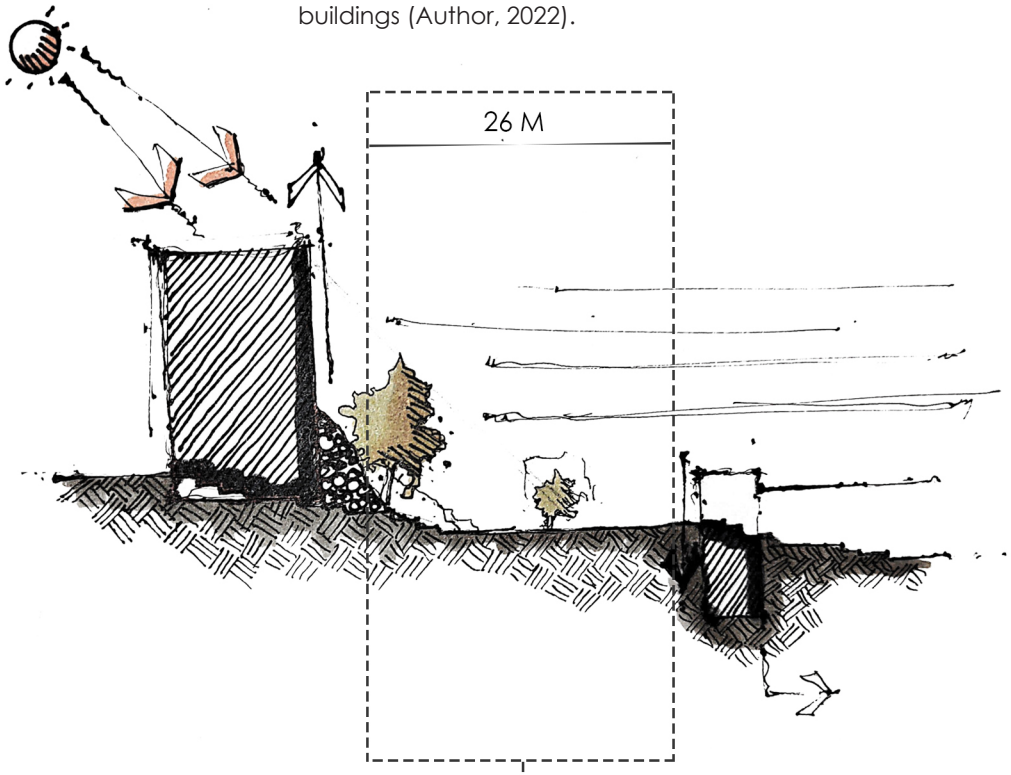


Fig. 75: A section of the site shows how it sits between the neighbouring buildings (Author, 2022).



The initial response to the site was to have the entrance to the south as that is the lowest part of the site and the only part that connects to the street due to the slope. Looking at Fig. 76 to the right the feeling was that at the centre of the site there had to be a point connecting the two functions of the design. Either physically connecting the two main buildings, or as a space where people can meet and interact.

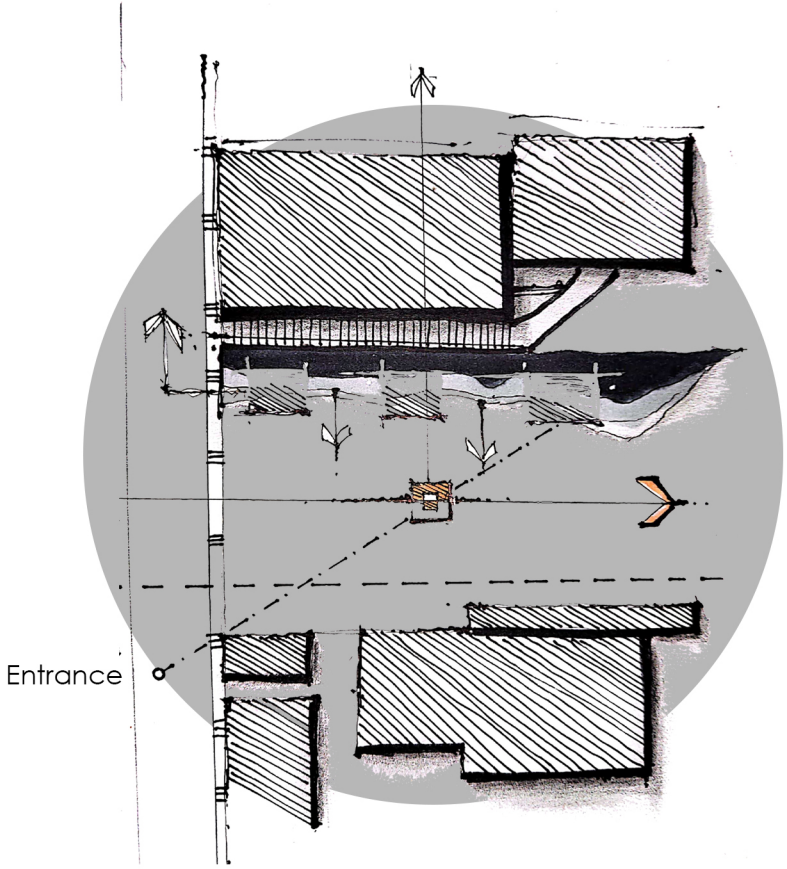


Fig. 76: The initial reaction towards the site (Author, 2022).



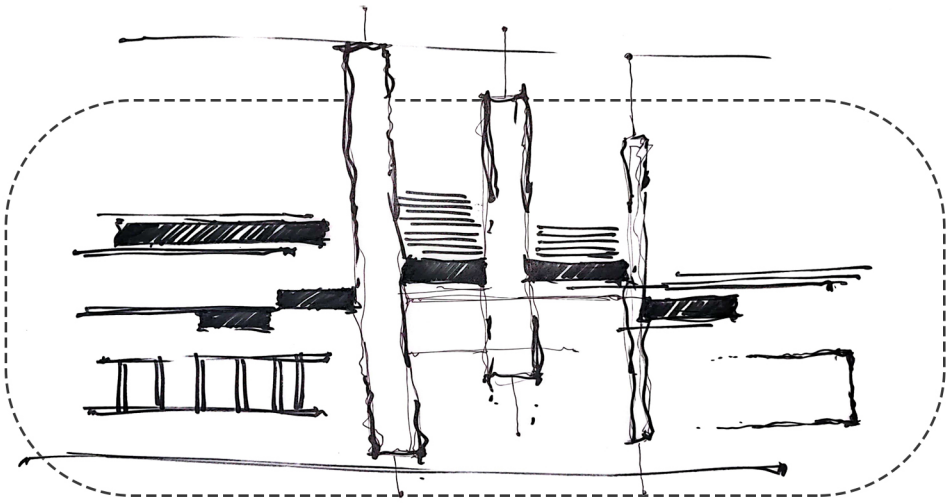


Fig. 77: Transitional layering conceptual plan sketch (Author, 2022).

The initial conceptual plan sketch was developed from the transitional layers concept mentioned in chapter 3. The idea was to have the dwellers move through the building while having different experiences as they moved further into the building.

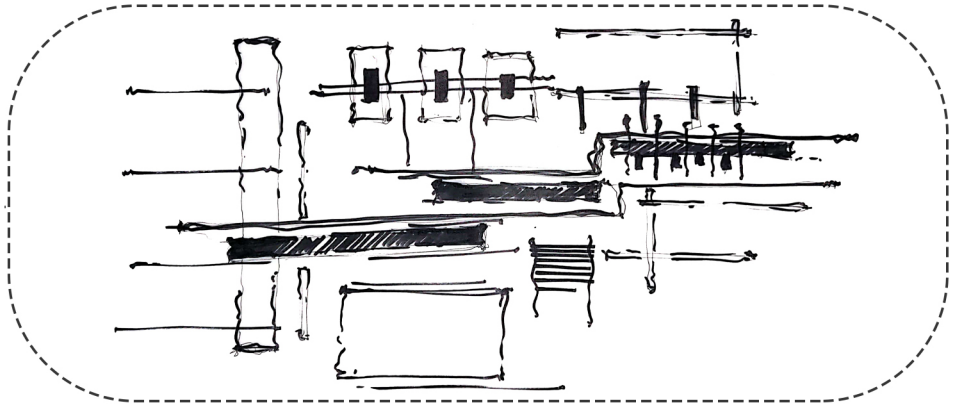


Fig. 78: Linear layout conceptual plan sketch (Author, 2022).

Secondly, a linear layout was explored in order for the building to become an extension of the sidewalk which was inspired by the liveable edge concept.

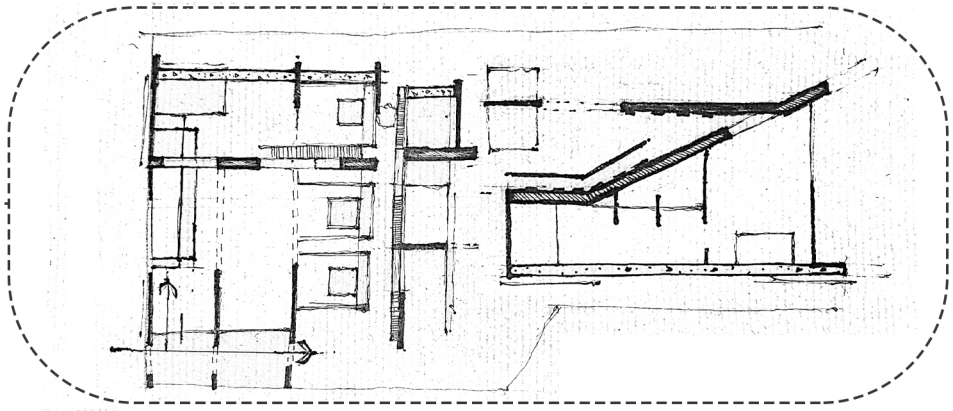


Fig. 79: Conceptual plan sketch with the adjustment for the mushola (Author, 2022).

After further investigation, a linear layout would not be possible due to the that the mushola needs to face towards mecca which is 23 degrees east from the north direction of the site. The two buildings were then separated from one another with a gathering space connecting the two functions.

N



Fig. 80: Ground floor development 1 (Author, 2022).

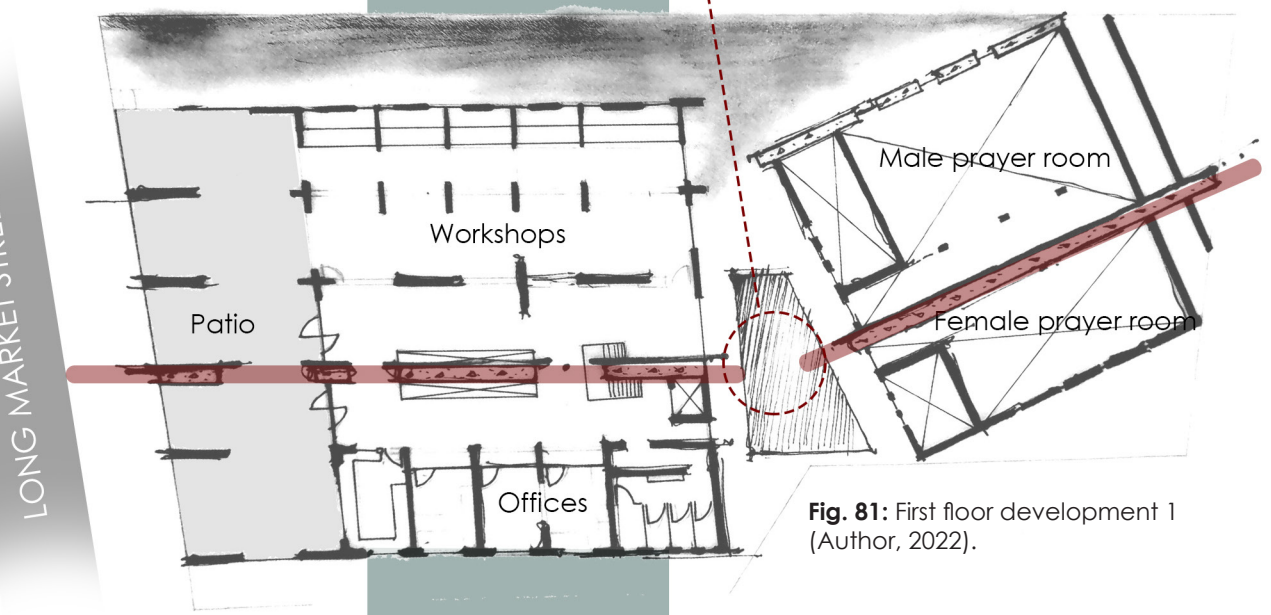


Fig. 81: First floor development 1 (Author, 2022).

For the development of the initial floor plans, the touchstone played a big part in creating a space for the insiders and outsiders in the Bo-Kaap. On the ground floor, a coffee shop and a large tasting room were added that can be used by everyone. The first precedent played a role in the layout of this design with the coffee bar being a focal point in the design. Two entrances were created on the northern part of the site with a ramp going down and at the south. A thick wall was added that ran from the coffee roastery to the mushola acting as a binding element for the design. Along with this a gathering space was added to further emphasise the connection. This was inspired by the transitional layering concept. On the first floor, a large patio was added to connect to the sidewalk further picking up from the liveable edge concept.

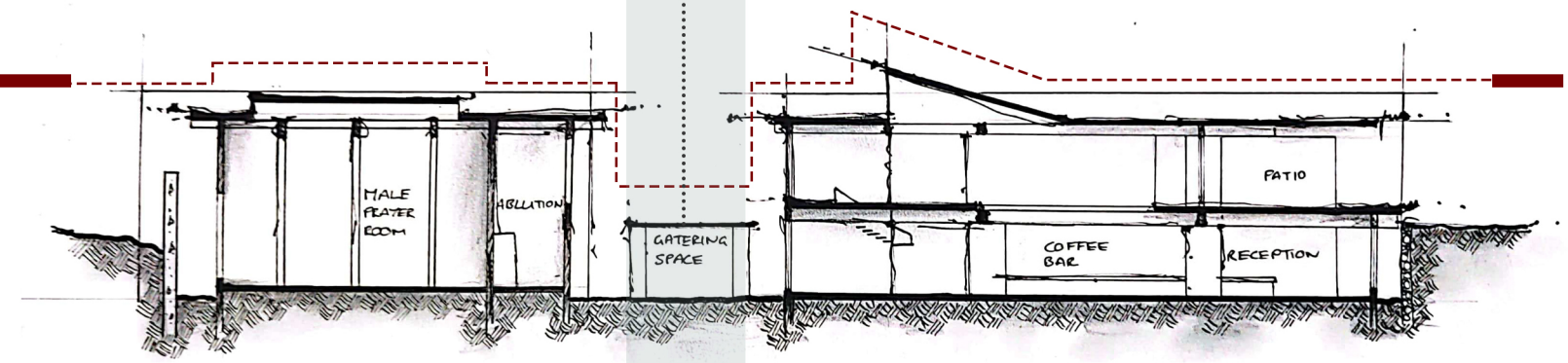


Fig. 82: Sectional development through both buildings (Author, 2022).

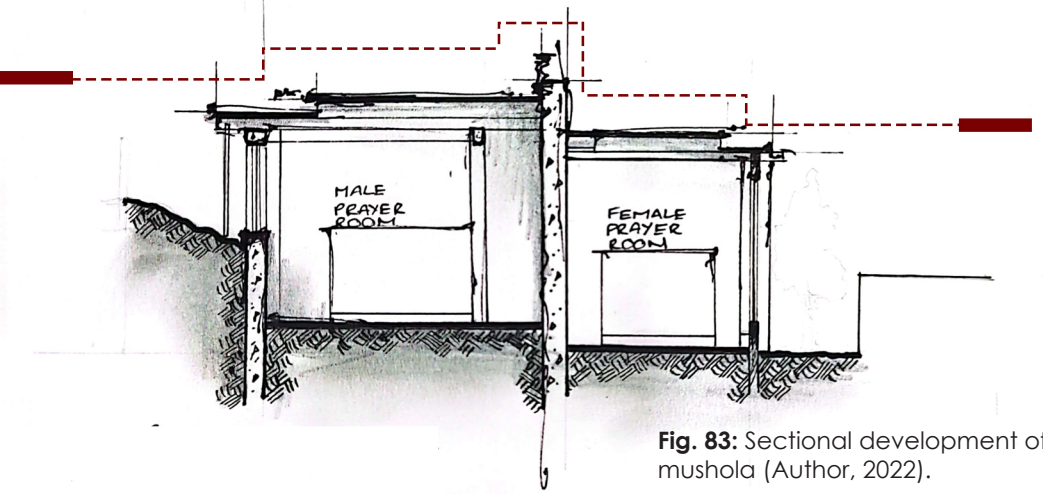


Fig. 83: Sectional development of mushola (Author, 2022).

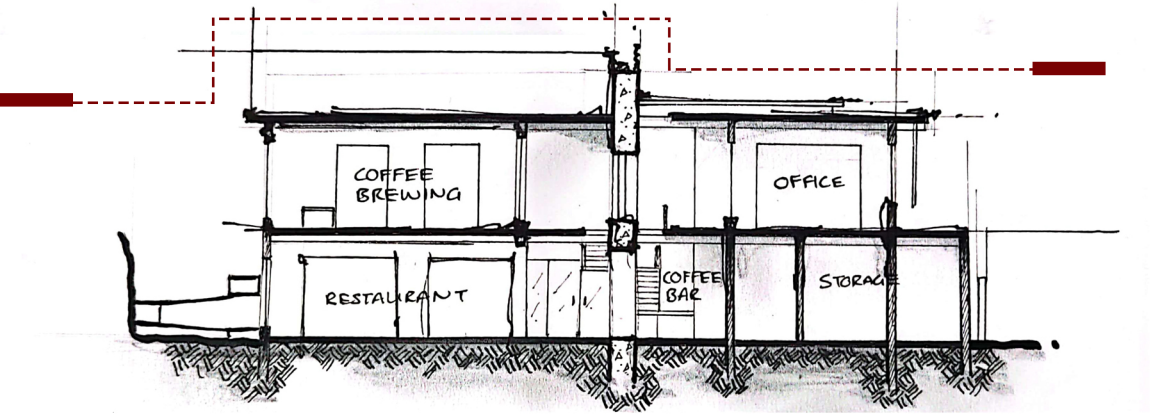


Fig. 84: Sectional development of coffee roastery (Author, 2022).

Looking at the sectional development, the initial roof design is all flat. This was inspired by the Bo-Kaap houses and the construction touchstone, which developed the stepped flat roof trying to let natural light filter into the building. This roof design was influenced by the second and third precedents, where light can be used as a spatial narrative. The thick wall also acts as a divider separating the services in the roastery and the male and female prayer rooms in the mushola.

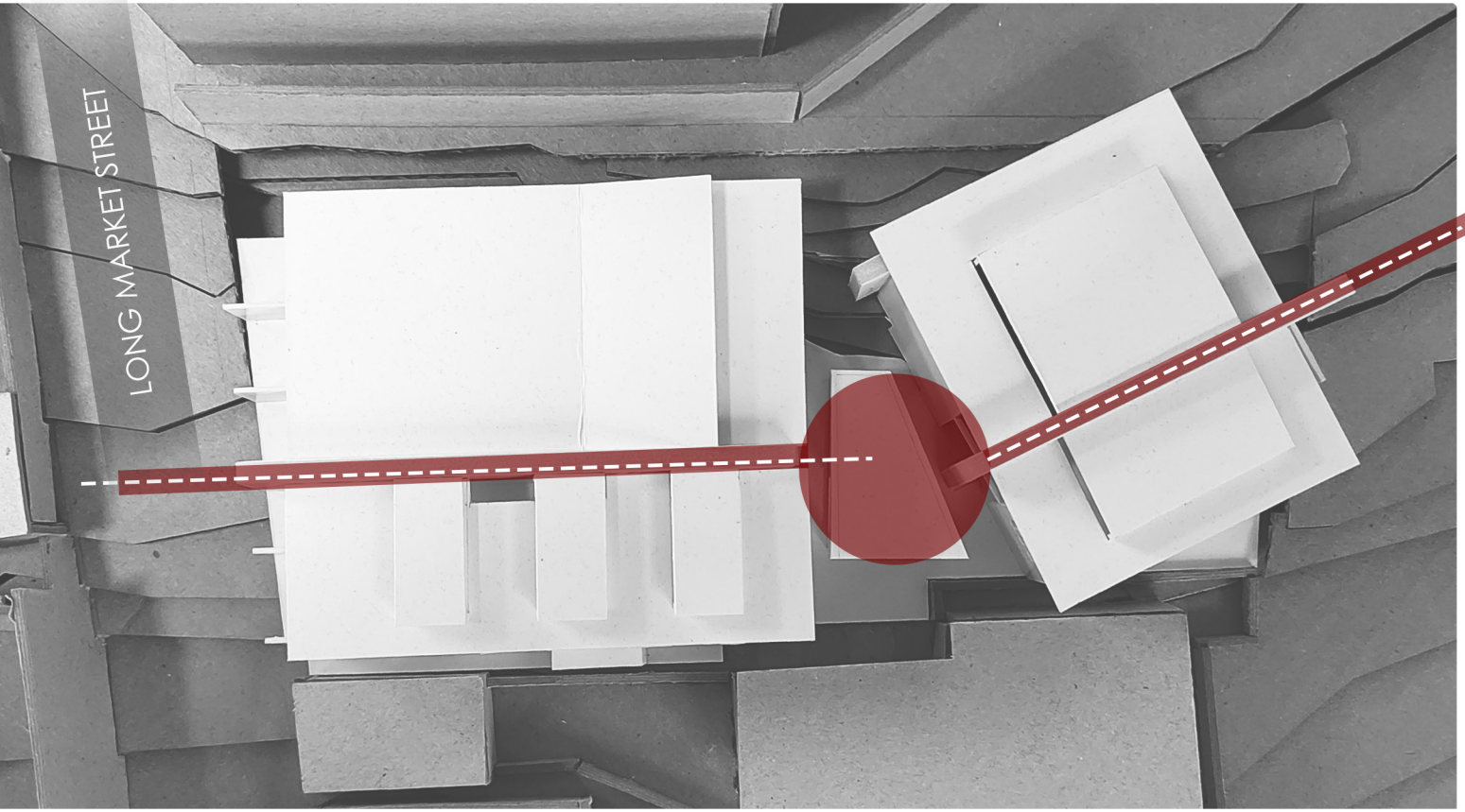


Fig. 85: Top view of first 3D development (Author, 2022).

In the 3D development, one can see the thick wall rising above the roofs. This wall combined with the gathering space indicated in the red circle act as a pivot point to accommodate the twist for the mushola facing in that direction towards mecca. In this development, the street facing façade is opened up, as seen in fig. 86. The elevational development also tried to pick up from the rhythmic design of the flat facades of the Bo-Kaap houses.

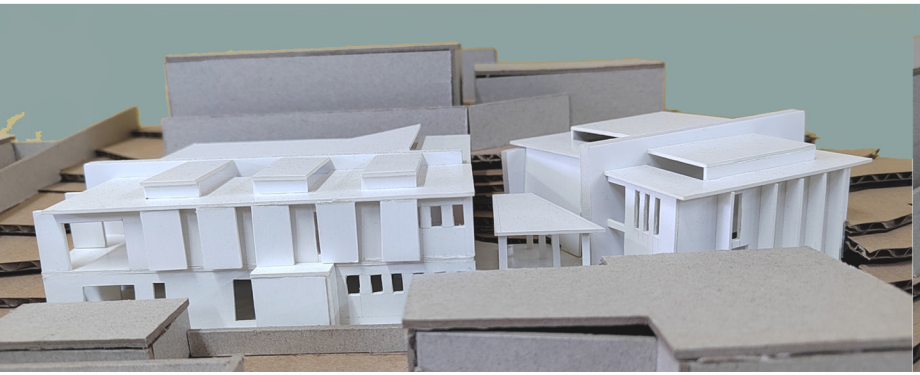


Fig. 86: South East elevation development 1 (Author, 2022).

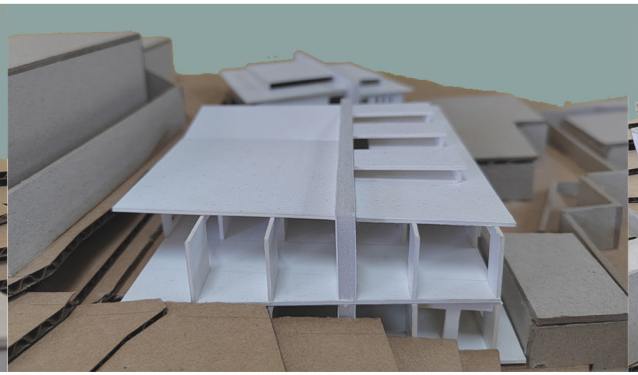


Fig. 87: Street elevation development 1 (Author, 2022).

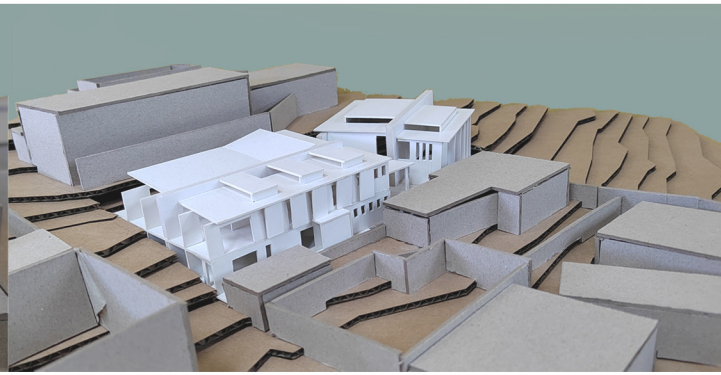


Fig. 88: 3D development of how the building sits in the context (Author, 2022).



Fig. 89: Ground floor development 2 (Author, 2022).

Fig. 90: First floor development 2 (Author, 2022).

The plan development for this was to align the whole building towards Mecca, to bind the two buildings more with one another. However, after careful consideration, the building did not fit in with the Bo-Kaap architecture and the iconic street facing facades as shown in fig. 90. The design was not capturing the essence of the Bo-Kaap architecture.

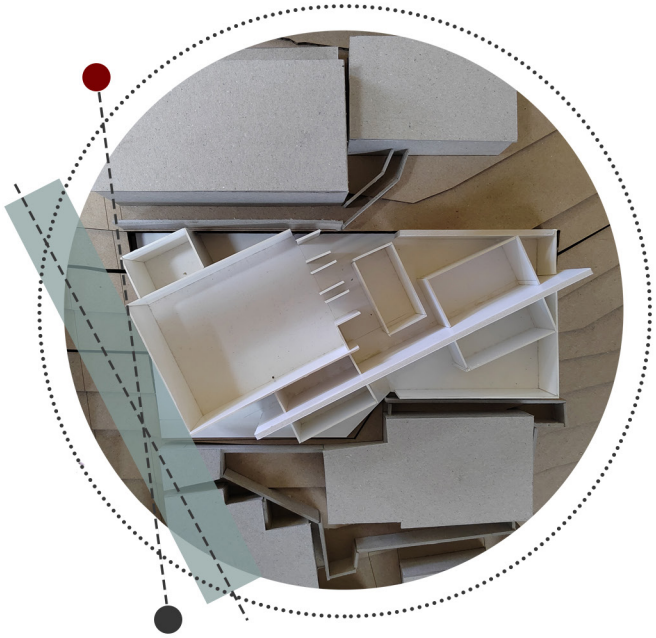


Fig. 91: Model development 2 (Author, 2022).



Fig. 92: Ground floor development 3 (Author, 2022).

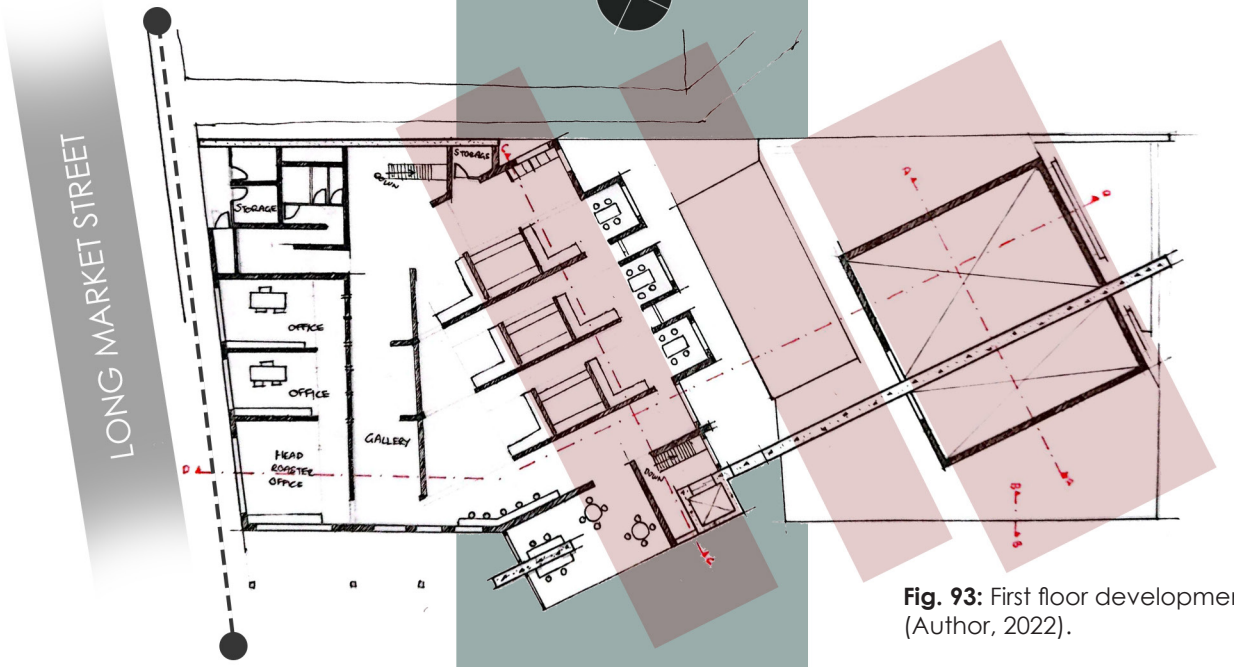


Fig. 93: First floor development 3 (Author, 2022).

In the third development of the floor plans the street facing façade was twisted back to face the street. The large patio was removed from the first design to fit better with the context of the Bo-Kaap. The transitional layers concept is more prominent here, with the tasting rooms facing the gathering space and the mushola. In the roastery on the ground floor, a coffee shop is located with the coffee bar still being a focal point and the tasting rooms. Moving to the first floor, there are workshops where people can learn how to make their specialty coffee. The thick datum wall is still being used here to emphasize the entrance.

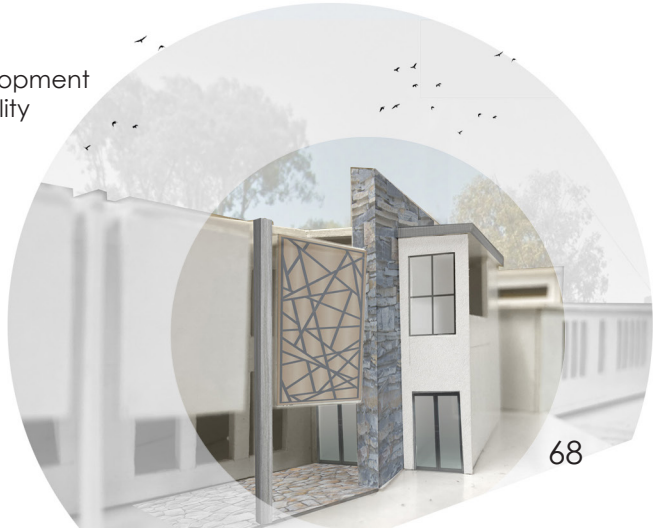


Fig. 94: 3D development showing materiality (Author, 2022).

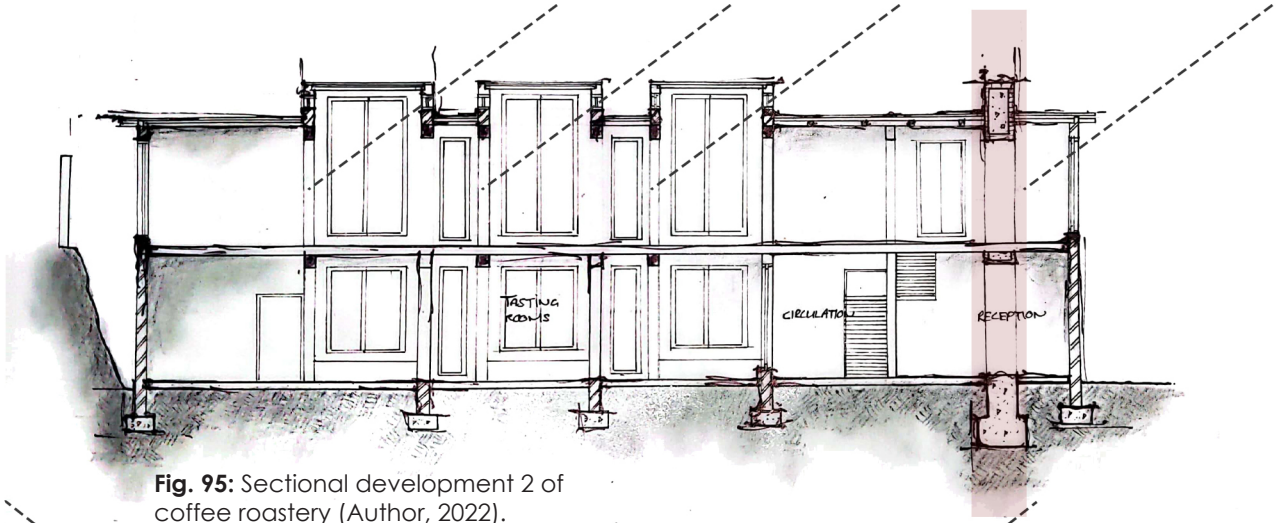


Fig. 95: Sectional development 2 of coffee roastery (Author, 2022).

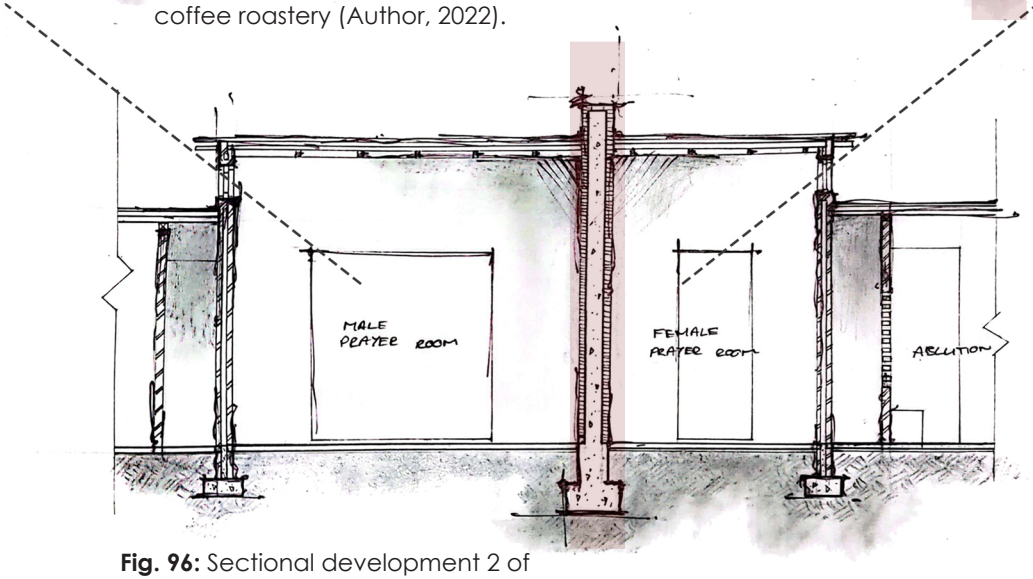


Fig. 96: Sectional development 2 of mushola (Author, 2022).

The sectional development kept some of the elements from the previous designs. It is still flat roofs with different levels. The roof above the tasting rooms and workshop is these three pods that stick out above the rest of the roof to emphasize the spaces of rituals taking place involving coffee, and this can be seen in fig. 94. This was also done to allow for more natural light to be filtered into the building. The thick wall is cladded with slate stone, inspired by the history of the quarry in the Bo-Kaap, mentioned in chapter 2, and was also developed from the structural touchstone.

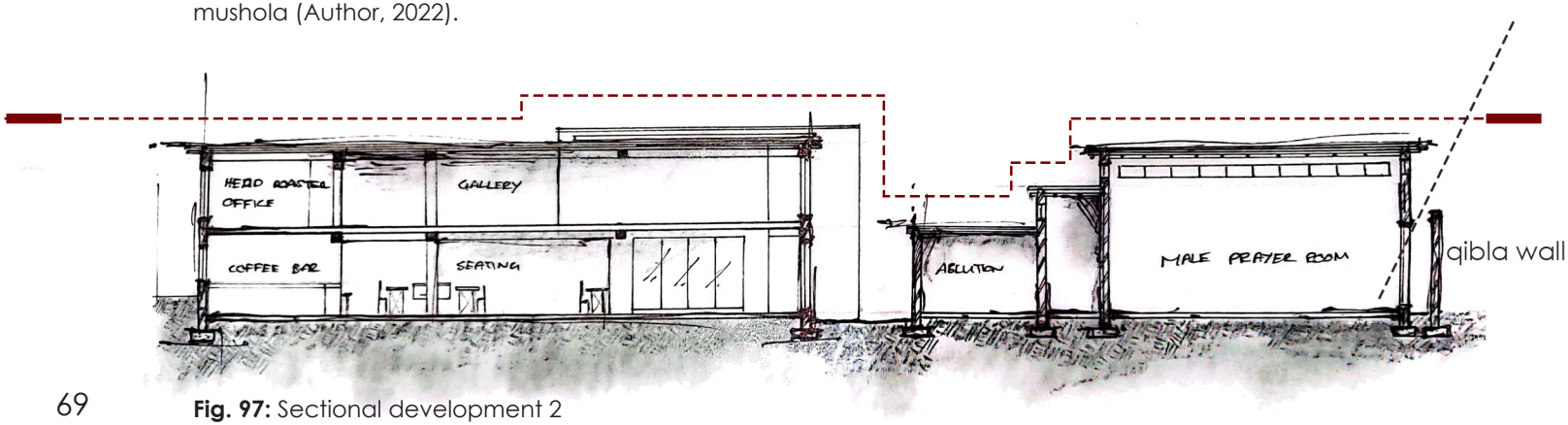
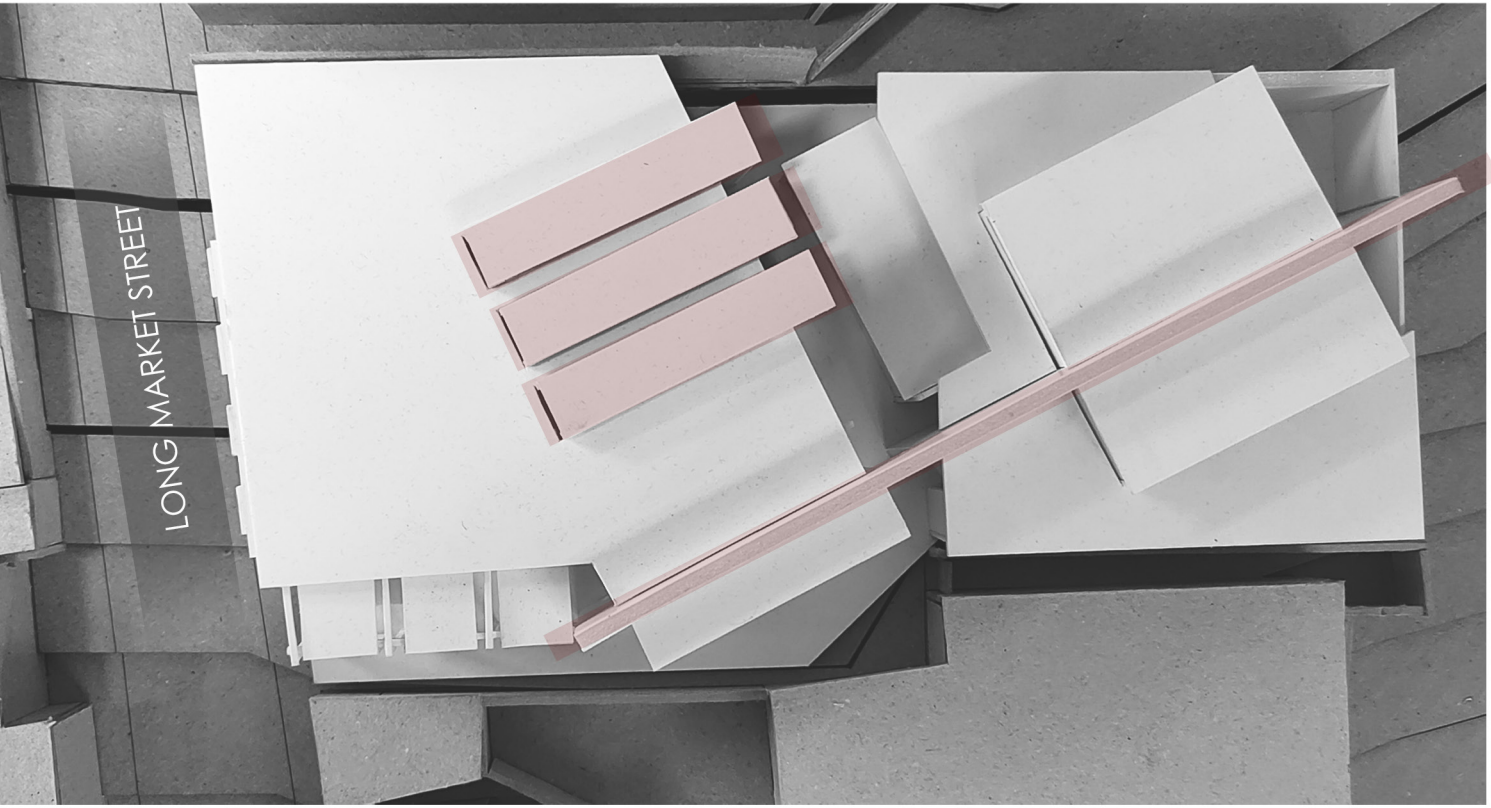


Fig. 97: Sectional development 2 through both buildings (Author, 2022).



In the 3D development, the datum wall still rises above the roof and the three roof pods highlighted in red show how the twist of the roastery picks up with the orientation of the mushola. The street facing façade is flattened more picking up from the surrounding Bo-Kaap architecture with smaller windows and skins covering the windows. The skins would have Islamic patterns taken from the third precedent study and developed in the construction touchstone.



Fig. 98: Top view of 3D development 2 (Author, 2022).

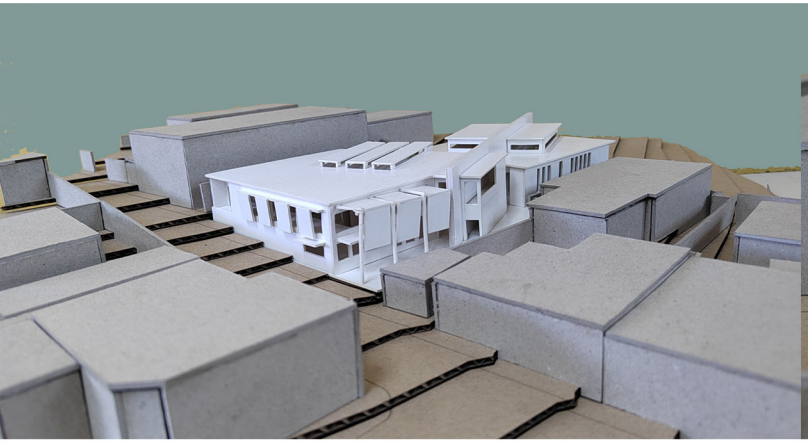


Fig. 99: 3D development 2 of how the building sits in the context (Author, 2022).

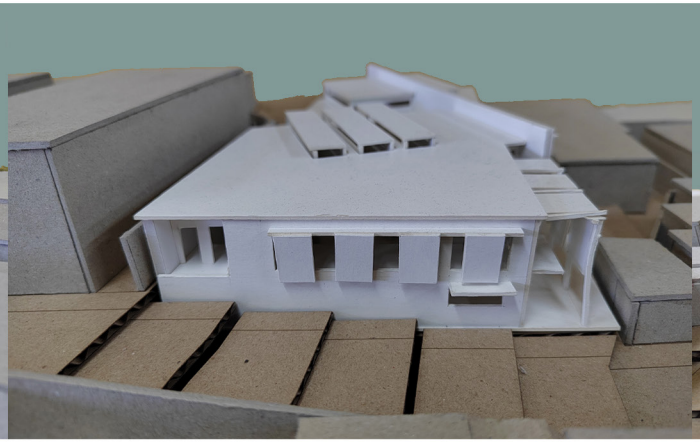


Fig. 100: Street elevation development 2 (Author, 2022).

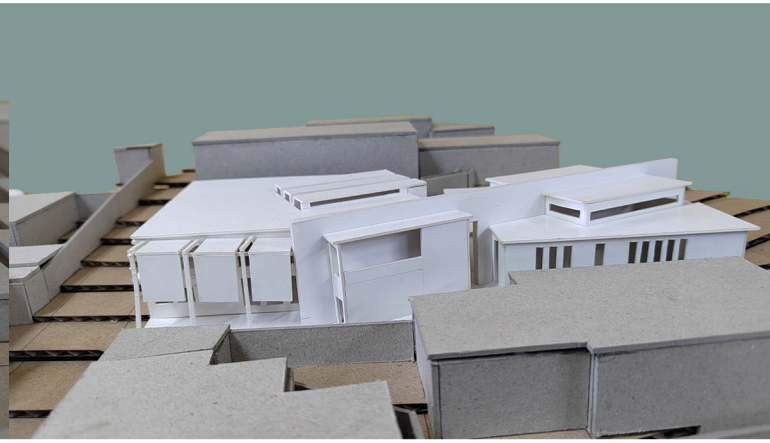


Fig. 101: South East elevation development 2 (Author, 2022).

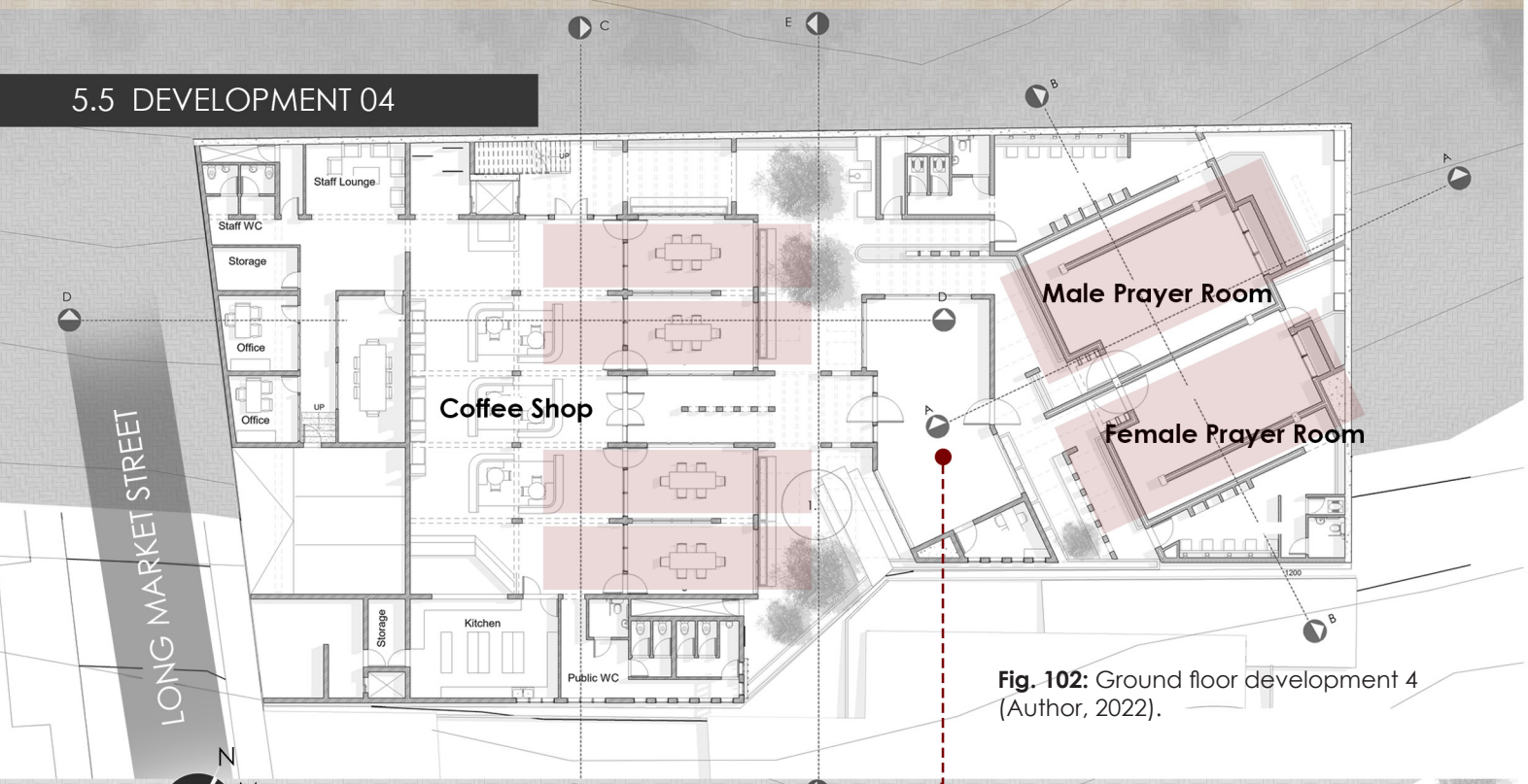


Fig. 102: Ground floor development 4 (Author, 2022).

Development 4 moved back to the initial floor plans as it felt more successful in capturing the essence of the Bo-Kaap and its architecture. On ground floor, the coffee shop is found with the tasting rooms. The gathering space sits between the roastery and mushola to allow for more privacy for the Islamic believers practicing their religious rituals. The gathering space picks up lines from the buildings to allow for a gradual transition between the roastery and mushola.

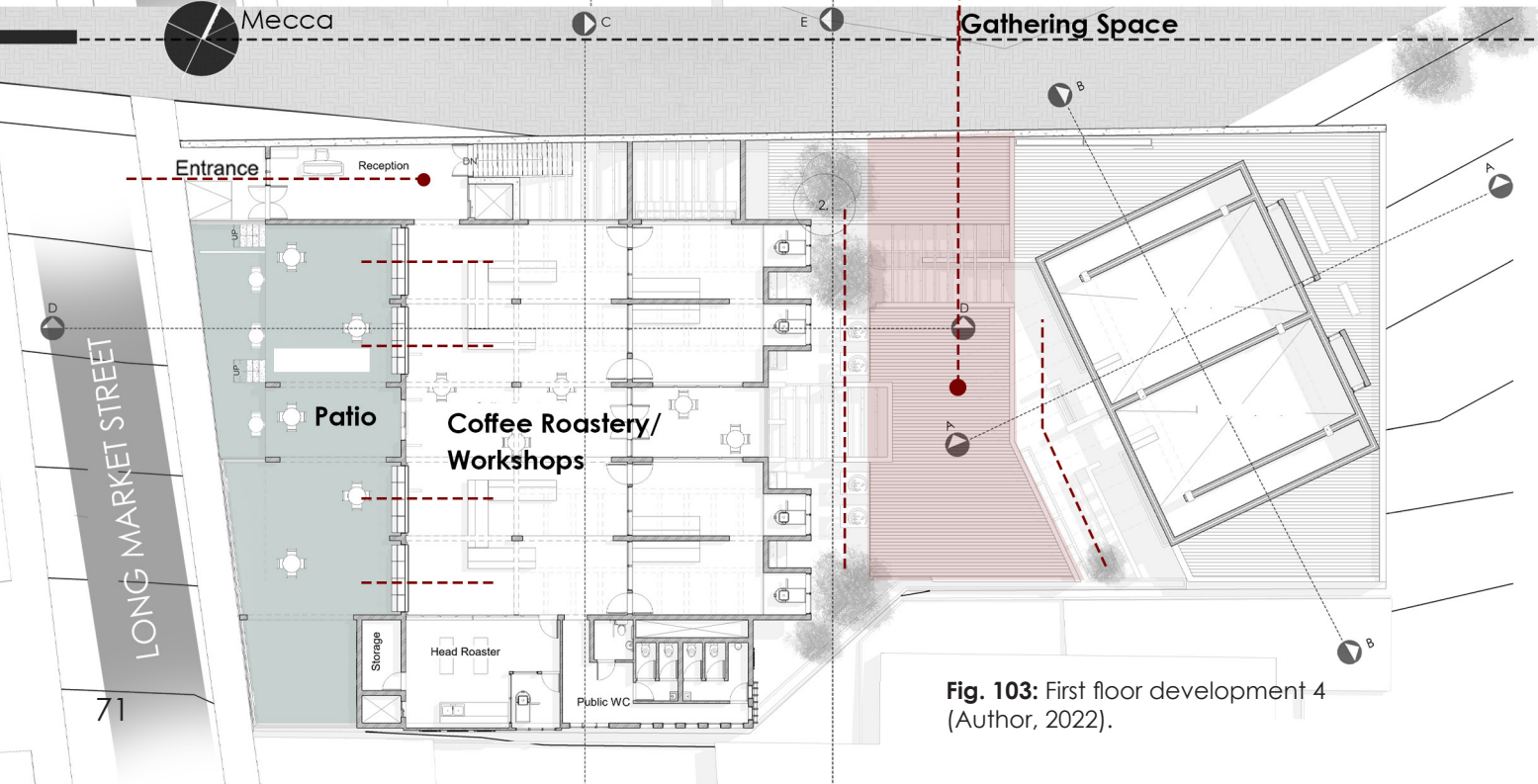


Fig. 103: First floor development 4 (Author, 2022).

The entrance to the building was placed on the northern side of the street allowing the dwellers to either move into the coffee roastery on first floor or to move past it to the mushola. A large patio was added that was influenced by the liveable edge concept. The tasting rooms and coffee workshops face the mushola to create that visual connection between the Islamic belief and coffee.

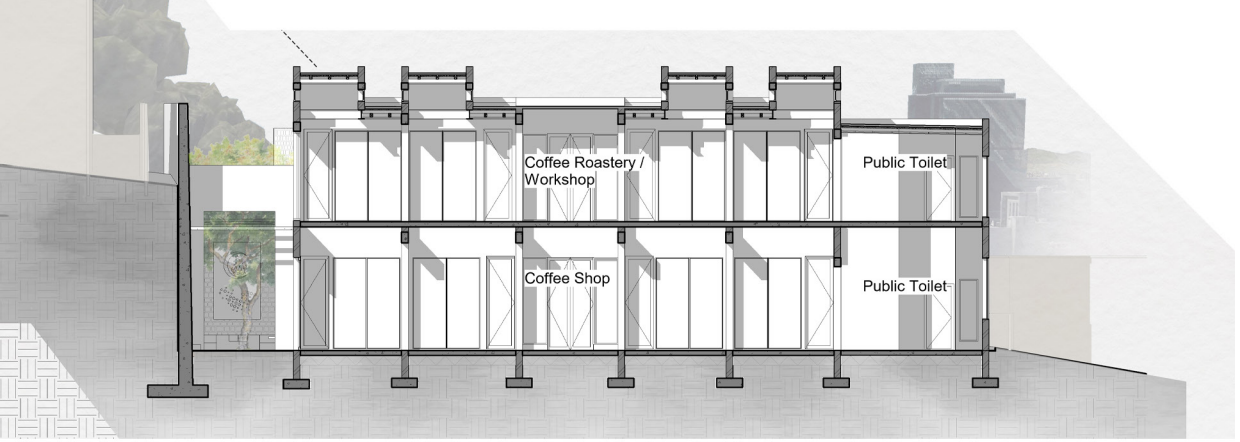


Fig. 104: Sectional development 3 of coffee roastery (Author, 2022).

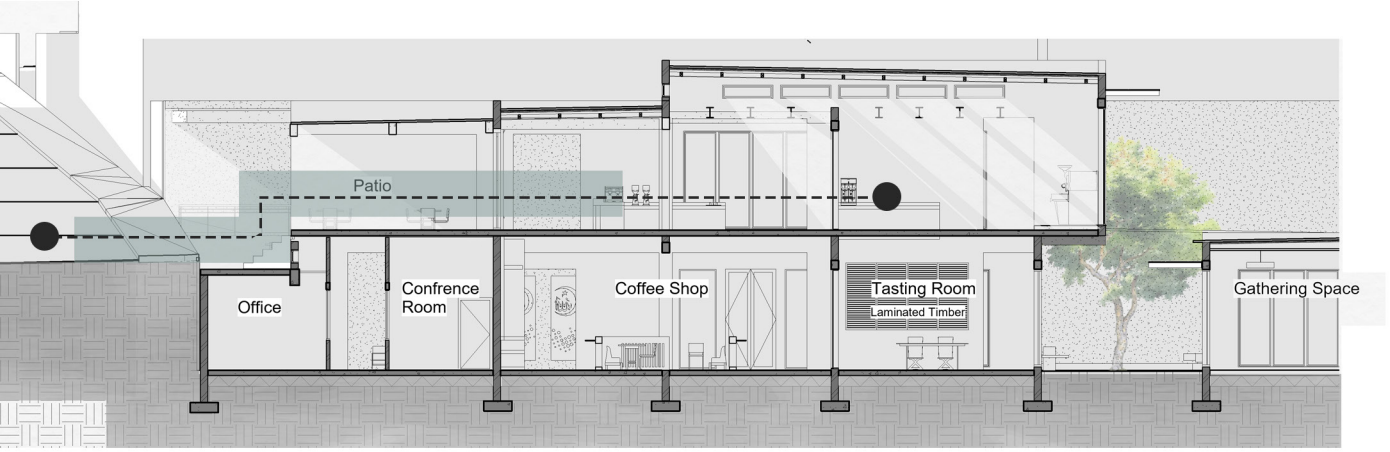


Fig. 105: Sectional development 3 of coffee roastery (Author, 2022).

With the sectional development, the concept of the liveable edge can be seen in fig. 104 with the large patio living out towards the street. In the final design, this was taken out as it did not fit into the context of the Bo-Kaap. Looking at the mushola section in fig. 105 and 106, the prayer spaces become a double volume space with light filtering through the roof while the ablution spaces are a single story. The light patterns are controlled to create a feeling of a ritualized space, influenced by the theoretical stance. The passage from the ablution to the prayer rooms is much darker to emphasize the light that the believers will experience when entering the prayer space.

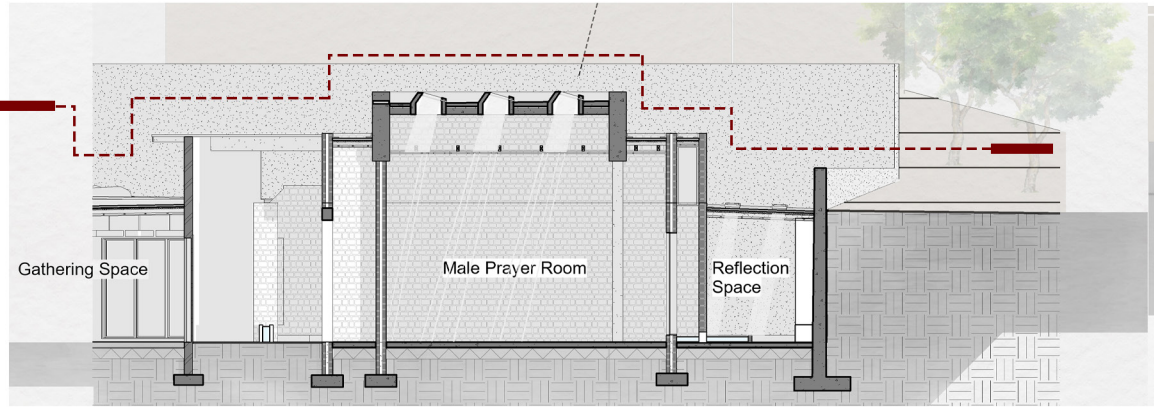


Fig. 106: Sectional development 3 of mushola (Author, 2022).

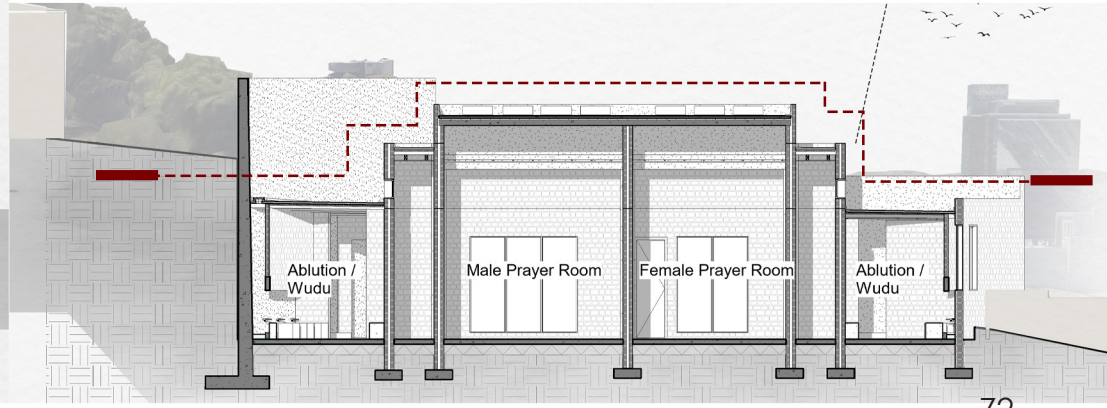


Fig. 107: Sectional development 3 of mushola (Author, 2022).

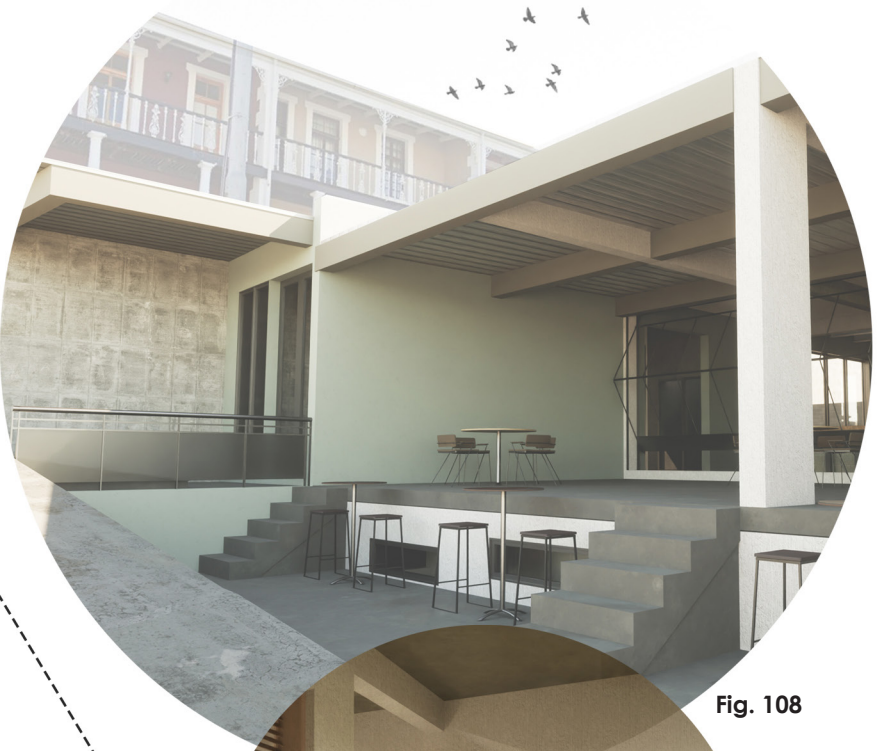


Fig. 108

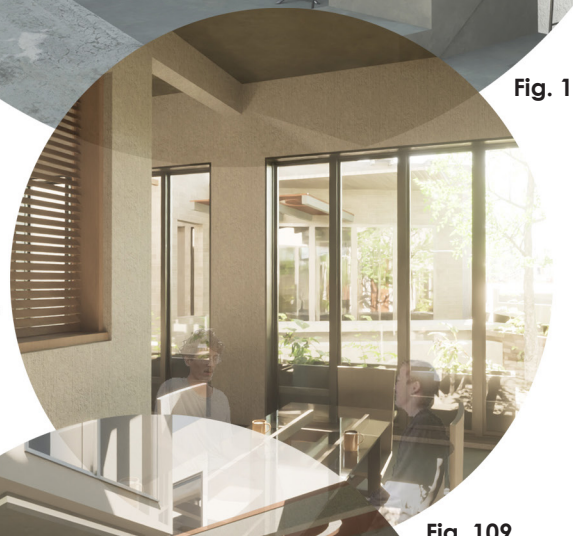


Fig. 109

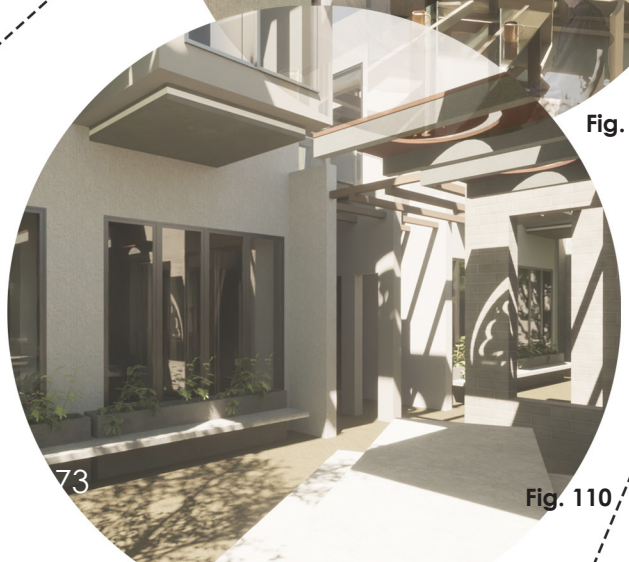


Fig. 110



Fig. 111

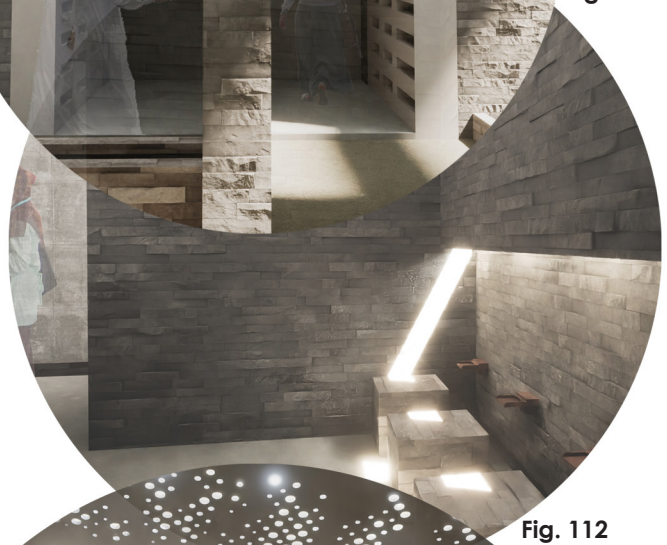


Fig. 112

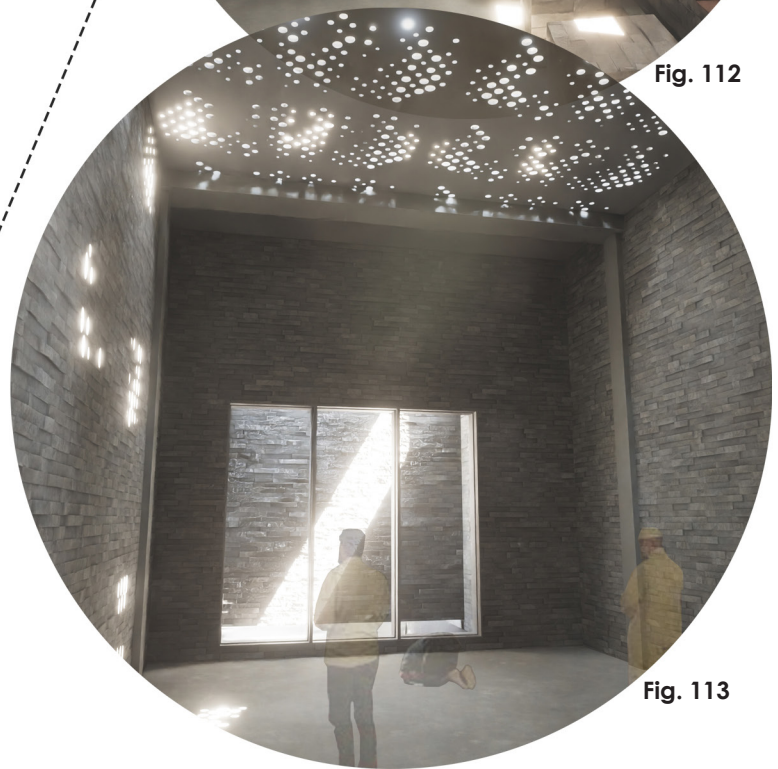


Fig. 113

Fig 107 – 109 show the 3D development of the coffee roastery. The street façade is shown in fig 107, with the tasting rooms being fig. 108. The light was filtered into this space, but it was not controlled enough to emphasize the ritualized space, and fig. 109 shows the courtyard between the gathering space and tasting rooms.

Fig 110 – 112 shows the 3D development of the mushola and how light is filtered into the building to create a ritualized space for the Islamic believers. Fig 110 is the main entrance, fig. 111 being the wudu space where the believers wash before entering the prayer space in fig. 112.



The model for this development explored the exterior 3D development. Looking at fig. 114, some of the roofs are highlighted in red to show how the mushola picks up a part of the roof design of the roastery. This was done to create an architectural link between the two buildings. The south east façade aimed to incorporate the rhythmic design from the Bo-Kaap house facades.



Fig. 114: Top view of 3D development 3 (Author, 2022).



Fig. 115: 3D development 3 of how the building sits in the context (Author, 2022).



Fig. 116: Street elevation development 3 (Author, 2022).

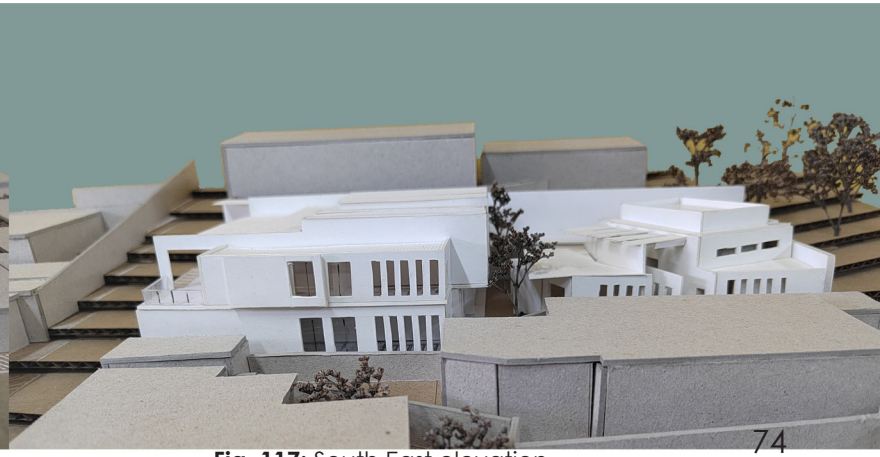


Fig. 117: South East elevation development 3 (Author, 2022).

5.6 CONCLUSION



This chapter shows the development from the early stages of the design process. This chapter also indicated the influences from the touchstone, concepts and precedent studies. Development 4 is the nearest to the final design. However, changes were made as two courtyards were added to the coffee roastery. The street façade was also changed to fit in with the context of the Bo-Kaap. The large patio was removed and replaced with a more solid façade resembling the facades of the iconic Bo-Kaap houses. The mushola design of development 4 does not differ much from the final design.

TECHNICAL DEVELOPMENT

CHAPTER 06



CONSeption

The technical development drew influences from the structural touchstone that was influenced by the architecture of the Bo-Kaap. Further, two precedent studies were done to develop some aspects of the project. The first precedent study helped to develop the mushola as the building is turned to face Mecca and how to develop the functions required for the building. After the precedent study, the main structural systems are set out, starting with the substructure, floors, walls and lastly, the roofs.

6.2 CONSTRUCTION TOUCHSTONE



Fig. 118: Construction touchstone (Author, 2022).

6.2.1 Meaning of the touchstone

The structural touchstone aims to preserve the memories of the historical buildings in the Bo-Kaap. The Bo-Kaap's architecture drove the structural ideas and hints were taken from the designs in the area. The aim was to develop them in a more contemporary way. With the religious aspect forming part of the design the Islamic culture was taken into consideration. The use of slate connects back to the history when the Islamic belief was banned, and the believers had to gather at a stone quarry. It aims to retell the the stories embedded in the Bo-Kaap. It explores methods of incorporating Islamic details into the architecture by not only telling a story but also being reminiscent of a place the insiders of the Bo-Kaap could identify with as spiritual.



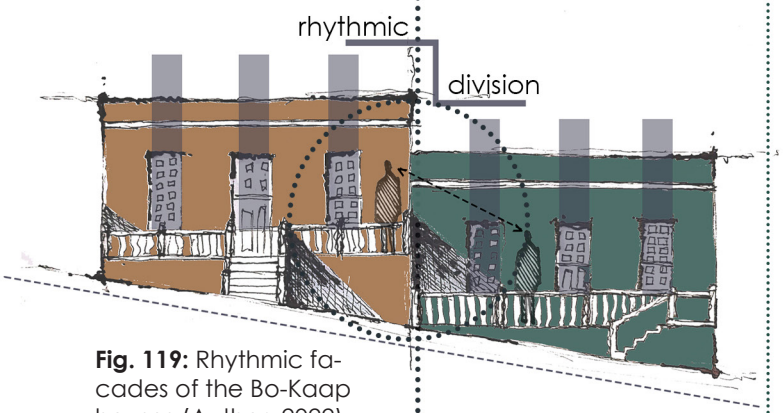


Fig. 119: Rhythmic facades of the Bo-Kaap houses (Author, 2022)

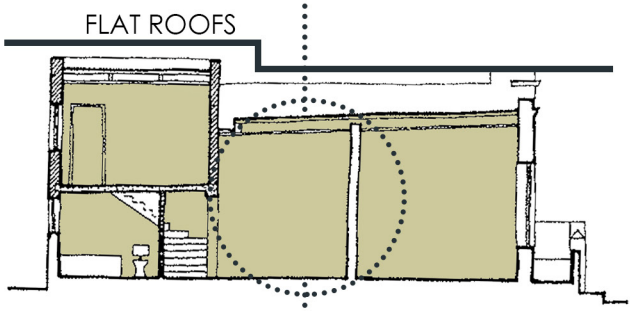


Fig. 120: Typical house of the Bo-Kaap section (Walton, 1980: online, adapted by author).

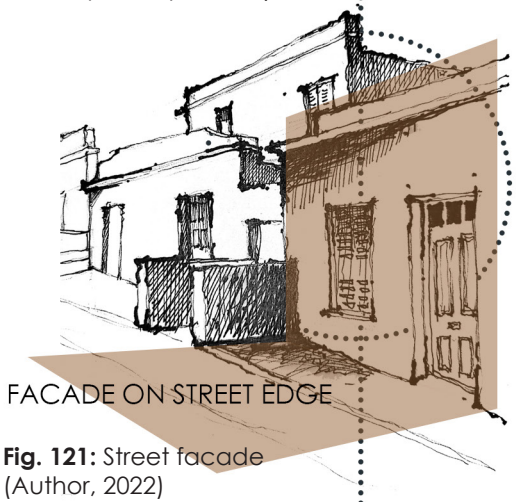


Fig. 121: Street facade (Author, 2022)



Fig. 122: Ilamic patterns on facade (O'Leary, 2021: online)



Fig. 123: Prayer matt (Alhannah, 2022: online)



Fig. 124: Natural light filitered into the prayer room (O'Leary, 2021: online, adapted by author).

6.3 BAIT UR ROUF MOSQUE

CONSTRUCTION PRECEDENT STUDY 01

Architect: **Marina Tabassum**
Location: **Dhaka, Bangladesh**
Year: **2010**



Fig. 125: Exterior view of the mosque (Vora, 2016: online).

The building serves as a mosque for the Islamic people of Dhaka. There is an open space at 15.25m x 15.25m which allows enough space for the community to pray. There are certain rituals that they have to go through before they can start to pray. The mosque thus accommodates space for the wudu rituals. This is a space where they can wash themselves before they start to pray. The praying hall is orientated towards Mecca with a strip of light that is filtered through the brick wall which also indicates the qibla direction (Tabassum, 2012: online).

Requirements:

Ablution

Wash/ wudu facilities

Open space for praying

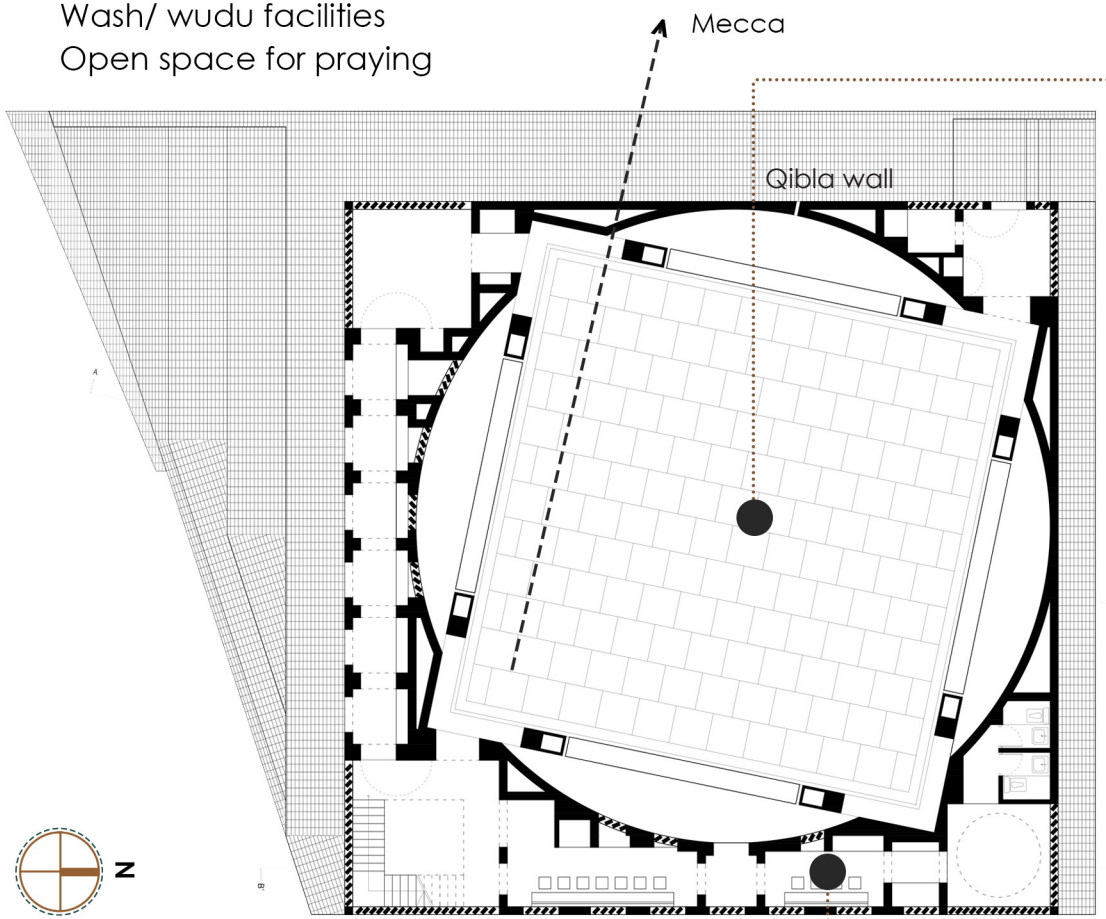


Fig. 126: Floor plan, (Tabassum, 2012: online).



Fig. 127: Praying space (Vora, 2016: online).



Fig. 128: Wash/ wudu facilities, (Vora, 2016: online).

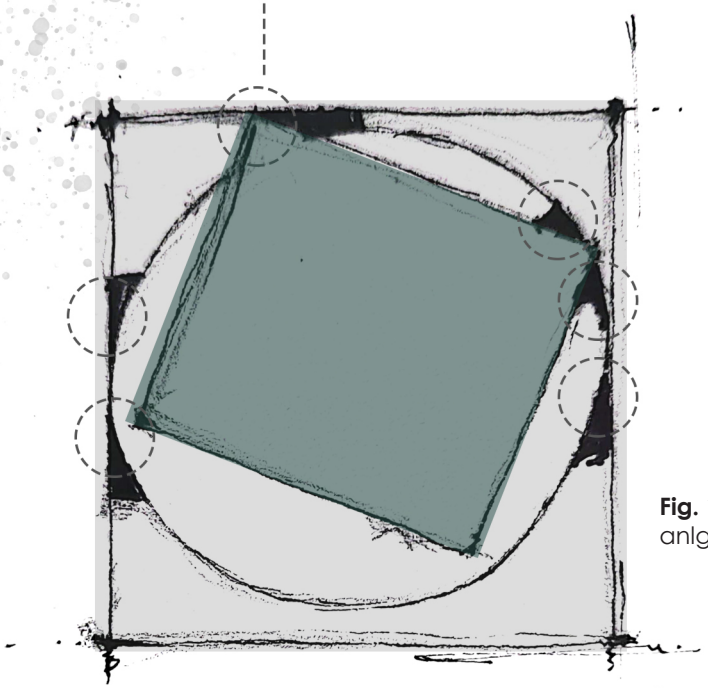


Fig. 129: Twisted plan created strange anlges (Author, 2022).

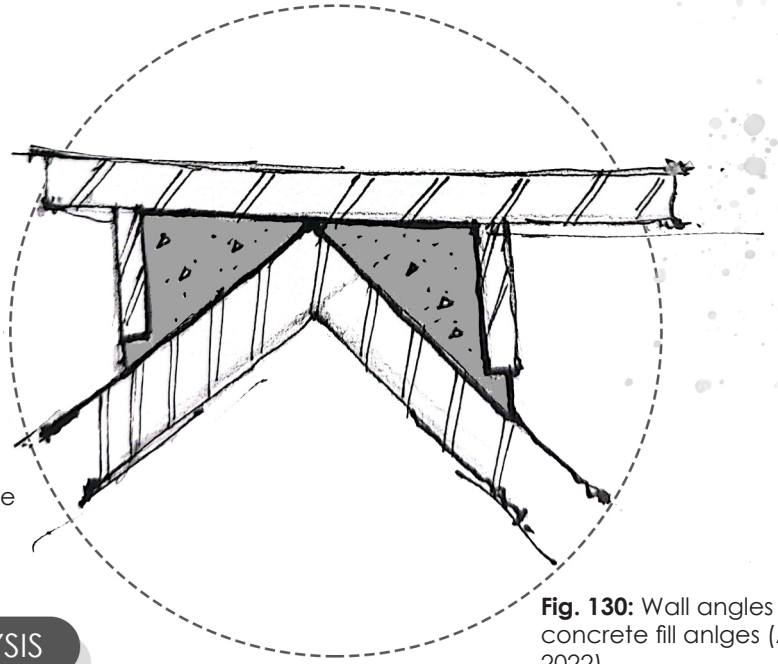


Fig. 130: Wall angles fixed with concrete fill anlges (Author, 2022).

FLOOR PLAN ANALYSIS

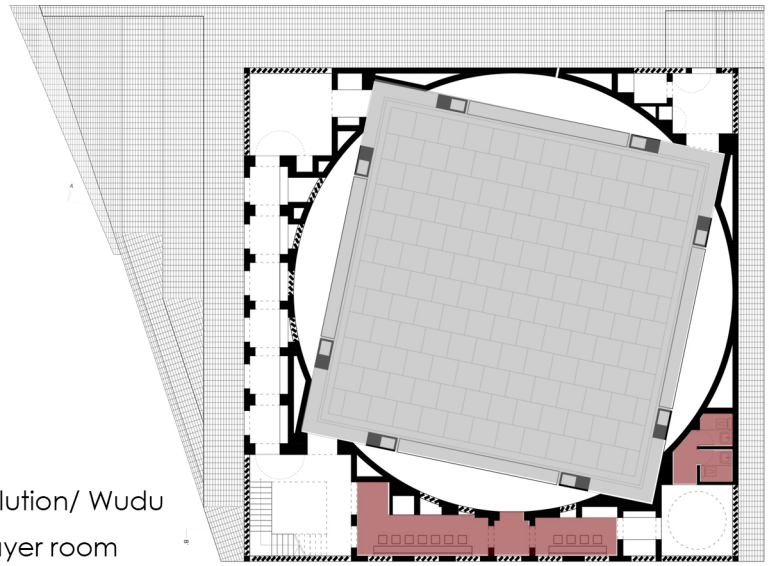


Fig. 131: Prayer space and ablution (Tabassum, 2012: online, adapted by author)

Looking at the floor plan the building has these thick parts in the corners. This was done due to the plan being a twisted square within a square and a circle. The parts where the corners are thick (fig. 128), concrete has been used to fill the space in order to prevent a sharp corner (fig. 129). The ablution facilities and circulation are placed around the prayer space (fig. 130). The prayer space is an open square space, and the shape is not compromised by any strange angles.

This mosque consists of two structural systems. The first is the loadbearing brick walls that define the exterior boundary and the smaller spaces. Secondly, it is the reinforced concrete frame that was designed and spans over the prayer hall without having any other columns to support the structure in the prayer hall (Tabassum, 2012: online). This allows for open space but it also carries the roof without any load bearing wall supporting it.



Fig. 132: The reinforced concrete system allowing for a open prayer space without column interupting the space (Vora, 2016: online, edited by author).

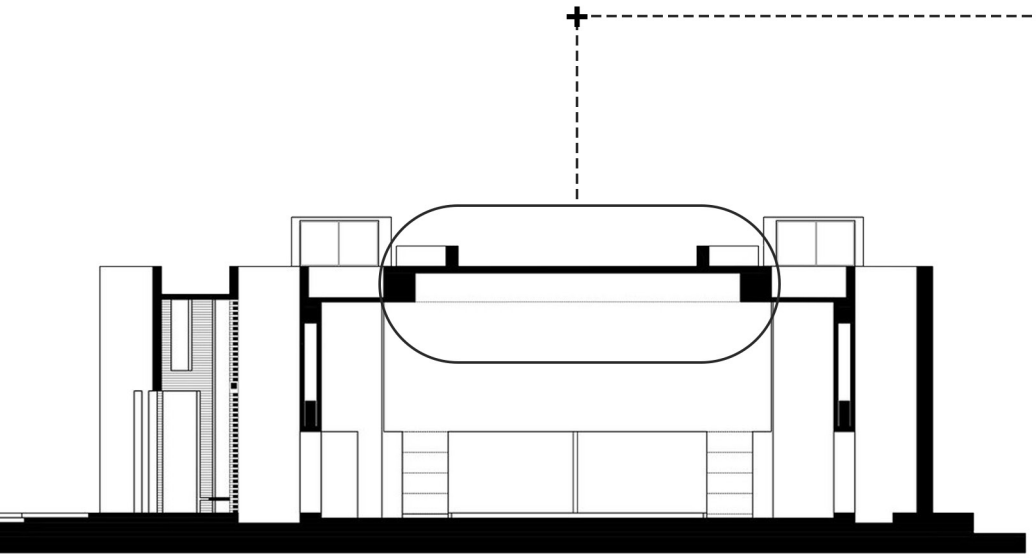


Fig. 133: Section through building(Vora, 2016: online)

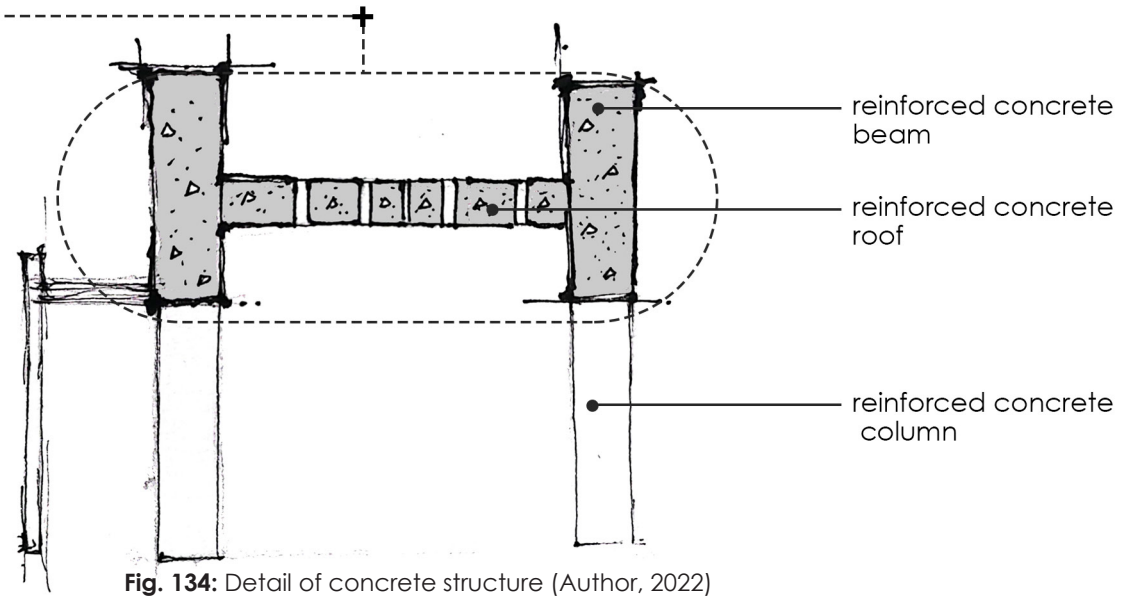


Fig. 134: Detail of concrete structure (Author, 2022)

6.4 LA TOURETTE

CONSTRUCTION PRECEDENT STUDY 02

Architect: **Le Corbuiser**
Location: **L'arbresle, France**
Year: **1960**



Fig. 135: La Tourette (Schapochnik, 2010: online)

SKYLIGHT DETAIL

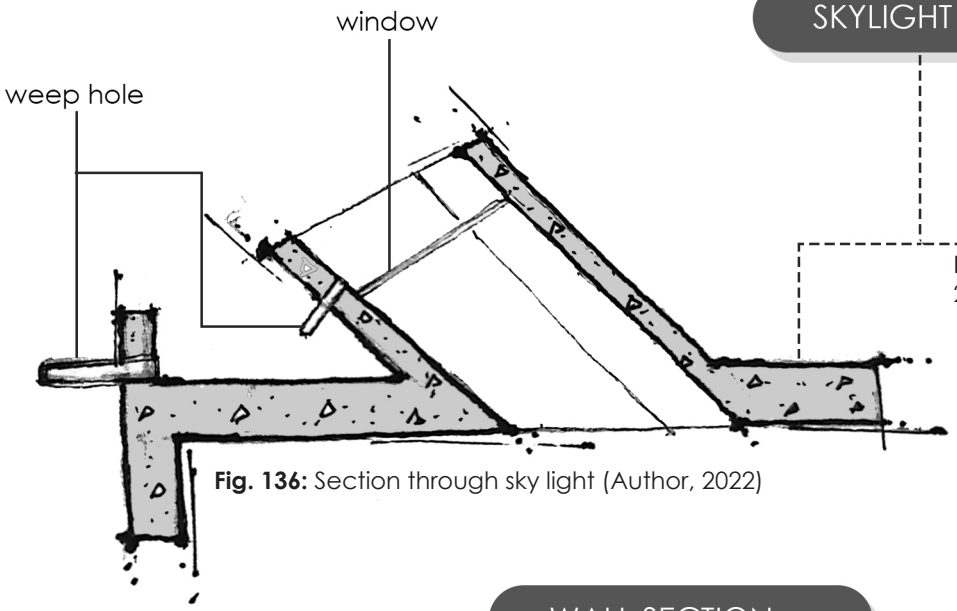


Fig. 136: Section through sky light (Author, 2022)



Fig. 137: Sky light (Schapochnik, 2010: online)

WALL SECTION

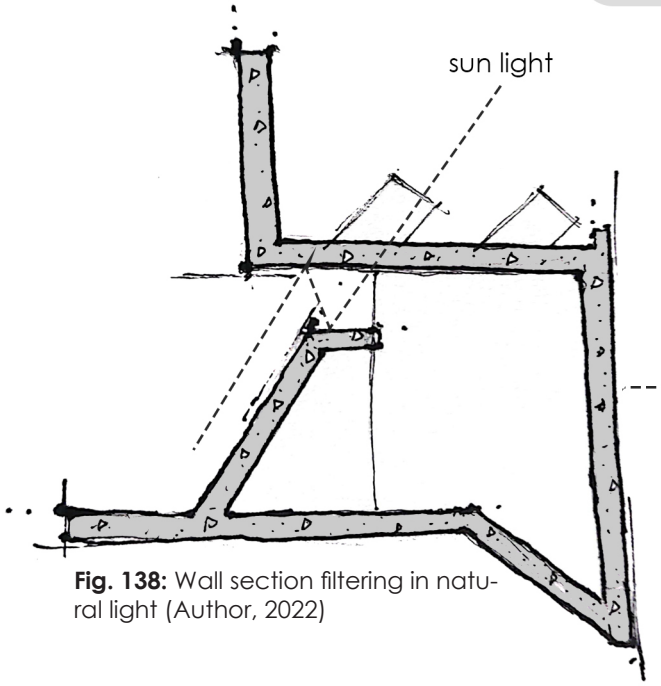


Fig. 138: Wall section filtering in natural light (Author, 2022)

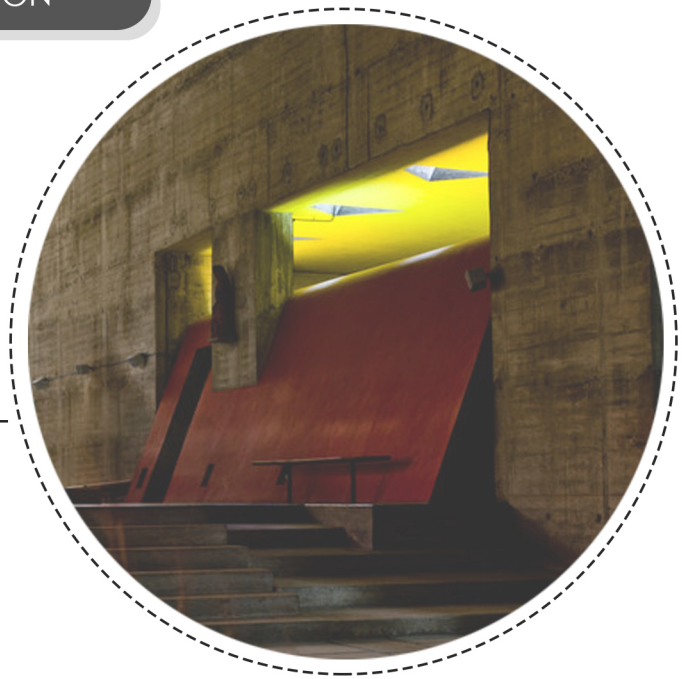


Fig. 139: Interior view of wall (Schapochnik, 2010: online)

This precedent was used to analyse the way light is filtered into the buildings. The skylight forms part of the concrete roof, and weep holes are used to guide the rainwater off the roof. Looking at the wall section, the wall is constructed at an angle to filter in soft natural light.



These precedents aided in developing some of the structural details for the design project. These elements were analysed for the way the precedents filter light into the buildings. This aided the project to develop ritualized spaces with controlled natural light. The rest of this chapter showcases some of the structural systems used in the project.

Strip foundation

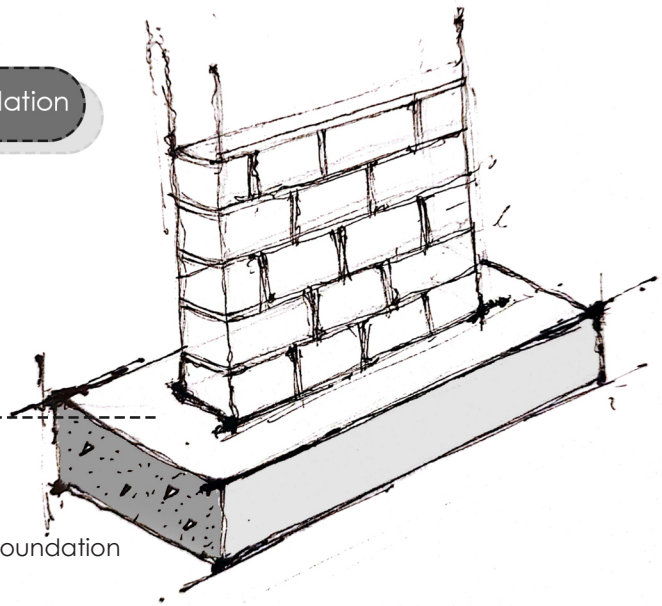


Fig. 140: Initial foundation
(Author, 2022)

Raft foundation

The initial choice for the foundation was a strip foundation 800mm deep. This choice was made due to the building only being a double story with a maximum height of 8,5m. This foundation was disregarded when a basement parking level was added. It was then decided to use a raft foundation for the building.

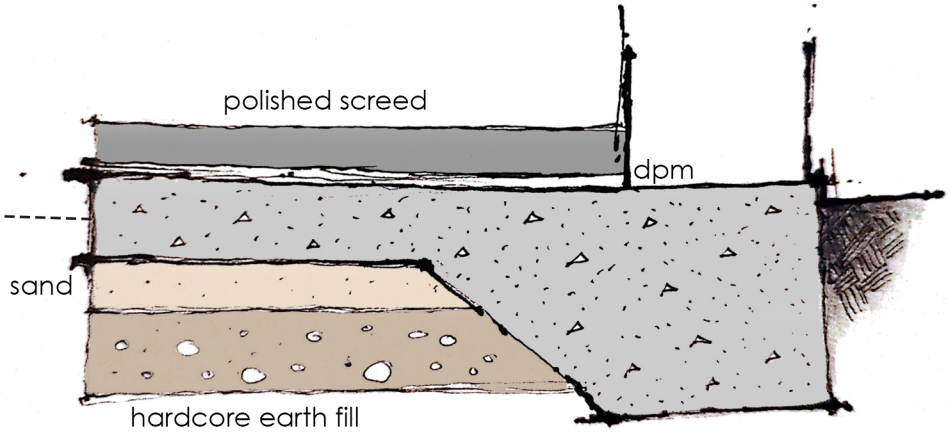


Fig. 141: Final foundation
(Author, 2022)

Retaining wall

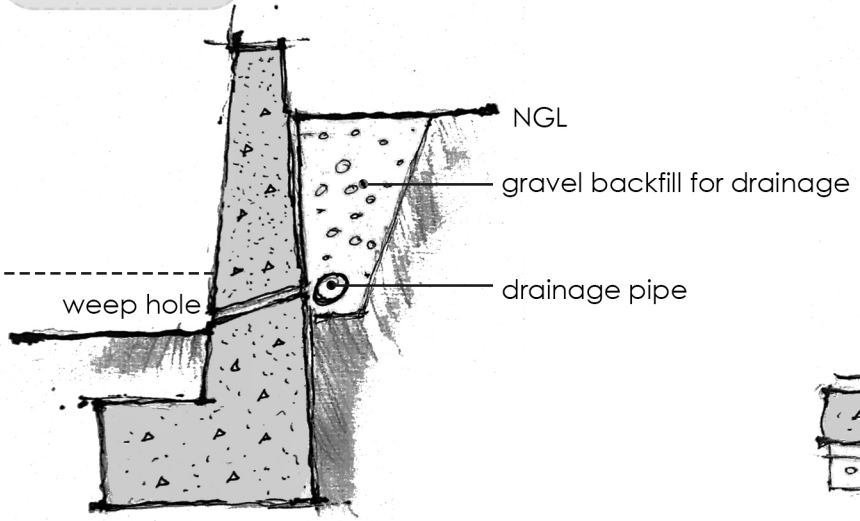


Fig. 142: Initial retaining wall
(Author, 2022)

Retaining wall

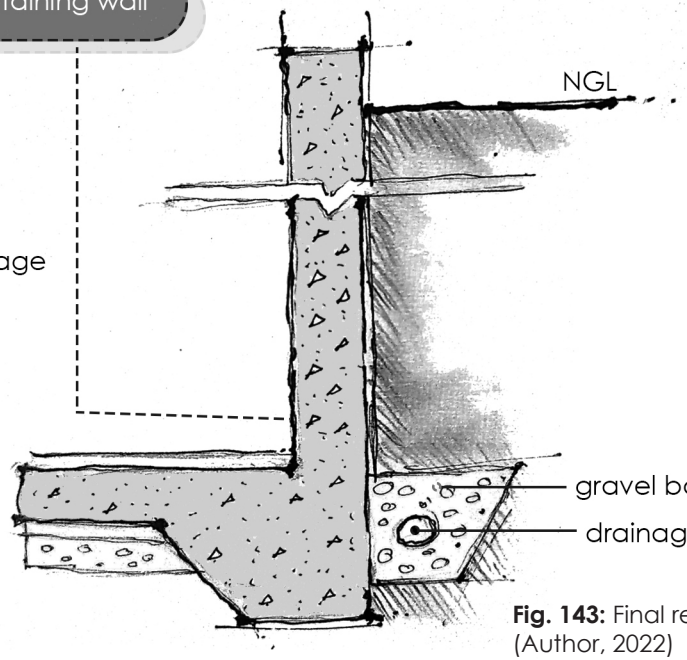


Fig. 143: Final retaining wall
(Author, 2022)

Fig. 142 shows the initial retaining wall and fig. 143 the final retaining wall connected to the basement level. A retaining wall was required for the design due to the chosen site being an excavated site.

COFFER SLAB

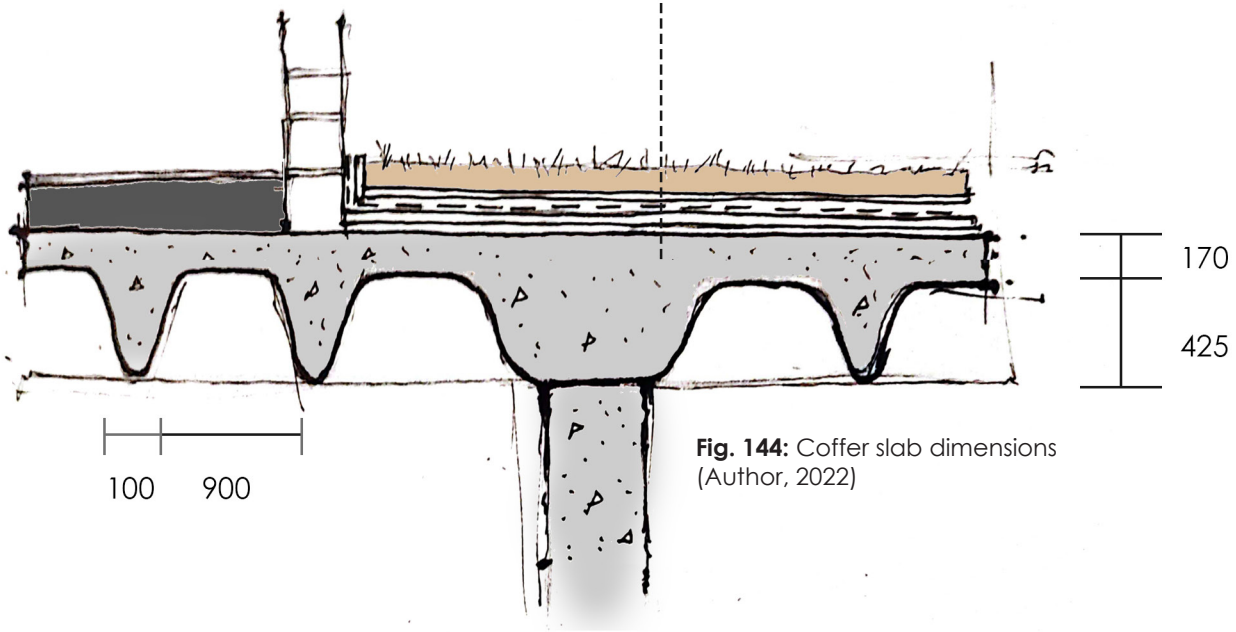
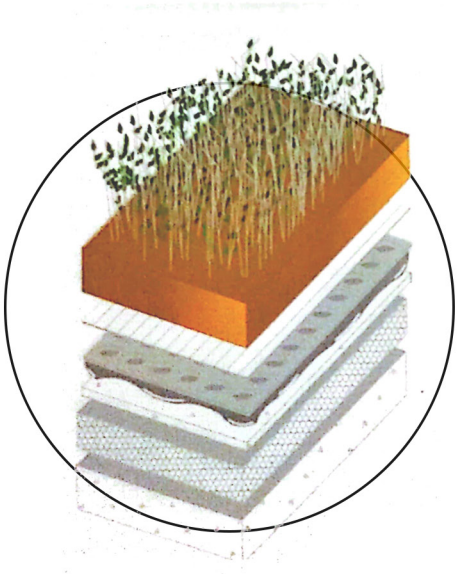


Fig. 144: Coffer slab dimensions
(Author, 2022)



vegetation and growing medium
root barrier
drainage panel
insulation
root barrier
concrete screed
waterproof membrane
concrete substrate

GREEN ROOF MATERIALS EXPLOSION

Fig. 145: Explosion of green roof elements
(Architective, 2015: 299)

A coffer slab was used for the floor dividing the basement level and ground floor. The choice was made for this due to the column grid layout differing from the grid layout of the ground floor. This slab choice would be strong enough to support the structure from the ground floor upwards. The coffer slab also serves as a green roof, allowing for landscaping in the courtyard spaces between the buildings. The floor slab for the first floor would be a 170mm thick reinforced concrete slab.

SLATE WALL

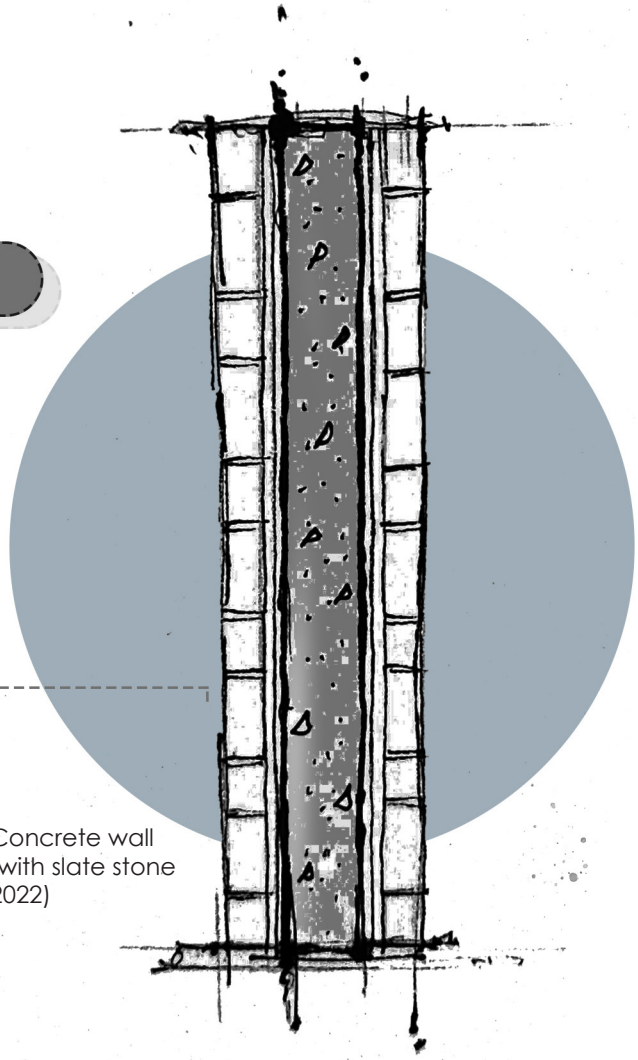


Fig. 146: Concrete wall cladded with slate stone (Author, 2022)

SLATE WALL



Fig. 147: Slate stone found on site (Author, 2022)



WHITE BAG WASH BRICK

Fig. 148: The white bag washed bricks (Author, 2022)

The slate wall is used in the mushola to represent the history of the slate quarry in the Bo-Kaap that was used for secret gatherings and prayers by the Islamic believers. For the coffee roastery, brick walls are used that are plastered that represent the iconic Bo-Kaap houses. It also contains parts with exposed white bag wash walls representing the authentic colour of the original "huurhuisies" (the first houses in the Bo-Kaap). This was before the insiders painted the houses with colourful paint. These elements retell the history of the Bo-Kaap with the architecture.

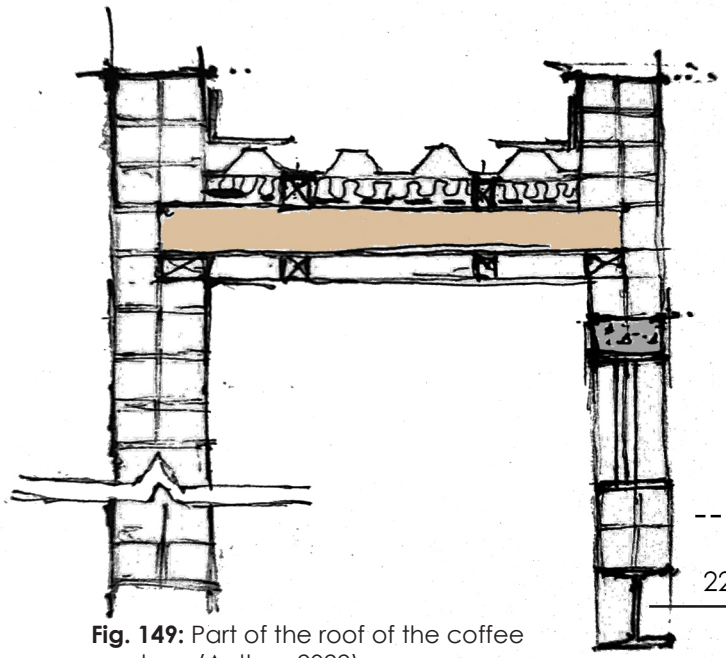


Fig. 149: Part of the roof of the coffee roastery (Author, 2022).

The second construction precedent inspired the roof design and structure with the concrete skylights for the mushola. The first construction precedent inspired the perforated ceiling to allow controlled natural light to be filtered into the prayer spaces. Fig. 149 is a roof design for the roastery. The right wall is supported by an I-beam and does not run down to the floor to open up more space below the roof. This can also be seen in section B-B in chapter 7.

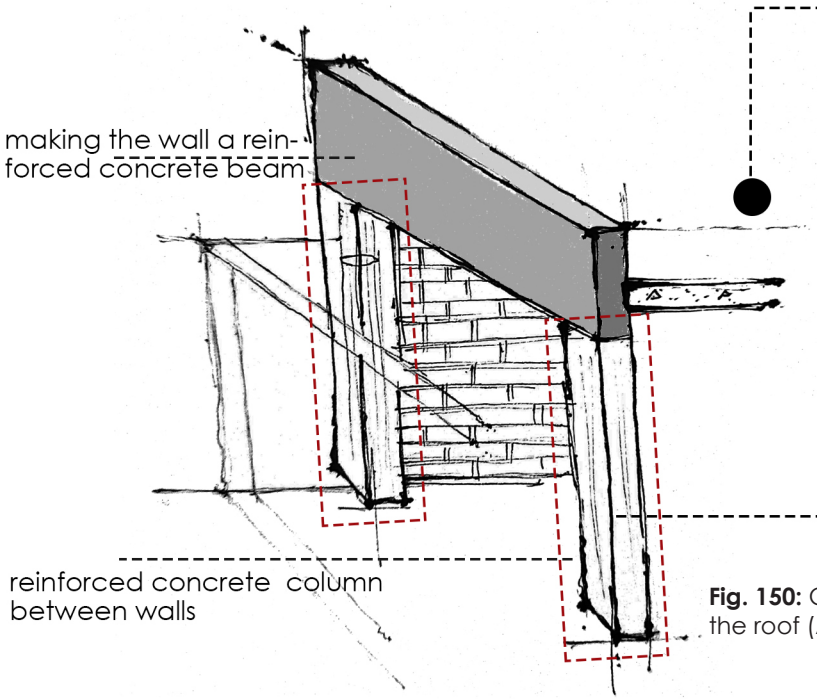


Fig. 150: Concrete structure supporting the roof (Author, 2022).

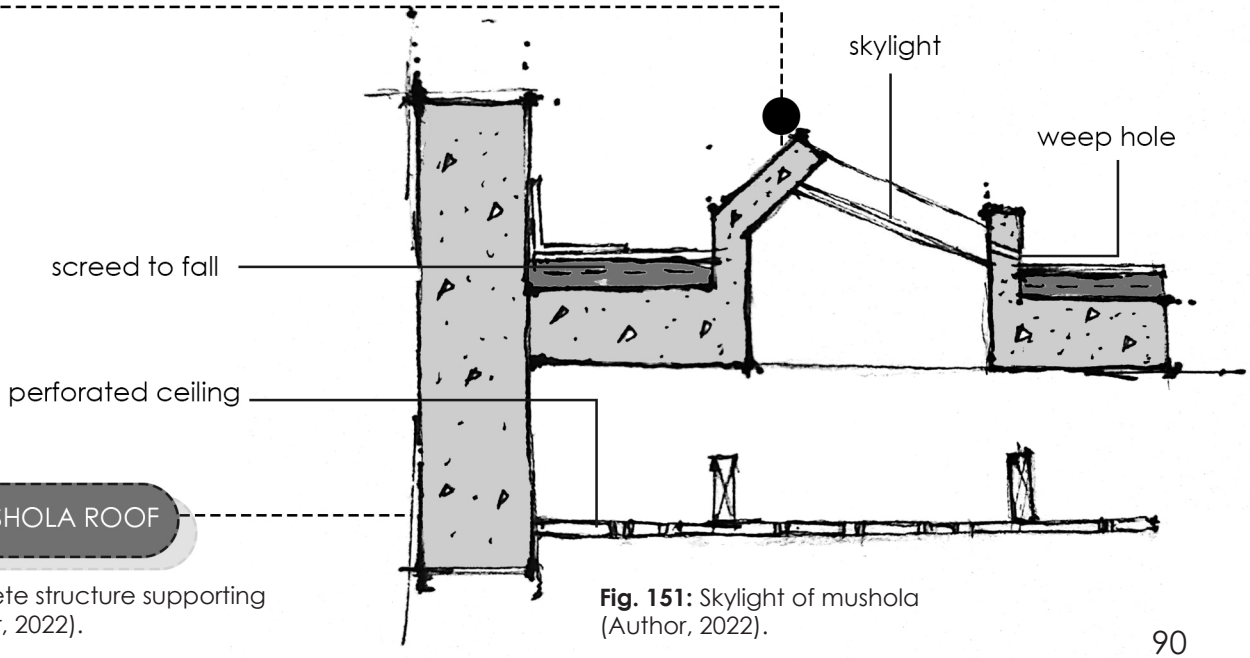


Fig. 151: Skylight of mushola (Author, 2022).

6.9 CONCLUSION

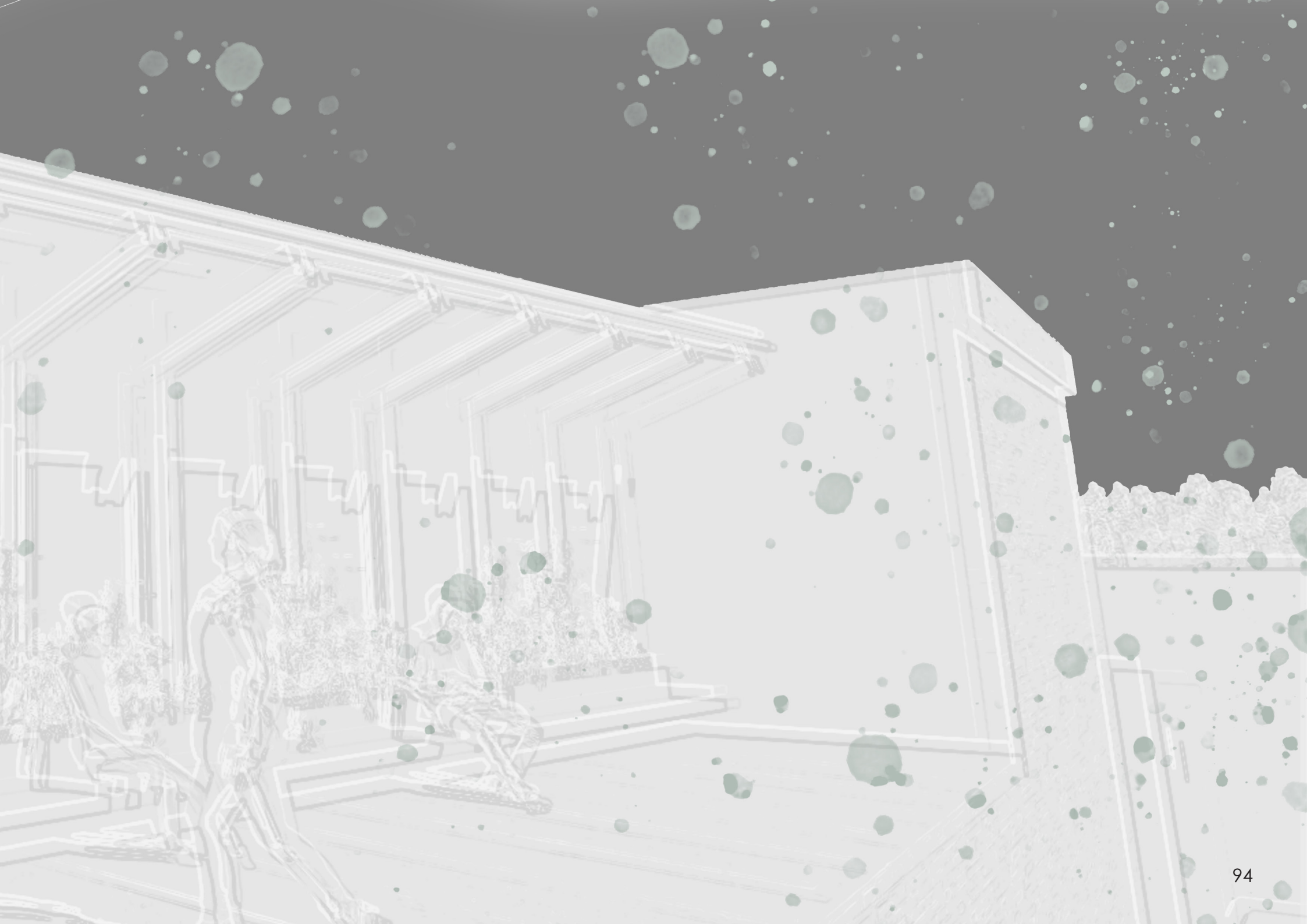
From the investigation filtering in different light qualities into the design becomes an important part. Methods were investigated to control different light qualities in the mushola and coffee roastery. The user requirements for the mushola becomes an important part as the users would use the building multiple times a day. The precedent studies helped in developing these aspects of the design. The coffer slab separating the basement and ground floor also played an important role as it allowed the grid of the basement to differ from the upper levels. This helped in designing a space that reacts sensitive to the Bo-Kaap architecture.

FINAL DESIGN

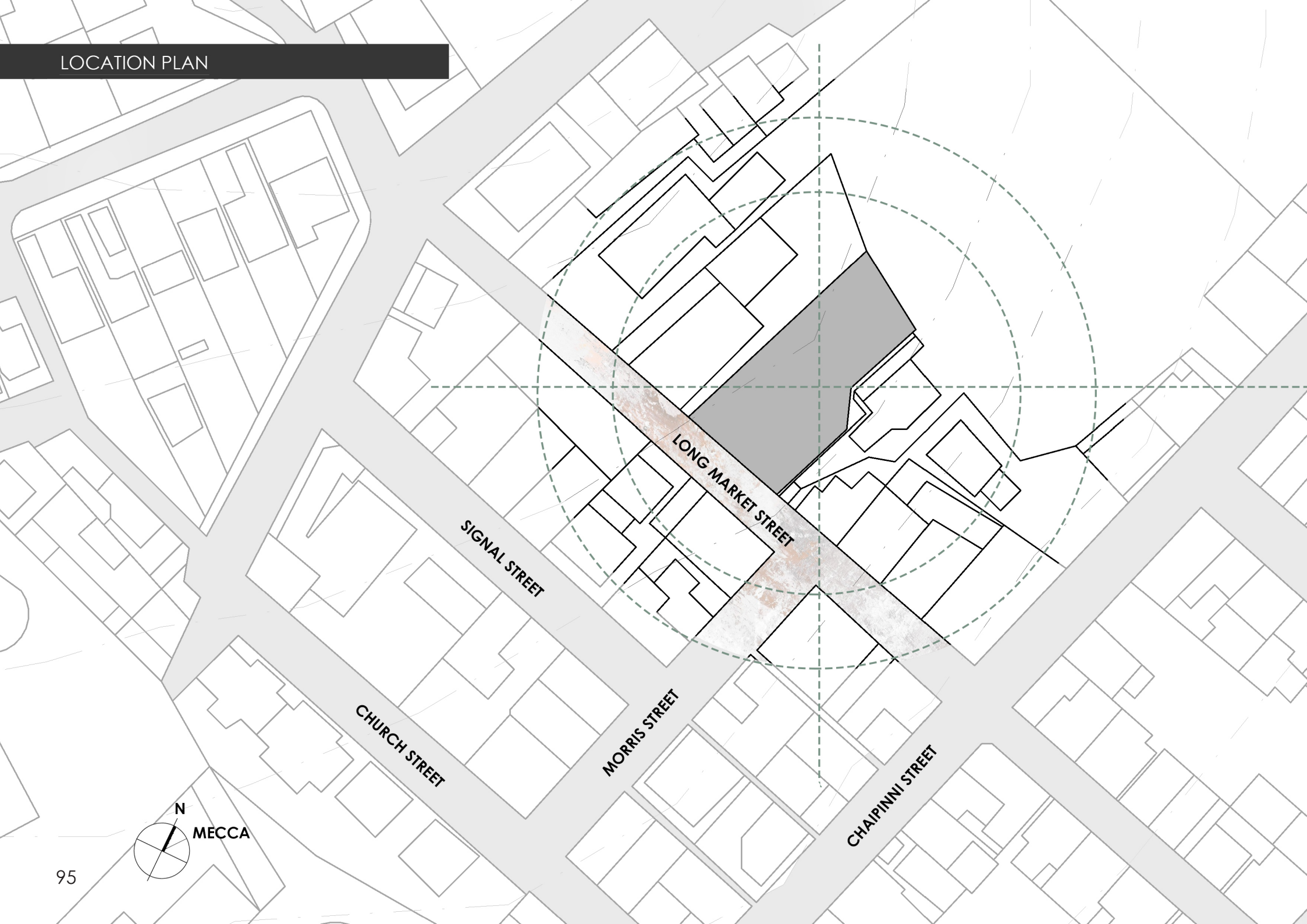
CHAPTER 07

7.1 INTRODUCTION

The previous chapters all had an impact on the final design. This chapter goes through the final design that aimed to preserve the essence of the Bo-Kaap to provide a space of ritual and narrative overlap where residents and tourists can meet in a controlled environment able to foster more empathetic relationships. Thereby helping to maintain a certain level of respect and privacy, while still giving the outsiders the opportunity to experience the culture and heritage of the Bo-Kaap. Simultaneously, the place offers a new sacred space for residents, where the deeper significance of coffee can be experienced.

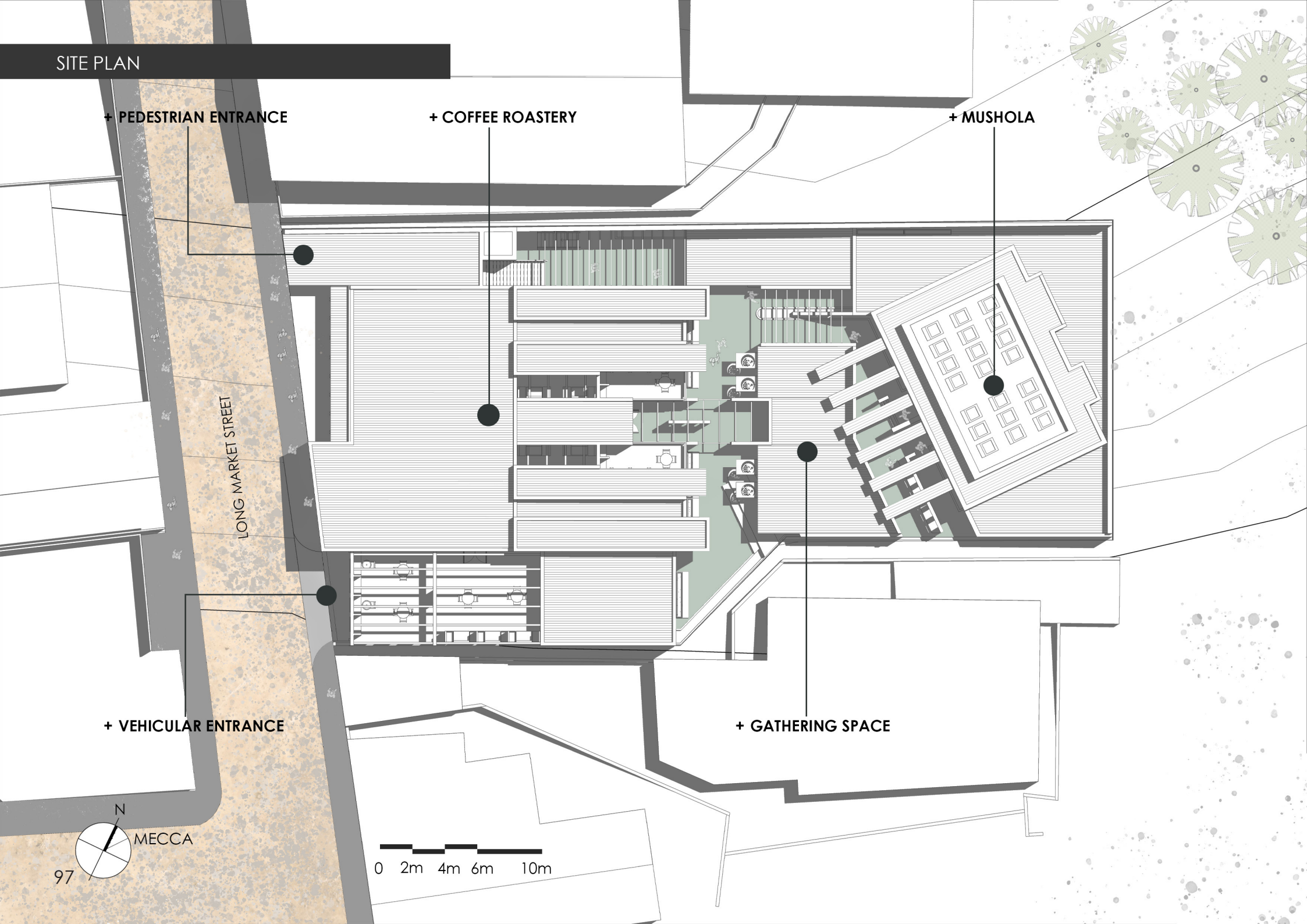


LOCATION PLAN

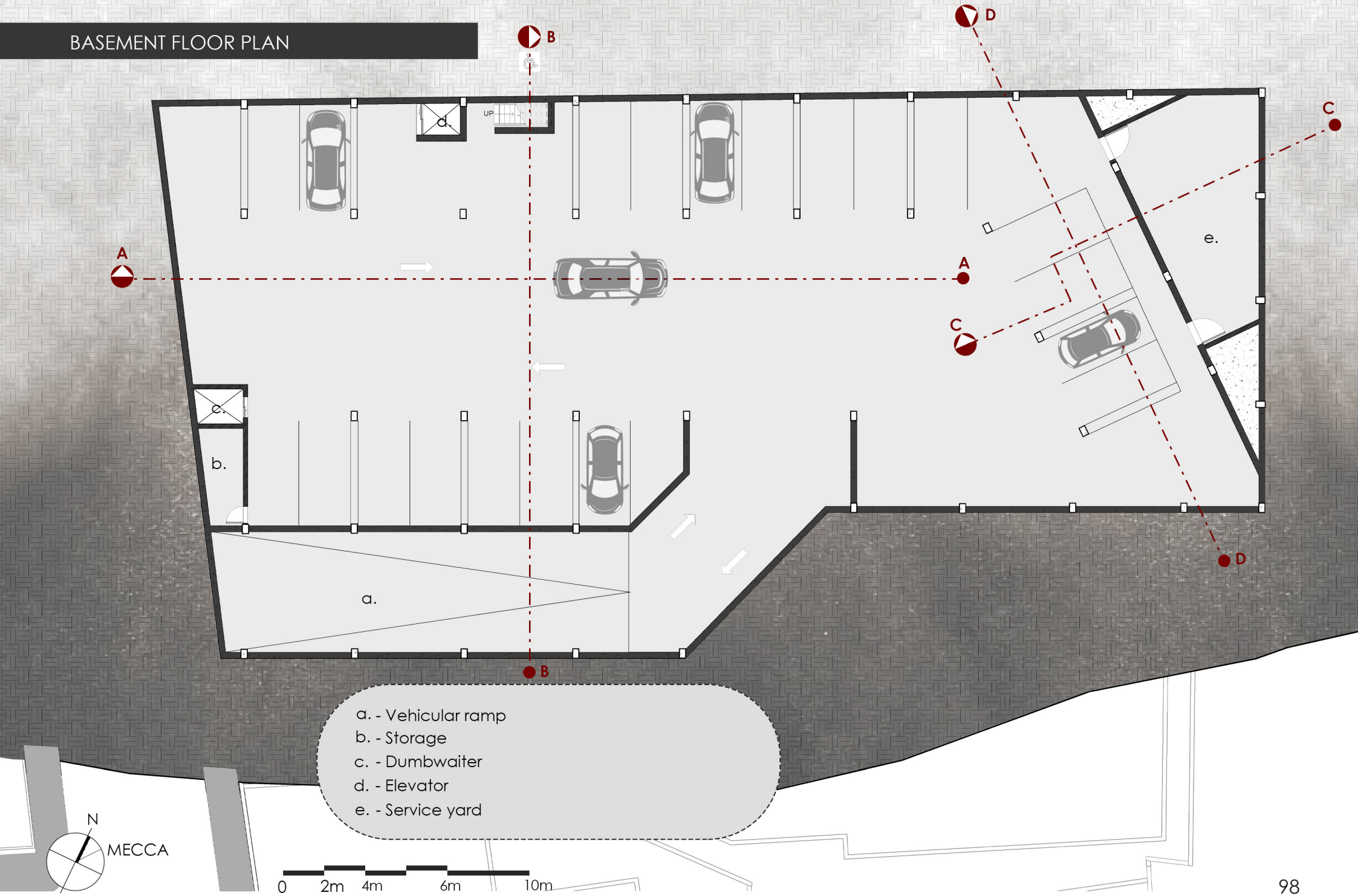



COFFEE ROASTERY AND MUSHOLA
BO-KAAP
CAPE TOWN CBD
0
20m
40m
60m
100m

SITE PLAN


+ PEDESTRIAN ENTRANCE
+ COFFEE ROASTERY
+ MUSHOLA
LONG MARKET STREET
+ VEHICULAR ENTRANCE
+ GATHERING SPACE
N
MECCA
97
0 2m 4m 6m 10m

BASEMENT FLOOR PLAN



GROUND FLOOR PLAN



a. - Staff ablution
b. - Staff lounge
c. - Office
d. - Boardroom
e. - Storage
f. - Kitchen
g. - Coffee Shop
h. - Courtyard
i. - Tasting room
j. - Public ablution

k. - Gathering space
l. - Office
m. - Storage
n. - Male ablution
o. - Male wudu space
p. - Male prayer space
q. - Reflection space
r. - Female prayer space
s. - Female wudu space
t. - Female ablution

FIRST FLOOR PLAN

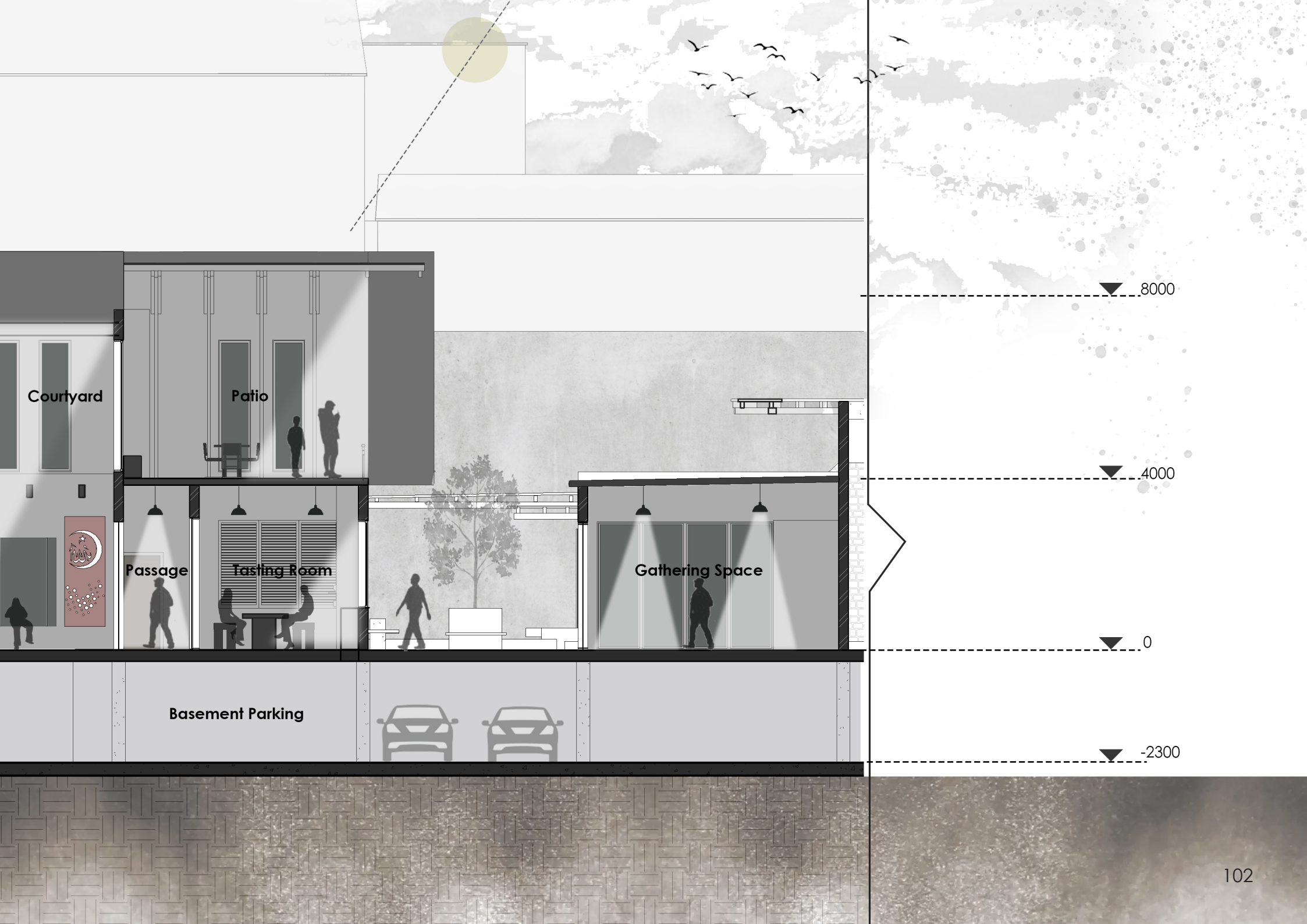


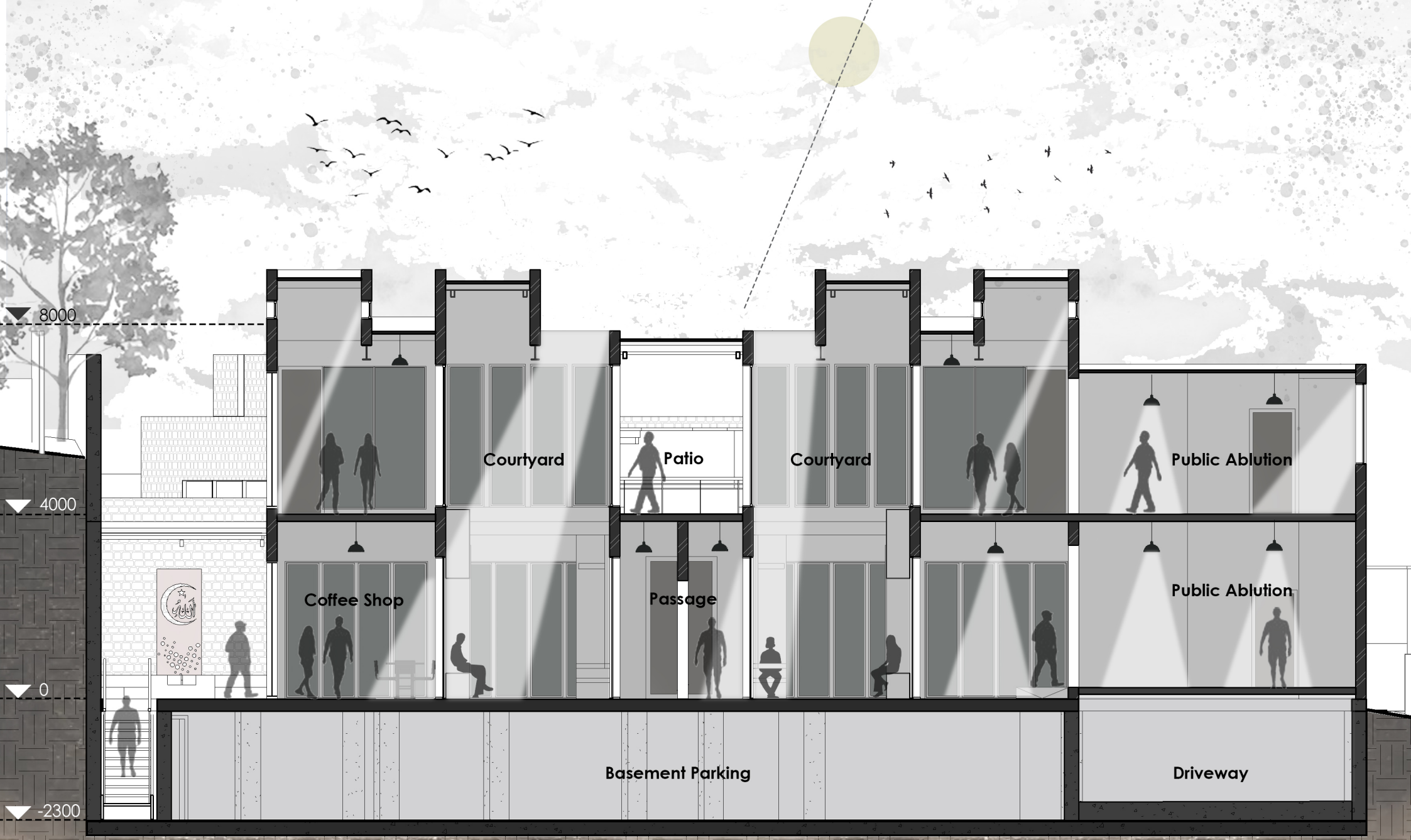
a. - Reception
b. - Gallery
c. - Storage
d. - Head roaster office
e. - Storage
f. - Stoep seating
g. - Workshops
h. - Coffee roasting space
i. Stoep seating
j. - Public ablution

k. - Male prayer space
l. - Female prayer space


Reception
Workshops
Office
Passage
Boardroom
Coffee Shop
0
2m
4m
6m
10m

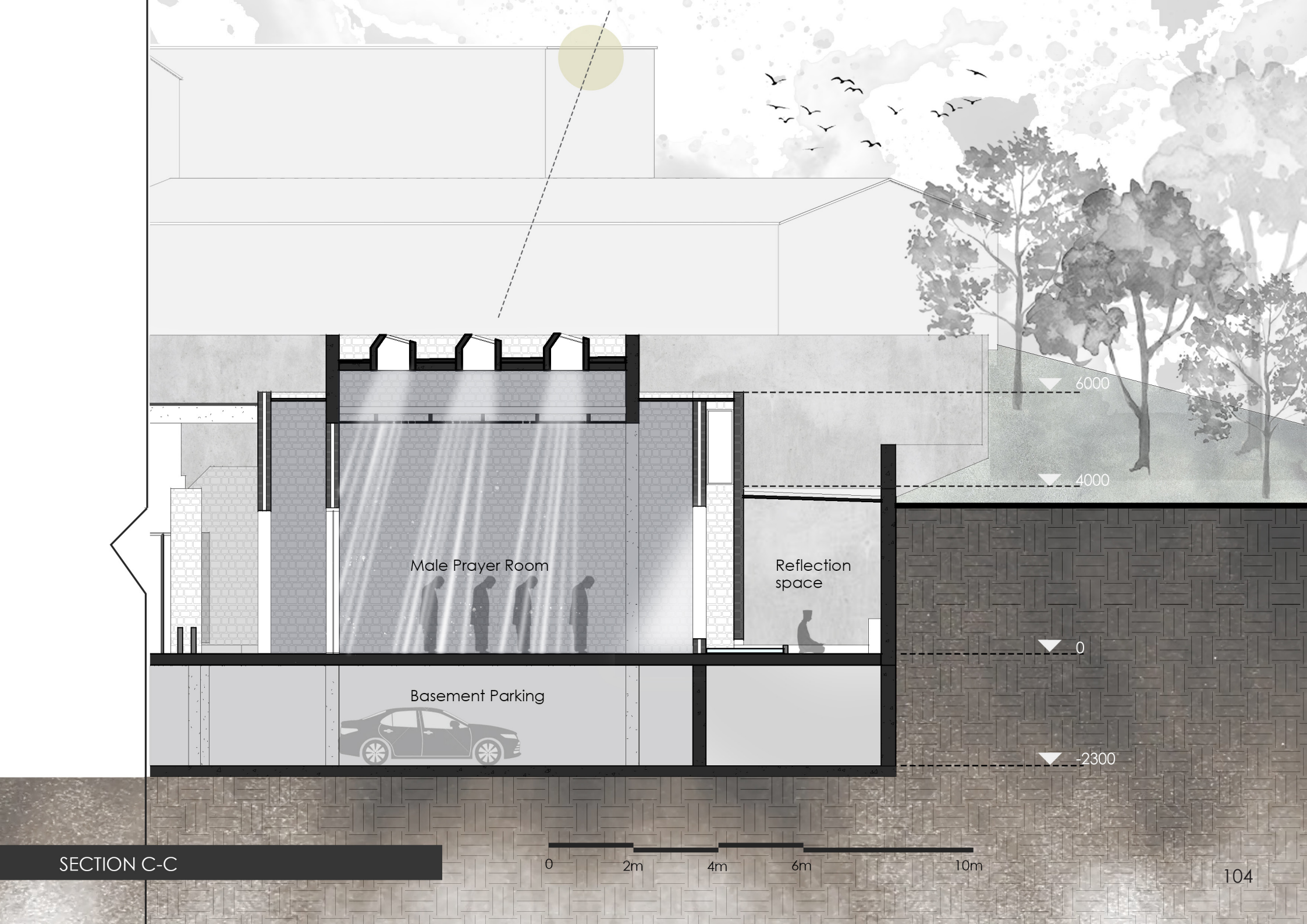
SECTION A-A


Courtyard
Patio
Passage
Tasting Room
Gathering Space
Basement Parking
8000
4000
0
-2300

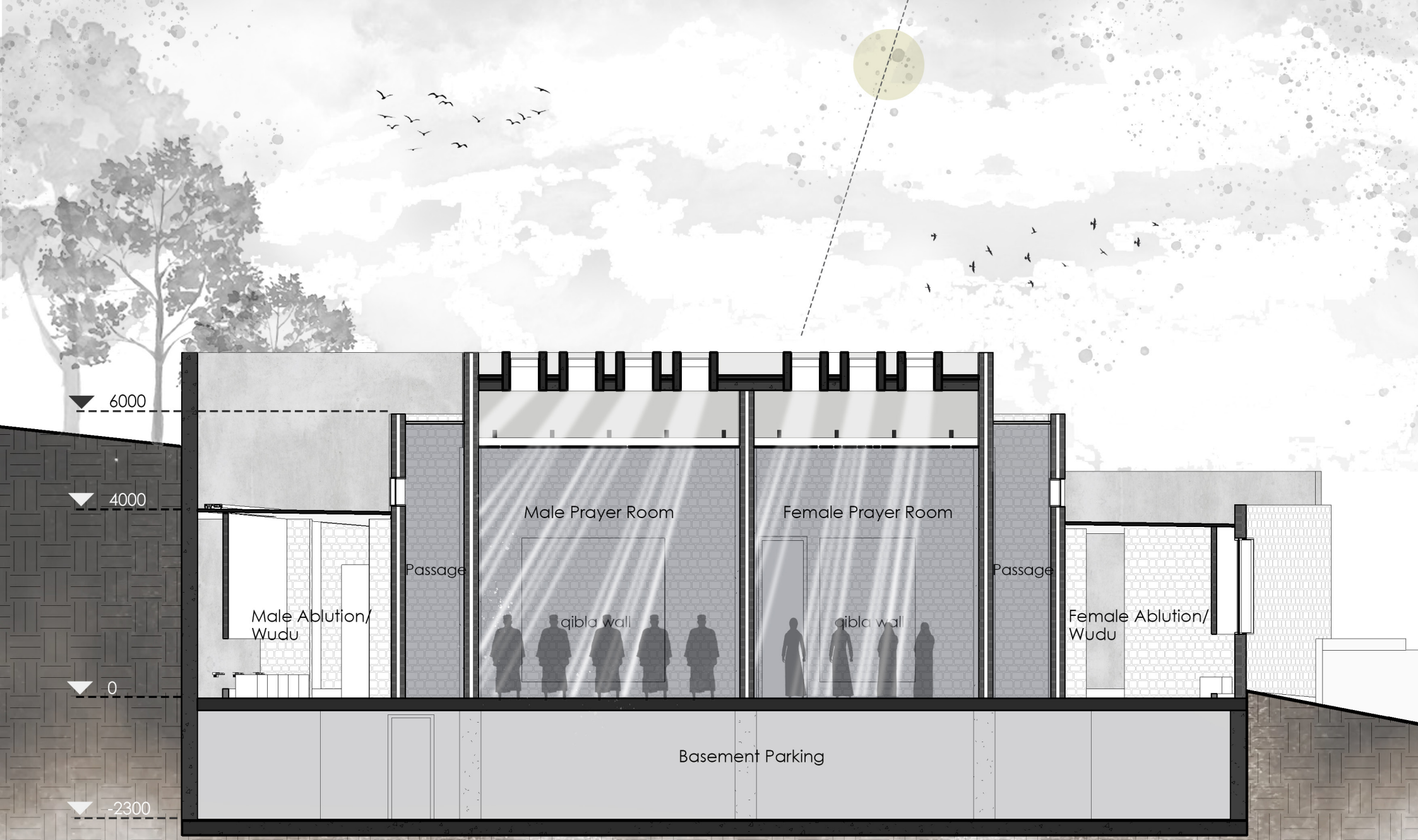


SECTION B-B

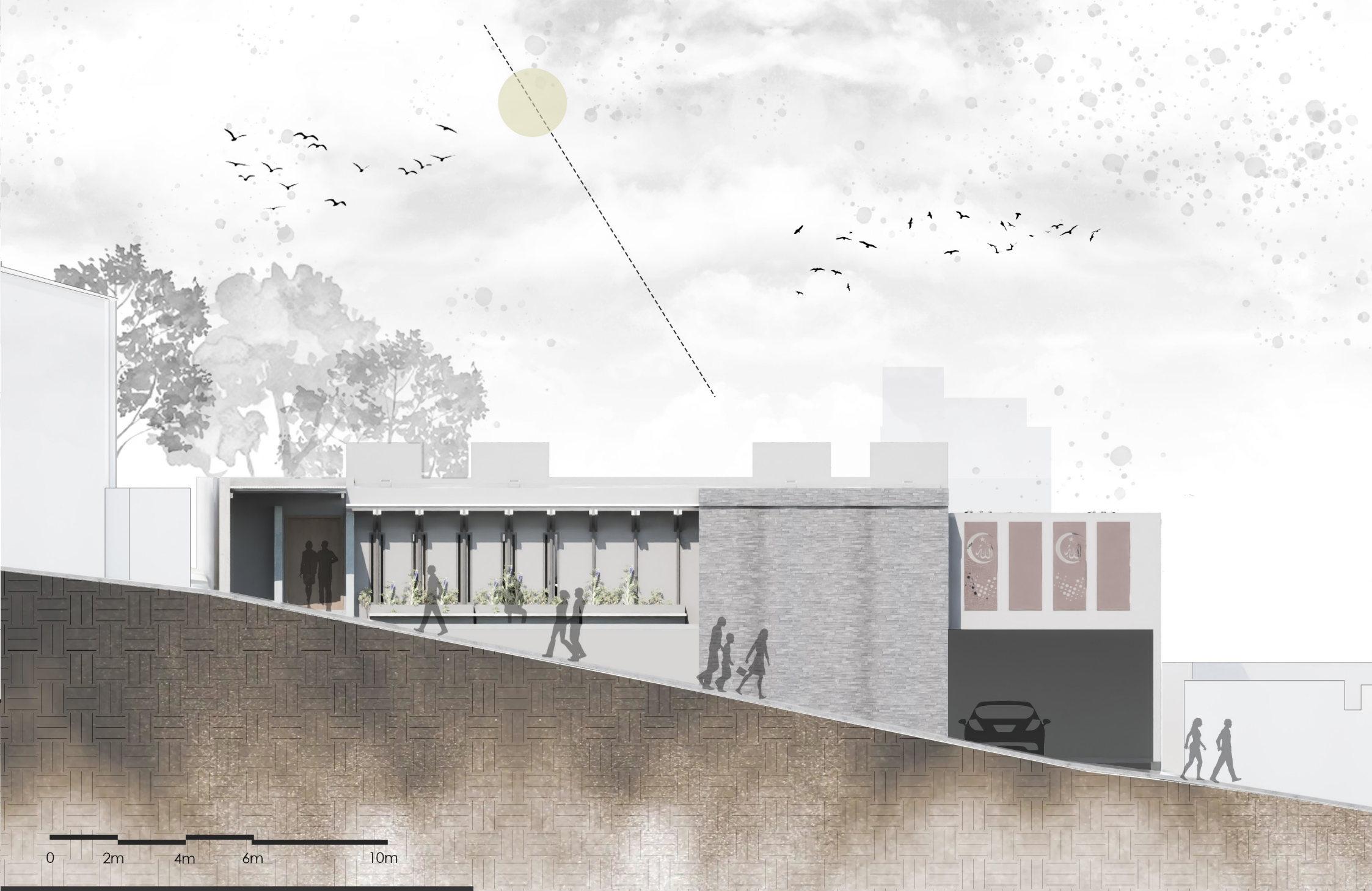
0 2m 4m 6m 10m


6000
4000
Male Prayer Room
Reflection space
0
Basement Parking
-2300
0
2m
4m
6m
10m

SECTION C-C


6000
4000
0
-2300
Male Ablution/
Wudu
Passage
Male Prayer Room
qibla wall
Female Prayer Room
qibla wall
Passage
Female Ablution/
Wudu
Basement Parking

SECTION D-D



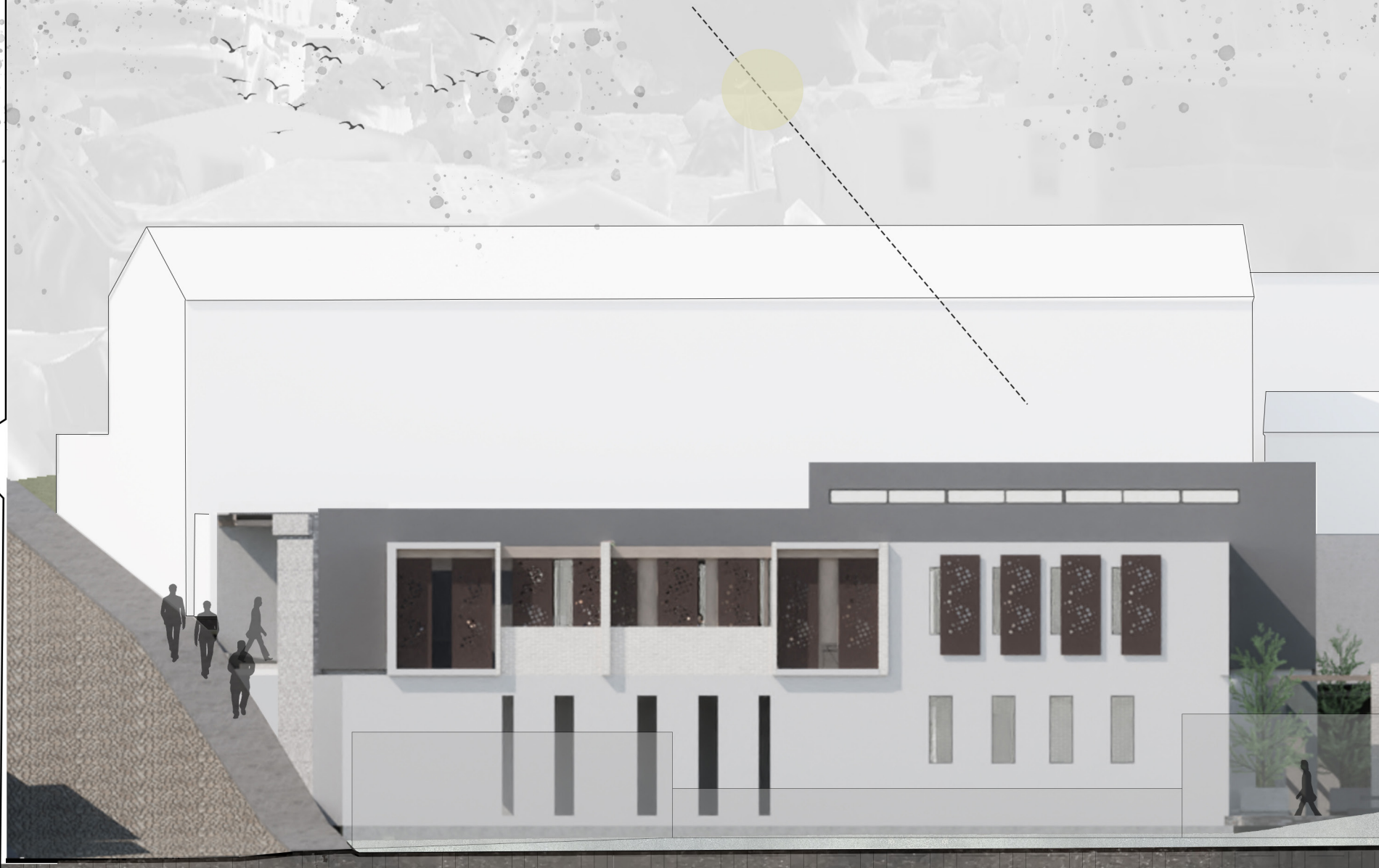
SOUTH WEST ELEVATION



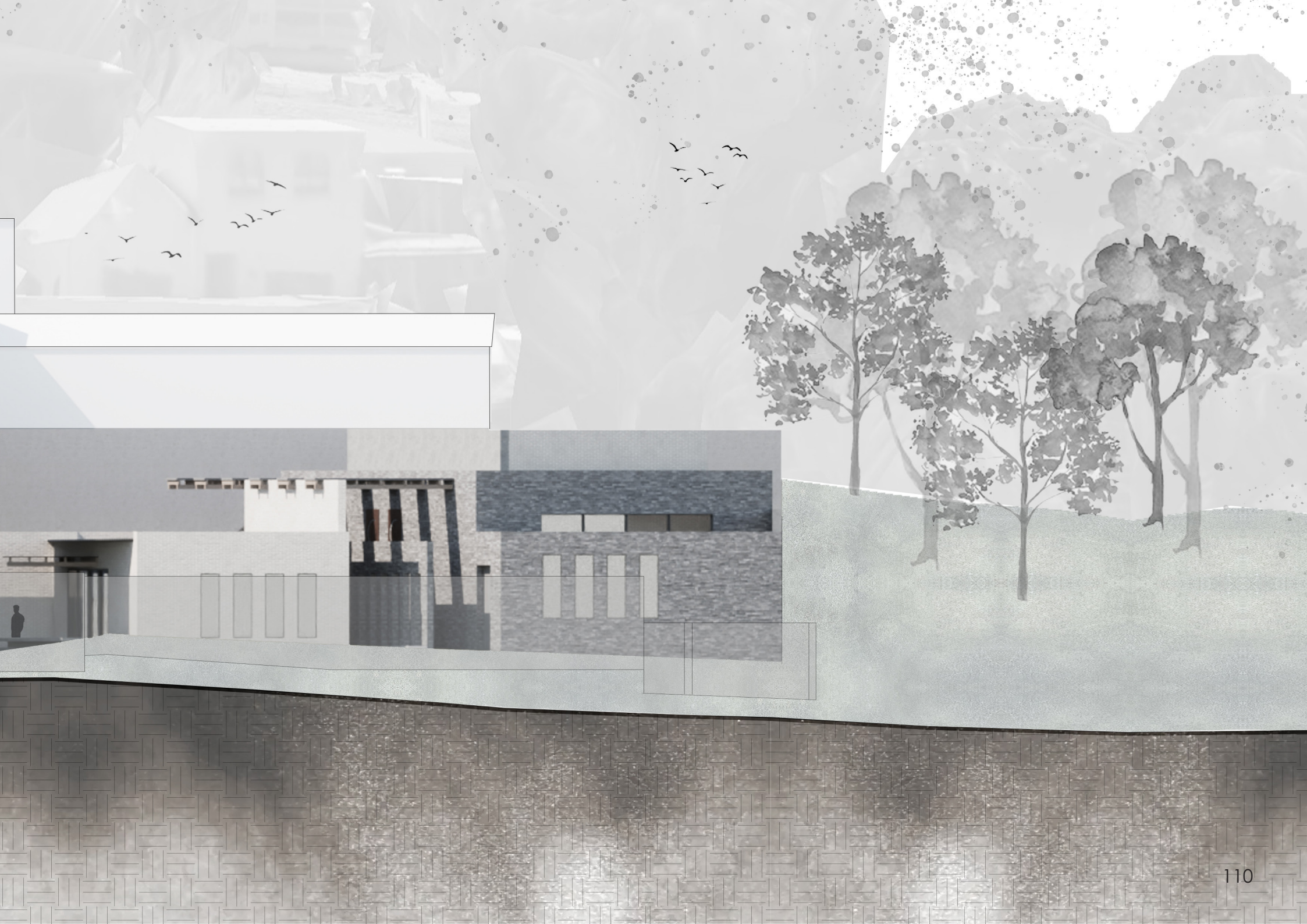
NORTH EAST ELEVATION OF COFFEE ROASTERY



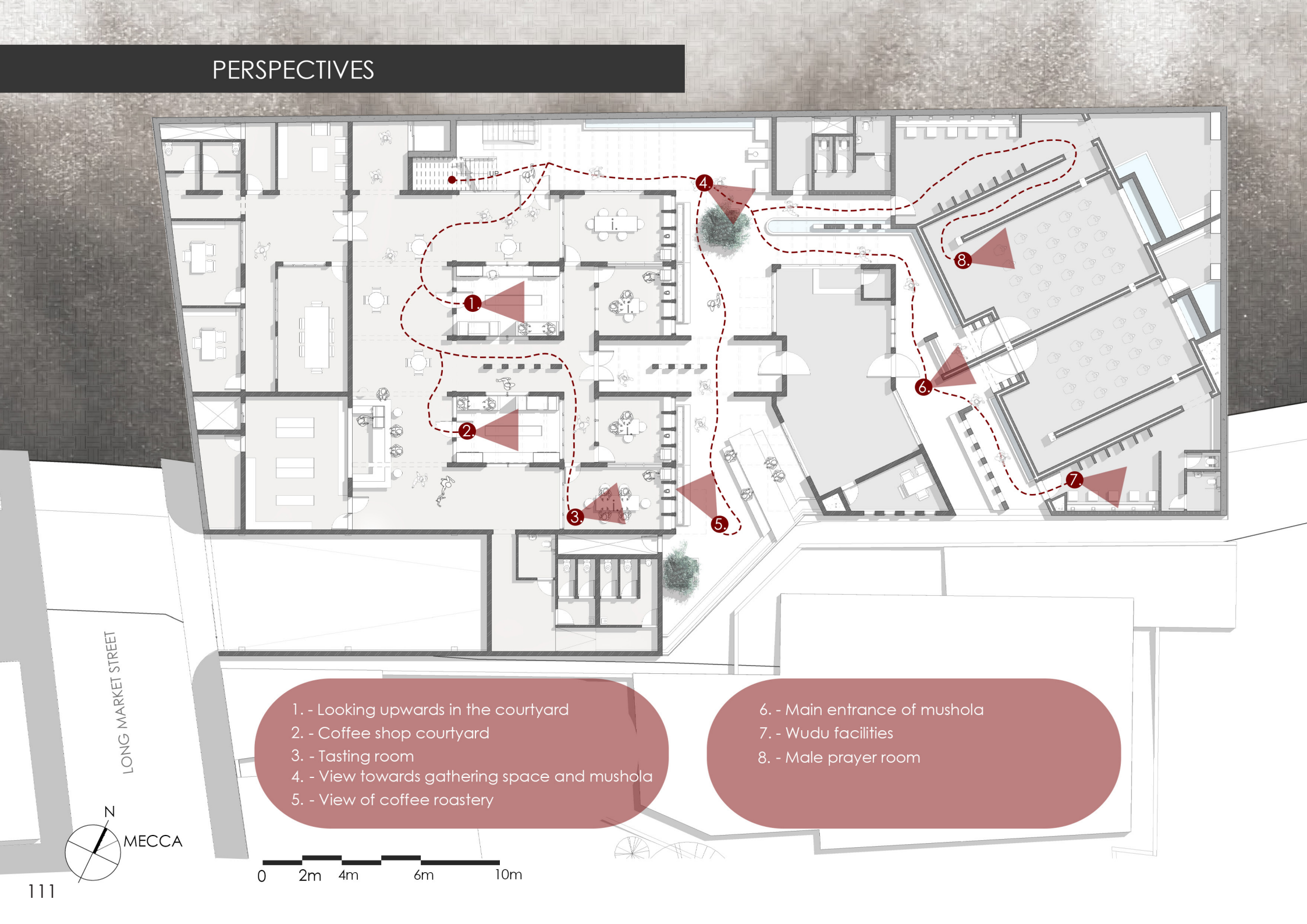
NORTH EAST ELEVATION



SOUTH EAST ELEVATION



PERSPECTIVES



1. - Looking upwards in the courtyard
2. - Coffee shop courtyard
3. - Tasting room
4. - View towards gathering space and mushola
5. - View of coffee roastery

6. - Main entrance of mushola
7. - Wudu facilities
8. - Male prayer room



1. LOOKING UPWARDS IN THE COURTYARD



2. COFFEE SHOP COURTYARD



3. TASTING ROOM



4. VIEW TOWARDS GATHERING SPACE AND MUSHOLA

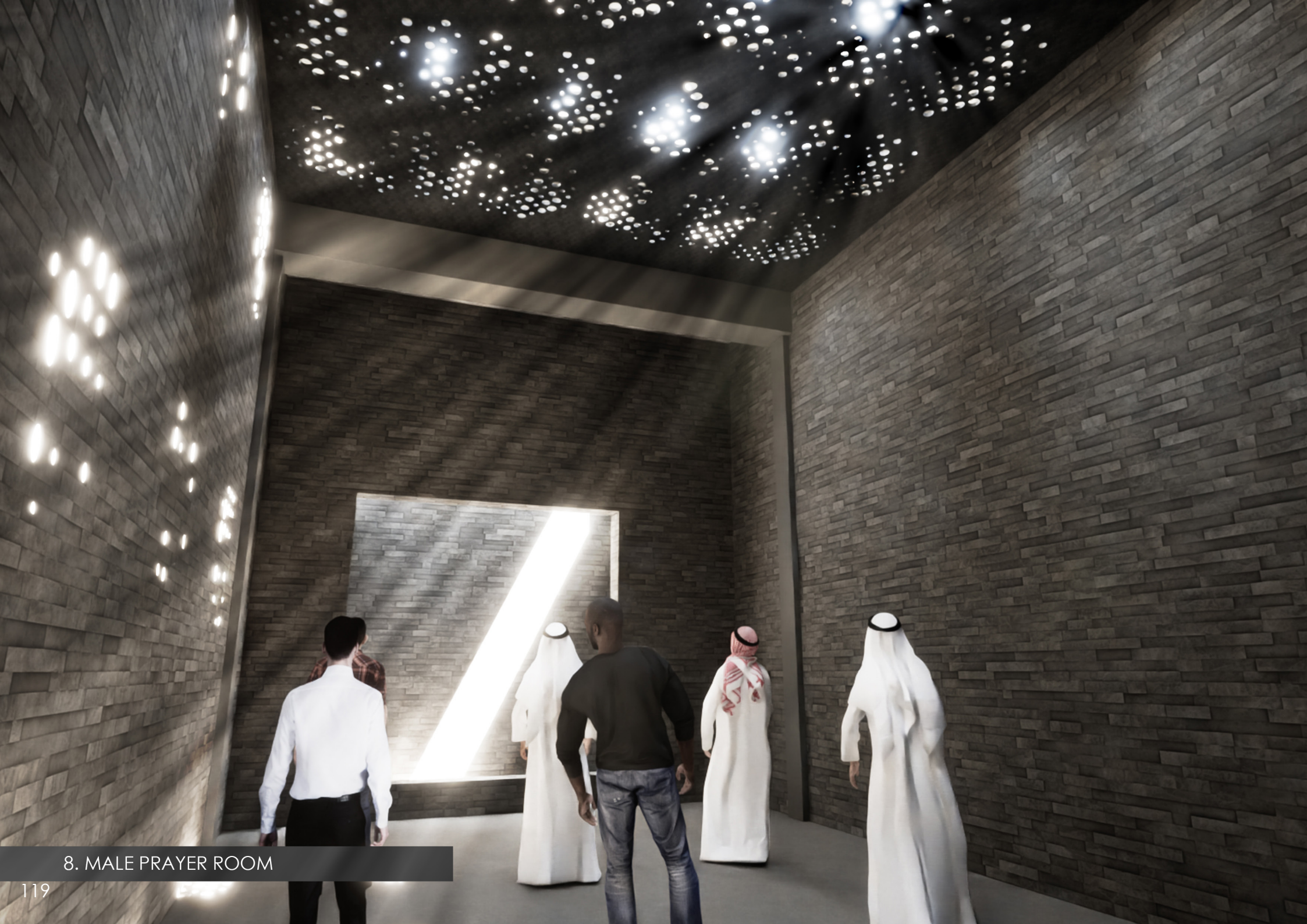


5. VIEW OF COFFEE ROASTERY



6. MAIN ENTRANCE OF MUSHOLA



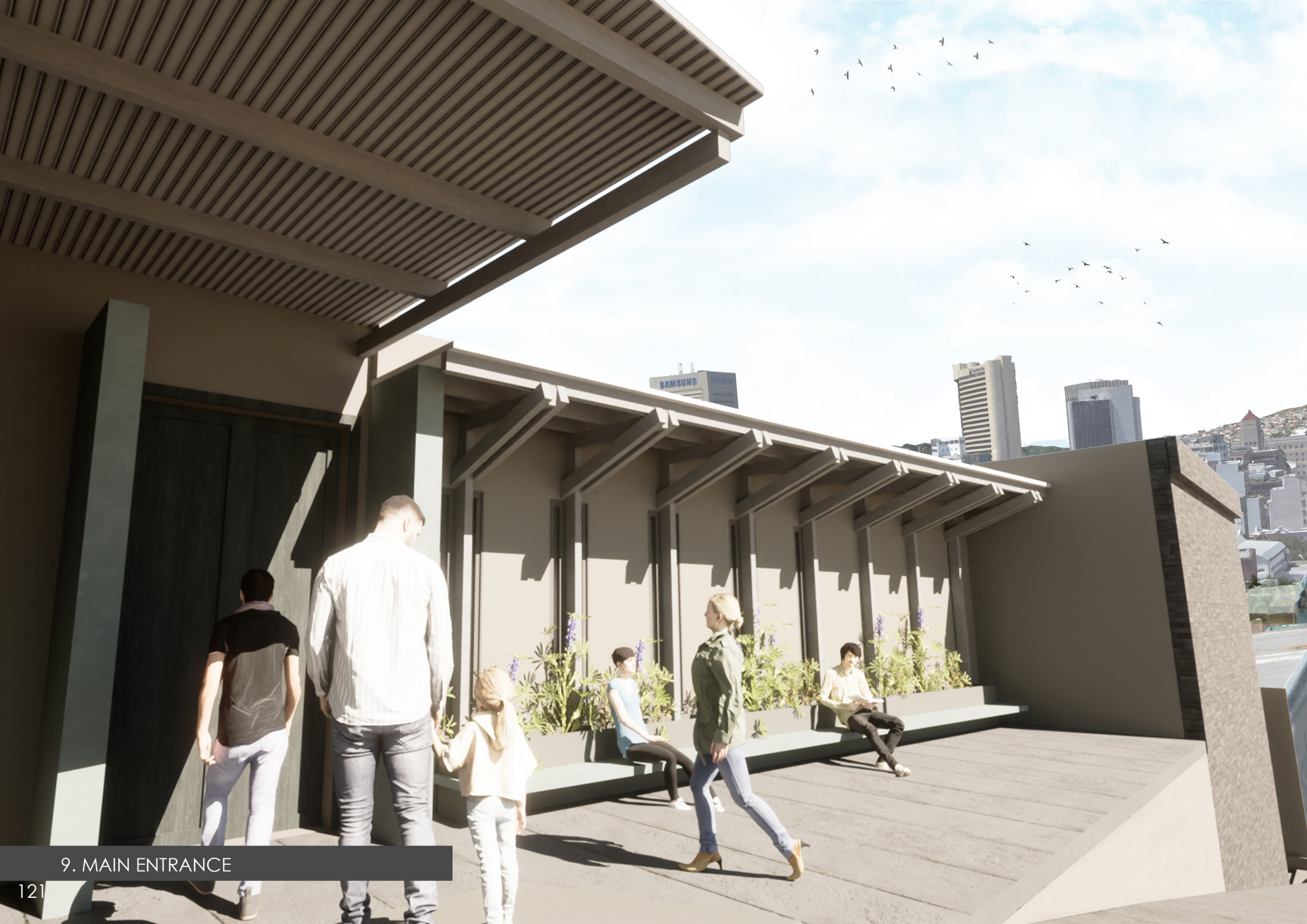


8. MALE PRAYER ROOM

PERSPECTIVES



9. - Main entrance
10. - First floor patio
11. - View of coffee roastery
12. - View of mushola



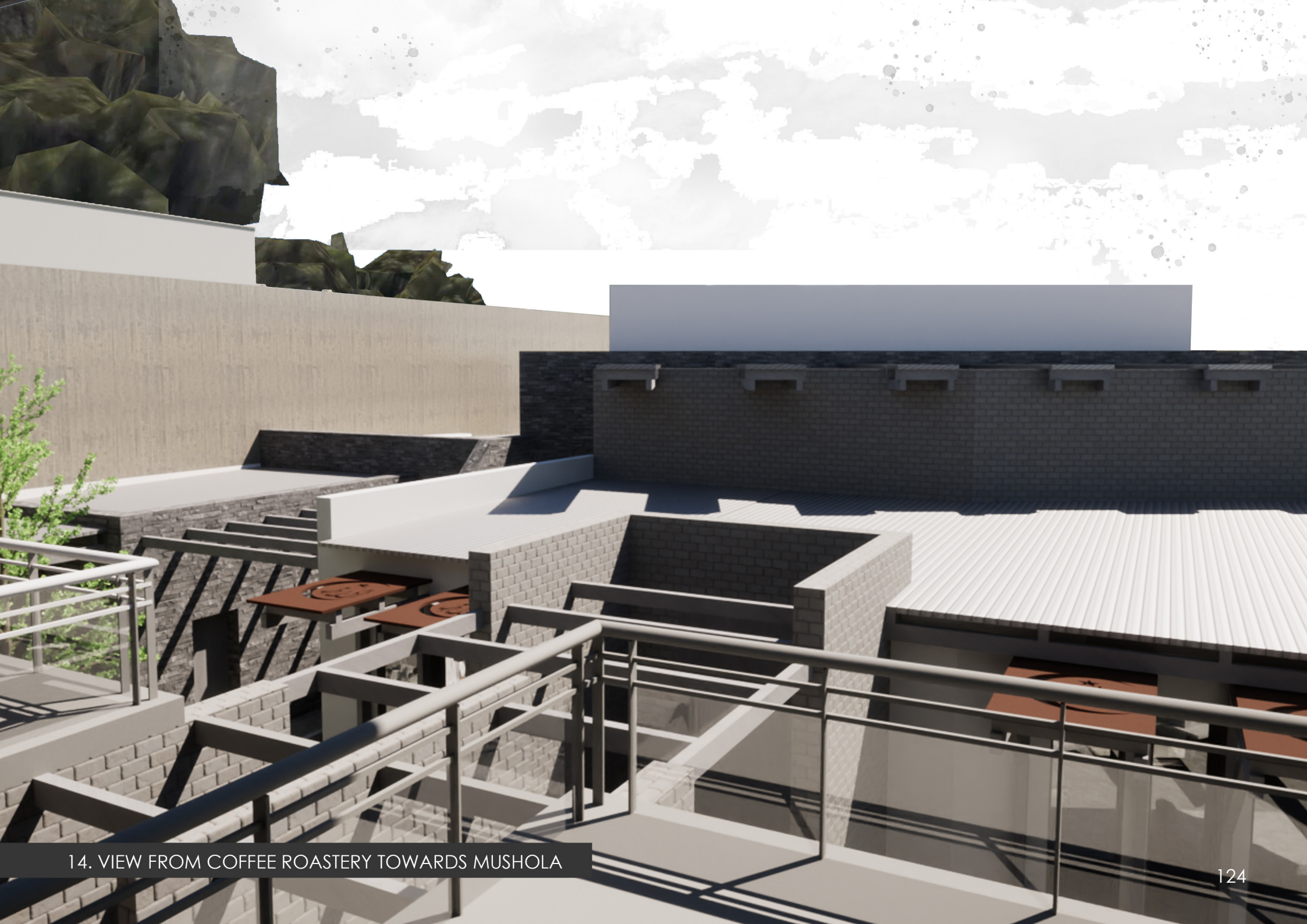
9. MAIN ENTRANCE



10. FIRST FLOOR PATIO



11. VIEW OF COFFEE ROASTERY



14. VIEW FROM COFFEE ROASTERY TOWARDS MUSHOLA



12. VIEW OF MUSHOLA



13. VIEW OF MUSHOLA



BIRDS EYE VIEW

FINAL MODEL











7.8 CONCLUSION

With the inception of the project, the idea was to preserve the essence of the Bo-Kaap, by providing a space for the insiders and outsiders. A mushola and coffee roastery was designed to achieve this goal due to the history of the link between coffee and Islamic culture. The search for preserving the essence of the Bo-Kaap due to the area suffering from gentrification has led the project investigation. For the design to achieve this it had to be influenced by the site, culture and history. It aimed to retell certain stories through architectural design and to create a space suited for specific rituals to take place. The site chosen for the site does not have any heritage status and is situated close to the historic prayer quarry, thus it was thought that this site would provide an opportunity to achieve the aim of the project. Though many principles were taken from the first design development, many changes were made to experiment and to guide the process to the final design.

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- 2 *Student paper*
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- 1 *Student paper*

APPENDIX 01

CONSTRUCTION DRAWINGS



141

Client:

Against The Grain

Project Number:

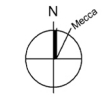
S001

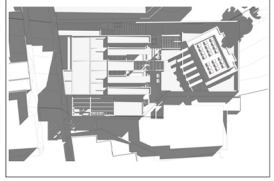
Location:

Long Market Street, Bo-Kaap,
Cape Town

Notes:

North and Mecca direction

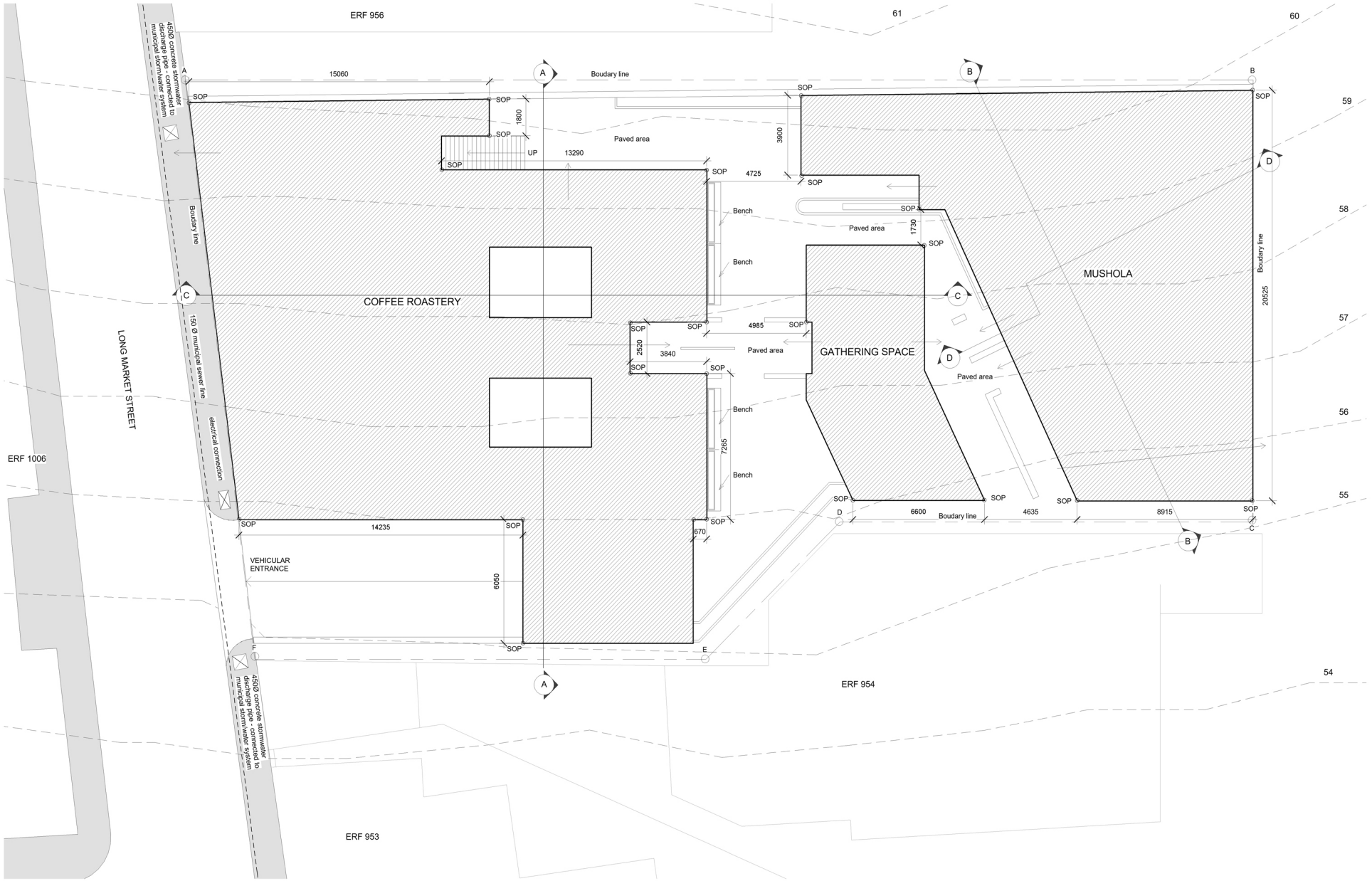




Coffee Roastery and Mushola

Location Plan

Project number	0001
Date	8 September 2022
Drawn by	Stiaan Theron
Checked by	Checker
Drawing number	A01
Scale	1: 1000



142

Client:

Against The Grain

Project Number:

S001

Location:

Long Market Street, Bo-Kaap,
Cape Town

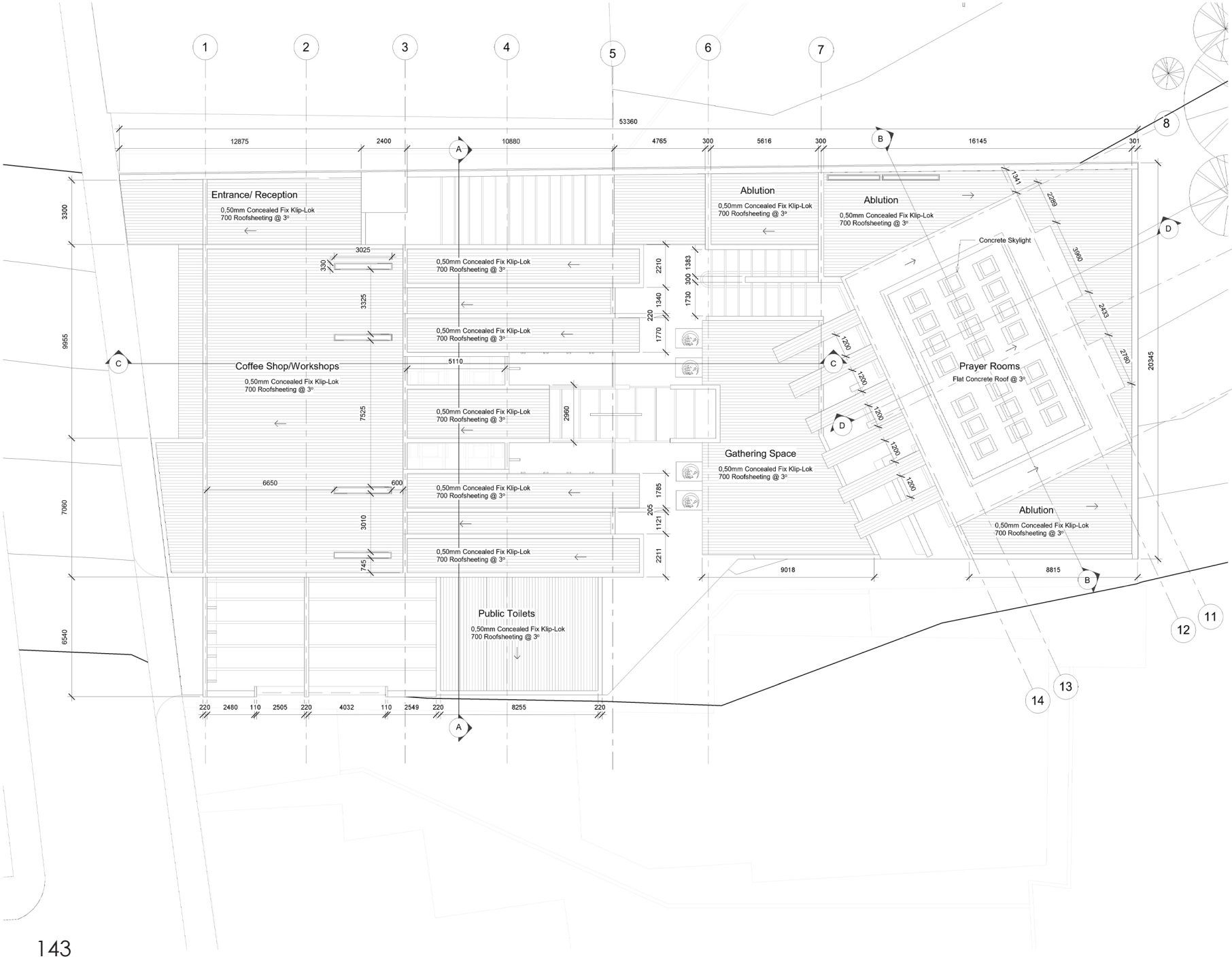
Notes:

The arrows indicate the exsits out of the buildings as well as towards the fire escape exits out of the site

Coffee Roastery and Mushola

SITE PLAN

Project number	0001
Date	24 October 2022
Drawn by	Stiaan Theron
Checked by	Checker
Drawing number	A02
Scale	1:100



Client:

Against The Grain

Project Number:

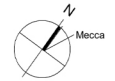
S001

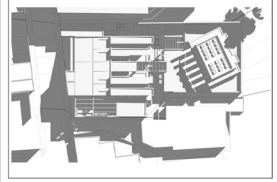
Location:

Long Market Street, Bo-Kaap,
Cape Town

Notes:

North and Mecca direction

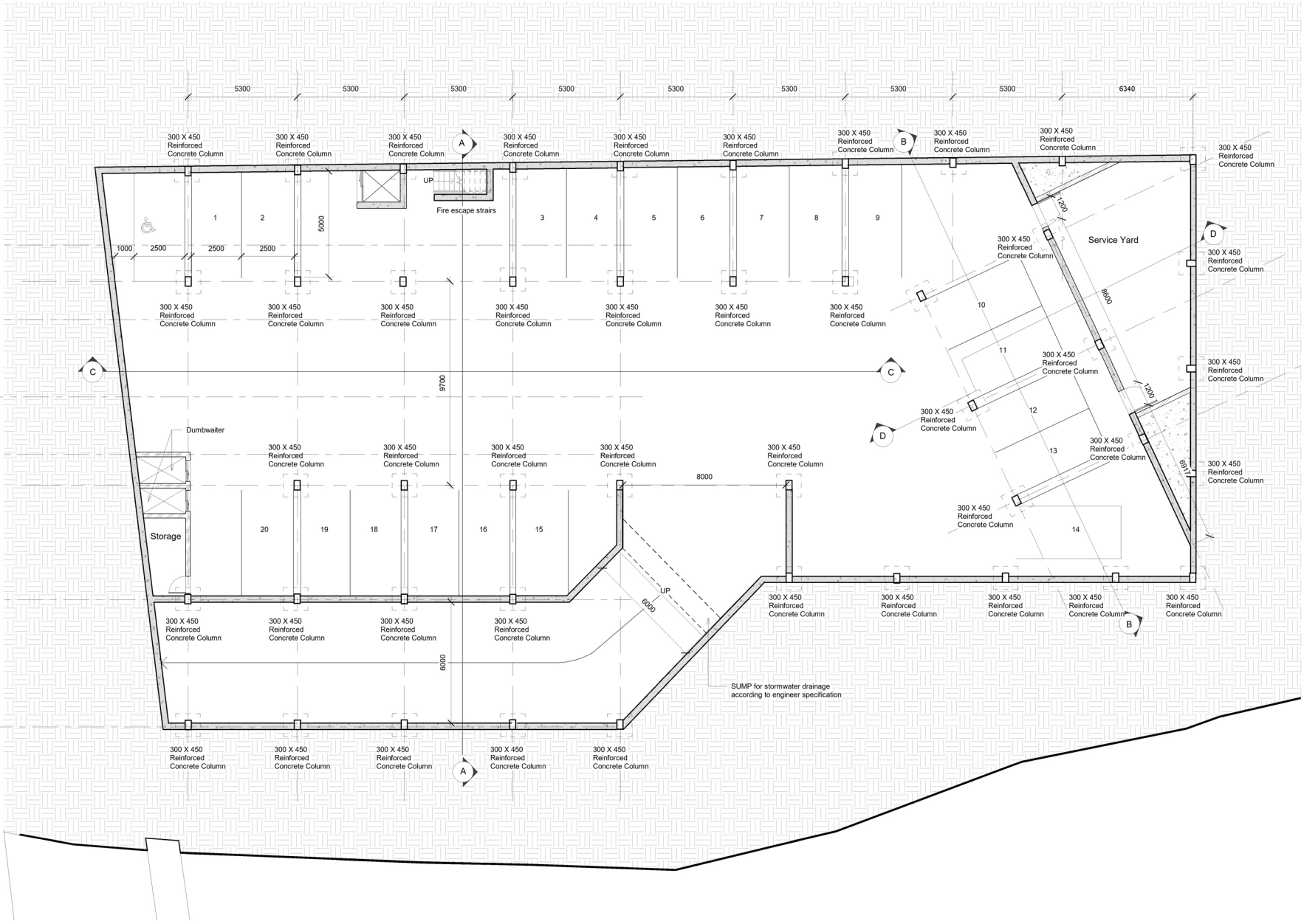




Coffee Roastery and Mushola

ROOF PLAN

Project number	0001
Date	10 October 2022
Drawn by	Stiaan Theron
Checked by	Checker
Drawing number	A03
Scale	1:100



144

Client:

Against The Grain

Project Number:

S001

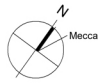
Location:

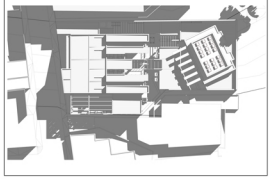
Long Market Street, Bo-Kaap,
Cape Town

Notes:

SUMP used for stormwater drainage in Basement according to engineer specification

North and Mecca direction

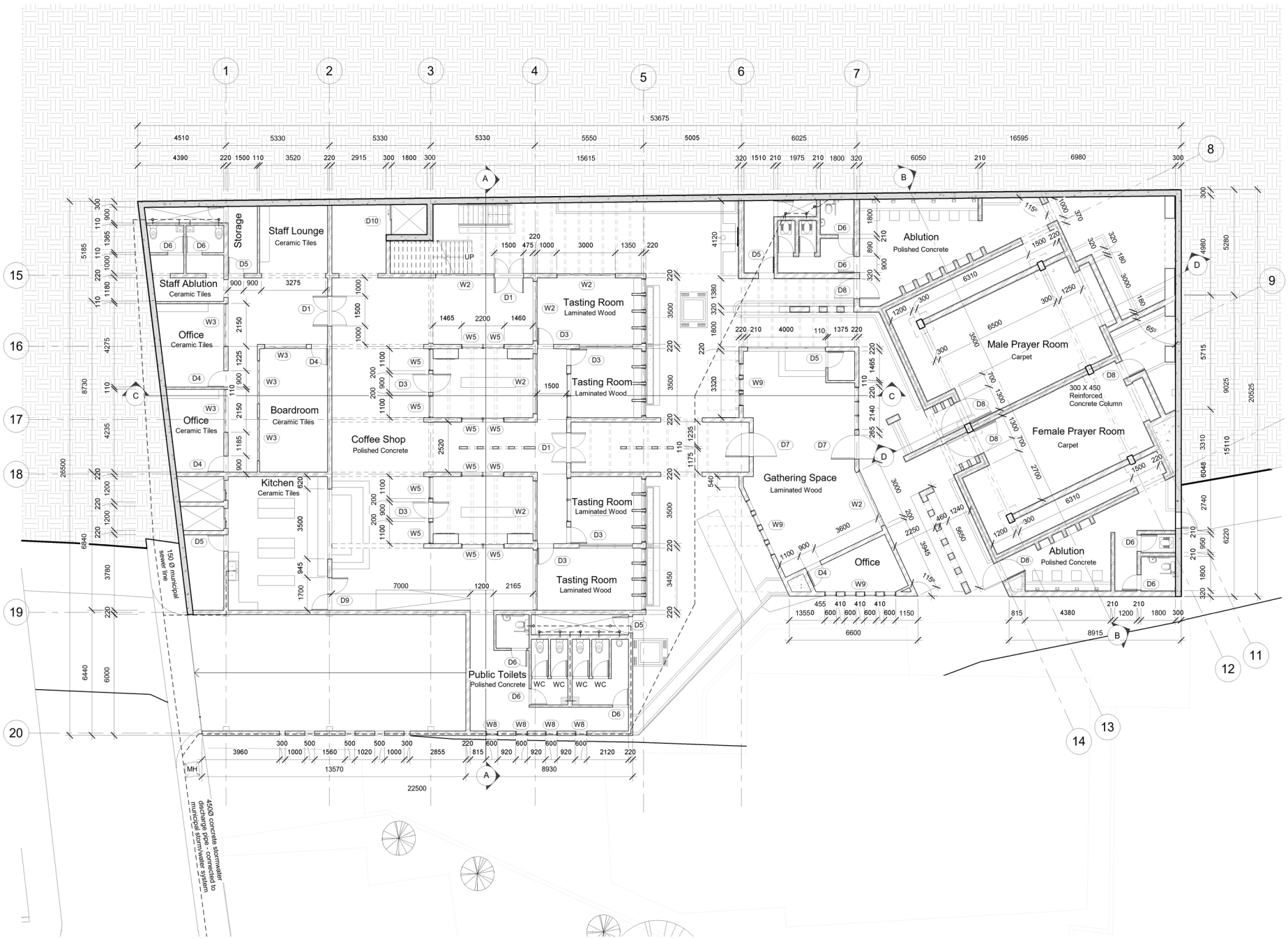




Coffee Roastery and Mushola

BASEMENT

Project number	0001
Date	24 October 2022
Drawn by	Stiaan Theron
Checked by	Checker
Drawing number	A04
Scale	1:100



145

Client:

Against The Grain

Project Number:

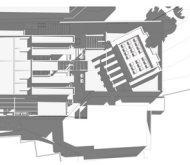
S001

Location:

Long Market Street, Bo-Kaap,
Cape Town

Notes:

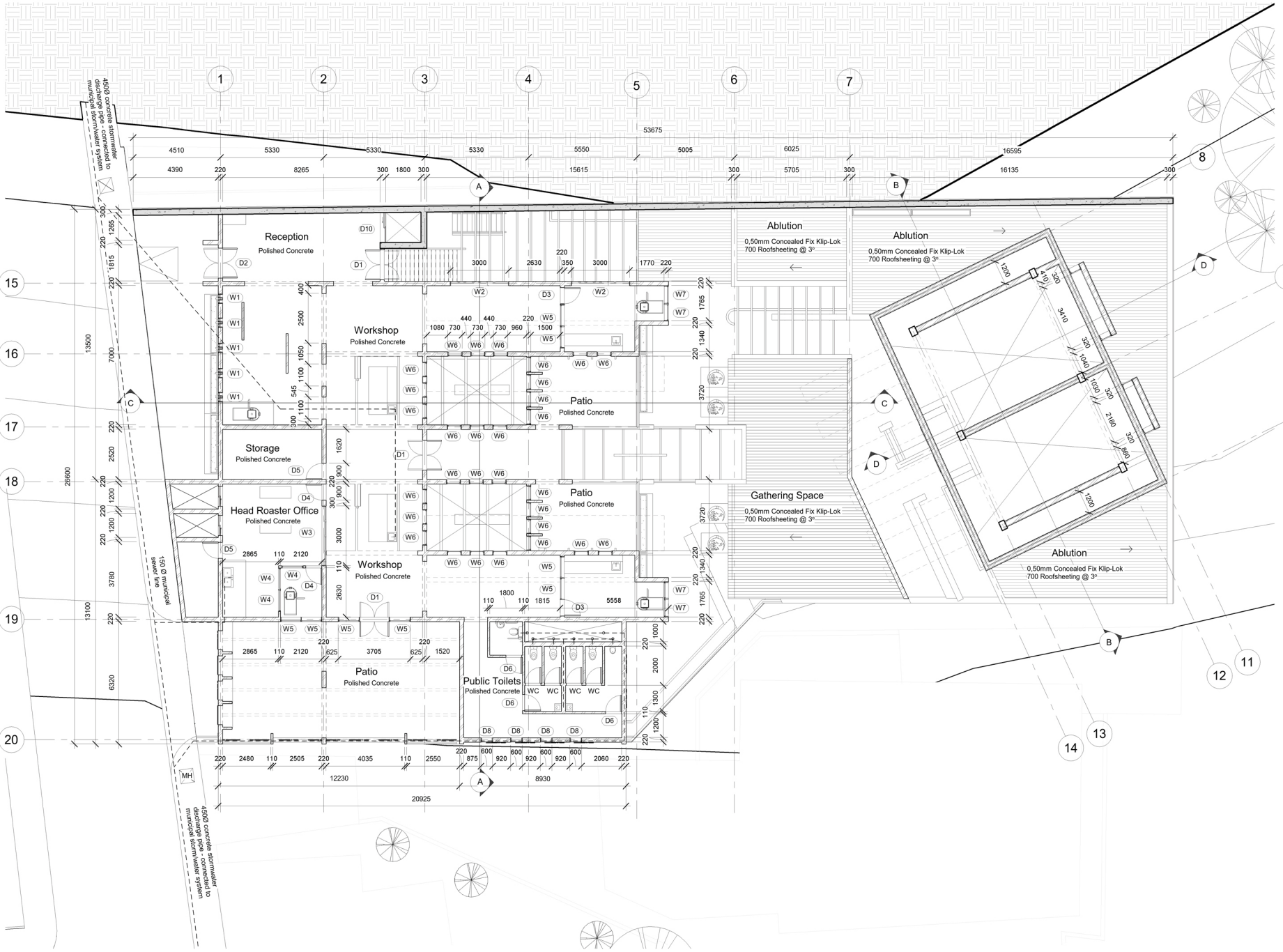
North and Mecca direction



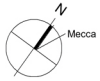
Coffee Roastery and Mushola

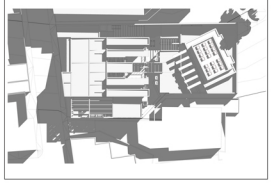
GROUND FLOOR

Project number	0001
Date	24 October 2022
Drawn by	Stiaan Theron
Checked by	Checker
Drawing number	A05
Scale	1:100



North and Mecca direction





Client:

Against The Grain

Project Number:

S001

Location:

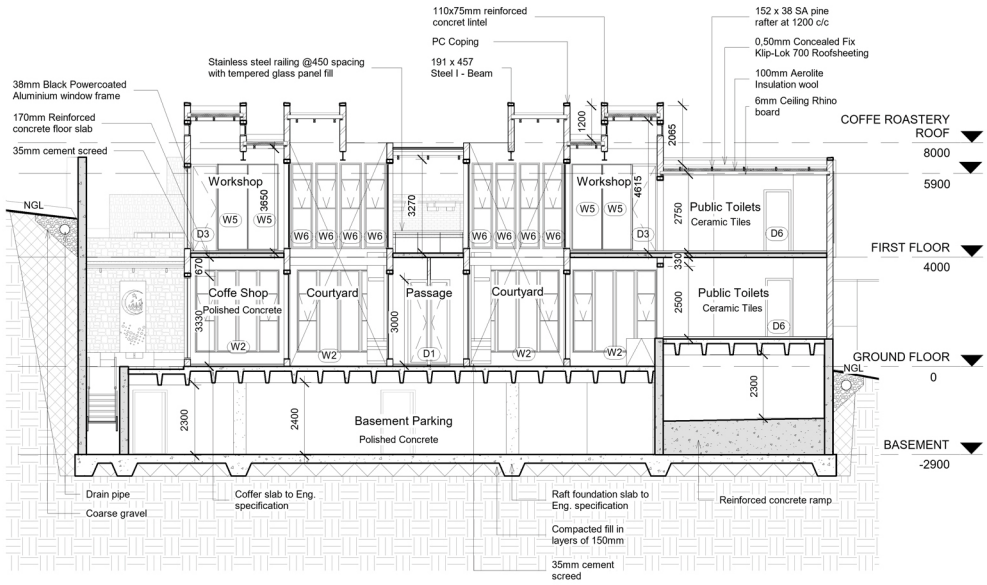
Long Market Street, Bo-Kaap,
Cape Town

Notes:

Coffee Roastery and Mushola

FIRST FLOOR

Project number	0001
Date	24 October 2022
Drawn by	Author
Checked by	Checker
Drawing number	A06
Scale	1:100



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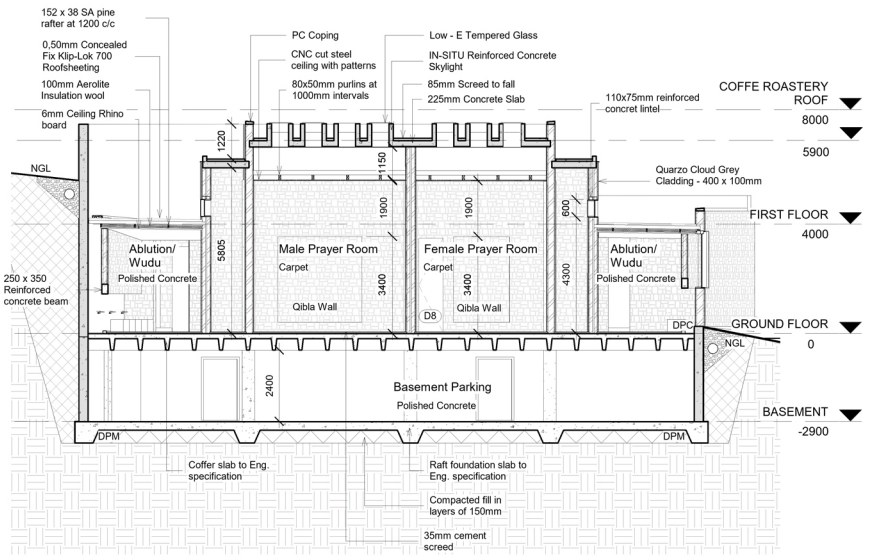
SCALE 1:100



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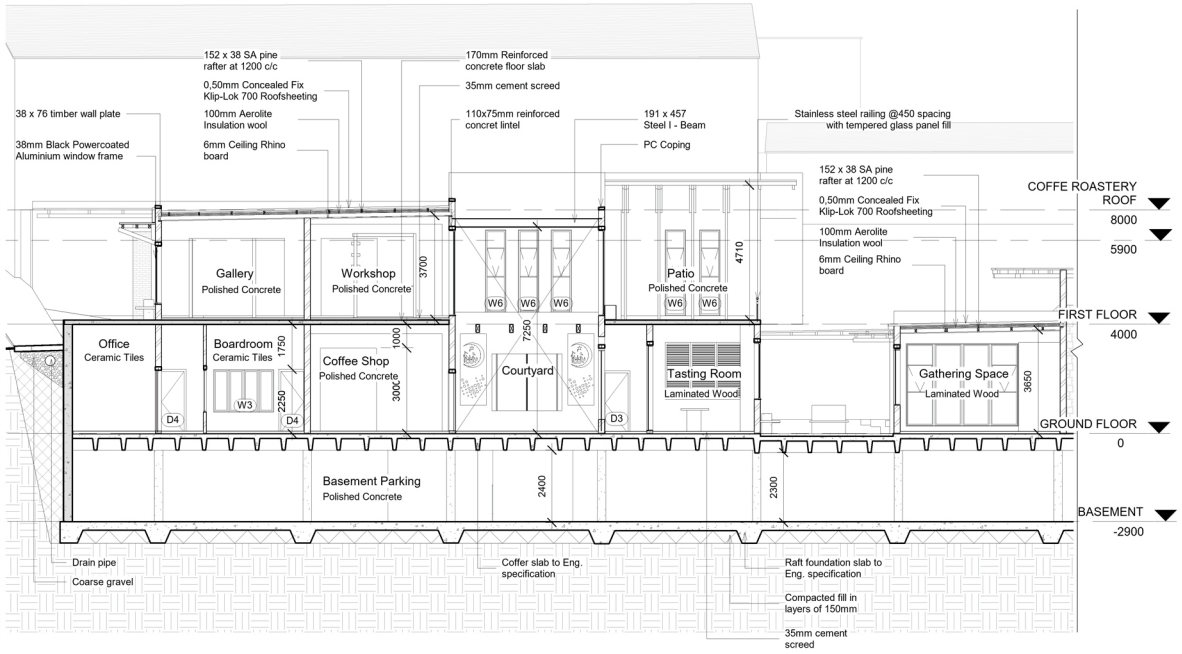

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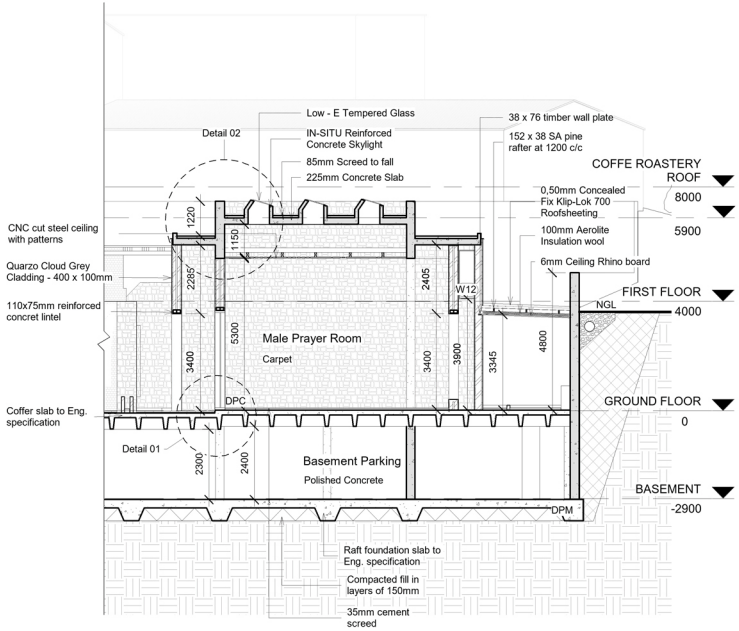
SCALE 1:100



SECTION D - D
SCALE 1:100

Client:

Against The Grain

Project Number:

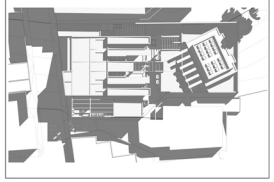
S001

Location:

Long Market Street, Bo-Kaap,
Cape Town

Notes:

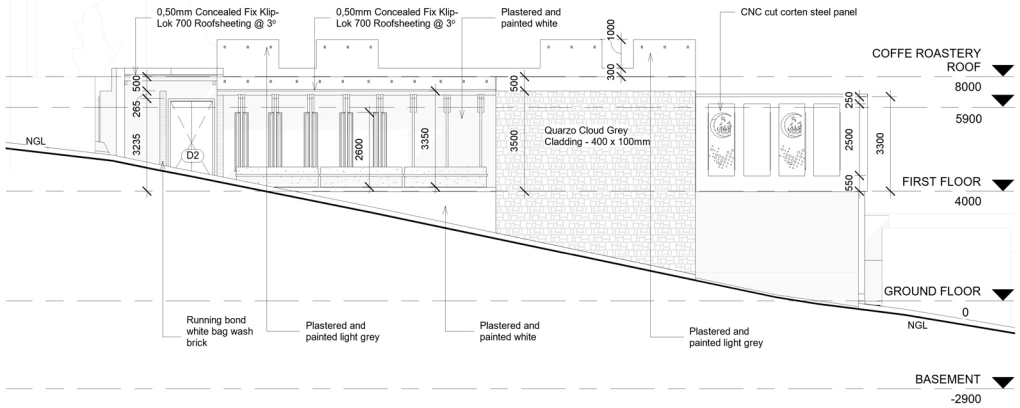
North and Mecca direction



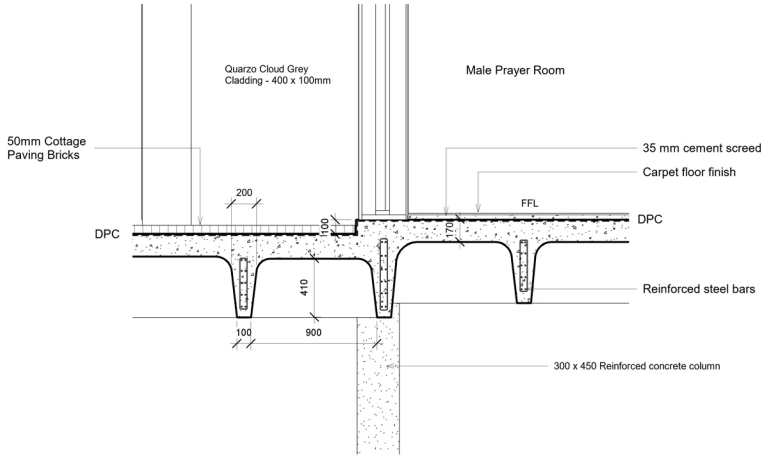
Coffee Roastery and Mushola

SECTIONS

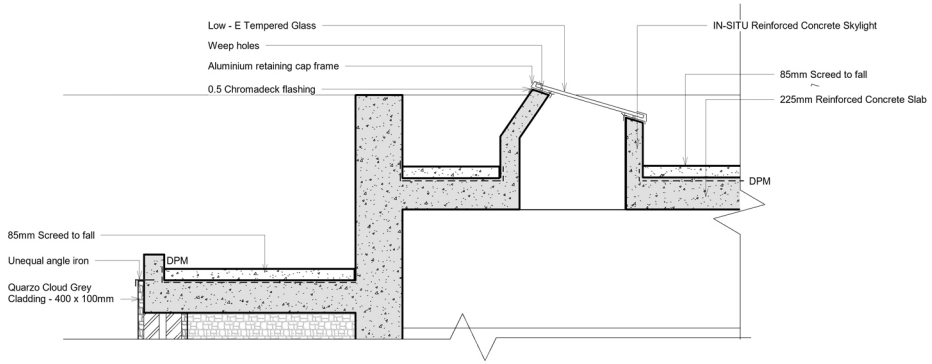
Project number	0001
Date	24 October 2022
Drawn by	Stiaan Theron
Checked by	Checker
Drawing number	A07
Scale	As Indicated



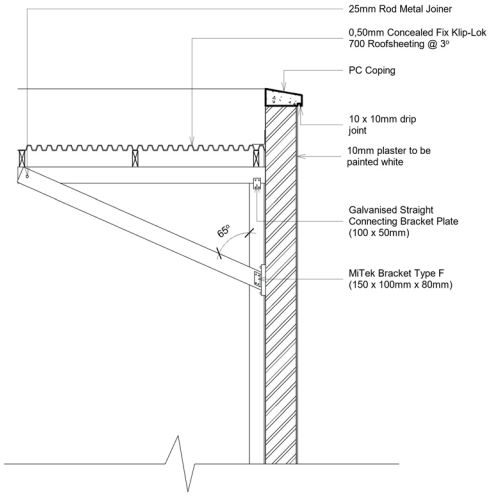
SOUTH WEST ELEVATION
SCALE 1:100



DETAIL 01
SCALE 1:20



DETAIL 02
SCALE 1:20



DETAIL 03
SCALE 1:20

Client:

Against The Grain

Project Number:

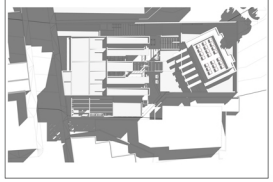
S001

Location:

Long Market Street, Bo-Kaap,
Cape Town

Notes:

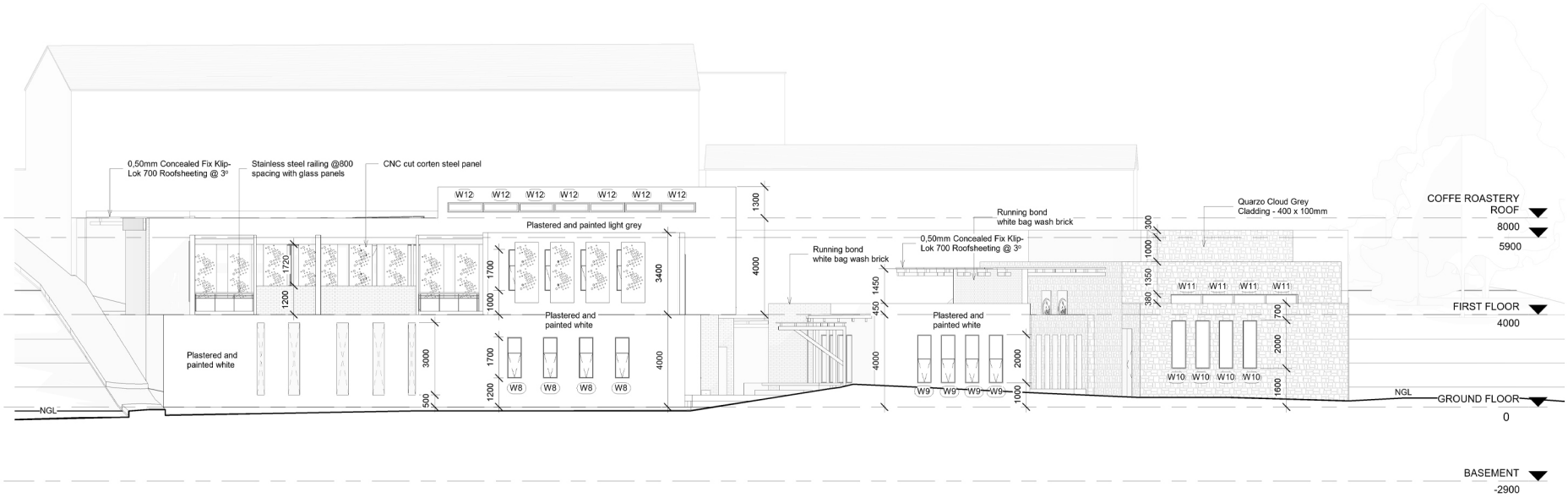
North and Mecca direction



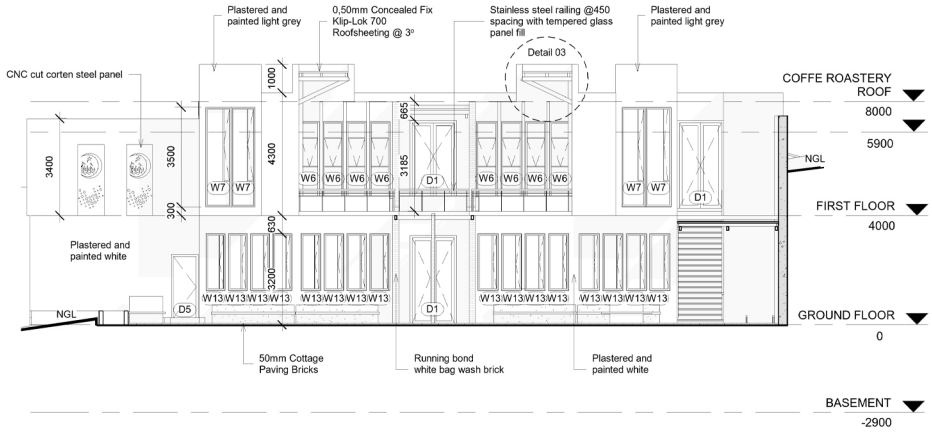
Coffee Roastery and Mushola

ELEVATION AND DETAILS

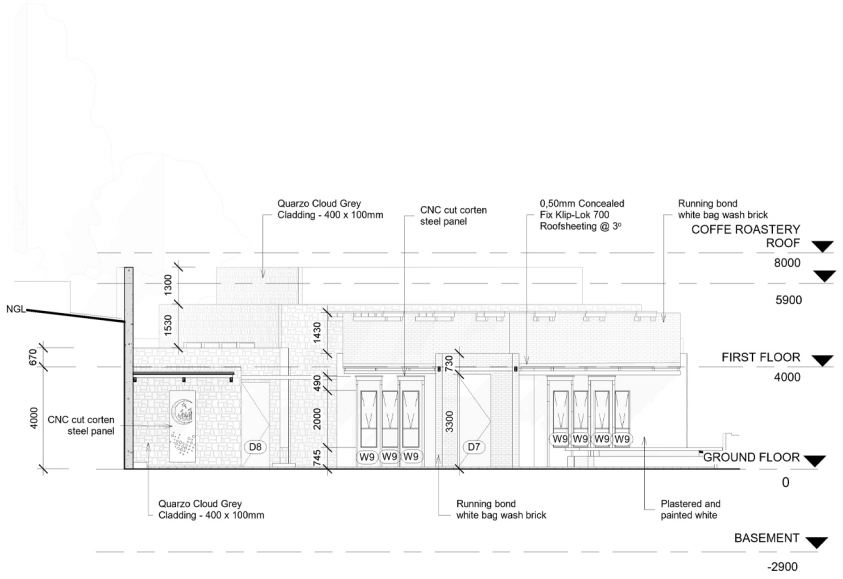
Project number	0001
Date	24 October 2022
Drawn by	Stiaan Theron
Checked by	Checker
Drawing number	A08
Scale	As Indicated



SOUTH EAST ELEVATION
SCALE 1:100



NORTH EAST ELEVATION OF COFFEE ROASTERY
SCALE 1:100



SOUTH WEST ELEVATION OF GATHERING SPACE AND MUSHOLA
SCALE 1:100

Client:

Against The Grain

Project Number:

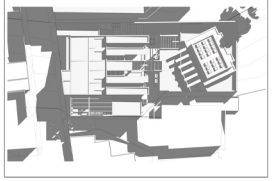
S001

Location:

Long Market Street, Bo-Kaap,
Cape Town

Notes:

North and Mecca direction



Coffee Roastery and Mushola

ELEVATIONS

Project number	0001
Date	24 October 2022
Drawn by	Stiaan Theron
Checked by	Checker
Drawing number	A09
Scale	As Indicated

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