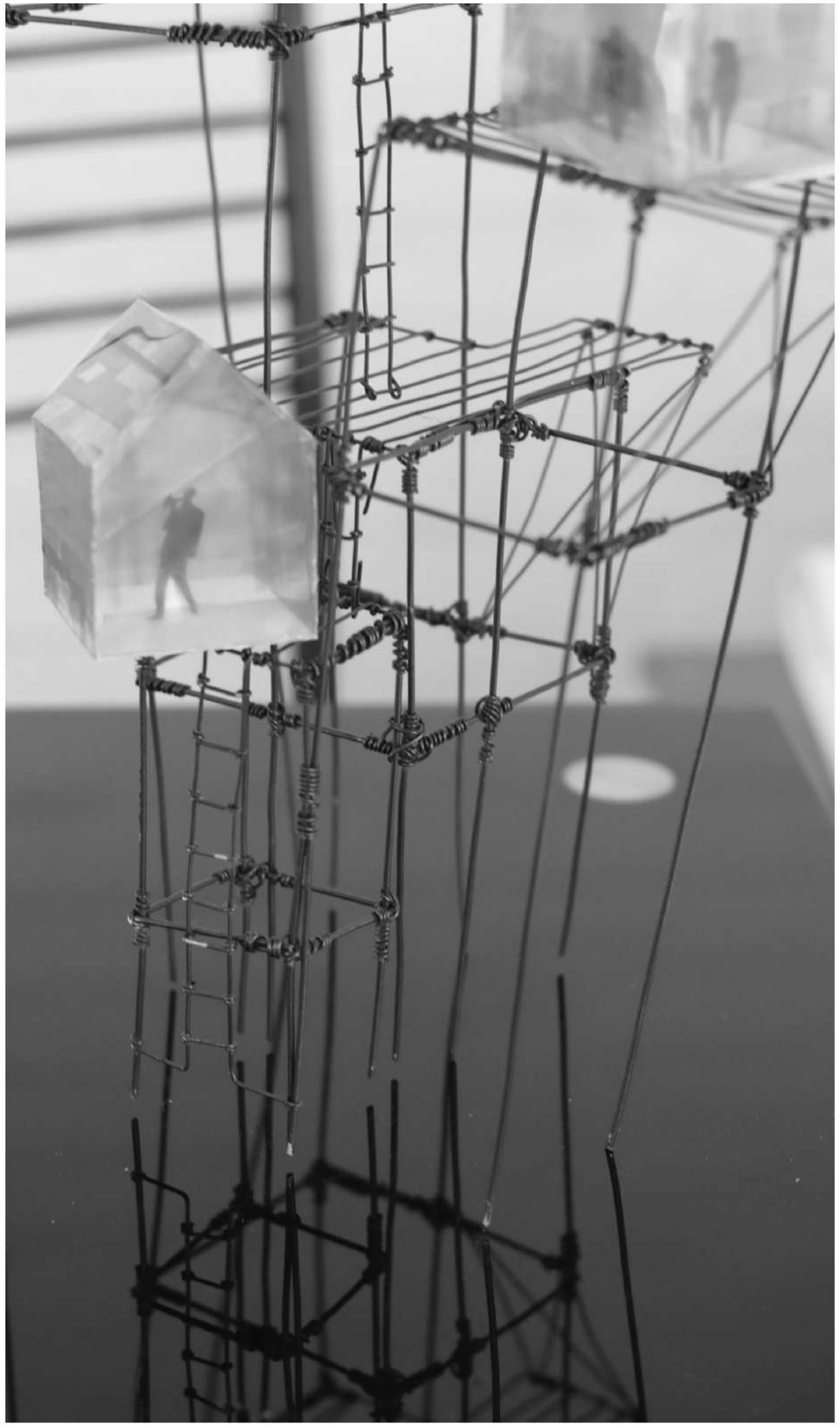
PORTFOLIO



Content



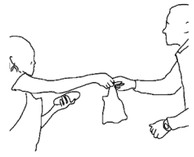
PROJECT 1

The In(be)tween (pg 1-8)
A design-driven project exploring conceptual and spatial relationships. The archival space in Makokoba bridges people and place, reconnecting the community with its history, identity, and cultural memory.



PROJECT 2

Transition (pg 9-16)
Student Accomodation -An experimental project demonstrating the ability to handle a large-scale, complex site, focusing on integrating people into the social fabric through the reactivation of underused spaces, such as the Brixton Cemetery.



PROJECT 3

The Light House (17-20)
A small-scale, technical project focused on construction, detailing, and material assembly, resulting in a functional monument that combines remembrance with everyday use.

Phinola Aruna undergraduate portfolio
Contact information: Phinola123@gmail.com

Project 1



The in(be)tween
Archive building
(2025)

Requirements : Gallary spaces ,Offices
Residential space for groundskeepers

This project demonstrates my design logic, with a strong conceptual focus.

“A living archive refers to practices and environments that connect the organisation, curation and transmission of memory with present-bound creative, performative and participatory processes.” — Amelia Sabiescu`

This project is the second individual phase of a two-part exploration of Makokoba’s marginalized communities. While the first focused on designing shelter for marginalized people, this phase shifts the focus from people to place, asking:

What can we do with abandoned spaces?

Situated in Makokoba,the project challenges the idea of culture and tradition as fixed forms of African heritage. Instead, it seeks to bridge the gap between abandoned colonial spaces, traditional Ndebele references, and contemporary community life, creating hybrid spaces where past and present can coexist.



Africa



Zimbabwe

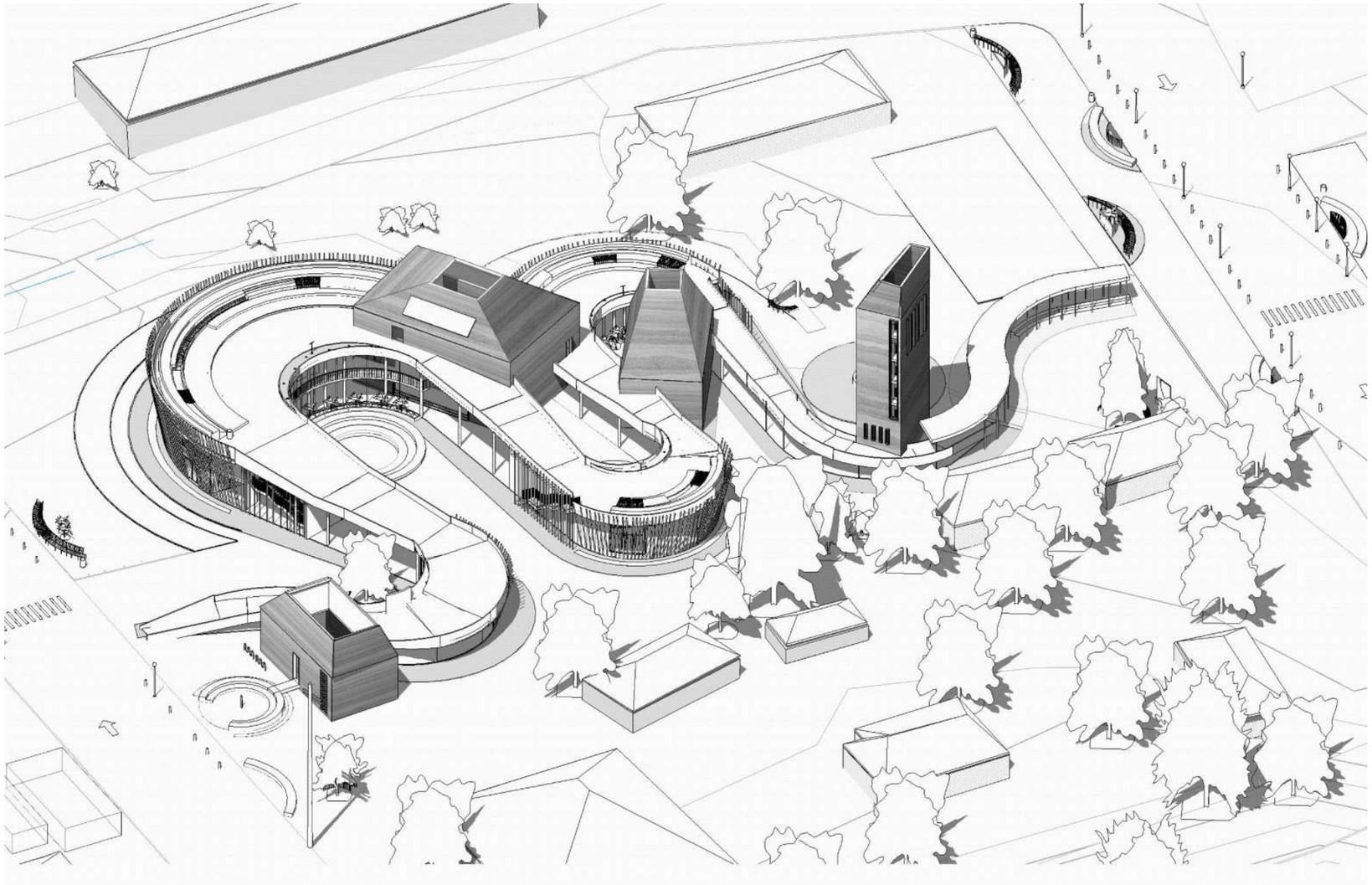


Bulawayo



Makokoba

What can we do with abandoned space ?



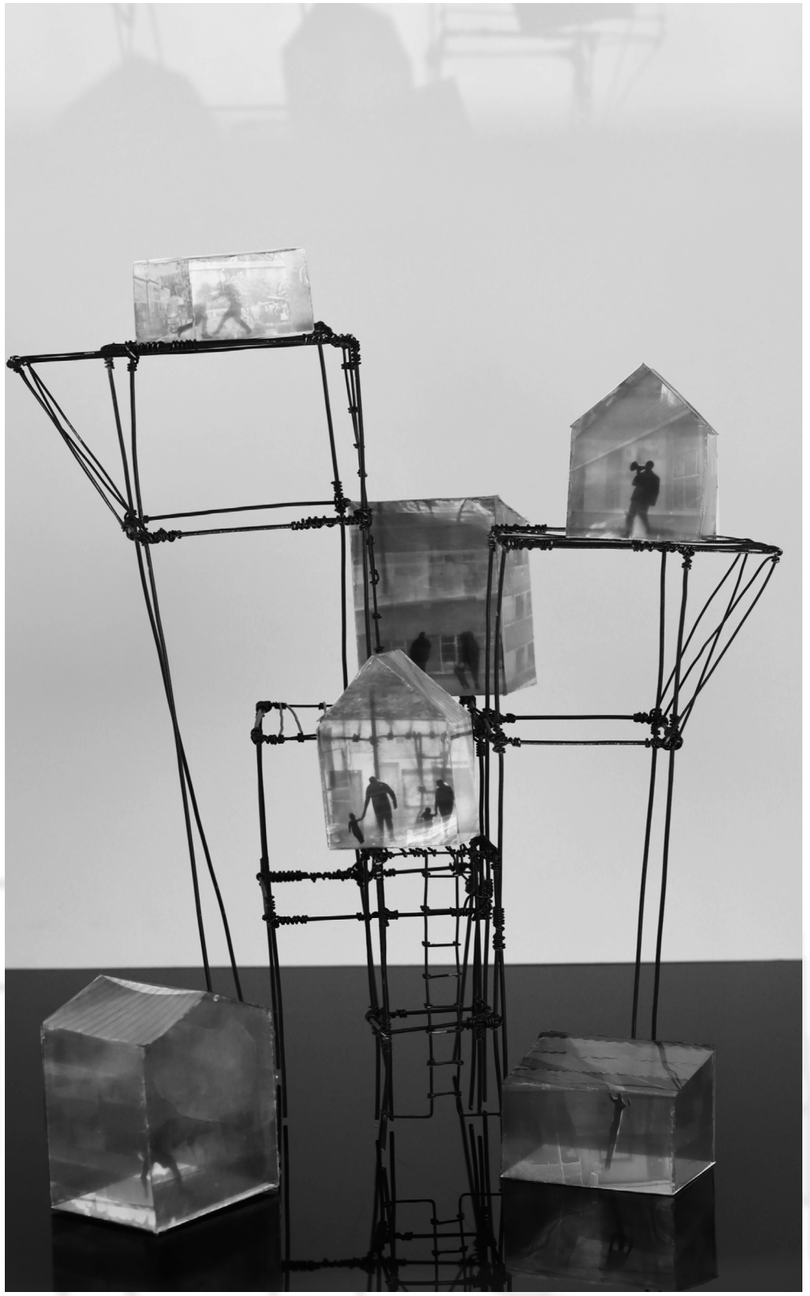
In between two streets, Two sites and two ‘cultures’
Revit and Photoshop

Initial Concept
Bulawayo:'The one to be Killed '

IPart One revealed a lack of distinctly vernacular African architecture in Makokoba, alongside an abundance of colonial miners' hostels and buildings. Yet, with its history of protest and resistance, these neglected spaces have shifted from symbols of oppression to vessels of memory and protest. Building on the Ndebele architectural elements explored in Part One, this project seeks to bridge past and present, exploring how architecture can reconnect protest, community, and reintegration within spaces shaped by colonialism

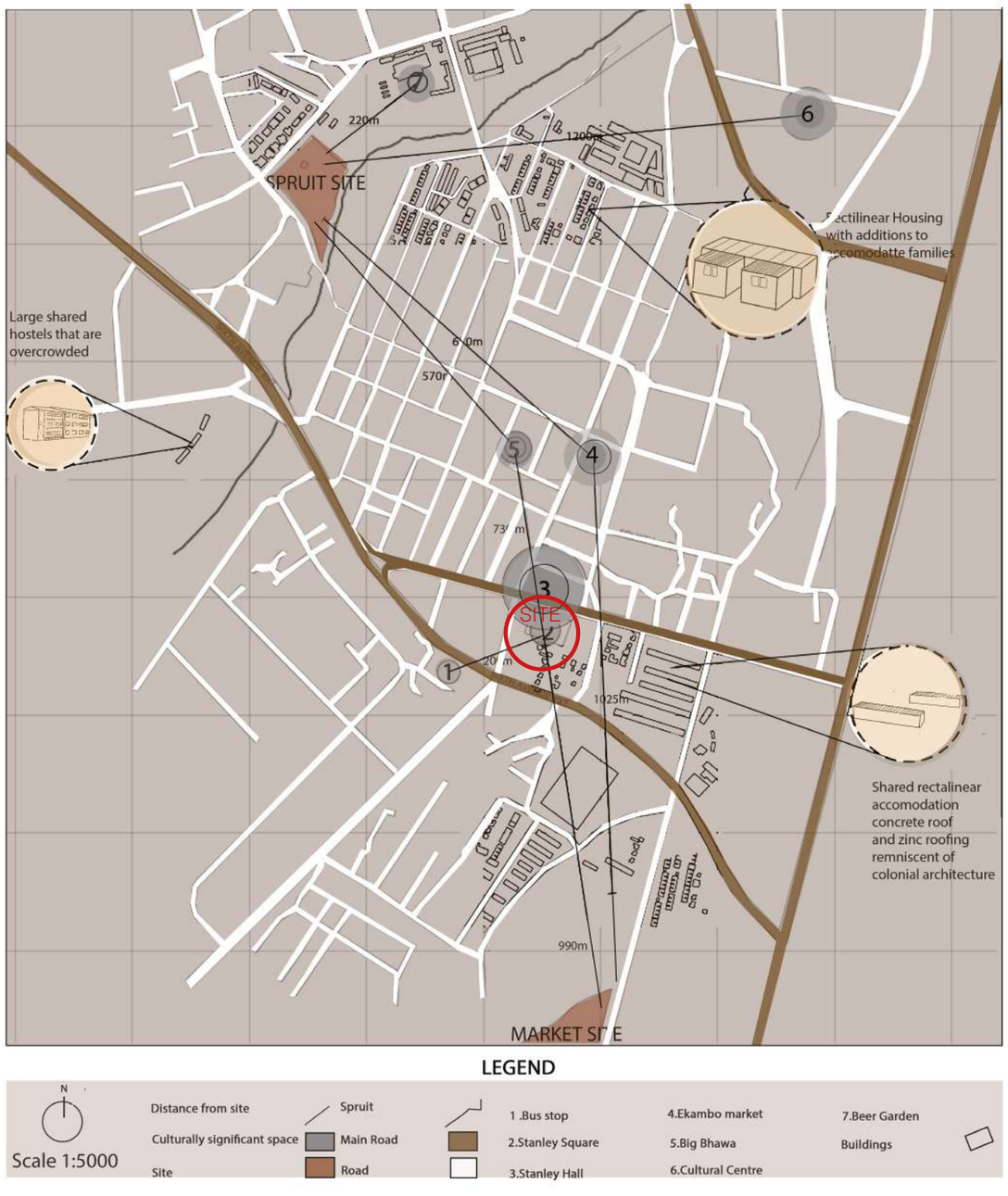


Makokobas form carrying its history
Photography 1



Makokobas forms carrying its history
Photography 2

Site and Surroundings





Site - Unused Stanley square now

Picking a site : Stanley Square

In this part of the project , I was required to select a secondary site that supports the interventions established in Part One. Since my concept focused on bridging abandoned spaces, I selected a site between the Market and Spruit sites; where the shelters for marginalized communities are located.
Positioning the intervention between these sites allows me to activate the space through the daily movement of marginalized communities.
By identifying other culturally impactful spaces, I aim to reconnect the site to the people who live there Stanley Hall, once a meeting place, is reimagined as a passage and meeting point, bridging the sites and reconnecting with the community.



Traders on the street

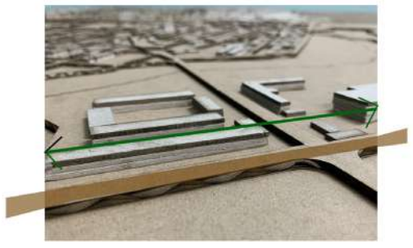


Stanley Hall

‘“I don’t even know the name of the building because there is no clear sign outside. I often wonder what really happens or used to happen in that building (Stanley Square).’

-Makokoba youth, the Harold 2020

Site - Unused Stanley square now







4.Ekambo Market
-Timber crafts



5. Big Bhawa
-Important Cultural meeting point



Buildings - Homes
-Timber and steel used as fencing, emphasis on door ways



6 .Cultural Centre Makhumalo
-Flat rectalinear form
-Small windows and Doors



7.Beer Garden cultural centre
-traditional Plants
-Pitched roof

Site Plan



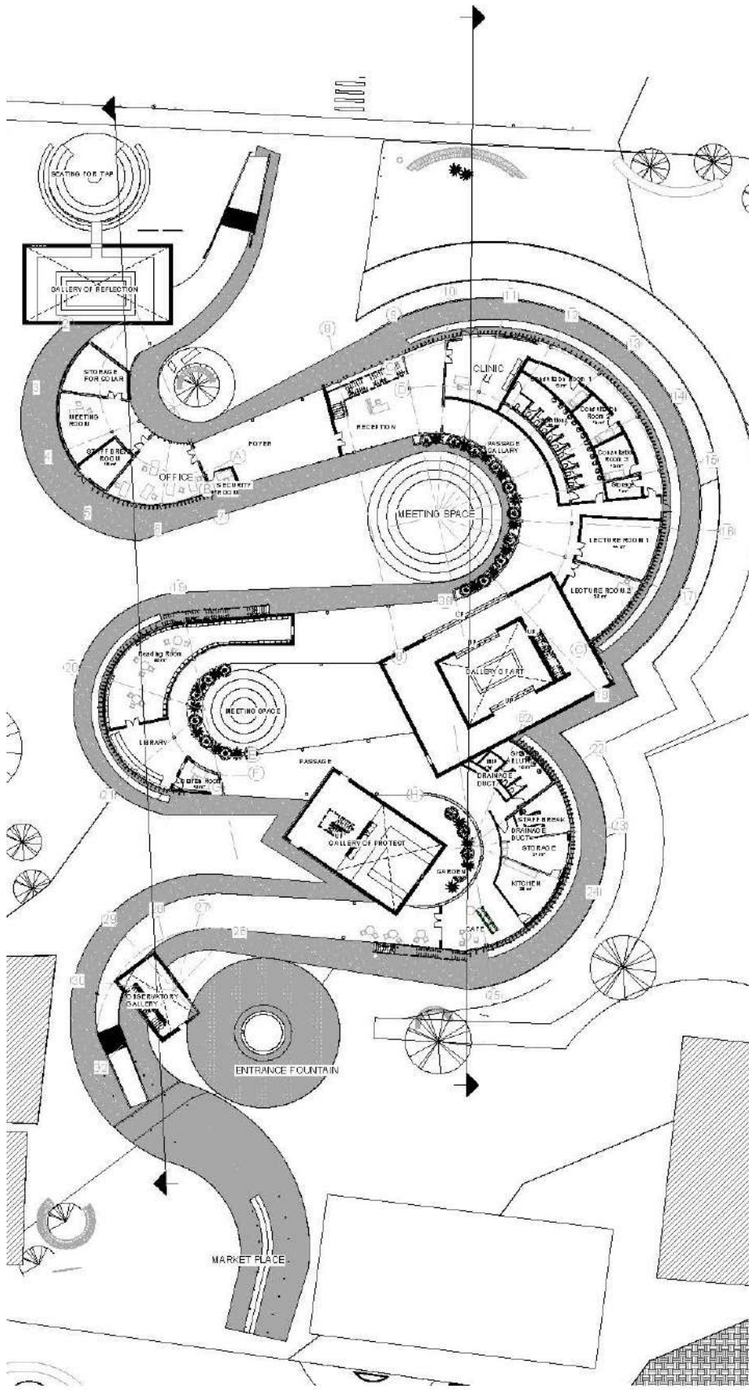
Design Rational

I placed The galleries on my site to unfold in the same pattern as the community centers ; a reflection of how these spaces once gathered people, stories, and life.This map references the earlier site analysis map showing the relationship of the archives with the existing cultural centres and the building to its context.
Removing the site walls and introducing a walkable roof creates free movement and access across multiple planes.

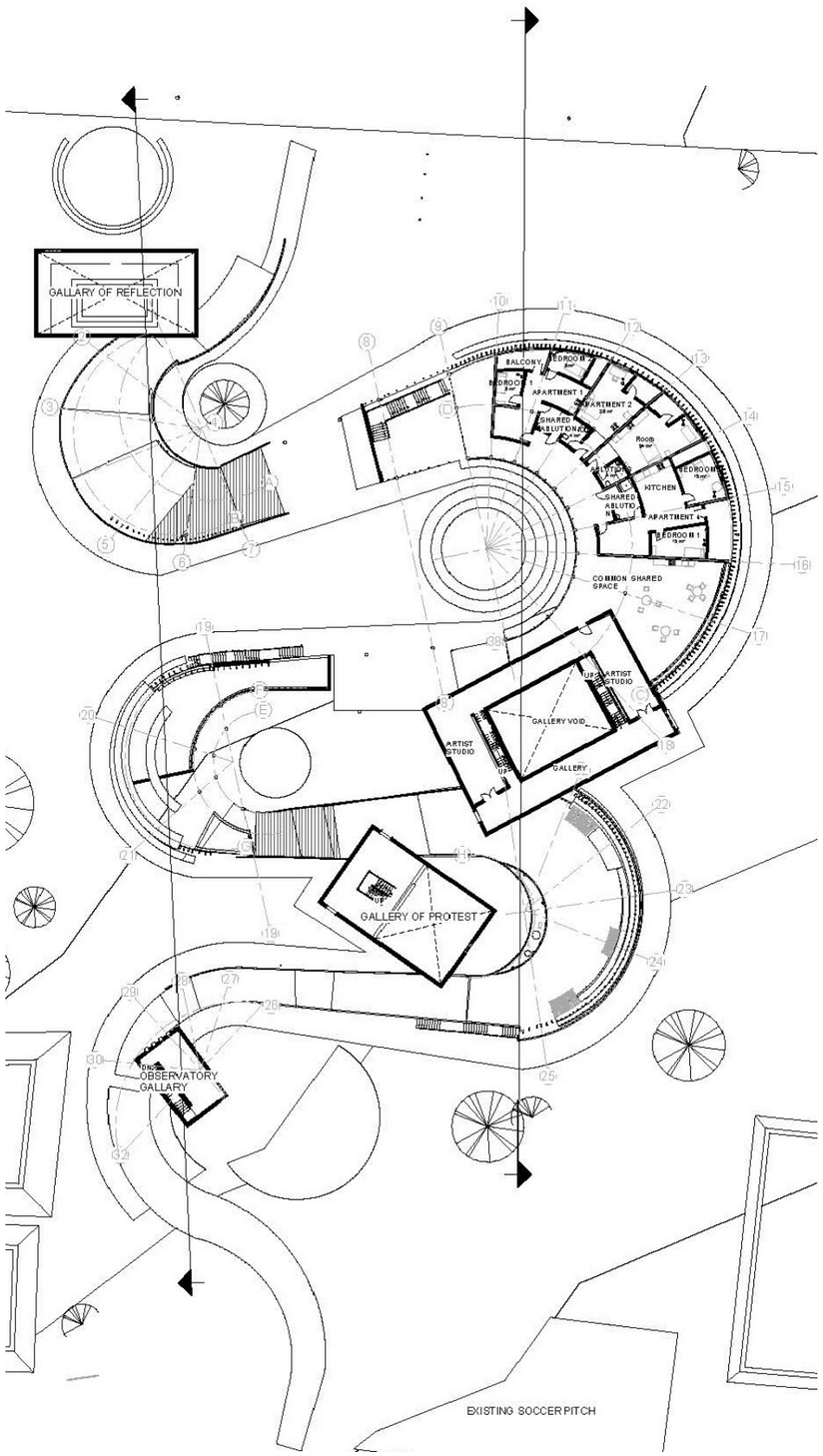


Site Plan N

Floor Plans

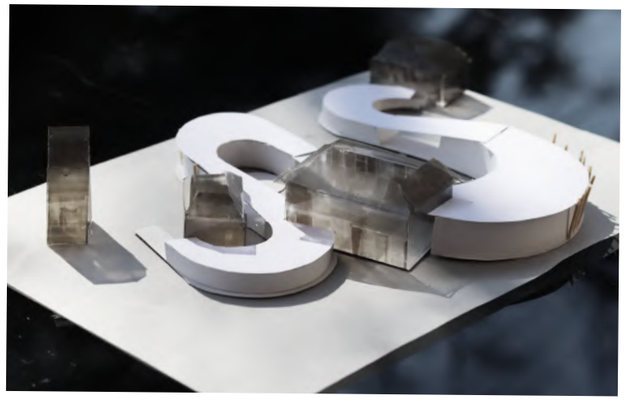


Ground Floor Plan N



First Floor Plan N

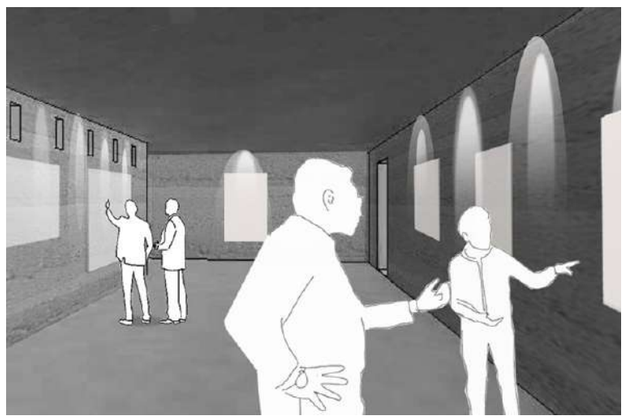
Design Rational



The plans balance the fluidity of traditional Ndebele spatial patterns with the rigidity of the archives, creating a **deliberate tension** in the way people move through the building amplifying the idea of protest.

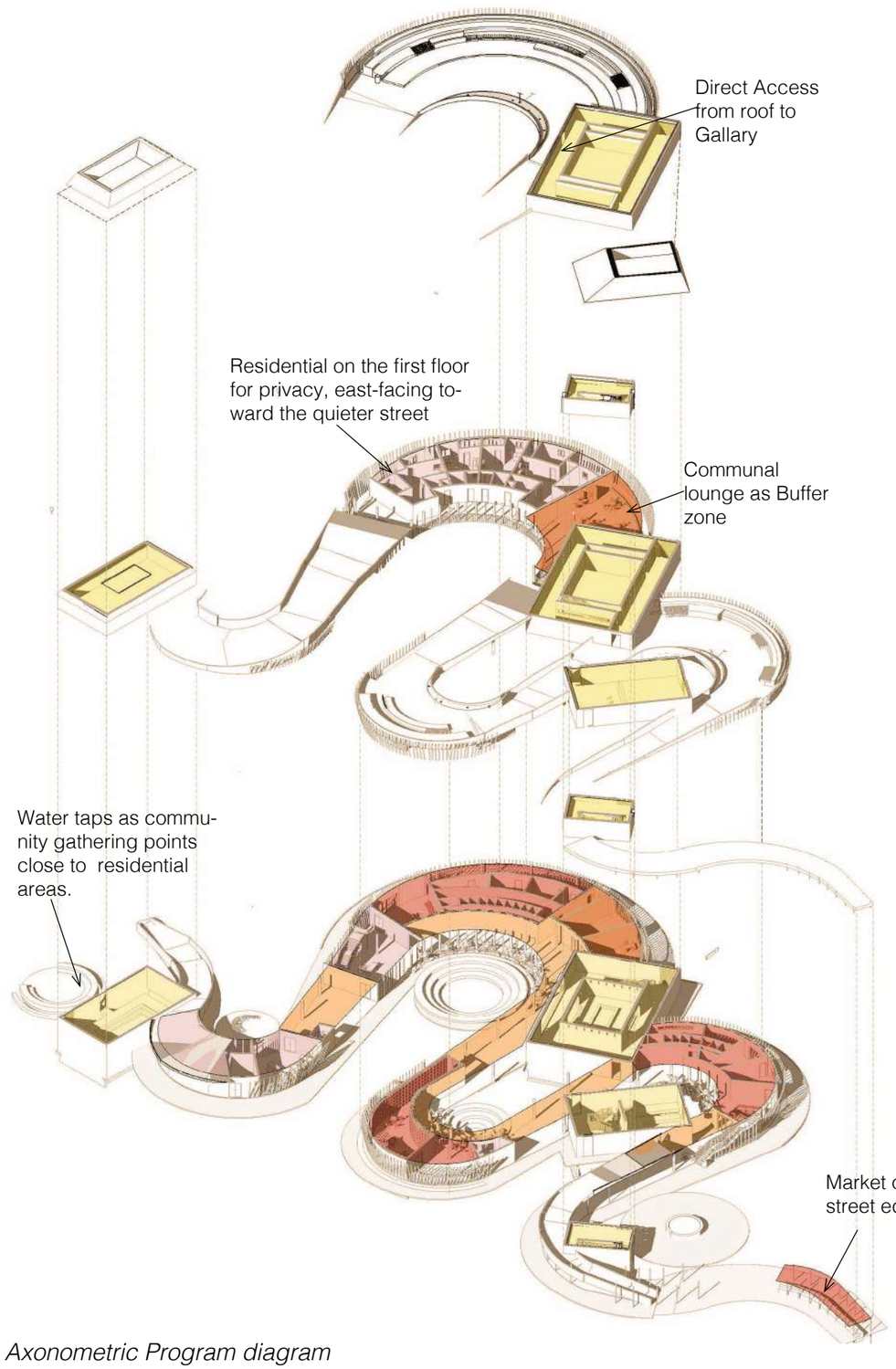


The galleries draw from the pitched roofs and box-like forms of the existing cultural centres, reinterpreting these elements in a contemporary form.



The galleries display art through heavy, dark forms, carrying the weight and mood of the past and the art they hold.

Program



Axonometric Program diagram

The plans integrate everyday moments, folding the community into the site making it more familiar to the public.

Public spaces



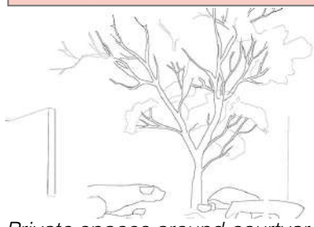
Public spaces with access to water: Rooftop, Public taps and seating ,

Semi private space



Semi private space as buffers
-Courtyard space `
- Lecture rooms
--shared communal space

Private spaces around courtyards



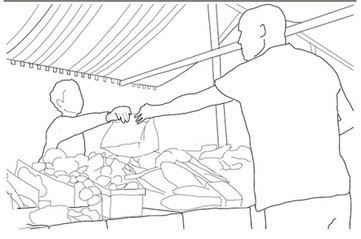
Private spaces around courtyards
-living space
-offices

Public Archives spaces



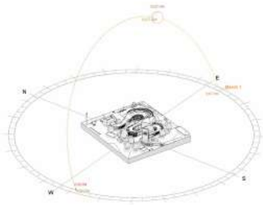
Public Archives spaces holding history, local art and exhibitions

Public spaces



Publically accessible service space
-Market,
Library, Clinic

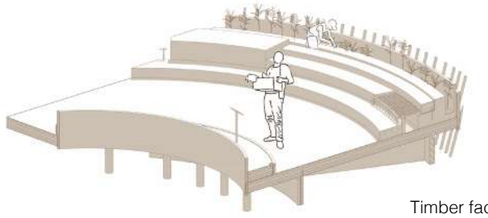
Design Rational



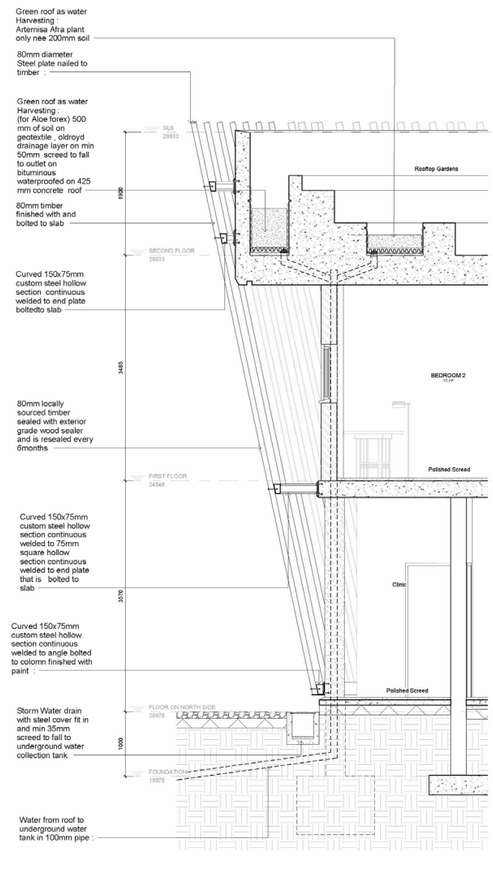
Makokoba lies in the Southern Hemisphere, where the west-facing spaces receive warm afternoon sunlight. The main living spaces are positioned to the west to capture this warmth and natural light.

Sustainability was a key design consideration due to Makokoba's semi-arid climate, unreliable rainfall, and frequent droughts. The project responds through rainwater harvesting through a green roof system , that collects and stores water for use during dry periods

green roof as water harvesting system

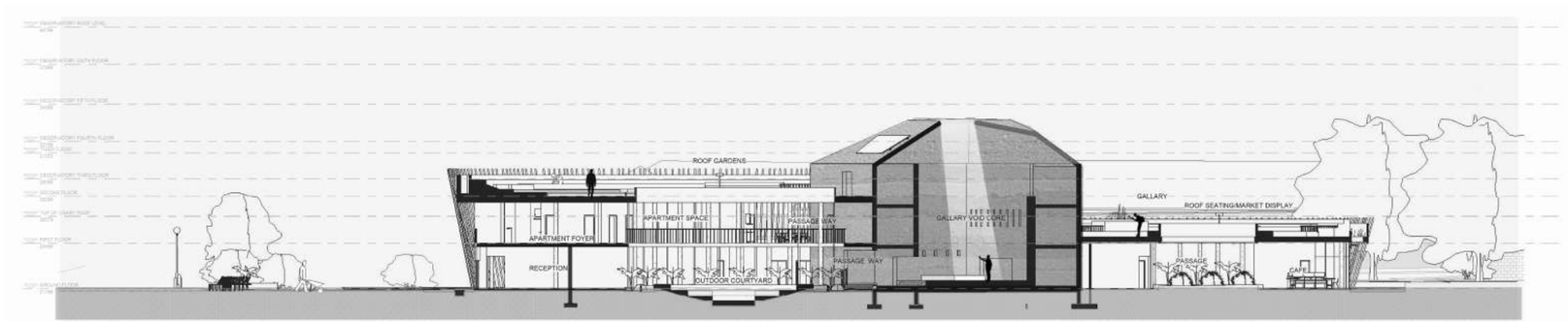


Timber facade

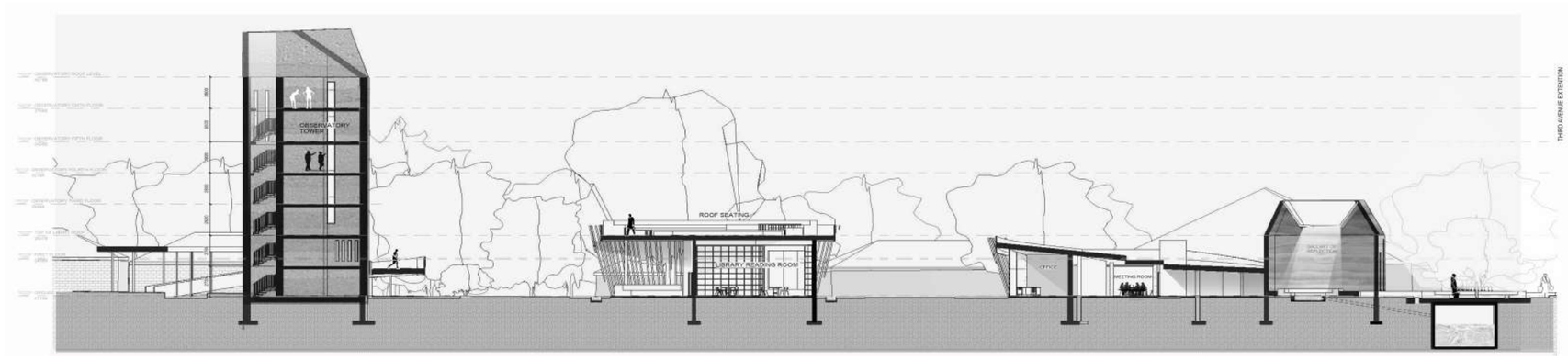


Strip detail Concept

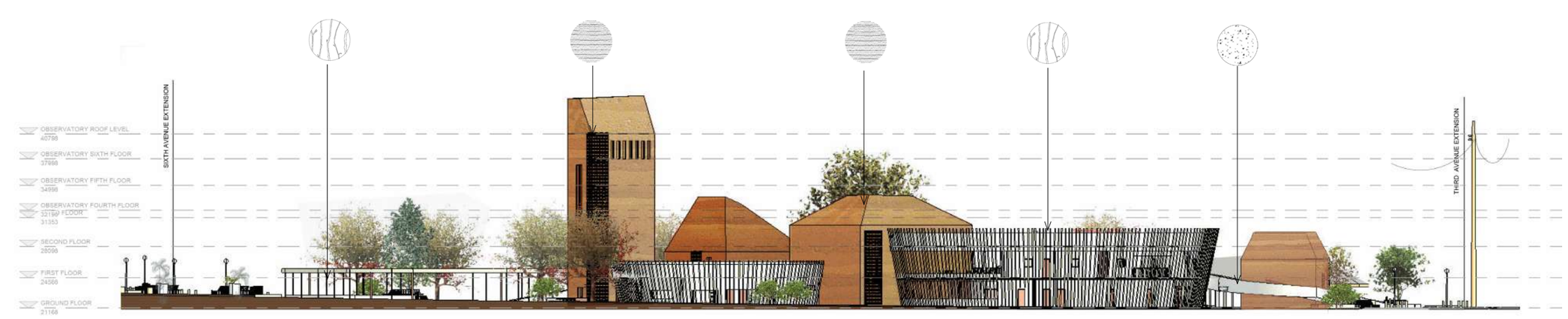
Sections , Elevations and notes



Section A-A



Section B-B



West elevation

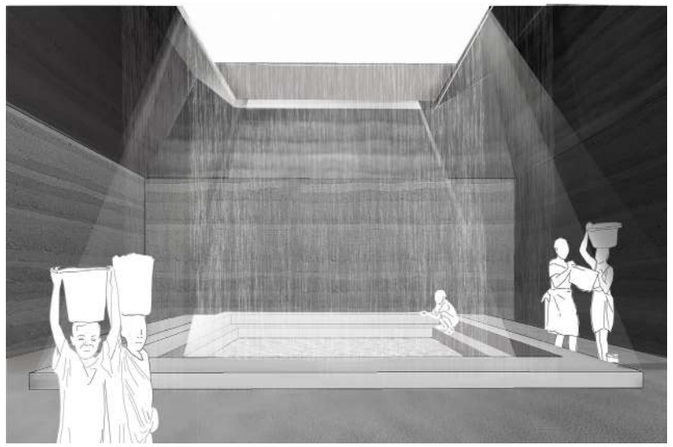
Timber

Rammed Earth

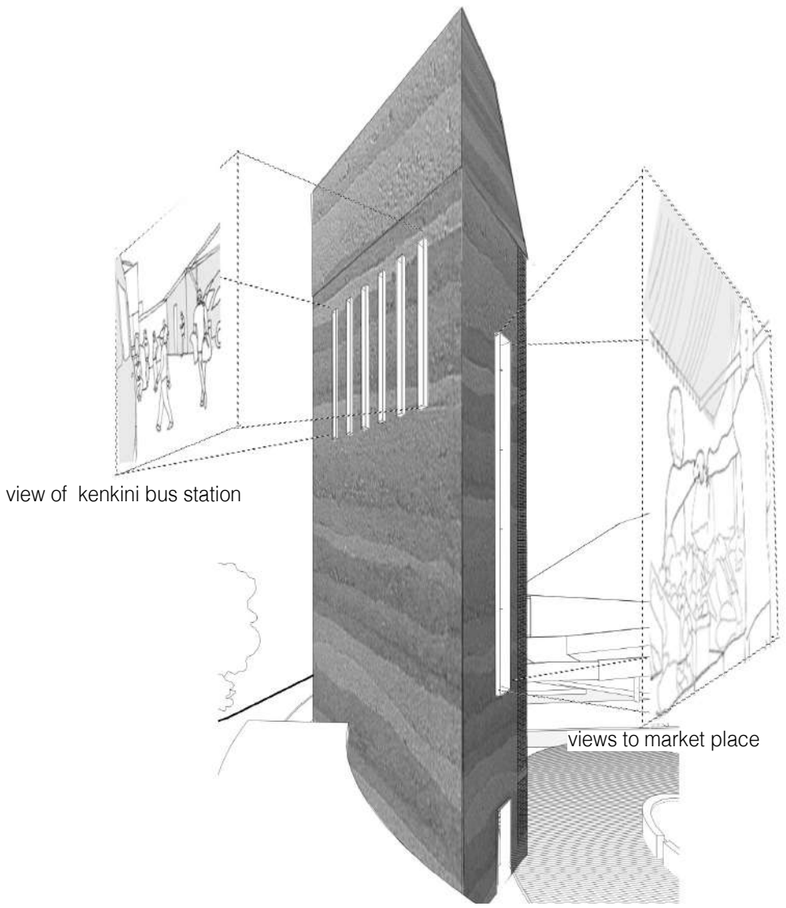
concrete

heavy rammed earth juxtaposed and in protest with the light open timber facade open vs closed





Gallary of Reflection -when it rains it is transformed to a space that celebrates and connects people in a shared act of water collection.



view of kenkini bus station

The small openings are reminiscent of those found in the existing buildings, creating a juxtaposition against the openness of the timber façade. They also provide visual connections between the site, Kenkhuni Bus Stop, and the surrounding community.

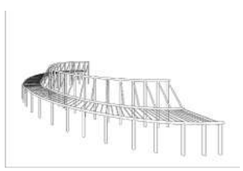
Outside Marke Space at entrance



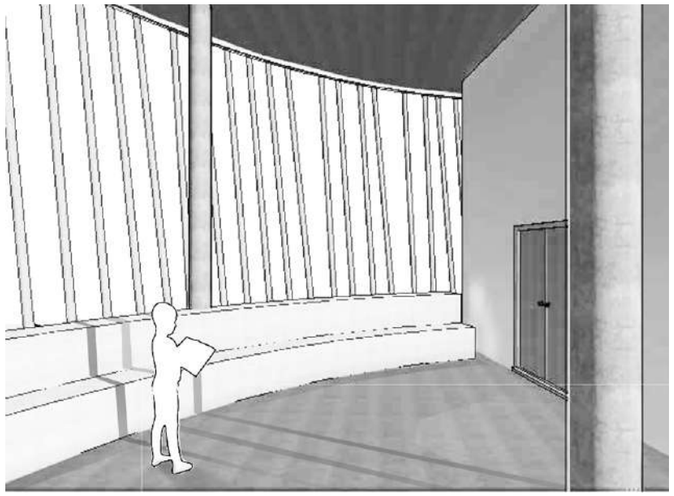
A market space at the site entrance integrates street vendors into the site, with cast-in concrete tables providing space to display and sell goods.

Seating around Site

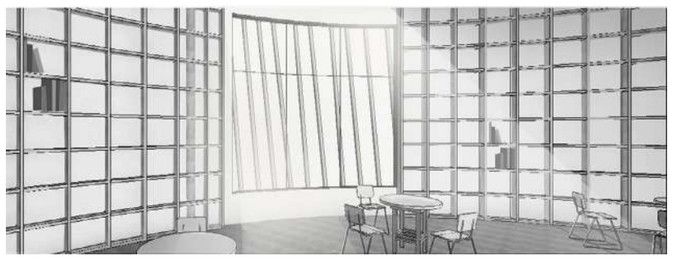




Opening the site creates opportunities for landscaping and seating around the intervention. Inspired by the mesh steel found around local homes, the seating blends into its context, while timber balustrades define the street edges.



Library space- Seating space outside the library where people can sit in a covered space with porousfacade of timber louvres that allow fresh air in



The library interior provides a calm reading space, with floor-to-ceiling bookshelves and filtered natural light creating a quiet, disconnected atmosphere for reading.

Reflection on My Work

This project deepened my understanding of culture and gave me confidence to experiment with form. For the future, I hope more forms are explored beyond the rectilinear. If revisited, I would retain more of the existing structures and integrate them into the design.
Link to full part 1and 2:

Project 2



Spaces of Transit(ion)
Student Accomodation
Multi- storey

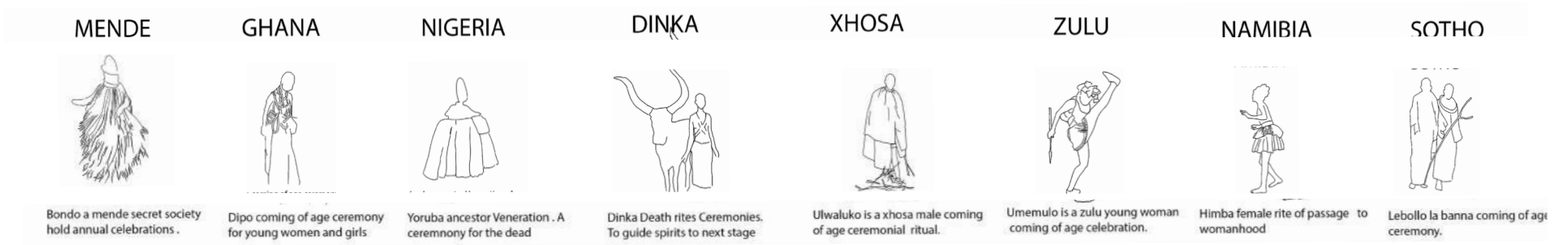
Requirements:
-300 student Beds, - Rooms for staff
- Workshops and community focused programmes

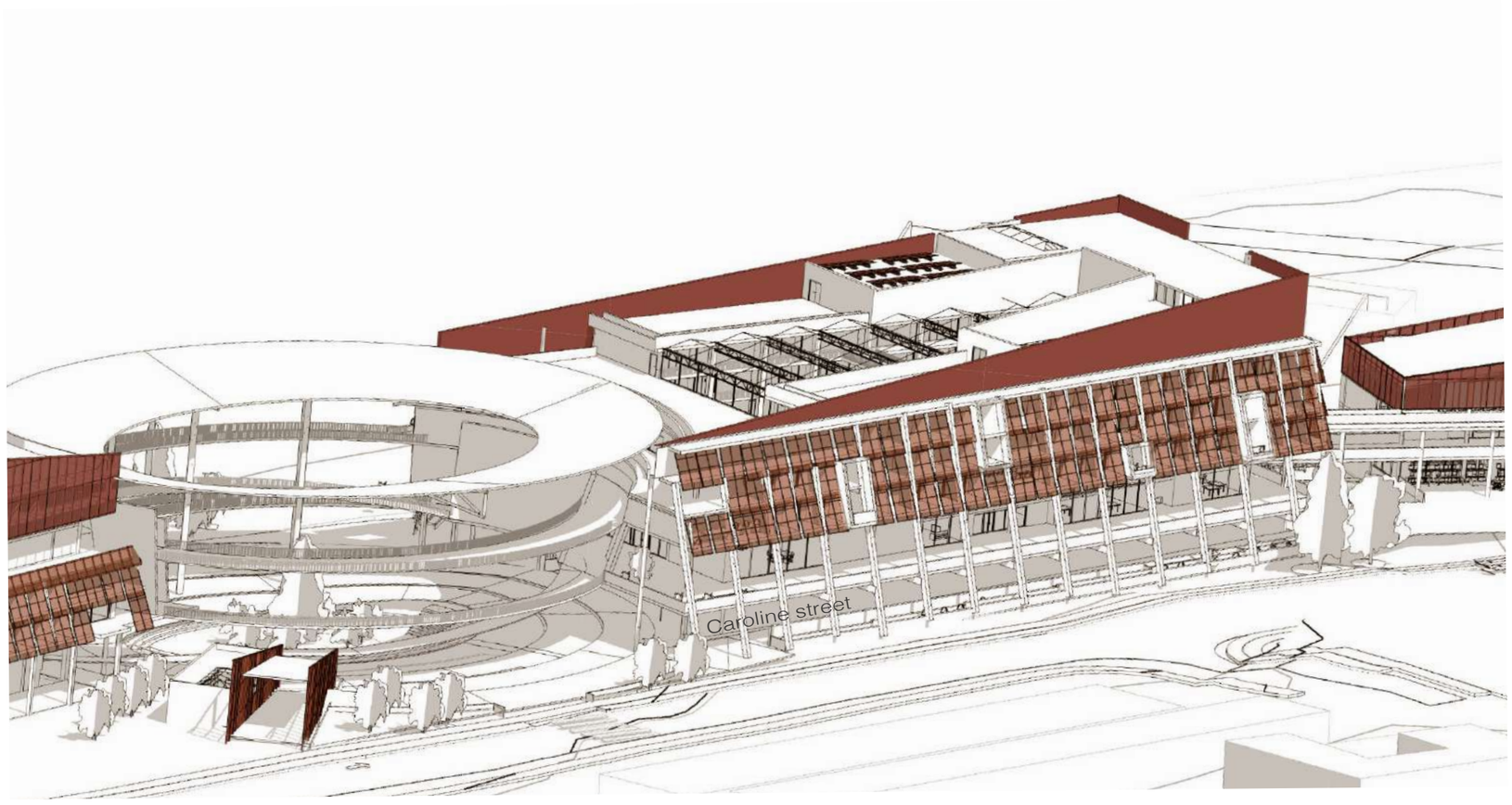
This is a larger scale project that and demonstrates my handling of layered design narrative and experimental thinking on a complex site.

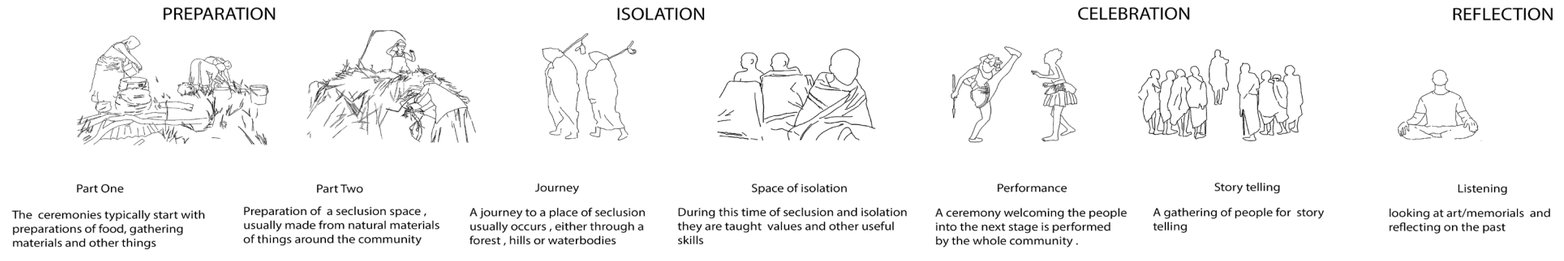
Jo'burg has always been a city of migrants. But how welcoming is it?

Students arriving in Johannesburg can experience a sense of loneliness and disconnection, particularly when entering an unfamiliar urban and cultural environment. This project seeks to address this by creating a space that integrates students into the cultural fabric of Brixton.
Drawing from African initiation rituals found across various African cultures, the architecture reinterprets the ritual as a structured spatial journey through four stages: Preparation, Isolation, Celebration, and Reflection.

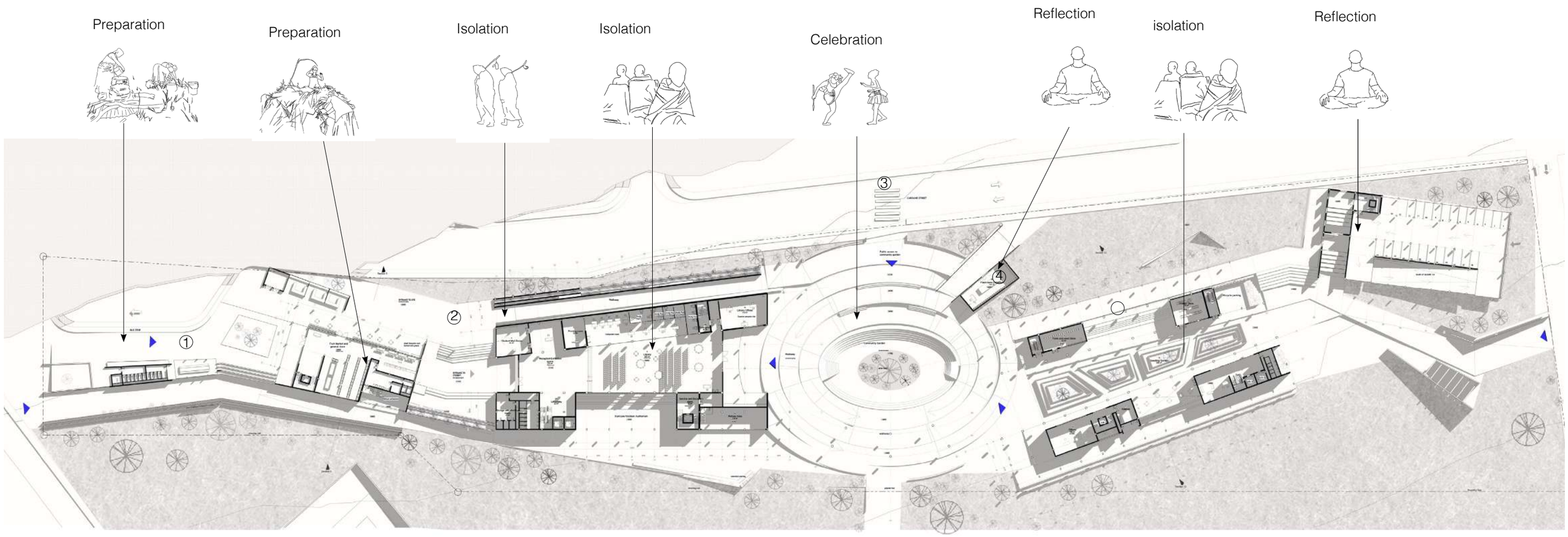








Ground Plan



Design Rational



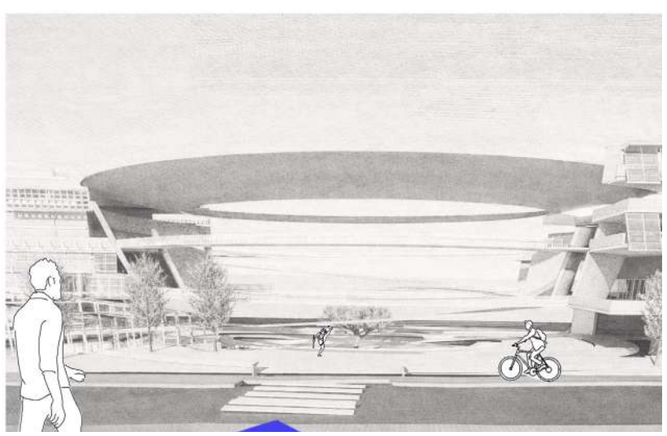
1. Entrance to site (Preparation)

A porous public space that integrates bus stop seating within a broader open area, encouraging pause, interaction, and movement through the site.



2. Passage(Journey)

Passages frame movement around the buildings, Buiding circulation while creating moments of quiet separation.



3. Community Garden(Celebration)

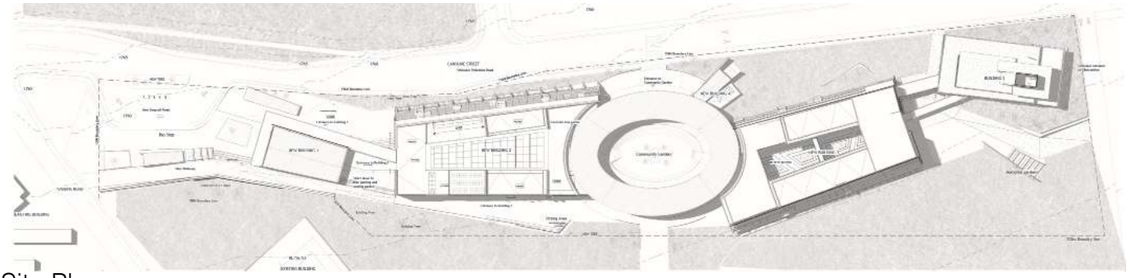
A central Gathering space that invites the community inward, becoming the focal point of the design.



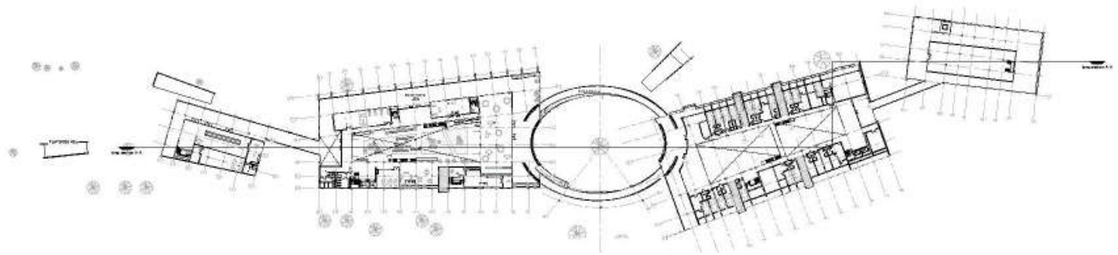
4. Dispaly (Reflection)

A space that exhibits community work and functions as an archive for plants, preserving both creative and botanical contributions.

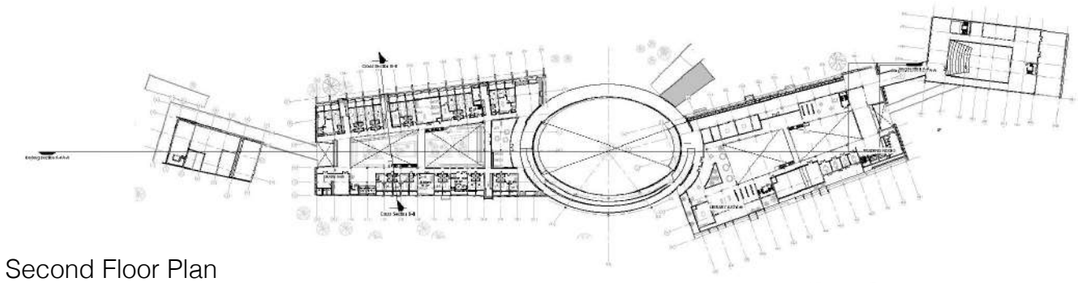
Plans



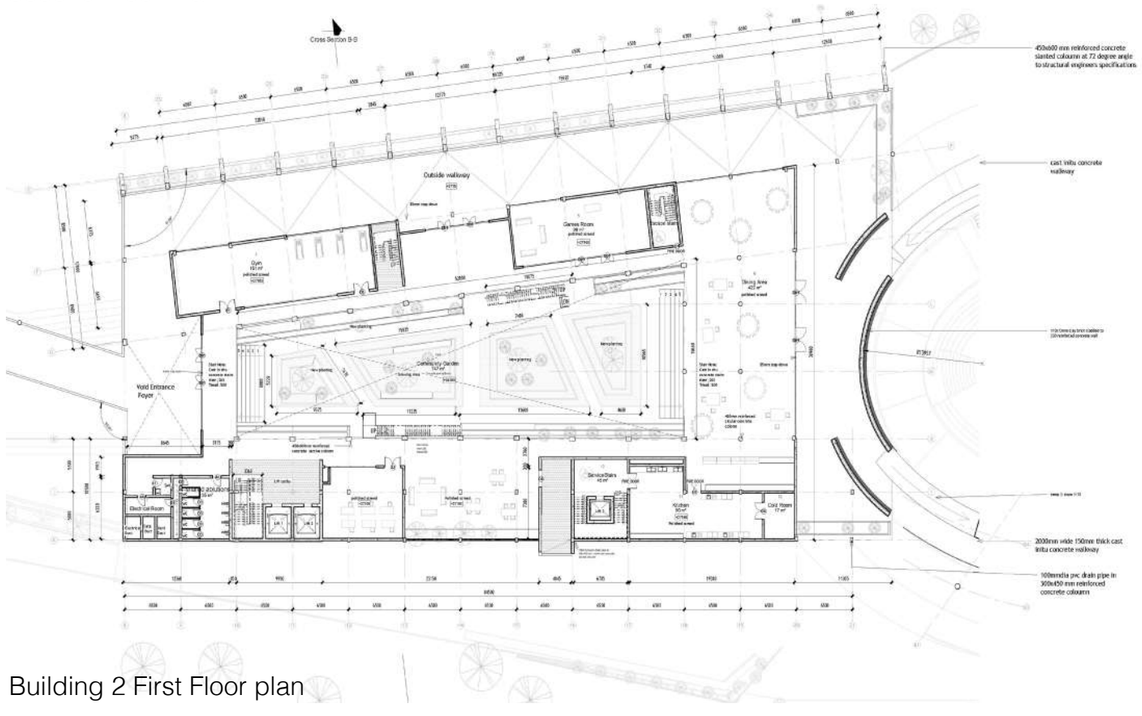
Site Plan



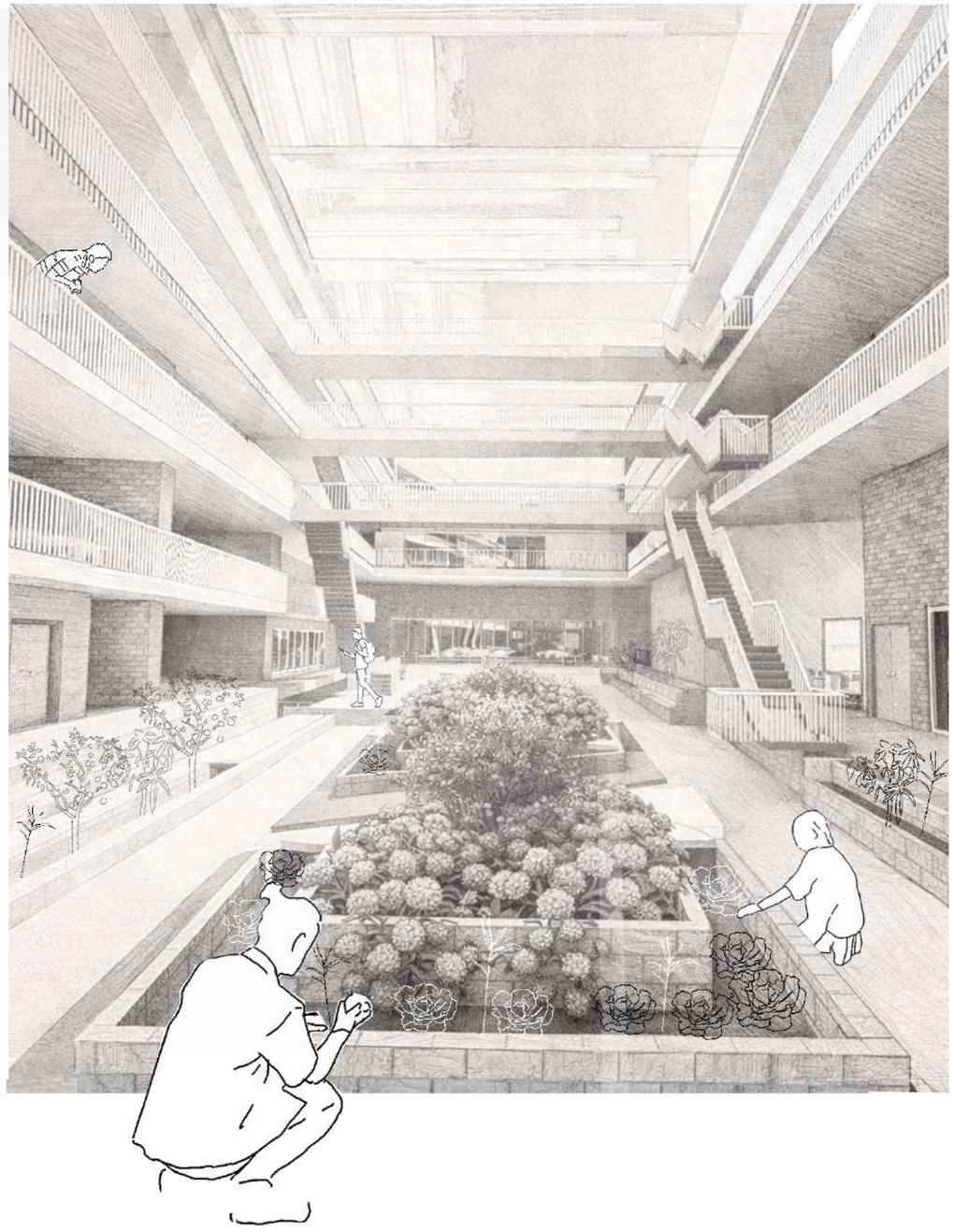
First Floor Plan



Second Floor Plan



Building 2 First Floor plan

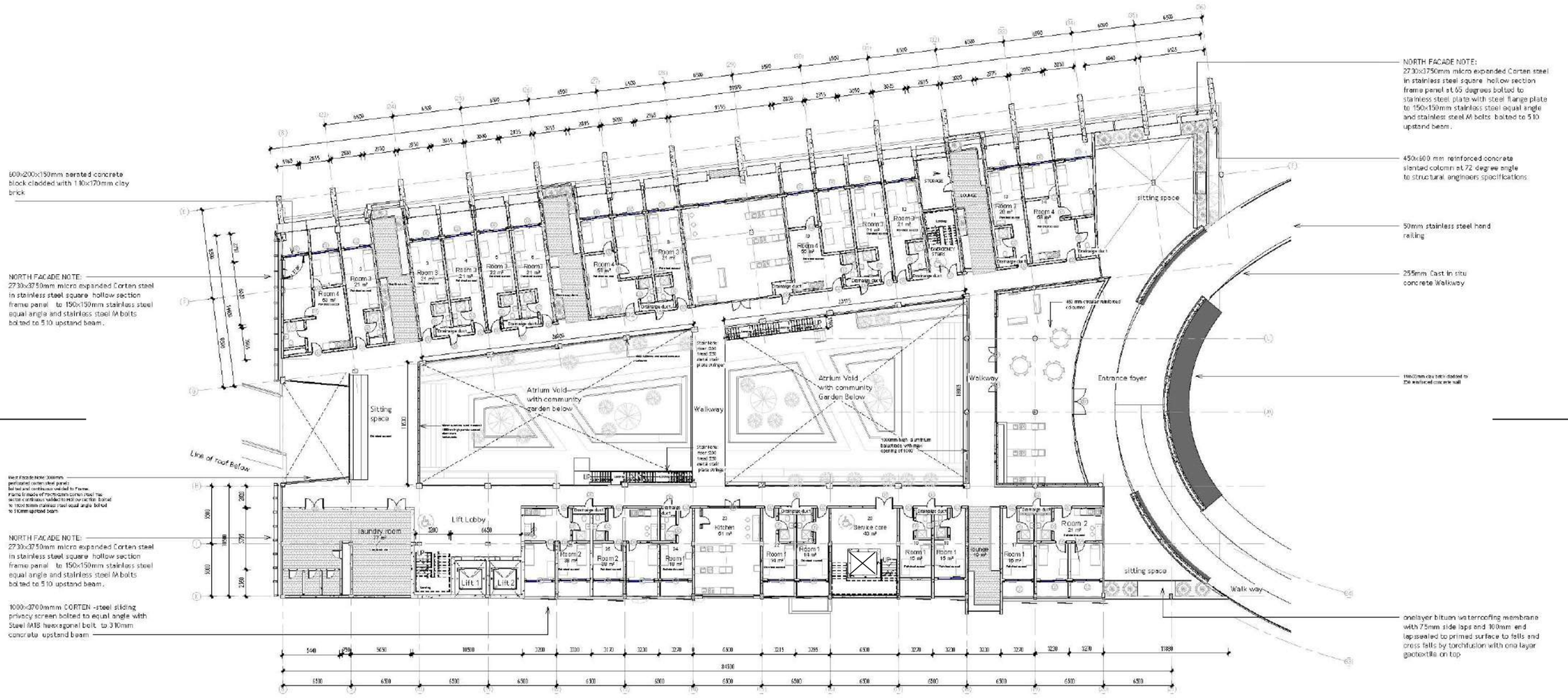


Buildind 2 First floor view

Design Rational

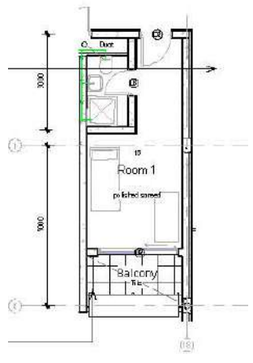
On this level, the building operates like a greenhouse, creating an isolated environment where students can interact with and learn in relative isolation from the rest of the cemetery.
A large central courtyard draws attention inward, focusing activity toward the centre of the building. While the space remains primarily introspective, with lounge openings that create singular moments of connection to the outside landscape.

Typical Floor Layout. Building 2 Second Floor

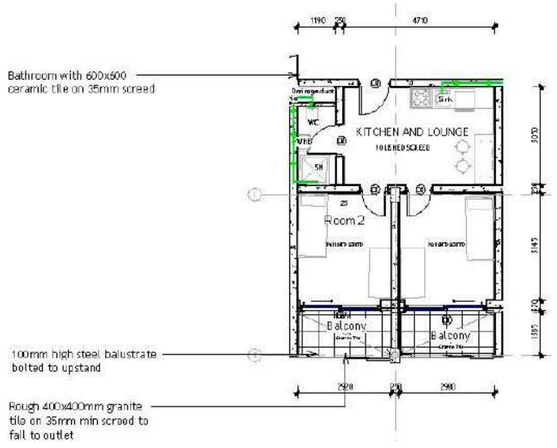


Room Types

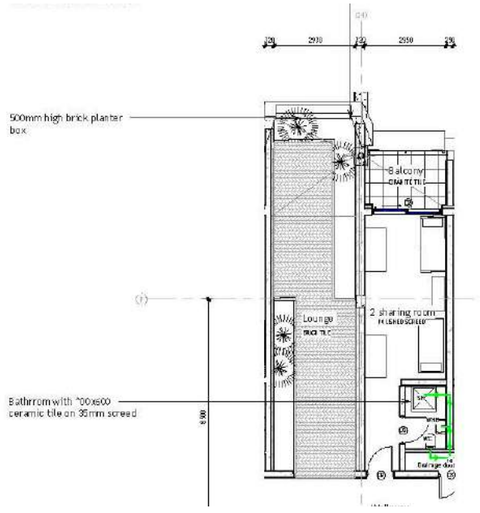
Every person has 9m sq of Bedroom space and a balcony



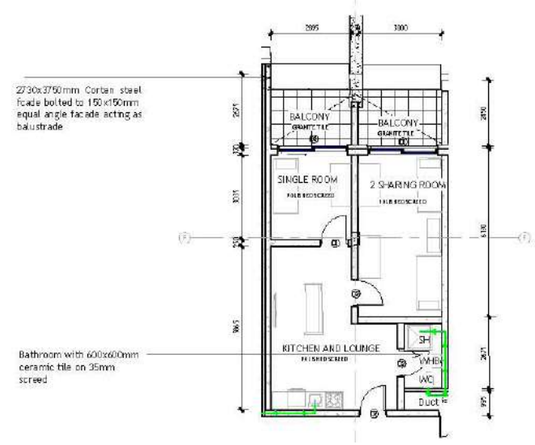
Room Type 1: Single room apartment



Room Type 2: Single room 2 sharing apartment

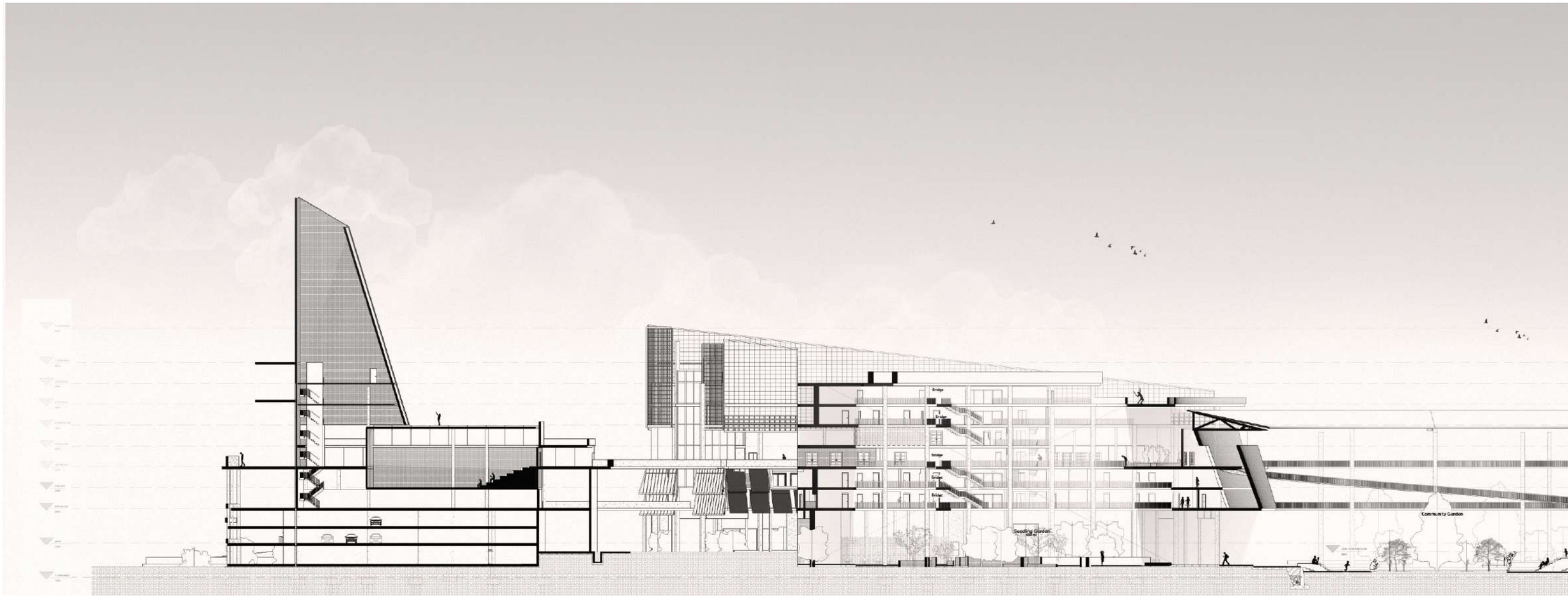


Room Type 3: lounge and 2 sharing apartment



Room Type 4: 3 sharing apartment

Section A-A



Section A-A through Building 1

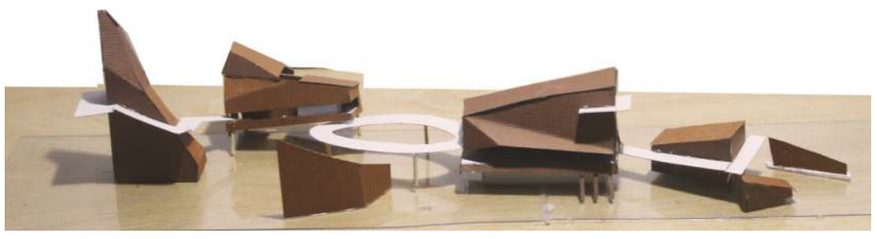
Site complexity : Cooling

Site complexity : Access to Graves

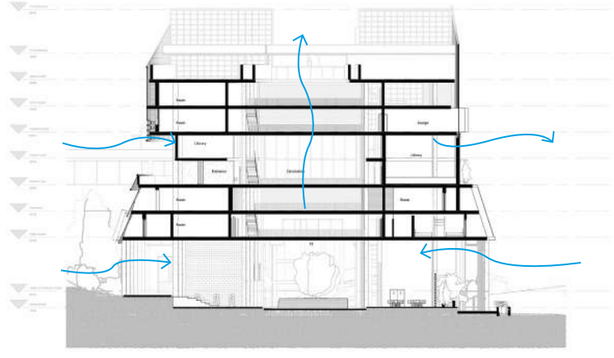
Design Rational

Each building iscreature like, performing the different stages and coming together to commune at the center of site

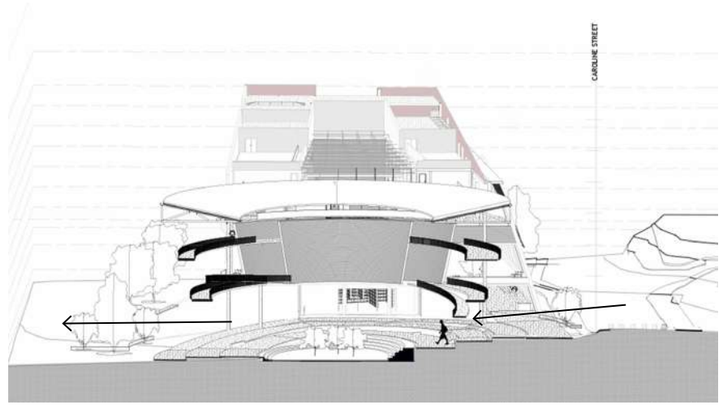




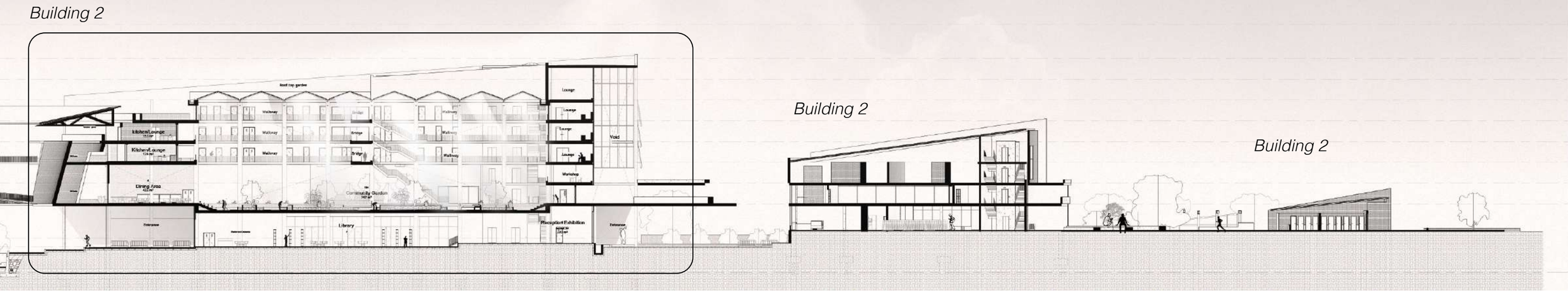
The Public



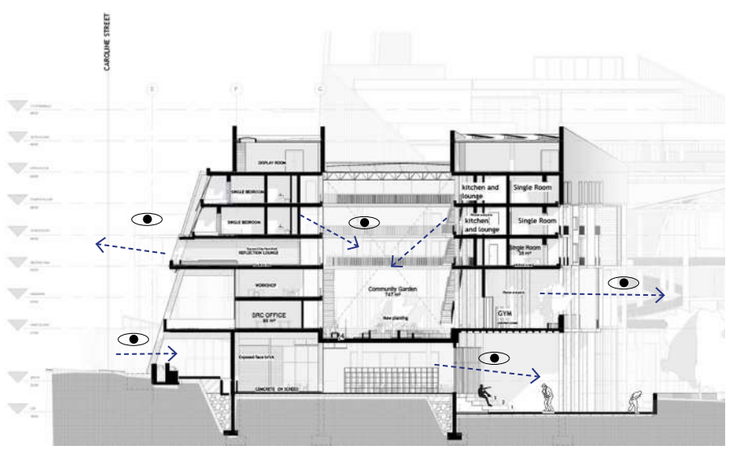
Section through center community Garden



Section through center community Garden

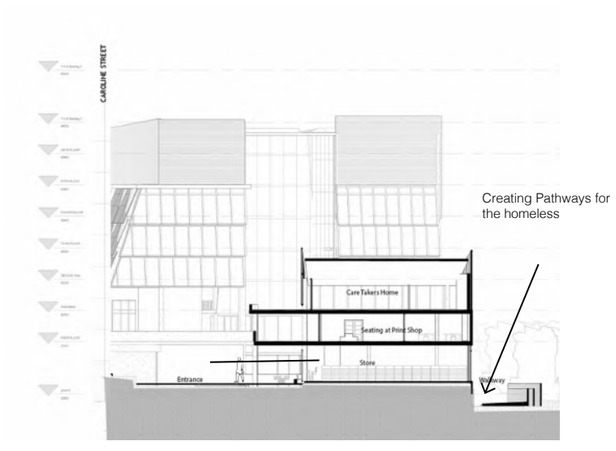


Site complexity : Safety constant visibility



Section A-A through Building 2

Site complexity: Homeless population



The unhoused

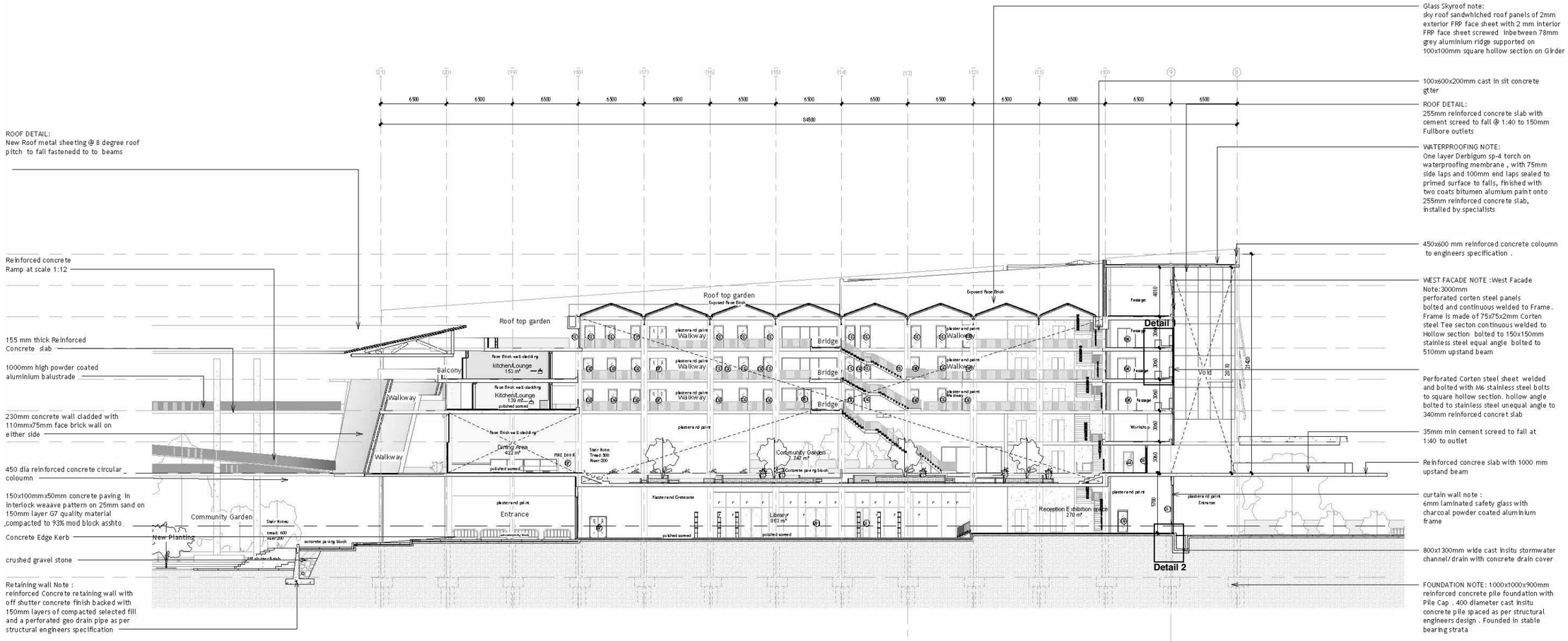


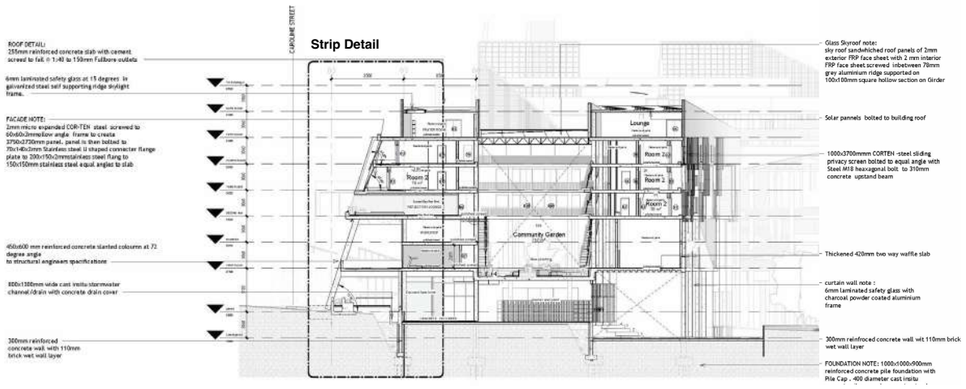
The building is organized around a sense of flow, reflecting the transitional sequences that shape many journeys. Movement, form, and activity shift across different levels, creating a layered rhythm throughout the structure.

At the ground floor, the public engages with the building through active and open spaces. Above, the upper levels become more focused environments where students inhabit and interact with the architecture in quieter ways. Together these layers create a system of movement and occupation that responds specifically to the character of Brixton.

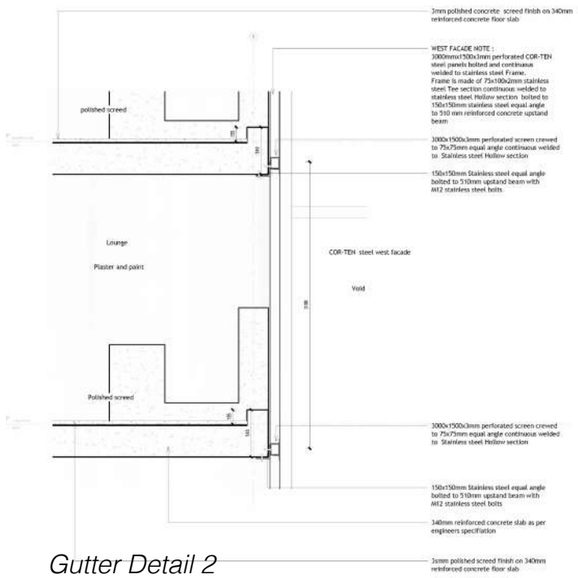
The building is in dialogue with the adjacent cemetery, continually blurring the boundary between architecture and landscape. Through terraces, level changes, and open thresholds, the project alternates between separation and connection, allowing built space and green space to flow into

Section A-A through Building 2

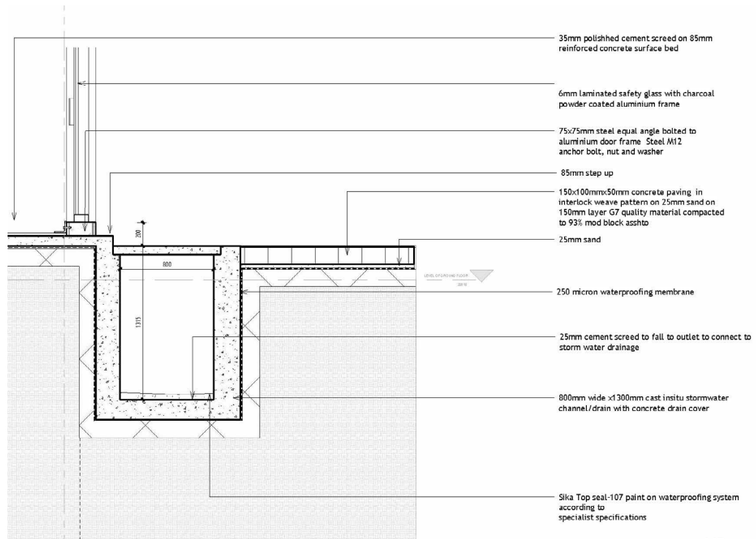




West Facade Detail

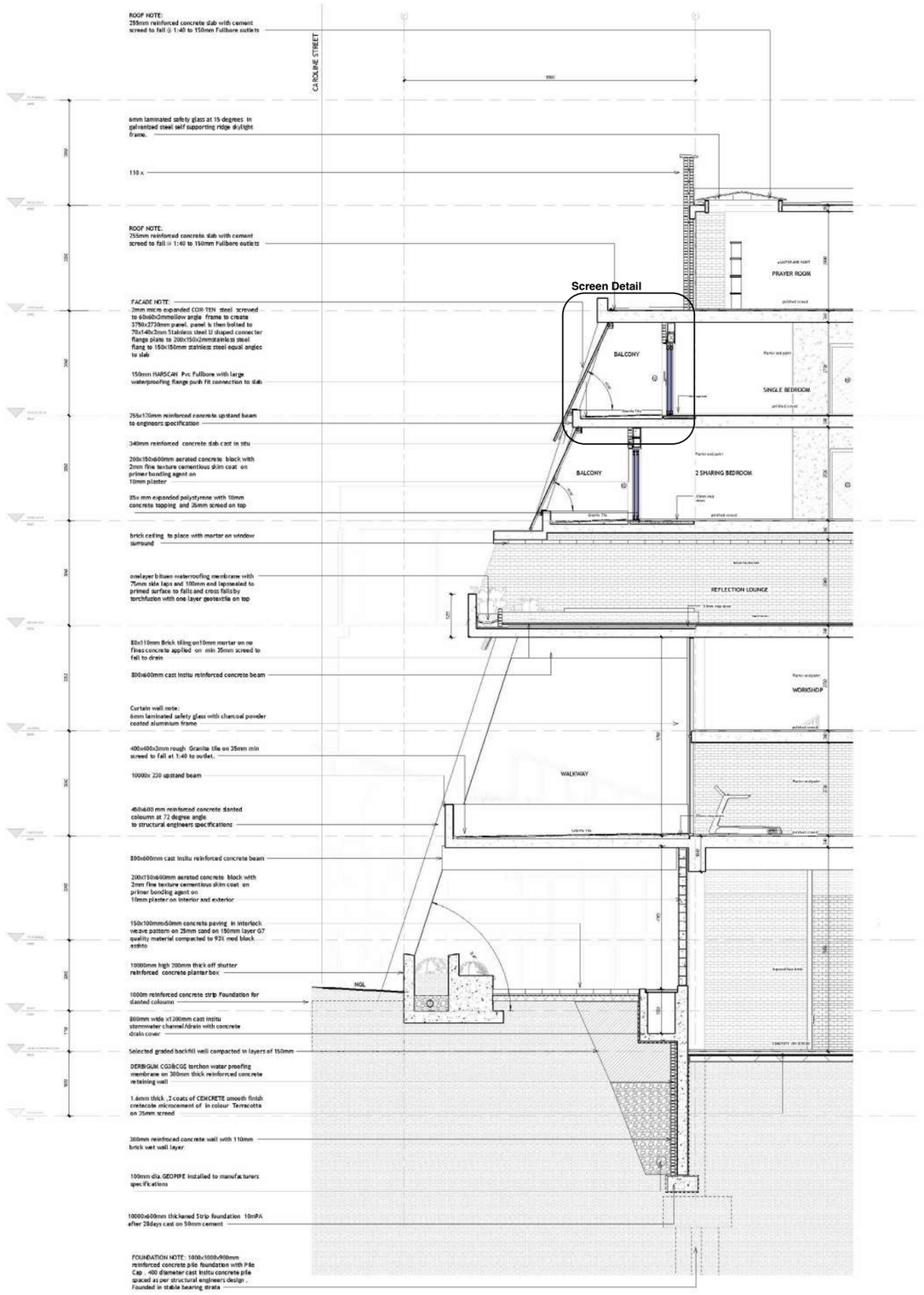


Gutter Detail 2



Gutter Detail 2

Facade



Sectional 3D Model



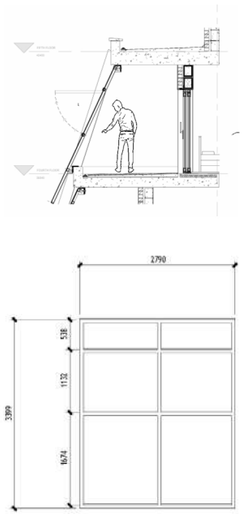
COR-TEN Steel ages with time



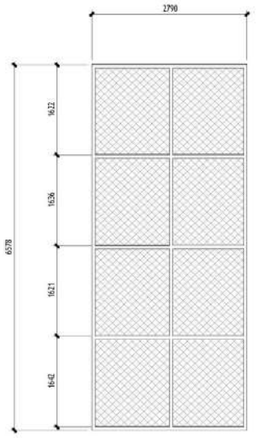
Clay Bricks locally manufactured a call to brix-tons rich brick history



Concrete

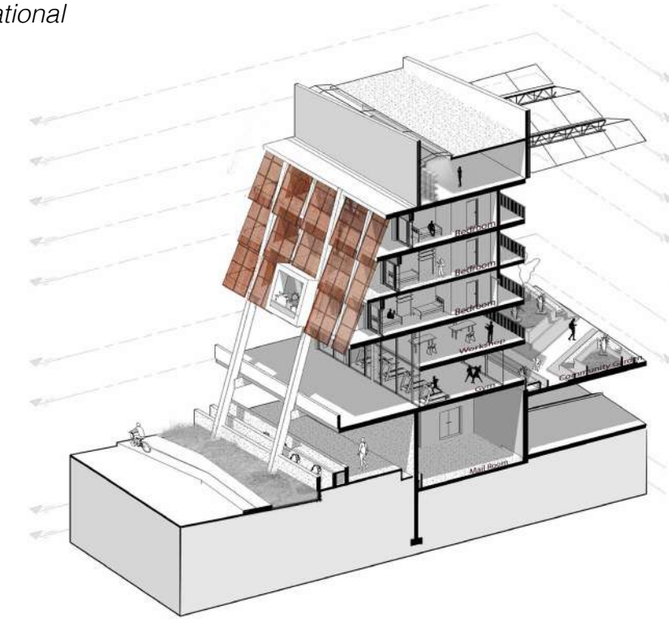


Smaller panel

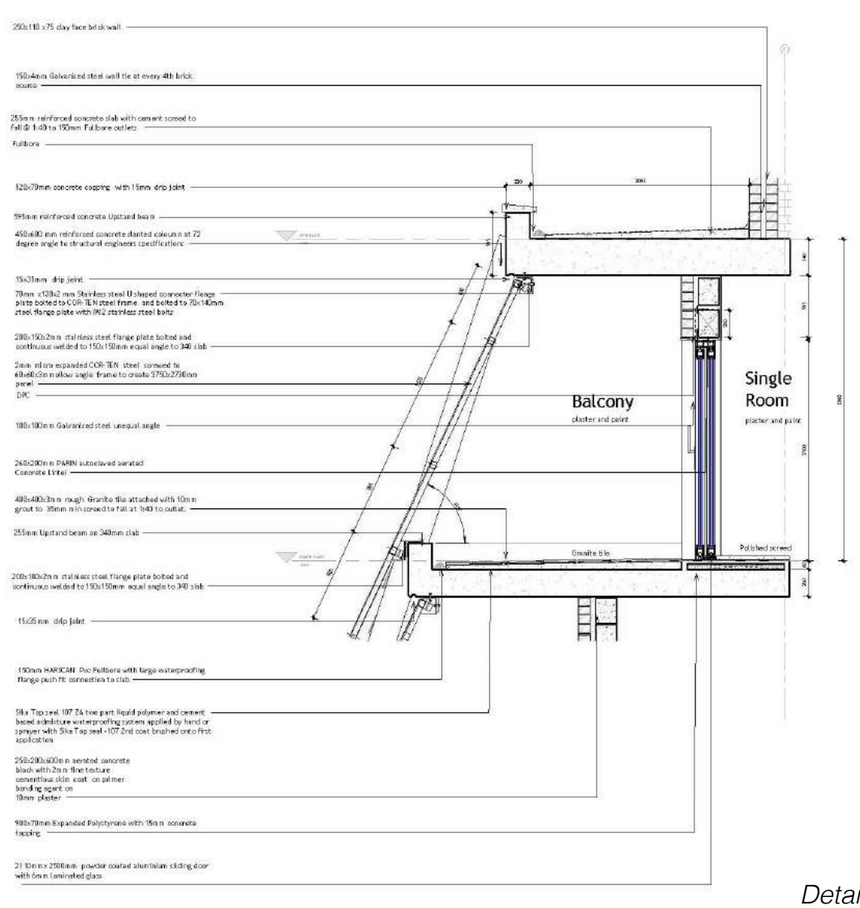


Larger Panel

Design Rational

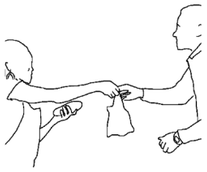


The façade draws inspiration from the layered quality of thatch, recalling the makeshift huts and semi-permanent structures often formed during periods of isolation along 'the journey'. These overlapping layers translate into an architectural skin that suggests protection, accu-



Detail 3

Project 3



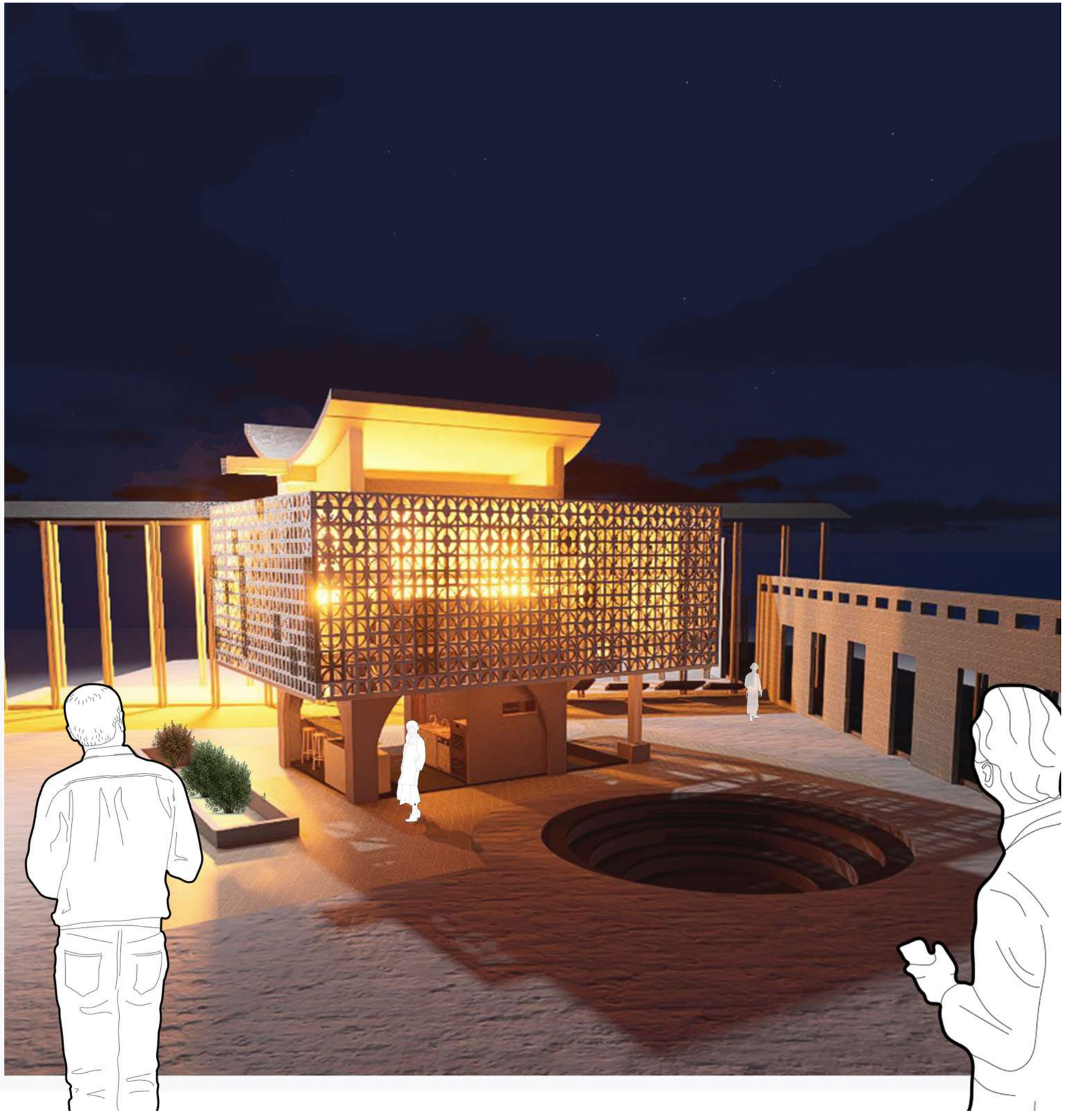
The Light House
Pavillion

Requirements:
-Kitchennete,
-Bathroom
-2 floor 18m sq.

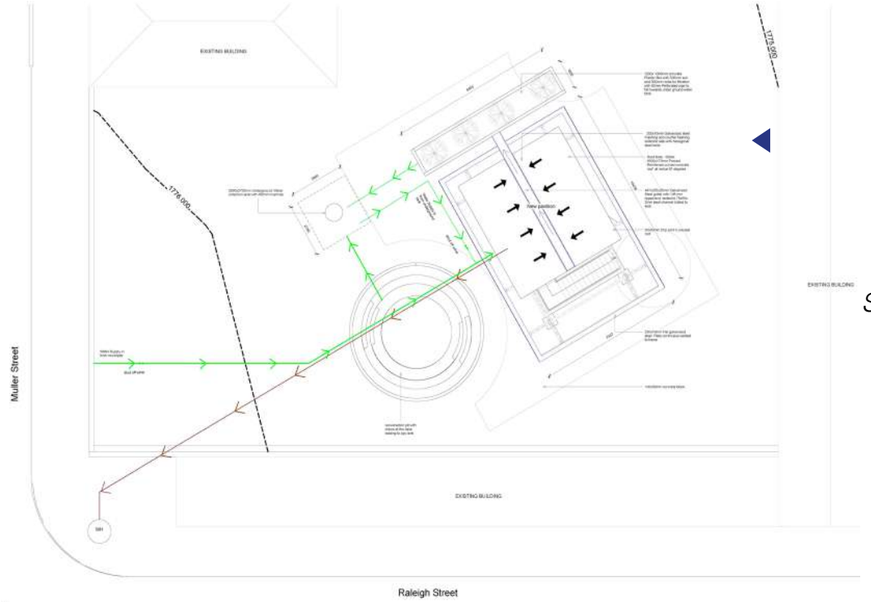
This project demonstrates my technical skills in detailing, construction, and assembling a small-scale building.
Yeoville has long been a migrant hub, with its streets shaped by migrant communities and informal traders. The African Market, once a key cultural and trading space, was burnt in a suspected xenophobic attack.

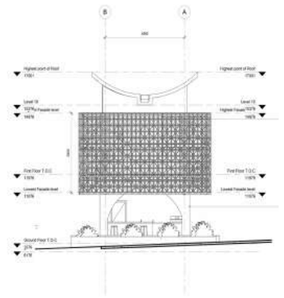
The pavilion occupies part of the burnt structure, reinterpreting its architectural elements into an easily assembled intervention. It acts as an anchor for Yeoville's migrant community, while serving as a memorial to the loss and history of the site.



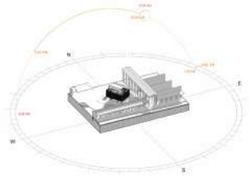


Plans and Structure





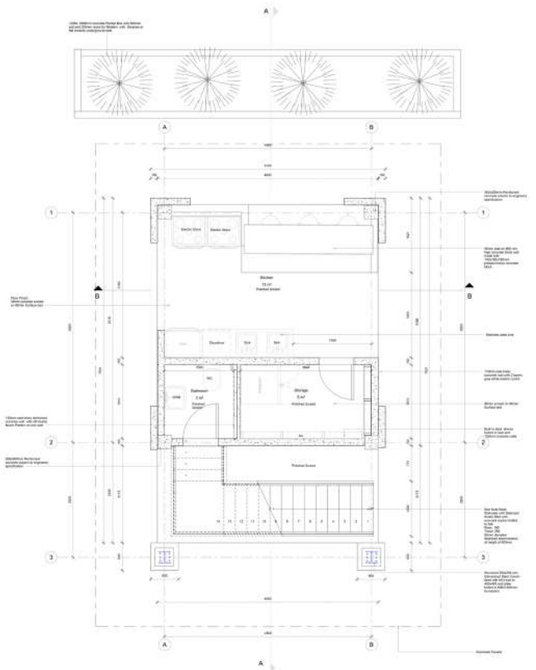
Site Plan



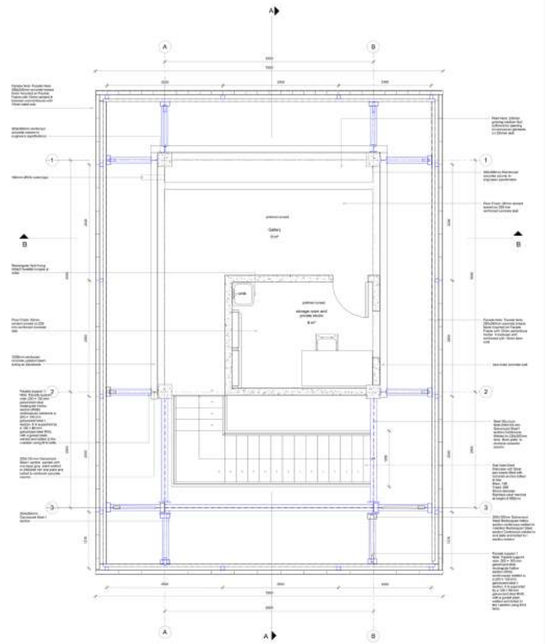
Site Plan

Design Rationale

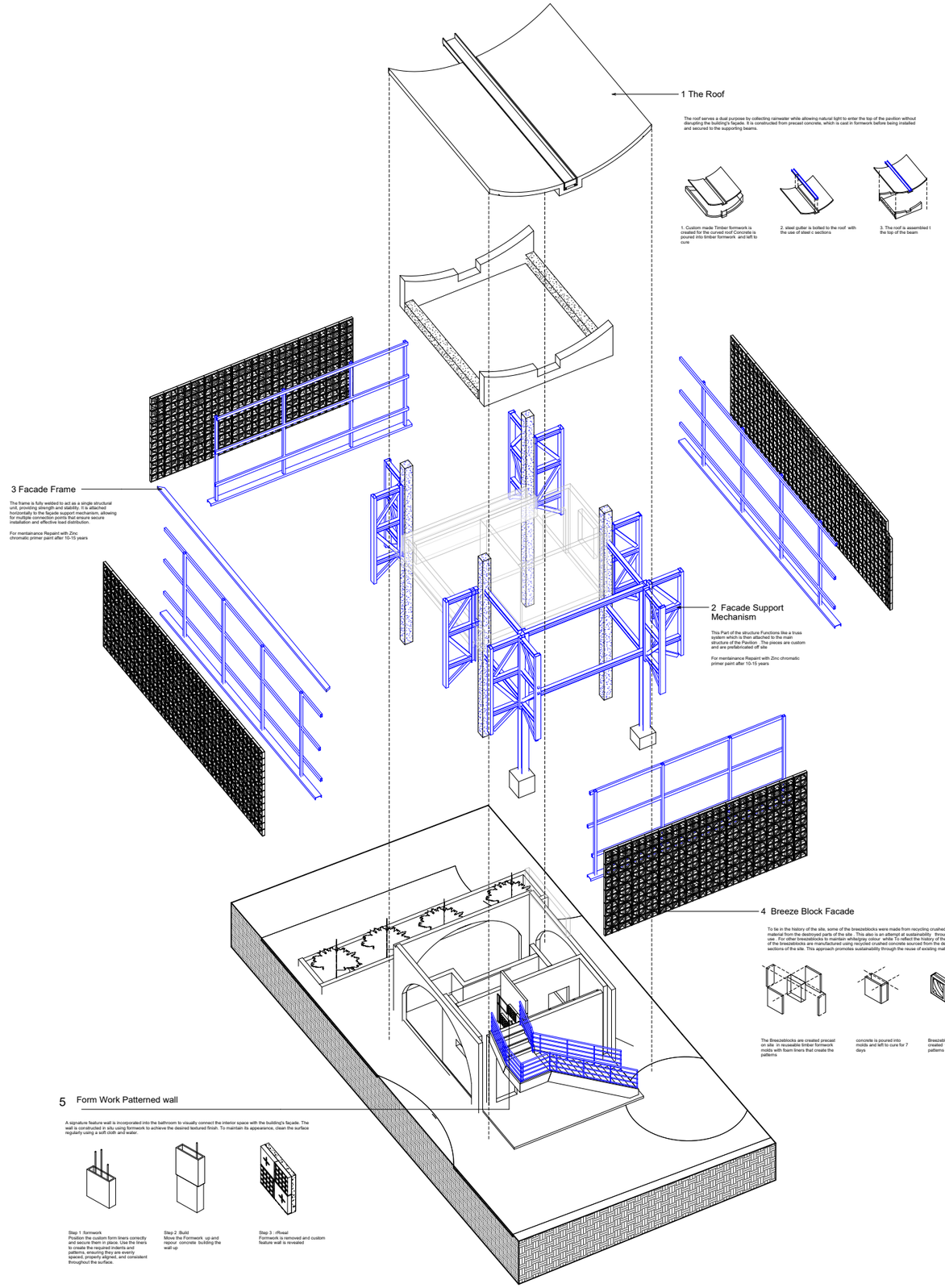
The 30-degree pavilion provides afternoon shade to the seating pit while connecting directly to the market's central spine. Integrated into the market's daily movement, it becomes a gathering point within a neighbourhood shaped by migrant and immigrant communities.



Ground floor Plan

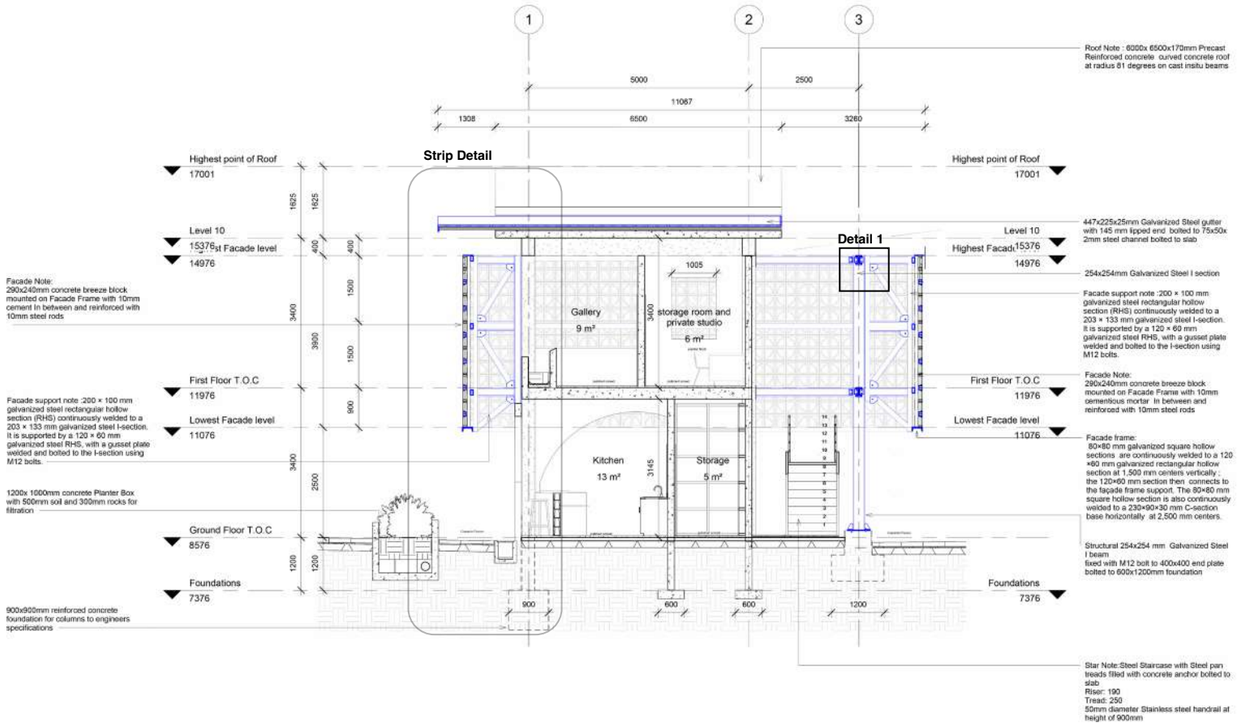


First floor Plan

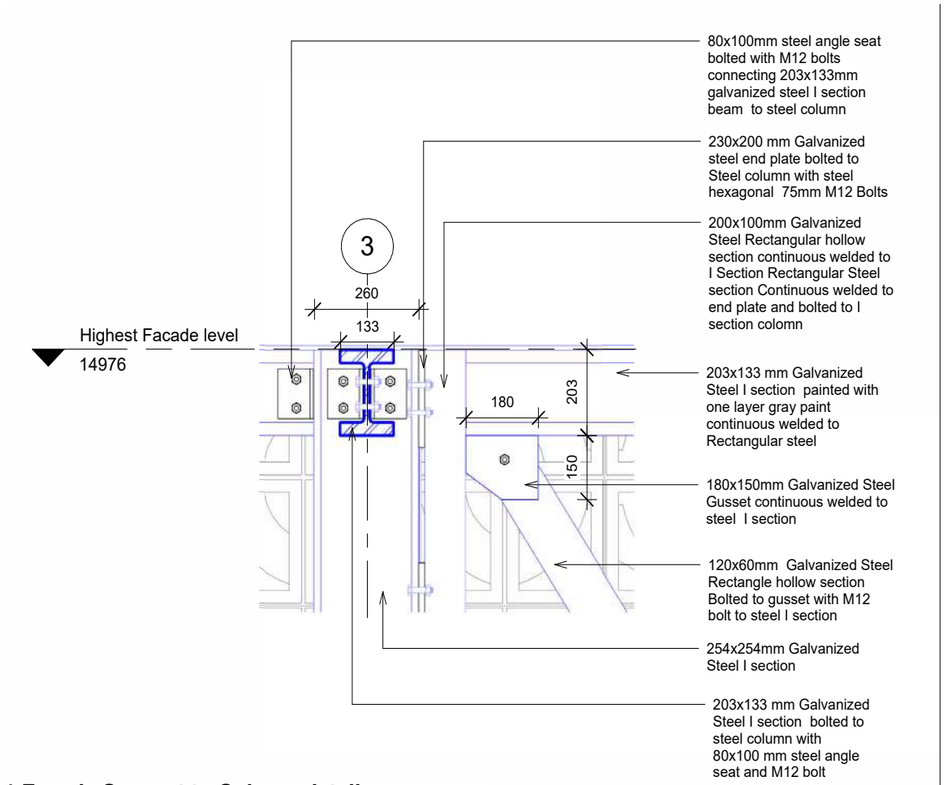


Structural Rational

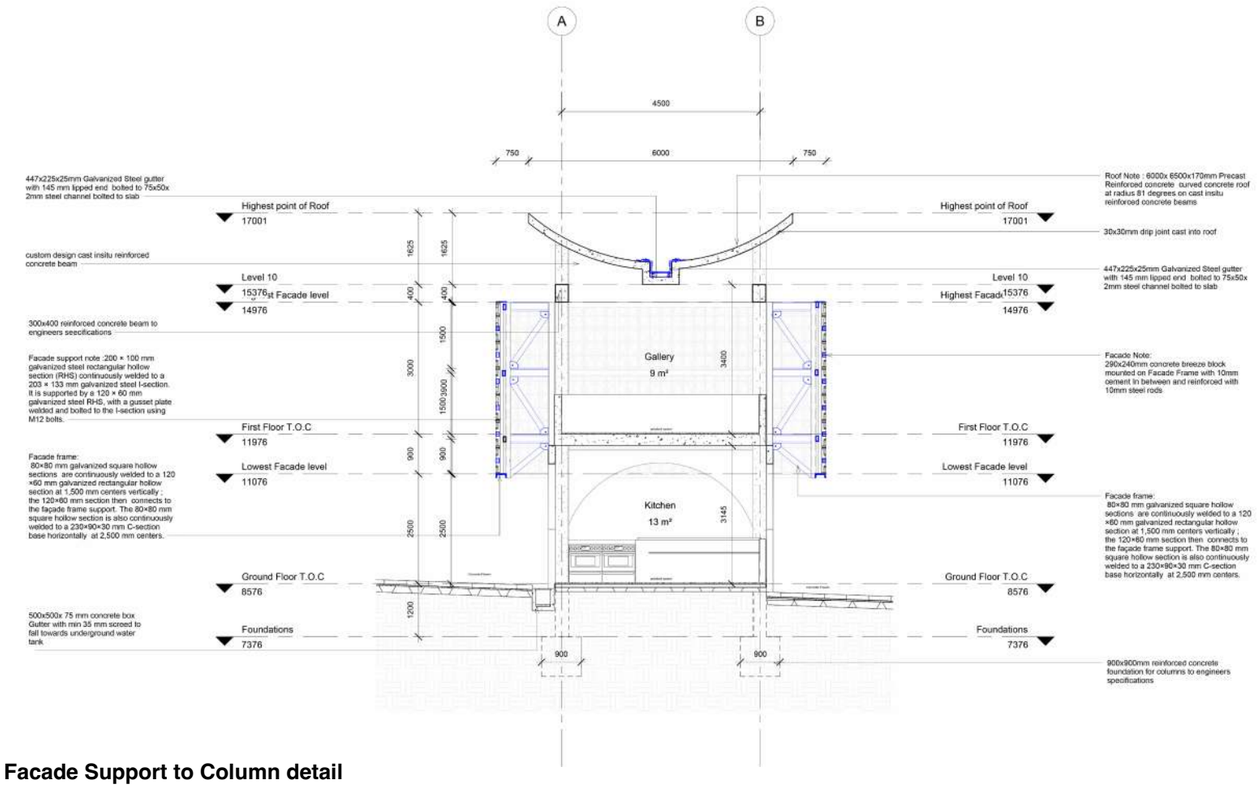
Sections and Details



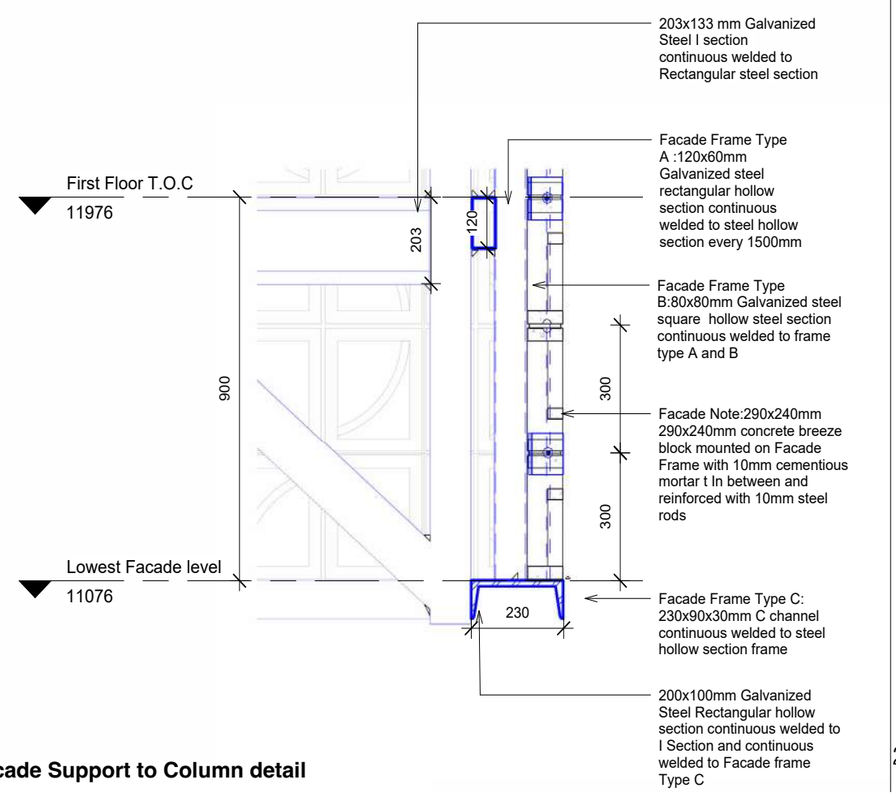
1 Facade Support to Column detail



1 Facade Support to Column detail

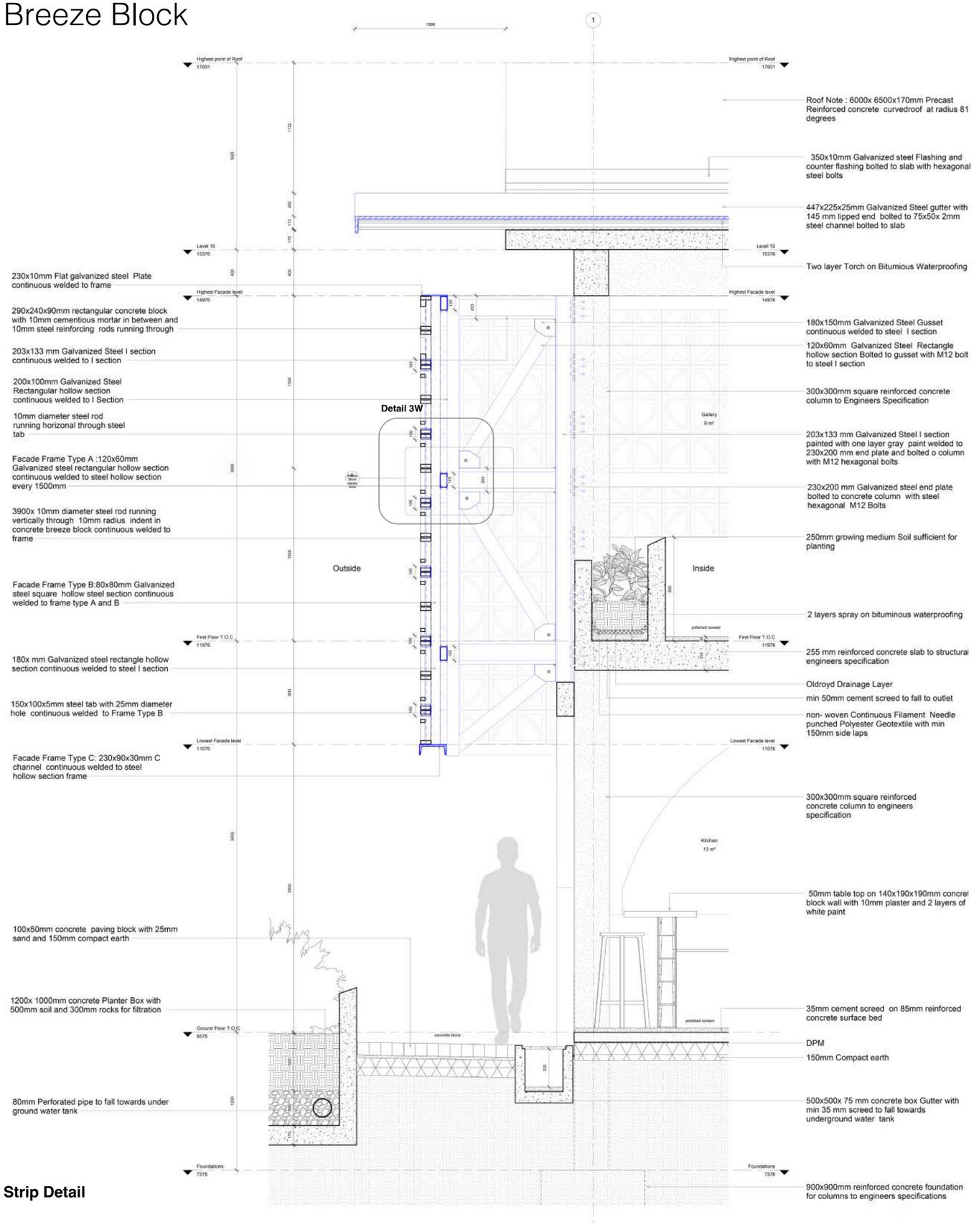


1 Facade Support to Column detail



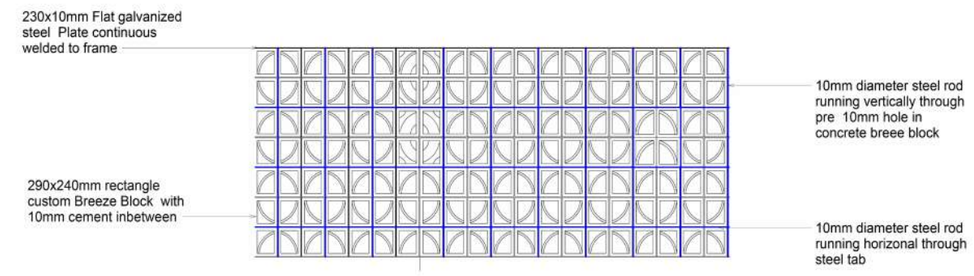
1 Facade Support to Column detail

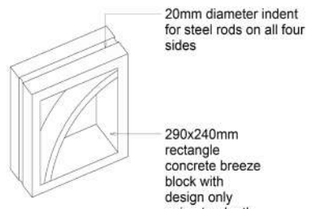
Breeze Block



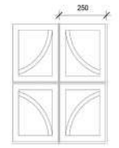
Strip Detail

Breeze Block facade construction





Single breeze block



290x240x90mm smooth white concrete Breeze block with fine sand and white cement

3 Type 1
1 : 10



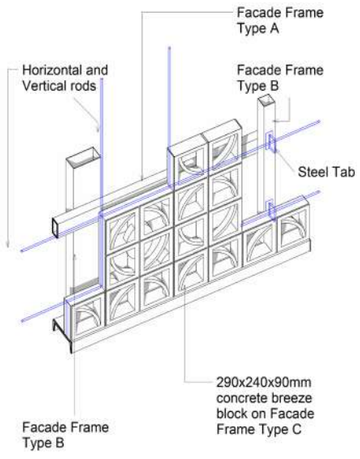
290x240x90mm crushed recycled concrete Breeze block- with gray cement

2 Type2
1 : 10

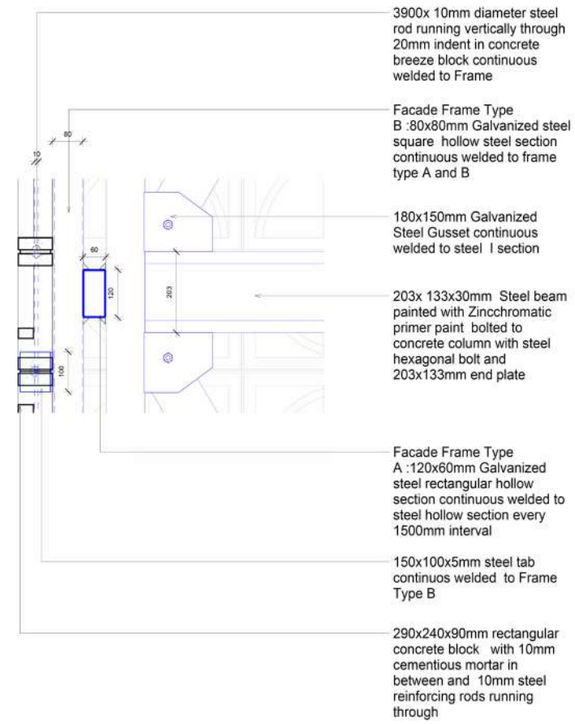


290x240x90mm Natural white concrete Breeze block - with white oxide and white cement

8 Type 3
1 : 10







3 Facade Detail