

**THE REFLECTION OF IDENTITY THROUGH  
ARCHITECTURE AND FASHION:** Towards A Fashion Institute for  
Durban

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**Final Document**

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## **DECLARATION**

I hereby declare that this dissertation is my own unaided work except where it has been otherwise acknowledged. It is being submitted to the School of Architecture, Housing and Planning, University of KwaZulu-Natal, Howard College campus, in partial fulfilment of the requirements towards the degree of Masters of Architecture. This dissertation has not been submitted before for any degree or examination at any other university.

Signed June 2011

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Hafsa Kader

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*‘In the Name of Allah, the Most Beneficent, the Most Merciful’*

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## DEDICATION

This dissertation is dedicated to my Parents and Sisters. I will always be thankful and grateful to them for encouraging me to *follow my dreams*..

*“Fashion is the most powerful art there is. It is movement, design and **architecture** all in one. It shows the world who we are and who we’d like to be.”*

Blair Waldorf (Leighton Meester)

(Gossip Girl;2011, S04, E12)



## **ABSTRACT**

The choices that we make daily, whether consciously or subconsciously, fosters an impression of our personality, mood, and lifestyle but more importantly what we transcend. Similarly our choice of wardrobe, our place of work, play or livelihood, is all fragments of our personality or the image we reflect. The perceived image acts as a visual communicator or a reflection of an identity. This dissertation explored the bridge between fashion and architecture as a visual communicator with the intention of creating a place of identity and expression for the society while understanding its symbiotic relationship. The research set out a framework to establish a platform for South African fashion designers by looking at architecture and its influences on fashion trends and the profound affect vogue has in architecture. The specific reference to case and precedent studies, while gathering information from users in the building, aided in informing the research and its application to the Institute and drawing a cognisant conclusion. The analysis of the case studies and literature review supported the evaluation of the purpose and necessity of a fashion design institute and its place of belonging in society. The architecture in cohesion with the theoretical framework had set up relevant principles which informed an appropriate response to establishing the identity of the city of Durban. The document outlined the relationship between architecture and fashion, while the design proposal augmented the response to its specific requirements.

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# **CHAPTER ONE**

## **INTRODUCTION TO RESEARCH**

## **INTRODUCTION**

### **Background**

What is fashion? Fashion is referred to a particular style, a manner of behaving or doing something. It can represent the charisma and elegance of being. Fashion is a style of dressing, behaviour, and way of living or other expression that is popular through a period in time. Likewise, architecture can be described as a building art; a style or fashion of building, especially one that is typical of a period of history at a particular place. Architecture and Fashion acts as a tool for visual communication that uncovers to the observers a clue of a specific identity or culture. Fashion progresses at a much faster rate and at a smaller scale in comparison to architecture. However, these two fields are very similar in their attention to construction, tectonics, ergonomics, tactility and spatiality. In parallel to architecture, clothing is typically regarded as one of the necessities for human survival, along with food and shelter. In the primitive era of man, the development of clothing as a protective barrier against cold, rain, snow, and abrasion was linked to the invention of other tools: clubs to kill animals for meat and fur, awls and sinew for connecting pieces of material.

Traditionally, architecture and fashion are simultaneously interconnected through dialogues since they are both bound by social and cultural contexts and norms. While architectural trends and theories are comparable to fashion trends, it works at a much slower pace and is constantly undergoing a reflective feedback and transient relationship with culture as an evolving process over time. In unison, architecture and fashion have classic styles which will always remain constant throughout time.

Drawing a parallel between fashion trends and architecture may provide an inspiration to both fields as well as acquiring architectural precedents from fashion designs would take architecture to a new height. Over the years, the connections and weaving between fashion and architecture have become intriguing. The advancement of technologies has redefined the boundaries of both disciplines; architecture has become more organic and clothing taking on architonic. Dressmaking techniques have been adopted by architects such as pleating, folding, layering, draping, weaving and printing. Fashion designers

look to architecture for techniques to engineer clothing which take on new appearances of volume and structure in fashion trends. The exhibition of these two disciplines suggests a cross-contamination which raised the bar for new ways for the body to occupy both public and private space.

### **Motivation/Justification of the study**

Fashion design and architecture has always been a platform for personal expressions of ideas embodied by a social and cultural identity. However, this concept has been revolutionised by practitioners in both disciplines who have shifted beyond the notion of merely signifying value, status and belonging, by expressing a more complex and constitutional issues revolving around the notion of identity. Annual events such as the Durban July Festival and other Fashion Events generate an entire month of international and economical viability. The display of local talent is showcased once a year. Although these events occur annually, Durban's fashion design forums and general information of fashion are fragmented across the city. Many fashion design schools are housed in uninspiring buildings that were not design specifically for its function. The streetscape of Durban displays its urban design of post-colonial architecture alongside prefabricated low-rise buildings and almost quaint besides the power and money totems of modern corporate style urbanism. This provides a platform for urban renewal by using fashion and architecture as a tool for reflecting the identity and culture of Durban.

## **DEFINITION OF THE PROBLEM, AIMS AND OBJECTIVES**

### **Definition of the Problem**

The problem faced by many forums of fashion design is the sprawled platforms such as design schools, exhibition spaces and catwalk ramps as well as boutiques. Durban's city centre has the potential to link these facilities to create an institute of fashion design as an expression of Durban's image and ethnicity. The City of Durban could perhaps be the next New York, 5<sup>th</sup> Avenue or Cape Town; an identity of the city and an iconic place that draws tourist as well as locals. The problem faced by many designers is the mode of expression that could be realised through technology. Therefore the question arises; how does architecture and technology affect the way we think of ourselves related to society, to those around us and those far away from us? Is there a common ground on which imageability stands? How can fashion trends address the concepts of constructed image, personal environment, and social communication? These are the

questions that were address through in the research. This dissertation attempts to expand on the field of architecture through an informed use of fashion trends, and to demonstrate that a synthesis of fashion and technology can prove to be aesthetically enlightening and stimulating in the built environment. The research will focus on a constructive argument of whether or not there is an influence in the two design fields; architecture and fashion. To establish this criterion, a required investigation needs to be carried out into various fundamental issues. Is it the weak city branding, slow economic growth, an uninspired generation, crime or the after effects of racial segregation? Where is the new paradigm in our cities? A bridge between classes will create an understanding hence open a greater mind-set to explore the avenue and project the diversity.

### **Aim**

The research aims to explore the influence between fashion and architecture as a visual communicator with the intention of creating a place of identity and expression for the society.

### **Objectives**

The research will involve various sought after experiments investigating issues relating to the body and structure, expression, and communication are presented and situated within the context of the new space.

More specifically, the objectives of this thesis are:

- An analysis of the history of clothing and its expressive, architectural, and practical functions
- To investigate far beyond the definition of fashion and architecture as a necessary protective covering.
- To explore design and technology in architecture as elements of fashion.
- To explore dressmaking techniques and its use in architecture.
- To use fashion and architecture as a tool for communicating an identity for Durban.
- To reach a conclusion that leads to the most efficient design centre for various related activities.

- To explore and understand the usage of space and materials best suited to the activities of the Institute of Fashion.

## **SETTING OUT THE SCOPE**

### **Delimitation of Research Problem**

This study presents a brief historical analysis of fashion in its role as protection, expression, and communication, with an emphasis on the technological and architectural aspects of the fields. It will also explore how an integrated approach to the architecture of a fashion design forum can enhance the image of a place and its city therefore encouraging social interaction, stimulates creativity, builds an expressive community and develops the economical viability, thereby improving the image and identity of the city of Durban. Furthermore, the research intends to explore the significance, typology and technology of the dynamic architecture in view of the fact that it is a major factor positively influencing future development of architecture and acts as an integrator in response to the changing needs of society and local environment. The debate will analyze and revolve around the expressions created by fashion and architecture to positively influence the surrounding environment and people by comprehending its immediate interaction and use of materials, colors, and textures among other elements that strengthen features of the design. The discussion will cover the relationship between fashion and architecture creating vitality and an identity with the quality of design. The research will not include an in-depth analysis of the origins of the African couture. The research will briefly look at Durban's city formation and influencing factors on its image as it stands today.

### **Definition of Terms**

**Branding:** Refers to naming objects or subject matters. While describing the object or idea that largely influences the image of the subject which brings a sense of identity to the form (Porter, 2005).

**Dynamic architecture:** Refers to architecture that can evolve to suite the changing needs of the users, environments and society as whole (Porter, 2005).

**Fashion:** The prevailing character or style, especially of dress; custom or conventional usage in respect of dress, behaviour, etiquette, etc. (Porter, 2005).

**Icon(ic):** The word *iconic* is a description of the pictorial or mental image of an architectural example that is prototypical to the type. An icon is an extract that can be detonated by a few lines or a line drawing (Porter, 2005).

**Sense of place:** the feeling associated with a location, based on a unique identity and other memorable qualities (Porter, 2005).

### **Stating the Assumptions**

Architecture and Fashion share a significant relationship in its influence to its surrounding environment and the perceived image it portrays serves as a visual communicator of an identity. It is parallel practises in fashion and architecture that has been be used to produce conducive educational environments that also stimulates and encourages students. The research has been a fundamental aspect in creating a new architectural typology by looking at fashion as an inspiration and attention to design at all levels.

Another assumption that can be made is that fashion is a tool for global unity. Attiring oneself is a basic act that individuals engage in on regular bases. Fashion plays a vital role in the daily lives of people throughout the world and has become one of the most powerful industries that act upon both socially and economically.

### **Research Questions**

In order to comprehend the fundamental issues that are addressed in the proposed Fashion Design Institute of Durban, the following key questions need to be addressed:

Development of Fashion towards an Identity:

- What is Fashion?
- How is Identity perceived in fashion?

- How does Global the fashion industry influence or affect the local, South African Fashion trends in reflecting an identity specific to its diverse culture?

#### Architectural Development:

- Is there any relation between fashion and architecture? Are there any influences over each other?
- How can technology enhance these expressive aspects of what is worn or the built environment?
- What role does architecture and fashion project in addressing the concepts of constructed image, personal environment, and social communication?
- What modes of expression can be realized through technology and fashion in which a new typology of architecture can be created?
- How can architecture and fashion trends address the concepts of constructed image, personal environment, and social communication?
- How can a new brand identity for the city of Durban be reconstructed or constructed?
- How can a building serve to embody a dynamic relationship with architecture and fashion?
- What role will the Institute serve to unite different races, ages and genders in order to explore diversity?

The debate that revolves around this research proposal is based on the interchange between fashion and architectural techniques and strategies that can be used to define a South African identity; using fashion as a tool for communication also informed by the architectural response to the function of the Institute.

#### **Hypothesis**

Fashion and architecture are visual communicators that are used to reflect an identity in the urban environment. The relevant principles in both disciplines inform an appropriate response to establishing the identity of the city of Durban. This close knit relationship shared between architecture and fashion has suitably responded to the specific requirements of the Fashion Designed Institute of Durban.

## CONCEPTS AND THEORIES

### Image of the City

The urban form is dictated by its environment which is built up of a complex system of interactions between people, user of the space, and the various surrounding objects. Lynch describes the users as citizens who *"has had long associations with some part of his city, and his image is soaked in memories and meaning"* (Lynch, 1960). Lynch further elaborates on the users as *"moving elements in a city, and in particular the people and their activities, are as important as the stationary physical parts"* (Lynch, 1960).

The perceptual form of the city is represented by the objects which form the physical and interactive element of the environment with the users. There are two significant elements for a subsequent explanation of the whole: the first being the physical element of the city and secondly, the psychological which is the mental image of the city (Lynch, 1960). The physical elements are further distinguished into natural and man-made elements. The natural elements include the air, sun, sky, river, lakes, ponds and hills. These elements that exist in nature are used by man and interposed into his 'built elements' (Lynch, 1960). The built environment consist of the infrastructure, objects, vehicles, airplanes and all other objects built by man that physically exist as a static or dynamic object in the perceived environment. Both the natural and man-made elements have common characteristics such as colour, smell, noise and warmth which create a perceptual form of the urban environment.

However, Gehl takes on a different approach to urban developments of the city in comparison to Lynch. Gehl centralised his discussion of the relevant issues and principles focusing of people. His analysis encourages people to become the active, dynamic movement of the city by providing various nodes of public activity (Gehl, 1971). The new approach discussed by Gehl, is to examine the manner in which cities function. This concept detaches itself from the modernist approach of isolating individuals from the built environment. The notion of 'people' being the key element in creating a successful urban development makes this theory relevant in today's modern society. Social interaction plays a vital role in the growth of the city (Gehl, 1971).



Both Lynch and Gehl examine the user's experience of the city, however the recommended approach differs. Lynch's theory focuses on the elements of the city that project a memorable and recognisable place, thereby enhancing the usability of the city. On the contrary, Gehl analyses elements of the city that invite people to it therefore make it more usable to its inhabitants. Lynch directs his theory on the invariable elements that develop the urban environment while Gehl studies the dynamism of people to enhance the urban context.

Lynch's theory discusses the visual quality of the urban environment which relates to the physical elements of the environment together with the perceived image of the people (Lynch, 1960). Each user perceives the city in a different way according to their knowledge, experience and familiarity of the site. It is the visual qualities that navigate this process of the urban environment. The visual quality of the city is categorised into four elements as explained in Lynch's theory:

- Legibility: it can be defined as an element with parts or a cohesive whole recognised in a coherent pattern or symbol.
- Building an Image: refers to the image of an urban environment which differs between the users and the individual perceived image of the observer and the environment.
- Structure and Identity: these terms are defined by Lynch as an environmental image which is further analysed into three components; identity, structure and meaning.
- Imageability: this term refers to the "quality in a physical object which gives it a high probability of evoking a strong image in any given observer" (Lynch, 1960).

The theory of Image of the City also discusses the five elements of the urban environment which is analysed for the physical and perceptible effects it has. The five key elements from the analysis of structuring the city are as follows (Lynch, 1960).

- Paths: the path is a movement line which gives structure to the city. These are channels which users move along, through streets, walkways, railroads and canals.

- Edges: these refer to the linear elements. They are boundaries between two paths, linear breaks in continuity example; shores, railroads, ad walls
- Districts: refers to medium to large portions of the city. It is often conceived as having a two dimensional effect. One being an entry mentally perceived which are recognisable for its common characteristics and identification elements.
- Nodes: this refers to points of activity. The strategic spots in a city which has a focal point to and from a travelling destination. Example primary junctions, places of break in transportation and crossing of paths.
- Landmarks: refers to another type of point reference in a city. This case the users do not enter into it, they are simply defined external objects example signage, mountains, stores and monuments. They are typically seen from a distance and act as a point of direction and reference.

Gehl's theory analyses the city on a social or humanist level encouraging social activities and pedestrian movement. Lynch's theory analytically examines the perceived image of the city. He looks at the visual qualities that make the city aesthetically pleasing as well as legible to its users and not how they use the city. Nonetheless, both the theorist provides essential principles that aid in creating a well calculated urban development. Although both the approaches to the urban design may differ, the combination of these two concepts would define a successful city for the users. The city requires clearly defined accesses, routes, legibility and landmarks. At the same time people play in important role since they are the users of the city. Therefore, both Lynch and Gehl ideally encapsulate the attributes and requirements that are necessary for a usable, memorable and successful city.

### **Semiology: Signs and Meaning**

Semiology in architecture refers to 'meaning'. It is the fundamental principle which argues that any given form or symbol in the environment or language can be justified. New forms that are invented are slightly different in a way that the form takes longer to acquire a meaning, although inevitably it does. Jencks describes semiology by explaining: "This semantization is inevitable; as soon as there is a society, every usage is converted into a sign of itself; the use of a raincoat is to give protection from the rain,

but this cannot be dissociated from the very signs of the atmospheres situation” (Jencks, Kropf, 1997).

In order to understand ‘signs’, it is important to explore ‘meaning’ or the manner in which we interpret signs and symbols. Jencks explains that ‘meaning’ cannot be encapsulated in as one thing or word that is common to all; it has numerous interpretations. It is “multivalent” (Jencks, Kropf, 1997). He goes on to further explain Semiology as a triangle composed of three elements: “a percept, a concept and a representation” (Jencks, Kropf, 1997). These three elements are the complex fundamentals that make up Semiology. As in architecture, a building is perceived by the viewer; an interpretation is made and then documented into words. Some cultures believe that there are two ways of interpreting a ‘sign’; one is a philosophical approach and the other is an experimental or psychological elucidation. Jencks sums the semiology triangle by adding: “But the main point of the semiology triangle is that there are simple relations between language, thought and reality” (Jencks, Kropf, 1997).

However, Saussure explains that a sign does not unite an object and a name; it unifies a concept to a sound-image (Saussure, 1915/1966). Saussure argues that each sign is composed of a ‘Signifier’ and the ‘Signified’. The signifier is the form of the sign while the signified is the concept it is representative of. The theory of semiotics analysed by Saussure does not include a specific reference to an object, contrasting Peirce’s interpretation of signs. His conceptualisation of the term ‘sign’ as a meaning was based structurally. Peirce, alternatively, argues that signs have three focal aspects: an iconic, indexical and a symbolic element (Zeman, 1977). The interpreter provides part of the meaning of the sign. This notion of semiology is contradictory from Saussure’s concept of the function signs. Pierce explains that the universe is coded with various signs and symbols that convey a message (Zeman, 1977).

The two primary methods of dissolving the environment of all sign behaviour are through opposition or association. For example; fashion, language in addition to architecture convey a meaning of either opposing each other or associating with each other. Another meaning to signs and symbols is also influenced by another dimension of past collective memories. This refers to word that display the same or similar meaning in a language that is often built up socially. It is also largely influenced by an

individual's association with a particular sign. Therefore the interpretation associated with a particular sign is perceived uniquely by each individual (Jencks, Kropf, 1997).

Architecture that has been designed with equal attention to form, function and aesthetic, conjures up a multivalent interpretation that unfolds deeper layers of meaning, justification and depth (Jencks, Kropf, 1997).

“One cannot separate the method from the purpose because they have grown together and become linked through the process of continual feedback” (Jencks, Kropf, 1997).

## **RESEARCH METHODS AND MATERIALS**

### **Research Methods**

The primary research explored relevant case studies in South Africa. Surveys and interviews were conducted with various professionals, students and other users of the building. The site and its context was analysed for its various components and influencing factors it has on the building. The proposed facility is divided into three components: educational, retail and commercial, therefore the specific requirements for these facilities needed to be examined. The spatial organisation and planning of a design school needed to be understood and studied thoroughly with the purpose of effectively accommodating for this facility in the proposed design. This analysis provided an insightful understanding of the type of furniture required and the ergonomics of the spaces for efficient use by students, facilitators and other associated members. The two educational case studies that were selected for analyses were the D.U.T and Linea Fashion Design Academy which are the two top schools of fashion design in Durban. Interviews and surveys were carried out with current and graduate students and facilitators that gave the author an insightful understanding of the fashion industry in Durban and the opportunities and threats it poses.

The observation and analytical study proposes to investigate the application of research methods based on the fashion trends and influence the built environment, and further encompasses a set of theories and techniques for the analysis of spatial patterns. Five methods of collecting data will be used:

- **Empirical observation**, surveys and analyses of the spatial layouts and architectural elements.

- **Social mapping** of existing fashion schools, boutiques and cultural and social hubs.
- **Interviews** of current students, facilitators, graduates and people who work in the building.
- **Spatial analysis** of the urban space in terms of visibility and accessibility and the interior layout of the building.
- **Agent simulations** of interactions between different groups and their views and opinions of fashion and the necessity of a Fashion Institute for the city of Durban.

All the data and observations obtained will be analyzed and developed in order to understand the relationship between Architecture, fashion design and society. The proposed Institute has a retail and commercial component to it which provides an in-house platform for upcoming fashion designers to showcase their talent. An analysis of local fashion designers studios and work places offers vital information that informs the design of the commercial entity. A specific case study of the Max Institute of Fashion Art in Durban was studied. The store is incorporates a unique combination of retail and entertainment. The case study together with the review of precedents studies of selected stores revealed the opportunities and threats inferred by various elements in the clothing store. The primary research required and in-depth spatial analysis of the functions and ergonomics of the various spaces and serves as a bases for the established criteria for the design brief and accommodation schedule for the proposed Fashion Design Institute.

### **Research Materials**

The analysis will set up a framework for understanding the complex relationship between architectural space and the society affected, including the impact the city planning has on peoples relationship to its image, identity, heritage and each other as well as its influences of fashion trends and statements. Within the framework, qualitative methods such as in-depth interviews, narrative analysis, informative interviews, participant observation, group discussion, or the use of visual materials (mental maps, drawings, photographs, film, etc.) will be used for investigating the influences fashion trends has on the locals and its built environment. In the research

various emerging issues will be addressed. As these have included an understanding of the following:

- The complex relationship between architectural iconism and society in relation to fashion branding.
- The nature of the city and its relationship with society in building an image and identity for itself.
- The role of iconism and branding in the construction of society and social structures.
- The impact of the deployment on our understanding of the city, the heritage and on our sense of belonging to the physical and social space
- The different usage patterns of physical and digital artifacts and its employment into fashion and architecture.

Another object of this research focus is the psychology of fashion labels and how *brandmarks* are perceived in different ways by men and women according to their sexuality, social condition, age, and ethnic and cultural origins. The place of research, Durban's Central Business District, is never neutral but rather it is a changing political, social, economic, and cultural context. The research aims to discover the value of the place as determined by the identity of people with regard to their age, religion, gender, ethnicity, cultural origin, sexual orientation, and location in space and time with related aspects in consideration.

The resources that were engaged to gather information and data are as follows:

- The libraries and the available resources
- The computer, internet data and or images
- Systems of measurements
- Statistics from visual maps and verbal communications
- Fashion magazines and blog networking

The theoretical framework/ literature review and precedent studies will be used to create an image of the city by using dynamic forms of architecture, enthused by fashion design to generate an international icon for the city of Durban, by grasping the various theories and models on the subject. Its application of the pertinent principles from the large variety of publications on the subject matter would lead to an appropriate

intervention within the city precinct. Appropriate cases of fashion design institutes of a similar nature would be useful to study. The examples of precedents chosen will contain key aspects of the design which forms a basis for either successful or unsuccessful findings obtained from the empirical research which will be analysed.

## **CONTRIBUTION TO KNOWLEDGE**

The research, together with the design proposal will be a premier for fashion institutes in Durban. The development and research aims to set up a network for future institutes of design and technology in the fashion business in the emerging global scenario. The Institute would be a pioneer in envisioning and evolving fashion, business and education through a network of design centers throughout South Africa. The ultimate aim is to create a global recognition of South African contemporary fashion and design and reach new architectural levels internationally. The research would provide a common platform for fashion education, research and its implementation into the built environment.

## **CONCLUSION**

The field of fashion is a complex subject matter, used a tool for reflecting an identity a place, its people and culture. Fashion and architecture were integrated to project an image that people can identify with. Fashion, more specifically clothing, is used on daily as a form of protection in addition to expressing an individual's identity. This study explores the evolution of clothing through time and its socio-economic effect it has on society. The choice of the subject was selected largely due to its parallels and opportunities it creates for the field of architecture.

The analysis and discussions gathered from the case studies, precedent studies and review of literature formulated a specific criterion for the design brief and accommodation schedule. The review of these studies enabled a critical approach to the type of facilities required and the attribute which contribute towards making the building a success or failure. The primary research together with the secondary research helped inform the development of the Fashion Design Institute for the city of Durban. Chapter Two explores the meaning of fashion and the perceived image that is used to project an identity on a personal level in addition to the built environment.

## **CHAPTER TWO**

### **THE PERCEPTION OF IDENTITY IN FASHION**



## INTRODUCTION

The role fashion plays in reflecting an identity or the perception of fashion is examined in this chapter along with the influence of fashion on a macro and micro scale. The South African garment industry will be analysed by investigating the context of the subject matter and highlighting its relevance in society. The main role of clothing in society is the need to protect oneself from the external elements, although apart from serving as a necessity it has become a predominant form of expression in today society. This aspect has elevated its importance in the daily lives of individuals. The fashion industry is not only a creative field; it is also a powerful tool for economic viability with its ability to permeate through various cultures and society.

The term ‘fashion’ is derived from a Latin word ‘facio’; this means ‘to make’ or ‘a particular make or shape’ (Benninkmeyer, 1963). In today’s modern society, ‘fashion’ refers to a particular style of garments, garnishing, manner of living, attitude or behaviour, or other popular expressions at present. ‘Fashion’ is often referred to as the “mirror of society”, given that people have proficiently suited their wardrobes as an indicator of their profession, sex, class, locality and group associated for numerous years.



Lanver describes clothing to be in sync with the spirit of age, (Figure 2. 01). “Loose and provocative under the Charles II, stiff and formal in the later years of Louise XIV.

Frivolous in the in the middle of the eighteenth century, simple and emancipated after the French Revolution, demure and voluminous in the early Victorian period, elaborate and mature under Edward VI, skimpy and boyish after the first World War” (Lanver, 1954). This clearly indicates the manner in which fashion evolves is not detached and isolated.

Similarly, Sprole and Burn explain that fashion is also an important self- expressive method of communication, which culture plays a primary function in influencing the type of clothing worn by people (Sproles & Burns, 1994). Humans are in constant search and desire for differentiation. Individuals embark on a daily search to either fit in or stand out. Studies of sociology and semiotics show the primary characteristics of the human quest for social acceptance. There are three theories which encapsulate and distinguish the existence of fashion; Decoration, Protection and Modesty.

### ***Decoration***

The decoration theory works in collaboration with identity which forms the fundamental principal of both fields; fashion and architecture. Traditionally, psychologists have studied the human behaviour and they believed that humans survive by categorising on the foundations of experience or practise.



Figure 2. 02: The type of garments that is used by an individual communicates a part of their identity (Web 02).

This is largely due to the situations presented to us and our personal response to it. The process of categorising permits one to address people in a particular manner based on

the garments a person is wearing, (Figure 2. 02); it can be deduced that chairs are for sitting down or that a building is entered through an opening or designated door. (Broadbent, 1980) This method of categorising is a psychological process in which “identity” does not function entirely on the theory of existence, but also designed primarily for practical use rather than aesthetics. It encourages people to question their personal values and beliefs in the constantly evolving state of affairs and conditions. People have innumerable identities which are dependable on the situation presented to them and therefore they dress according; bestowing the observer with an indication of their locality, culture or religion, and even their ambitions (Burgess, 2002).

Essentially, clothing is not just a sheer form of decoration; it is a visual language that indicates our personalities. It is an important visual communicator in the research of human behaviour, consequently impacting on architecture seeing that architecture is ultimately created for comfort and necessity of people. Jencks seamlessly describes architecture largely as a language and not just an instrument. Identification in an environment is equally imperative to the orientation for the people who inhabit the place (Norberg-Schulz, 1980).



Over the years, buildings have established an architectural language of a visual communicator for themselves; as a result it is essential for contemporary architects to comprehend the language of the building and the environment around it. Exploring the response to the new forms in architecture, Umberto Eco explains the process of existing codes in addition to the methodology of categorising and deliberates that new forms are not easily accepted if it is not supported by an existing code (Eco, 1980). This argument suggests that people identify new forms and shapes with pre-existing forms. Bonta describes the key features of a form which directly refers to identity; shape, colour, material and a specific detail of the finishing (Bonta, 1973). Lastly, with the intention of creating a place of homeliness in an environment, it is essential to comprehend the nature of it. In order to comprehend the natural environment, it is essential to identify with it. This can only be accomplished through a sensory experience; touch, smell and visualise, in addition to a persons collective memory which is apart of their own identity.

### ***Protection***

The other presumption which validates the existence of fashion is the theory of protection. This theory can be applied to both fashion and architecture since the need to be shielded from elements around us daily in addition to protection from social scorn. As previously mentioned, in order to create an unpretentious experience in an environment, it is significant to understand and be comfortable within it. However, psychologically people tend to seek a sense of belonging in the social context. The continuous search for social acceptance and identity causes people to utilize pointers to disguise a particular identity in a given context. Bonta justifies the psychological process; “For instance, there are certain ways of taking, dressing, or behaving that are associated with certain social classes, professional groups, ages or ideologies. Essentially, they are indicators that naturally reflect the individuals belonging to the group concerned” (Bonta, 1973). People generally feel protected in a place that is inviting, a place where emotions are associated with a location, each based on a distinctive identity and other memorable qualities. A building’s primary function is to provide a comfortable and well-designed enclosure for human activities in a well tempered environment. This is also applicable to clothing whereby the development of garments was influenced by the basic need to protect oneself from natural elements. In the built environment, there is an assortment of elements that signify protection. Although the identity of these elements may differ in diverse cultures; it furthermore justifies the critical advancement to incorporate the local or regional traditions and cultural influences in the built environment. The amount of clothing worn for protective purposes is entirely dependable on functional or cultural expectations. For instance, in some cultures wearing the minimal amount of clothing that is; covering of the genitals is socially acceptable, however in other cultures a lot more clothing is expected to be worn for socially protective objectives. In all tropical areas, protection from the cold weather had not been the dominant motive for wearing clothes.

Clothing was worn for modesty reasons and often the sophisticated notion of display. Dress codes are also regulated by sumptuary law which sets a prerequisite of what male and females should wear. In the Islamic culture, women cover their entire body using a hijab (*Hijab: Traditional Head-Gear worn by Muslim women.*) as well as a headscarf which is a cultural perception of a modest form of garment, (Figure 2. 03).

The African women's traditional clothing consist of beaded tops and woven skirts with elaborate motifs exposing the upper half of the body, (Figure 2. 04).

	
<p>Figure 2. 03: The type of garments that is used by an individual communicates a part of their identity (Web 03).</p>	<p>Figure 2. 04: The traditional beaded chains cover the upper half on the body of the women, exposing the bare chest (Web 04).</p>

In some cultures clothing is categorised according to gender differentiation; the two separate lines of development following in the distinct style of garments such as the type of clothes, style, materials or colours. The common line of division in the modern perception of the western culture is between male and female: trousers and dresses (Laver, 1969).

### ***Modesty in Diverse Cultures***

The last principle that distinguishes the existence of fashion is the theory of modesty. It may appear improbable to deduce that the fashion industry is undeniably modest, given that it is often stereotyped as being a narcissistic “Prima Donnas who pride themselves on their exclusivity” (Viljoen, 2008). Fashion is not exclusive to a particular race, group, sex or locality; it is free for all to participate in. Evan attempts to authenticate fashion by writing that, “Fashion today is democratic: she desires appropriate interpretation regardless of rank, birth or hereditary” (Evan, 1939). From a humanistic point of view, Konig directs the attention to fashion by persuasively arguing that, “Fashion has become one of the most essential media for self-assertion of the large



masses. Therein lies a great achievement” (Konig, 1958). In the democratic world that we live in, self-expression adds to the basic significance of existence. In this aspect, clothing contributes to the way in which people perceive themselves and the value they have for themselves in the current modern society. Individuals should be given the opportunity to advance the quality of their lives by adding value to the manner in which they present themselves to the world.

### *Comfort in Garments and Architecture*



Figure 2. 05: The robust and bold garments of summer are thin, permeable and comfortable (Web 05).



Figure 2. 06: The layering of clothing helps retain body heat in cold climates (Web 06).

There are four primary factors that are emergent in the comfort of clothing; Fashion, Fit, Feel and Function. A parallel can be drawn to architecture for ensuring a level of comfort in the built environment; Aesthetic, Ambiance, Usage and Utility. Both disciplines have a common factor of providing the maximum comfort and protection for the user. In hot and sweltering climatic conditions, clothing serves as a layer of protection for the skin from solar damage and relating issues. As a result, garments and textiles that minimise heat absorption is worn; materials that are extra permeable are selected and the colour palette chosen are kept to bright and robust colours in order to refract light, (Figure 2. 05). In cold climatic conditions, thermal insulation is essential hence, the layering of clothing becomes a significant element in addition to the material

chosen that is less permeable and more woven to retain heat, while the colours worn are kept to darker shades to absorb maximum heat, (Figure 2. 06).

Similarly, architecture responds to the regional climatic changes by either modifying the building typology to suite the environment or choice of materials for construction that sustains the retaining or releasing of heat by ‘add on’ elements such as solar devices or heating mechanisms in a building. If garments can be changed to suite its climate by providing comfort for its users, why does architecture remain constantly static?

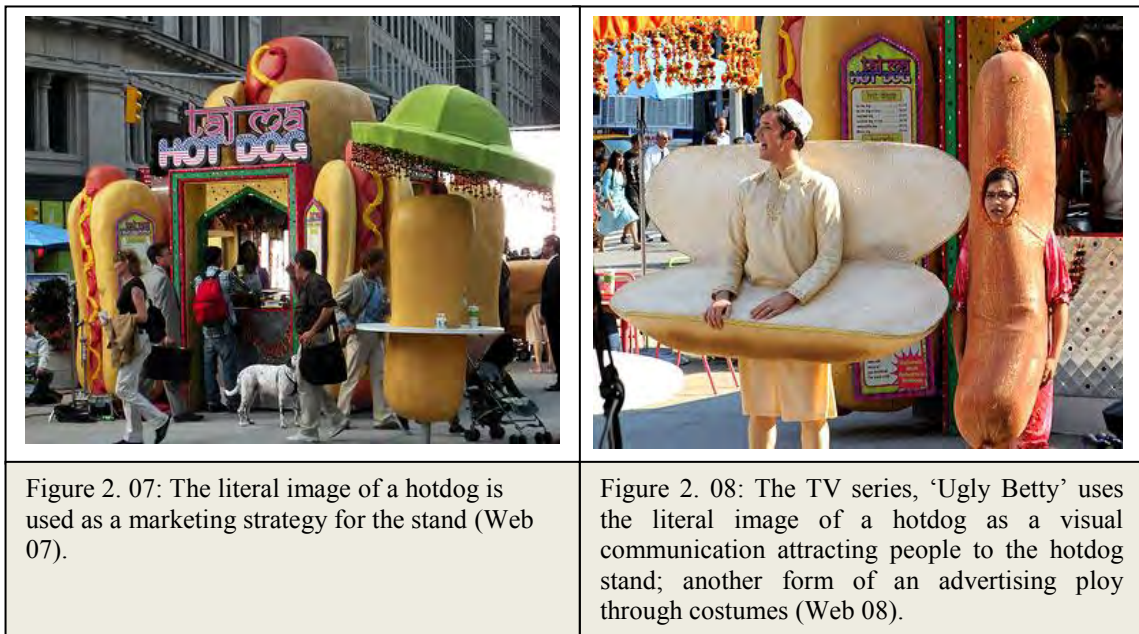
### **THE PERCEIVED IMAGE IN FASHION**

What is an image and how is it created? How can we begin to characterize the intangible field of identity? An image is a collation of different levels of perception in the absence of the original stimulus. It is a mental representation, an idea, a complexity of the conscious and subconscious, an expression and oppression- it is a non-verbal communication. Rattenburg explains the psychology interpretation by adding that, “Our environment is a mass and maze of visual, aural of other stimuli. Thousands of signals and messages shout, jostle, clamour and inveigle to get hold of our attention, with the ultimate objective for the image to stand out from the crowd” (Rattenburg, 1971).

“It is only the combining of places- shops, home, work place and plays space and juxtaposition of things- dresses, forks, computers and bricks- that that we fully articulate who we are”. (Rendell, 20001). The arrangement of spaces, places and functions influence each other, in the same way, an image and identity will impact each other in a variety of ways.

Architecture, fashion and the search for identity affect our everyday life by the merchandise we purchase. Architectural design plays a dual role which informs “the purchase” and “use of commodity” (Rendell, 2000). In the discipline of architecture, socio-economic activities have become progressively more significant. Architecture has shifted from the traditional static methods of approach to change the customers understanding of the environment. This aspect focuses on the manner and use of buildings after completion.

The concept of ‘form follows function’ has been explored by architects and designers throughout the era of architecture, dating from modernity to post and late modernism. Though, Post Modernism plays with the notion of imageability and form instead of the concept of functionality, consequently the innovative concept of ‘function follows form’. The image is generally the form, and the form is a symbol. This however, has led to outlandish architectural design which is created to appeal to the indiscriminating taste. There are universal examples of this expression which can be seen through commercial systems that adopt the apparent or literal identity of a form to attract customers.



The classic example of hotdog stands where conceptualised to serve as mobile advertising billboards by creating a new identity for itself, (Figure 2. 07). The over scaled form with its emphasis on the literal image serves as advertisement strategies for the masses. This concept of literal representations of advertisements are not limited to the built environment, it is often seen in garment construction as promotional purposes, (Figure 2. 08). The design stringently focuses on the image and expression whereas the functionality is often compromised, ‘function follows form’. The field of architecture is one of the various design subjects that focuses on the imageability and three-dimensional space formation, therefore it should be viewed holistically. In the built environment, image and identity are equally as important as the activities of the space, the comfort or usage. A place may be perceived by different people in different ways. This is in unity with personal experiences and individual preferences that shape the



image perceived. Architects have an opportunity to mould the perception of the image projected by creating experiential spaces in which people identify with.

It is important to cater for all types of people and their needs. “Utility, identity and inclusiveness” encapsulate the essence of a stimulating space, which identifies and is used by the community regularly (Iveson, 2007). When designing a space it is important to understand and accommodate for the diversity and flexibility of meaning and perception since these aspects are dynamic (significantly changing over time). Integrating a creative perspective and an interactive environment does not only create a congregating space with an image, but it also provides a memorable icon for the space.

## **THE FASHION INDUSTRY**

This sub-chapter introduces the fashion industry, examining both the global and local influences on establishing an identity. It looks at the historical influence of garments on society and the movement towards modernism.

### ***Identity in International Fashion***

The 21<sup>st</sup> century Architecture and Fashion boasts many new ideas, phenomena's and advancements in technology. Architects together with fashion designers embraced these concepts in order to re-make or re-brand their reputation. Giorgio Armani turned from a sunglasses name to the designer of expensive couture gowns for celebrities and upper class societies. Likewise, architects such as Norman foster, Tado Ando, Frank Lloyd Wright, Zaha Hadid, Frank Gehry and others had broke away from the traditional idealism of architecture by evolving from the past and emphasising and exploring new materials, methods of construction and urban re-development. Their buildings are designed for the new generation, the changing needs of society, status and emancipating culture. Although at a different pace, both architects and fashions designers have been evolved in the research of new materials and manufacturing methods. Both fields share a common platform which guarantees cultural acceptance. These two design disciplines use one another in the “traditional role of patronage” (Pawley, 2000). Significant historical buildings are nurtured and preserved by luxury retailers and independent fashion brands such as Dior, Prada, Givenchy, Louis Vuitton and other noted designer labels.

*“I believe that fashion is not about what you wear, but how you wear it. It’s more than putting together outfits and creating different looks, but a form of expression of one’s identity, creating a new outer layer of skin.” (Adetayo Fajemisin, web92).*

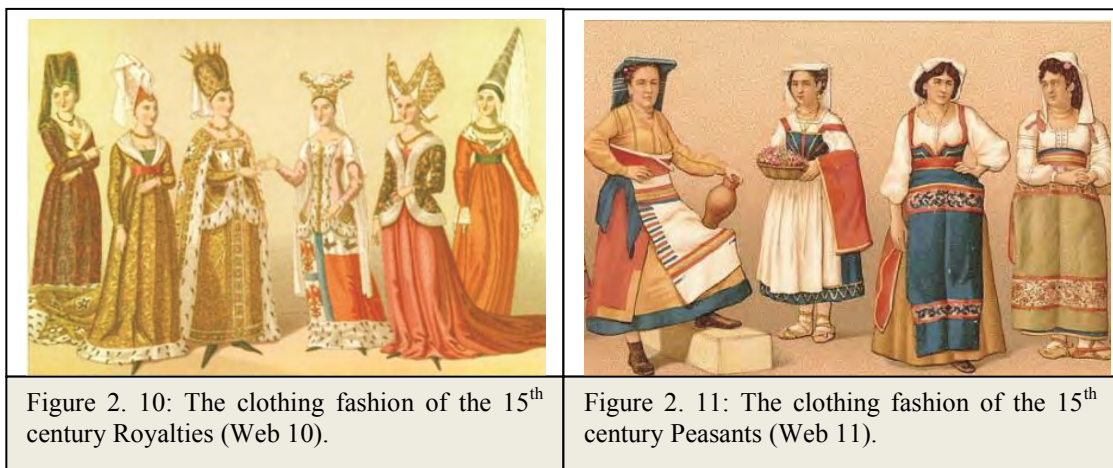
The fashion industry has penetrated itself into the daily social lives of people throughout the world. The fashion industry is one of the most popular aesthetic forms (Kinney, 1999). It has great power in its all-inclusive influence of the modern society of today. This has proven to strengthen the relations barrier between typically isolated sectors of society and the economy thereby enhancing this culture and at the same time proving to sustain an innovative means of earning an income. Fashion has permeated into the daily industry by proving to be a valuable and an ultimate provider to the economical viability of the city and its reflective role in society, (Figure 2. 09).



Even though fashion is deeply routed into creating and projecting an expression, meaning and ultimately an identity; it does not withstand the fact that it is a commercial body by which individuals are relentlessly addicted to. Paul Du Gay explains this cultural economy:

*“... fashion, as well as being a matter of creation, consumption and identity, is also a matter of production, distribution and retailing. It is therefore not just a cultural subject, but also a subject that has to do with apparently rather mundane matters of profit margins, response times, production, supply and demand, and so on...” (Du Gay, 1997, p121)*

Du Gay takes the example further by looking at the historical implementation and influences of fashion as an identity marker in the 15<sup>th</sup> Century. He adds that it was during this period that fashion revolutionised. Clothing was used as an identity marker that differentiated between social classifications (Du Gay, 1997). This resulted in a clear line of segregation amongst the people of low income backgrounds as shown in (Figure 2. 10 and 2. 11).



This, however, changed during the 15<sup>th</sup> century when people of lower income backgrounds began to become more aware of the upper class expression of garments thereby dressing themselves in attire like the upper class. This movement of a democratic expression caused a rift in the social hierarchy of societies in the European countries leading to the establishment of a judicial law forbidding people of lower income backgrounds from emulating the high class fashion trends (Du Gay, 1997). The result of this led to the poorer people seeking alternate solutions to counteract this law by either hiring garments, purchasing second hand or even stealing.

This notion of fashion for the high class is still prevalent in today's modern society with leading international brands and fashion designers catering for the privileged upper

class societies. The social barrier, even though unintentional, is still a part of the industry. Clothing plays a part in every individual's lives since people use it as a form of protection and covering. It plays a role in every socio-economic class from high end fashion to daily attire.

### ***Identity in South African Fashion***

The western fashion influences has escalated to world dominance; South Africa has also been largely influenced by the western fashion industry, yet they continue to be proud of their traditional heritage and culture (Rovine, 2009). At present, Africans continue to dress themselves in traditional garments which were worn centuries ago (Jefferson, 1974). Cultural garments are still an expression of cultural and individual identity in South Africa. The South African production of fashion demonstrate the complexity of the local designers experimenting with the diversity, economic, social and political influences which work together in shifting trends. African style trends can be seen in global fashion trends; haute couture and other native fashion style whereby designers draw inspiration from international trends although they remain specifically local, (Figure 2.12).



Figure 2. 12: International contemporary African influenced trend: Use of geometrical forms, blend of earthy and bold colours (Web 12).

The dividing factor between western and non-western fashion is the temporality in each practise. The western fashion trends are continuously evolving and rushing to the next



season whereas the non-western fashion trends tend to differ from the “perceptual future” by following the constancy in elements of their trends (Jefferson; 1974).

Rovine explains that the non-western fashion trends play no role in influencing the conception of non-western design trends (Rovine, 2009). However, African and Asian fashion designers have been adopting the western trends of European designers. South African or African designers are now internationally recognised for their design of a variety of ethnic garments that are both beautiful and inexpensive as well as easily wearable. This aspect brings about the notion of cross-culturalism, which acts as a tool to unify fashion with cultures at a global level. Eicher reinforces this idea by adding that: “...*Fashion after all is about change, and change happens in every culture because human beings are creative and flexible...*” (Eicher, 2001, In Rovine)

The role of fashion and clothing production in South Africa has been reaching new heights enhancing the socio-economic viability in the country. This is widely prevalent in the increasing fashion events that take place each year to showcase the various upcoming talents displaying the cultural diversity in South Africa (Palmi, 2006).



The Fashion Week that takes place annually hosts a range of designers from internationally prominent fashion designers as well as upcoming talent whom are given the opportunity in serving as an encouragement for the youth to pursue in the creative field, (Figure 2. 13).

During the Apartheid era, South Africa's fashion industry was confined to the minority white racial group. The field contributed to an insignificant output of the fashion industry. The retail industry was limited to the "consumerist chain stores" that were run by whites of South Africa (Rodgers, 2006).

The birth of democracy, led to the new era for the fashion industry of South Africa. Local black artists are now presented with an opportunity to pursue in the field of fashion. These African designers bring with them a fusion of cultural and traditional influential trends together with the western inspiration which result in exquisitely designed contemporary African fashion (Palmi, 2006).

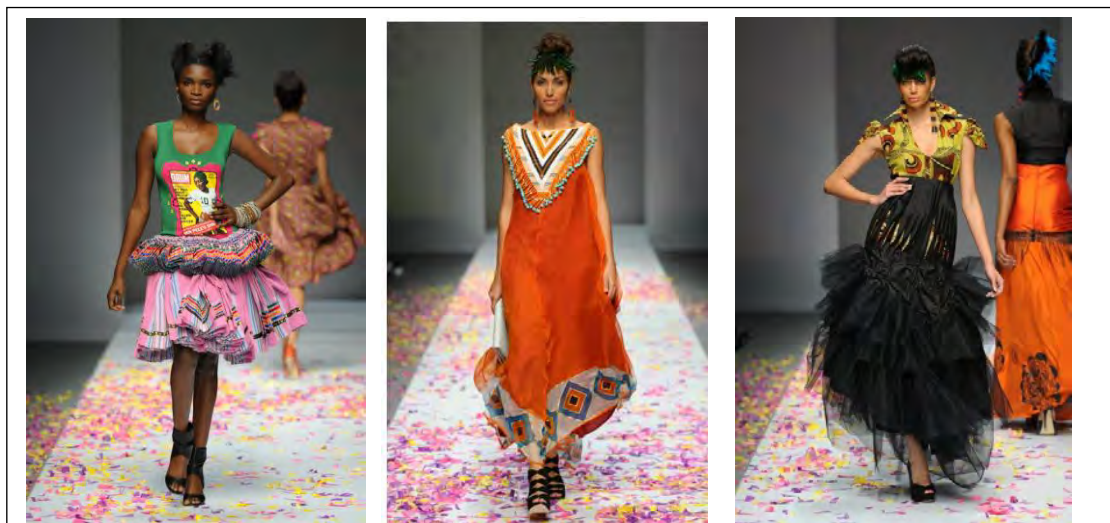


Figure 2. 14: Stoned Cherrie's Love Movement Collection (Web 13).

The immaculate attention to detail, robust colours, and ethnic beadwork permeates its way onto the catwalk. This can be seen in the local fashion designer, Nkhensani Nkosi's 'Stoned Cherrie's Love Movement' range of clothing. The Nkosi's uses local culture and daily routine as an inspiration for the successful clothing range, (Figure 2. 14). The brand is housed in 50 Foschini Stores nationwide and appeals to a diverse range of people.

The African influence on the fashion industry can be seen as a point of reference to architects to implement the similar adaptation of local and traditional concepts and values in the context as a response to South African contemporary architecture. Local artistic beadwork and Crafters that set themselves up in informal trading markets have also been recognised for their talent by fashion designers. A number of fashion designers commission the local crafters for their talent in hand crafting. This aspect is a positive development towards economic growth of the country and recognising local talent. Local designers have come to a point of realisation that by creating accessible and affordable garments, it ultimately reaches out to the people thus reinforcing the idea of inclusion which becomes a tool for multi-cultural diversity.

### ***Cultural Perception***

All the way through the history of human development, both disciplines of fashion and architecture are a direct form of expression for societies. In both fields, architects as well as fashion designers aim to satisfy the public views for their consent since people are the product end users, therefore it ultimately serves to suit their requirements. As a result, the quality of the design of architecture or fashion is dependable on the reflection of an identity in a society in addition to the cultural influence it harbours. The reflection of this identity is precisely correlated to the perception of an identity. Culture can be perceived as an identity; it is a particular manner in which people conduct and direct their lives. Culture is based on numerous characteristics such as tradition, class, location, age, race, language and socio-economic standings are among the few attributes.

*“...Culture is viewed as a lens through which life is perceived. Each culture, through its differences (in language, values, personality and family patterns, world view, sense of time and space, and rules of interaction), generates a phenomenologically different experience of reality. Thus, the same situation may be experienced and interpreted very differently depending on the cultural background of the clients and providers...”*

(Diller, 2004: p4)

Culture is the reflection of particular individual preferences; an identity. Culture provides an individual with a meaning for life and structure in which they should lead it. In fashion and architecture, cultural systems and society influences are key aspects for design inspiration.

South Africa reflects a multi-cultural diversity whereby people are in a network of continuous visual interactions with those that are dissimilar to them. This visual communication is a dominating factor that formulates a perception of people that are viewed. This aspect of visual interaction with people preconceives a judgement or a hint of the cultural background in the subconscious of the viewer; it is the only information that is non-verbally communicated to the perceiver. Consequently, garments play a vital role in further communicating to the perceiver a refined distinguishable character of the individual's culture, personality, locality or religious beliefs. Clothing becomes a method, a tool for the visual expression or representing an individual. Garment design has ever since the primitive ages, made a place for itself in society:

*"...dress in everyday life is always more than a shell, it is an intimate aspect of the experience and presentation of one self and is closely linked to the identity that these three – dress, the body and the self – are not perceived separately but simultaneously, as a totality. Dress is therefore the outcome of practices, which are socially constituted but put into effect by the individual..."* (Entwistle, 2000: p11-12)

The genre of garments that people choose to wear gives the viewer a visual indication to a specific culture or religion (Van Eeden and Du Preez, 2005). Various cultures and religion have clear distinctive attire which symbolises their belief system and heritage. For instance Muslim women use the head scarf or burqa (*Burqa: A headgear worn by Muslim women representing chastity and pureness, in turn it symbolises holiness*) since it is a religious belief, (Figure 2. 15). The Hindu women wear the sari since it forms part of the cultural heritage, (Figure 2. 16).

The differentiation of attire can also be seen in various situations or environments that people are placed into. In a professional environment people use formal attire and follow the gothic style of the black dress code whereas people that are visiting the beach would dress themselves in swimsuits which are more translucent and vibrant. Each piece of clothing that an individual puts together on their body reveals the personal characteristics and interests.





Throughout time, people used fashion to stand out or fit-in the anonymity of the city with the objective of being categorised into a particular social or cultural group (Castle, 2002). This concept of searching for a meaning, identity or self-image is a constant process that takes place with the modern, and continuously growing city. People use clothing to communicate their particular values and beliefs or even disbeliefs (Castle, 2002). It is a method of representing the daily lives of people which as a result identifies their cultures as a representative structure of belief (Barnard, 1996).

Barnard, 1996, makes reference to the progression of fashion that moves simultaneously with the progression of culture. The aspect of time interlinking the two entities, regulate the manner in which people live their lives which is in constant evolution due to various factors affecting it. It is prevalent from the history of fashion and the advancement of cultures which changed with it. Both fashion and culture evolves with global influences, tradition and trends, (Figure 2. 17). Fashion, like architecture, is specific to a period in time, the life style and culture influencing it. Jencks argues the function of architecture and fashion as a social and physical expression of the cultural ages. Architecture is a means of self-expression and a reflection of identity or personal beliefs (Jencks, 1996).

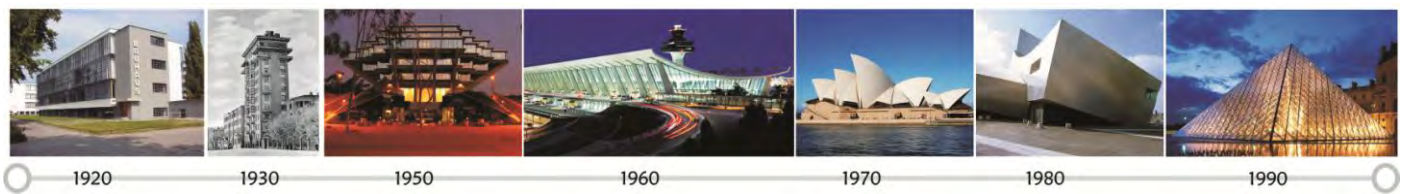


Figure 2. 17: The timeline of the evolution of fashion and architecture (Web 16).



Jencks describes architecture as a reflection of identity and personal beliefs whereby each building completely expresses the culture of the city and presents a character which can be referenced back to a period in time (Jencks, 1996). Similar to garments, architecture surrounds us constantly therefore it skilfully brings through an emotion of an individual which leads towards them or deflects them away. Franck believes that architecture and fashion is a form of physical expression of culture in a society (Franck, 2002). She emphasises the notion of individuals developing a connection towards certain buildings and in particular the architecture that is continuously used in generating a meaning or importance in history for the people (Franck, 2002).

Architecture responds to each place by acknowledging and designing buildings looking at the history of the area and the lifestyle of the people that dwell in that place. People have developed patterns of living to suit their needs and express their cultures, thus this helps to reinforce the special characteristics of the community and to make sure that the new social building respects and incorporates people's preferences and priorities, which further informs the design of the building, (Figure 2.18 and 2.19).

In a South African context, architecture is the country's reflection of the diverse political history, its heritage and the multi-cultural environment that it is located within (Joubert, 2009). The evidence can be noticed in the oppressive style of architecture during the period of Apartheid and the more interactive architectural designs of the democratic country whereby the focus is on integrating people, societies and cultures. The fashion and clothing we chose to wear is a cultural identity; it is a layer upon which an individual characterises himself in relation to the environment that he abides in (Borden, 2002).













CULTURAL PERIOD	ARCHITECTURE OF THE PERIOD	FASHION OF THE PERIOD
Ancient Egypt (3000BC)		
Ancient Greece (5000BC)		
Byzantine (500AD)		
Gothic (1200 AD)		
Baroque (1600 AD)		

Figure 2. 18: The timeline of the evolution of fashion and architecture (Web 17).











CULTURAL PERIOD	ARCHITECTURE OF THE PERIOD	FASHION OF THE PERIOD
Victorian (1830AD)		
Modern (1900AD)		
Post-Modern (1950AD)		
Sustainable (2000AD)		
Future		

Figure 2. 19: The timeline of the evolution of fashion and architecture (Web 18).



## CONCLUSION

The fashion industry of the contemporary society is a powerful tool that forms an essential part of the financial system of many countries. It can be seen that in African traditional fashion the use of expressive aspects of heritage and culture is now interpreted into modern day society by adapting these elements to suit the contemporary trends, although still remaining true to its origin such as ‘Stoned Cherrie’s Love Movement’ brand. This notion of drawing ideas and inspiration from the various cultures in South Africa is positively used to its full potential in formulating new ethnic trends that have become internationally popular (Rovine, 2009). The concept reinforces the idea of integrating a multi-cultural relationship amongst the people of South Africa. The marketing strategies in the design field can be strengthened by accommodating for a mixed-use facility such as retail alongside educational and entertainment uses, thus taking the field of fashion design to a new height in the industry.

The fashion industry is pre-consumed by the notion of the perceived ideology that is based on the consumer, while in architecture various elements such as social, economical and political issues are presented to the architect. Architecture may never be able to compete with the fast pace trends of the fashion world, although architects follow a comparable process of elements such as scale, production rate, the size variation, costing and other variables. The style and trends that are set by architects rise and fall over lengthened periods of time, yet the fashion industry is constantly evolving with society and cultures. Buildings do not necessarily need to be a limited static form; it should be flexible enough to constantly evolve with the functions of the building and the users in order to sustain itself. Similar to theories used in fashion; decoration, protection, modesty and comfort. Architecture should be able to suitably adapt to these elements. In terms of portraying cultures, eras and social time periods from the history of time to the present day modern civilisation, both these fields capture these aspects through the architecture or the garments people choose to represent themselves with.

Architects have been looking at fashion for inspiration over the past years. This concept has pushed architecture to explore new materials, technology and techniques. Chapter three examines the various techniques and elements used in fashion design and its use or interpretation into architecture. This chapter also discusses transformable and adaptable architecture and its response in the built environment.

## **CHAPTER THREE**

### **ELEMENTS OF FASHION AND ARCHITECTURE**

## **INTRODUCTION**

Fashion and architecture also have a lot of aspects in common, one of them being the use of common terminology and phrases for instance, “structural skin, construction techniques, stylistic tendencies, pattern drafting” and design vocabulary such as “geometry, movement, utility, egress, detailing” as well as various terminologies that provides a clue as to the parallels between these two design disciplines (Viljoen, 2008). Architectural techniques including methods of construction and materials are being explored to conserve energy and efficiency. In the fashion industry, designers have developed concepts of eco-friendly materials and re-using materials as a response to globalisation.

Architects are exploring various techniques of dressing the buildings by looking at what the fashion industry has to offer (Quinn, 2003). The dressmaking techniques used in fashion design can be seen making its way into the field of architecture. Various international architectural firms implement these strategies in their building designs.

## **SKINS, FABRICS AND COVERINGS**

This sub-chapter aims to explore the various techniques shared by fashion and architecture and the influences it has on each other. It will also explain the common terminology shared by both these design fields and the application of it, such as the use of skins, fabrics and coverings, forms and functions as well as various other shared techniques.

Pawley describes the constant motion in the development of the present day fashion, which entails enfolding the human body in the diaphanous, most transparent possible layer of skin, similar to that of buildings. Garments personify the exterior covering that dresses and displays the building. Pawley goes on to explain that “... Architecture was once defined as the display of geometrical solids under light; it has since become nothing more than the enclosure of space by the thinnest possible skin” (Pawley, 2000). The common reference to ‘fabric’ in architecture and fashion reflects that both

disciplines share a common factor (Figure 3. 20 and 2. 21). It is for this reason that a conceptual impression of fashion and the subliminal perceptions generally associated with the exterior fabrics have been explored. “Clothes that we wear on our bodies as we feel and move in, that we care for and become attached to, bring us to the possible intimacy of architecture to where it touches us” (Pawley, 2000).



In comparison to architecture, fashion design can be illustrated as a faster paced, changeable field that requires a high demand of innovative ideas to set the trend. Fashion trends and styles keep up to a constant momentum as the trends indefinitely changes, while the consumer always remains a constant. Dissimilar to architecture, fashion trends rely solely on the public verdict and opinion of the image rather than on the function. Lurie encapsulates the notion of the perceived image by adding, “Long before I am near enough to talk to you on the street, in a meeting, or at a party, you announce your sex, age and class to me through what you are wearing- and very possibly give me important information (or misinformation) as to your occupation, origin, personality, opinions, tastes, sexual desires and current mood. I may not be able to put what I observe in words, but I register the information unconsciously; and you simultaneously do the same for me” (Lurie, 1981).

Lurie captures that the first impression that is communicated between the two parties, subconsciously bring upon an opinion about the people you meet. Clothing has become a non-verbal, international language which can be communicated between people with no exchange of words. It speaks of a language of its own with vocabulary, philosophies,



ethics and statements. “Clothes are inevitable. They are nothing less than the furniture of the mind made visible” (Laver, 1969). The clothing we choose to wear has a psychological and sociological effect, thus it is important to explore the effects of it. In the society we live and play various roles. Each activity we participate in every day plays a role in shaping our daily routine and becomes a point of determination in the way we dress ourselves. Every garment we choose to wear for each role suites our activities beyond its functionality. The choice of our garments is a visual communication which discloses a clue to the observer of our identity. Sometimes the choice of garments we wear leads to misconceptions of a person’s identity. We choose a particular garment for practical reasons for example: a jersey to keep warm or a rain coat to stay dry; even though the image of that person is likely to be subconsciously altered by the mind of the viewer due to that persons limited wardrobe. Lurie explains, “The sartorial vocabulary of some people is very limited. A sharecropper, for instance, may be limited to five or ten ‘words’, or garments from which it is possible to create only a few ‘sentences’, or costumes, expressing only the most basic concepts” (Lurie, 1969). Some fashion designers construct their garments working purely on the functionality and comfort of the user (Figure 3. 22).



Similarly, in the discipline of architecture, there are a few image concepts that influence the way in which architects chose to exhibit their work. Various architects have developed their own style of designing; some choose functionality and practicality over the aesthetic, while others are driven by the form. However, in both the fields, the final

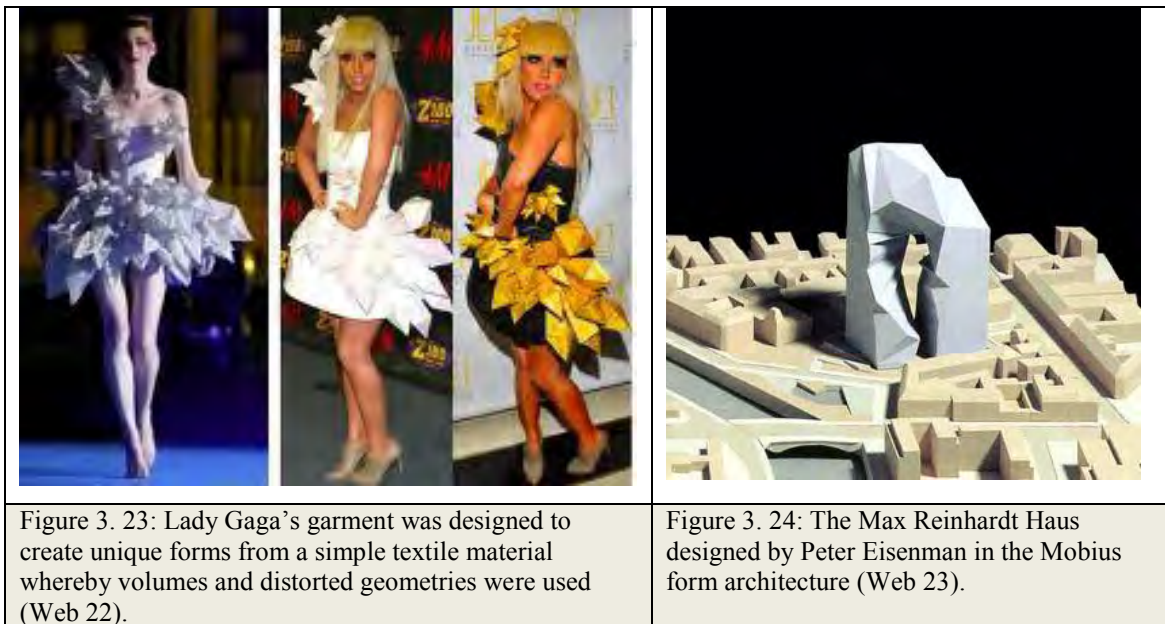
product is ultimately a representation of the clients requirements and essentially driven by the architect or fashion designer. The manner in which clothing is a non-verbal communication and projects an image of an individual, similarly architecture begins to communicate a comparable language of information and knowledge of what the viewer is going to experience, as a result it should be appropriately expressed to reflect its true intentions.

Fashion is continuously changing; as a result clothes are easily changeable. This aspect adjusts with our need for comfort and expression of various dimensions of our individuality. The ongoing change in fashion design might seem inconsistent by other fields of design, but it still manages to embrace the constant demanding nature of the discipline.

### ***Form and Function***

Architects and fashion designers use elements of various geometries to generate a form. A range of forms are explored, such as the basic geometrical shapes: squares, circles, rectangles and ellipses. In addition to the more complex forms which are distorted, twisted or continuous: torus and Mobius. Forms are used in architecture to construct and formulate interior spaces which has an effect on the physical form of the exterior of the building. In fashion design, the form is a transformation of the geometry of the garment that is wrapped on the body of an individual (Figure 3. 23). The form of the building or garment works in collaboration with its usability, therefore the form should facilitate the functionality thereby producing a usable space or garment. In architecture, if a building design does not function effectively for its desired purpose, with maximum safety and comfort, the building will not operate effectively. The same applies to fashion design, if a garment is not tailored to fit, the garment becomes merely a work of art. Therefore architecture and fashion are utilised the most when it is functional and this adds to its life span (Web 93). Evans writes that "...utility has played a great part on influencing fashion" (Evans, 1939). Some of the most prominent international figures in architecture use the simplest of geometries to originate a complex compositional form. Such architectural designs include the work of Louis Kahn, Le Corbusier and Aldo Rossi that are famous for their innovative use of simple geometrical forms to express a complex idea. In fashion design; Evans analysis of the geometric

forms most commonly used in the garment construction is: *“the rectangle and circle appear to the foundation of all shaped garments”* (Evans, 1939).



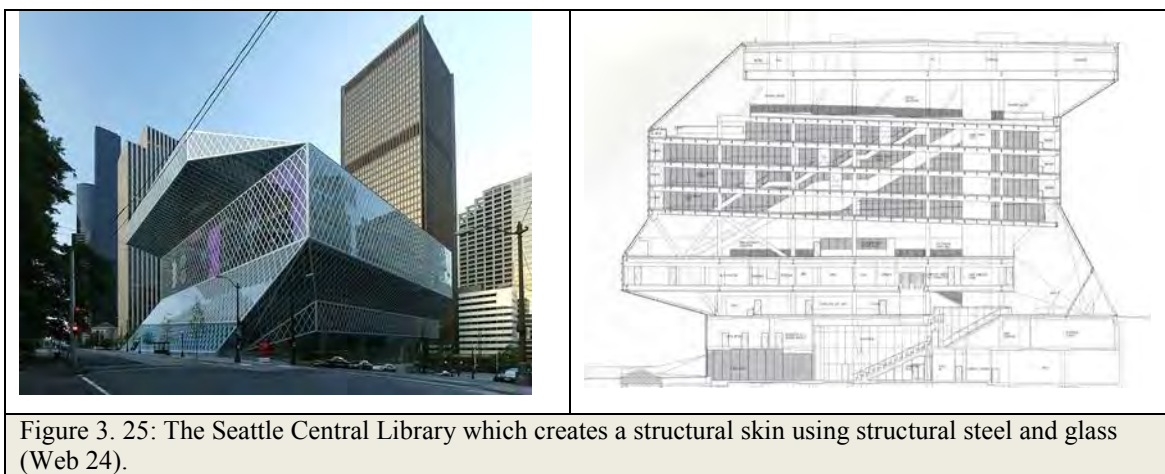
The Max Reinhardt Haus in Berlin designed by Peter Eisenman is a conceptual design of a thirty four floor mixed-use building (Figure 3. 24). The design of the building was informed by the physical and cultural layering of the context whereby he explored the notion of vertically orientating the building. The use of the Mobius strip form with an underlying meaning signifies the new reunified city. The form was transformed by means of a sequence of recapitulated functions that builds upon the complexity of the prism form with faceted towers interlinked by a bending arch (Web 93).

The form and the geometry of a building becomes a unique composition of the designer’s solution to the client’s requirements. In architecture the client specifies a brief, thus restricting and setting limits to the design and form of the building which works around the concept of a regionalist approach to the client and site influence. The comparable concept can be applied to the field of fashion design whereby the garments are tailored to fit and suit the clients ‘needs. This however is a contrast to the new idea of ‘one size fits all’, in which a mass production of the garment is churned without specific reference to a type of user in mind. A parallel can be drawn to architecture in this respect whereby prefabricated architecture does not respond to the climatic and

regional influences while in addition to the context it does not form part of a specific role in the typology of the building (Viljoen, 2008).

### ***Structural Skin***

The disciplines of fashion and architecture have shifted towards synthesising the structural composition and the exterior skin of the building as referred to as ‘the skin and bones.’ The structure and the façade of the building become one compositional form which is no longer hidden behind the skin of the building; it is now an expression of the design (Web 93).



Architect Rem Koolhaas uses the structural skin technique in the Seattle Central Library (Figure 3. 25), to make the way forward in the design of future libraries. The new functions and addition to the library typology created a shift in the paradigm of traditional or conventional libraries. The architect explored the new flexible spaces within the library to accommodate for the change in media and technology. Flexible areas of the library consisted of: a reading room, a central reference area also known as the “mixing Chamber”, a core meeting area “living room”, a stimulating kids section and multilingual patrons. The administration and service facilities were distributed vertically, thereby achieving the form of the building by recessed or protruded forms. This aspect influenced the remarkable effect of the facades forms a composition of undulating, recessed or cantilevered protrusion. The structural skin of the building was enveloped in diamond formed mesh with glass insets that were combined together to work with the structural steel grid which also has a curtain-wall effect (Web 94).

### *Constructing Volume*

Creating space and volumes from two-dimensional materials are commonly practiced in fashion and architecture, although on diverse scales. With the advancement of innovative technological programs, methods of construction and material properties, both disciplines have been presented with the opportunity of developing common techniques which take on new possibilities of forms, volumes and textures. This aspect creates an opportunity to explore forms and silhouettes using volume and proportions (Figure 3. 26) (Web 93).



The Yokohama International Port Terminal in Japan studied the manner in which circulation can influence the shape of the space in a building. This concept challenged the conventional method of designing spaces within the static port terminal buildings. The building structured itself to form an interwoven network of ramps which serve a multiple function of accommodating for cars and pedestrians. The heaved surface of the roof flows between the “dunes” of timber flooring and organic like green spaces, Figure



3. 27. The floor structure is finished with a curved in surface with crisp, pleated ceiling (Web 93), (Web 95).

### ***Construction. Reconstruction. Deconstruction***

Construction is built up, reconstruction is to rebuild an object from its components and Deconstruction is a theorised method of analysing concepts by shifting the orthodox meaning of aspects. The fashion industry does not use the term deconstruction as a theoretical concept like the way architecture does. The notion is used in the physical interpretation of traditional garments to suite the contemporary culture of today (Figure 3. 28). Fashion and Architecture have used the concept of Deconstruction to confront the aspects of aesthetics, form and functions which brings about innovative ways of thoughts in both disciplines (Web 93).

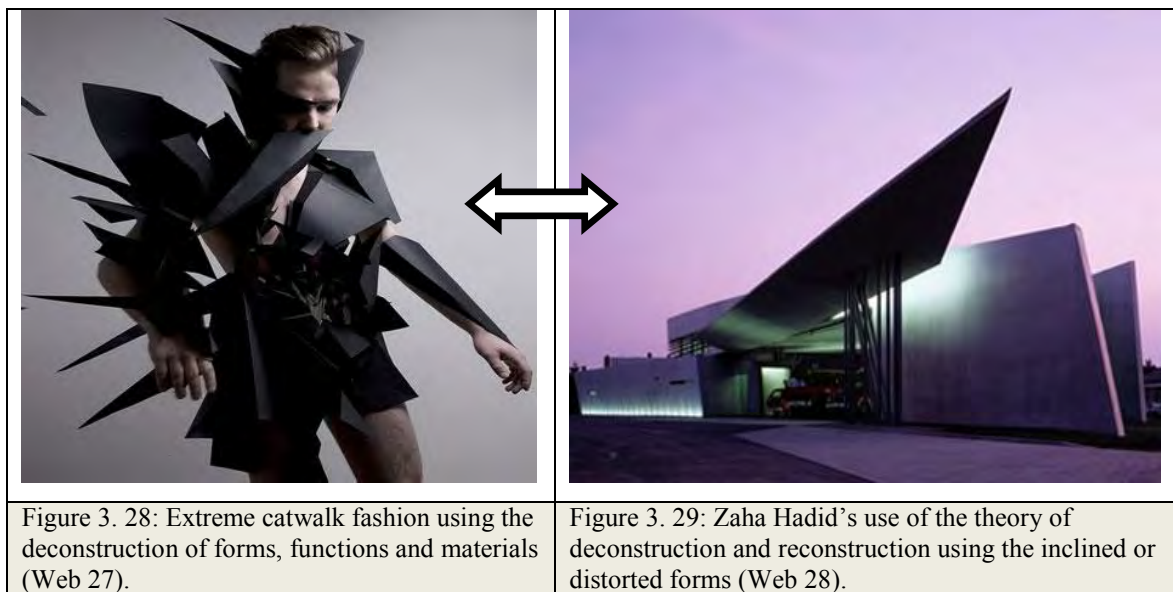


Figure 3. 28: Extreme catwalk fashion using the deconstruction of forms, functions and materials (Web 27).

Figure 3. 29: Zaha Hadid's use of the theory of deconstruction and reconstruction using the inclined or distorted forms (Web 28).

Zaha Hadid's exhibition space for the gardening show in Weil –am-Rhein, Germany sits on the natural landscape dramatically with its elongated horizontal and angular forms of projection (Figure 3. 29). The building's boundaries dissolves into the landscaping by a very seamless transition created between the indoors and outdoors. Hadid uses a network of paths and walkways which flow into, on top of and around the building. The building is rather suggestive in the enclosing envelope of the building and its functions (Glancey, 2000).

## **TECHNIQUES IN FASHION AND ARCHITECTURE:**

The sub chapter on tectonic strategies explores the various possibilities of transformable architecture and their application in the built environment. The chapter first explores the various dress-making techniques used by Architects and Engineers to push the limits of traditional construction methods. These techniques include weaving, pleating, draping, folding, printing and wrapping. Similarly, fashion designers look at architecture for inspiration for their new collection. Some of the architectural construction methods explored by fashion designers include cantilever and suspension. The chapter further examines transformable architecture and its effects it has on its users and the environment.

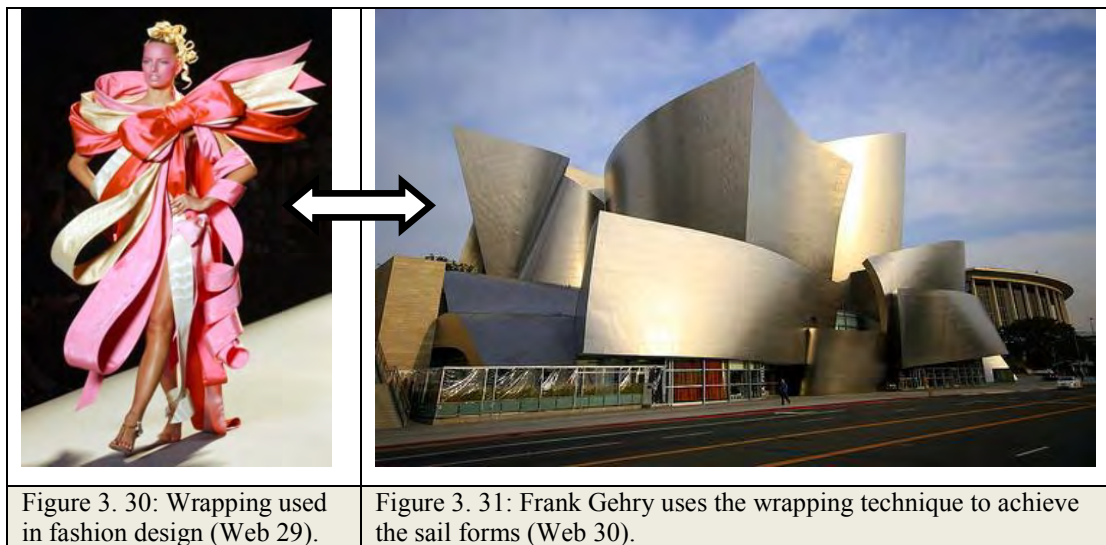
### ***The Transmutation of Technology:***

In both disciplines, Fashion and Architecture are increasingly sharing and exploring various techniques of construction. Architects seek inspiration from fashion design and the various technique and methods of dressmaking. These techniques include wrapping, pleating, printing, draping and various others methods in order to obtain a fluidity or complexity of forms from rigid textiles. On the other hand, fashion designers also draw their construction methods from architects namely; cantilevers and suspension structures to construct intricate, and on occasion architectonic, garments using different materials. These methods of construction is metamorphic in the respective fields and is possible due to the result of the constant developments of textiles, materials and technology, as well as design software and innovative methods of construction which has catered for this progression of advancements in fashion and architecture.

### ***Wrapping***

Technology has advanced to such a stage that the properties of certain materials on the façade can be analysed for problems and issues before the building is even conceived. The materials and digital technology present the opportunity of reinventing the skin of the building, reshaping and studying the structural behaviour of each façade, as well as the roof. Equally, fashion designers have challenged the notion of how garments wrap around the body and the contours it follows, thus exploring the distortion of forms and perception of the silhouette (Figure 3. 3) (Web 93). “The dress must follow the body of a woman, not the body following the shape of the dress” (Hubert de Givenchy) (Web 93).

The term ‘wrap’ indicates the covering up of an object by winding or folding a pliable material or textile. It serves as an envelope or method of concealing an object. An architectural example of the use of wrapping is Frank Gehry’s design for the Walt Disney Concert Hall in Los Angeles, built in 1999-2003 (Figure 3. 31). The building’s façade is wrapped to a complex structure of stainless steel to realize the desired gleaming curvilinear building which signifies the sails of a ship (Glancey, 2000).



Interiorly; the walls, floors and ceilings were clad with Douglas fir to achieve the effect of a sense of sitting inside a life size instrument. Frank Gehry designed the Disney Concert Hall long before the conceptualisation of the iconic Guggenheim Museum in Bilbao which was built in 1991-1997. Gehry adopted the use of Computer Aided Three-dimensional Interactive Application, commonly known as CATIA, which is a software program that was originally developed by the aerospace industry. The movement towards such technology took architectural design to soaring heights since architects were now able to three-dimensionally transform fluid and realise organic sketches into remarkable lyrical forms (Glancey, 2000).

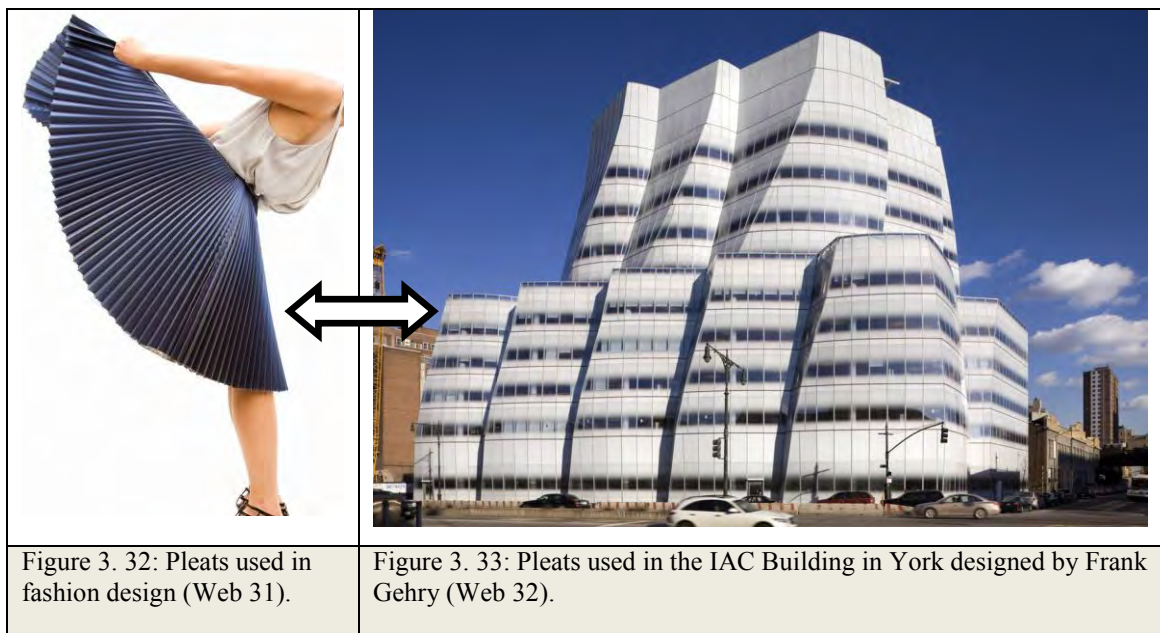
### ***Pleating***

Pleating in fashion design is a method of press folding material which is then held in position sewing it together or with the aid of press flat. For many years fashion designers have been using this traditional dressmaking technique of creating pleats to construct various unique forms, surfaces and enlarged volumes (Figure 3. 32).



In recent times, international fashion designers such as Issey Miyake have reached new horizons by implementing pleating techniques in the industry such that he earned a reputation for himself with his clothing range ‘Pleats Please’. This pleated clothing line has become a source of inspiration to numerous contemporary architects by exploring with sculptural forms and manipulating surfaces (Web 93).

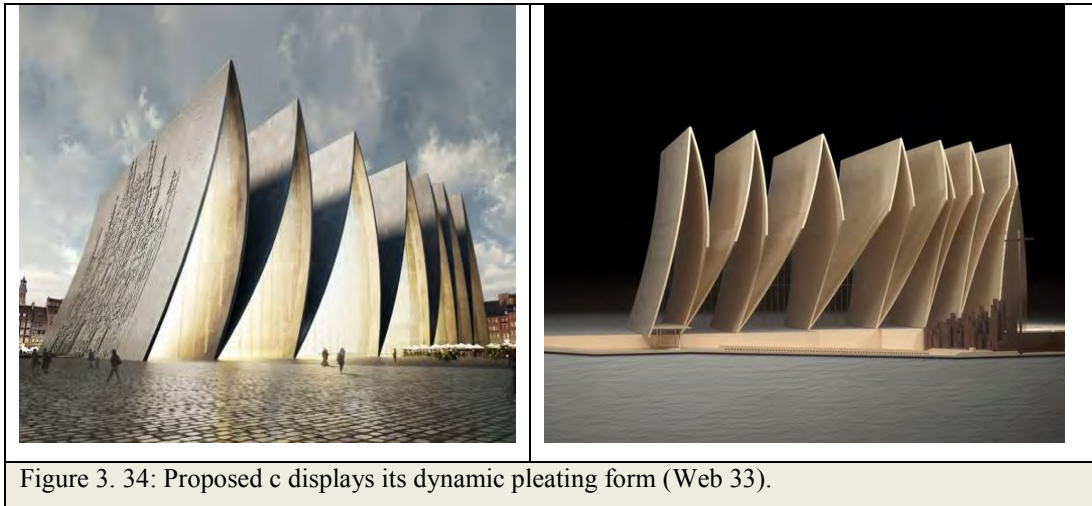
A typical example of the implementation of pleating in architecture is Frank Gehry’s IAC Building in New York (Figure 3. 33). This was Gehry’s first project to be completed in the city of New York. The building was for the headquarters of an internet company. Gehry worked in close collaboration with the chairman of the company who wanted the design of the building to reflect a sailing ship since it was located alongside the Hudson River, although the challenge of the building was to formulate a dynamic and free flowing form of the building using glass only.



The process of cold-warping was used to bend each glass to fit the specified curvilinear panel of the building. The whitish effect of the glass was achieved through scoring white enamel to the lower panel of the glass so as to allow for the occupants to have a clear view at eye level. The white dots also serve to reflect light and reduce the glare. The colour of the glass changes depending on the weather conditions, which adds to the

dynamism of the building. The structure of the building used steel and concrete to easily allow for the glass panels to take on the pleated shape (Web 93).

Another use of pleating in architecture can be seen in the proposed design of the Cathedral Fold for the east town in France (Figure 3. 34). The concrete shell of the building smoothly undulates in a pleated technique forming folding arches. The modern aesthetic creates a dramatic characteristic to this new contemporary church (Web 96).

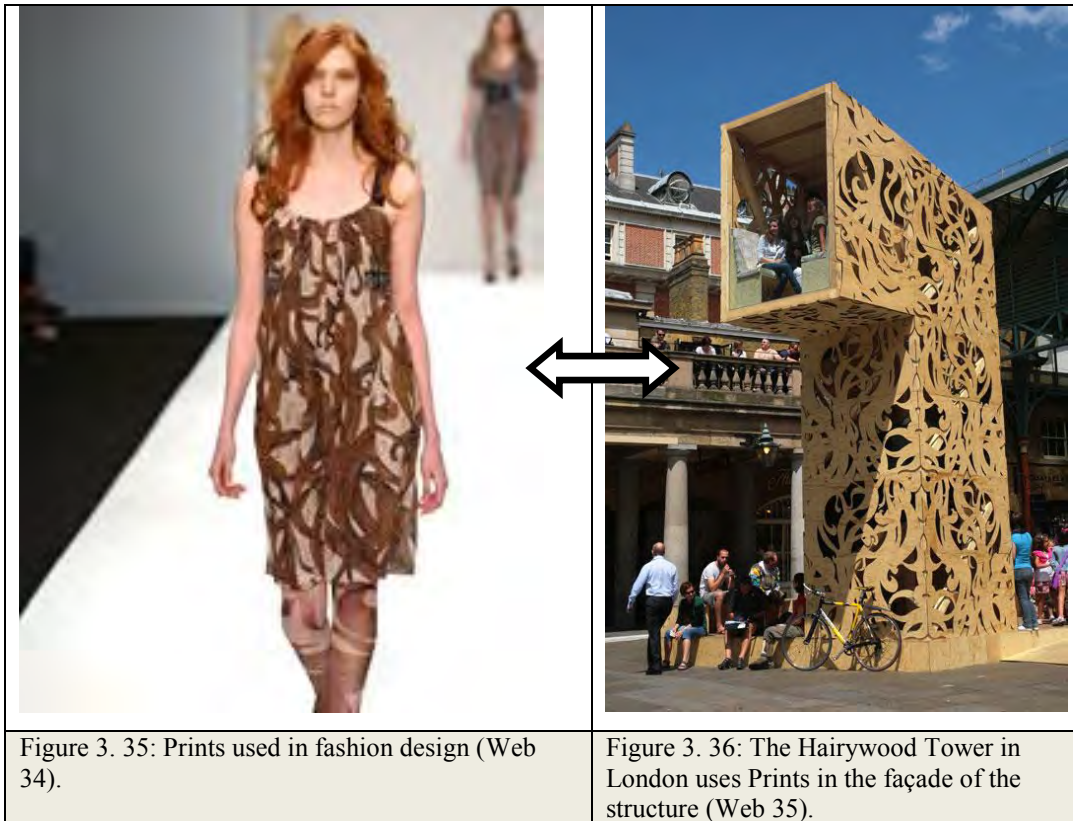


### ***Patterns and Imprints***

Architecture takes the concept of printing entirely from the world of fashion and specifically the implementation and eminence of pattern making and textures which a few architects have embraced (Figure 3. 35). Architects use the technique of pattern making to wrap the envelopes of buildings in elaborate printed motifs that also provide a storyline aspect to its structure which directly reflects an identity or the surrounding context of the buildings use. The notions of patterned and imprinted textiles are not a new concept to clothing designs; the most recent relevance to this technique is the innovative approach to unconventional ideas and prints some of which are drawn from the language of architecture.

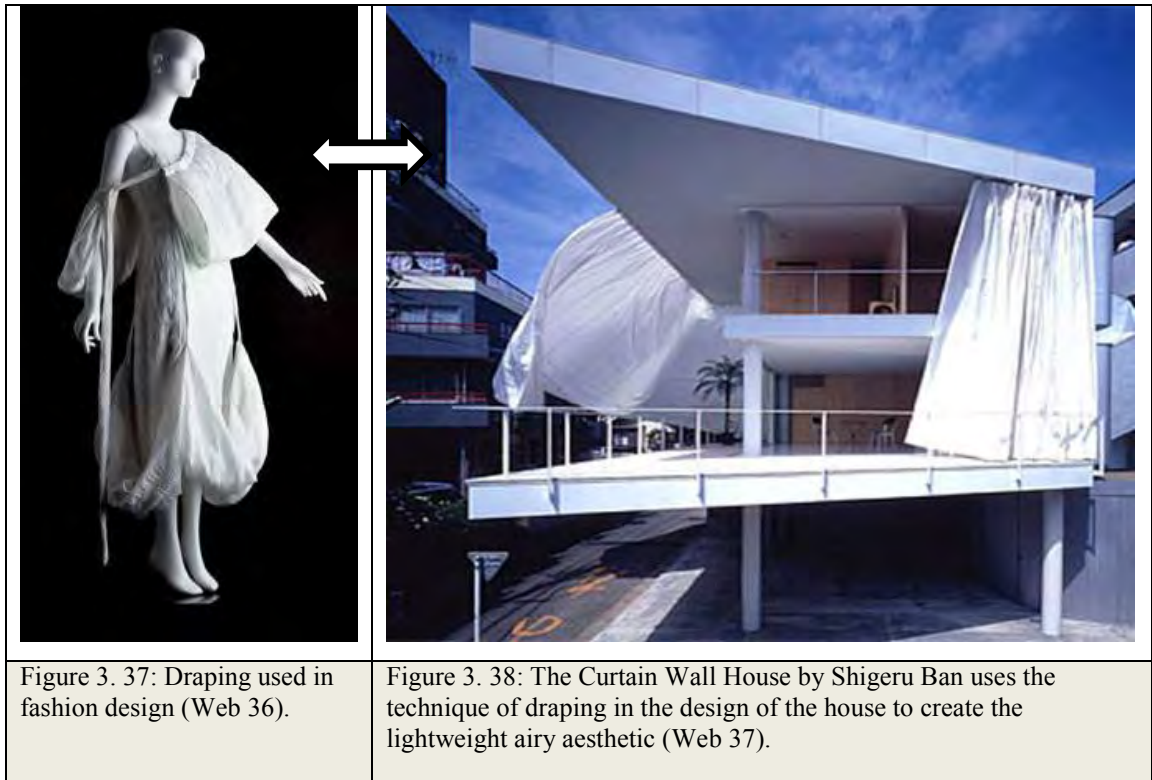
The Hairywood Tower for The Architecture Foundation in Old Street, London is an example of the technique of printing used in architecture (Figure 3. 36). The building is a new gallery which was created as a temporary public space for exhibition and proved to be a temporary landmark of the city.

A tiny space at the upper floor was lined with timber cladding and forms a fragment of private open space which spills out onto the street. The printed pattern of the plywood clad façade was inspired by Rapunzel's hair which allowed for a dappled light into the interior space. The building transforms into a glowing lantern at the fall on the sun (Web 93).



### ***Draping***

The term drape can be defined as the way a piece of textile or material falling in folds around and over an object to envelop it. It is the manner in which fabric hangs and forms folds in a garment or object (Figure 3. 37). This aspect of draping of folds in fashion design and textile properties has been interpreted by architects into rigid and fluid organic building skins. Architects explore these techniques in hard materials for instance; metal is used whereby they explore the possibilities of distortion and manipulating the material to form drape like folds. In the same way, the utilisation of pliable methods of dressmaking on mannequins to form and create undulating drapes which is perceived as being firm in its sculptural form (Web 93).



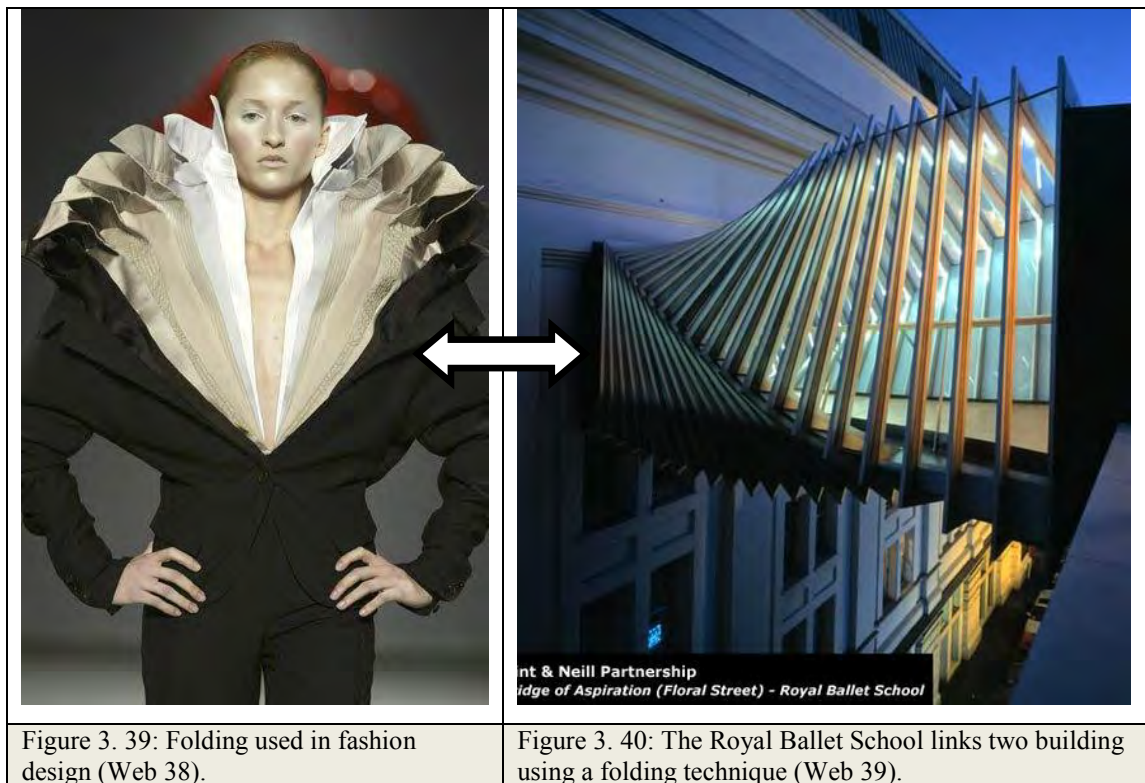
An architectural application of draping is the Curtain Wall House designed by Architect Shigeru Ban in Tokyo, in the year 1995 (Figure 3. 38). The house experimented with the notion of a structural system of a glass-curtain wall. The architect made use of the unconventional material of fabric for the exterior skin of the building thereby transforming the concept of drapery into the reality of architecture. The design of the house consist of “an immense two-storey fabric curtain, working in tandem with an inner series of sliding glass doors while wrapping two sides of the house, and when drawn shut, provides protection from the elements and a cocoon-like sense of privacy” (Web 93).

### ***Folding***

Folding refer to the bending a pliable flat object over itself in which it undergoes a process of compactness or streamlined. During the early 1990’s architects used this technique of folding as a device which builds a better visual significance by the use of theatrical effects of luminance and the perceived shadows on the exterior skin of the building in order to manipulate and enhance the volumised forms of the interior spaces. In the fashion industry, the method of folding has taken on complex forms to add to the



structural and formulation of geometries to the construction of clothing (Figure 3. 39) (Web 93).



The Royal Ballet School: Bridge of Aspiration in London transforms the linking bridge of the two buildings into an icon using the technique of folding. The bridge itself spans across thirty feet and its floor floors above Floral Street in London (Figure 3. 40). The bridge forms a link between the classrooms of the Royal Ballet School to the studios of the Royal Opera House and the stage. The bridge is a lightweight semi-transparent structure which seemingly stretches similar to that of an expanding accordion. The openings of the two buildings were not positioned directly in line to one another, therefore the architecture skilfully resolves this issue by using a sinuous spine of aluminium which forms the support of the bridge's enclosure, it is then encased with a pleated like aluminium portal frames and glazed intervals. Each portal is rotated on axis four degrees from the previous one which accommodated to the shift in levels between the two building openings. This solves the issue of the alignment in addition to achieving a winding form bridge that appears to be frozen in motion; inducing the fluidity and elegance of ballet dancing (Figure 3. 41) (Web 93).

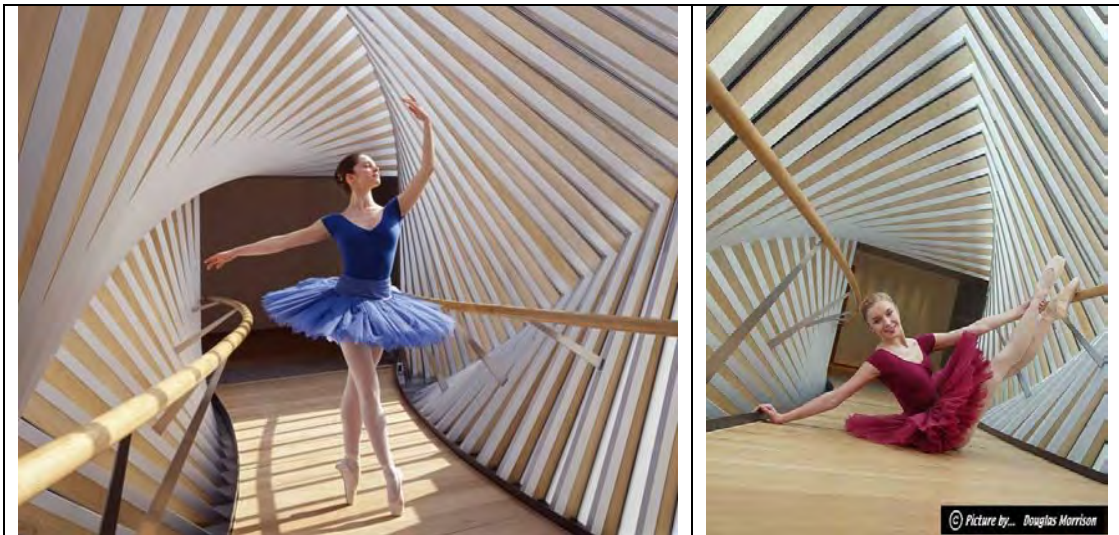


Figure 3. 41: Tan interior view of the folding aesthetic (Web 40).

### **Weaving**

The term weaving is a method of interlacing threads in a vertical and horizontal motion forming a pattern such as a spider's web or a bird's nest (Figure 3. 42). Architecture had implemented the textile technique of weaving as a method of interconnecting and linking special volumes in a building.

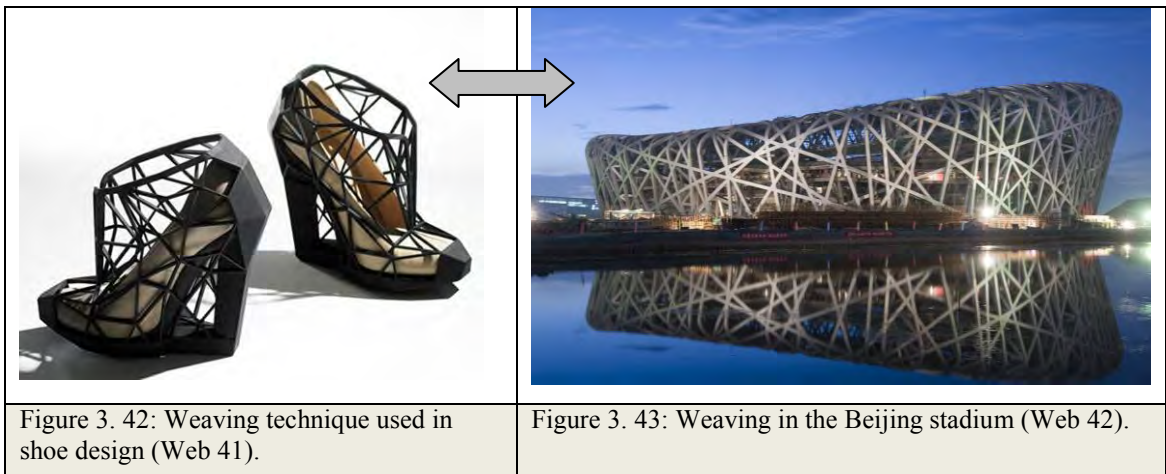


Figure 3. 42: Weaving technique used in shoe design (Web 41).

Figure 3. 43: Weaving in the Beijing stadium (Web 42).

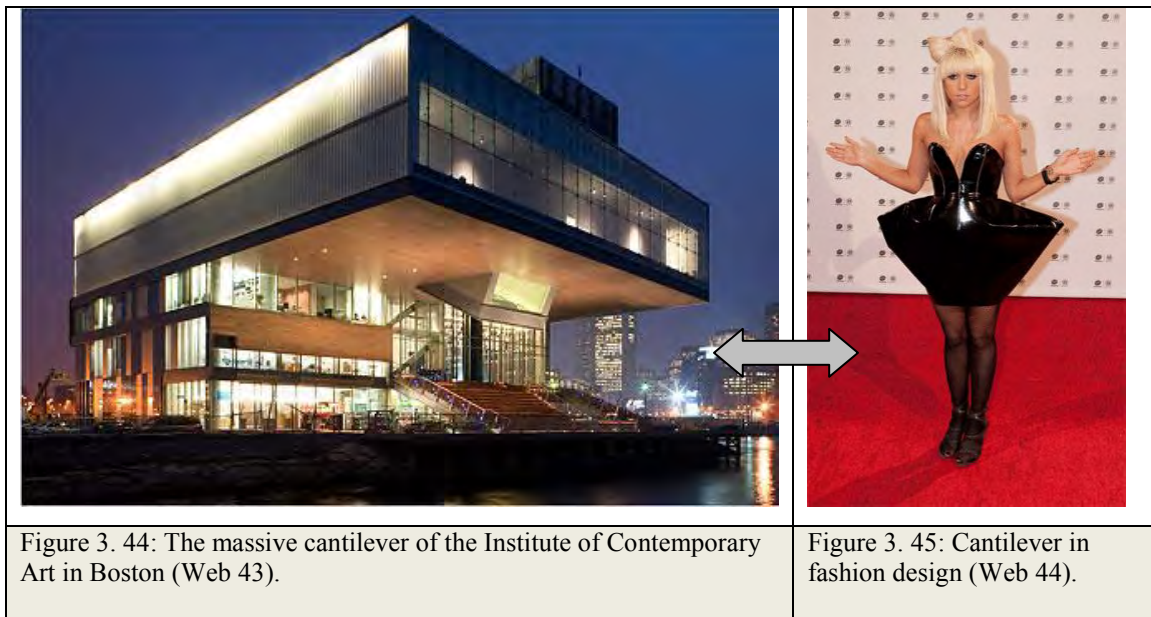
It creates a complex network of interweaved spaces interiorly and creates unconventional surfaces. The fashion industry is reacting to the weaving technique in garment design by waving, plaiting, lacing, knitting or warping materials together in a nonconformist arrangement (Web 93).

The architects, Herzog and de Meuron used the concept of weaving in the design of the

Olympic Stadium in Beijing, China by interweaving thread-like steel elements to form a woven basket structure (Figure 3. 43). The weaving threads of steel elements form part of the load bearing structure as well as the skin of the façade. The form of the building is similar to that of birds net of intertwined twigs; the structural elements support each other in a grid formation which assimilates the structure, façade, services and the roof (Web 93).

### ***Cantilever and Suspension***

A cantilever is referred to a projection that is support by a structure on point to hold the element in place (Figure 3. 45). In the built environment, Architects and Engineers have been using this tradition method of construction of cantilevering structures, these elements which have inspired fashion designers to challenge the traditional garment construction techniques by articulating the forms, volumes and constructing exaggerated silhouettes.



The Institute of Contemporary Arts in Boston is an architectural composition of performance and conceptual art forms (Figure 3. 44). The architects explore the use of various materials as a means of challenging the structural abilities of the building which relates directly to the functionality in architecture, therefore the structure was able to sustain the cantilever. The materials used in the construction of the Institute of Contemporary Arts is a combination of vertical sheets of transparent and translucent



glass in addition to the opaque metal form of the exterior skin which acts as a blurring agent between the walls and windows (Web 93).

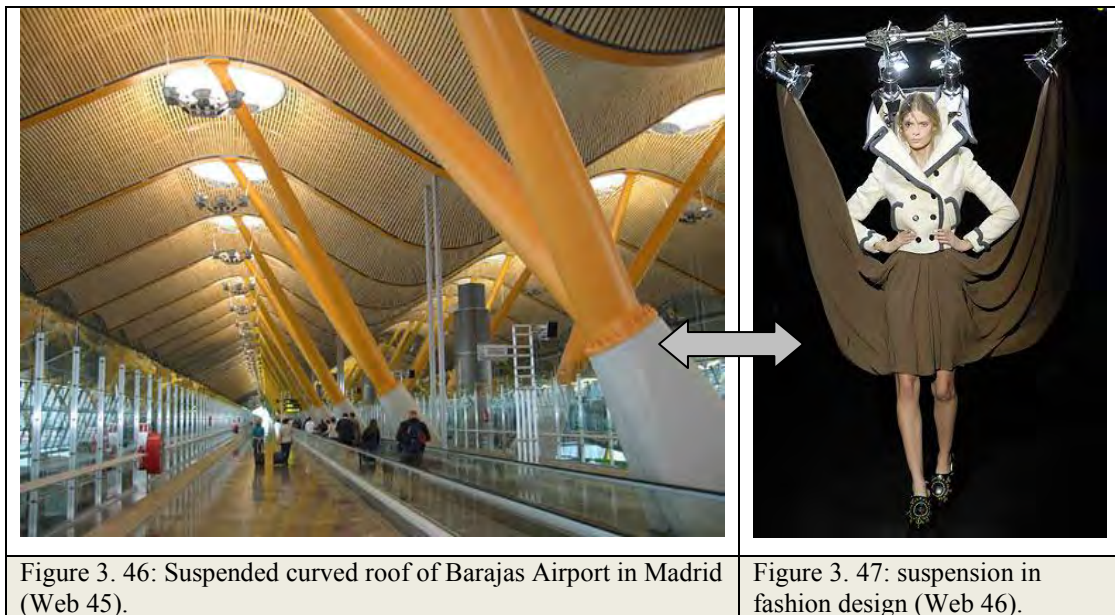


Figure 3. 46: Suspended curved roof of Barajas Airport in Madrid (Web 45).

Figure 3. 47: suspension in fashion design (Web 46).

The term suspension refers to the hanging of an object or element allowing it to swing or move. The fashion industry has looked at this strategic method of construction from Architects and Engineers to inform and push the limits of dressmaking techniques, (Figure 3. 47). In tailoring, suspension constitutes a manner in which the fabric hangs on or from the garment with seeming less layers of stitching to a fix point. At times, the elements are suspended off a garment by a system of cables that holds in place the fabric. The Barajas Airport in Madrid, Spain uses this concept of suspension in the design of the wavy roof structure supported by v-shaped beams. The choice of contrasting materials such as timber and steel carries through the dynamic effect of the suspension (Figure 3. 46), (Web 93), (Web 97).

## TRANSFORMABLE ARCHITECTURE

Architectural styles evolve at a much slower pace; each style escalates or declines with the decade or era, being comparatively slow in relation to the fashion industry. Fashion trends have a life span or a period of development wherein they are popular or fashionable and this depends on social acceptance of the specific style. It is constantly engaged with acquiring public approval and the opinion of the consumer since fashion trends are principally dependant on this factor. Architecture on the other hand, may not



be determined by the public view on the whole; however it is influenced by political and social agendas in the architectural style it portrays. Seeing as fashion trends are continuously evolving, there are certain elements that influence the transformation; one of them being the seasonal change. This form of protection was the primary motive behind the invention of clothes (Bruno, 2002).

Architecture also has a comparable strategy of responding to the regional context and climate. Architecture responds to the regional context by enhancing and contributing to the look and the feel of a place that is created physically by the relationship between the buildings and the spaces between them, the arrangements of the building along a streets or around an open space, the balance between natural and man-made elements and what is repeated and what is unique in the area. It responds to the climate by selecting appropriate forms and building materials, so as to naturally counteract the forces of nature. However, the major factor that hampers the architectural transformation is its ability to physically adjust to the seasonal changes due to the practicality of the building. Contrasting garment usage, buildings cannot be used for one time of year and reconstructed at the fall of the next (Bruno; 2002). This leads to a debate on the theory of Universal Structure in architecture which is based on flexible and transformable buildings.

The notion of transformable buildings is not a new concept in the discipline of architecture since there are predated examples of buildings that adapt to suite the environment and weather changes from occupancy. The new aspect is the technology to execute the ideas and concepts which are now easily available. Transformable architecture can be viewed as the quintessential of multi-disciplines which inspire and invoke designers to think in new ways. There are two principal factors in building design at present; one is the critical approach to sustainable solutions, and the second is the influence of computation. Collectively, these two factors build upon an innovative generation of “adaptive technologies” (Web 98).

### ***Creating a Revolution- Archi-Gram***

A few architects started a group called Archi-gram whose main objective was to a point in the revolution of the manner in which buildings were used. Peter Cook developed the concept of the “Plug-in City”, Dennis Crompton’s advancement was based on the

“Computer City” and Ron Flerron’s used the reinterpreted notion of the “Walking City” (Figure 3. 48), (Bruno, 2002). Collectively the concepts revolved around the technical approach to building construction, the materials, flexibility, mobility and expandability of the building. This idealistic image of the city transforming into a “living Place” is comparable to that of a living form and implying that the buildings would proactively react to climatic, functional and human requirements (Bruno; 2002, p05). Arch-gram was one of the revolutionary groups from the early 60s’ to the 70s’ which displayed the graphically inventive architectural design collectives in Europe. This concept of architecture questioned the limitations of the technological and monotonous modernistic grip that the Second World War had on architecture. Even though these ideas may have been futuristic and never realised at that period in time, it set a reference for architects to adopt and critically analyse these concepts for future buildings. Buildings were not distinguished as a static form any more; they were perceived as organisms that could evolve, modify and move to suit the social, cultural or environmental changes (Bruno; 2002).



Figure 3. 48: Archi-grams Walking Cities (Web 47).

Archi-gram challenged the concepts of permanence and monumentality of buildings. This idea broke free from the common practice of function and aesthetic that was stringently followed by institutionalized figures in architecture. Architects like Walter

Gropius and Bruno Taut focus on a few non traditional ideas by emphasis on innovative, technological approaches to a revolutionary design which critically evaluated the social practice as part of architecture and not as an isolated subject. Archigram's significant influence on a variety of young architects namely, Robert Venturi, Richard Rogers, Hassan Fathy and Aldo Rossi which contributed to challenging the limitations presented by modernism. The influence of the High-Tech design can be evidently noticed in Richard Rogers and Renzo Pianos first high- tech monument; the Pompidou Centre in Paris which is a burst of a vibrant and colorful machine for art exhibitions with its interior displayed on the exterior. This concept was to liberate the interiors, creating a maximized volume of space and flexibility by positioning all the services on the exterior envelope of the building- the stairs, lifts, escalators, structural supports, heating systems and ventilation ducts (Glancey; 2000).

#### ***Application of the Plug-in Strategy:***

This new discipline of 'Transformable Design' was adopted by Japanese architecture that sought the solution of plug-in housing using the mechanics and the concept of shape shifting in a mass produced apartment building; Kisho Kurokawa's Nagakin Capsule Tower in Tokyo (Figure 3. 49).



Figure 3. 49: Capsule Tower in Tokyo displaying elements of addition and subtraction in the design (Web 48).

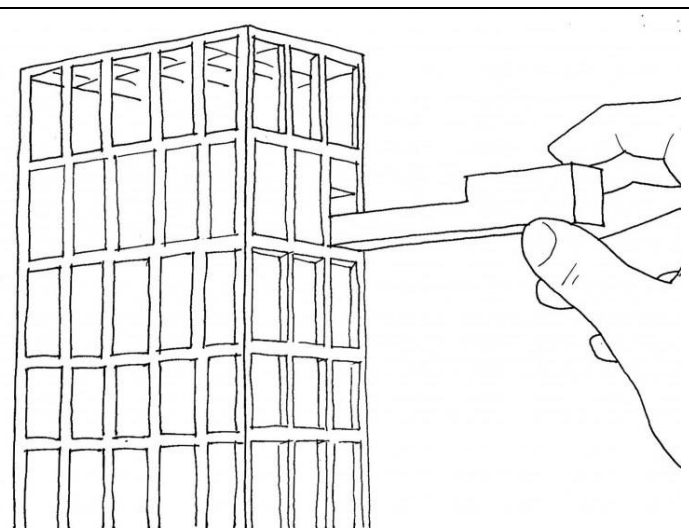


Figure 3. 50: The plug-in concept dates from an illustration by Le Corbusier for his 1947-52 Unite d'Habitation high rise apartments block in Marseilles (Web 49).

This residential scheme is one of the few executed works of Japanese Metabolism which uses the concept of plug-in architecture as a solution to the housing issues of the region. The design recognized the need for additional expansion of the individual units therefore the building is constructed using two structural service cores which supported each individual 'pod'. Each individual capsule was pre-fabricated, installed by a crane and bolted into the structural core for support and stability. The individual capsules were bachelor units with a single punched porthole window, reinforcing the idea of Archi-gram's space capsule notion and was equipped with the latest technologies and electronics of that time. The concept behind this building typology is a suggestion of a way forward towards a possibly continuous change or "permanent incompleteness" in architecture (Glancey, 2000).

Archi-grams concept of transformable and flexible units may not have been realized in this building. Nevertheless, these capsule units raise a question on the impact it may have on "the individual self-expression." (Bruno, 2002). The concept possibly allocated for a specified multiplicity of the adaptability of the space, however it presents a small variety to personalize the habitat. Le Corbusier's high-rise apartment block, the United' Habitation differs slightly to the plug-in concept illustrated by Archi-gram (Figure 3. 50). The fixed notions of programming individuals to the prescribed living conditions whereby people live in boxes were reinforced in the high-rise building. Each apartment unit was set back from the concrete frame façade. This aspect created an opportunity to emphasize each individual unit by adding color to the recess balconies against the white structural frame. Nonetheless, the benefit of the Archi-gram's plug-in units facilitates the flexibility of adding on or subtracting elements from the building. Both concepts; the unimplemented scheme in addition to the plug-in modular units, generated a distinct expression by creating its own tradition (Figure 3. 51).

The IGUS Factory in Germany designed by Nicholas Grimshaw explored with the aspect of transformable architecture but experimenting with the design of the exterior skin of the façade. This modification mechanically reconfigures to suit the environment and constantly shifting interior use of space. The flexibility element was incorporated into each detail of the design including the usually permanent structures such as the loading bay doors. The intensity of detailing was added to the entire exterior façade. This was achieved through a steel frame industrial shell structure with a substructure

specifically designed to install the façade system. Another flexible component is the panel façade which was bolted on so that it could be easily removed or exchanged for window or door openings (Figure 3. 52).



Figure 3. 51: Corbusier not only created recessed balconies, but expressed the “wine rack” building frame and the opportunity for color to emphasize the individuality of dwellings (Web 50).

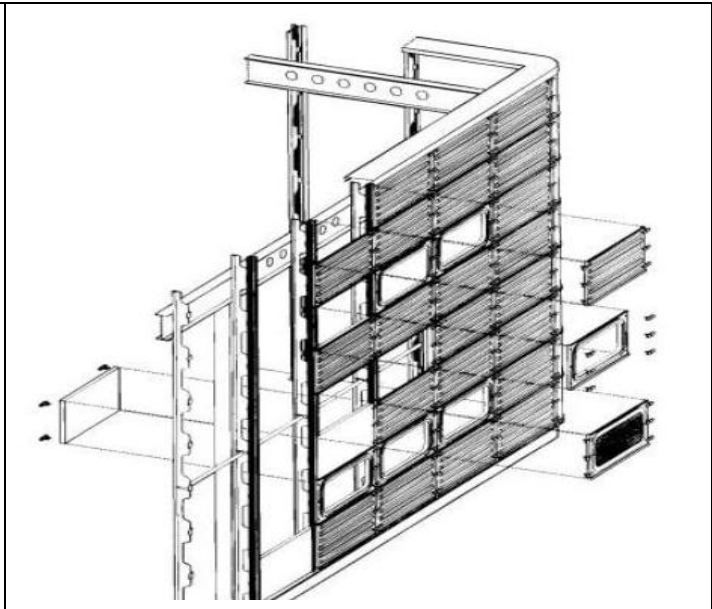


Figure 3. 52: IGUS Factory in Germany; Cladding panels are located with satin-silver anodized aluminium clamps fixed to mullions made from standard shelving uprights stiffened with flat steel plates (Web 51).

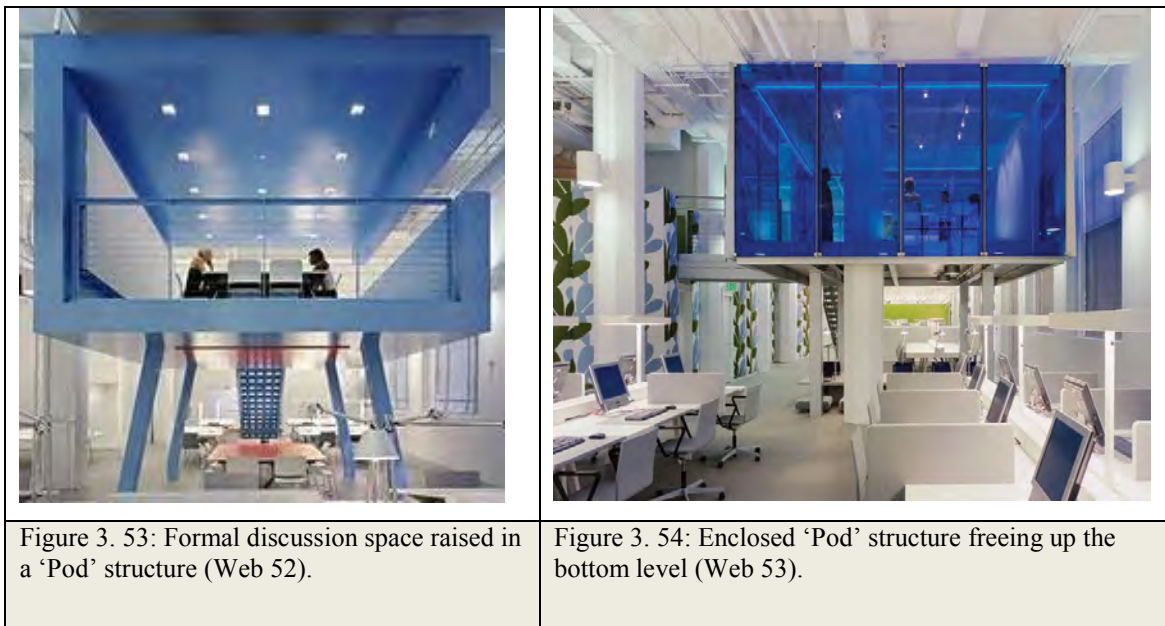
The interior space was designed in a ‘pod’ formation. The office ‘pods’ are easily stackable and moveable allowing for a flexible interior space. The interior changes can be modified independent of the exterior of the building. A parallel can be drawn between the exterior façade and clothing since they both form a layer or fabric that is easily changeable to adjust to the climate or occasion. The success of the building lies in the fact that the structure may be considered as static, yet the two principle factors that influenced the design in labelling it a moveable dynamic building are:

1. The easily demountable elements which create a dramatic change in the buildings function, façade and flexibility to ensure an efficient product.
2. The innovative use of technological transfer of interior components without disruption or use of major equipment thus ensuring maximum flexibility.

The IGUS factory stands as an ideal precedent study for future methods in which buildings are designed to benefit the current user without compromising the



functionality of future users, application of alternate thinking and values, inventive or novel materials and exploring new technological advancements (Web 99).



The fashion institute of Design and Merchandising in Los Angeles, U.S.A is creatively renovated interiorly to accommodate for the flexibility and easy use of the spaces to students. The design not only reflects a fashionable environment, but it also dissolves the boundary between work and play. The spaces are planned to flow into each other while also creating intermediate levels by using 'pods' (Figure 3. 53). These 'pod' elements allow for a more intermittent group discussion spaces, and exhibitions while leaving the floor below flexible and continuous, (Figure 3. 54). The innovative use of 'pods' interiorly, encourages social interaction in addition to creating an inspiring interior environment for students to work in.

The Freitag store in Zurich applies the same technique of plug-in units to the store design by advantageously stacking the containers (Figure 3. 55). The company offers a range of bags that are made from recycled materials from truck tarps; hence the store conceptualisation was inspired by the same idea of "recycling, found-object-art, and industrial chic" which produced the style of container architecture (Web 100). The form of architecture and design constructs a distinctive, individual and stylist image to the store and the products sold. The movement of 'Container Architecture' is a growing organism in the prefabricated house design. This aspects moulds itself into the mass

production of social housing which encourages quality living, economic viability and the consumer choice. The plug-in notion still forms a central part of scheme, reinforcing Le Corbusier's vision for humans and the concept of the "machine for living" (Web 100).



Figure 3. 55: Freitag's shop in Zurich, 2005, takes advantage of the native stack ability of containers (Web 54).

This typology of plug-in housing systems will not work in the South African context due to the expensive and limited infrastructure of adding on or subtracting prefabricated components to the building. The installation of cranes and other equipment to facilitate the movement of pods is uneconomical for the individuals that would occupy the units since the high-rise housing is targeted at lower income bracket individuals as to promote a safer and healthier living. By recognising this concept, it creates an opportunity to explore the concept of housing by incorporating a mixed- use development as an urban integration tool and architectural intervention by adding a few minor transformable elements from the plug-in concept. The intention is aimed to

illustrate how the development can enhance the economic viability of retail activity centres in addition to supporting the accommodation of non-retail uses such as residential or mixed use development in identified activity centres, as it stands to encourage a wide mix of activities including non-retail in principal, major and neighbourhood Centres. In order to develop a social integration in the urban setting, the development needs to be woven into the urban fabric by encouraging innovative, high quality urban design responses which reflect and support the image, role and function of the centre in order to create a 'sense of place'. Safety, accessibility and linkages for pedestrians, cyclists and public transport users as well as motorists become important design generators in the conception and design of the scheme. If a building is mediated amid two extremely dynamic elements; the natural environment and the occupant, then why is the architecture static?

## **CONCLUSION**

The fashion industry at large moves at a rapid pace. Changing at the fall of each season and evolving the various cultural influences that meet technological innovations. Architecture on the other hand does not rapidly change at the same pace of fashion design due to practical reasons. Although, both of these fields can positively influence each other; architecture could learn from the concept of imageability, technology and techniques which stretch the boundaries of the form beyond function along with buildings that are easily adaptable to suit the environment and the constantly evolving culture. The exploration of other forms of design has emphasized key elements of design such as the language, the image and the form. Each of these elements contributes to formulating a palette of design tools for Architects. This aspect of investigating different disciplines of design provides an opportunity for architects to understand the common key factors driving the industry thereby creating a shift in architecture by producing innovative methods of experiencing buildings and its use. The physical qualities reflected on the skin of a building such as the curves, layering, multiplicity of materials and finishes is indicative of the garment pattern and form making. The external skin should be more than an aesthetic appeal in architecture; it should serve a greater function. The architecture has a greater impression on the socio-economic liability since it impacts on mass population in comparison to fashion.



A stimulating environment encourages and inspires designers and their work. The location and context of a building requires it to be as inspiring and motivating interiorly as well as exteriorly. This can be seen in various cities where fashion houses and fashion schools are located alongside fashionable architecture. This creates an opportunity for architecture to represent an identity of a place using iconic or memorable elements, signs or symbols. The review of literature has evidently pointed out the inter-connection and parallels between the disciplines of fashion and architecture and the significance reflected by one another.

The following chapter, Chapter four, explore the concept of iconism in architecture and fashion design. This chapter evaluates iconic architecture globally as well as locally. It also looks at various architects that have been inspired by fashion design.

## **CHAPTER FOUR**

### **ICONIC ARCHITECTURE AND FASHION**

## **INTRODUCTION**

Iconic architecture is used to enhance and affect the quality of the built environment which sequentially encourages social well-being, stimulates a healthy environment, and builds a community. As a result, it improves the human experience in urban environments. The discussion will analyze the constructive effect icons have in a city and the relationship of the built environment and people. Icons are utilized to encapsulate the viewer's memory by use of images or pictures that are symbolic or universally recognisable to symbolize an object. Various level of perception and identifying symbols will be analyzed to communicate the formulation of an image. This chapter will focus on the use of icons in cities globally and its influences and affects it has on the society, cultures, the economy and the city as a whole. The ultimate aim is to understand the need for an icon as a cultural reflection of the city or a place.

The key issue aims to identify and define the influences and language of iconic architecture and fashion design. The influencing elements will aid in informing the language chosen to communicate the architecture of the Fashion Institute.

## **SIGNS, SYMBOLS, IMAGES AND ICONS:**

It is important to understand each of the following words in order to comprehend the role each play in our daily lives. In the world that we live in, the significance of identifying signals in daily routine plays a vital role in our lives. The messages we choose to consciously or subconsciously respond to are conveyed through these signs, symbols and images or icons.

The term “sign” is very often related to advertisements displays that are used to attract a certain target audience group. These are publically displayed symbols that are easily recognisable to individuals and are responded to accordingly to the symbolic meaning defined by it. Communication is a method of ‘selling’ a product, therefore it is imperative to use appropriate language and visual communication to function as a powerful tool for publicity. In the field of architecture, developers make use of epithets to capture the interest of investors by encapsulating a sense of identity to the form. This

is a method of 'branding' the development to suit the concept of the scheme. This concept is mostly visible in major international cities that implement the use of epithets to brand cities; such cities include New York City: 'The Big Apple', Las Vegas: 'Sin City' and the city of Karachi: 'City of a Hundred Spires'. Similarly, buildings are marketed for investments by adding a brand name to it. Some argue that branding a city is an invasion of its cultural image and identity. It erodes the local identity and contextual formalism. Whereas, the latter suggest that revitalising a city's image and legibility can be achieved through branding techniques that articulate aspects of the city's culture (Porter, 2005).

City branding is a process which markets the city to new customers and tourist in addition to old customers of the city. It is in fact, more than marketing the image of the city; it about accumulating stories, principles, sentiments and pictures to the city. It's about presenting tales of past stories, setting up a framework for fresh stories and structuring it into the city creating a memory and identity for the users (Web 101).

The brand identity aims to project a positive image that is perceived by the users of the present and future. Some argue that branding and creating an image for the city does not eradicate the main issues that the city is facing. It is merely a 'cover up' and a false impression of the city. Simon Anholt discussed the term branding during the conference held at Johannesburg on 'Brand Africa'. He defines branding as "the process of putting a lipstick on a pin, the brand is a toxic word that has taken a strongly negative connotation because everybody knows the perception but nobody knows anything about reality" (Web 102). He elaborates further by saying that the concept of branding employed by many African governments goes over board on ineffective and expensive implementations to re-establish the countries image and identity however they fail to address the fundamental core issues which leads to the failure of the nation. Anholt suggests that as a substitute of uneconomically exploiting the countries recourses and energy only on projecting an image for the city, the country should be developing and finding innovative strategies to build upon the structure, steady and dramatic evidence to create a reputation for the country (Web 102).

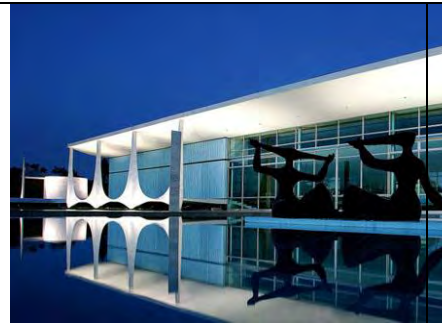
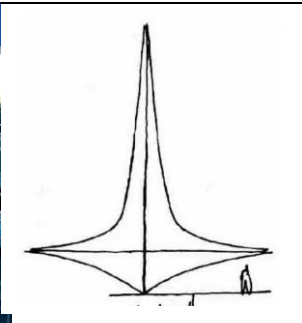

The identity aspect in city branding can be comparable to fashion brands. A place similar to fashion products helps promote and define individuality, inimitability and the

distinctiveness of their consumers. Fashion facilitates the desire for individual expression and social standing which also citizens, tourists and trade industries look for in a specific place. Branding places, like fashion trends, communicates a message or piece of information about your personality to the perceiver. As a result, it develops an emotional network of connections with the space therefore transforming it into an experience of a place (Web 103). Branding can be categorised into four main characteristics: image, identity, symbol and meaning. These characteristics aid in promoting and creating a distinguishable characteristic for itself.



An icon is a representation, a powerful statement or a monument that captures an image in the mind of the viewer. It forms part of an integral part of the urban fabric as an extrovert yet it still projects an inviting gesture. It serves as an important and prominent landmark and a focus of the community becoming part of a cohesive urban whole (Dunlop and Hector, 2000). Icons are used to capture the viewer's memory by use of images or pictures that are symbolic or universally recognisable to represent an object. City icons refer to a symbol of the city which asserts its own architectural identity as well as that of the city with a mere pencil sketch outline. It is a symbol to the place or even the culture of that period. It is the emblem of the city, an image or iconographic image that is etched in the memory. Icons of the city become so intertwined with their cities that it becomes inextricable from it. Each icon expresses its own message about the power of the architectural idea. It expresses a vision, ranging from personal to collective. It is a sense of place that is most important and transcends iconography. (Dunlop and Hector, 2000)

Iconism describes a pictorial or a mental image of an architectural example that is exemplary of the type. It is the various features which summarize the buildings architecture and can be represented by a graphic image. This image then becomes a symbol or an identifiable marker. Icons cannot be defined by scale; it may vary from an entire cityscape to the minute detail of the building. "An icon is an extract, denoted by just a few lines" (Dunlop and Hector; 2000). Icons are often used as reference markers of an important and representative moment in time in the evolution of an architectural style or typology. A typical example is the column design of the Alvarado Palace in Brasilia, 1957, designed by Oscar Niemeyer, (Figure 4.56). He used the traditional concept of the column and translated it to represent the modernistic identity of Brazil.

The two-dimensional representation of the marble, clearly defined contours of the column later became the symbol of the country; an icon, (Figure 4.57). The icon was not limited to the field of architecture; it was used on daily tokens such as bank notes, cinema tickets and stamps, (Figure 4. 58), (Dunlop and Hector, 2000).

		
<p>Figure 4. 56: Alvarado Palace in Brasilia icon columns (Web 55).</p>	<p>Figure 4. 57: icon columns, Alvarado Palace in Brasilia (Web 56).</p>	<p>Figure 4. 58: icon columns on a bank note in Brasilia (Web 57).</p>

Icons may also be reflected in a complex three-dimensional form, sometimes not clearly defined as a whole. The Guggenheim Museum in Bilbao Spain, designed by Frank Gehry is a typical example of an icon of modern architecture, (Figure 4. 59). The forms of the building is highly complex and in order to compose one collective image, numerous and different perspectives need to be explored. This complex building is an international icon, yet it is difficult to express with one fixed representation. On the contrary, Oscar Niemeyer's Museum of Contemporary Arts in Niteroi Brazil can be easily sketched with a few lines since it is made up of one rotational volume that remains constant from a panoramic view, (Figure 4. 60).

	
<p>Figure 4. 59: The Guggenheim Museum is more of an icon for the architect than the people (Web 58).</p>	<p>Figure 4. 60: Oscar Niemeyer's Museum of Contemporary Arts in Niteroi Brazil is an icon that can be easily sketched (Web 59).</p>

The building, poised at the edge of the cliff, wraps itself around a sinuous, gyratory volume. The modernist structure with its composed volume, line of rotation, epitomizes Oscar's appeal for the sensual curve. It projects a free and weightless notion which moves away from the harshness of the angular planes. The simplified sketch collectively with the architecture amalgamates into a single icon image of the museum.

## ICONISM IN ARCHITECTURE TOWARDS THE IDENTITY OF URBAN SPACES

The Sydney Opera House designed by Jorn Utzons is also an ultimate symbol of the city, displaying its architectural identity as well as that of the city by a simple pencil sketch outline, (Figure 4. 61). The Grand Central Terminal is another example of a city icon, although different in submission. This building does not have the most identifiable façade in New York, and neither does it pierce the iconographic skyline of New York. Nevertheless Grand Central

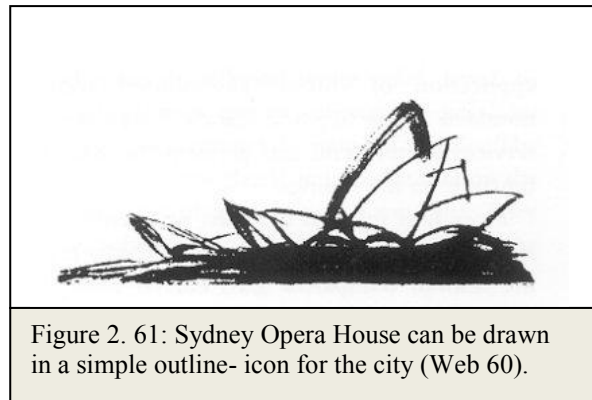
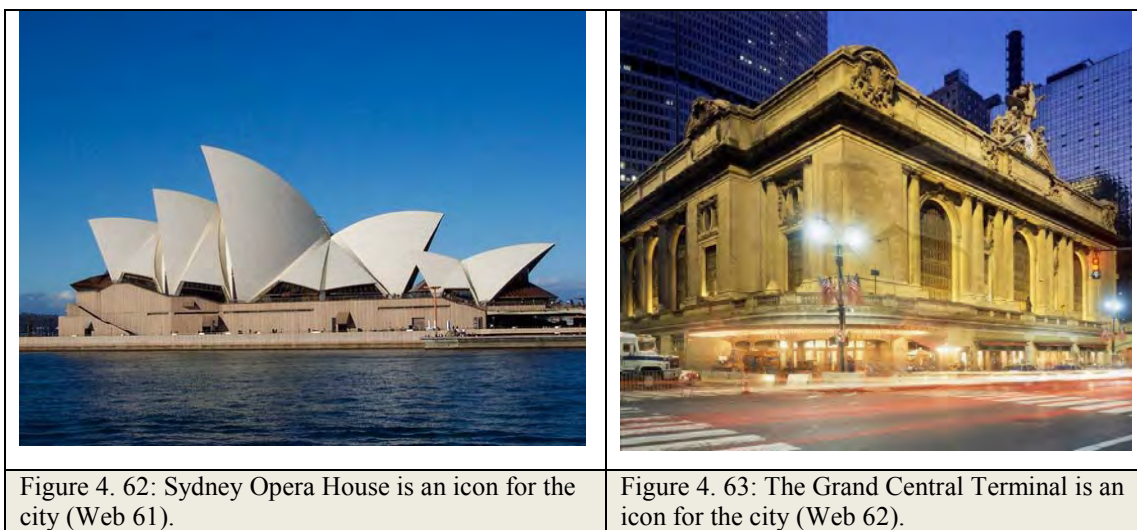


Figure 2. 61: Sydney Opera House can be drawn in a simple outline- icon for the city (Web 60).

Terminal building captures the universal image of the city which is embedded in the memory of the viewer. It does not proclaim an architectural statement; however it is a “place for memories, rather than a singular recollection” (Dunlop and Hector 2000, p02). All of these icons express their city in a unique way with the use of various forms of architectural symbolism which is uniquely invasive. The effects of these icons are such that it is impossible to reflect on them without thinking of their cities. The icon becomes the image of the city; example the city of Sydney is associated with the Opera House or Harbour Bridge, New York has the Empire State Building, Chrysler Building and the Statue of Liberty. There are cities across the world that lack memorable landmarks, among these are Los Angeles and Miami. Furthermore, there are cities that have no iconic architectural monument yet the landmark image of the city persistent and are apparent in a style instead of a landmark (Dunlop and Hector, 2000).

Many icons around the world acts a magnetic force that draws tourist to its city, proving to be economically viable as well as expressing a message regarding the civic monuments and the power of the architecture. The Sydney Opera house began

construction in 1957, an era where anything seemed possible with the development of materials and technologies, (Figure 4. 62). The Opera House dominates the city’s harbour and is said to occupy a “position of world prominence” (Dunlop and Hector 2000, p01). The sculptural building drew its inspiration of form from the gothic church; the composition of interlocking shell vaults. It is the reminder of the sky and the clouds over the water of Ore Sound opposite Kronborg Castle at Helsingr (Dunlop and Hector, 2000).





Sydney Opera House is a bold and dramatic icon of the city and it can be captured in a single image, while the Grand Terminal Building is more of a collective vision. It is not only a great icon, but it is also an important Piazza for the city of New York. The location is at a central and convenient place in the city. The city of Manhattan revolves around it in many ways; Park Avenue stops at one point of the building and continues over on the other side of it. It is one of the very few buildings on that street that has been constructed over the street with driveways through the building, yet it still manages to be a successful gathering space of the city. The Grand Central Terminal represents a collective image of the identity of the city, which communicates the history of urbanisation, economic growth and the evolution from the turn of the century to the First World War. The building is a constant reminder of the growing dominance of the city over the country. It is a point of celebration, a triumph marker of arrival and memorable moment of departure of the city. The great piece of architecture has been a popular backdrop in various film scenes of the past, adding to the drama of the scene. The Grand Central Terminal is the urban symbol; “It is the repository of star stuck



dreams of Broadway success, and the icon of Wall Street capital and of Park Avenue Street”, (Figure 4. 63), (Dunlop and Hector, 2000).

Each of these icons expresses the determined, successful, and ultimately they are the expressions at an urban scale. The city icons either contribute to the skyline, as in the Sydney Opera House that dominates the city and pierces the skyline with a controlled, rhythmic and framework of the city. Other icons, like the Grand Central Terminal, are inextricable from their cities. It becomes unique and builds a dominant character. Nonetheless, it represents the urban scale and it becomes impossible to imagine the city without it (Dunlop and Hector, 2000).

The external expression of the icon becomes the marketable image; the brand-mark. This can be seen in various city icons across the world whereby the city image is marketed through an iconic structure or building. The city of Durban has recently acquired for itself a new marketable image of the city through the Moses Mabhida Stadium. The stadium sits majestically across the landscape of Durban with its grand scale and panoramic views, (Figure 4. 64).



	
<p>Figure 4. 64: The Moses Mabhida Stadium as an icon for Durban. (Authors own).</p>	<p>Figure 4.65: The Memorial Tower Building at Howard College Durban (Web 63</p>

The stadium is a visual point of reference from many parts of Durban and along the coast. The new white washed structure has become the image of the city of Durban. It is also of symbolic importance to the people of South Africa, portraying the democracy and multi-cultural nation. The Moses Mabhida Stadium is an icon for the people, grandeur silhouette to the skyline of Durban. The design was largely influenced by the

South African flag; the ‘Y’ shaped arch representing the formerly divided nation coming together to form the undivided new democracy of South Africans (Web 104).

The selection of a site of an iconic building is greatly influenced by economic and political elements. The Memorial Tower Building at Howard College, Durban is located on a very prominent site, perched on a hill. The building can be seen from various places in Durban, acting as a visual reminder and point of reference to the city, therefore contributing to its image as an icon of Durban. The tower was erected to commemorate the students who fell in World War II, (Figure 4. 65). The building was completed in 1972 and the architectural style of the exterior was largely influenced by Union Style with diminutive art deco elements added to the entrance foyer, stairs and decoration of King George V’s picture (Web 105).

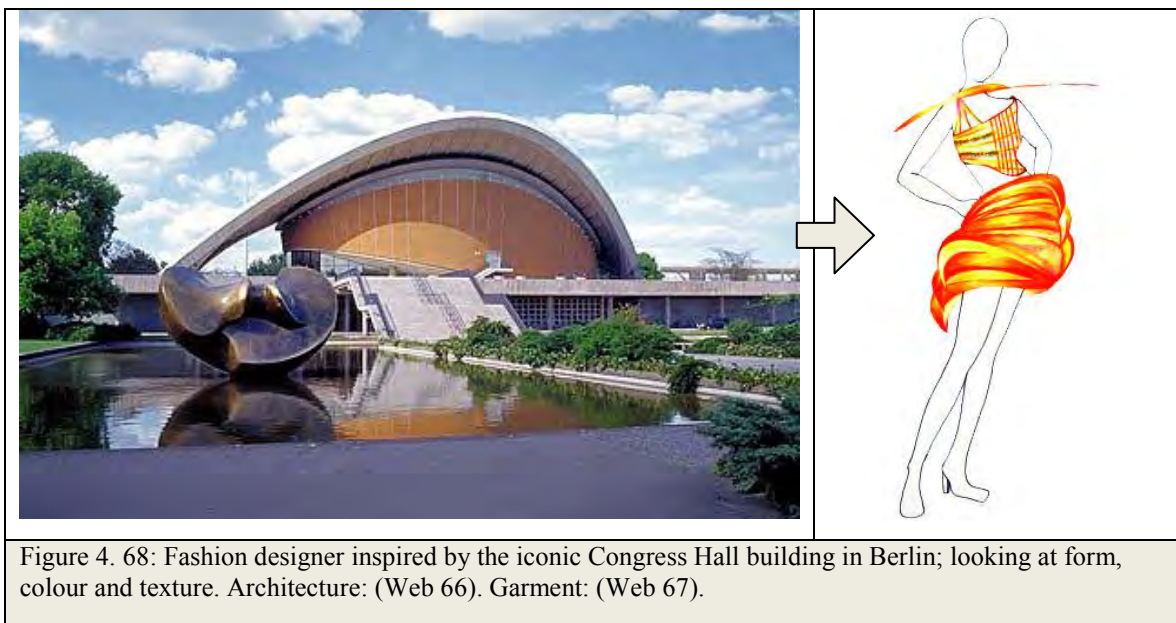
## ARCHITECTURAL ICONS IN FASHION DESIGN

	
<p>Figure 4. 66: Shoes designed by Zaha Hadid for Brazilian label Melissa (Web 64).</p>	<p>Figure 4. 67: Render of the proposed Performing Arts Centre for the UAE by Zaha Hadid (Web 65).</p>

Iconic designing can be seen as a tool for integrating architecture and fashion. Architects as well as fashion designers are in a constant search for new, innovative ways of expression, and expression is an additional way of interpreting iconism. While some architects are lending their creativity to the fashion industry, fashion designers are looking at architecture to inspire their range of clothing, (Figure 4. 66 and 4. 67). Architects such as Zaha Hadid, Calatrava and Frank Gehry express their buildings in various unconventional designs, taking architecture to the next level. Fashion designers create unique garments inspired by architecture. They started by looking through architectural magazines and interactive media to select a building. The type of

architecture that inspires them is further explored. The building is analysed from its form and several details such as; the windows, doors, roofs, stairways, decoration, colours and textures as well as the overall form. The analysis is not contained to the building only, but also the surroundings of the building are taken into consideration. These architectural details of icon buildings are combined into a piece of garment. The designs are inspired from architecture hence the formation of interesting textures, glamorous colours and strong design features which reflects their sources and are also concepts in their own style.

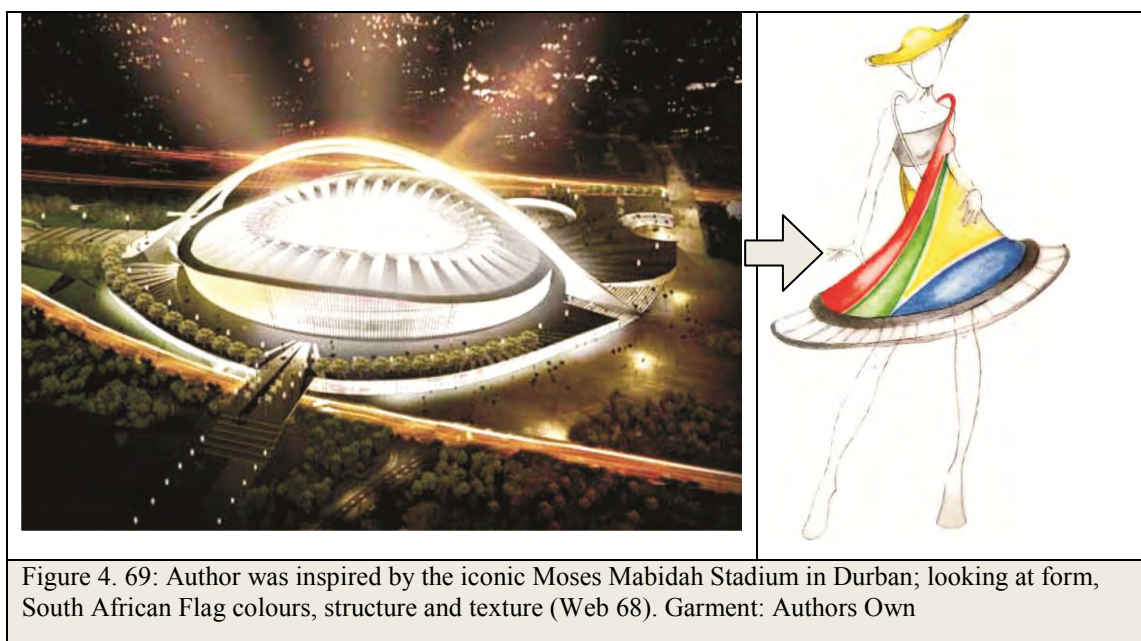
The Congress Hall is a timeless, modern architecture and ideal spatial configuration located in the centre of Berlin. This unique building, designed by the architect Hugh Stubbins, is striking for its sweeping and curvilinear forms and many innovative architectural details. The shiny, burnt orange aluminium dome can be seen from a distance. Despite the suspended appearance of the arching form of the roof, it is mounted on two external supports. Fashion Designer, Yüksek has designed high fashion garments inspired by Kongresshalle.



The designer drew inspiration from the iconic arch roof that translated into a stiff, sweeping mini skirt which also reflects the architecture's modern and unique structure. In this example Yüksek adapted the most interesting forms of the architecture to the garment designs. The form of the architecture leads the designer to create ultra-modern fashion, (Figure 4. 68), (Web 106).

Lastly, the Durban's Moses Mabidha Stadium is a new found icon for the city of Durban. Its bold architectural statement and grand scale can be seen from various parts of the city. It has spectacular views of the city as well as the sea views. The major concept in designing this Stadium is to represent Unity among the different parts of the nation. This was accomplished by the design concept by constructing an arch which is 350m long free and 105m high span arch holds up the roof of the stadium, the top of the arch rises to 106m above the pitch.

Durban's Moses Mabidha Stadium takes its design inspiration from the South African flag, with its grand arch representing the unity of a sport-loving nation. The two legs of the arch on the southern side of the stadium, come together to form a single footing on the northern side, symbolizing the uniting of a once-divided nation. The garment designed by the author, was inspired by the contemporary architecture of the stadium design as shown in (Figure 4. 69). The arch structure of the stadium was interpreted for the bottom of the dress to achieve the bowl form. The colours of the South African flag were used that creates the edge to the dress. The sweeping fins add a special appearance to the design of the stadium, and are used as the body of the costume that wraps around and over the shoulder. This small detail of the architecture has become a big accessory of the dress; the yellow wide brim hat was interpreted from the podium wrapped around the stadium that is used as an accessory of the costume. The tensile rods holding transferring the forces of the arch was used as an underplayed frill of the dress.



## **IMPACT OF ICONIC ARCHITECTURE**

Iconic buildings around the world have acted as a magnet for tourist for many years, drawing a number of tourists to the country. This concept certainly adds strength to the brand of the place as well as positively aids in marketing tourism and proves to be economically sustainable for the city. Cities such as Agra or Paris are marketed by the images of the Taj Mahal or the Louvre. The image begins to sell the city. This image is mentally constructed in the mind of the observer. It is almost impossible to think of the city of Cairo in Egypt without perceiving an image of the pyramids.


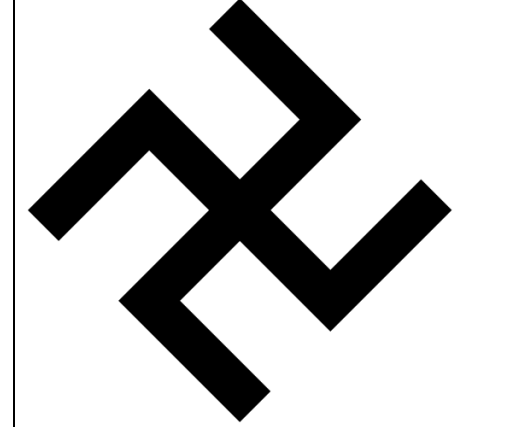
Iconic buildings also contribute positively to the legibility of the city by creating a point of reference for the user. They become landmarks of a place which people can easily direct them to and from. It is also creates a dynamic equilibrium with its social, ecological and economic environment and architectural expression of its context on a micro level and the city itself on a larger macro scale. Some iconic buildings facilitate activities that bring a vast mix of people together on various levels of interaction, which helps to regenerate a creative culture and social aspect to a site, but in an even greater degree in the density of urban spaces.

A place gets its character from the building arrangement on the site. The buildings set up an order and rhythm. The surfaces, together with texture, colour, materials and detail contribute significantly to the quality of the development while creating an image for itself, which people can identify with. Iconic developments act as a catalyst for a new urban growth in the city and provide opportunities for regenerating social interaction which pushes our culture and lifestyle to keep developing and proves to economically sustain the city.

## **ARCHITECTURAL ICONIC RESPONSE TO CULTURE**

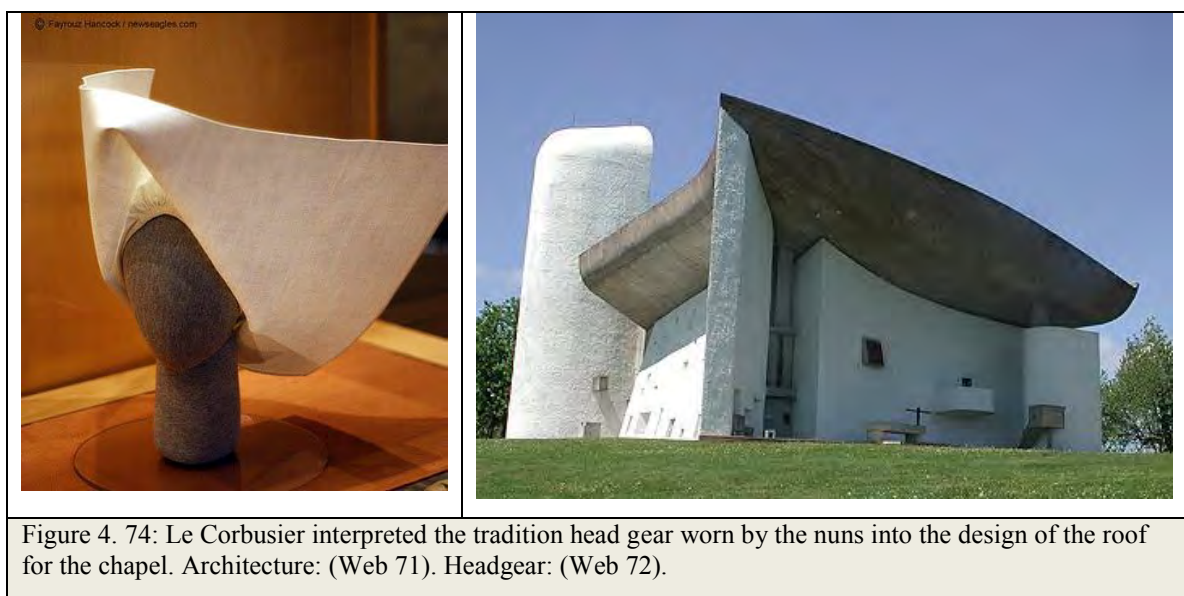
Different icons have different meaning in particular cultures. Icons, symbols and colours are influenced by the cultural conventions that they are originated from and each are interpreted accordingly. For instance colours hold various symbolisms in culture; the colour green is a symbol of Islam for Muslims whilst in China it indicates an unfaithful wife, (Figure 4. 70).



	
<p>Figure 4. 70: Green in Islamic culture is symbolic of religion (Web 69).</p>	<p>Figure 4. 71: The swastika is commonly used by Hindus and Nazi's (Web 70).</p>

The same can be applied to symbols; the swastika which originated from Hinduism is a symbol of purity meaning noble, while the German Nazis' adapted this symbol giving it a new meaning representing the anti-Semitic, (Figure 4. 71). The resemblance or the form an icon takes is understood across cultures therefore the perceived image is psychologically interpreted by the individual. Kent Grayson explains the concept of icons by adding: 'Because we can see the object in the sign, we are often left with a sense that the icon has brought us closer to the truth than if we had instead seen an index or a symbol' (Grayson 1998, 36).

An ideal example is Le Corbusier cultural approach to the design of the Chapel of Notre Dame du Haut. "Here we will build a monument dedicated to nature and we will make it our lives' purpose." Le Corbusier 1955 (Web110).



Le Corbusier's Chapel of Notre Dame du Haut also known as "the chapel of our lady of the height" is an architectural icon which sits perched on a hill in the valley of Ronchamp. The original church was destroyed during the Second World War, yet Le Corbusier used the stone rubble of the remains of the old church.

The design of the church was a sculptural form which was inspired by the dress code of the nuns' at Ronchamp. The billowing roof form was interpreted by the simple head gear worn by the nuns', (Figure 4. 74). Le Corbusier took into consideration every aspect of the surrounding environment when designing the chapel. Cultural influences were largely a dominating factor which can be perceived in both the exterior and interior design of the building: exterior white washed buttress walls and thick concrete roof floating above the building. The interior walls flow with shape of the topography and interplay of light and shadows to add to the mystical ambience of the chapel. The Chapel of Notre Dame du Haut is successful in projecting an image of the culture and identity of Ronchamp in addition to generating an international icon for the village and the architect.



Figure 4. 72: Constitutional court Source: Architectural Digest, 2000: p19

Another example is the Constitutional court is located in Johannesburg is a key study of an architectural response towards a multicultural facility for the post-apartheid South Africa which is also an icon representing a modern cultural movement of civic buildings, (Figure 4. 72). The design of the building is symbolic of the journey to democracy

therefore the four key principles of the design were democracy, freedom, equality and reconciliation. These principles were drawn from South Africa's freedom charter. The selection of the site was not an isolated draw; it was previously the Old Fort prison which holds great meaning and symbolism for the country.

The function as well as the design of the building is representative of the equal and lawful rights of every South African. The building is responsive to the site and its context as well as each building is linked in a network form a coherent framework on the site. The Constitutional Court incorporates a variety of contrasting materials in addition to the local contribution to the solar shading louvers to create an African aesthetic and adds texture to the building. The layout and design is well presented in the transition from private to semi-public and public zones, (Figure 4. 73).

The Constitutional Court is described by Deckler: "...In its structure and expression, it reflects the freedom and equality being built in South Africa. It overtly contradicts the inaccessible and offensive public buildings of the previous autocratic and oppressive state. It has a simple aim: to enhance quality of life in the city and in the building and to give pleasure..." (Deckler, Graupner, Rasmuss, 2006). The design of the Constitutional Court is a considerate reference to the multi-cultures of South Africa making it a successful civic building that people can relate to.



Figure 4. 73: Plan of the Constitutional court. Source: Deckler, 2006: p19. Adapted by author



## **ARCHITECTURAL RESPONSE TO BRANDING IN FASHION**

The world of fashion design has many popular names and brands attached to its image. Seasonal trends and designer couture are best sold as an image. Often, the brand, label or the celebrities entice people towards the trend. Similarly, architecture has produced its own ‘fashion trend’ in the styles of architecture or architects have made a mark in the industry. The profession which was defined by its traditional practice of arrangements of three dimensional forms is now struggling between political stature and the advancement of technology. Just as fashion labels or popular designers are internationally recognised, architects are now streaming towards branding themselves by becoming internationally recognised images or ‘starchitects’ (*Starchitect: A terminology used to refer to internationally recognised architects that have created for themselves a branded*). Architecture and fashion design are in a constant quest to enhance and develop materials and technology advancement. “Fashion is in its search for more diaphanous fabrics, and architecture in its search for more attenuated enclosures are destined to become one” (Pawley, 2000).

Many cities around the world have streetscapes that show off the finest and the most unpleasant of urban design. Many of these cities are dressed in the post-war or Industrial era of prefabricated, low-rise buildings that project the quaint symbols of its economic status and power of the modernised corporate urbanism. Among these melancholic industrialised buildings, scatters of custom-built buildings are extended over across the metropolis. These experimental buildings serve as fashion houses to haute couture. International brands such as Louis Vuitton, Christian Dior, Chanel, Prada and Lavin are namely a few European labels that commissioned internationally recognised architects to construct the brand image by designing iconic contemporary buildings for the city. The experimental buildings pay a vast quantity of attention to quality, detailing and creating the best, most unique design which compliments and assist in promoting the products offered. Some of these stores boast the most recent technological advancement in the field of construction. This development towards a high-art architecture labelled many cities around the world as “the hub of visionary urban aesthetics” (ACCJ Journal, July 2005). Pawley identifies the relationship of the new emerging culture in fashion, retail and architecture. Fashion architecture recognises a new concept that sets up a unique generation of retail shops by architects that are not limited to innovation and creativity in encapsulating calculated design solutions, but

also an informed relation to corporate culture. With the escalating demand for main stream fashion houses, clients have encouraged architects to shift from the predominant minimalist style of designing architectural spaces. Retail stores opt for an option of creating a designed space that is able to facilitate and adapt to seasonal fluctuations of the fashion collection, rather than an exclusively fixed solution. The spaces are designed such that the colour palette of the interior paintwork can be easily changeable to suite the clothing range while the floors float away from the walls creating an island setup. This is a clear indicator of the unison or collaboration of architects with the fashion industry.

Tokyo is one of those cities that have been put on the world map for its advancement of the image of the city through brands and labels, (Figure 4. 75). The Tokyo Prada building in Aoyama is an icon for the city, designed by the Swiss architects Herzog and Pierre de Meuron, was completed in June 2003. The building was constrained to the site regulations restricting the size of the building and safety issues, yet the design of the façade was articulated in such a manner that it completely rebelled against the aesthetics of conventional European style of cities.

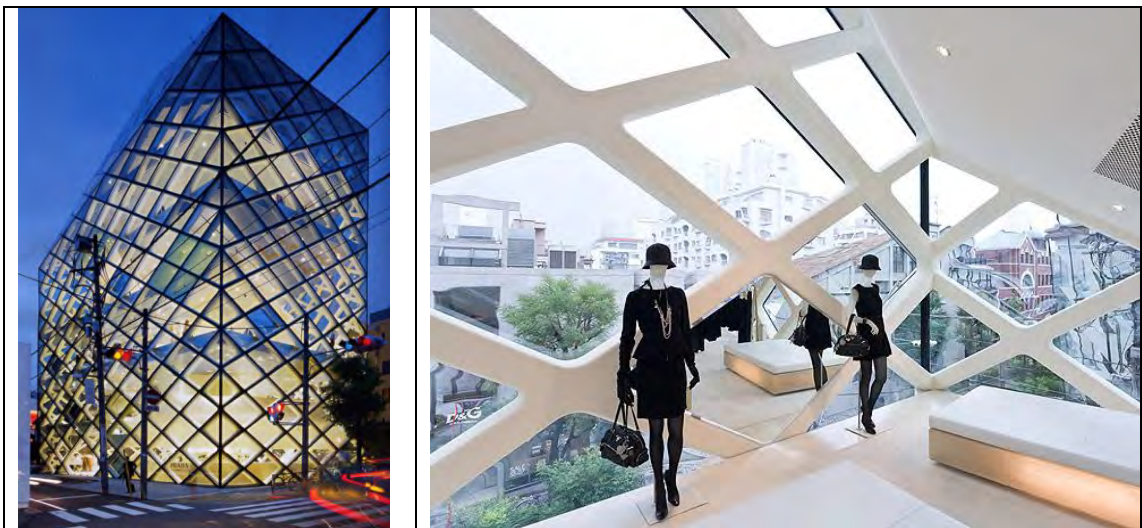


Figure 4. 75: The Prada flagship store in Tokyo (Web 73).

The modern, sleek and stylist approach of the facades works amazingly as a branding statement. This iconic flagship store in Tokyo creates a bold statement in a subtle way, with various complex techniques in the technical execution of the building. However, it appears to be simple, original and responsive to its context, scale, materials and style. Hiroshi Kikuchi, the senior architect of the project explains the scale and brand image

of the building: “We had to go higher to make something iconic, but to go higher we had to use a smaller portion of the land.” Kikuchi is modest about the triumph. Pointing to almost-indiscernible seams and joins” (ACCJ Journal, July 2005). The building responds directly to communicating the Italian fashion house with its beliefs in trend setting as it is a “lyrical extravaganza packed with spatial subtleties” (ACCJ Journal, July 2005). The Prada flagship store was Herzog and Meuron’s first take on retail-industry; however this technological advanced building that merges decorousness with creativity earned a positive reputation for them. This resulted in the design of an intelligently structured stately crystal form that was designed to perceive an allusion to natural environment and environmental science.

The irregular pentagon forms are proportionately scaled so as to not dominate over the human scale; therefore it happens to be the most talked about building in the City of Tokyo. Every wall in the building where different in shape, inclination, or size which creates a level of interest given that the monotony of repetition is broken. Many tricks of perception where used interiorly by transparent walls that play mind games with the perception of the viewer. The building explores physical and mental interaction with the aid of seemingly apparent objects and other tactics. The building engages not only with the people that using the building inside, but also the passer-by people. The building itself occupies 37% of its site with the rest of the site carpeted with moss and benches to encourage interaction between the street and building as well as it promotes a sense of community. Herzog and de Meuron explained in an interview that:

*‘...Prada represents for us a new type of client who is interested in a new type of architecture, one that involves an exchange of experience that participates in a cultural debate. This is not the typical client-architect relationship, in the sense that it goes beyond the traditional boundaries of architecture and fashion...’ (Alba, 2003)*

There are many examples of brand identities in many cities that add to the enhancement of the city image. The Islamic cities which were once known for its well preserved historical cities and culture have recently embraced the western doctrines in many parts of their cities with its architectural statements or international flagship stores. The city of Jeddah is one of the cities that transformed itself into one of the most cosmopolitan places in Saudi Arabia. The city is currently a blend of classical eastern architectural and contemporary skyscrapers piercing the skyline. The city of Jeddah is common

known as the ‘shopper paradise of Saudi Arabia’, with major upscale shopping malls and high-end international fashion houses alongside local traditional street vendors and open air markets spaces. The international brand Versace recently opened a flagship store in the city of Jeddah, (Figure 4. 76).



Figure 4. 76: The Versace store in the city of Jeddah Saudi Arabia (Web 74).

The design of the store takes on a classic approach to the style of architecture, keeping the color palette to neutral browns and beige. Elements of Islamic architecture have been incorporated into the design of the pointed arch frames as well as other architectural detailing to achieve the classic aesthetic of the store and brand. The concept and design of the Versace store in the city of Jeddah comparison to Tokyo's Prada takes on a classical style whereas the Prada building is entirely contemporary in its style and technology, although both these branded identities create or landmarks a distinct image in the city.

## THE RETAIL EXPERIENCE

Retail has become more than minimally a business transaction; it is now an experience. Interior designers and artists have re-vamped the classical image of retail by

substituting it with a creative reinvention of the shopping environment. This can be seen in the retail display which exemplifies this endeavor and projects the atmosphere of a “constant evolution” (Barr& Field, 1997). Each of which evokes the consumers personal discerning taste, all together displaying the artistic ability and insight of the international top designer labels and brands. At present, the consumer is faced with a vast variety of choices regularly and with each store featuring the unique expertise of a designer in creating an astounding, attention-grabbing display that entice the consumer to glance, touch and ultimately purchase the product. The retail stores of today are based on five components: high design, theatre, productive services, information services (including internet) and brand management. High design stores attract their target audience by drawing customers to the exquisiteness, panache, superiority, character of the space and unimpeachable service. These stores are always in high demand. In the past, they were the shops of Royalty and today these stores can be found along the ‘Avenue’ of every global city such as Paris, Milan, London, New York and even Tokyo. The high design stores are the way forward for the future modern retail stores.



Figure 4. 77: The Louis Vuitton Store on 5<sup>th</sup> Avenue, 2011 collection (Web 75).



Figure 4. 78: The Louis Vuitton Store on 5<sup>th</sup> Avenue, 2008 collection (Web 76).

The Louis Vuitton store on Fifth Avenue, Manhattan is an ideal example of high quality, beauty and style. The brand is one of the world’s leading fashion houses and high-end stores in New York. The flagship store on Fifth Avenue constantly changes to



reflect the new range of products the store has to offer. The exterior façade visually interacts and communicates with the interior design and products. The 2011 fall collection was inspired by the vintage traveler's luggage labels on the exterior décor of the building, (Figure 4. 77). In 2008, the store's exterior façade was enclosed with Takashi Murakami's multicolored monogram pattern. This resulted in a dazzling, eye-catching branded landmark for the city and its people, (Figure 4. 78).

Theatrical techniques are tactfully used to promote products and new tastes. This is achieved by enhancing the scene, color palette, illumination, sound, and architecture and innovation display methods to present new merchandise or store designs. Theatrical techniques are widely found amongst flagship stores namely, Nike, Warner Bros, Schwartz and other high profile promotional stores. The Fila flagship store in San Francisco California innovatively added new techniques to the vocabulary of the store design and presentation of the merchandise. It is successful in reaching out to its consumers by making the merchandise easy visible and accessible, and graphically communicates to the consumer.

The key principle of dictating the success of the present and the future is the service. Human interaction in the built environment is irreplaceable. Satisfying services and follow up customer comments aids in retaining and building up a strong cliental or customer base. Information services takes on an entirely new horizon of internet retail and the global shopping experience.




“Visual merchandising is both an art and a science, combining elements of subjective creativity and objective merchandising standards” (Barr& Field, 1997). The designer adds to the store's visual personality. The store design, alongside the merchandise forms a platform wherein, the point of presentation lends to consumer purchase. Retail managers strategically use the store image as a method of increasing customer loyalty and at the same time establishing durable productivity. A unique or easily distinguishable store image serves as an advantage in creating a personalized image which is complex for other stores to replicate. The basic principles of visual merchandising are as follows; balance, repetition, proportion, contrast and dominance. Other attributes include interior display elements such as; display cases, platforms, shadow boxes, ledges, island or environmental setting, layout, colors or effects,

illumination, finishes and materials, signage, mannequins and other forms, the volume and dimensions in addition to the appeal of the entrance.

The image projected by the designer and image perceived by the consumer may vary due to personal experiences. A consumer's response to the three-dimensional store is influenced by various elements. This raises numerous questions about the three-dimension design of the store;

*-Does the layout and design of the store communicate? –Does the interior layout and displays accommodate for easy access and convenience for the consumer to the new merchandise? – Is the experience of the store a memorable one that would create a long lasting impression?*

Ten key principles or trends to be followed or interpreted innovatively in order to project the contemporary thoughts as well as implementing the stores image and merchandise:



		
Figure 4. 79: The Great Pacific Patagonia in Washington DC (Barr& Field; 1997, 15).	Figure 4. 80: Carlos Falchi in Dallas Texas (Barr& Field; 1997, 19).	Figure 4. 81: The “Sky Wall” of Southwestern Berlin Oklahoma City (Barr& Field; 1997, 25).

1. To create an integrated architectural space with the displayed elements in order to achieve a cohesive whole. The Great Pacific Patagonia in Washington DC is a double storey structure which dates back from the early 19<sup>th</sup> century while the latter was constructed in the 50s. This pre-historic architecture was combined to form an open and airy store. The interior was sensitive to the exterior building design,



keeping to the similar brick and wood to add to a warm ambience and texture throughout the store, (Figure 4. 79).

2. An innovative fresh appeal of the graphic representation to assist with the stores image. The bold, bright and vibrant multi-colored logo of the Carlos Falchi in Dallas Texas reflects the fun and delightful interior of the store. The colors and patterns of the exterior display are integrated with the interior merchandise, (Figure 4. 80).
3. To expand the “air Rights” with the aid of exploring ceilings, top of walls and corners. An ideal case in point is the “Sky Wall” of Southwestern Berlin Oklahoma City which dramatizes the wireless communication products with free standing walls and seemingly floating roofs. The lighting, color and configuration assist in enhancing the store and invites consumers to experience the showroom, (Figure 4. 81).
4. The strategic placement of forms, human or imaginary in a space. A simple store layout with each display strategically placed allows for customers to easily orientate themselves in the store.
5. The appropriate use of materials to project an ambience of a space such as; steel, wood, glass and other materials are interpreted a fresh contemporary aesthetic. The exterior of Urban Outfitters in Chicago relates to the contemporary setting of the surrounding city environment. The exterior light structure composed of steel and glass together with the exposed architectural elements of the interior enhances the “casual, everyday look” of the store which is targeted at the youth, (Figure 4. 82).
6. The application of theoretical backgrounds in order to project a scene or a setting which enhances the mood of the space: bold wall paper prints, walls with murals, dark painted backgrounds, exposed lighting or unfinished effects. The gallery-like setting of Giorgio Beverly Hills in California combines the influence of Californian and Tuscany elements. This theatrical background is set to an Italian street-like boulevard with a human scale adding to the depth and realism of the scene. The dramatic setting is enhanced by the natural lighting from sky lights, small inward facing Juliette balconies, pastel colors, and rustic wrought iron display and cobble tiles, (Figure 4. 83).

	
<p>Figure 4. 82: The exterior of Urban Outfitters (Barr&amp; Field; 1997, 29).</p>	<p>Figure 4. 83: The gallery-like setting of Giorgio Beverly Hills in California (Barr&amp; Field; 1997, 34).</p>

7. The stores flexibility and ability to modify with the unpredictable and fast changing trends, especially for the younger target audience. The space should accommodate for displays to be moved around while still maintaining easy access and legibility within the store.
8. Technologically advanced store designs which creatively makes use of interactive, mobile elements namely; showcases, walls or fixtures. Tempus Expedition in Bloomington, Minnesota accommodates a combination of entertainment, education and retailing in a dramatically themed, high-definition, digitally technological approach. The interactive aspect is reinforced with three-dimensional virtual audio, electronic motion simulation and dramatic special effects, (Figure 4. 84).
9. A linked communication system for in-store promotions to merchandise presentation with event schedules.
10. The multiplicity of combining merchandise retailing with entertainment and dinning. Ann Demeulemeester's shop in Seoul is located in an alley which is a short distance from Seoul's busy thoroughfare district. The building houses a multi-purpose store at the basement level, a fashion store at ground level and the restaurant at the top level.

The dominant function of the building is the Belgian designers fashion house which takes up a large area of the building and has a separate entrance on the western side of the courtyard, whereas the multi-store and restaurant entrance is situated on the east side of the courtyard. The buildings exterior skin is a living organism which primarily constitutes of a geotextile plant with herbaceous perennial which creates a living façade, (Figure 4. 85).



The image building that the stores project into the design and promotion presents a “value added benefit” to the consumer. The store provides the consumer with a level of comfort thus feeling that the products the store has to offer is in sync with the lifestyles, their requirements, the manner in which they want to portray themselves, equip their homes or even purchase gifts that communicate their personal choices, tastes and necessities. The “value added-image” is a reflection of the quality, timelessness and creativity of the merchandise. The stores image may innovatively communicate information regarding past, present or future information and ideas. The store is designed to temporarily enhance and create an enjoyable, memorable experience. “Image is multisensory, multidimensional and subject to fading without reinforcement” (Barr& Field, 1997). It is ultimately a constructive image of the retail store that is

perceived by the consumer. This attributes either enhances or dents a retailer's image and therefore the profitability.

## CONCLUSION

The constructed image plays a principal role in fashion design and marketing. This aspect creates an opportunity for architects to explore the marketability of an image through architecture. The image should be deeper than a superficial illustration; it should reflect the internal personality of the building that would form a platform for creating a place of identity. The place acts as a stimulus for the senses hence encouraging active participation through the perceived and existent factors.

The brief analysis of the city icons explores the spatial qualities of the man-made environment and the effects the inclusive designing has on the functionality of the city and its image. The experimental stores of the city establish for itself a clearly defined character. These stores enhance the streetscape in addition to drawing people to the city. It creates for the city a fashion hub: a *place* that people identify with on various levels.

Chapter Five discusses the elements of Place-Making in the context. The analysis revolves around various urban design layouts of cities around the world, weighing the advantages and disadvantages.

## **CHAPTER FIVE**

### **ELEMENTS OF PLACE-MAKING**

## INTRODUCTION

This chapter intends to explore the meaning and significance of urban place-making. It aims to highlight the influence of an integrated planned approach to the design of a space, which enhances the creation of outdoor environments that encourages social interaction, stimulates creativity, and builds the community, thereby improving the human experience in urban environments, creating a place. The particular precedent studies were chosen to display various elements, which make up convivial spaces and street life. The precedents, although similar in nature in the concept of public spaces, as well as the case study displays a contrast of “formal and informal,” “permanent or temporary,” “regular or irregular” (Borden & Ruedi, 2000). This chapter of literature review will examine the nature of place-making, the qualities of public and representative spaces as well as the processes through which these spaces are negotiated and designed.

The debate will analyze and revolve around the precedent and case studies of different cities around the world by comprehending the formation of the city grid and influences of the city formation in addition to the elements of the physical urban form discussed by Kevin Lynch; interaction of the street edges, paths and nodes, landmarks, and imageability that strengthen features and gives an identity to the city. The paper introduces Lynch’s theory as an introduction to the importance of human vision which informs the analysis of the city formation. It is important to study Lynch’s theory of urban form since several new theories have developed from it. The analysis will be based on the strengths and weaknesses of the place-making in cities. The discussion will cover the positive effects place-making has in a compact city and the relationship of the built environment and people, mixed-use developments and the distinctive elements of sustainable development strategies in a city.

## USING FASHION TO CREATE A *PLACE*

What constitutes a place? Does identity form a place? How can identity be defined in a place? ‘*Creating a sense of place*’ refers to the emotions associated with a location, which is based on a distinctive identity and other memorable qualities (Web 107). A

place creates an image and identity for the city, through the importance and intensity of meaning, and symbolism it holds for the community. Architecture is not the only form of place-making; it is the people, the natural environment, the scene and setting, and various other elements that constitutes of a *place*. It is not just a '*place*' where citizens gather (Web 107). It is a *place* which forms a focal point in the network of public spaces, whereby providing a forum for exchange of both social and economic pride and community expression. Creating a *place* or space for people serves many benefits not only to the user but the urban setting it is located in. A well-designed place encourages personal and community health as well as strengthens economic investment. Various places in the public realm are important in distinctive ways and are experienced differently by individuals. Essentially it is an individual's perception made up of memories and experiences that collaborate to form a *place*. Therefore, it is important to not only define the boundaries and limit of a place, but to express the place.

A space can be categorized in two distinctive ways; "Display Space and Relational Space" (Web 108). Display space refers to a fixed identity such as a theatre whereas relational space portrays a multiplicity of identities that are interactive and continuously changing. A place is an interactive space within a surrounding context. It is an associated identity of a particular region. An ideal location of a *place* enhances the social, cultural and economic stature of the community and contributes to the historical significance and natural feature of the place.

Kevin Lynch explores the theory of urban form in the 'Image of the City'. He describes the urban environment as a complex system between the interaction of people and the range of surrounding objects. The user is depicted as the "moving elements in a city, and in particular the people and their activities, are as important as the stationary physical parts" and the user of the city as one who "has had long associations with some part of his city, and his image is soaked in memories and meanings" (Lynch, 1960). The objects or the physical elements of the environment are representative of the perceptual form of the city in relation to the interaction between the users and the object. Lynch uses these two elements to develop the theory further into two essential principles: the physical elements of the city and the psychological or mental image of the city. The physical elements are distinguished by two categories; natural and man-made. Lynch describes the natural elements as the air, sky, river, ponds, hill and all that exist in



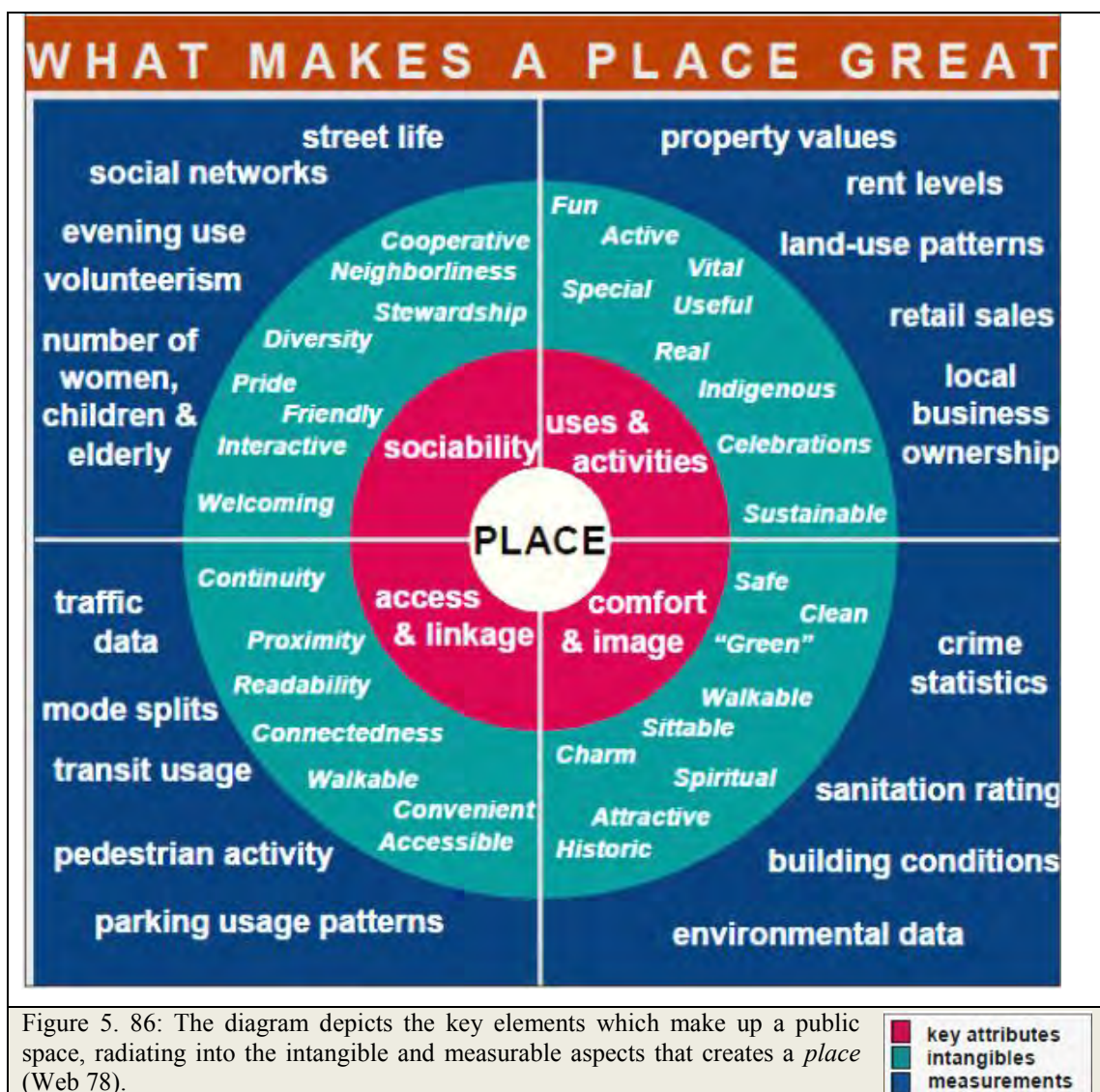
nature which is used and interpolated into man-made built environments. The man-made elements are the built form such as; infrastructure, objects, airplanes, vehicles and many other items that are constructed by man through his own ability and physically exist in a perceived environment, either static or dynamic (Lynch, 1960). All together, the natural and built elements can be categorised by common characteristic: colour, smell, texture, warmth and many other to build upon a perceptual form of the urban environment (Lynch, 1960).

Lynch's theory suggests the visual characteristic of the urban location by relating to the physical nature of the environment and the psychological image perceived by the users. The perception of the urban environment is fragmented into elements and patterns by the users. Every perception may differ in meaning and significance it has on the user given that it is related to the users' knowledge, experience or collective memory and familiarity with the urban space. Most of the senses are in action all the time (Lynch, 1960). The visual qualities of a few attributes and elements are often used as a method of simplification in the development of way finding in the urban setting. Lynch analysis the visual characteristics of the city "by studying the mental image of that city which is held by its citizens" (Lynch, 1960). These visual characteristics of the city can be classified into four elements from Lynch's theory:

1. Legibility
2. Building the image (image)
3. Structure and Identity (identity)
4. Imageability

These elements aid in creating a sense of *place* by developing into an analogue to an individual's *home*. It has defined and distinctive characteristics which is communicated through the physical environment and cultural tardyons. (Massey, 1995) Anderson describes a sense of *place* as construct that is built in part or an imagined world but it is significantly influenced and formed a collage of activities and daily practises which build upon a pattern of familiarity over a period of time. (Jacobs, 1961), (de Certeau, 1984), (Massey, 1995). The complexity a *place* of historical context and meaning is addressed by Lynch in 'Image of the City':

“...we need an environment which is not simply well organized, but poetic and symbolic as well. It should speak of the individuals and their complex society, of their aspirations and their historical tradition, of the natural setting, and of the complicated functions and movements of the city world. But clarity of structure and vividness of identity are first steps to the development of strong symbols. By appearing as a remarkable and well-knit *place*, the city could provide a ground for the clustering and organization of these meanings and associations. Such a sense of place in itself enhances every human activity that occurs there, and encourages the deposit of a memory trace” (Lynch, 1960).



Accommodating for a multiplicity of activities and by locating points of interest, activity, shade and seating at active transport routes encourages usage of the space and a wider range of activity during the day and night. Cultural vitality and sociability

offers the community a *place* in which they identify with and offers artistic expression and fulfillment. An effective *place* is a space that can easily adapt as required. It is a space that matches the pattern of behavior that people engage in and a place that can easily change to accommodate different usage over time.

The *place-making* diagram, (Figure 5. 86), illustrates elements and key attributes that make s a place great. From the diagram above, there are four key attributes which works with the elements described by Lynch to contribute to a great place: sociability, usage and activities, comfort and image, access and linkages. The key elements and attributes together with the intangibles and measurable create a successful *place* for the community.

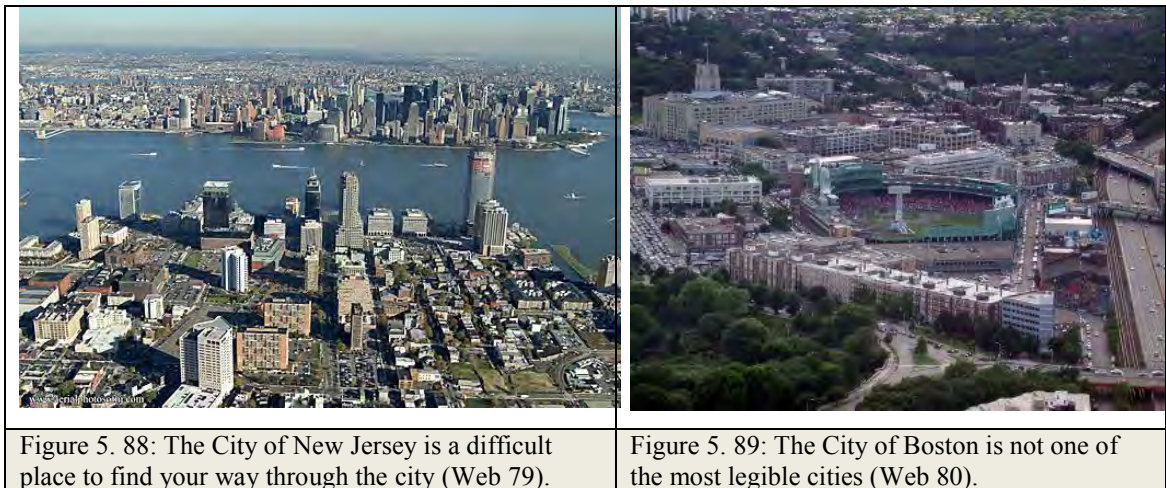
### ***Legibility***

The visual quality of the city is determined by analyzing the mental image of the city that is perceived by the users. This deliberation is on a definite visual quality which is the evident clarity or the ‘legibility’ of the urban environment. If a place is legible, it can be easily read and visually comprehensive as an interrelated pattern or



effortlessly recognizable symbol. Legibility is defined as a coherent pattern or symbols in which elements can be easily organized and recognized. A few qualities described by Lynch are aspects of *permeability which is* an easily accessible space that connects to its surroundings, *variety which is* a space that offers diverse choices when meeting human needs, *legibility which is* a space that is easy to understand and orientate, *robustness*: a space that is exciting, safe, offer artist expression and fulfillment, *visual richness which is* a space that has an iconic quality of creating an identity and image for itself or the city (Lynch, 1960). An ideal example is Piazza Del Popolo in Rome that follows the principle of axiality which has a dominated Western city planning since the renaissance. The spires of the two churches flank the entrance of the corso in Rome that are symmetrical to the street and not to the churches, (Figure 5. 87). Boston and New Jersey are some of the many examples of cities that people encounter numerous problems in way-finding. Many parts of the city are perplexing, buoyant points,

ineffective boundaries, isolations, uncertainty and ambiguous, as well as the deficient character and demarcation. Boston and New Jersey were found to be extremely complex to orientate in given that it lacked a distinctiveness and identity. In comparison to Boston and New Jersey, (Figure 5. 88 & 5.89), the city grid of Rome followed the renaissance pattern.



The city plan is essentially a street plan with squares and monuments that are axially related to the street in a simple or complex pattern which serves to express the unity of the state. These attributes contribute towards creating a legible city that is accessible with easy of communication and distinctive points of interest, (Figure 5. 87). The monuments act as point of reference which in turn serves as a way-finder or landmark. The architecture, streets and activities positively create an image and identity for the city. The street fronts relate more to the streets they enclose than to the buildings they enclose. The entrance to the main street of the Piazza del Popolo in Rome has two churches, their bell towers built symmetrical to the street rather than to the church itself, (Figure 5. 87), (Blumenfeld, 1971). The city of Rome created an image and identity for itself by building the city for the user and their requirements.

As discussed earlier, ‘Responsive Environments’ (Bentley et al, 1985) in which Lynch describes ‘permeability’ is one of the series of desirable urban qualities. This informs various physical aspects such as access and linkages, pedestrianized walkways, nodes of interest and transport systems. Accessibility should be considered as pivotal in the role of urban environments. Access and linkages should not be limited to the physical interpretation of entrances, pathways and edges, but also address ‘visual’ access. If

people feel completely cut off from their surroundings they may feel unsafe (Bentley et al, 1985). The design and maintenance of the urban environment should attend to the issue of visibly connecting to the environment.

Many cities around the world have paved the way for vehicular movement in the city centre by major road infrastructure, which provides good vehicular circulation yet, little practical benefit for pedestrian movement. With the aim of improving important functional and social connection in the society, pedestrian, cycle and public transport linkage need to be improved. When designing the public space, service centres or nodes should be created within the network of pedestrian paths and roads. This aspect draws people to the space. Pavements should be widened; re-surfaced, street crossing should be enhanced and designed at intersections where arterial routes are identified. These roads need to be designed to minimise psychological barriers that impact pedestrians, by slowing down the traffic speed, ensuring safety and visual connectivity of the space to its surrounding. Public transport routes together with pedestrian and cycle paths need to be developed in order to spill open into public spaces and create employment prospects in the city. Transit facilities build a sense of *place* by functioning as venues for a wide range of community activities and events and serve as an anchor for local business, and as information centres for the community as well as links spaces in the community.



Though, legibility is simply one of the elements that constitutes of place-making in the city, it is an important aspect in the urban environment with regard to the size, time and complexity.

### ***Aesthetics and Visual Communications***

Building an image in the environment is the product of the process connecting the observer and the environment presented to him. This image may significantly vary from observer ranging from their personal experiences, religious influences, cultural backgrounds, and various other aspects. There are definite types of elements that contribute to suitably separating the image of the city: landmarks, edges, nodes and districts. Building an image for the city requires the users to construct the image. This aspect requires a place to be actively used by people. Social interaction is the fundamental attribute. The word sociability refers to any form of social interaction in



which may have an underlying purpose in reinforcing social bonds. Traditional aspects of urban design were based on physical attributes of composition, form and enclosure. Different people interpret the space created in different ways. Much focus is laid upon ‘aesthetic’ qualities and interpretation of the design of a space, yet people respond to the ‘expressive interpretations’ which they attach meaning to (Savage & Warde, 1993). With diverse interpretations of design, the meaning and symbolism linked to the built environment, it has become multi-faceted. It is not only socially bound, but also specific to a certain time frame. Although, it’s meaning and symbolism is not static, it constantly evolves with time. The concept of activating street life is an important factor, which promotes interaction between diverse communities. Melrose Arch mixed-use precinct brings you the ideal urban lifestyle, (Figure 5. 90).

	
<p>Figure 5. 90: Mixed-use developments with vibrant retails activities on ground level linking to the street (Web 81).</p>	<p>Figure 5. 91: The chess park has various zones which allows a multiplicity of uses at any given time and provides a platform for community interaction (Web 82).</p>

An environment where all your needs - personal and professional - can be met in a consolidated, harmonious environment. Melrose Arch is alive with energy, social interaction and African internationalism. Open spaces, secure public squares and sidewalk café seating in a pedestrian friendly environment all mean taking advantage of the beautiful South African climate in a secure and social setting. The night-time economy and retail offer, a lower crime rate and less fear of crime in the development. The architecture provides an integrated access to dwellings from public space and street layouts were designed with natural surveillance from the residential blocks above ground level. The street acts as a backbone for social and spatial integrators, and encapsulates the liveliness, tension and excitement of the city (Borden & Rued, 2000).

*“Streets are by far the commonly recurring element in the fabric of a city; yet all of them are different- no two streets in the world are alike...their inherent complexity is thus immense and they are decisive for the quality of the city” (De Carlo; 1988, p5)*

Urban environments are platforms for people of diverse traditions and cultures to interact, and holds the opportunity for exchange and learning that can break social barriers. In order to enhance cultural and social interaction, it is important to deal with the issue of public spaces being used as a thoroughfare or place of transit that encourage little or no meaningful interaction between people. By promoting social activities and appropriate amenities, will therefore encourage social interaction, community development and increase the level of activity in the space. Figure 5. 91, is an example of the Chess Park in Glendale California that created a space to connect people of the community with street performances and games, which bring people together and spark conversations. The various zones in the park allow a multiplicity of complimentary uses at any given time. Edges and other defining features create a transition from a space to the street. Creating activities that happen during the day and night helps activate the space for an interactive, friendly environment that encourages social networking in the community.



Figure 5. 92: The street of Las Ramblas in Barcelona, Spain is a pedestrianized street with vehicular traffic (Web 83).



Figure 5. 93: The city of Detroit is an industrialised city (Web 84).



Gathering from a psychological view, a space is likely to be used if other people are using it. Firstly it creates a strong level of ownership and people feeling reassured that the space is safe. Secondly it creates spontaneous activities and interaction between people, such as a place to meet; people watch, have conversations or even linger around. Social activities and streets along the spaces enhance access and natural surveillance.

Las Ramblas street in the city of Barcelona in Spain is a historic avenue located in the heart of the city which accommodates for vehicular circulation routes and nodes as well as pedestrian walkways. Both elements work together and aid each other in defining the spaces, the edges, passive security control and safety, (Figure 5. 92). The streets are tree-lined creating a boulevard with various lively mixes of activities, newsstands, flower stalls, cafes and restaurants spill open onto the walkways which exemplifies a livable urban environment as well as builds a positive image for the city (Glancey, 2000). Although in some cities when the demands of industry escalated, the major arterial routes and services became the emphasis while the human living conditions became less significant resulting in the urban sprawl. This can be seen in the city of Detroit in the USA whereby such environments evade the opportunity to create problematic situations for the community such as crime and pollution, (Figure 5. 93).

Often, the new buildings and new industrial developments are set down at any available land found in the city. This set a decline of the everyday life in the urban environment leaving the city obsolete and dejected. The city now faced the problem of urban degeneration (Glancey, 2000).

### ***Structure and Identity***

The constructed image can be explored by classifying it into three separate components: Identity, Structure and Meaning. In collaboration, these three components can be defined to be the source of the definition of Imageability which is the quality and value of a bodily object that projects a high prospect of inducing a strong image perceived by a user. 'Responsive Environments' (Bentley et al, 1985) is interpreted as the response people have to the environment and the symbolism and meaning they attach to it. Lynch (1960), describes the concept of urban 'imageability' as various desirable qualities, which if incorporated into urban spaces and buildings create a congruent interplay

between solid and void (built form and interconnecting spaces). The concept of “identity” in the built environment reinforces the culture and heritage of a place. Lynch’s study’s on human perception, relationship between the citizen and civic space, focuses on socio-spatial analysis. In assessing the multiplicity of identities of a space, it is important to incorporate public art, strong natural landscaping and permeable access patterns.



Figure 5. 94: The Trevi Fountain in Rome is the largest baroque fountain which creates an identity and image for the city (Web 85).

For example, (Figure 5. 94) the popular Trevi Fountain in Rome, Italy is a historical space housing the largest baroque fountain in the city. The fountain is located at a junction of three roads and marks the termination point of the revived Aqua Virgo (Ancient aqueduct). It helped shape the identity of not only the community, but also the entire city. The grand scale iconic water feature that acts as a foreground to the Palazzo Poli created a strong image. The fountain holds a strong meaning for the community; the water at the bottom of the fountain represents the sea whilst the sculptural horses are symbolic of the fluctuating mood of the sea. Trevi fountain forms a dominant element in Trevi Square, which acts as an anchor for the city as a tourist destination point (Web 109).

Durban, South Africa was planned during the apartheid era as a sequence of concentric rings of commerce and residential, whites being closest to the central core whilst non-whites located at the distant outskirts. Durban's urban geography is a reflection of the inequities that persist beyond apartheid. The structure by the geographies of the apartheid planning, exhibited the poverty and industrial pollution faced by Durban today. The metropolitan boundaries in Durban were created to be isolated and disintegrated socially, therefore economically unsustainable. As a result the inner city is not functional as a peoples *place*.

The Durban region has experienced many problems related to 'urban sprawl' through both its rapid population growth and its vehicular centred city planning and transportation system, (Figure 5. 95). Durban's distorted spatial, as illustrated in (Figure 5. 95), and social grid is a result of the apartheid system which layered on white supremacy giving exclusive rights to public facilities. This system set up social, economical and ideological barriers. This can be interpreted into a theoretical approach of understanding how people shape the urban environment, and in turn, how it shapes the people, creating an identity in the city. William De Jager encapsulates the identity of South Africa by stating:

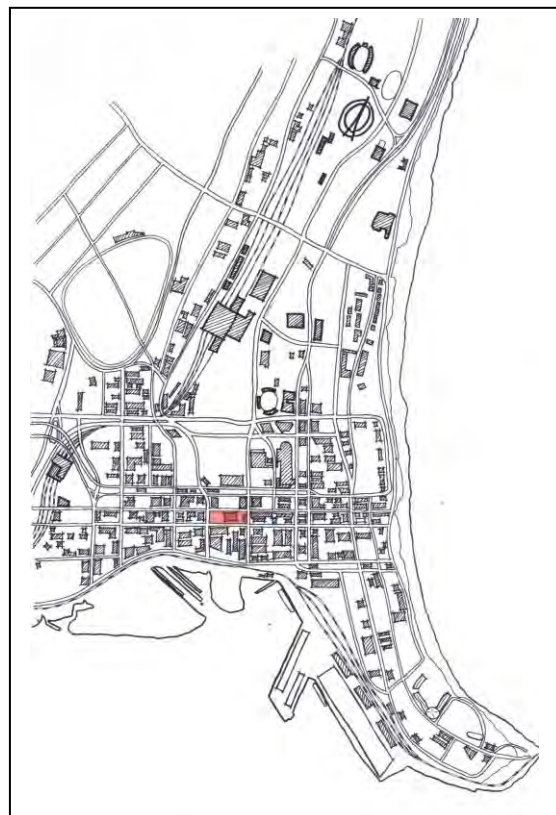


Figure 5. 95: The diagram illustrates the fragmented grid of Durban's City (Authors own)

*"...identities are constructed, are continually changing, and are moulded by a continually changing matrix of historical, cultural and social factors" (De Jager, 2005).*

The success of a *place* is also based on the economic stature it holds in the community, that is, the investments put in to improve the public realm. Successful squares and plazas often focus on “place-making” (Schneekloth and Shibley, 1995). Place-making forms a chain reaction; it results in an influx of economic growth, increased land values and private investments, which consequently expands job opportunities therefore, stimulates growth of local facilities that is easily accessible to the community (Web 108). This aspect also plays a vital role in creating a confident community.

*“Creating and ensuring high quality spaces [is] to be of crucial importance for strengthening the competitiveness of European cities”* (Web 108).

The detail design of a space contributes to the usage of the space. An increase of usage is a result of activities that are designed to take place during the day as well as at night. Appropriate design of amenities such as seating locations, street lighting, landscaping, colors, textures and materials in both a formal and informal interpretation optimizes usage of the space. The circular benches in Rockefeller Centre in New York provide a comfortable place for people to use. The correct positioning of amenities makes a difference in the manner in which the space is used, (Figure 5. 96).



Figure 5. 96: Rockefeller Plaza, New York, in the heart of the city centre draws people with its variety of well-designed amenities (Web 86).

Rockefeller Centre used lighting to strengthen the identity of the square while highlighting specific activities, entrances and pathways. Public art incorporated into the square acts a magnet for children and adults that institute a convivial location for social interaction. Frederick Law Olmsted, a visionary planner, derived the notion of the “inner square” and the “outer square” a hundred years ago, which is applicable today (Web 111). The buildings, streets and sidewalks that edge the square, greatly affects the accessibility and use. Creating an active, welcoming outer square with retail, shops and markets, helps feed into the inner square.

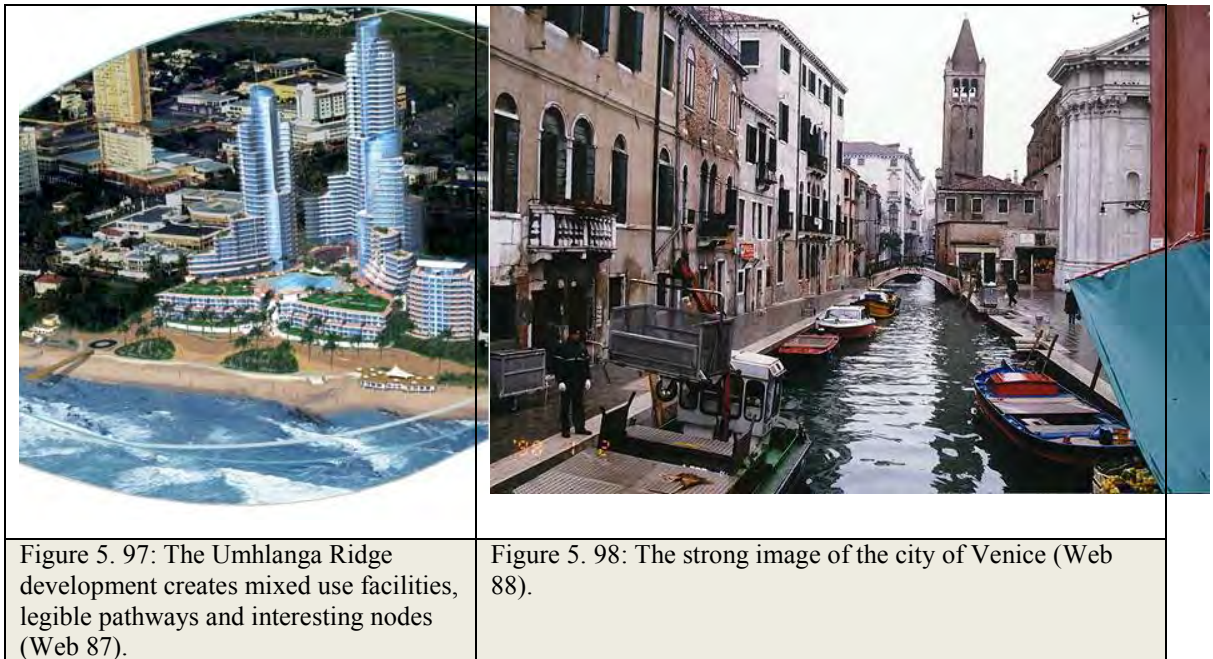
### ***Imageability***

The physical qualities relate to the construction of an identity and structure for a mental image in the urban environment. This defines the term imageability which is the desirable quality of an object that that suggests a strong image perceived by a user. The construction of an intensely identified, effectively structured environment and highly defined mental images can be shaped by the colour, arrangement and form of an urban environment. This attribute can be referenced back to legibility or even visibility in a finely tuned sense whereby the objects perceived may perhaps not be seen, however they are presented in a tactful manner to intensify the responsiveness to the environment.

The Umhlanga Ridge development addresses the public environment by creating an easy accessibility, safety and convenience to all pedestrians, (Figure 5. 97). It is well lit and well landscaped. The development defines the complexity and vibrant, mixed use node with legibility and gives the area a distinct identity and image for itself. Stern Paul describes the attributes as two basic functions: “to create images which by clarity and harmony of form fulfil the need for vividly comprehensible appearance” (Paul, 1914-1915). According to Paul, this was the initial step towards expressing the inner meaning. A city with a high imageability would be characterised by its well-formed, distinctive, remarkable and inviting affect it has on drawing attention and participation. The aesthetic grip it has on its environment would not be deduced to simplification, but would be an extension and intensified quality. A city of such eminence can be realized over time as a pattern which dictates high continuity with various distinctive part of the city that is unified by inter-connecting links. The observer should be able to perceive the basic image of the city without disrupting the new sensuous impacts. The user



should be able to efficiently orientate them and easily move from each location. It is important for the user to be constantly aware of the surrounding environment presented to him. A good example is the city of Venice which is of a high standard of a distinctive imageable environment, (Figure 5. 98).



Imageability does not necessarily define a permanent, restricted, specific, integrated, or repeatedly regimented, though it may perhaps acquire these characteristics at times. It might also not be as evident, apparent or patent. In totality, the urban environment is a highly complex pattern with an image that isn't obvious enough to render the observer uninterested in a short span of time. There are other influencing attributes that contribute to enhancing the beauty and aesthetic of the environment: meaning and expression, aesthetic satisfaction, rhythm and regularity, stimulus and the option of personal choice. The purpose of constructing an imageable city is to provide for the need for identity and structure in the perceptual world we live in, in addition to exemplify the significance of the continuously shifting and complex urban environment. A place gets its character from the building arrangement on the site. The buildings set up an order and rhythm. The surfaces, together with texture, colour, materials and detail contribute significantly to the quality of the housing development while creating an image for itself, which people can identify with.

The Seattle Central Library sits as an icon, an image for the development of downtown Seattle, Washington. The library has a unique, striking appearance, consisting of several discrete "floating platforms" seemingly wrapped in a large steel net around glass skin. The image of its service has been carefully revamped. As a public building, it has made a statement and has become a landmark, (Figure 3.25). The architecture together with its various activities and functions has drawn people to this building from all over the world, thus its success is measured by the people that are attracted to utilise information in a contemporary library context. The expression is "high tech", but the internal image is softened through the use of timber and colours that create a balance in the architectural expression, between the symbols of contemporary global society and a unique community facility. The development defines the complexity and vibrant, mixed use node with legibility and gives the area a distinct identity and image for itself.

Image development is a dual process between the observer and the object of observation hence, to reinforce the image of the observer one can explore the symbolism of devices by the retaining of the perceiver or restructuring the environment. An individual's experience or memory of a place will give evidence to the resolution of a perceived image even its insufficiency is conceptually achieved. Kevin Lynch describes the individual perception: "To extend and deepen our perception of the environment would be to continue a long biological and cultural development which has gone from the contact senses to the distant senses and from the distant senses to symbolic communications" (Lynch, 1960). This suggests that the development of an individual's perceived image of the urban environment is influenced by the external physical form as well as an internal process of resolution. The concept of imageability can be predicated to the primitive man who was required to develop the given environmental image presented to him by modifying and focusing his perception to the landscape. By this he would adapt minor alterations to the environment such as beacons, tree blazes and other aspects to considerably transform the visual clarity or visual interconnection that were restrained to housing or religious sites. At present, urban developers and architects acknowledge the influence and affect imageability has on its city therefore they are designed to accommodate for the user to identify the parts and to structure the whole.



## URBAN RENEWAL

The urban renewal is aimed at reconstructing the urban image. Rem Koolhaas examines the urban renewal concept: "...architecture speculations must pragmatically refocus on 'discovering [new] potential in existing condition,' on 'alignment and find articulation for, the inevitable transformations and forces of modernisation'" (Koolhaas, 1996). This aspect of urban renewal encourages the use of the existing contextual environment by responding to the climatic and site conditions and other influencing factors to reconstruct and reuse a wasted site into stimulating enjoyable environment. The same concept can be applied to the fashion industry whereby designers use abandoned clothing or other items of no use, comparable to dilapidated sites described by Quinn as "was zones or wastelands" (Quinn, 2003). The urban derelict site is able to re-establish and reshape itself for the new contemporary user facilitated by urban renewal. It creates a new link to the place by adding memory and space (Quinn, 2003).

Jencks explains that the last layer of the buildings exterior is not just the skin that forms the envelope of the building; it is also the meaning and symbolism which is enhanced by the internal functions and furniture that acts as a key factor in constructing the meaning in the human environment (Jencks, 1980).

Constructing a simple framework for the building allows for the flexibility of the interior and exterior elements of the building that can be explored by addition and subtraction of components onto the structural frame of the building. This creates an opportunity for architects to explore the boundaries that are either commonly perceived as solid or porous. Quinn states:

*"Exposing the structures framework imbues the garment with a new sense of integrity based on the transparency it projects" (Quinn, 2003).*

Quinn explains the concept of architecture, which he believes, should *"adopt the codes of revealing and concealing more common to the conventions of fashion"* which will cause the context to *"camouflage the shortcomings of the infrastructure it conceals"* (Quinn, 2003). He further explains that *"both fashion and architecture presumes the presence of a public that watches and must be watched"* (Quinn; 2003, p233). This aspect of hidden and exposed or transparent measures the success of elements in the building that reveal or conceal from the user through the envelope of the building.

Norburg Schulz comments that the open envelope is perceived as “*part of a more comprehensive totality*” (Schulz, 1980).

## **BENEFITS OF CREATING A PLACE: WHAT IS THE PURPOSE OF A PLACE?**

Urban environments structure the society by building upon street activity, and a rich commercial life, which supports an identity and historical connection. Public spaces act as a centre of meaning as well as networking. An understanding of public spaces, its antecedents as well as policy involvement, preserves its identity and ensures social cohesion. In order to accommodate for such engagement and exchange, it is necessary to create a safe space for the community as well as a respectful dialog across the divide.

An urban environment initiates an opportunity of implementing a cosmopolitan approach of encouraging and “celebrating diversity within a democratic framework of common belonging, individual human rights, and respect for the rule of law, over a form of multiculturalism that emphasizes the autonomy and separateness of group identity.” It is essential to provide a safe and immediate linkage between the hierarchy of the public realm and the built form by identifying the key priorities.

Designing a space for multicultural identities and the use of the public space should address the issues of permeable accessible patterns which offer a choice of routes to be taken, strong natural landscaping and public art which is responsive, sensitive and humorous with reference to multiculturalism. Public art and sculpture create an opportunity for an interactive involvement with the society by focusing people, “celebrating the common man (women),” shared history and personalities of the present (Web 108).

Successful public spaces also stand to expand the community economically and increase investment by establishing an image or iconic identity for the city, accessibility and “high- quality urban design” (Demos Report, 2007). High- quality urban design is valuable to urban *place* making, which directly stimulates marketing the local community in the process. It also improves a network of pedestrian streets and places, which characterizes the notion of sustainable urban developments; high-density living and high quality urban cities. Urban spaces aims to attain and improve an enhanced

shared space, connectivity and quality of urban design in the city. To promote this notion of shared spaces in the city, the community needs to be an active part in developing and shaping the space.



Figure 5. 99: The Gateway Shopping Mall in Umhlanga (Web 91).

The decentralization of the city by shopping malls throughout the city has also lent to the urban sprawl. The utopia of the late capitalism has created for itself a self-contained world, a place that is trouble free from the city. The mega mall shopping complex's implant themselves' into various suburbs around the city, leaving the replete city now blank and meaningless. The shopping complex's almost guarantees customers an "all in one" experience of retail, entertainment, leisure and social networking under one roof. The relaxed and safe ambience projected has shown to enhance retail performance by consumers continuously spending in various studies, (Figure 5. 99). The architecture plays a great role in setting the scene for retail shops by displaying creative and practical spaces. The gateway shopping complex is a good case in point that reinforces the above; it is the largest shopping mall in the region, it houses ample parking, and a large variety of retail stores on three levels, and an entire level dedicated to leisure and entertainment. The quality of architecture, the designated large spaces for walkways, interplay of colour and lighting, materials and styles all contribute to providing the consumer or visitor with an ultimate retail experience which they are made to perceive as being a substitute city. The setting and architectural design is immaculately designed to accommodate for a diverse range of people. The interior 'streets' are lined with shops on either side, all of which are inward facing. The exterior boulevards enclosing the complex, structure a pseudo city with labyrinths of avenues linking to form a maze. The Gateway shopping mall acted as an urban generator for the further development of the

area. This created a series of networks of its thoroughfares and the vitality of its trading, restaurant outlets, hotels and residential buildings in the district. This ideology of an artificial city that has become a *fashion* to have in every suburb is a perception by the consumer. The shopping mall pretends to be the perfect city in each suburb, thereby decentralising the CBD of Durban.

The decentralisation of the city by shopping malls negatively affects the growth, economic and social wellbeing of the central business district. This leads to various core issues which Durban CBD has currently been experiencing. It is referred to as a nightmare that is “masquerading in a retail dream”. The mall scene is totally devoid of the unpredictable nature that cities have to offer. It lacks the variety of spaces; intentionally narrow and wide streets that are as old as civilization, enriched with history which has come to symbolise public life, with all its human contact, conflict and tolerance. The public streets flanked by the retail stores encapsulate the real urban street quality of pace and rhythm. The pseudo city is deficient of a diverse, spontaneous system, interwoven in a meaningful way to form a complexity of congruent order. The sterile, static character of malls leaves less interaction between fashion and architecture. Fashion is a personal choice, an identification marker or a layer of ones self- image in relation to the city outside. “It is the differentiation of the city that is most important-a sense that in wondering and interacting with others one may find another new space, shop or item”. The city is a place of integration; a place where people come to shop, a place where people come to work, entertain and be entertained, a place where people socialise and the central hub of transportation. The city is a place for people to express and identify with themselves. The interaction between fashion and architecture is in the variation; it is about pushing the boundaries and setting new limitations, exploring innovative techniques to arbitrate the connection between an individual, fashion, and the place of purchase in a cohesive urban context.

South Africa, in particular Durban, stemming from a divided city planning poses for itself an essential question on its urban sprawl: Does the city planning accentuate division and segregation of shared space in the city thereby influencing the lack of engagement, identification, poor access and safety?

## CONCLUSION

Architects and Urban Designers around the world had the ability to address the ways in which public memory and everyday practice inform place-making: The elements of identity is an important aspect of dealing with the urban built environment, from the perspectives of public history, urban preservation, and urban design (Hayden, 1995). Although public history is used as a tool to shape urban preservation and public art or monuments, the cities image and community identity needs to be rooted from economic activities as well in order to sustain itself. Creating a successful space is contextual and comparative to social performances in order to promote and preserve cultural and historical specificity of creating a *place*.

The type of social activities that takes place in the city channels people into or away from it. By introducing facilities that engage with people, either actively or passively creates social interaction as well as enhances the ambiance of the *place*. The city of Durban, post-apartheid, has transformed drastically from the 90's urban degeneration to a revitalised place. Durban's street culture gives the city a unique character, although it lacks a distinct identity. Using fashion in architecture as a tool to for reflecting the vibrant, diverse culture of Durban would act as a catalyst for perceiving a distinct identity.

Chapter Six is an analysis and discussion of three case studies located in Durban. Two of the studies analyse the specific requirements, spatial layout and character of fashion design schools. The third case study analyses the retail and entertainment component of the fashion industry.

## **CHAPTER SIX**

### **A CASE STUDY OF FASHION FORUMS IN DURBAN**



## INTRODUCTION

This chapter sets out the qualitative research approach employed here which included documented analysis, semi-structured interviews and participant observation using discourse analysis that emphasized context and narrative. Jane Elliott (2005, 6) has explained the framework for a narrative approach with the following common themes:

- 1) An interest in people's personal experiences and an appreciation of the temporal nature of that experience
- 2) A desire to empower research participants and allow them to contribute to determining the most salient themes in an area of research
- 3) An interest in process and change over time
- 4) An interest representations of the self
- 5) An awareness that the researcher is also a narrator

The comparative analysis is used to uncover primary themes and subtleties behind the discussion of the two Fashion Schools in Durban by means of an examination of newspaper articles, press releases, brochures and websites, as well as verbal communications such as interviews and surveys. Maps are used as an extension of the grounded theory model to address the complex situation of inquiry that is typically found in the social environment. This method enables the researcher to build an analytical framework which serves as a tool for assessing human behaviour on the site and identifying various elements such as "ideas, concepts, discourses, symbols, sites of debate, and cultural 'stuff' that may 'matter' in this situation" of inquiry (Clarke, 2005). The analysis is reinforced by the literature review above and informed the research questions at the beginning of the study, as well as the set of interview questions and surveys posed to key informants.

Six surveys and interviews were conducted on 02 March 2011 with key informants drawn from the people using the buildings. Participants were identified based on their direct involvement and use of DUT Fashion and Textile Institute and Linea Fashion Academy. The semi-structured interviews of 15 to 30 minutes included a set of open-ended questions, providing opportunities to adapt the discussion to an interviewee's

particular expertise as well as follow-on queries based on individual responses to the core topics. This format revealed prevailing narratives of reflecting an African Identity through fashion and architecture, thus creating a *place* for people to relate to, educate themselves, gather and relax, all of which from the informant's perspective and within the context of the study. The tasks carried out were as follows:

- The zoning map was used identify the surrounding buildings and the uses in order to analyse the affects it has on the building.
- The façade articulation was studied to analyse whether it projects the function of the building and its identity.
- Analysis diagrams and semi-structured interviews were formulated and served as a tool for the collection of data.
- The analysis diagrams and interviews were taken in the DUT Fashion and Textile department with the people using the space.
- An observational study was carried out by viewing activities in and around the space. This was aimed to identify the usage of the space.
- Interviews were conducted with a maintenance staff of the particular space and its regular patrons.
- Photos were taken of the DUT Fashion and Textile department and Linea Fashion Academy.

### **Observation Study**

This observation study was carried out at the DUT Fashion and Textile department. The study identified patterns of site usage and flow of people into and off the site as well as in the building. From the observation, various physical and social elements are noted such as the location, amenities, provision of security, accessibility, legibility and the way people use and respond to the space.

The observation was set to find out the following:

1. What is the spaced used for?
2. How do people respond to the space?
3. The movement of people in and out of the space.
4. What type of activities does the site provide?

5. The availability of equipment and resources.
6. Is there adequate lighting, ventilation and space to carry out activities?
7. How do the surrounding buildings and activities affect the function of the site?
8. How does the building ensure a safe, comfortable and social environment?

There are three key aspects that form a fashion institute; one is educational, second is commercial and the third is the retail component which directed the choice of the case studies. An empirical research was carried out by visiting fashion schools, retail stores and speaking to fashion designers, tutors, students and other people in the field to analyse and obtain primary data for the purpose of research. The research is based on the concepts and theories of the literature review and explains how these aspects are carried through the design process, spatial configuration and the schedule of accommodation which will inform the proposed Design Institute. A critical analysis is carried out looking at the Department of Fashion and Technology at the Durban University of Technology (DUT) and the Linea Fashion Academy. These two Schools of fashion are examples of the educational component that has specific requirements. The MAX Institute of Fashion Art at the Gateway Shopping Centre is a case study that informs the retail and entertainment component. The store showcases the designs of local designers and serves as a platform for fashion shows. It is a concept store that will set a standard for future designer stores in South Africa.

## PLANNING AND SPACES OF FASHION SCHOOLS: PUBLIC FASHION DESIGN INSTITUTION

### Introduction

The DUT Fashion and Textile department is located on Brickfield Road on the perimeter of the city. The School is situated among a predominantly industrialised area that is zoned for commercial activities. The Brickfield Road is therefore a high vehicular traffic zone which feeds off onto the N3 freeway. The building that currently houses the fashion and textile department was previously a warehouse which was converted by Art@Tek Studio to fulfil the requirements of the function of the school. The five storey building was adapted interiorly to suit the nature of the fashion school while still relating to the industrial or commercial context that it sits between, (Figure 6. 100).

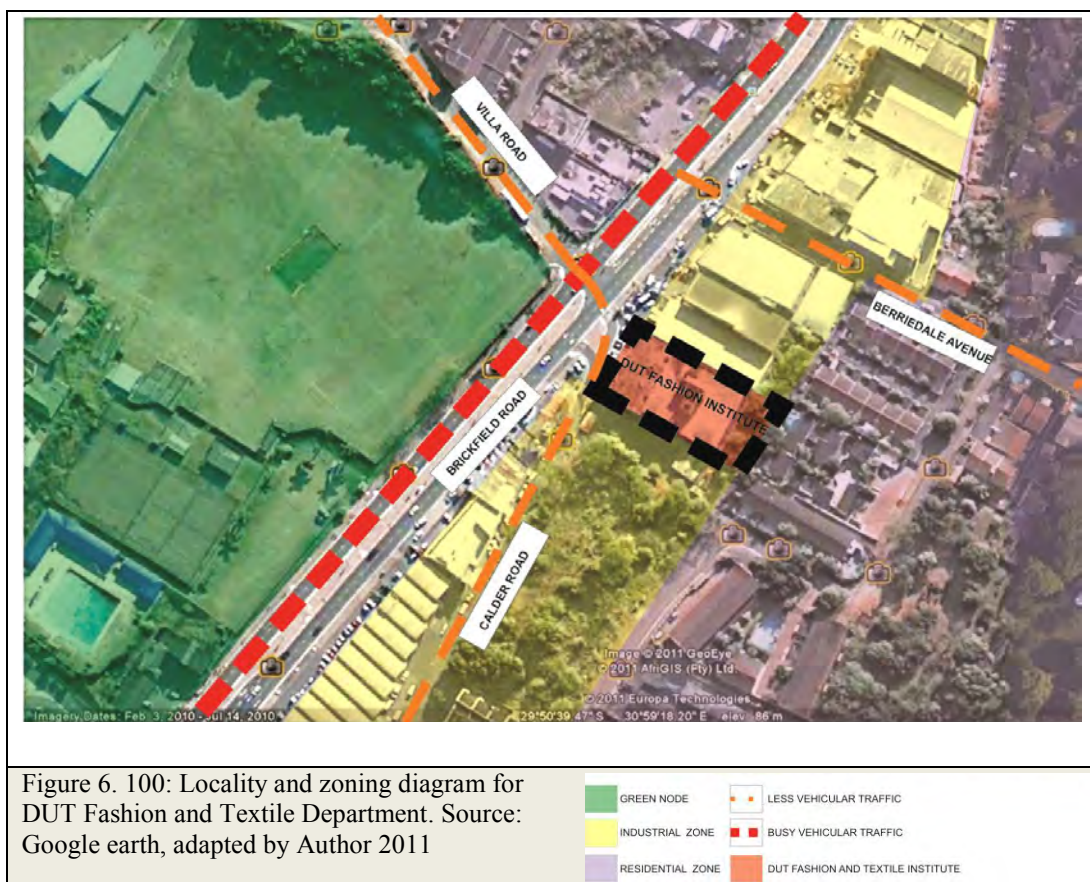


Figure 6. 100: Locality and zoning diagram for DUT Fashion and Textile Department. Source: Google earth, adapted by Author 2011

From the literature review, a strong theory of urban renewal can be seen in the re-establishment of the DUT Fashion and Textile Institute. The previously dilapidated warehouse was reconstruction to renew the urban image and accommodate for the new functions of the building. Rem Koolhaas explains the theory of urban renewal as: “...architecture speculations must pragmatically refocus on ‘discovering [new] potential in existing condition,’ on ‘alignment and find articulation for, the inevitable transformations and forces of modernisation” (Koolhaas; 1996,68). This aspect can be seen in the redevelopment of the DUT Fashion Institute. The renewal of the DUT building incorporated the existing contextual environment by responding to the site conditions and planning aspects to reconstruct and reuse the wasted site into stimulating enjoyable environment interiorly for the fashion institute.

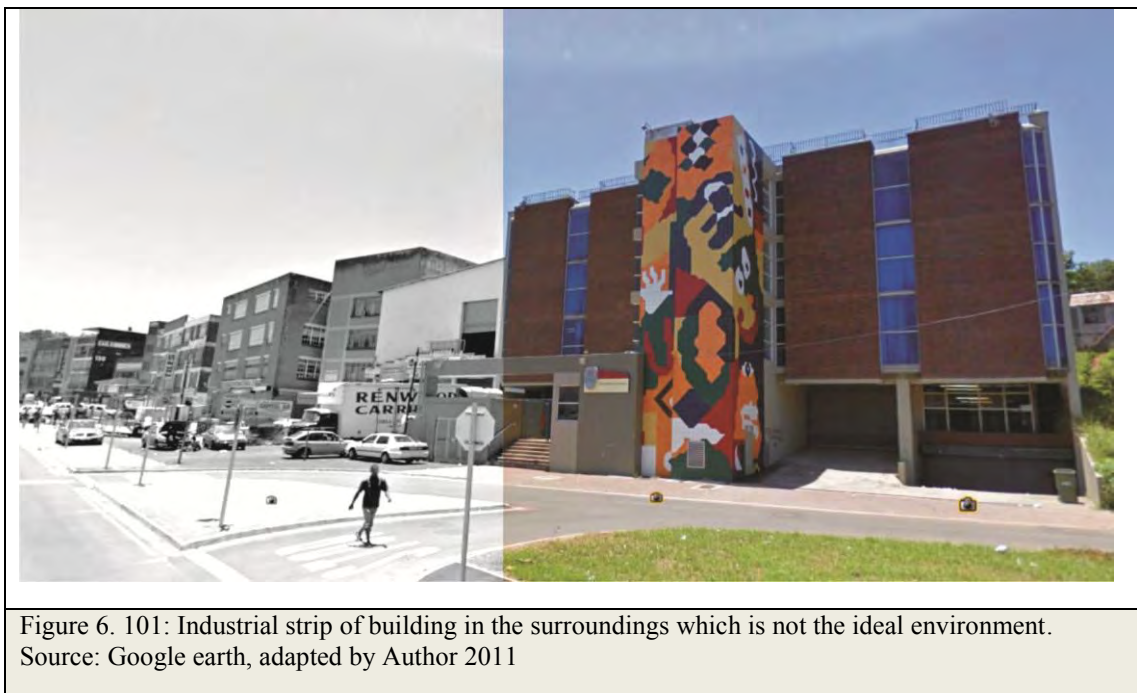


Figure 6. 101: Industrial strip of building in the surroundings which is not the ideal environment. Source: Google earth, adapted by Author 2011


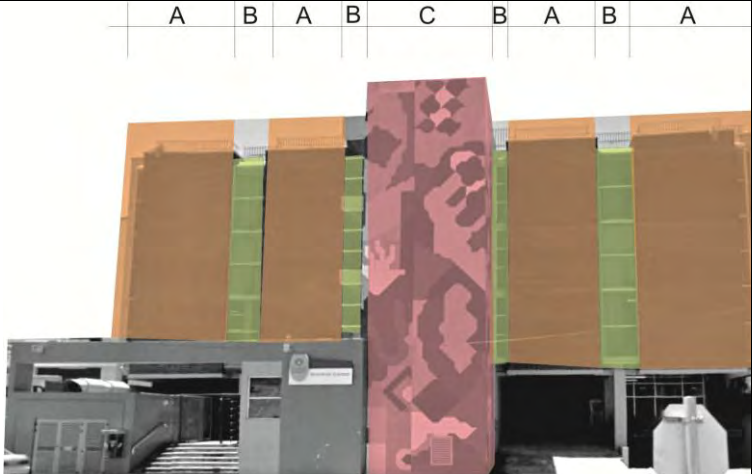
The feel of the context is predominated by the sterile industrial strip alongside the site. However, this ambiance is not well suited to the fashion and textile school since it does not serve as an inspiration to the designers or encourage social interaction along the sidewalks, (Figure 6. 101). The only green space that is visible in the locality is the sports ground opposite the school of fashion. This green node serves only as a visual link from the only certain parts of the building since the initial design of the warehouse building did not cater for such opportunities. The mission statement of the DUT School of Fashion and Textile is:

*“...to provide an educational ethos which emphasises a distinct relationship between practice and research in a cultural context...” (Anon, Information leaflets, 2008).*

### **Justification of Case Study:**

The case study was chosen to analyse the type of spaces and facilities that are required in a fashion design school. It also examines the theory of urban renewal since the building that houses the DUT Fashion and Textile Department was previously a warehouse. The architects and designers redeveloped the spaces interiorly and with a few amendments exteriorly to communicate the identity of the building. The analysis is focused of the types of spaces created, the use and affect it has on the students and facilitators.


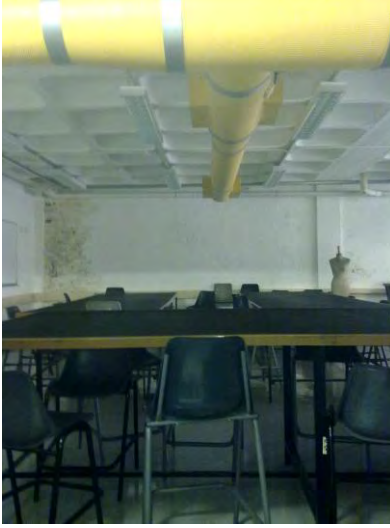
### **Analysis of the Building:**

	
<p>Figure 6. 102: Mosaic Expression alongside the industrial style of the rest of the building. Source: Author 2011</p>	<p>Figure 6. 104: The rhythm and repetition of the façade design. Source: Author 2011</p>

The exterior architectural expression of the buildings is predominantly industrial, (Figure 6. 102). This aesthetics however has been modified by the designers of the school to introduce elements of creativity and robustness to the building. The vertical circulation and foyer spaces in the tower formed part of the new addition to the

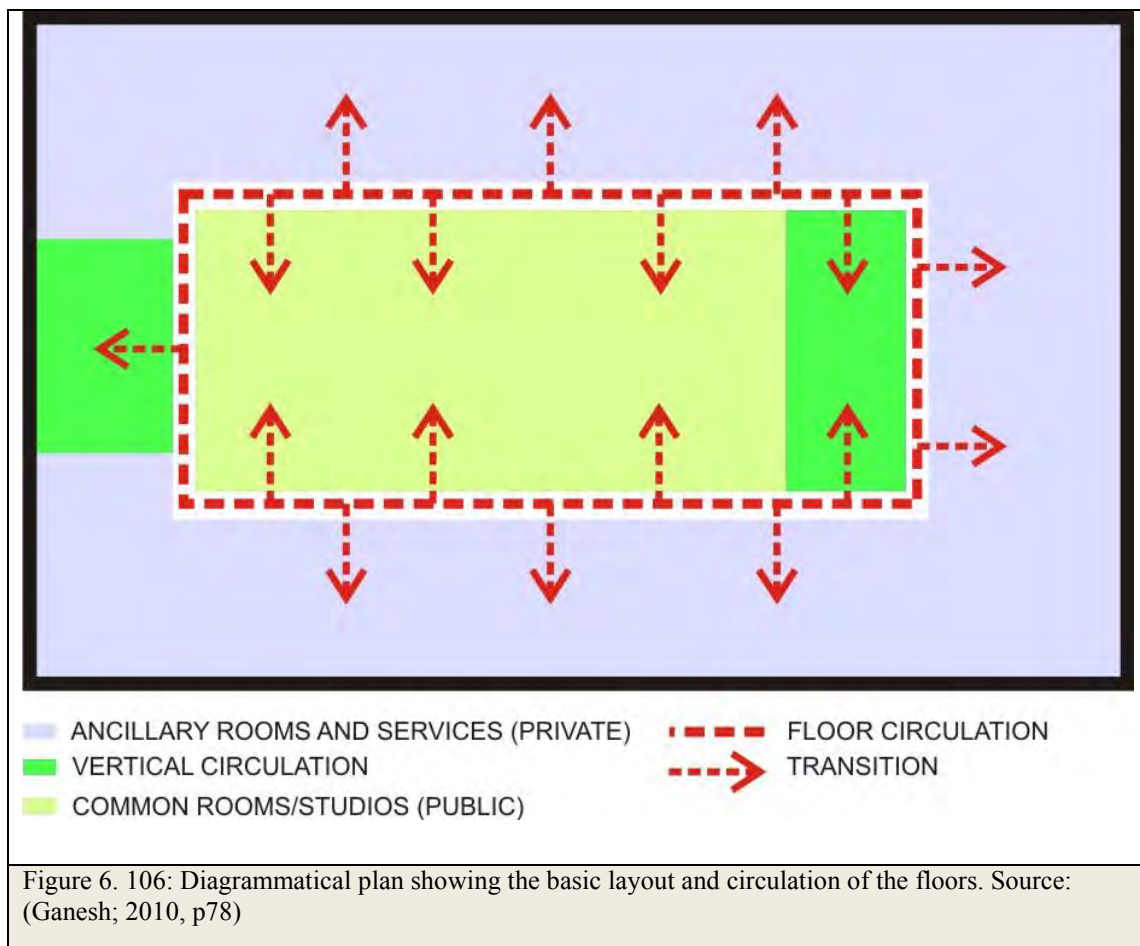


warehouse building, giving the old building a face-lift interiorly and exteriorly, (Figure 6. 103). The vertical tower was expressed in a multi-coloured mosaic which adds to a visual aesthetic of the building in addition to breaking up the monotonous rhythm created by the strip of glass and brick panelling in addition to the commercial activities, (Figure 6. 104). The mosaic cladding stands out as a creative and artistic representation of the building and its functions. The colourful mosaic is expressed in the front façade and stands as an identity of the building. It is a colourful expression that represents the fashion institute which is symbolic of the history of dress in the African culture. The graphic expression of the front façade can be interpreted as a creative art that mimics the interior function of the building. Although the rest of the facade is indicating a modern aesthetic of architecture with glass strips planes contrasting the solid concrete structure with an infill of brickwork. The front space of the building is a very unwelcoming and an uncomfortable space for pedestrian movement into and away from the building. The cars are parked right up against the building causing an obstruction into the foyer space.

 <p>ENTRANCE PORTAL SPLIT LEVEL PARKING VERTICAL CIRCULATION EXPRESSION</p>	
<p>Figure 6. 103: The expression the vertical circulation, split level of the parking and the entrance portal frame.</p> <p>Source: Author 2011</p>	<p>Figure 6. 105: Exposed services in the building.</p> <p>Source: Author 2011</p>

With the construction of the simple framework of the building, it allowed for the flexibility of interior spaces which were further explored by adding on components to the exterior structure of the building. Quinn reinforces this concept by stating:

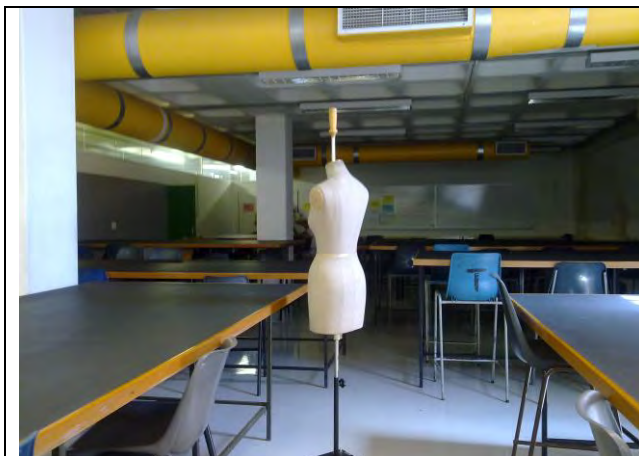
*“Exposing the structures framework imbues the garment with a new sense of integrity based on the transparency it projects” (Quinn, 2003).*



The structural system used in the construction of the building is a 6000 x 6000mm reinforced concrete grid with 500 x 500 reinforced columns supporting the slabs of the building. This grid allows a flexible usage of interior spaces, therefore accommodating for the required activities of the building. The building has a basement, ground and four additional floors above with various activities sprawled across the building. The vertical strips of glazing are positioned parallel to each corner of the building; therefore it adds character to the façade by breaking away from the repetitiveness of the dark face brick frontage, (Figure 6. 105). The glazing strips are located to the north façade of the building, adjacent to the main lobby and vertical circulation space. There is no solar

device to protect the interiors from the large volume of heat that is absorbed during the day. All electrical services are provided by suspended conduits, in some cases power skirting is used to supply electricity to machinery and other power consuming equipment. The air-conditioning system used is a duct-system. The services are exposed in many areas of the building with ceilings in the offices and library room, (Figure 6. 105).

The layout of each floor is arranged with a central core space which serves as the communal area; the studio facilities and crit rooms, which are fed by the supplementary functions that include lecture theatres, computer LAN facilities and ablutions, (Figure 6. 106). The ancillary services are linked to the core studio facilities by a circulation route. By arranging functions in along the perimeter and internal core in a space maximises natural lighting and ventilation on the outer periphery, however this compromises the natural lighting and ventilation from the internal core area. The central core area has two vertical circulation routes which open onto a lobby space creating an exhibition area for the students to showcase their work.



**Figure 6. 107:** The 1500x2500mm Pattern Making Studios at the Department of Fashion and Technology in DUT.  
Source: Author 2011



**Figure 6. 108:** The 1000x2500mm Creative Art Design Studios at the Department of Fashion and Technology in DUT.  
Source: Author 2011

All the design activities are located in cellular spaces that are entered from double loaded corridors. The patter making studios are conducted in large studios with big

tables' measuring 1500x2500mm, (Figure 6. 107). The creative art design sessions are conducted in much smaller studio spaces with tables of 1000x1500mm, (Figure 6. 108). The wall spaces on the interiors are used for pin up of work for crit sessions or display. The sewing rooms are more fixed spaces since the sewing machines and other equipment require a certain amount of space. There are also iron facilities with fixed ironing boards that are arranged in an ordered manner along the wall. Additional spaces are allocated for the cutting of materials near the sewing area and ironing boards.

The foyer spaces and staircases are vibrantly painted and patterned in colours to match the exterior mosaic of the building that stimulates the same creative atmosphere for the students, (Figure 6. 110). The third floor houses the admin and management offices which are very disconnected from the security control area on the ground floor. Safety and security is compromised at this point since the reception area is 3 floors above. The office spaces are arranged along a linear double loaded corridor with cellular spaces for offices.



**Figure 6. 10:** Colourful stair-well to match exterior. Source: Author 2011



**Figure 6. 111:** Student lockers. Source: Author 2011

The offices flow from the reception administration area into the office spaces. The reception lobby has exhibition spaces which display the work of the students. The student locker facilities are provided on each level to store equipment. They are located near the studio and design rooms and are larger enough to fit the necessary equipment, (1000 x 270mm), (Figure 6. 111).

## Analysing the Floors:

### Basement

The basement level is designed such that it is accessed at an intermediate, split level; the upper ground parking and lower ground parking facilities creating a semi-basement level, (Figure 6. 112).

The ground floor is subdivided into an upper and lower ground, both of which are mostly occupied by parking facilities for the building. The entrance can be accessed at two points; one is the off-street public entrance and the second is from the covered parking, (Figure 6. 114). The entrance of the building is

small and unwelcoming, (Figure 6. 113). It does not direct a person into the building. The small staircase leading up to the entrance door creates a defined transition from the outdoor to the indoor, public to semi-private.

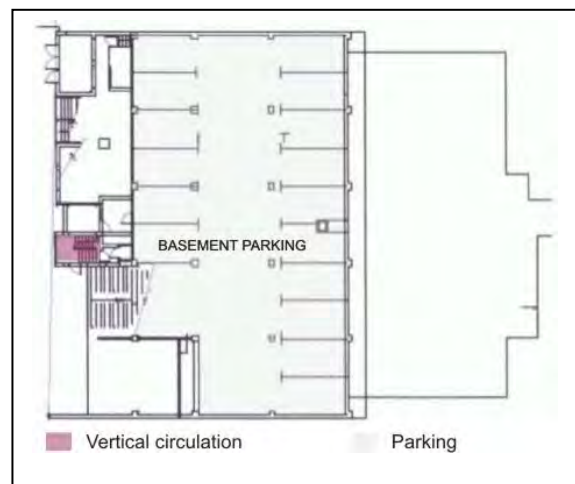
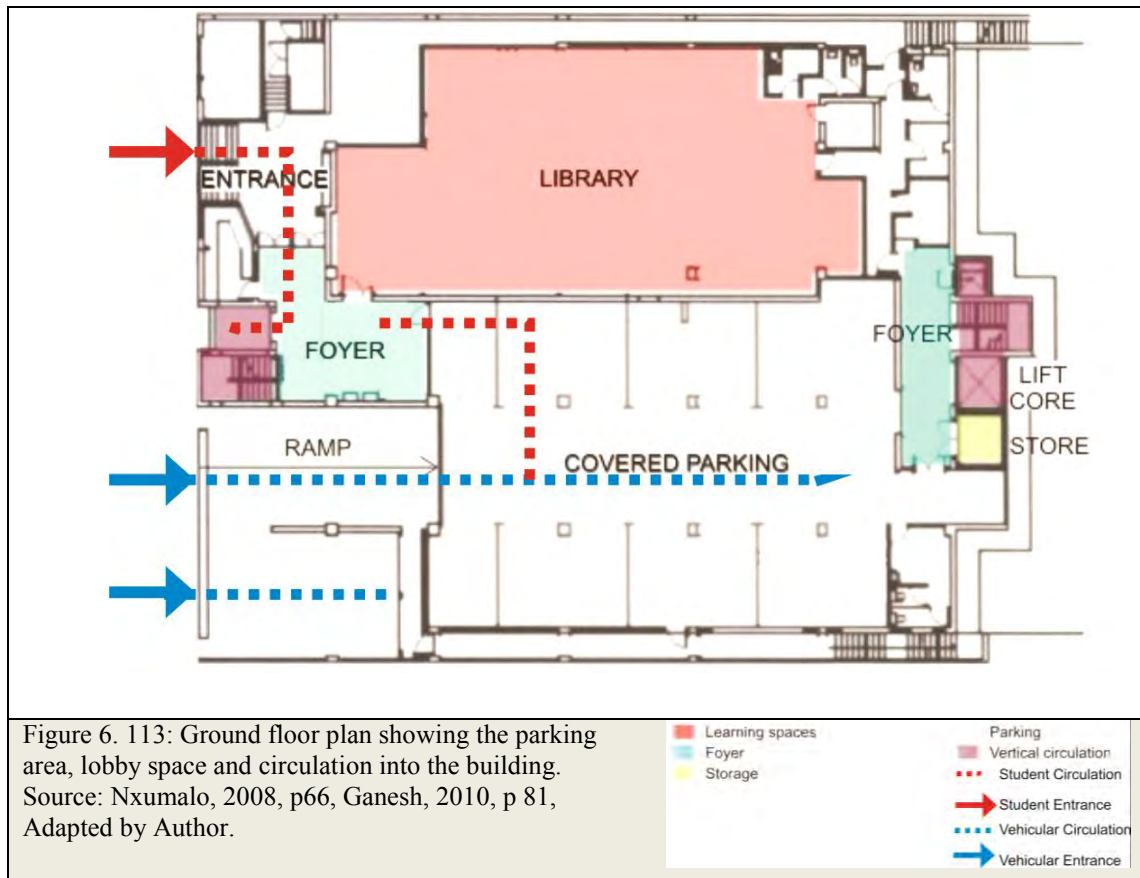


Figure 6. 112: Basement floor plan showing the parking area. Source: Nxumalo, 2008, p66, Ganesh, 2010, p 81.






## Ground Floor Analysis

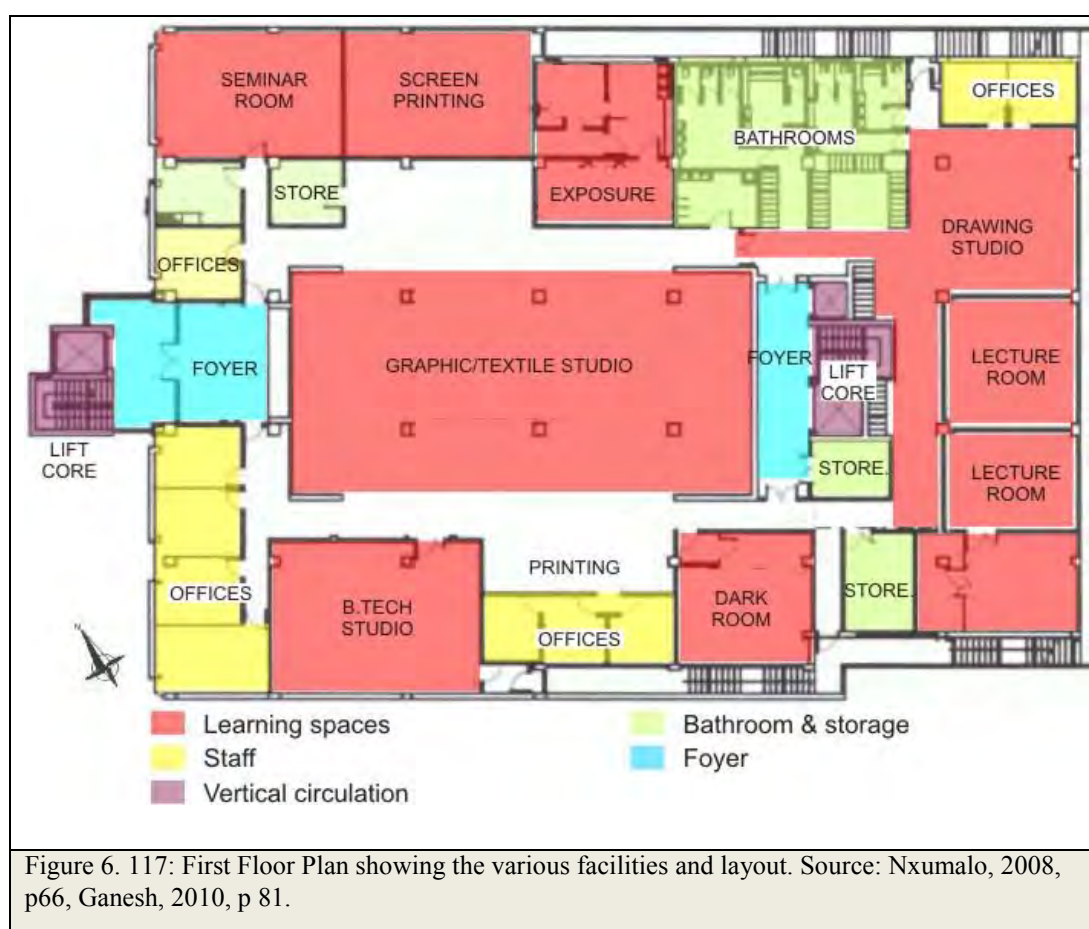


On entering the building, the visitor is further confused and disorientated since there is no entrance lobby or foyer area. The security desk is located at the entrance in a small awkward and unpleasant ‘lobby like’ space which informs necessary recipients of your arrival, (Figure 6. 114). The ground floor also accommodates the school’s library facility that offers an intercampus system linking all campuses. The library also has computers with access to the internet for research purposes although the small numbers of computers are not allocated a designated space in the library, (Figure 6. 113).

The entrance foyer should be large enough to accommodate for the people waiting in the reception area or the students that are using the library facilities. It is understandable that this factor was largely shaped by the existing framework of the warehouse building that restricted this area of the building. The entrance of the building could have also been celebrated and welcoming which would have also projected the creativity of the design facilities it houses. However, the school of fashion and textile depart managed to configure itself to the existing structure of the building.

		
<p>Figure 6. 114: Security Desk at ground floor lobby. Source: Author.</p>	<p>Figure 6. 115: Small, uncomfortable entrance lobby. Source: Author.</p>	<p>Figure 6. 116: Entrance into ground floor lobby from the parking area and studios above. Source: Author</p>



## First Floor Analysis





The first floor accommodates for the business lectures that are conducted in lecture rooms all around the sides of the floor plates. The lecture rooms on this floor are very small and therefore seat a small number of students. This floor also has lecture rooms for the B-Tech students. The 2D and 3D Design course has a portion of the open plan central space allocated to them on the first floor for the printing of fabrics. Staff offices are sprawled across each level around the edges of the floor. Some of which are located within teaching spaces or studios to ensure an interactive relationship with the facilitator and students.

The first floor also accommodates for the majority of the textile design equipment, studios, screen printing and exposure rooms that work in a close immediacy making it uncomplicated for the management of the course, (Figure 6. 118 and 6. 119). Various spaces are allocated for storage of equipment and other materials, although more storage space is required, (Figure 6. 117).

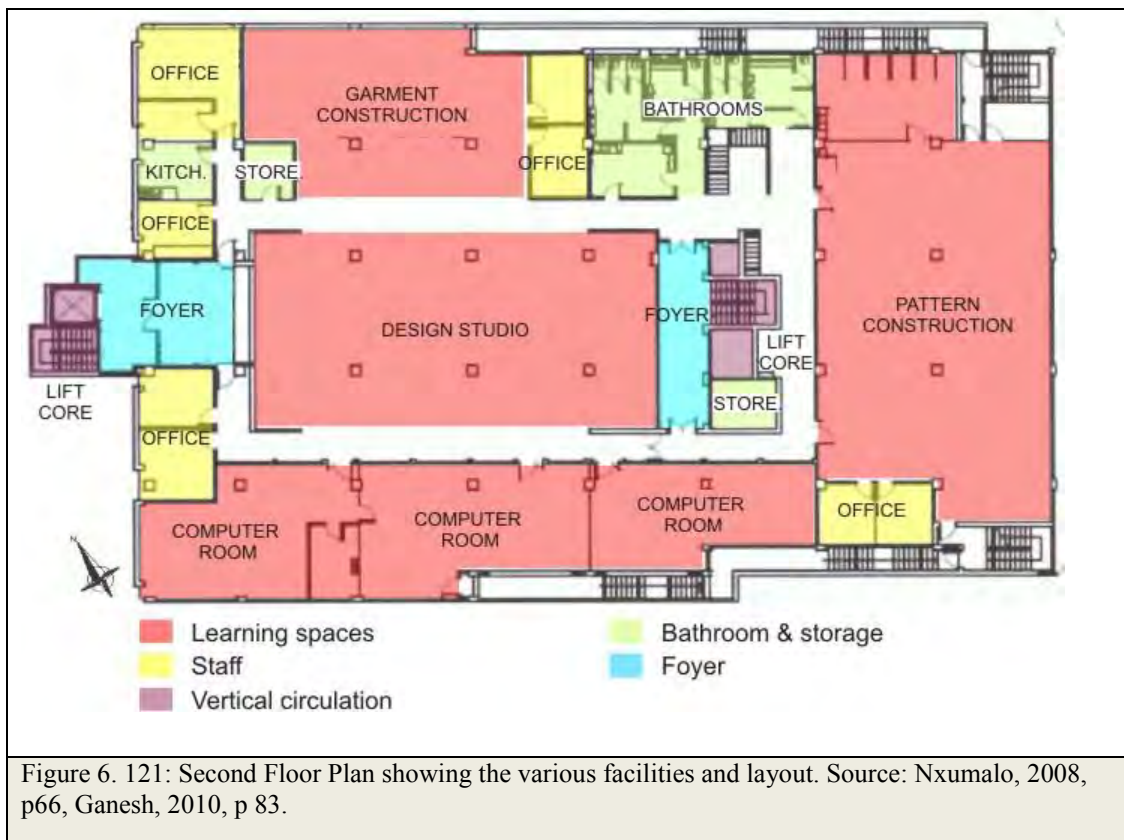
	
<p>Figure 6. 118: Small lecture rooms. Author.</p>	<p>Figure 6. 119: Students working in the studio space. Author.</p>

By allocating more storage space, it would open up the circulation routes and clustered passages. The design spaces should have exposure to natural lighting and ventilation in addition to a visual connection to the outside since it forms a source of inspiration to the designers revealing them to new colours, textures and fabric that the public has to present. It also aids in viewing the actual colour of materials under natural lighting

which is at time deceptive under artificial lighting. This was not achievable due to the existing nature of the building typology.

## Second Floor Analysis

The second floor is similar to the other floors of the building whereby the space includes an exhibition area at the lobby space where students get to showcase their talents and projects, (Figure 6. 121).



The computer lab area can also be found on the second floor with three rooms specifically dedicated to the computer labs. One out of the three computer labs are used only for the purpose of graphic designing and contains some of the best models of computer and CAD programs, (Figure 6. 122). The other two computer labs are allocated for general usage of computers. The additional spaces are given to the 2<sup>nd</sup> year pattern construction and 3<sup>rd</sup> year garment construction facilities as well as some of the

staff offices in this space. The finishes of the furniture used in the garment construction rooms are chosen in order to sustain the work conducted on it in addition to providing its durability; adjustable rubber table tops are used (1500x2740mm 880mm high). The central space is an open plan studio space with dress making equipment and adjustable drawing tables for draughting of the garments.

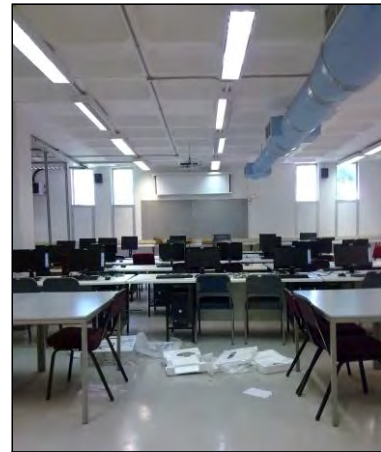
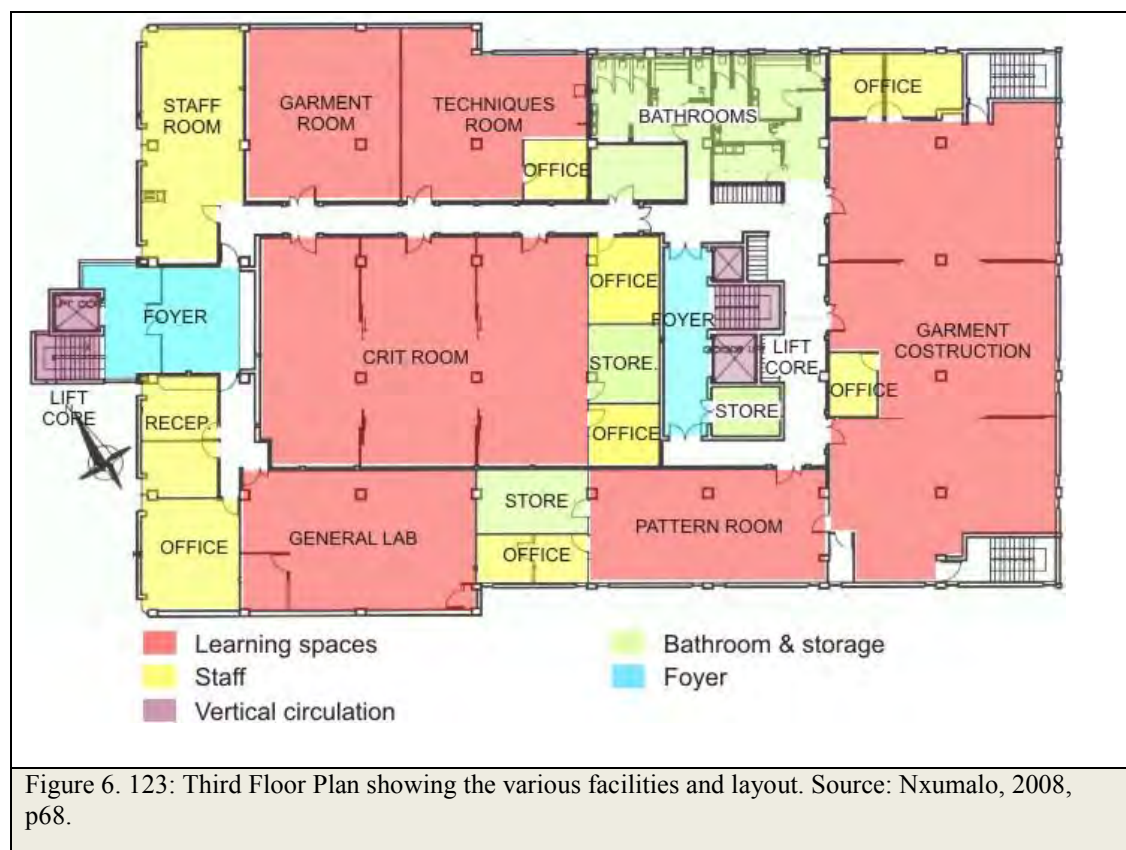





Figure 6. 122: Computer room.  
Source: Author.

### Third Floor Analysis



The third floor contains all the 1<sup>st</sup> and 2<sup>nd</sup> year pattern and garment construction rooms, (Figure 6. 124 and 6. 125). These rooms have small spaces allocated for the lectures of the course. The 2<sup>nd</sup> and 3<sup>rd</sup> year drawing rooms in addition to the 1<sup>st</sup> year construction rooms are arranged along the perimeter of the third floor plan, (Figure 6. 123). The

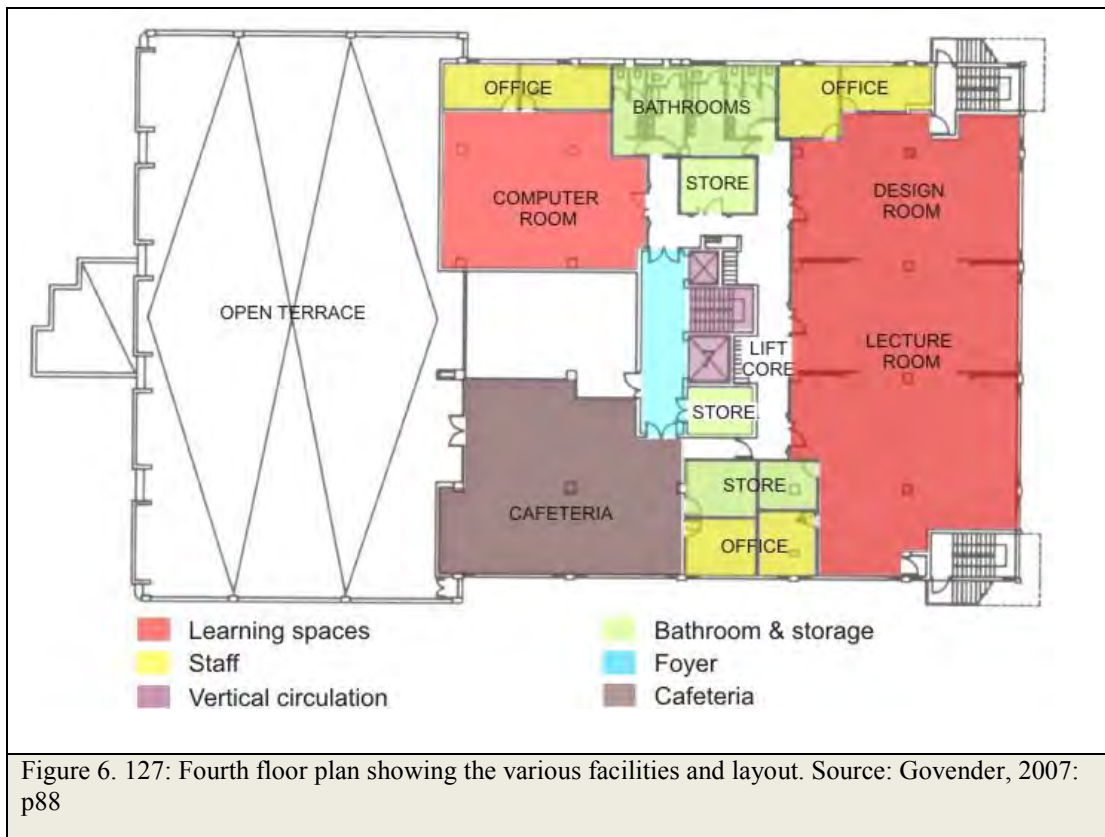
pattern studios often allocate a space for a staff member which proves to be successful in aiding the students. However, four office spaces are internal facing with no natural lighting and ventilation thus proving it to be unhealthy. One of the pattern studios are inward facing, hence this space is not properly ventilated and naturally lit. A vast amount of sunlight is less efficient for the pattern studios since it leads to glare. The central core space is designated as a multi-functional space with the reception area tucked to one side, (Figure 6. 126). It is sometimes used for exhibitions, crit sessions or display of work done by the students. The administration department is also located on the third floor; the reception area, head of department and staff rooms are located in close proximity of the foyer.

		
<p>Figure 6. 124: Ironing equipment lined up along the wall. Source: Author.</p>	<p>Figure 6. 125: Garment Construction room with sewing machines and cutting tables. Source: Author.</p>	<p>Figure 6. 126: Reception desk on the 3<sup>rd</sup> floor. Source: Author.</p>

#### Fourth Floor Analysis



The fourth floor layout of the building is dissimilar to the other three floors below. A large dedicated space is allocated for an exposed terrace space while the other portion of the floor is devoted to the computer rooms and 3<sup>rd</sup> year creative design facilities and pattern making, (Figure 6. 127). The design rooms have furniture custom made to suit the students requirements, hence the tables where designed as 1000x700x740mm high modules.





This floor also accommodates for the 1<sup>st</sup> year design studio with two smaller rooms for lectures to take place. This space works together with the recourse room which serves as storage of all equipment, materials and accessories required by the creative design students for easy access. Previously, the building did not accommodate of a cafeteria space for the students. The department had taken it into consideration and recently added the cafeteria to the 4<sup>th</sup> floors area.

However, it is not used frequently since students prefer using the facilities outside the faculty building, (Figure 6. 128). The cafeteria spills open onto the large terrace deck, (Figure 6. 129). Due to the high prices of the refreshments at the cafeteria, choose not to use the facility, leaving the cafeteria and terrace space relatively unused. This social space of the building is supposed to function as a lively place for social interaction and communication, although it does not perform in this manner as it is isolated from students and their facilities.

	
<p>Figure 6. 129: Indoor cafeteria for students. Source: Author.</p>	<p>Figure 6. 128: Outdoor terrace space for students Source: Author.</p>

## Observation Study

### DUT Fashion and Textile Department (11am, 02 March 2011)

#### 1. What is the spaced used for?

- The building is used as a fashion and textile school. Various activities are carried out daily in the building. The spaces allocated are used for various functions and facilities. Each space has an appointed function that serves the school and accommodates for the students requirements.

#### 2. How do people respond to the space?

- The building is used largely during the day, leaving it desolate at night. A large number of people complain about the noise pollution caused by the traffic surrounding the building and the industrial activities. The building has a very inward quality thereby focusing itself on an interior environment.

#### 3. The movement of people in and out of the space.

- During the morning periods the area around the building is very busy with people walking towards the taxi stop and to work. The space around the building does not encourage people to stop and socialize around the building. The building inside is very busy with students interchanging between floors and studio to lecture spaces. A small number of students are seen waiting directly outside the entrance.

#### 4. What type of activities does the site provide?



- The type of activities that take place within the building are limited to the functions of the fashion and textile department such as; garment construction, pattern making, library facilities, administration, studio and formal lecture rooms and LAN rooms.

5. Is there adequate lighting, ventilation and space to carry out activities?

- Generally there is a lack of natural lighting and ventilation in the reception areas and other inward facing studios. A few offices also face the similar problem due to its position on the floor.

6. How do the surrounding buildings and activities affect the function of the site?

- The buildings around the school are mainly commercial, retail, residential further north and south with a school directly opposite. The Fashion School being situated in the midst of these activities is able to efficiently communicate with the surrounding environment to inspire the students. In the morning and afternoon the surroundings of the building are rather noisy. It does not encourage people to sit around and chat or experience the creativity that happens within the building.

7. How does the building ensure a safe, comfortable and social environment?

- Security is provided at the ground floor lobby and parking area, although the reception is located on the 3<sup>rd</sup> floor which is unsafe since visitors and other people have direct access to the intermediate floors. Due to the lack of people in the square during the evening, the level of comfort and security decreases, hence the students are forced to set up studios at home to work during the evening. People feel safer when there are others are using the space as well as when they have clear vision of the entrance and exit points.

### **Empirical Data: SWOT (Strengths, Weakness, Opportunities and Threats) Analysis**

The SWOT analysis used was the creation of a list of traits the DUT Fashion and Textile Department observed in the area during visits 02 March 2011. This analysis was conducted prior to the interviews and surveys to avoid influencing the people's observations. The SWOT analysis traits were organized into strengths, weaknesses,

opportunities, and threats of the site. This SWOT analysis grid provides a brief summary of how people are using the building. Below is a chart highlighting the top traits within each category:

HELPFUL	HARMFUL
Strengths	Weaknesses
The refurbishment of the building allows for a better functionality of the school	Poor natural lighting and ventilation in various spaces
A well developed student- facilitator interaction is made possible with the offices in the studios	Access and security control from the ground floor security to the 3 <sup>rd</sup> floor reception
Availability of equipment for students	High percentage of non-usage at night
Furniture; desks are customs made to accommodate for the various functions	Accessibility for disabled people
Bright and stimulating interior spaces	Lack of interaction between interiors and the surroundings
Opportunities	Threats
The interior layout of the building is accessible to disable people	Its located a highly trafficked road
The green node opposite the building is a visual link for students	The building typology is not suitable for the functions of the school
The exterior image of the building is vibrant and catchy in comparison to the monotony of industrial warehouse buildings in the area.	The size of the spaces and the flexibility is compromised
<b>Table 6.1:</b> SWOT Analysis (Authors Own).	

### Summary of DUT Fashion and Textile Institute SWOT Analysis

In summarizing the results, the analysis of the SWOT found the common themes identified within each category.

**Strengths** – the school was able to adapt to the existing structure of the warehouse building in the best possible manner. The interior layout and linkage of spaces serves its purpose in facilitating an environment for students to comfortably work in.

**Weaknesses** – Students expressed concern with the lack of natural lighting in some of the studio spaces and ventilation. Largely there was a perception of the lack of security in the area and the space is extremely unsafe during the evenings hence students cannot come to the building to use the library or other facilities.

**Opportunities** - Present identification of the building in its contexts provides an image for itself. The green node opposite the building is a visual link.

**Threats** - The common fear of current users of the building is the locality and the busy, non-pedestrianized walkways bordering the building; translating into insecurity for walking to the building as well as the noise pollution caused by the roads. The flexibility of spaces interiorly is also a threat to the functionality of many spaces.

## **Conclusion**

The DUT Fashion and Textile Department is fully equipped with the various facilities it has and its role in defining itself as one of the leading fashion and textile institutes in the country. From the conducted surveys, students and facilitators have shown an overall approval of the buildings spatial and physical facilities it offers. A simple upgrade to the equipment, as pointed out by some students, would ensure its efficiency in the industry. The locality of the Institute is not a suitable one for this faculty. It is situated in the heart of the industrial and commercial zone outside Durban. The surrounding atmosphere does not project or stimulate designers to look for new innovative ways of designing. It would be more suitable to have the institute in an area that encourages social interaction and is orientated by people thereby inspiring the designs of the students.

The strategic planning of the open plan spaces doubling as multi-functional spaces in addition to the staff offices located in the vicinity of studios allows for positive and successful interacting among students and facilitators. There is a visible lack of social spaces for interaction between students on a casual level. The cafeteria was aimed to resolve this issue, although due to the inappropriate location of the facility it is not utilised by the students. If the cafeteria or any other social space was located in a central space in the building, it would be used more resourcefully. The layout of the floors work successfully since each central core spaces, which is publically orientated, is fed by ancillary facilities that are private spaces. This planning does have a downfall since the concentric arrangement results in the lack of natural lighting and ventilation in the central spaces. Natural lighting and ventilation are both beneficial to the users of the building and especially for the students of the design field.

The building and its spaces function well for the desired purpose of the faculty; however there is a desperate need for social spaces for the students in the building. The social spaces acts as tool for interaction and communication between students thereby encouraging better relationships making the working environment a place for interaction and bouncing off ideas. The exhibition spaces as well do not connect with the public, it is restricted to the view of the students and faculty members. Displaying of work for the public encourages interaction between the user of the building and the passer-by. With the limited seats available at the school, it allows for a small yet in-dept relationship between the student and the facilitator. The smaller number of students provides an opportunity for each individual student to receive extensive tutoring from the supervisors, hence producing quality work. With the Fashion and Textile department being an isolated entity of the DUT institute, there are fewer interruptions from protestors and other campus demonstrations which allows for the school to function as usual

Drawing from the architectural expression of the DUT fashion and textile building, it can be said that it is more focused on the education facilities and function rather than the expression of the image of the Institute. It is prevalent that the fashion design

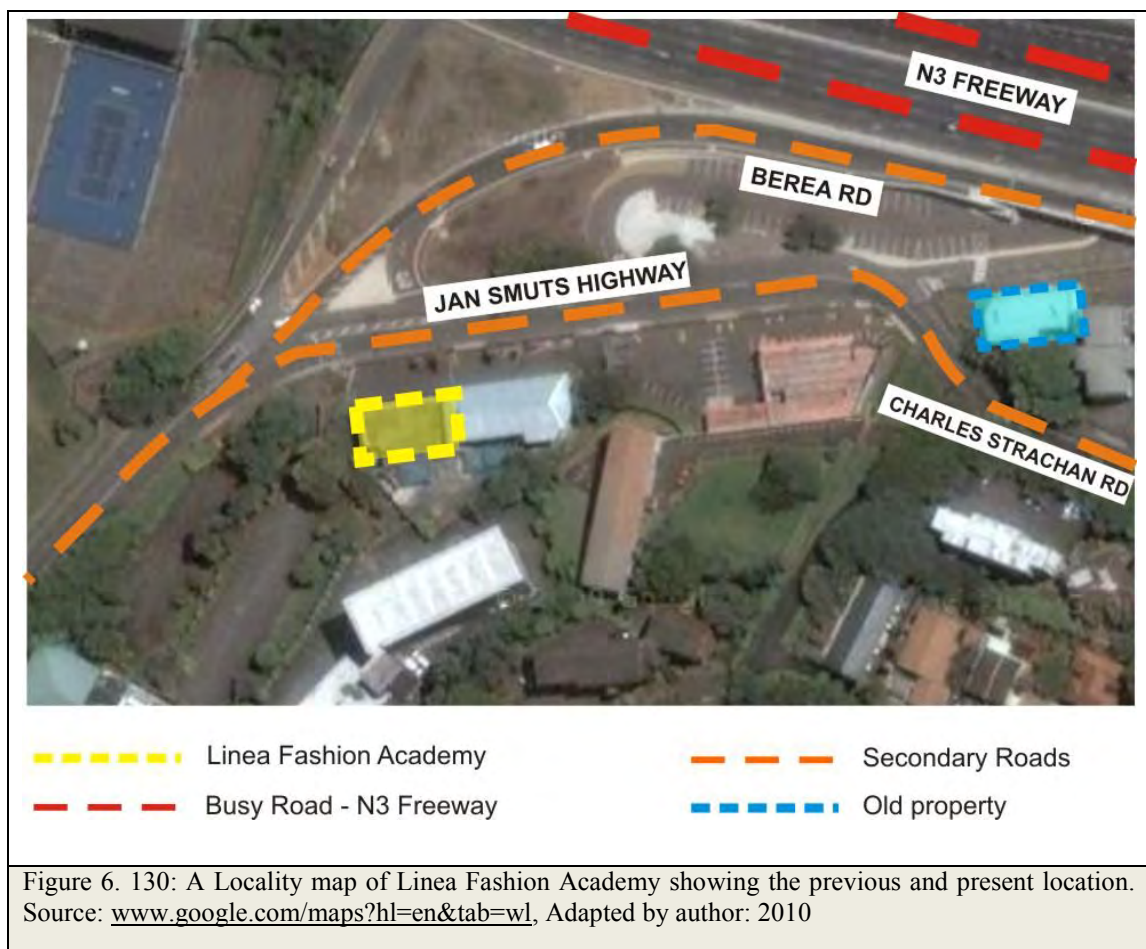
influence is minimal on the style of the DUT building's architecture, keeping in mind the original design and function of the building. The architecture of the building does not represent the African identity of the South African Fashion Institute of Durban.

Jencks explains that the last layer of the buildings exterior is not just the skin that forms the envelope of the building; it is also the meaning and symbolism which is enhanced by the internal functions and furniture that acts as a key factor in constructing the meaning in the human environment (Jencks, 1980). For many students and facilitators, the DUT Fashion Institute holds a special place in their memory and it's "a place that provides an education that equips students with the skills to practise successfully in the industry" (student of fashion Institute, 3<sup>rd</sup> year).

## PRIVATE FASHION DESIGN INSTITUTION

### Introduction

The Linea Fashion Academy is currently situated in Mayville, Durban. This private institution was originally situated approximately 200m away from the current location. The institute is now being housed in an industrial property on Jan Smuts Highway, semi attached to a post office, (Figure 6. 130). The site is located on Charles Strachan Street which is a small street connecting from the highway off ramp. The property has been leased to the Linea Institute for two years. The School was established in 1984 that offers a BA degree that provides both a practical and theoretical curriculum as well as its recent opening of a vocational training course to add to the academy's portfolio.





### Justification of Case Study

The Linea Fashion Academy was chosen as a comparative study and analysis to the DUT Fashion and Textile Department since both these schools are of similar nature. The analysis examines the functionality and importance of creating flexible, usable spaces for the required facilities. The study draws comparisons from the Linea Academy to the DUT School. Both these schools are housed in building typologies that are not meant for the desired purpose although the schools manage to adapt to the structure of the building and layout which is successful with a few cases, while disadvantaged by the limitations.

### Building Analysis

The Linea Fashion Academy is a small 3 storey building with a basement level that accommodates for only 25 students due to limited space to carry out the various activities. The aesthetic of the building is very industrial with a face brick structure, (Figure 6. 131). The academy uses two floors of the building for its facilities. There is not much articulation done to the façade of the building apart from the overhang at the entrance and a few windows, (Figure 6. 132).



Figure 6. 131: Exterior façade of the building attached to the post-office building.

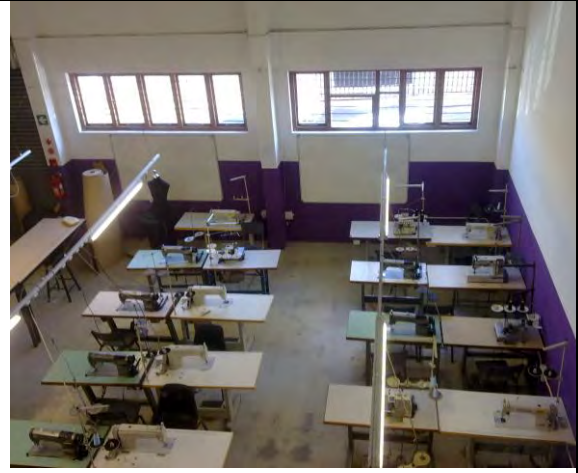

Source: Author.



Figure 6. 132: The overhang over the entrance of the school.



Source: Author.

The academy building is a small portion of a larger structure which consists of a post office that is situated on the ground floor with residential apartments above. The parking facility is located directly in front of the building and uses the post office driveway as an access into the site. Unlike the DUT Fashion institute in Brickfield Road, there are no elements of the buildings aesthetic that projects the image and identity of the Linea Fashion Academy, although little can be done to the architecture of the building since the space is let out to the academy temporarily.

	
<p>Figure 6. 133: The vibrant colour and natural lighting of the garment construction room. Source: Author.</p>	<p>Figure 6. 134: The small, long and narrow lecture rooms with fixed windows. Source: Author.</p>

Comparable to DUT Fashion and Textile Institute, the Linea building is also mechanically ventilated through air-conditioning units and ceiling fans in various spaces. In order to create a stimulating environment for the students to work in, various spaces are vibrantly coloured such as the garment design room. However, there is a lack of natural lighting and ventilation in many spaces of the building. There is only one space that is adequately lit and ventilated with operable windows as shown in (Figure 6. 133), while the rest of the spaces are completely contained with fixed windows or windows that are blocked off from the exterior thereby not allowing light to penetrate through the building, (Figure 6. 134). Imperative spaces such as the studios, lectures rooms and other learning spaces suffer from this lack of natural illumination and ventilation. This issue has a physically interrupting affect on of the students' education abilities in the building.

The entrance lobby space is also used as an exhibition space for the display of students work, (Figure 6. 135). The space and its location is ideal since it interacts with users of the building in addition to pulling through the creativity and artistic skills of the students of Linea Fashion Academy, although the manner in which it has been carried out can be seen as rather negligible. The backyard space of the building has been transformed into a social and recreational facility for the students. This social space has no linkage to the functions and other spaces of the building since it is tucked away in a corner. The space was given more artistic character by the students that personalised it with paintings and images of landscapes, implying the need for a vista, (Figure 6. 136).

	
<p>Figure 6. 135: Entrance lobby exhibitions. Source: Author.</p>	<p>Figure 6. 136: Backyard social space used by students during lunch time with painting of scenery to liven the space. Source: Author.</p>

## Function Analysis

The building in which the academy is currently located in, does not allow for the daily functions and requirements needed by the students and facilitators. The academy itself is aimed at providing students with a holistic education by equipping them with an excellent theoretical and practical background in the field. Its also endows students with the ability to perform in the industry at various levels while also harbouring individual expression and identity for themselves in South Africa.

The Linea Academy has allied institutions in various parts of Africa and Europe, thereby extending its cultural limitations and developing its standards. The area of the academy is approximately 580 sqm which is much smaller than it's previously location. Unlike DUT Fashion School, the academy is much smaller in size therefore its houses a limited number of students, facilitators, administration member and consultants. Like the DUT Fashion School, Linea Academy believe that the smaller numbers of students allows for a more focused and in-depth relationship between students and facilitators.

## Layout Analysis

### Ground Floor

The entrance lobby is not clearly defined with a reception desk, while the head of administrations office is located in the front, (Figure 6. 137).

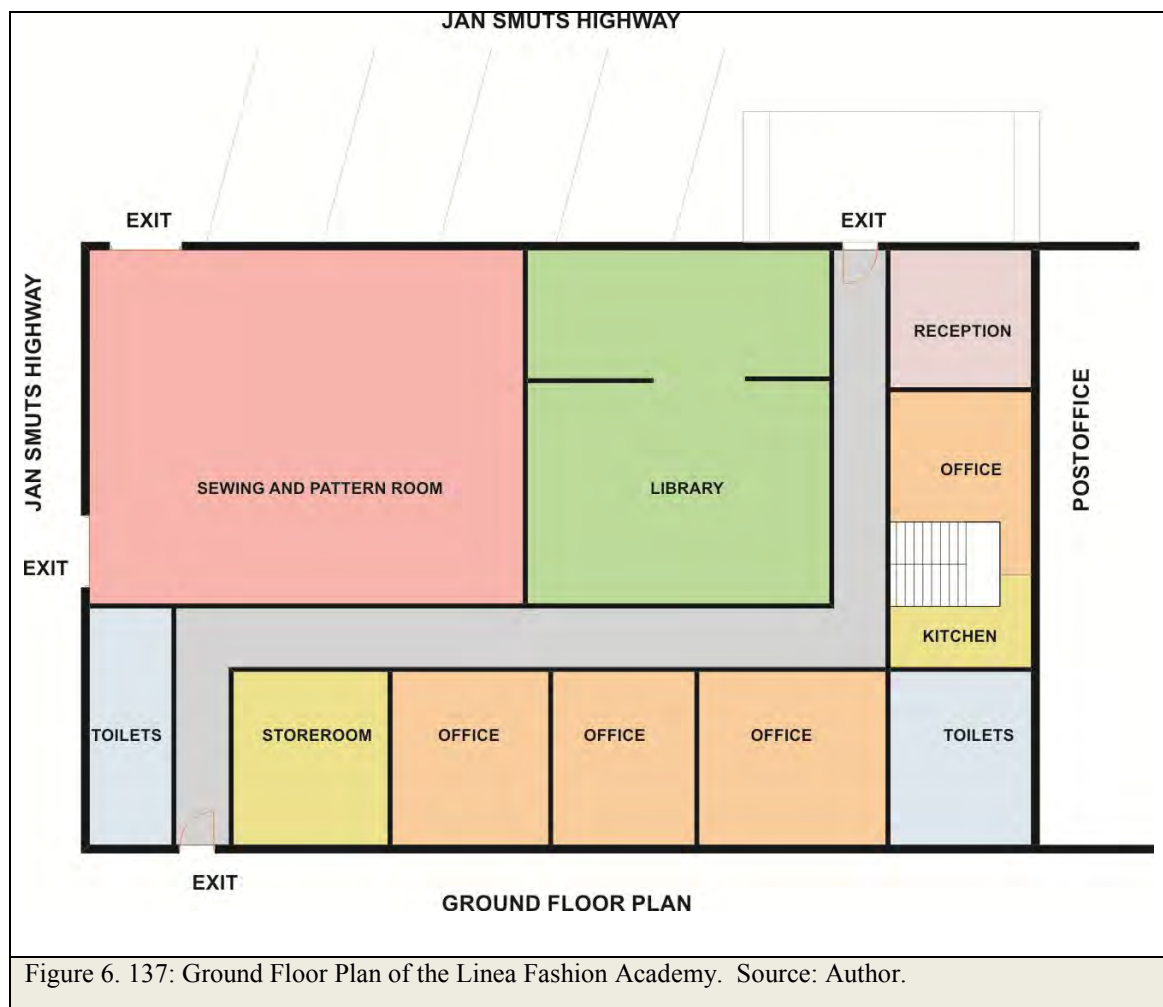


Figure 6. 137: Ground Floor Plan of the Linea Fashion Academy. Source: Author.



The various facilities on the ground floor are separated by a double loaded corridor with a series of offices at the back end of the corridor with very little or no natural lighting and ventilation. The library space is a very small, uncomfortable space with only one printer for students to use. The garment construction and sewing space is a more comfortable space with a double volume space that allows for more light and ventilation stimulating a lighter environment for students to work in an industrial designed building. In the sewing room, each sewing machine is lined up as close to each other as possible to maximise the number of sewing machines in the room. The tables for the sewing machines are dimensioned at 1200x540x740mm high while the tables in the garment room are 1870x2770mm for cutting of garments. The cutting rooms are located at the end of the sewing rooms. A maximum of four people can work around the cutting tables at a time.

## First Floor

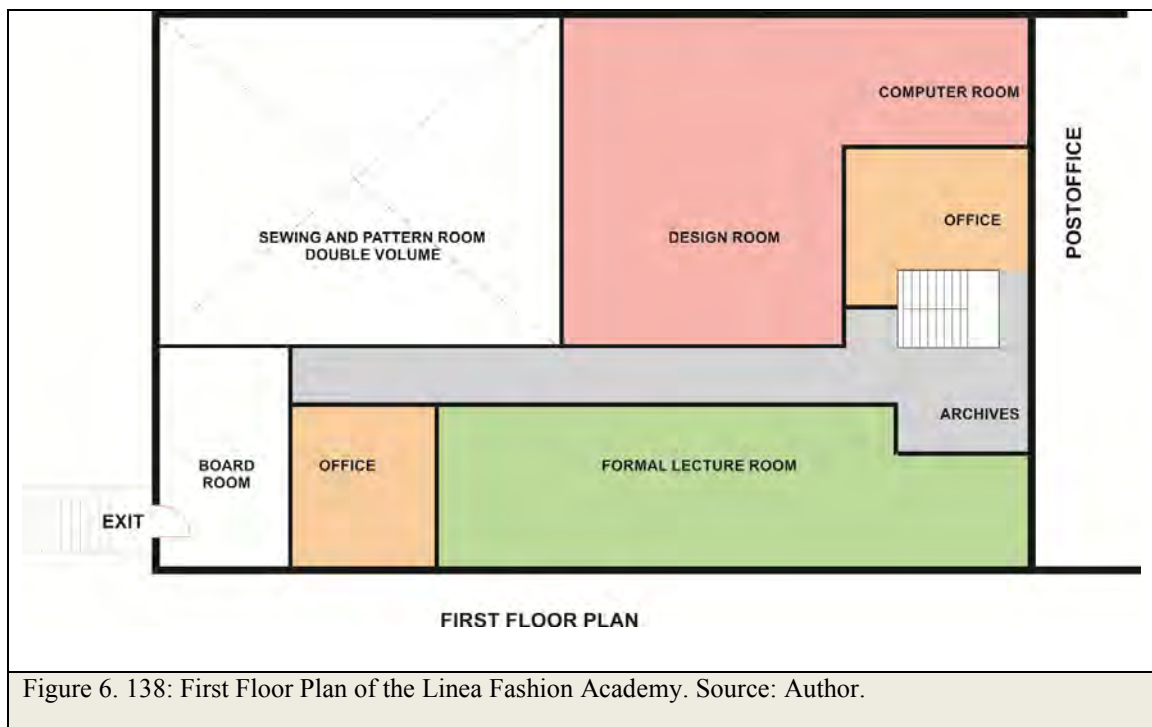


Figure 6. 138: First Floor Plan of the Linea Fashion Academy. Source: Author.

The first floor can be accessed walking up a staircase. The staircase leads to an intermediate level which is used for the storage of materials, garments, equipment and other maintenance equipment. The first floor layout is similar to the ground floor with a

double loading corridor and facilities on either side of the central passage, (Figure 6. 138). Some spaces are compromised into small narrow rooms such as the lecture rooms which are located in small narrow rooms with desks that measure 700x600mm in size to accommodate for the students. The table and chairs are arranged along the length of the wall of the room with no natural lighting and ventilation since there is a wall directly outside the window and the windows are fixed. The office spaces also face the similar problem of lighting and ventilation, (Figure 6. 139).

Directly opposite the lecture rooms are the design and art studios which contain tables and a few computers. Similar to the offices and lecture rooms, these spaces also do not have any windows thereby relying entirely on artificial lighting and ventilation. The tables are designed in trapezoid shapes in order to maximise space and easily arrange into circular settings for group dynamic sessions, (Figure 6. 140). The passage is terminated with a multi-functional room that is used for meetings, presentations, or any other functions with a fire staircase located within this room.



## Observation Study

**Linea Fashion Academy (09am, 07 March 2011)**



1. What is the space used for?

- The building is used as a fashion school similar to that of the DUT Fashion School, although at a much smaller scale. There are a range of activities that are carried out daily in the building. Like the DUT School, various spaces have been allocated the required functions and facilities.

2. How do people respond to the space?

- The building is used only during the day. The school accommodates for only twenty students due to limited space. The people that are working in the administration department and reception feel that the office space is very uncomfortable due to the small size, lack of natural lighting and ventilation. The facilitators and students have difficulty using the long narrow lecture spaces.

3. The movement of people in and out of the space.

- There is a very small amount of people that seen walking in and around the site. The post office attachment serves as a point of destination for people. The Linea Academy property is sectioned off with a driveway gate that offers limited access on the property.

4. What type of activities does the site provide?

- The type of activities that take place within the building is similar to the DUT School; garment construction, pattern making, library facilities, administration, studio and formal lecture rooms.

5. Is there adequate lighting, ventilation and space to carry out activities?

- Natural lighting and ventilation are a huge issue in the building. The back façade of the building is completely devoid of windows on the ground floor, while the upper floor has fixed windows. The entire building is mechanically ventilated with air-conditioning units and artificially lit. Many of the office spaces suffer as a result of the poorly designed façade.

6. How do the surrounding buildings and activities affect the function of the site?

- The Academy is attached to a post-office and residential unit above. The site is located around major trafficked roads. The surrounding activities do not lend itself to the function of the fashion academy.

7. How does the building ensure a safe, comfortable and social environment?

- The site is fenced off from the pathway and road and it is also accessed from a controlled security point alongside the post-office. The area comes across as unsafe since there are not very many people walking around and using the spaces therefore creating an uncomfortable environment. The building that houses the academy is still in a transitional space; hence students don't feel a sense of ownership to the space.

### **Empirical Data: SWOT (Strengths, Weakness, Opportunities and Threats) Analysis**

The SWOT analysis used was the creation of a list of traits the Linea Fashion Academy observed in the area during visits 07 March 2011. This SWOT analysis grid provides a brief summary of how people using the building. Below is a chart highlighting the top traits within each category:

HELPFUL	HARMFUL
Strengths	Weaknesses
Small number of students allow for an easy movement through spaces.	Poor natural lighting and ventilation in many spaces
Studio facilities are linked with a computer room.	The noise and sound travels from the sewing rooms to the lecture and office spaces.
The L-shaped desks allow for easy movement, storage and can be arranged for group dynamics.	Very little storage space and the layout of lecture rooms are impractical; narrow and long spaces.
The garments construction room is airy,	Accessibility for disabled people inside

double volume with plenty of natural lighting.	the building
Entrance lobby forms an exhibition for student work.	Lack of efficient transport to the academy.
<b>Opportunities</b>	<b>Threats</b>
The building that is currently occupied by the academy is temporary; hence it provides an opportunity for the school to relocate.	It's located a highly trafficked road and there are no people that walk around the area. Transportation is extremely difficult to get to the site.
The front façade allows for natural lighting into the building	The building typology is not suitable for the functions of the school
The outdoor smoking area provides an opportunity for a better, wholesome space for the students to relax during break.	The size of the spaces, the flexibility and wheel chair accessibility is compromised
<b>Table 6.3:</b> SWOT Analysis (Authors Own).	

### Summary of Linea Fashion Academy SWOT Analysis

In summarizing the results, the analysis of the SWOT found the common themes identified within each category.

**Strengths** – Similar to the DUT School of Fashion, the Linea Academy was also able to adapt to the existing structure of the building in the best possible manner.

**Weaknesses** – The major weakness presented by students and facilitators is the lack of natural lighting and ventilation in the studios, offices and other spaces. The small, inflexible spaces also hinder progress and social interaction between students.

**Opportunities** – The currently location being temporarily on lease to the Linea Academy creates an opportunity for the school to relocate to a place that is suitable and fulfils the requirements of the students and facilitators.

**Threats** - The common threats faced by Linea Academy and DUT School is the locality and the busy, non-pedestrianized walkways bordering the building; translating into

insecurity for accessing the building as well as the noise pollution caused by the roads. The flexibility of spaces interiorly is also a threat to the functionality of many spaces. Students complain about the lack of public transport to the school.

**Table of Performances of the Institutes**

Considerations	Importance rating (out of 10)	
Attributes	DUT Fashion and Textile Department	Linea Fashion Academy
1. Spatial and Functionality	8	6
2. Identity	6.5	4
3. Functionality	7.5	6.5
4. Accessibility	6	6.5
5. Visual Prominence	7	5
6. Flexibility for Planning	6	6
<b>Total:</b>	<b>41</b>	<b>34</b>
<b>Table 6.2:</b> Table of Performances of the Institutes (Authors Own).		

From the table of performance above, the DUT School of fashion manages to facilitate and accommodate for the requirements of the field of fashion and textile. The spaces created internally are designed to facilitate a good student and lecturer relationship by providing offices within the studios. The building which was previously a warehouse adapts itself to create an identity in the highly industrialised setting. The Linea Fashion Academy is in contrast to the DUT School since the exterior of the building gives no indication of its identity and function it serves. In both these schools, the entrance to the building is not accessible to disabled people. The Linea Fashion Academy does not accommodate for disabled people with the building since the only access to the floor above is by using the staircase. In the case of natural lighting and ventilation, both these Institutes compromise these elements, some more seriously affected than others. The overall spatial arrangement of spaces in the building allows for daily lessons to be conducted without many inconveniences.

## **Conclusion**

The Linea Fashion Academy is temporarily in the current building due to unforeseen circumstances hence the building typology is not suitable for the function of the Academy. The Academy had to move to the current location for the logistics in addition to its close proximity to the previous site. Due to the availability of the current building the academy had to make shift with the available existing arrangement and layout of the building even though the building does not fulfil the requirement of the fashion academy and its functions. Hence, the special arrangement is not very useful since the building layout dictates the function and usage of the space instead of stimulating the learning space.

The architecture of the building could project the function and identity of the academy. Possibly, the new building that houses the academy could project the intention and motto of the school and also expand its capabilities and resources. By providing housing facilities for student it would encourage a safe environment for students to work at night in the academy without having to have to travel a long distance. The Linea Fashion Academy is in desperate need of a multi-media centre and exhibition space for students to showcase their work and hold fashion shows within the property. Another facility which was not incorporated in the academy was an art room with wash facility for the art media students that have to deal with messy mediums. The design studios can be more flexible to accommodate to various functions such as dress-making, pattern construction and internet facilities within the same vicinity. A visual interactive process is important for fashion design. The Linea Fashion Academy promotes the use of local labour and the use of local material.

Both, the DUT Fashion and Textile Institute and Linea Fashion Academy are two fashion design buildings that do not portray a South African Identity and further does not capture the creativity and artistic concept of the field. The layout, linkage of spaces and façade design are both very solid and static, unlike the field of fashion design that is constantly evolving with trends, cultures and time. The DUT building uses the front

elevation to express an identity for itself through the colourful, vibrant mosaic feature which relates to the African Identity. The Linea Fashion Academy does not incorporate any of these elements in the building façade or its interiors. However, both these schools clearly encapsulate the key functions of a design institute. The various commonalities of both the institutes are vital and should be incorporated into the design of a new Institute of Fashion for Durban.



## RETAIL, ENTERTAINMENT AND FASHION: MAX INSTITUTE OF FASHION ART

### Introduction

As discussed in chapter 4, retail has become more than minimally a business transaction; as it is now an experience. Interior designers and artists have re-vamped the classical image of retail by substituting it with a creative reinvention of the shopping environment. Such stores provide a vital role in developing a brand as well as drawing in an income. It is therefore important for the store to be designed in a manner that expresses the clothing range, the belief and concept of the store while also promoting the sale of the product. The MAX Institute of Fashion Art located in Gateway Shopping Centre is the heart for the fashion label-conscious, featuring high fashion retail, a make-up counter, a chill area serviced by a restaurant and five star fashion lounges and cocktail bar, a 14 metre long catwalk for in-store fashion shows, satellite modelling agencies, various media facilities and a state of the art sound and lighting.

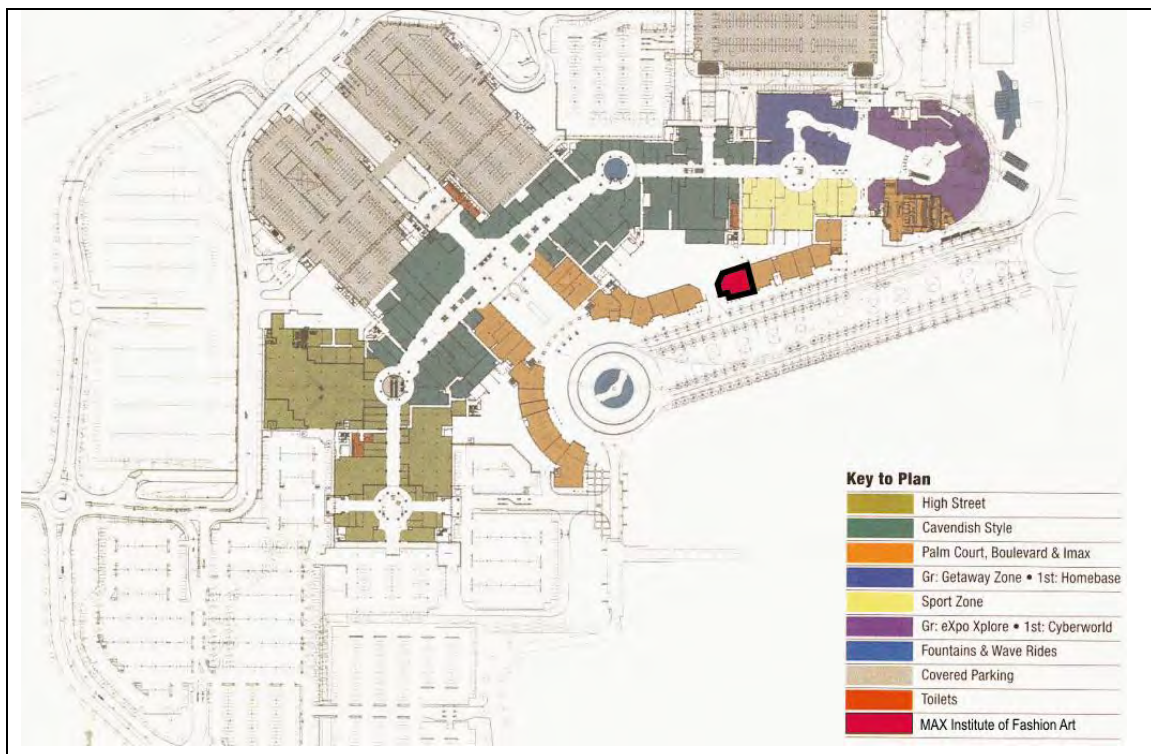


Figure 6.141: Ground Floor Diagram of Gateway Shopping Centre- MAX Institute of Fashion and Art. (Arch+Builder; 2001, p30- Adapted by Author)

Max is a unique concept store which is a one of a kind destination in Durban aimed at promoting the world of fashion. The store is located on the Gateway Boulevard along side various restaurants and lounges, (Figure 6.141).

Unlike the other lounges in the surrounding area, the store is unique since it serves as a retail store during the day with the facilities to accommodate for a quick lunch or snacks while in the store. By night the store transforms into a lounge with an up-beat atmosphere. The store has built for itself excellent proceeds in its surroundings in which it stands at continuous competition with the other lounges. It has a unique variety accommodating for retail, entertainment and a restaurant in one facility which is part of the reasoning behind selecting this store.

### **Justification of Case Study**

Gathering from the literature review; the theory of new experimental stores around the world aims to draw people to the multiplicity that the store has to offer. The MAX store was chosen since it is a unique store in Durban that portrays this multiplicity of functions and could possibly be an initiative to develop further experimental stores in Durban. The store serves as a platform that not only sells garments made by local fashion designers; but also showcases fashion shows which exhibits local talent in addition to serving as a satellite for models.

### **Observation Study**

#### **MAX Institute of Fashion Art (10am, 02 March 2011 and 09pm 05 March 2011)**

##### **1. What is the space used for?**

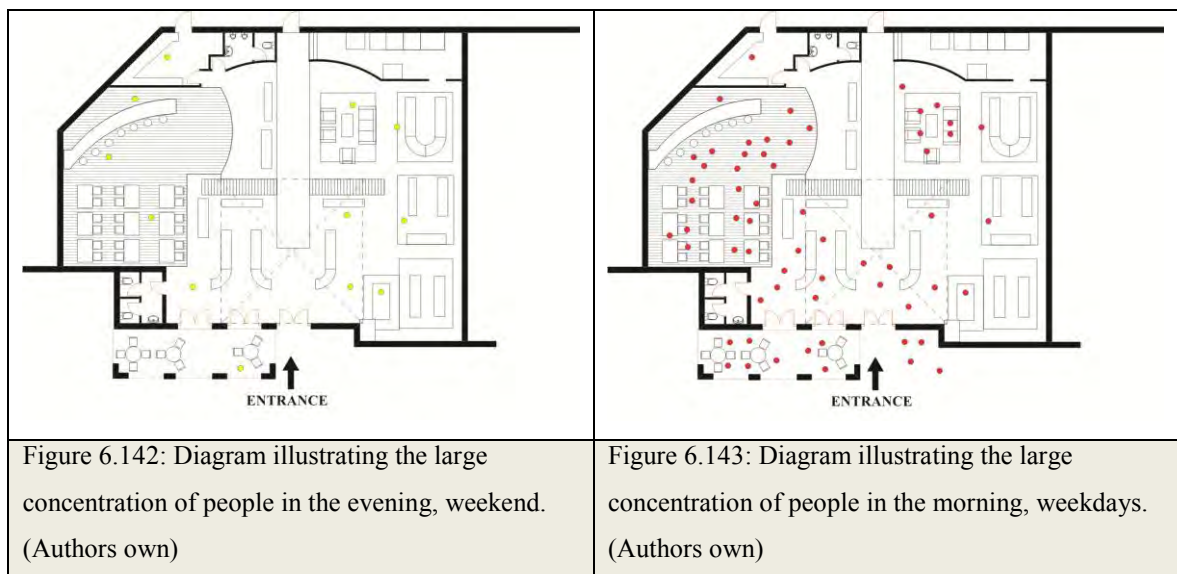
- The space is used by people during the week for shopping and casual dining. The maximum amount of people using the retail facility during the day. A small amount of people are seen walking along the boulevard. During the weekend, the store is used more frequently. A large number of people are seen in and around the store creating a lively and upbeat atmosphere. The restaurant and bar component is used to the maximum capability during the evening and on weekends.

##### **2. How do people respond to the space?**

- Most people that use the space during the early hours of the morning enjoy the relaxing calm environment for shopping and dining. At night and during weekends, the store is lively and people enjoy the vibrancy and club atmosphere projected by the store which draws further youth to the space.

### 3. The movement of people in and out of the space.

- During the morning, the store is less busy, as people walked into the space to browse through the retail section of the store, while the bar area and restaurant is not as occupied by many people. A mass of people are seen going into and around the store during the evening and on weekends (Figure 6.142-143).



### 4. What type of activities does the space provide?

- The store has a retail, restaurant and entertainment component.

### 5. Is there adequate lighting, ventilation and space to carry out activities?

- Lighting and ventilation are taken care of by the 3 large doors at the entrance in addition to the shop front glazing allowing views and lighting into the space. However, the store is also mechanically ventilated. The lighting is transformed into spotlights and club lighting to create a different atmosphere to the morning.

### 6. How do the surrounding buildings and activities affect the function of the site?

- The buildings around the square are retail or commercial, restaurants, entertainment, hotels and residential buildings. The store being situated in

the midst of these activities functions efficiently. In the morning the space is rather quiet.

7. How does the building ensure a safe, comfortable and social environment?

- The space provided serves a small component of the larger shopping complex. It is safe and secure with various security patrol and passive security provided by the residential component. There is a clear vision of the entrance and exit points as well as many nodes for social activities.

### **Analysis of the Building:**

Max institute of Fashion has unique multicoloured patterned interiors that are the shops signature feature as inspired by international fashion trends and a distinctive brand identity in South Africa. The oversized white flooring is complimented by clean, white service and eating areas in the restaurant. The restaurant's vibrant, fresh atmosphere is synonymous with the healthy and colorful food on offer.



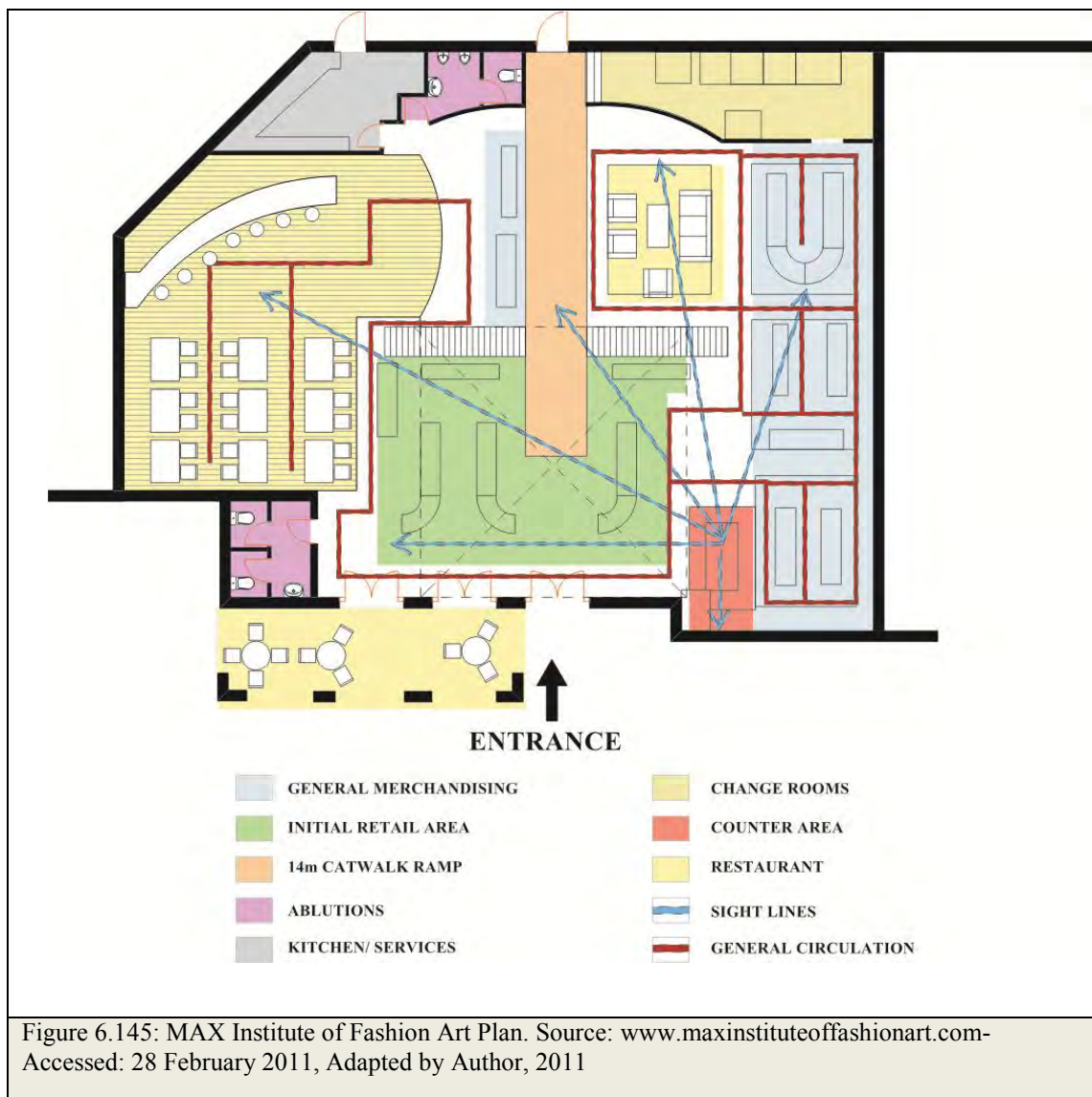
Figure 6.144: The vibrant exterior view of MAX attracts customers to the store.

The place with both the interior and exterior stands out from the rest and acts as magnet in attracting new customers with its inviting and vibrant aesthetic, (Figure 6.144). The access is recessed with an entrance portal projecting forward, creating a transition from



the outdoor walkway into the interior space of the store. The clear, bold signage also plays an integral role in directing and attracting people to the store.

### Spatial Attributes:



The large floor to ceiling glazing allows for a visual permeable storefront which displays as much as the merchandise, thereby attracting people into the store as it also connects with the public. The designer has developed an easily maintained, durable space with clean lines and straight edges ensuring Max will look just as fresh and exciting for years to come. The position of the counter is tucked around the corner of

the entrance which ensures good visibility of the store for security purposes. This allows staff member to have visual access to the entire store area, change rooms, restaurant area and entrance. The counter area also doubles up as a DJ booth area for special functions in addition to the lounge set up by night.

The change rooms are located to the back of the store as a solution for maximising the floor space for merchandising and the restaurant facilities. The change room facility works together with the fourteen metre long ramp for fashion shows. Its doubles up as the backstage change room and makeup facility which spills opens onto the catwalk ramp.



Figure 6.146: the flexible retail shelving/merchandise systems

Source: Author 2011

The shelving and display systems are flexible in order to transform and adapt to the various functions that take place within the store, (Figure 6.146). The display units can be moved around easily by staff members to evolve the usage of the space instead of fixed systems of display whereby an extensive method of shop fitting needs to be utilised to either change the style of the aesthetic or the flexibility of the space. The



system used for the display units are moveable boxes, each uniquely coloured and designed to accommodate for hanging space or display shelves. The walls also have clip-on fittings to hang garments from and other merchandise which can later be easily removed. The articulation of clothing rails are recessed in brightly coloured striped boxes which are wall mounted. The multicoloured Indian prints on the walls add a modern edge and classic feel to the space.

The display along the walls are segmented into panels that either flow vertically or horizontally. This allows for easy interchange between merchandise items and the customer as well as it creates a division between the sale items and new range. The mobile display units that are sprawled near the entrance floor area of the store are kept to a maximum height of 1.4 metres in order to create a visual connection of the entire store, therefore promoting safety and security. The higher display units are placed towards the back end of the shop, creating a variation between the display units, (Figure 6.147). The strategic positioning of the units maximises views into the store as well as it does not compromise the customers' visual accessibility of the store. The space is designed such that the front area of the shop is intertwined with retail and restaurant; hence it increases sales and productivity.

The types of display systems used in the store:

1. Stack units- clothing is piled one on top of the other.
2. Front display units- Clothing hung front facing one behind the other.
3. Side display units- Clothing hung parallel to each other, side by side.
4. Horizontal display unit- Accessories and shoes are kept alongside each other.

All the merchandise is kept at a level that is easily accessible to the customer. The store room spaces are sizable enough to accommodate for the stacking of the display units when events take place in the store. The kitchen and services are located to the back of the store so as to not interfere with the daily function of the retail store and maximum use of the floor space for retail.

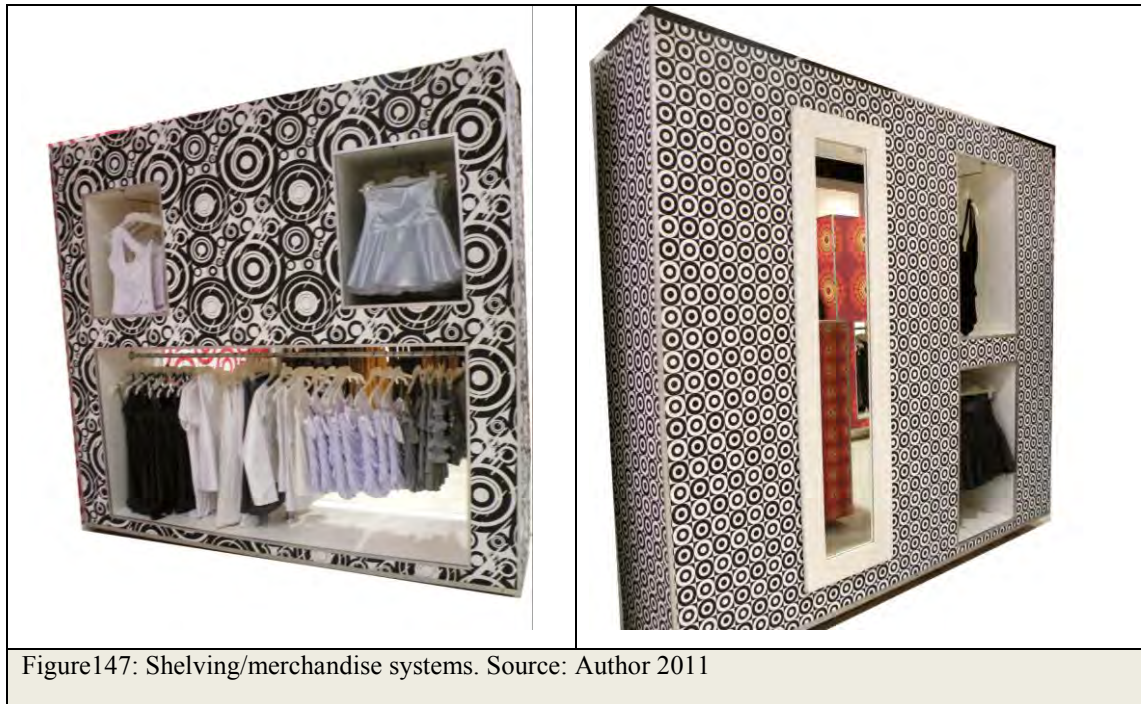


Figure147: Shelving/merchandise systems. Source: Author 2011

### Interior Design:

The large suspended acoustic ceilings and uncladded air-conditioning ducts emphasize the urban ambience. Each space has a distinctive ceiling which is either geometrically patterned or florally finished, (Figure 6.148). The pure white floor and walls express a naiveté and purity which control the dynamism of the artworks and fashion. The colours used are vivid and bright. New technology made brighter paint and upholstery colours more accessible. Bright aqua, pink, sea foam green and vivid chartreuse are all common colours used in the space. The walls are painted in brilliant colours with murals and wall hanging furniture cabinets add to the sixty's retro theme. The white wash effect was used as the main basic color of the retro look and splashes of colors was used to make a funky combination. On various feature walls, bold geometric, circular, triangular, lines and square form wallpaper was used to add to the funky look. Orange, pinks, blues and lime greens were used as an accent color in the furniture and other fixtures, (Figure 6.49). Although the space is not clustered with too many decorations or furniture since the main look of the room is the dramatic colors and statement making prints.



Figure 6.148: The suspended ceiling with various prints to differentiate between the different spaces and clean, crisp lines of white flooring.  
Source: Author 2011



Figure 6.149: Modular furniture.

Source: Author 2011

The sofas and divans are covered in bold orange colours, (Figure 6.149). A balance is created with the moulded foam furniture and cubed style furniture. The restaurant area has white plastic chair adding to its clean lines and burst of colourful table centre pieces. The furniture is less sophisticated as shown in (Figure 6.150). Nothing too fancy, just simple lines and curves with strong outline. The use of modern, contemporary furniture pieces adds a fun atmosphere to the space.

The orange funky sofas, chairs and bean-bags work well in the retro themed space. The lighting adds to the ambience of the space, with specific lighting for the fashion restaurant and the retail component of the shop. The pull down pendant lamps was used in the lounge which compliments the comfortable feel. The flooring is kept neutral, since the rest of the room is bright and dark. The design and decor of the Max Institute of fashion is well-suited to international fashion, modern technology and living.

The fourteen metre long ramp, (Figure 6.151), gives the store a distinct character. It creates a barrier for the store, dividing the store into two sections; retail and restaurant. However, the composition of the layout can be dissected into three sections; the restaurant facility to the left, the retail facility to the right and the middle section serving as the entertainment facility.



	
<p>Figure 6.150: Clean, simple furniture. Source: Author 2011</p>	<p>Figure 6.151: 14m Catwalk Ramp used for fashion shows held at MAX. Source: Author 2011</p>

The staircase that crosses over from the restaurant to the retail also creates definite quality adding to the ambience of the store, (Figure 6.152). The sleek, white finish of the staircase adds to the cutting edge concept of the store.



Figure 6.152: The lightweight staircase element gives the space a distinct feature. Source: Author 2011

The lighting of the store plays a vital role in projecting an ambience and setting a mood for the store. The use of soft yellow lighting in certain areas such as the restaurant space which, creates a warm felling while the retail light is more specific to white lighting which does not detract from the merchandise. The scene is completely changed by night

into a lively, disco setting with the help of various colour lighting, spotlights and disco mirror balls to add to the effect.

### **Social Aspects**

The store serves as a precedent for future fashion, retail and entertainment stores in Durban, looking at developing the South African culture and identity of people and ideas. The store should increase the public enjoyment and appreciation of the South African fashion, identity and culture by providing a platform for local artists and improving accessibility in order to socially sustain the store. The unique concept of the multi-functional store creates a strong image in the Shopping Centre. The catwalk ramp serves an interactive quality since many fashion designers use the ramp to showcase their talent. The restaurant facility and the bar are also strategic nodes drawing people into the store along major pedestrianized paths as well as quieter, serene nodes within the shopping complex. It is at these nodes of activity; people come to socialize and interact on a daily basis; sit, walk through, have lunch or meet a friend or shop.

### **Concept:**

The retro style interiors are used in various spaces to create a space age or fashion trend with bold color molded foam furniture and psychedelic wall paper designs which were used to jazz up any room and add a touch of 1960's style, (Figure 6.153). The new retro contemporary interior design creates an ultra-cool statement of its own. The colors used in the retro style of interiors were the most important element. Bright colors, funky prints, lava lamps, shaggy rugs, and modular suspended furniture were some of the key elements that have been used to highlight the international fashion trend of the MAX Institute of Fashion.

The interior design of The MAX Institute of Fashion Art is successful in creating a strong image for itself by projecting within the fashion industry of Durban as well as adding an international touch to the local trends. The space interiorly is inviting and relaxed during the day whilst at night it is transformed into an upmarket lounge and bar with various flash lighting creating a new vibe for the nightlife of the area. The interior

design of the space encapsulates the international trend of fashion in its contemporary use of colours, furniture, lighting and design of the various spaces. The interiors display a retro fashion feel with the fabulous and funky interpretation of vintage style into modern contemporary. The hippie fashion from the 60's was used in the vibrant prints and colours.



Figure 6.153: Trendy Interiors compliment the clothing range as well as the lounge area. Source: Author 2011

### **Empirical Data: SWOT (Strengths, Weakness, Opportunities and Threats) Analysis**

The SWOT analysis used was the creation of a list of traits the MAX Institute of Fashion Art observed in the area during visits in March 2<sup>nd</sup> and 9<sup>th</sup> of 2011. This analysis was conducted prior to the interviews and surveys to avoid influencing the people's observations.



HELPFUL	HARMFUL
Strengths	Weaknesses
The mixed facilities encourage social integration and communication	Not very busy during the day
Promotes local fashion designers and cultural heritage	The garments made by the local designers are not affordable
Provides a multiplicity of functions during the day and night	The back half of the store does not get any natural lighting or ventilation
Spaces are flexible to accommodate for the various functions	The change rooms are extremely small in size and this serves as a disadvantage during fashion shows
South African Identity and talent is showcased at the venue	The retail section has one storefront for display
Well store is well maintained and lively	Limited storage
Opportunities	Threats
The concept of the store provides an opportunity for future stores to encourage the multiplicity thereby keeping the store active at all times.	The boulevard it not highly trafficked by pedestrians during the week.
It is the only store in Durban that houses a retail component, restaurant and entertainment all in one space.	The larger lounges and restaurant bands serve as a threat to the store with its limited space
Proximity to residential, other food outlets, social nodes and hotels.	The highly priced garments and accessories serve a threat to the local designers.
<b>Table 6.4:</b> SWOT Analysis (Authors Own).	

### Summary of MAX Institute of Fashion Art SWOT Analysis

In summarizing the results, the analysis of the SWOT found the common themes identified within each category.

**Strengths** - Individuals felt a sense of identity to the culture of Durban's fashion trends and realising its potential of making a mark internationally. It provides a platform for

future stores to take on this genetic typology to represent and encourage local talent in South Africa.

**Weaknesses** – People expressed concern with the pricing of the garments. Some people criticized the size of the space being rather small in comparison to the other lounges. The size of the change rooms is extremely tight.

**Opportunities** – The store proves a precedent for future stores to promote and develop local talent. Its various functions in one space also serves as an opportunity to draw people into the store at all times.

**Threats** - The small scale lounge and restaurant facility provided by the store is threatened by the numerous lounges and up market restaurant in the area.

**Table of Performance of the Store by its Customers**

Considerations	Importance rating (out of 10)
Attributes	MAX Institute of Fashion Art
1. Spatial and Functionality	9
2. Identity	9
3. Functionality	8.5
4. Accessibility	9
5. Visual Prominence	10
6. Flexibility for Planning	8.5
<b>Total:</b>	<b>54</b>
<b>Table 6.5:</b> Table of Performance of the Store by its Customers (Authors Own).	

From the table of performance above, the Max store manages to keep up to the constantly evolving culture and pace at which fashion evolves. It is successful in projecting the local interpretation of contemporary trends and designs. While the store lends to the flexibility of the spatial requirements in order to accommodate for the rapid change in trends while in addition to accommodating for the various functions held at

the store. The store is a popular hang out in the shopping complex and draws people to it with its catchy, vibrant appeal and entertainment.

## **Conclusion**

MAX Institute of Fashion and Art is a unique concept store which functions well as a restaurant, retail and entertainment. It has the fundamental principles of a well designed store; visibility, accessibility and creativity. It addresses all elements such as; appropriate lighting, adequate display units, scale and proportions, large, transparent shop fronts, ceiling design, branding, comfort and entertainment. The store serves as an example for future retail stores in Durban. It projects the contemporary South African trends and platform for many designers to showcase their talents. The store provides a wholesome experience of a mixed-use facility amalgamated with a retail store which adds characters and interest to the customer.

## CONCLUSION

Architects and Designers around the world have the ability to address the ways in which public memory and everyday practice inform place-making: The elements of identity are an important aspect of dealing with the built environment, from the perspectives of public history, urban preservation, and the architecture (Hayden, 1995). Although public history is used as a tool to shape urban preservation and public art or monuments, the city's image and community identity needs to be rooted from economic activities as well as in order to sustain it. Successful buildings and their functions recognises the communities' cultural claims which are embedded in the practices of daily life activities contribute to creating a sense of *place*. Creating a prosperous fashion design institute in the city will create a place that is contextual and comparative to social performances in order to promote and preserve culture and a contemporary society by creating a *place*. The case study as well as supporting precedent studies engages with this concept of place-making which, in the case of the DUT School and Linea Fashion Academy is not as successful in doing so.

The DUT School and Linea Fashion Academy are both examples of the educational components that are forced to use an existing structure and adapt themselves to it by rearranging a few spatial configurations. Both these schools are located in buildings that are not suited for its requirements hence there are various issues that affect the schools. Some of the common issues are the inflexible spaces, the lack of natural lighting and ventilation, linkage to the various spaces, accessibility to disabled people and other the limited space for storage and other facilities.

There is a common lack of interaction between the internal and external environment. This deprives students from drawing inspiration from the elements around them. Both the schools have an inward quality thereby passer-bys cannot interact visually with the displays of the up and coming designers. Another issue that is common is the lack of a cafeteria area that encourages social interaction. The location, size, flexibility and usability of the space are most important in encouraging students to use the space

efficiently. This rest area is vital for both students and facilitators to unwind, take a break and relax. The DUT School has a canteen at the upper floor that is not used very often by students. The Linea Academy has a small space in the backyard that has a few tables and chairs. These spaces are important in its role as encouraging social interaction and cross-cultural relations.

The MAX Institute of Fashion Art is the retail and entertainment component which is an important study showing the multiplicity the store has to offer. The store has a retail, restaurant and entertainment component that works together to create a new typology of store for the centre. Its flexibility allows for various functions to take place in the space and is easily transformable from a casual relaxed atmosphere during the day to an upbeat lounge at night. The store complements the items sold as well as its vibrant and youthful aesthetic draws people to the store. It is accessibly easy to move through and an enjoyable space. The innovation of the store draws customers to it daily.

## **CHAPTER SEVEN**

### **ANALYSIS AND DISCUSSIONS**



## INTRODUCTION

This chapter analyses and critically discusses the results that were gathered from the methods of data collection for the research. The primary data together with the secondary research aided in presenting the various issues, similarities and opportunities architecture and fashion share. The empirical research, such as the interviews and discussions where conducted between lecturers, designers and students. This analysis assisted in recognising the problem thereby understanding the requirements of a fashion design Institute for Durban. The case studies that where analysed; DUT Fashion and Textile Department, Linea Fashion Academy and Max Institute of Fashion Art, respond directly to the issues and specific requirements of the proposed institute. The finding of the research, literature review and case studies will formulate the conclusion by affirming the hypothesis of the study. As a result, this will formulate a set of recommendations that will be applied to the proposed design. The analysis and discussions will address the broad issues pertaining to the topic and inferred assumptions.

As discussed in the secondary literature, the exploration of various other design disciplines, namely fashion, extends the palette of design tools for architecture, setting new limits of design. It enables architects to consider the way in which buildings are perceived by the users after completion. It pushes the limits of architecture from being a static form to something evolutionary; a dynamic construct, flexible enough to accommodate for the present users without limiting the adaptability to its future occupants. As with fashion design, the human contribution is of empirical importance to the designer; it is the key to success. Architecture also should be viewed in the similar manner, such that buildings are constantly occupied with human activity throughout the day and night thereby increasing natural surveillance and urban regeneration. The case studies of the fashion schools and hubs in Durban indicate a shift towards the local fashion industry creating for itself a global reputation.

## ESSENTIAL ELEMENTS OF A FASHION INSTITUTE

Some of the key issues that were informed by the case studies and literature review assisted in presenting the issues of the research thereby setting out a list of essential elements that will inform the Fashion Institute for the city of Durban.

- The major influencing elements of the design should to be originated from the contextual environment, the lifestyle and the people to form a complete environment. People play an integral role in the built environment; therefore it is important for them to understand the space that they occupy. As a result, architecture should be able to provide the opportunity for people to identify with or reflect an identity with the building and surroundings by means of passive or active interaction. This can be achieved through social spaces such as exhibition and display spaces that act as platform for participation. Another form of active response from people would be to engage people with the architecture or aesthetics of the building. By presenting an opportunity for people to influence and enhance the visual elements of the building creates a sense of identity between the user and the architecture; it becomes dynamic.
- The site plays a vital role for the Institute. It is important for the surroundings to interact visually or physically with the building. Fashion and architecture can be inspired from the elements surrounding it such as, textures, colours, people's movement or sounds. Individuals play an important role; they act as the dynamic form of the constantly static building. Drawing people to the site or along it increases active participation. Both schools of design; DUT Fashion and Textile Department and Linea Fashion Academy, are located in an industrial area, therefore the building focuses inwards and not onto the context.
- It is important to encourage social interaction. Students as well as facilitators can easily be inspired from actively involving themselves with other members from the institute. It also promotes informal discussions which will encourage the exchange of design ideas and inspiration.
- It is important to clearly represent the fashion house or brand in a specific style in order to communicate the aims of the brand. The concept is the key element in communicating this visual aspect and is the foundation of the design process. This can be seen in the Prada Building in Tokyo and Louis Vuitton in New York. Both of these

buildings are governed by a structured design concept that ties the building together; thereby making it landmark buildings in its context.

- Well-equipped and designed spaces prove to be most important for students to be able to carry out daily functions at ease. Therefore sizes of furniture, room spaces and quality of the space design and equipment are vital requirements for the learning component of the Institute. The case studies pointed out the various issues with regard to natural lighting and ventilation, lack of space and out-dated equipment. The Linea Academy point out that it is difficult to work within a given space for a fashion design school. Each space needs to be designed accordingly to the function it serves. For example, the sewing rooms need to be located at a distance away from the lecture room and it needs to be naturally lit and ventilated.
- Both the schools of fashion design, DUT and Linea Academy, express their concern for the lack of exhibition spaces within the Institute. Exhibition spaces have an aesthetic appeal that would draw people to the building to experience this space and it also serves as an inspiration and motivation for student.
- The entertainment component was analysed from studying the MAX Institute of Fashion Art at Gateway Shopping Theatre. The store accommodates for retail, dining and entertainment. This unique concept store draws a wide range of people to it during the day as well as at night. The store transforms itself into an entertainment venue at night, with fashion shows and various other events that take place in the store. The flexibility to transform the retail store into a lounge by night or a multipurpose venue is the success of this store.
- Fashion is denoted and communicated by architecture and the surrounding context that it sits in. It is significant for the character of the proposed building to communicate the typography, cultural and heritage aspects in addition to people being the focal element influencing the surroundings.

All three case studies and the literature review have surfaced many issues that are faced by both design fields, Fashion and Architecture. The connection, similarities and differences questions the two disciplines and dissolving the barrier between the two. Architecture can draw

inspiration from fashion design and the construction techniques employed by fashion designers. This merger of the two fields could possibly create an evolutionary style in architecture. It would encapsulate dynamism, flexibility and aesthetics as well as cutting-edge that do not compromise with its purpose, function and users.

## **CREATING A FASHIONABLE PLACE**

Appliqué is a terminology used in dressmaking to refer to the sewing or stitching of various fragments of materials to form a decorative cloth. This method of construction was often used by dress makers to restore imperfections on garments by using similar pieces of left over cloth. The Appliqué technique is an innovative and sustainable method of decorating and mending a garment through recycled materials.

The dress making technique, Appliqué can be used as a metaphor to communicate fashion in the built environment. It examines the urban fabric of the built environment, tracing the threads of socio-economic and spatial attributes that are weaved together to form a complex network of places. Adding a Fashion Institute to the city's urban fabric using the Appliqué method would layer on the existing fabric. The city forms an ideal platform for urban rejuvenation using fashion and architecture. Unlike the formal, static and sterile environment of shopping malls, the city's urban fabric is robust, chaotic and unconfined. It harnesses an energy that is non-existent in shopping malls. The dynamism, the movement patterns, the street edges, the informal vendors and the people create the ultimate experience.

## **CONCLUSION**

Examining the results gathered from the primary and secondary research it can be seen that architecture and fashion has mirrored each other in various elements throughout time. However, fashion has more than a theoretical methodology to offer the field of architecture. The techniques, technology, materials and approach to design issues can be applied to architecture therefore pushing the boundaries of the field and creating new limits. The proposed Fashion Design Institute provides an opportunity for urban revitalisation using fashion in architecture as a tool to communicate and reflect the identity of Durban, its people and the culture.

## **CHAPTER EIGHT**

### **CONCLUSION AND RECOMMENDATIONS**

## **INTRODUCTION**

The conclusions, analysis and discussions have presented a list of findings from the previous chapters that have had an overall impact on the conclusion of the topic. The common factor shared by both disciplines of fashion and architecture is the ‘image’. Both fields have begun to realise the impact of a marketable image. By using an image to reflect and inform a particular subject or personality it creates an ‘identity’ of a place. By creating a distinct identity for a place, it encourages active participation from the users and also drawing people to it, therefore becoming a destination. Fashion has a lot more than theory to offer to the field of architecture. It is an opportunity that will create a mark in the evolution of architecture by re-evaluating the structure itself. For many centuries, the discipline of fashion and architecture were directly linked in its identical role of reproducing the hierarchy structure. Both fashion and architecture played a vital role as a marker of class difference; a symbol to clearly define an ideal, culture or regime. It is a symbol to affirm a cultural status, similar to the role played by Avant-Garde in Architecture that is similar to couture design in fashion. From the literature review, imperative elements such as skins, fabrics, forms, functions, volumes, lighting, image and symbols are commonly used in both the design fields. However, the advancement of the fashion industry has ascended to another level. Architecture may not be advancing at such momentum due to its various limitations, although there is a prospect for it to take on the dynamism and flexibility the field of fashion retains.

## **CONCLUSIONS AND RECOMMENDATIONS**

The statement of the thesis suggests that fashion and architecture can be used as a tool to reflect an identity. An assumption had been made that architecture and fashion share an important role in shaping the context and its perceived image that acts as a visual communicator of a specific identity. It provides a conducive environment that is stimulating and interactive. With the intention of addressing whether or not the assumption is viable, it is vital to evaluate a number of necessary points.



In order to appropriately address the identity and culture of South Africa, it is important to investigate the architectural or fashion response to culture, identity and heritage. Similar to South African Ethnic Couture, regional architecture must be culturally orientated and intensely involved with the context, the culture and the people. This results in architecture that is specific to a place both geographically and mentally. Active involvement of people and the community is a key element to the success of creating a place alongside the physical attributes that create a place. Social nodes of interaction arouse a sense of ownership and belonging to a place, thereby creating an identity for the place.

Another point that has been assessed in the study is the metaphorical link of fabrics, covering and skins commonly used in the field of fashion and architecture. This physical attribute refers to a membrane or covering that shelters an elements. It creates an envelope structure that encases elements reflecting an identity or a visual communicator. The type of clothing people adorn themselves in daily, or the buildings they choose to surround themselves in are self-expressions of who they are or who they would like to be. Both disciplines are symbols of past and contemporary societies and have been noted for their inspirational and innovative work.

The fashion industry has been powerfully marketed through its aesthetic qualities as a visual language. This proved to be successful for the fast pace and competitive industry. Fashion in the contemporary society is a status symbol or representation of class; therefore it is an important expression of history culture and identity. The visual appeal is not only limited to the field of fashion, but it also an integral aspect of architectural iconism. Iconic architecture has many positive influences in creating an identity or image of a place or city. However, it is vital to address the issue of imageability alongside the issues of context, people and functionality. Iconism should not be looked at in isolation to the users of the building and the functionality of the spaces created.

As discussed previously, the fashion industry is constantly evolving with change of seasons, trends and peoples demands. Since people are the ultimate target audience in the field of fashion, it should be constantly surrounded by people to draw inspiration from. In the same way, architecture is created for the use of people; therefore people should be actively or passively involved in the building and the surroundings.

Architects are inspired by the movement patterns, colours, forms and sounds that are communicated by people.

Fashion is form and function. It is a conceptual idea and the pattern making. Fashion is the construct of identity and the product of 'self-creation.' The fashion industry is building a global reputation for itself in South Africa. A few successful local South African brands have made an international impact in the industry. The fashion industry is a fast pace market that demands high quality design and innovation that is able to compete against global trends. South Africa has been building a reputation for itself in the global fashion industry. One of the major issues faced by South African fashion is the undefined identity and character. The problem is rooted from products that are not locally produced and manufactured. However, this creates a platform for South Africans to reflect their identity through their own traditions and culture.

The city of Durban presented a potential to explore the fashion realm with its existing robust street life, urban wisdom and cultural layering. A Fashion Design Institute would act as a dialogue to the city renewal that is currently taking place in Durban in addition to acting as a catalyst for future development. It provides a great platform for upcoming local fashion designers to showcase their own talents. The current fashion market has been developing at a significant pace towards becoming the fashion hub of the region. A fashion Institute for the city of Durban provides an ideal platform for future fashion designers to conceptualise and equip students with the required facilities. This will enable them to be recognised on a global standard. It creates a prospect to reflect their social and cultural backgrounds while keeping up to the constantly evolving needs of the fashion industry.

The final point of evaluation is the notion of motion that is apparent in the field of fashion and the functions it provides. The fashion industry is constantly and rapidly in motion; moving towards new trends and accommodating for new seasons. Garment has constantly been evolving since the pre-historic times. It has been modified each time to suit the needs of the people and cultural that is also changing with time. Hence there is an apparent movement between fashion, clothing and people. It can be deduced that if a

building that houses fashion and people should also be dynamic and flexible enough to accommodate for the current users as well as the future users of the building.

## **CONCLUSION**

The findings of the research have substantiated and supported the initial hypothesis statement which states that identity can be reflected using fashion and architecture as a communication tool. The establishment of the parallels and variances between the fields of fashion and architecture has made it conceivable to create a Fashion Design Institute for the city of Durban. The criteria established has set up a framework constituting of various physical and perceptual elements such as an image, identity, iconism and various other elements challenging the field of architecture to set new boundaries.

## **APPENDIX**

## **II. DUT FASHION AND TEXTILE DESIGN (INTERVIEWS AND SURVEYS)**

### **III. LINEA FASHION ACADEMY (INTERVIEWS AND SURVEYS)**



#### **IV. MAX INSTITUTE OF FASHION ART (INTERVIEWS AND SURVEYS)**

## **V. RESPONSE TO FASHION (SURVEYS)**

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**THE REFLECTION OF IDENTITY THROUGH  
ARCHITECTURE AND FASHION:** Towards A Fashion Institute for Durban

**Hafsa Kader**

**Design Report**

A dissertation submitted to the School of Architecture, Housing and Planning  
University of KwaZulu-Natal, Howard College, Durban, in partial fulfilment  
Towards the degree of Master of Architecture.  
March 2012



## **DECLARATION**

I hereby declare that this dissertation is my own unaided work except where it has been otherwise acknowledged. It is being submitted to the School of Architecture, Housing and Planning, University of KwaZulu-Natal, Howard College campus, in partial fulfilment of the requirements towards the degree of Masters of Architecture. This dissertation has not been submitted before for any degree or examination at any other university.

Signed March 2012

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Hafsa Kader

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# **CHAPTER ONE**

## **INTRODUCTION TO THE PROJECT**

## **1.1 INTRODUCTION**

The common factor shared by both disciplines of fashion and architecture is the ‘image’. Both fields have begun to realise the impact of a marketable image. By using an image to reflect and inform a particular subject or personality it creates an ‘identity’ of a place. By creating a distinct identity for a place, it encourages active participation from its users and also drawing people to it, therefore becoming a destination. Fashion has a lot more than theory to offer to the field of architecture. It is an opportunity that will create a mark in the evolution of architecture by re-evaluating the structure itself. For many centuries, the discipline of fashion and architecture were directly linked in its identical role of reproducing the hierarchy structure. Both fashion and architecture played a vital role as a marker of class difference; a symbol to clearly define an ideal, culture or regime. It is a symbol to affirm a cultural status, similar to the role played by Avant-Garde in Architecture that is similar to couture design in fashion. From the literature review, imperative elements such as skins, fabrics, forms, functions, volumes, lighting, image and symbols are commonly used in both the design fields. However, the advancement of the fashion industry has ascended to another level. Architecture may not be advancing at such momentum due to its various limitations, although there is a prospect for it to take on the dynamism and flexibility the field of fashion retains.

## **1.2 PROJECT DESCRIPTION**

The client is the Stoned Cherrie founded by Nkhensani Nkosi. The brand was founded in the year 2000 revolutionising the expression of freedom in South Africa. The brand has reached the contemporary society of South Africa by speaking the language of traditional, timeless trends. Stoned Cherrie boasts many achievements in the past decade that it has been established. The signature trends ranges from the past eras of South Africa: “the fiery Shebeen queens, the bold intellectuals, the sparkly 50’s cover girls and the urban energy that continues to sweep over the ghettos of South Africa.” The brand aims to transform the perception of the 21<sup>st</sup> century Africans by rooting their line of garments from the history of South Africa. The unique interpretation of fabric, styles, prints and colours envision a new identity and aesthetic for a South African style of fashion. Stoned Cherrie trends are largely inspired by the “Afro-urban lifestyle” that looks at the people, their lifestyles, their homes, physical spaces and their role in society. “True style leaps beyond convention: It is a trademark, a statement of individuality. We are thrilled to be translating this belief into original spaces that are an expression of afro-urban culture.”

The brand is currently housed in Foschini stores all across the country.

### **1.3 THE NOTIONAL CLIENT**

#### **1.3.1 Detailed Client Brief**

The client, Nkhensani Nkosi has currently housed her collection, ‘Stoned Cherrie Love Movement’ in fifty Foschini Stores nationwide. She now would like to open an institute of Fashion in Durban. This will house her design studio and workshop for her brand ‘Stoned Cherrie’s Love Movement’. The client also recommends a retail component whereby she could showcase her new ranges and promote upcoming fashion designers.

The success of Stoned Cherrie has reached an international standard and has created a benchmark for South African fashion designers globally. The Institute of fashion should ideally project the aims of the brand clearly. Nkhensani strongly believes in encouraging and engaging with the local community in the process of the design and manufacturing. As a result, the Institute of Fashion should encourage and entice the local community to participate actively or passively. The client advises the aesthetic of the Institute to be iconic since it would house the ‘Love Movement’ brand which evokes a positive emotion from the community.

In addition to the educational component and retail facility, the client advises an additional income generator for extra source of income for the Institute and its development. Although the additional facilities must be branded with the slogan, “Enjoy Responsibly”. This slogan should be brought to life in each aspect of the design. Nkhensani also suggested a sustainable, ‘green’ approach to the development.

From the client’s suggestions and issues to be resolved, the ‘Stoned Cherrie’s Love Movement’ Institute of Fashion requires the following design issues to be resolved:

- **Storage Space and Movement:** The client explains that material and textile are regularly delivered in rolls of 1.2m by 0,35m; each weighing 50kgs. There are approximately 5-10 rolls delivered each month. The proposed solution for the materials should provide a space for the raw materials on delivery for the material to be stored in a safe, yet easily accessible place during production and lastly for the completed products to be dispatched.



- Retail Space: The Institute needs to accommodate for a retail space for Stoned Cherries Love Movement range to be showcased and purchased.
- Workspace: A designed section needs to be allocated for the manufacturing of the various garments. It is vital to consider the ergonomics workshop; with the various equipment.
- Hanging Space for the designs: The client suggest an allocated space in the design area to hang the paper cut out designs.
- Sewing Machines: Sewing machine rooms need to accommodate for the equipment, pressing of garments and cutting space.
- Design Tables: Each table should be 2mx X 1.5m to facilitate easy movement around the table and adequate space for designing and cutting.
- Training Areas: Nkhensani advised interactive and inspiring studio spaces for students and the required facilities to ensure a wholesome experience and education.

Nkhensani Nkosi suggested a good utilisation and communication between the interior and exterior environment. The utilisation of spaces is imperial for optimal usage of the space. The environmental design approach should best suit the building in carrying out its daily function. Hence the client recommended the use of sustainable finishes and materials such as lighting, flooring, fixtures, walls and ceiling.

The client explains that the main focus of the brand and the Fashion Institute is to uplift the community and the physical production of the fashion designers. Nkhensani Nkosi adds that the ‘Stoned Cherrie’s Love Movement’ brand encapsulates the philosophy of ‘all embracing’. She continues to explain that the world needs a hug and therefore the design of the Fashion Institute should epitomise that ‘Love’.

Nkhensani Nkosi sees Durban as the perfect opportunity to base her Fashion Institute with its mixed blend of multi-culturalism, the rich historic significance and the aspiring upcoming fashion houses raises the bar, taking fashion to another level.

The Institute would be ideally located within an area that has an emerging culture of fashion which would feed off the Fashion Institute. The interaction and communication between similar activities in the area would provide students, facilitators, visitors and entrepreneurs with vast opportunities in addition to serving as an inspiration to students. The Fashion

Institute for Durban would sit in its context as a comprehensive whole with the other related activities instead of an isolated entity. The large number of people in the locality serves as an inspiration to students with the variety of colours, textures, materials and individual trends. Public transport to the Institute or the surrounding area is a vital factor in determining the overall efficiency of the facility. The building itself should become a platform for social networking and active or passive interaction between students and the pedestrians with the building. In essence, the Fashion Institute should provide a wholesome environment that is beneficial to the users as well as the area it is located in.

### **SCHEDULE OF ACCOMMODATION**

A defined 5 850 m<sup>2</sup> area, partly used as parking for the adjacent KZNSA Gallery, at present, is the chosen main site for the Fashion Institute. An extension Northwards over the existing Bath Road is required for revitalisation and creation of surveillance around the site.

### **REQUIRED STAFF FOR THE SCHOOL OF FASHION DESIGN:**

Pattern construction: 2 Lecturers

Garment construction: 2 Lecturers

Creative design and technical drawing: 2 Lecturers

Drawing and illustration: 1 Lecturers

2&3 dimensional design: 2 Lecturers

Business studies/ Communications: 1 Lecturers

Theory of clothing: 1 Lecturers

Computers: 2 Lecturers

Technical technicians: 2

**Total:** 13 Full time and 3 Part time Lecturers

Technical staff and 1 Secretary.

<b>Accommodation</b>	<b>No.</b>	<b>Students</b>	<b>Staff</b>	<b>Area</b>
<b>Fashion Design School</b>				
<b>Illustration &amp; Art Workshops</b>	X3	21	2	53 m <sup>2</sup> X3 =156m <sup>2</sup>
Storage	X1	-	-	15m <sup>2</sup>

<b>Design Studios</b>	X5	30	2	135m <sup>2</sup> X5 =675
-Resource/Storage	X1	-	-	20m <sup>2</sup>
-Seminar Room	X1	10	1	25m <sup>2</sup>
Large Lecture Room	X2	72	2	80m <sup>2</sup> X2 =160m <sup>2</sup>
Small Lecture Room	X1	30	1	40m <sup>2</sup>
Crit Room	X1	-		80m <sup>2</sup>
Exhibition Space	X3	-	-	30m <sup>2</sup> x3 =90m <sup>2</sup>
Computer LAN	X2	18	2	40m <sup>2</sup>
LAN Assistant Office	X2	-	-	15m <sup>2</sup> x2 = 30m <sup>2</sup>
Library	X1	62	2	85m <sup>2</sup>
<b>Administration And Management</b>				
Staff Open Plan Offices	X1	-	4	40m <sup>2</sup>
Staff Cellular Offices	X4	-	4	4X10m <sup>2</sup> =40m <sup>2</sup>
Deputy Director's Office	X1	-	1	16m <sup>2</sup>
School Secretary	X1	-	-	25m <sup>2</sup>
Security Desk	X1	-	-	20m <sup>2</sup>
Board Room	X1	-	15	40m <sup>2</sup>
Director's Office	X1	-	1	40m <sup>2</sup>
Staff Lounge & Kitchen	X1	-	-	20m <sup>2</sup>
Staff Ablutions	X1	-	-	25m <sup>2</sup>
<b>Production Area</b>				
Materials Receiving And Testing Area	X1	-	-	85m <sup>2</sup>
Fabric Washing Area	X1	-	1	35m <sup>2</sup>
Fabric Stores	X2	-	2	45m <sup>2</sup> X 2 =90m <sup>2</sup>
Fabric Cutting Room	X1	-	1	92m <sup>2</sup>
Pressing And Sewing Area	X2	-	2	60m <sup>2</sup> X2 =120m <sup>2</sup>
Checking Area	X1	-	1	20m <sup>2</sup>

Packaging And Branding Area	X2	-	1	60m <sup>2</sup> X2 =120m <sup>2</sup>
Clothing Delivery Area	X1	-	-	40m <sup>2</sup>
Accessories Workshops	X6	-	-	25m <sup>2</sup>
Accessories Shops	X6	-	-	25m <sup>2</sup>
<b>Cafeteria</b>				
Dining Area	X1	84 People		180m <sup>2</sup>
Kitchen	X1	-		85m <sup>2</sup>
<b>Fashion Houses</b>				
Selling Spaces	X6	-	-	27m <sup>2</sup> X 2 Storeys =54m <sup>2</sup> Ea. 54m <sup>2</sup> X6 =324m <sup>2</sup>
Design Studios	X6	-	-	22m <sup>2</sup> X6 =132m <sup>2</sup>
<b>Commercial</b>				
Restaurant/ Bar	X1	94 People		265m <sup>2</sup>
Exhibition Space (Events Hall)	X1			350m <sup>2</sup>
<b>Residential</b>				
Studio Apartments	X7			70m <sup>2</sup> X7 = 490m <sup>2</sup>
One Bedroom Apartment	X2			80m <sup>2</sup> X2 = 160m <sup>2</sup>
Circulation (10%)	416 m <sup>2</sup>			
<b>GRAND TOTAL</b>	<b>4160 m<sup>2</sup></b>			

## **CHAPTER TWO**

### **SITE SELECTION, SURVEY AND ANALYSIS**

## URBAN CONTEXT AND SITE ANALYSIS

### Aims and Objectives of the Analysis:

The objective of the site analysis is to provide a visual understanding of the existing make-up of the site and the forces affecting it. It aims to investigate the life, social culture, events, spaces, interaction and development of the existing thereby setting out a framework for developing the new Fashion Institute. The analysis maps out the underlying factors of the area; i.e. demographics, history, culture, circulation, transportation, climate, context, voids, solids, noise, views, movements and uses. These forces are considered the genetic makeup of the area and produce physical and social environments. In Durban, the architectural form becomes a generative process which manipulates the site therefore the space around it usually becomes a 'left over space'. It is important to analyse the physical and social architecture of the built environment since it sets out parameters for a design concept.

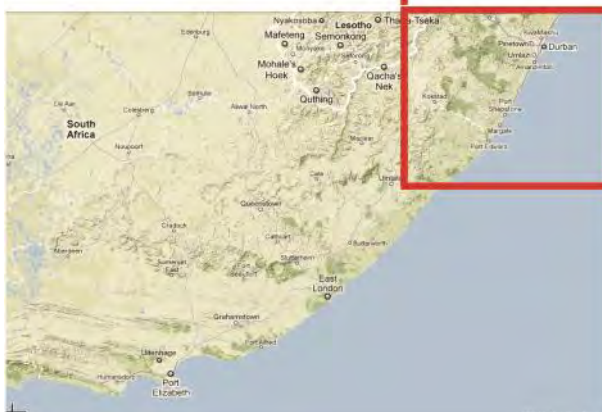
### The Durban city region: History and Spatial Analysis:



Map of the World locating Southern Africa (googlemaps)



Map of Durban and the Port, Bay of Natal (googlemaps)



Map of Southern Africa Locating the position of Durban (googlemaps)



Map of Durban in the context of Kwa-Zulu Natal (googlemaps)

The city of Durban is strategically located at an entrance point to Africa. It is situated along major shipping routes and serves as an ideal gateway for international and domestic trade as well as a tourist market. Durban's Port is one of the most important aspects of the city; hence its existence is dependant on the past and future developments. Durban is the largest and industrious port in the continent with rich history and culture.

Durban, South Africa was planned during the apartheid era as a sequence of concentric rings of commerce and residential, whites being closest to the central core whilst non-whites located at the distant outskirts. Durban's urban geography is a reflection of the inequities that persist beyond apartheid. The structure by the geographies of the apartheid planning, exhibited the poverty and industrial pollution faced by Durban today. The metropolitan boundaries in Durban were created to be isolated and disintegrated socially, therefore economically unsustainable. A key component of the process is spatial re-organisation through the boundary delimitation which entails the political and social aspect. As a result the inner city is not functional as a peoples *place*. The infrastructure of the cities development was aimed to build upon the spatial structures of a controlled accessibility and mobility. The Durban region has experienced many problems related to 'urban sprawl' through both its rapid population growth and its vehicular centred city planning and transportation system as shown in Plate 01.



Plate 01: section through the city depicting the urban sprawl on one end of the city. ( Authors own)

Durban's urban growth throughout the past years, particularly since the second world war has created as urban development which can be characterised by continual traffic congestion due to the vehicular reliance, pollution and, like many cities throughout the world, the city centre, has been witnessing a steady demise of its economic and social core through an exodus to suburban areas. These unsustainable growth difficulties have a great impact on the city's image and function as a peoples place. With the future increase in population, a substantial rise for housing in Durban is required. The fragmented city planning together with the numerous low-rise buildings



in the city centre is unsuitable for creating high-density buildings that are economically viable and promotes social equity.

### **The Issues and Responses of the City**

Some of the issues of Durban's metropolitan are the roads that create a barrier which leaves the pedestrians narrow 'pothole' from which they are forced to walk through. Throughout the city, the sidewalks are narrow and the city is largely dominated by vehicles, leaving pedestrians feeling isolated. The metropolitan has a lack of control and organisation within the city; this can be clearly seen in the transportation stations. The system of getting from one area to the other in the city is not structured and can be extremely confusing.

In order to achieve these goals, future growth in Durban will need to occur in a very different way to how it has happened in the past in form of urban intensification, accessibility and engaging community facilities. The

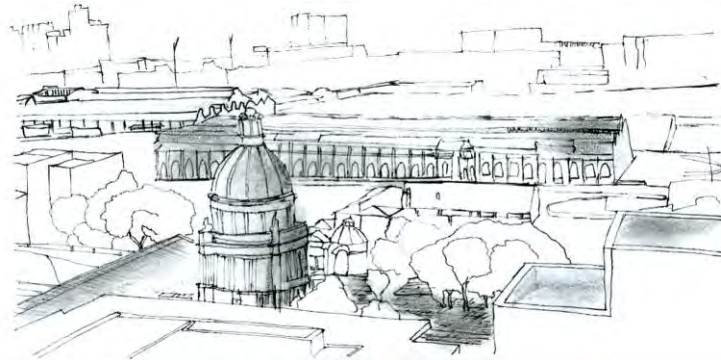


Plate 02: View on the urban character of the city of Durban.  
(Authors own)

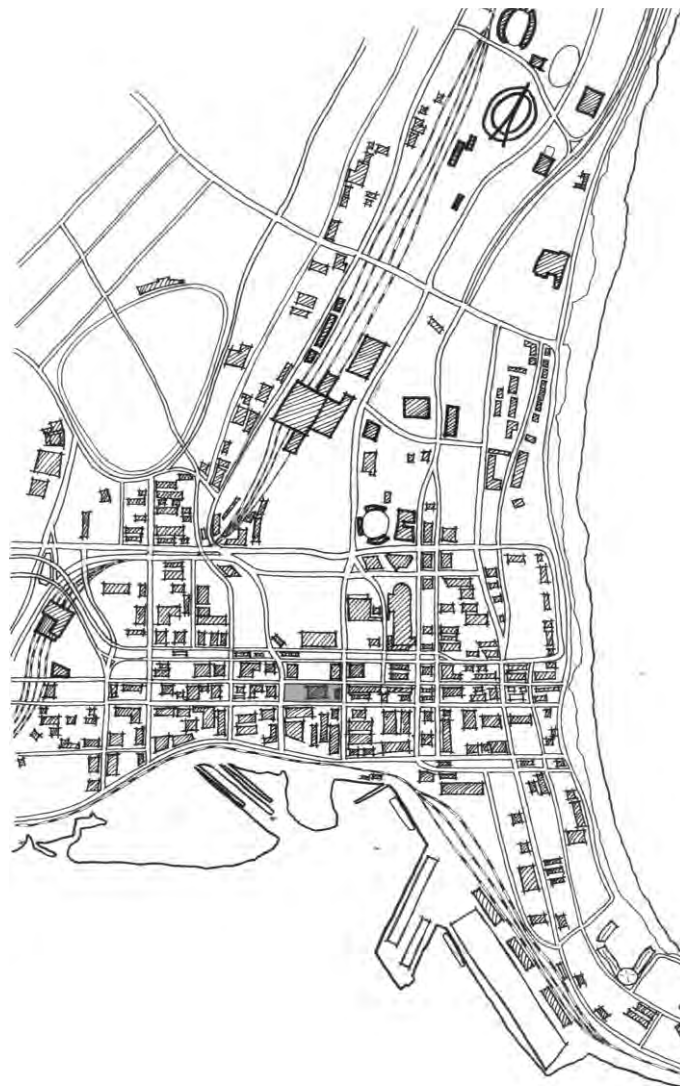


Plate 03 The diagram illustrates the fragmented grid of  
Durban's City (Authors own)

growth should be encouraged along major public transportation corridor to create higher density communities with a variety of housing, jobs, and services, recreational and other uses. It is vital to reduce the amount of travel that is necessary to participate in daily activities by incorporating mixture of apartments, retail and commercial activities in a single building or area.

Gathering from the discussion above, Durban's distorted spatial, as illustrated in figure 18, and social grid is a result of the apartheid system which layered on white supremacy giving exclusive rights to public facilities. This system set up social, economical and ideological barriers. A strong sense of patriotism was nurtured by the British colony which imposed many European ideologies and architectural typologies into Durban's city planning (Plate 02-03). This can be interpreted into a theoretical approach of understanding how people shape the urban environment, and in turn, how it shapes the people and the city. The rigid, colonial design of the city grid is representative of the authoritarian rule of the city. The City was designed for the elitist to inspire and exclude the average citizen with its concentrated activities and facilities as well as limited access points. The evident cause and effect relationships created by the urban setting are a product of the historical background that encounters constant change through time.

### **The Primary Aims of the Urban Context:**

The primary aim of the urban context is to nurture upcoming talent in South Africa by providing a platform for local artist/ fashion designers thereby providing an economically viable development that counteracts unemployment and acts as a tool for social and cultural integration. This reflects an identity for South Africans through fashion which filters through the cultural and social divisions. The urban context aims as follows:

1. There should be a cohesive relationship between public spaces and the built environment, creating a safe and interactive platform for social engagement.
2. There should be a range of activities to satisfy a much more diverse range of people by introducing affordable local designer clothing.

3. A structured public transport system which is safe, reliable, an inexpensive, should be implemented in the city therefore reducing car reliance.
4. Nodes of interest and activity corridors as well as pedestrian pathways should be linked in a hierarchal layout and added were necessary.
5. Incorporating street furniture and amenities will help to create a safe and secure feeling at night therefore activating and promoting night life.
6. Reintegration and skills development, which specifically targets the inclusion of private sector involvement, skills development and employment creation.

### **Objectives Inferred**

The objective inferred explores the re-establishment of the city, its identity and image by creating a 'sense of place'. It aims to investigate the effects the apartheid system had in setting up an isolating effect of buffers and physical barriers which the urban development proposal together with the Fashion Design Institute acts as an integration tool for a socio-economic development. The linkages, circulation and shared public spaces becomes an important design generator encouraging social interaction, cultural diversity, creativity, and the human experience in urban environments.

### **Urban Contextual Requirements:**

An urban analysis was carried out on the city of Durban. In mapping the position of the various fashion design schools and related activities within the city of Durban established the location of the site and the influencing contextual requirements. The mapping as shown in plate 140 shows the proximity of the fashion activities around the city as well as an opportunity for a site with the prospective for enhancing the communication between these facilities in the city. Some of the influencing factors on the site are transportation, pedestrian movement, cultural significance, the densification of established precincts in the city and the long term design goals.

1. Public Transportation: With the reestablishment of the transportation system in Durban during the world cup, Durban has been exposed to a more efficient system of buses that is the People Mover buses and the re-development of the

train systems. Transportation was one of the common issues that surfaced during conducting the empirical research of the case studies.

2. **Pedestrian Movement:** The movement of people around the city is compromised at various levels with narrow pavements and major transportation routes. The large, busy roads make it difficult for the city to become pedestrian friendly.
3. **Cultural Significance:** The cultural nodes give a unique character and identity to the image of the city. The cultural precinct may not physically interact with the surrounding precincts, although it serves as a visual linkage and point of reference to the people of the city. Its location and proximity to civic activities, retail, commercial, and residential contributes to sustaining the cultural precinct in the city, Plate 04.
4. **Activity Hubs:** the map shows the various activities that take place in the city. The activities vary from commercial to retail, cultural, sporting and entertainment facilities. (Plate 05)
5. **Long Term Urban Design Goals:** By defining and developing urban precincts within the CBD allows for urban re-generation. The scale and massing of the buildings in the city varies from large scale, skyscrapers to small scale buildings. The city formation is an urban sprawl which does not prove to be economically viable. (Plate 06)

#### **Site Selection Criteria:**

Some of the urban characteristics that were considered when selecting the four sites where as follows:

#### **Urban Characteristics**

1. **Prominence of the Site:** The main aim of the fashion design institute is to provide a platform for local designers to showcase their talent and stimulate their creativity in the built environment. Hence, the prominence of the site is a major strength of the site and its success in drawing people to it.

2. Dimension of the Site: The institute will facilitate various activities such as an educational, retail and residential aspect, therefore the footprint of the site should be able to accommodate the requirements.
3. Urban Infrastructure: Access for students, facilitators and visitors to the site is very important. It is vital for the site to have good access to a network of public transport therefore ensuring easy access to the facility.
4. Contextual Land Usage: A suitable environment for the proposal would be ideally located in a mixed-use context with existing fashion culture and activities to support the development. This factor eliminates the Durban Beach front that does not encourage a mixed-use of facilities in the area. It is also largely residential and entertainment; attracting people to the beach and surrounding facilities during festive periods and weekends.
5. Urban Environment: The site should be ideally located in an urban setting that will promote easy access and draw large numbers of people to it. The nature of the fashion design institute requires a lower density site that will promote natural lighting and ventilation, less noise and air pollution.

### **Social Characteristics**

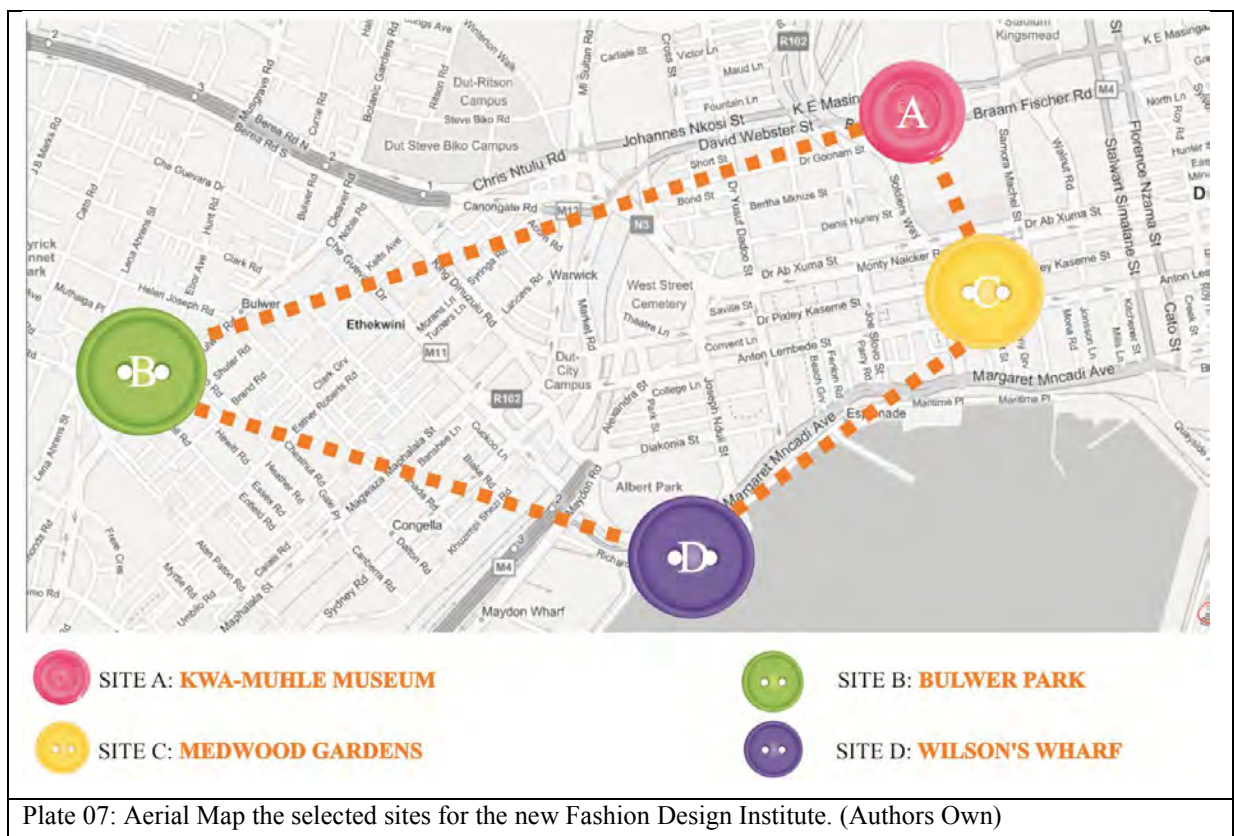
The surrounding context that the fashion institute would preferable be located in should be of a fashionable culture in addition to the positive influence to its surroundings. In the CBD of Durban the various precincts have their own distinct identity and character. The proposed facility requires an area that has an emerging or undeveloped and culture and identity which will be re-established by the development.

### **Environmental Characteristics**

1. Site Orientation: The orientation of the site is an important factor which dictated the orientation of the building on the site. It also allows for enable an easy management of natural lighting in the building for comfort in the space.

2. **Natural Lighting and Ventilation:** This factor is vital for learning spaces of the institute as discussed in the case studies; the major lack of natural lighting and ventilation hinders student progress and creativity. To ensure this aspect, the depth of the building should not exceed 15m for cross ventilation and natural lighting. The plots in the city are restricting in the aspect.
  
3. **Noise Pollution:** The issue of noise is another important factor for the fashion institute. The educational component requires a quiet space to facilitate lectures and other teaching spaces, while the retail component requires a more vibrant and busy surrounding. The noise pollution can be buffered with trees and vegetation. Although a site with a relatively low noise levels would be suitable that encourage natural sound barriers.

### Site Options:





## Introduction

To revitalize the CBD of Durban the problems and the potential solution need to be weighed out. The key issues of decentralization, improvement of transport systems, pedestrian streets, historic civic core, important linkages and the physical image of the city need to be addressed. There were numerous proposals including several architectural interventions to improve the infrastructure of the city. (M.A.July 2006: p112). The city is defined by four polar areas: (see fig. 08)

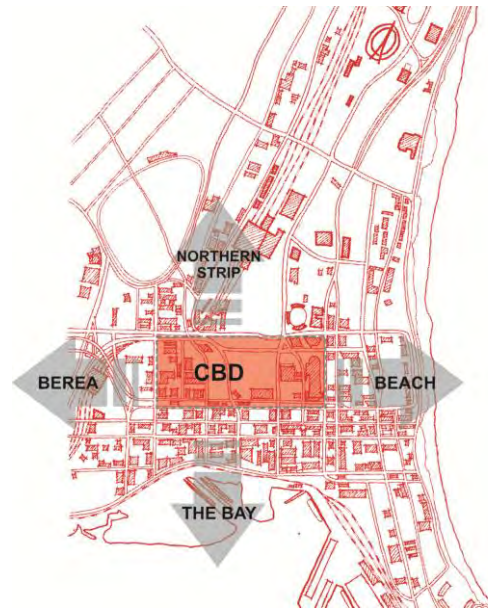


Plate 08: Aerial Map the selected sites for the new Fashion Design Institute. (Authors Own)

- The Berea
- The bay
- The beach
- And the Northern strip

The CBD, Berea and The Bay areas was selected for several reasons based on the problems and issues discussed literature review, arguments and discussions of the case studies and related precedent studies. The various layers of the urban framework of the city inclusive of the urban sprawl and densification of the city left limited ‘free plots’ in the city.

The possible opportunities for the intervention in the city where selected using a specific criteria that was formulated from the analysis and discussion of the literature review, cases studies and related precedents. The CBD proved an opportunity for redevelopment and re-establishing its image. Sites A and C where selected in the city as potential sites which create an opportunity for the new proposal to further develop. Site B was selected in the Berea precinct and Site D in the Harbour precinct.



## **SITE A (Kwa-Muhle Museum Site):**

### **Introduction**

The site is located in the CBD of Durban next the Kwa-Muhle Museum. The site is part of the green belts of the city as is currently a vacant plot. Site A was seen as an opportunity since it is located directly next to the science and heritage precinct which is the Kwa Muhle Museum. It also acts as the termination point of a major axis. The site is along a major road which creates a very busy and noisy environment. The high

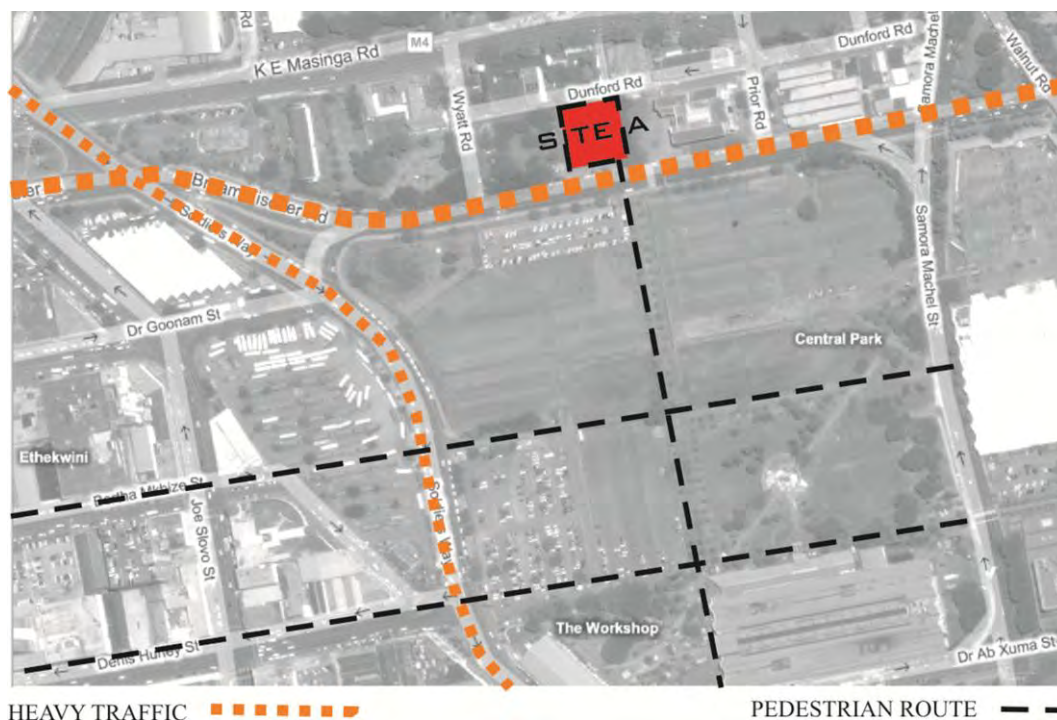


Plate 09: Aerial Map of Site A showing the traffic and axis. (Authors Own)

speed of vehicles and traffic volumes rendered the site unsuitable since these factors did not benefit the Fashion Institute and required facilities. Site A is also very small to accommodate for the physical requirements of the institute. The site was also not selected due to the fact that the movement of pedestrians to the site is hindered therefore decreasing the level of amenity at this precinct, Plate 09.

### **Empirical Data: SWOT (Strengths, Weakness, Opportunities and Threats) Analysis**

The SWOT analysis used was the creation of a list of traits **SITE A** observed in the area during visits 12 March 2011. The SWOT analysis traits were organized into

strengths, weaknesses, opportunities, and threats of the site. This SWOT analysis grid provides a brief summary highlighting the top traits within each category:

HELPFUL	HARMFUL
Strengths	Weaknesses
Located next to the history Kwa Muhle Museum	Located along a highly trafficked road
Termination point of a major axis	Situated alongside a cemetery.
Visual Link to the cultural precinct	The site is unused and left isolated.
Close proximity to transport nodes	The site is very dangerous after working hours, not much lighting and security.
Central location	The site is very small in size, therefore unsuitable for the design facilities.
Opportunities	Threats
Since it is located along a major road it is easily visible	Its located a highly trafficked road
The museum is located next to it thereby providing a platform for exhibitions	Inaccessible to pedestrians due to the traffic barrier
The site together with the museum creates an opportunity to visually and physically link the cultural and civic precincts.	Extremely noisy

### Summary of SITE A SWOT Analysis

In summarizing the results, the analysis of the SWOT found the common themes identified within each category.

**Strengths** – the site terminates a strong visual axis from the Royal Hotel, linking the City Hall, The Workshop and Centrum site.

**Weaknesses** – It is located along an extremely busy road that is highly trafficked creating noise pollution and a barrier for pedestrian flow. The site is located next to the cemetery which, by its function, does not encourage or social interaction. Safety

and security is a major issue of the site. The diminutive size of the site renders it unsuitable for the various functions required by the fashion institute.

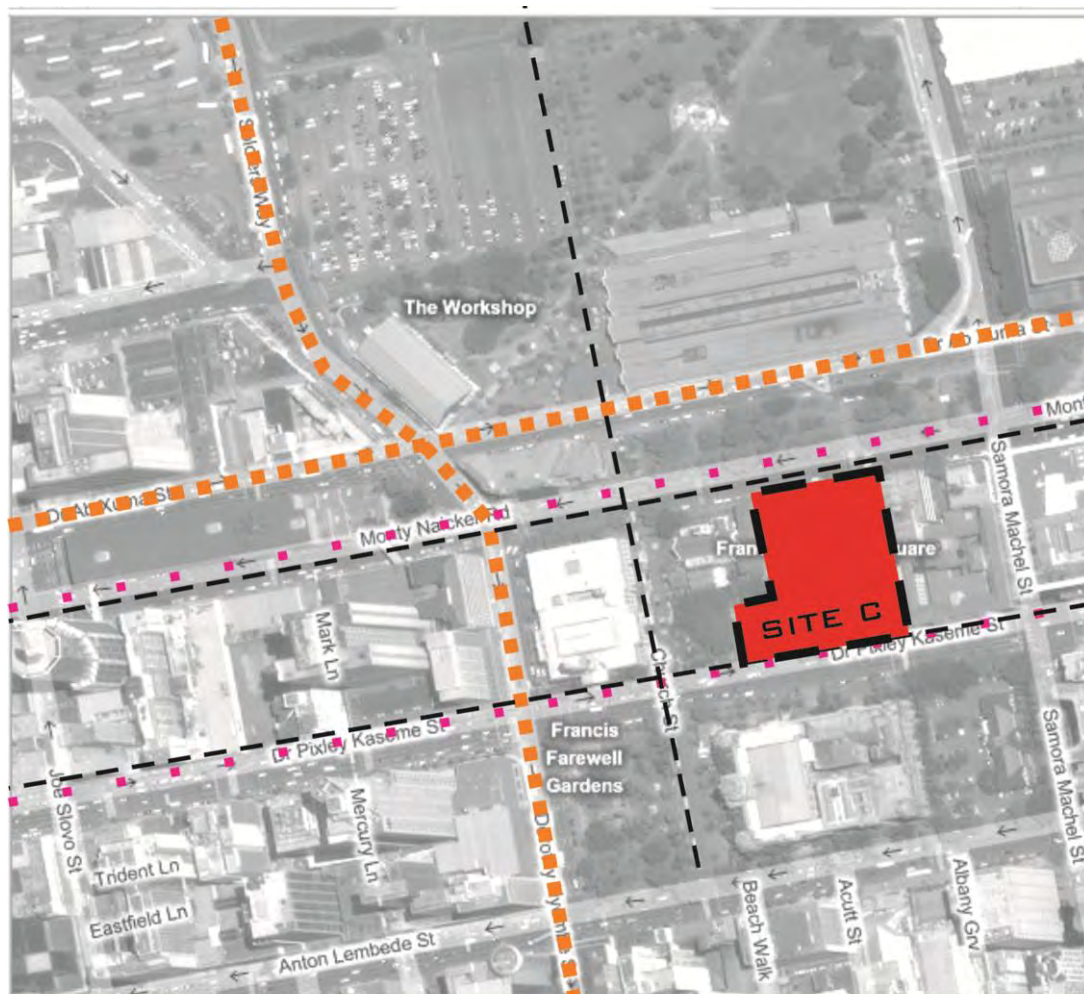
**Opportunities** - The site together with the museum creates an opportunity to visually and physically link the cultural and civic precincts.

**Threats** - The common threats of the site is the major traffic along the site, the noise pollution caused by this and the inaccessible barrier inflicted by the road.

### **SITE C (Medwood Gardens):**

#### **Introduction**

The Medwood Garden is located in the CBD of Durban surrounded by historic buildings. It is located along a prominent axis linking the Workshop, Post Office and City Hall. The site is isolated and blocked off from the city.



HEAVY TRAFFIC ——— MEDIUM TRAFFIC ■ ■ ■ PEDESTRIAN ROUTE - - -

Plate 10: Aerial Map of Site C showing the traffic and axis and linkages. (Authors Own)



The Medwood Garden and the town swimming pool were selected as an option for the proposal of the design institute. The pool site is empty and used for many years. The Medwood Gardens is one of the last few green belts of the city and the site is used by people during the day to play chess, relax under the shade of the trees and enjoy the natural, green ambience amongst the concrete jungle it is located in. the garden, however, is not frequently used at night due to safety issue. The garden is very closed off from the streets; hence the natural surveillance is compromised. The isolated swimming pool and other facilities around the gardens do not lend itself to the gardens encouraging people to spend time in the space. The garden is used more as a thoroughfare to the taxi stop on Pine Street. The site is accessible via both modes of transport; public and private. It also connects to the Church Street underpass and the flea market stalls along the site leading to The Workshop and Guggu Dlamini Park, Plate 10.



Plate 11: 3d Diagram showing the site in relation to the city. (Authors Own)

#### Empirical Data: SWOT (Strengths, Weakness, Opportunities and Threats) Analysis

The SWOT analysis used was the creation of a list of traits **SITE C** observed in the area during visits 12 March 2011. The SWOT analysis traits were organized into strengths, weaknesses, opportunities, and threats of the site. This SWOT analysis grid provides a brief summary highlighting the top traits within each category:

HELPFUL	HARMFUL
Strengths	Weaknesses
Located major civic building of the city	Walled off from the streets
Medwood Gardens is one of the last green nodes in the city	Surrounding facilities does not encourage people to use the park
Link to the Church Walk Underpass and Workshop	The site is unused and left isolated at night.
Close proximity to transport nodes	The site is very dangerous after working hours, not much lighting and security.
Large pedestrian flow in and around the site	Limited benches, fountain does not operate and not much shaded areas.
Opportunities	Threats
Abandoned pool creates an opportunity for re-development	Its located a highly trafficked road
The location, proximity and quality of the garden is an opportunity for development	Used as an en-route rather than a place for people to interact and socialise
The site together with the surrounding civic and cultural precincts creates an opportunity to create a linked circuit between these facilities.	The major threat of using this site is that it is one of the very green belt sites in the city.

### Summary of SITE A SWOT Analysis

In summarizing the results, the analysis of the SWOT found the common themes identified within each category.

**Strengths** – Site C is located in an ideal location with the civic and cultural precincts linking around the site. The Church Walk underpass links the site to the Workshop area. The large pedestrian flow in and around the Medwood Gardens is a strength for the site.

**Weaknesses** – The weakness of the site is that is closed off from the streets which creates a barrier. This factor causes people to feel unsafe in the space therefore the park is not used to its optimum. The limited benches and of lack of lighting leaves the site isolated at night. The water fountain does not function.

**Opportunities** - The city swimming pool and the Medwood Gardens creates an opportunity to re-develop the precinct. The locality, proximity to various transport nodes, cultural and civic precinct creates an opportunity for future developments.

**Threats** - The threats of the site is that people use it as a short cut and en-route to other destinations. It does not encourage people to use the space. The pool has been left vacant for many years. The major threat of the site is the fact that it is one of the few green belts of the city.

## **SITE B (Bulwer Park):**

### **Introduction**

Site B is located in Berea, Glenwood. It is located alongside a very large public park with abundant vegetation on in the park. It is currently used by KZN Gallery as additional parking space. The site is located in the lush green belt on the fringe of the city between the natural environment of Bulwer Park and the man-made built environment.

### **Urban Character**

The Bulwer park is a massive green belt in the area which gives it a very strong characteristics in its context. The park is located at an intersection of Bulwer and Davenport road that are major high trafficked roads. The site is along side the KZN Gallery and a school grounds. The site is situated along the busy thoroughfare in Glenwood, Bulwer Road, which provide an opportunity for the institute to be prominent in the context. The existing infrastructure of the site is good, with transportation links to the site. The commercial node is located on Davenport and Bulwer Road which links to the Davenport centre. The more recent development of the commercial node is the Woolworths Food store and the many cafes and restaurants along Davenport Road. The development of the area has drawn many people to it, creating a new hub of activity in Durban. The site is situation among the many mixed-use activities such as retail, commercial, residential, a school and sports club. The immediate context projects a fashionable culture for the precinct.

The Glenwood area varies in density even though the plots are small in size. The types of activities include two three storey buildings which houses residential and special commercial activities, institutional as well as office activities are located in the

immediate precinct of the site. The lower edge of Bulwer still has many small scale houses that are converted into commercial activities, while the upper edge is largely high residential blocks from Davenport road moving towards Manning Road. The site sits at a central location between the DUT campus and UKZN Howard College and is linked by major roads in Berea.



## Social Character

The surrounding activities along the Bulwer Road and Davenport Road draw people along the street, encouraging interaction and experiencing the culture of the precinct. The historic and cultural identity of the existing area adds to the image of the precinct creating a fashionable culture and lifestyle. This aspect is ideal for the fashion design institute to be located in. Adjacent to the site is the KZNSA Gallery which is an active node that draws people to the area at all times of the day and at night. The coffee shop, together with its supporting craft shop and art gallery creates a lively atmosphere along the street. The site has great city view from the east orientation. The architecture adds to the historic character of Durban with many conserved buildings in the area such as the KwaZulu Natal Institutes of Architects building. From the analysis, site B proved to be the best potential site which will accommodate for all the requirements of the fashion design institute for Durban. The historic context of the



site together with various small cafes, restaurants, boutiques and other facilities brings out the best potential of the site. This aspect serves as a re-vitalisation for the area and will attract people to the specific identity created by the new Durban Institute of Fashion. The Bulwer Park site was best suite the requirements and functions of the fashion design institute.

Located on the north end of the site, Bath Road is an unused road since it has been closed off. This creates a very dangerous area for the people that work and live in the area due to the lack of surveillance, Plate 154. The maniple buildings that are located in the park are not maintained and are now abandoned. These building are listed buildings of the precinct, although due to the dilapidation of these buildings the land value of the area is depreciated. The new fashion design institute aims to uplift the precinct with its facilities and design approaches. It will address these issues in order to redeveloped and establish the cultural precinct by creating an identity for the place and its people.

### **Environmental Character**

The orientation of the site is best suited to maximise views, natural lighting and ventilation. The site is big enough to facilitate the activities required by the fashion design institute. The back edge of the site is facing the Bulwer Park which is quiet and relaxed; ideal for a learning environment. The front edge is located on the busy Bulwer Road which is noisy, heavy pedestrian movement which is suitable for retail and commercial activities.

### **Empirical Data: SWOT (Strengths, Weakness, Opportunities and Threats) Analysis**

The SWOT analysis used was the creation of a list of traits **SITE A** observed in the area during visits 13 March 2011. The SWOT analysis traits were organized into strengths, weaknesses, opportunities, and threats of the site. This SWOT analysis grid provides a brief summary highlighting the top traits within each category:

HELPFUL	HARMFUL
Strengths	Weaknesses

Located on the fringe of the city	Bath Road located between the site is unused
The site is surrounded between the lush green park and built environment	The site is used for parking for the KNZNA Gallery
Visible access from the main road	The site is unused and left isolated at night.
It is northward orientated and has good views	The site is very dangerous after working hours, not much lighting and security.
The site is fed off by various commercial, retail, upmarket activities, residential, learning institutes and tourist attractions.	There are no amenities on the site to attract people to use it.
<b>Opportunities</b>	<b>Threats</b>
The location of the site creates an opportunity to re-establish the area and feed the commercial and residential strip	Limited parking space for the facilities around the site as well as the site.
The green belt serves a visual and physical link to the site	The site is not inviting for people to use the space.
The slope of the site is 1:25 maximises eastward views of the city	The site and surrounding green belts of the area are used since there is no surveillance therefore security is a major issue.

### Summary of SITE B SWOT Analysis

In summarizing the results, the analysis of the SWOT found the common themes identified within each category.

**Strengths** – Site B was selected since it is located in an ideal location on the fringe of the city with the cultural, historic, retail and commercial precincts linking around the site. The surrounding facilities encourage pedestrian movement around the site and the major road that runs alongside the site provides a good visible access to the site. The site is located between a lush green park and the built environment giving it a unique character.

**Weaknesses** – The weakness of the site is that the road alongside the upper edge of the site is unused thereby creating a ‘dead space’ which proves to be dangerous for the people using the park and surrounding facilities. The site is not actively used by people and is very dangerous since there is no surveillance and proper lighting on the site.

**Opportunities** - The site provides an ideal opportunity to re-develop the precinct by addressing the weaknesses and threats. The supporting facilities of the site will link to the fashion design institute and the facilities proposed. The green nodes provide a natural setting which is a visual and physical link to the proposed development.

**Threats** - The threats of the site is that people do not actively use it due to the lack of amenities, security and lighting.

#### **SITE D: Wilson’s Wharf**

##### **Introduction**

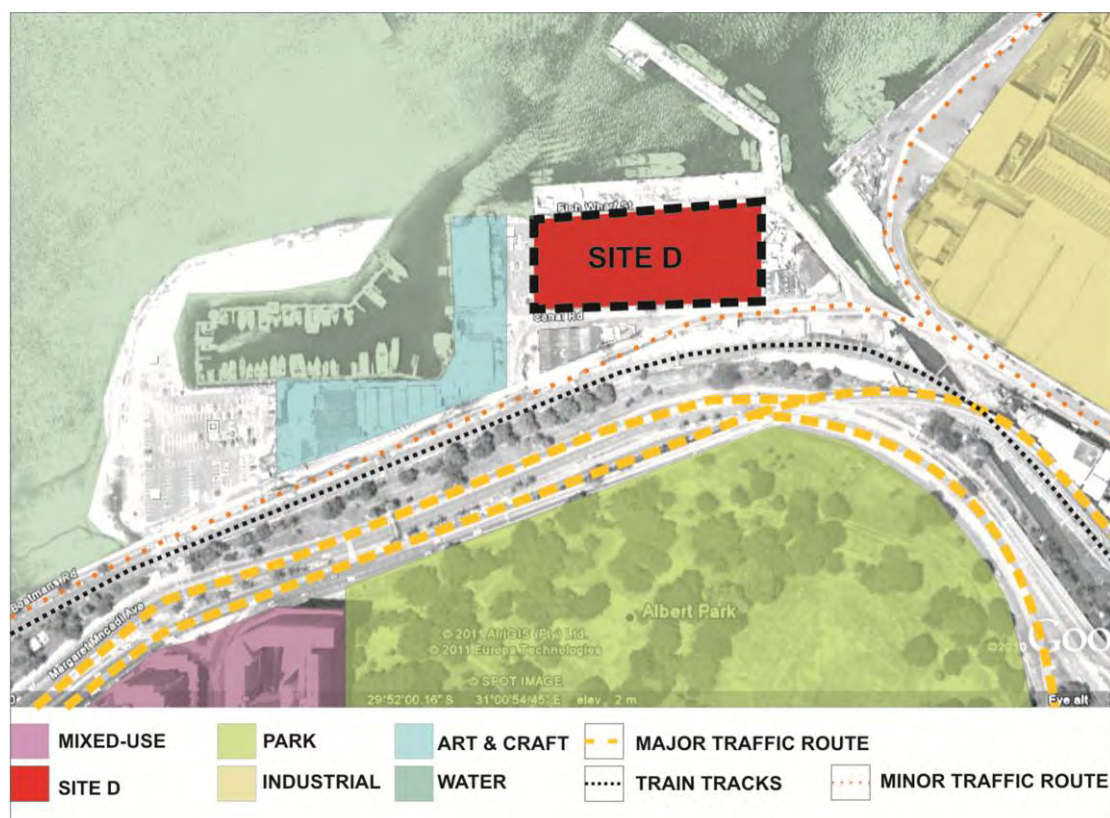


Plate 13: 3d Diagram showing SITE D in relation to the city. (googleearth.com, adapted by Author)

The site is located in Wilson's Wharf near the Small Craft Harbour and Victoria Embankment. The site is located at a convenient point in relation to the CBD and Victoria Embankment which also serves as an ideal link for future waterfront developments.

### **Urban Character**

The site being located in Durban's Harbour has efficient social, economic and industrial sectors. Durban is known for its successful port. The harbour is surrounded by the city which acts as an integral part of its urban character. Durban's Harbour forms background for all the historical, physical, social and industrial developments in the city. Many of the historic public buildings within the city are orientated towards the harbour. The harbour presently still plays a vital role in the economy of Durban. The water edge along the harbour is one of the longest water-land edges in Durban. It also serves an ideal opportunity to develop this frontage, re-establishing the water edge with city. The site has spectacular views of the harbour and cruise ships create a dramatic visual impact. The Harbour precinct is also an important transportation hub of the metropolitan area.

### **Social Character**

A pivotal role influencing the social character of the site is tourist and movement of locals in the precinct. The tourism industry adds to the cultural diversity of the city and serves as a tool for economic viability. The harbour's location is the ideal gateway to the city of Durban linking the city. With the more recent developments along the Point and Beachfront leaves an opportunity for the re-establishment of the Harbour. This would complete the integration of the water edge developments of Durban which would connect the harbour to the city in turn to the sea.

The facilities in the surrounding context of the site is the Wilson's Wharf, BAT Centre, the Yacht Clubs and Café Fish Restaurant that form part of an initial stage of linking the CBD and Esplanade to the Harbour. The pedestrian movement between the CBD and the Site is excellent and it also links the various mixed-use activities that occur on Victoria Embankment.

## Environmental Character

The site and surrounding activities project a robust ambiance displaying the culture and historical routes of Durban which many locals hold dear to them. Although, the



Plate 14: 3d Diagram showing SITE D in relation to the city. (googleearth.com, adapted by Author)

site is exposed to noise and air pollution from the industrial facilities in the surrounding context.

## Empirical Data: SWOT (Strengths, Weakness, Opportunities and Threats) Analysis

The SWOT analysis used was the creation of a list of traits **SITE D** observed in the area during visits 26 March 2011. The SWOT analysis traits were organized into strengths, weaknesses, opportunities, and threats of the site. This SWOT analysis grid provides a brief summary highlighting the top traits within each category:

HELPFUL	HARMFUL
Strengths	Weaknesses
Located near the city, along the harbour (land and water interface)	Dilapidated buildings on the site
The site is surrounded between the lush green park and built environment	Rail tracks and narrow vehicular traffic alongside the site
Visible access from the main road and	The site is unused and left isolated at



efficient transportation facilities to the site	night.
Good visual access of the Harbour, Berea and Point area.	The site is very dangerous after working hours, not much lighting and security.
The site is fed off by various commercial, retail, upmarket activities, residential, learning institutes and tourist attractions.	The site is blocked off from the Wilson's Wharf development.
<b>Opportunities</b>	<b>Threats</b>
The location of the site creates an opportunity to re-establish and connect the water edge to the CBD	Limited parking space for the facilities around the site as well as the site.
The green belt, mixed-use facilities, historical and cultural elements serves a visual and physical link to the site	The site is not inviting for people to use the space and there is no surveillance therefore security is a major issue.
The site is located at a gateway point to Durban.	The site is disconnected from the city and its context.

### Summary of SITE D SWOT Analysis

In summarizing the results, the analysis of the SWOT found the common themes identified within each category.

**Strengths** – Site D was selected since it is located on the waters edge on Durban's Harbour with the cultural, historic, retail and commercial precincts linking around the site. The surrounding facilities encourage pedestrian movement around the site and the major roads and a train that runs alongside the site provides a good visible access to the site. The site is located opposite a lush green park, Albert Park and the built environment giving it a unique character.

**Weaknesses** – the main weakness of the site is the dilapidated buildings and the train tracks that acts a barrier. The site is unkempt and isolated during the day and night. There is a lack of lighting. The Wilson's Wharf development cuts off the site by creating a hard edge facing the site. The site is also exposed to noise and air pollution from the industrial plant near the site.

**Opportunities** - The site provides an ideal opportunity to re-develop and link the precinct to the CBD connecting the water edge to the inner city. The various activities, historical and cultural linkages also provide an opportunity to develop the precinct. The natural elements such as water and the green nodes serve as a visual linkage. The site is ideally located at the gateway to the city of Durban- the Harbour.

**Threats** - The threats of the site is that people do not actively use it due to the lack of amenities, security and lighting. The limited parking and train tracks acts as a barrier to the site.

**Table of Performances of the Sites**

Considerations		Importance rating (out of 10)		
Architectural Attributes	SITE A	SITE B	SITE C	SITE D
1. Spatial and Functionality	7	9	7	9
2. Identity	8	9	8	10
3. Functionality	7	9	7	8
4. Accessibility	6	9	7	6
5. Visual Prominence	8	9	7	10
6. Concentration of People	6	9	7	7
7. Strategic Location and orientation	7	10	8	10



8. Passive relaxation nodes	4	10	8	7
9. Active entertainment and recreational nodes	7	9	9	10
10. Natural Lighting and Ventilation	8	8	8	10
11. Integration into the context	8	9	7	7
12. Sharing of Facilities- Educational and Recreational	5	9	6	8
13. Flexibility for Planning	7	9	8	8
<b>Social Attributes</b>	<b>SITE A</b>	<b>SITE B</b>	<b>SITE C</b>	<b>SITE D</b>
1. Formal Trading	8	9	8	9
2. Upmarket activities	6	9	6	8
3. Educational Institutes	7	9	8	9
4. Tourist Attractions	8	6	10	10
5. Residential	6	9	6	9

<b>TOTAL</b>	<b>123</b>	<b>160</b>	<b>130</b>	<b>150</b>
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From the table of performance above, the Site B has the most potential since it has a large exposure to pedestrians which proves to be highly important for fashion designers to draw inspiration from people watching, looking at the changing of a multitude of colours, textures, materials, forms, shapes, patterns and sizes that are displayed by people daily. The constant movement and flow of people is also a dynamic aspect which evolves continuously similar to that of the discipline of fashion design. These aspects inspire students to gain new ideas from the compositional form they are surrounded by; dynamic or static. Site B and C are located along a pedestrian movement which is a benefit to the proposal and the precinct as a whole. This aspect encourages social interaction and natural surveillance of the site. Again, site C and B have 'quiet back' spaces, although site C is used as a thoroughfare creating a more busy and noisy atmosphere in comparison to site B. These spaces are important since they can be used for the facilities that require less noise or as a place for students and facilitators to unwind and distress in the natural landscape. The active nodes are equally important since it encourages passive interaction with the context. The dynamic and constantly evolving environment is inspiring for students which is apparent in site D. The site B and site D are well orientated allowing for maximum views and natural lighting and ventilation which are vital for design spaces in the building. This was one of the major issues faced by fashion design schools in Durban. A well integrated site promotes activity in the area which can be seen happening in site B. the surrounding small boutiques, restaurants, cafes and other commercial, educational and entertainment facilities can be seen as a great opportunity for a potential site. Site B was selected since it provides a platform for future further development and the site does not conflict with its context thereby creating an opportunity for the new Fashion Design Institute of Durban to operate at an optimum level, re-establishing the identity of the area and the city on a whole.

## **CHAPTER TWO (2.2)**

### **SITE SELECTION, SURVEY AND ANALYSIS**

#### **Historical and Cultural Review of Bulwer Park**

## History of the Precinct

The Glenwood area between Berea Road and McDonald Road was laid out as early as the 1850s, approx 5 acre sites being sold on a leasehold basis, later converted to freehold title. A Borough Survey Plan dated 1879 (attached) shows the grid layout of blocks and streets, with the area south of McDonald Road still undeveloped. The roads were named after original residents - Moore, Clark, Davenport and McDonald, and possibly later, Manning, another well known family of the area.

Bulwer Road was named after Sir Henry Bulwer, Lieut-Governor of Natal in 1875 when Natal was a District of the Cape, and Governor in 1882 when Natal became a separate colony. The village of Bulwer also bears his name.



Plate 15: Bath Road tram line. (Durban City Council)

The survey plan of the triangular site of the park and the diagonal alignment of Bath Road, possibly planned as a future tram route, although this only came into being in the 1920s.

## **Tramlines in Glenwood**

The Umbilo Road tramline (electric) was laid as far as McDonald Road in 1895, Plate 15. A branch line was opened in 1909 up Davenport Road to Bulwer Road, extended along Bath Road and McDonald Road in 1923 to the existing old terminus near Chelmsford Road. The larger of the two electrical buildings on Bath Road is understood to have provided the power for the tramway.

In 1940 the Glenwood trams were replaced by trolleybuses, operating on the same overhead powerlines. The trolley buses were phased out by 1968, replaced by single decker diesel buses.

## **Bulwer Park**

At some point Bath Road was severed from the Manning Rd/McDonald Rd intersection. The first Town Planning Scheme came into effect in 1953. Bulwer Park was dedicated as a Public Park in terms of Section 132 of Ordinance 10/1953, surveyed in 1961.

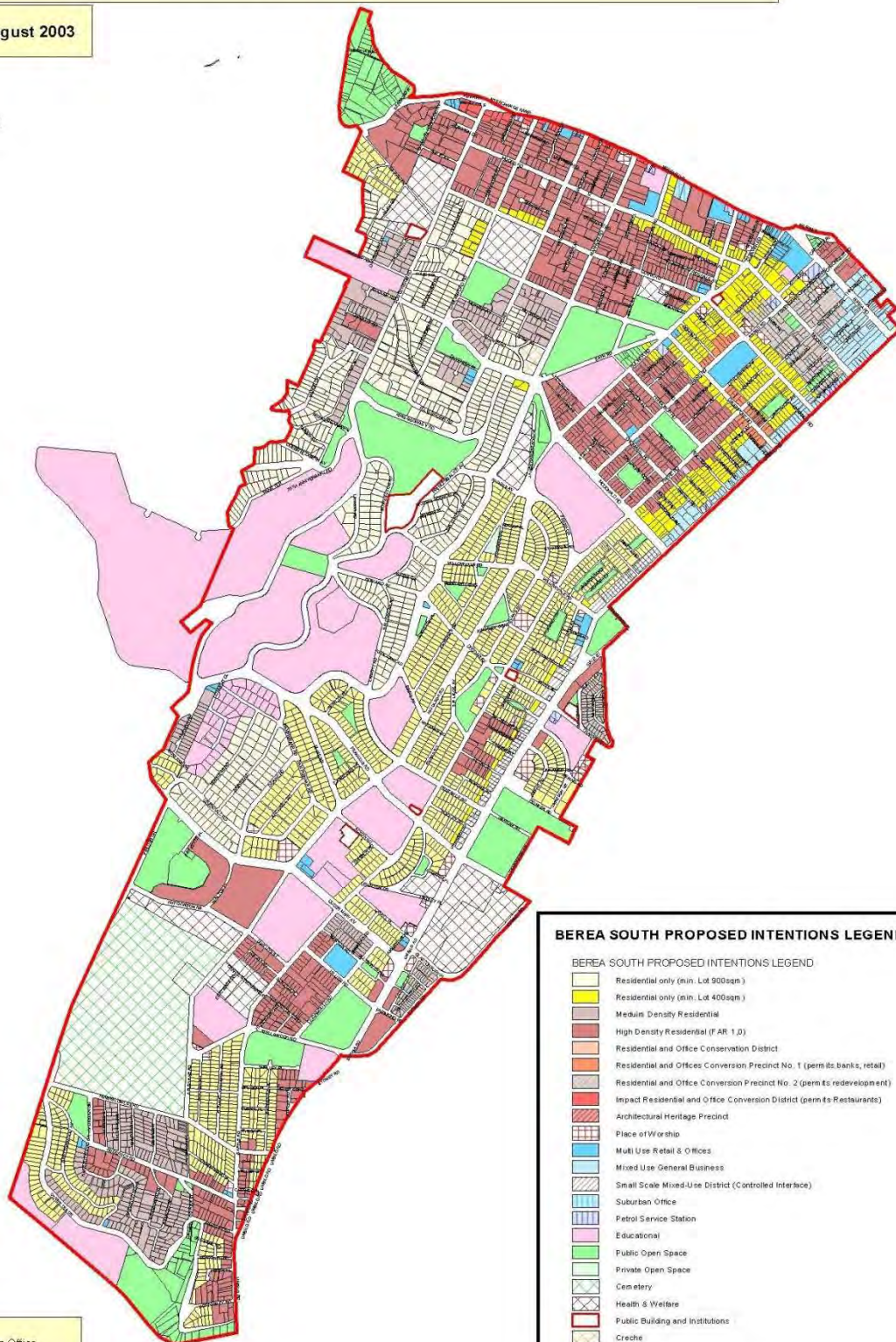
In the City Engineer's Report on the Planning of the Berea in 1965, open space standards per thousand population were considered, broken down into playlots, active and passive recreational areas.

## **Population Density**

It was noted that as the population density of the Bulwer community area had increased, the open space provision was deficient (61 acres existing, 77 acres "required"). It was proposed to rezone the wedge of land between Bath Road and Bulwer Road up to the School property as Open Space Reservation. The amended scheme was approved by the City Council in 1967.

**BEREA SOUTH**  
**Proposed Land Use Intentions (As Approved By Council)**  
**Scale 1 : 16 000**

Date : 21 August 2003



**BEREA SOUTH PROPOSED INTENTIONS LEGEND**

- BEREA SOUTH PROPOSED INTENTIONS LEGEND**
- Residential only (min. Lot 900sqm)
  - Residential only (min. Lot 400sqm)
  - Medium Density Residential
  - High Density Residential (FAR 1.0)
  - Residential and Office Conservation District
  - Residential and Office Conversion Precinct No. 1 (permits banks, retail)
  - Residential and Office Conversion Precinct No. 2 (permits redevelopment)
  - Impact Residential and Office Conversion District (permits Restaurants)
  - Architectural Heritage Precinct
  - Place of Worship
  - Multi Use Retail & Offices
  - Mixed Use General Business
  - Small Scale Mixed-Use District (Controlled Interface)
  - Suburban Office
  - Petrol Service Station
  - Educational
  - Public Open Space
  - Private Open Space
  - Cemetery
  - Health & Welfare
  - Public Building and Institutions
  - Creche
  - Light Industrial



Plan Prepared by:  
 The Planning Information Office  
 Development Planning Dept  
 Ph. 031-3002189  
 Email: govenderb@cesu.durban.gov.za

Plate 16: 2003 Proposed Land Use Intentions by Durban City Council (City Council)

A review of the Berea South District Town Planning Scheme was completed in 1984. I can find no direct reference to the extended park area in this report. However, sites in this zone had been acquired and the rundown houses demolished, with the exception of 160 Bulwer Road. In the same year the Listing of Important Places and Buildings was published. The Durban Heritage Trust was established, and undertook the restoration of No. 160, which it shared with the KZN Institute for Architecture. A few years later the NSA Gallery was developed adjacent to the KZNIA office.

### **Architectural Language**

The Berea style gatehouse c1925 and the smaller electrical substation in Baroque Revival style were included in the building list, as well as the International Style McDonald Road transport terminus and electrical switching station, c1940.



## **CHAPTER TWO (2.3)**

### **SITE SELECTION, SURVEY AND ANALYSIS**

#### **Site Introduction**

## **CHAPTER TWO (2.4)**

### **SITE SELECTION, SURVEY AND ANALYSIS**

#### **Figure Ground, Zoning Maps and Urban Scale**

## **CHAPTER TWO (2.5)**

### **SITE SELECTION, SURVEY AND ANALYSIS**

#### **Environmental Analysis Diagrams and Maps**

## **CHAPTER TWO (2.6)**

### **SITE SELECTION, SURVEY AND ANALYSIS**

#### **Site Sections and Contextual Analysis**

## **CHAPTER TWO (2.7)**

### **SITE SELECTION, SURVEY AND ANALYSIS**

#### **Conceptual Urban Design Framework**

## **CHAPTER THREE**

### **PRECEDENTS AND CASE STUDIES**

### 3.1 Urban Planning and Design:

The criteria for urban planning and design are to integrate The School of Fashion Design into the urban development by creating an easy accessibility to amenities and community involvement.

#### 3.1.1 Relate to local Context:

The look and the feel of a place is created, physically by the relationship between the buildings and the spaces between them, the arrangements of the building along a streets or around an open space, the balance between natural and man-made elements and what is repeated and what is unique in the area. The National Library of South Africa,



Plate 15: Image of The National Library of South Africa

located in Pretoria is ideally located with historic Church Square two blocks away; the building is well situated in central Pretoria within easy reach of suburbs and accessible from further away. It is set back from Struben Street, the building allows for a grandiose “Governmental Avenue” focused on the union buildings.

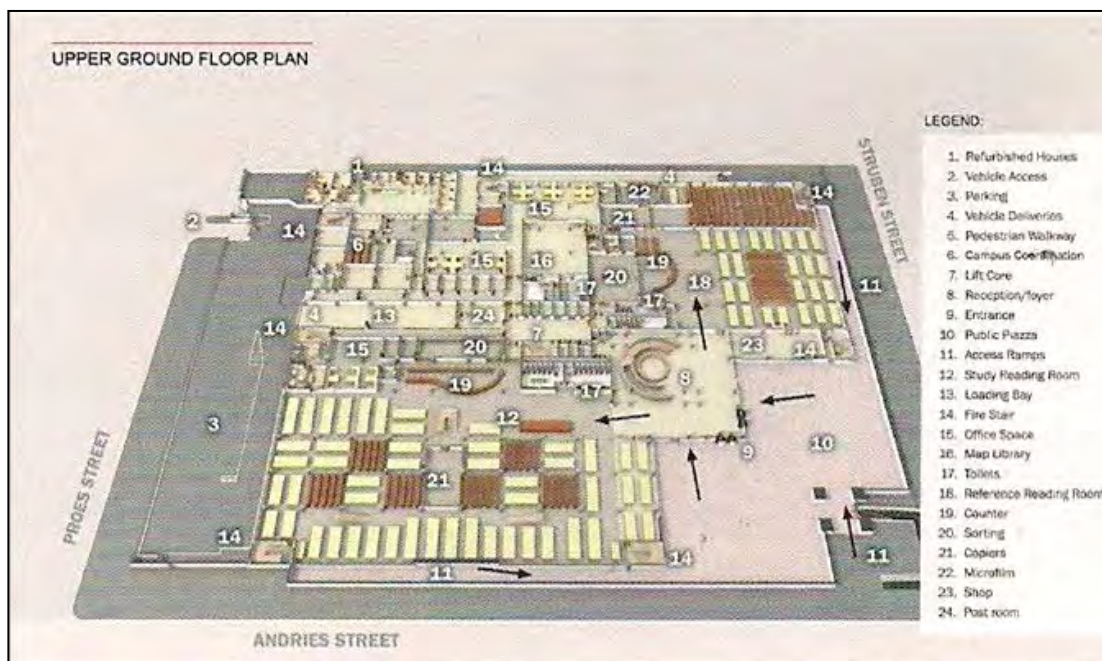


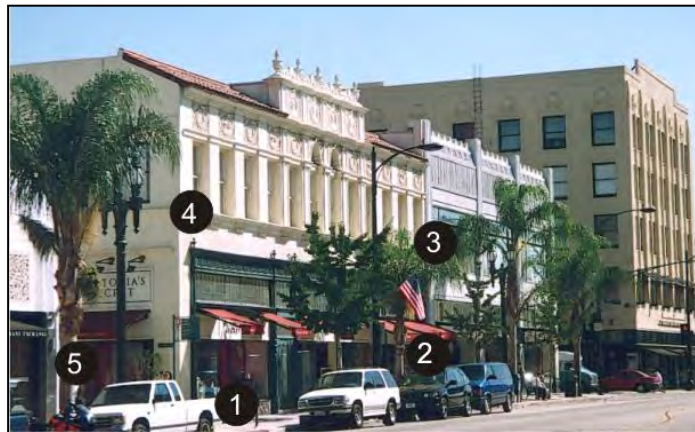
Plate 16: Plan of library showing its relation to the context.



This large scale library building is compatible with the environment as shown in fig 08 and 09. The large glass planes create a transparency which passers-by having an inkling of activity in the building, while the users are aware of the pedestrian and traffic movement outside. The image of the buildings stands for itself, with its architecture easily read as a library building and sits with poise and stature in its context.

### 3.1.2 The size of the buildings and spaces:

The scale is an important design tool. The aim is to create a balance between the numbers of stories in the building to the amount of



1. Street Orientation
2. Retail continuity (i.e. Storefronts)
3. Compatible scale, massing and rhythms
4. Articulated Facades
5. Mid-block passage

buildings appropriate for the area as illustrated in the image of the Old Pasadena Precinct.

### 3.1.3 Communal Spaces:

People need communal spaces which have different degrees of privacy and 'publicness'. Communal spaces are essential for communal living because they promote socialising. Communal space in-between buildings should allows of more than one activity and be robust and durable. The Seattle Mixed Use Development Plaza was created with a variety of pedestrian paths through the site. The design recognizes that people will use the plaza for multiple reasons. It encouraged the location of cafes and restaurants along the plaza to activate the site during the day and night. The plaza and the proposed structures are constructed with materials from City Hall and

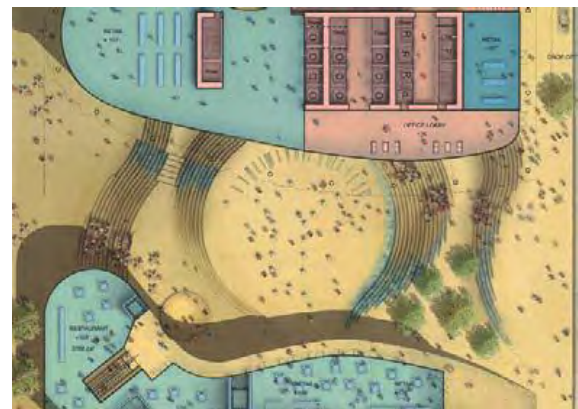


Plate: 17: Sketches of the Plaza designed as an enclosed gathering space which connected with the city hall.



the Justice Centre to create a sense of continuity and unifying the development within its context.

### 3.1.4 Using the Streets:

The streets are important since they are an extension of peoples living environment. Integrating street activities with the fashion institute helps bring life into the streets and through the building, which contribute to safety and security. The NSA Gallery communicates an ideal urban lifestyle whilst responding to the context, site gradient and the adjacent park. The NSA Gallery is alive with energy, social interaction and African internationalism which displays arts work



Plate 18: NSA Gallery and its response to the street, park and context.

and promotes local artist. Openable facades, secure outdoor seating and sidewalk café seating in a pedestrian friendly environment all mean taking advantage of the beautiful South African climate in a secure and social setting. The architecture provides an integrated with relation to the scale of the surrounding buildings.

## 3.2 The Site

### 3.2.1 Encourage social living:

They way in which the buildings are positioned on site encourages positive response to the surrounding streets which creating an inner core that is



Plate 19:

1. Ground Floor walk-in commercial use (eg. Coffee Shop)
2. Upper floor office
3. Outdoor Dining
4. Street wall/window openings

accessible as shown in Lake Avenue which encourages social interaction with restaurants at the lower levels and outdoor spaces for the community.



### 3.3 The Building

#### 3.3.1 The Image and Character:

A place gets its character from the building arrangement on the site. The buildings set up an order and rhythm. The surfaces, together with texture, colour, materials and detail contribute significantly to the quality of the housing development while creating an image for itself, which people can identify with. The Prada building sits in a corner of its site, creating a small entrance plaza which was an effective gesture of restraint from an otherwise rather unrestrained building. The façade simultaneously reflects the sky and allows views into all floors. The building defines the complexity and vibrant, mixed use node with legibility and gives the area a distinct IDENTITY and IMAGE for itself.



Plate 20: Prada Building in Tokyo – Forms, Symmetry and the image and character

The Seattle Central Library sits as an icon, an image for the development of downtown Seattle, Washington. The library has a unique, striking appearance, consisting of several discrete "floating platforms" seemingly wrapped in a large steel net around glass skin. The image of its



Plate 21: Image of the Seattle Central Library which creates an image and identity for the city.

service has been carefully revamped. As a public

building, it has made a statement and has become a landmark. The architecture together with its various activities and functions has drawn people to this building from all over the world, thus its success is measured by the people that are attracted to utilise information in a contemporary library context. The expression is “high tech”, but the internal image is

softened through the use of timber and colours that create a balance in the architectural expression, between the symbols of contemporary global society and a unique community facility.

### **3.3.2 The size of the buildings and spaces and response to culture:**

The scale is an important design tool. The aim is to create a balance between the numbers of stories in the building to the amount of buildings appropriate for the area as illustrated in the image of the Pearl Academy of Fashion in Jaipur, India. The architectural partially consists of a range of multifunctional spaces which are a seamless blend of the interiors and exteriors. Many elements of this thermally adaptive environment borrow from the tradition of passive cooling techniques prevalent in the hot-dry desert climate of Rajasthan.



Plate 22 and 23: The Pearl academy of Fashion in Jaipur responds to the scale of the context and cultural interpretation of the region.

The design reinterprets two traditional Rajasthani architectural motifs: the stone screen known as the "jaali" and the open-to-sky courtyard. The jaali, traditionally used to screen private spaces and modulate light within buildings, is re-imagined as an exterior skin; placed four feet away from the wall and acts as a thermal buffer. The density of the screen has been derived using computational shadow analysis based on orientation of the façades. The traditional courtyards take on amorphous shapes within the regulated form of the cloister-like periphery. The shaded courtyards help control the temperature of internal spaces and open step-wells, while allowing sufficient daylighting inside studios and classrooms. The design

and facilities of the campus complement the ideology of the Pearl Academy of Fashion - a cutting edge design institute with a sustainable approach.

### 3.3.3 Multifunctional and flexible Spaces:

The planning for the FIDM Campus in San Diego, Chicago is a space that is both non-traditional and tangibly centered around the value of design, appropriate enough for a school with just such a focus. The project occupies the entire third floor of a high-rise office building. Comprising approximately 30,000 square feet, the space needed to accommodate all of the elements of the school's main campus within the smaller footprint of a regional campus. To achieve this, the school is designed as a sequence of zones: a public entry zone; an educational zone housing classrooms, the library, and technology resources; and an administration zone for the school's staff. While efficiency required the grouping of the various program



Plate 24: FIDM Campus in San Diego, Chicago

areas, the architect's focus was on creating interaction between these spaces. A looped circulation path encircles the floor plan, and generous public areas and hallway lounge settings create opportunities for spontaneous interaction. A strong color palette drawn from the area's native vegetation appears throughout the space. Additionally, a comprehensive graphic program that is integrated with the architecture connotes the function of spaces and leads users through the floor. Each quadrant of the floor is invested with its own identity to eliminate the perception of corridors that characterize many educational spaces. Hallway spaces further disappear due to the use of glazing even in normally sequestered spaces like



classrooms and the library. While each area is self-defined through its colour and form, integration between the spaces is very strong throughout.

Overall, the vibrant colours, textures and geometries present in the space provide a clear and active understanding of the site, and the result of this sophisticated strategy is the ever-present affirmation of the importance of design. The spirit of the school is always on display.

### 3.3.4 Outdoor Spaces using the Streets:

The streets are important since they are an extension of peoples living environment and public engagement. Integrating street activities with public buildings, with Library or Information Centre planning, helps bring life into the streets, which contribute to safety and security. Desert Broom Branch Library for the City of Phoenix creates a sense of place of this desert library is remarkably achieved by its horizontality, broad panoramic views of the landscape and sky, and integration of interior and exterior. The play on vertical lines and curves animates the spaces within, imbuing them with a sense of an evening breeze blowing through. The covered portico



Plate 25: Covered outdoor reading or gathering spaces of Desert Broom Branch library.

of the western side of the building, shading patrons who wish to read outdoors and keeping the building cooler as shown in Plate 25. A steel reinforcing bar is hung from the ceiling of the portico on the western side of the building, acting to define a semi-outdoor space. The swirls of hanging rebar make semi-enclosed space under the wide covering roof for outdoor reading and relaxation.

### 3.3.4 Encourage Learning:

Peckham library in south London can be read as a textbook case of signature architecture or an iconic library mobilized in the cause of urban and social regeneration. The library is basically an "L"-shaped building, though instead of the "L" standing upright, as would be expected, it is turned 90 degrees to create a

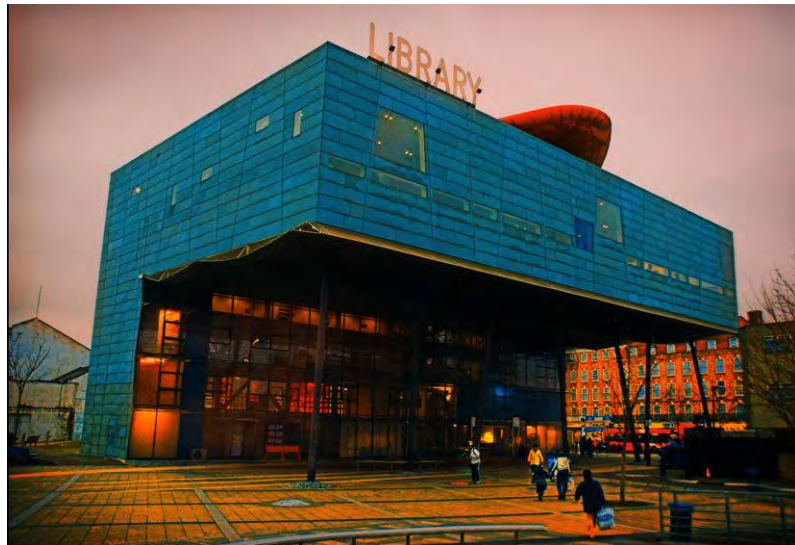


Plate 26: Image of the Peckham Library, South London.

covered, urban space. A row of thin, tubular columns fall at different angles to support the cantilever and further define this outdoor space. The change in column angles hints at the playfulness the architects continued inside, as well as providing a practical function of resisting horizontal forces. The building is regarded as extremely successful by the users. It is featured in the media as an icon and a place of destination in London, as well as in governmental material aiming to reinvent the expectation and image of public services. The Peckham Library skilfully nurtures the aspect of "The People's Network" by drawing individuals to use the information and data available. The library, together with its vast and easily available recourses manages to encourage learning and self-empowerment.

### 3.3.5 Height:

Height is directly linked to density. Higher buildings should be used in urban areas, densifying yet creating public squares for outdoor interaction for the community. The public building heights and scale demands for a less humbling gesture. It aims to stand tall and commands the site with grandeur and poise, yet at the same time it should be responsive to its surrounding. The Royal Danish Library in Denmark is formed by two black cubes that are slightly tilted over the street. In the middle of them there is an eight storey atrium whose walls are white and wave-shaped, with a couple of transversal corridors that link both sides, and balconies in every store, fig 27 and 28. The atrium's exterior wall is made of glass, so you can see the sea in front. Three bridges connect the Black Diamond with the old part of the



Royal Library; those three bridges (two small ones for internal transport and a big one with the circulation desk) go over the road.



Plate 27: The accentuating height of the public building in relation to its surroundings.



Plate 28: The interior play of volumes and height to address human scale.

### 3.3.6 Form, Light and Shadow:



Plate 29: Organic form of the structure allows to the interplay of lighting, shadows and expressive form, Zaha Hadid's Chanel Store

The Mobile Art Pavilion for Chanel by Zaha Hadid Architects has been inspired by one of Chanel's signature creations, the quilted bag. Chanel is renowned for its layering of the finest textiles and exquisite detailing to create the most elegant and cohesive pieces for each collection. The Pavilion follows the parametric distortion of a torus. In its purest geometric shape, the circular torus is the most fundamental diagram of an exhibition space. The distortion evident in the Pavilion creates a constant variety of exhibition spaces around its circumference, whilst at its center, a large 65m<sup>2</sup> courtyard with natural lighting provides an area for visitors to meet and reflect on the exhibition.

### 3.3.7 Combination of Different materials and historical response:

The choice of materials should be hard wearing and easy to maintain as well as gives the building a character by contrasting finishes. The Constitutional Court, Johannesburg, incorporates a variety of contrasting materials to create an African aesthetic and adds texture and to the building, fig 30.



Plate 30: Regional materials used in the Constitutional Court.

Below Plate 31: Plan of the Constitutional court. Source: Deckler, 2006: p19. Adapted by author





The Constitutional court is located in Johannesburg is a key study of an architectural response towards a multicultural facility for the post-apartheid South Africa which is also an icon representing a modern cultural movement of civic buildings, (Plate 30). The design of the building is symbolic of the journey to democracy therefore the four key principles of the design were democracy, freedom, equality and reconciliation. These principles were drawn from South Africa's freedom charter. The selection of the site was not an isolated draw; it was previously the Old Fort prison which holds great meaning and symbolism for the country.

The function as well as the design of the building is representative of the equal and lawful rights of every South African. The building is responsive to the site and its context as well as each building is linked in a network form a coherent framework on the site. The Constitutional Court incorporates a variety of contrasting materials in addition to the local contribution to the solar shading louvers to create an African aesthetic and adds texture to the building. The layout and design is well presented in the transition from private to semi-public and public zones, (Plate 31).

The Constitutional Court is described by Deckler: "...In its structure and expression, it reflects the freedom and equality being built in South Africa. It overtly contradicts the inaccessible and offensive public buildings of the previous autocratic and oppressive state. It has a simple aim: to enhance quality of life in the city and in the building and to give pleasure..." (Deckler, Graupner, Rasmuss, 2006). The design of the Constitutional Court is a

considerate reference to the multi-cultures of South Africa making it a successful civic building that people can relate to.

### 3.3.8 Iconism- Locally and Internationally:

Iconism describes a pictorial or a mental image of an architectural example that is exemplary of the type. It is the various features which summarizes the buildings architecture and can be represented by a graphic image. This image then becomes a symbol or an identifiable marker. Icons cannot be defined by scale; it may vary from an entire cityscape to the minute detail of the building. “An icon is an extract, denoted by just a few lines” (Dunlop and Hector; 2000). Icons are often used as reference markers of an important and representative moment in time in the evolution of an architectural style of typology.

Icons may also be reflected in a complex three-dimensional form, sometimes not clearly defined as a whole. The Guggenheim Museum in Bilbao Spain, designed by Frank Gehry is a typical example of an icon of modern architecture, (Plate 32). The forms of the building is highly complex and in order to compose one collective image, numerous and different perspectives need to be explored. This complex building is an international icon, yet it is difficult to express with one fixed representation. On the contrary, Oscar Niemeyer’s Museum of Contemporary Arts in Niteroi Brazil can be easily sketched with a few lines since it is made up of one rotational volume that remains constant from a panoramic view, (Plate



Plate 32: The Guggenheim Museum is more of an icon for the architect than the people (Web 58).



Plate 33: Oscar Niemeyer's Museum of Contemporary Arts in Niteroi Brazil is an icon that can be easily sketched (Web 59).

33).

The building, poised at the edge of the cliff, wraps itself around a sinuous, gyratory volume. The modernist structure with its composed volume, line of rotation, epitomizes Oscar's appeal for the sensual curve. It projects a free and weightless notion which moves away from the harshness of the angular planes. The simplified sketch collectively with the architecture amalgamates into a single icon image of the museum.

The Durban's Moses Mabhida Stadium is a new found icon for the city of Durban. Its bold architectural statement and grand scale can be seen from various parts of the city. It has spectacular views of the city as well as the sea views. The major concept in designing this Stadium is to represent Unity among the different parts of the nation. This was accomplished by the design concept by constructing an arch which is 350m long free and 105m high span arch holds up the roof of the stadium, the top of the arch rises to 106m above the pitch.



Plate 34: The Durban Moses Mabhida Stadium as a new icon for the city of Durban.

## **CHAPTER FOUR**

### **DESIGN DEVELOPMENT AND RESOLUTION**



## FRAMEWORK FOR THE DESIGN

The primary aim of the fashion institute located in Glenwood is to activate the precinct and act as a catalyst for future development. The building would act as a plug-in into Bulwer Road which already has an existing Arts and Craft and Architectural Institute. The fashion Institute would complete this design forum and develop the area further.

The footprint of the fashion institute breaks away from the existing rigid and high density grid of the context since the building aims to be an icon for the precinct. However, the layout of the building is responsive of the context and immediate surrounds. The building responds to the NSA Gallery which is its

immediate neighbour by orientating the building at an angle so as to create a civic plaza between the two buildings. A 12m pathway draws people between the NSA and Fashion Institute along a stepped covered path, alongside retail stores to the Bulwer Park. Retail activities are located along Bulwer Road which engages with the existing activities of the area. Bath Road that is currently a cul-da-sac is a dead space which is also another reason for the deactivation of the site currently. This road which has a strong visual axis that is terminated by a bell tower along Alan

Patron Road is pedestrianized. A pedestrian Boulevard is created along Bath road which also serves as an outdoor virtual museum which plugs into the NSA and KZNIA to complete the design forum.



Plate 35: 12m Pathway linking park between NSA and the Fashion Institute



Plate 36: Bath Road Pedestrian Boulevard and outdoor museum



The design of the fashion institute building was developed as a fluid form even though the surrounding buildings are very rigid. The reason for adopting this form was to communicate and express the fashion institute and to create an image that reflects its function and character. This architectural decision was taken after the extensive research of the dissertation and key concepts of the document.

This fluid form flows into the park to create a public piazza which serves as an active node. This space is the heart of the institute and it is located between the organic natural park and the built environment. It is a major public space that will draw a diverse range of people with the facilities it provides. The piazza would host monthly fashion shows which would

transform the building and surrounds into a fashion hub of Durban. An outdoor catwalk ramp is elevated from the ground during these events and projects itself onto the piazza and into the park.

The building with its various public facilities engages with people on the ground floor by addressing the human scale, activities and facilities and pedestrianized walkways. The upper floors are dedicated to the functions of the school with is also expressed creatively to inspire students and produce and conducive learning experience. The building composition is woven into one coherent



Plate 37: Fashion Piazza holding outdoor fashion shows and events



Plate 38: Expression of the architecture reflects the buildings function

form which sits in harmony with its built environment and park. The reflect surfaces used on the park edge of the site mirrors the natural scene of the park which also changes from season to season.

The various public plazas, piazza and courtyard spaces act as gathering spaces for the public and engage with the buildings surrounding. This concept is commonly used in the traditional African settlements of open spaces surrounded by buildings.

The institute allows for a multiplicity of activities and functions and the spaces are designed so as to accommodate for the flexibility for future usage. The expression of the building explores dynamic forms and expresses the creativity of the field of fashion. The building itself is an expression of a structure which is draped with a free flowing cloth that wraps around the structure. The woven screens are both functional and aesthetic. It represents a network of interwoven elements similar to the lace fabric used in textiles. The use of LED screens along certain facades creates a dynamic dialogue which interacts with the public. It also creates a constantly changing façade which is similar to the field of fashion which evolves at a rapid pace.



Plate 39: Dynamic forms woven together to form a complete composition.

The site was addressed using the same concept of its neighbour, the NSA Gallery. Since the site has a 3m change in level from Bulwer Road to Bath Road, the site steps up to reach the level of the park. This creates an interesting play of volumes interiorly. The parking facilities are addressed by a basement parking which is accessed off Ebor Avenue.

## **ENVIRONMENTAL INTERVENTION**

The design of the building is responsive to the environment it sits in as well as climatically responsive. The building intervenes with the environment through its details of dealing with the contextual climate. The use of screen lattices on the eastern and western façade protects the interior of the building from the harsh summer light, whilst allowing for illumination. The large overhangs shade the open spaces and allows for winter lighting to seep in. The park edge is surrounded by large canopy trees that acts as a noise buffer and protection from the direct sunlight.

The building is naturally ventilated by means of operable windows and large sliding doors that allow a flow of air through the building. The reflective glass panels used allows for a controlled amount of sunlight into the interior spaces and keeps the building cool.

Various water features are located in and around the building at strategic points. The pedestrian boulevard and fashion piazza are partially under covered thereby comfortably allowing for events to take place during the day and at night without restricting it's to climatic conditions.

## **CONCEPTUAL AND THEORETICAL ISSUES**

## **PROCESS DRAWINGS AND SKETCHES**

### **CONCEPT DEVELOPMENTS**

**FINAL DESIGN PROPOSAL**

**URBAN DESIGN CONCEPTUAL DEVELOPMENTS**

**ARCHITECTURAL DESIGN DRAWINGS**

**INTERIOR ARCHITECTURE**

**PHYSICAL MODEL**

## **TECHNICAL DETAILS**

### **THE BUILDING TECHNOLOGY**

The building technology and the materials used were kept to a concrete column and beam system for the main structure. The material palette selected was inspired from the existing character of the building in the precinct. The steel and glass aesthetic was adopted from the NSA Gallery with the usage of screen devices which opens up the interior space exteriorly. And infill of brick work was incorporated, an element commonly used in the contextual buildings.

The level of detailing used in the Victorian style architecture and Baroque Architecture of the context buildings inspires the intricacy of the screen lattices used in the building. The interpretation of these lattices are responsive of the concept of the building, however the main idea was drawn from these historic building. This is similar to the fashion industry; the uses of historical garments are reinterpreted for the modern haut couture of today.

The technology of the Fashion Institute is inspired by the ways that the evolving fashion trends tend to adopt historic styles. The use of a column grid system allows for the flexibility of the spaces interiorly and also future modification of the building. The steel frame and cladding panels with various textures, patterns and colours reflects an identity embraced by the building. The roof forms and composition of the building is expressive of the nature of the building. A hydraulic system is used for the elevation of the outdoor ramp (see details).

## CONCLUSION

The aim of the study as mentioned in the dissertation document was to create a Fashion Institute for Durban using fashion techniques and explore various textiles and applying this concept to the architecture of the building. It aimed to project an iconic image the creative design field and reflect an identity in its context. The building aims to act as a catalyst for future development of the Glenwood precinct. From the research gathered, there was a strong link found between fashion and architecture and the advancement of these two fields in the recent history. Architecture has been taken to another level by looking at various textile and flexibility of materials to advance the building of buildings. The technique employed by architect such as weaving, wrapping, pleating, draping and various other techniques are expressed in the form of many modern buildings. This Fashion Design Institute aims to further explore the textile, techniques and methods of dressmaking in architecture to project a new image for the fashion realm in Durban. The various dynamic forms, materials and colours are informed by the local culture in order to reflect a distinct identity.

The document informed that the expression of identity has clearly been part of peoples' lives through history, and that that is how the South African people have reflected their image. This aspect was captured in the design of the building, the forms created, the materials used and the colours applied to the facades. The building aims to project a new typology of architecture that expresses the transformation and advancement of technology and traditional techniques of construction. The various precedent and case studies examined the usage of spaces interiorly and exteriorly for the required fashion design school. The design activities allows for a flexibility of spaces and multi-purpose spaces for gathering and other group activities. This aspect fitted into the free flowing spaces of the building and the form.

The document, together with the design of the fashion institute is a process which aimed to further develop the field of architecture in its advancements by looking at the field of fashion for inspiration. It has set out a unique approach to contemporary architecture and reflecting a distinct identity of fashion and architecture in the built environment.



# THEORETICAL FRAMEWORK

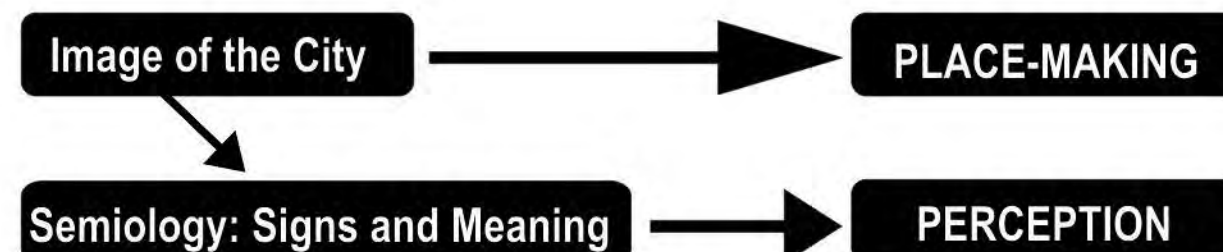
## THESIS TITLE

THE REFLECTION OF IDENTITY THROUGH ARCHITECTURE AND FASHION:  
Towards a Fashion Institute for Durban

## THESIS STATEMENT

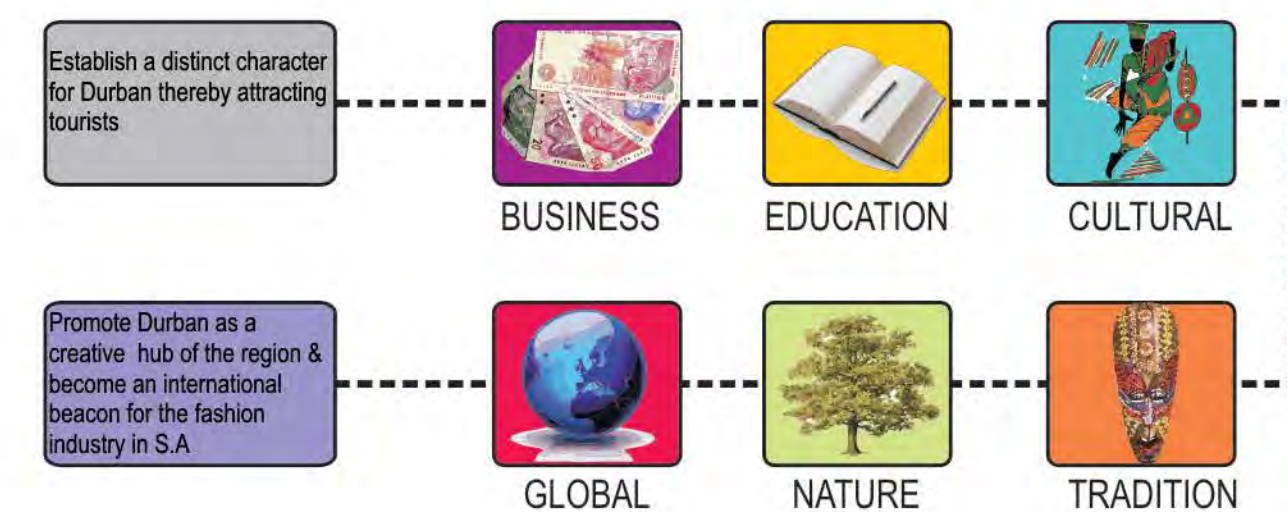
The choices that we make daily, whether consciously or subconsciously, fosters an impression of our personality, mood, and lifestyle but more importantly what we transcend. Similarly our choice of wardrobe, our place of work, play or livelihood, is all fragments of our personality or the image we reflect. The perceived image acts as a visual communicator or a reflection of an identity. This dissertation explored the bridge between fashion and architecture as a visual communicator with the intention of creating a place of identity and expression for the society while understanding its symbiotic relationship. The research set out a framework to establish a platform for South African fashion designers by looking at architecture and its influences on fashion trends and the profound affect vogue has in architecture. The specific reference to case and precedent studies, while gathering information from users in the building, aided in informing the research and its application to the Institute and drawing a cognisant conclusion. The analysis of the case studies and literature review supported the evaluation of the purpose and necessity of a fashion design institute and its place of belonging in society. The architecture in cohesion with the theoretical framework had set up relevant principles which informed an appropriate response to establishing the identity of the city of Durban. The document outlined the relationship between architecture and fashion, while the design proposal augmented the response to its specific requirements.

## CONCEPTS AND THEORIES



## ISSUES

Fashion is form and function. It is a conceptual idea and the pattern making. Fashion is the construct of identity and the product of 'self-creation.' The fashion industry is building a global reputation for itself in South Africa. A few successful local South African brands have made an international impact in the industry. The fashion industry is a fast pace market that demands high quality design and innovation that is able to compete against global trends. South Africa has been building a reputation for itself in the global fashion industry. One of the major issues faced by South African fashion is the undefined identity and character. The problem is rooted from products that are not locally produced and manufactured. South Africans are equipped with the skill and creativity to create a revolution in the fashion industry. This creates a platform for South Africans to reflect their identity through their own traditions and culture.

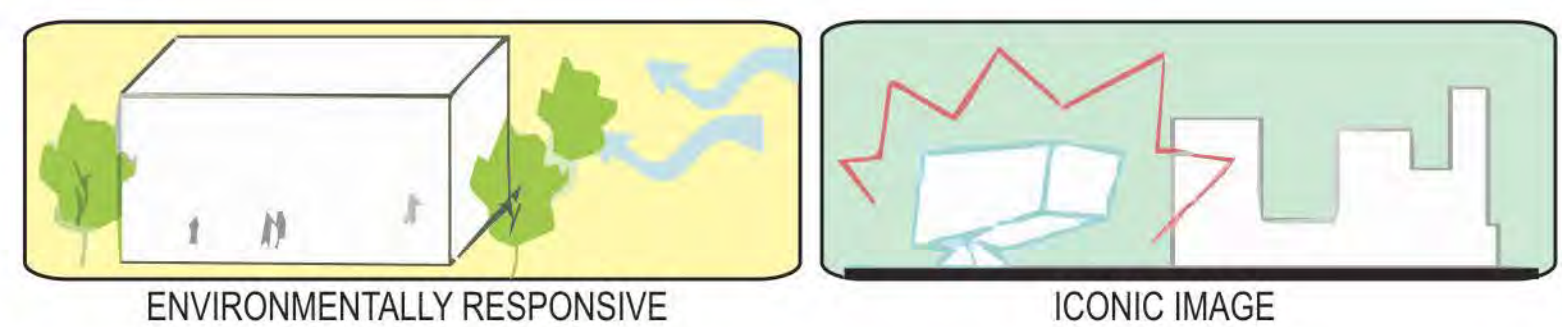


## OBJECTIVES

The research will involve various sought after experiments investigating issues relating to the body and structure, expression, and communication are presented and situated within the context of the new space.

More specifically, the objectives of this thesis are:

- An analysis of the history of clothing and its expressive, architectural, and practical functions
- To investigate far beyond the definition of fashion and architecture as a necessary protective covering.
- To explore design and technology in architecture as elements of fashion.
- To explore dressmaking techniques and its use in architecture.
- To use fashion and architecture as a tool for communicating an identity for Durban.
- To reach a conclusion that leads to the most efficient design centre for various related activities.
- To explore and understand the usage of space and materials best suited to the activities of the Institute of Fashion.



# HOW DOES THIS COUPLE FIT TOGETHER?

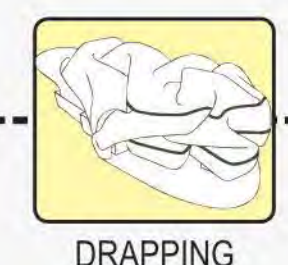
## ARCHITECTURE



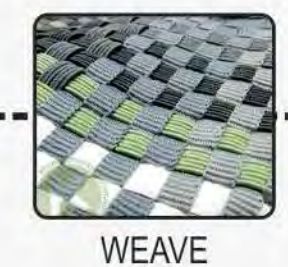
## CONNECTION



## BASIC HUMAN NEEDS



## SURFACES

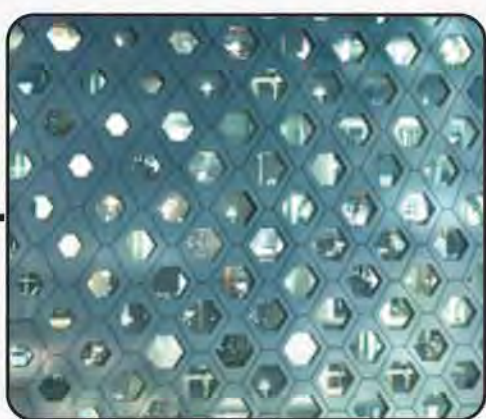


## OUTER SURFACE + INNER SURFACE

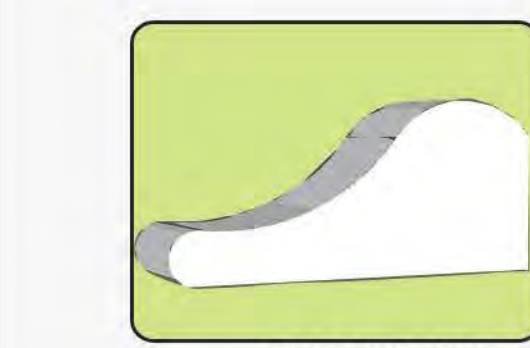
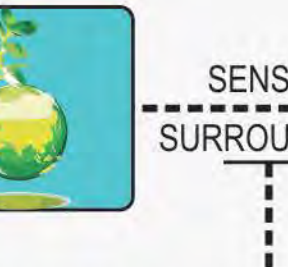
## SKIN + BONES

## TECHNOLOGY

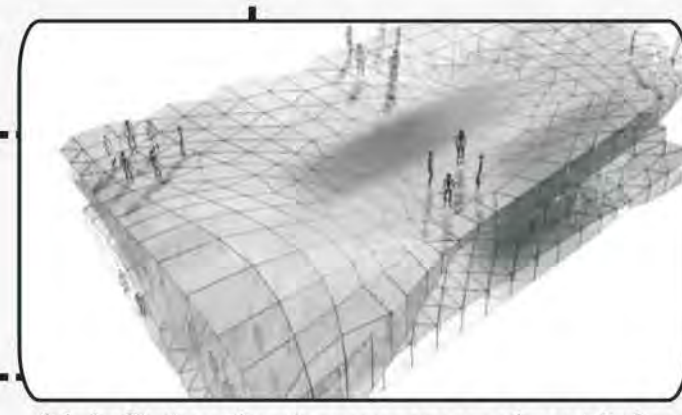
## PATTERNS + IMPRINTS



## ENVIRONMENTALLY RESPONSIVE



## IDENTITY



fabric fits together to compose a volumetric form

# THE CLIENT AND THE BRIEF

## CLIENT

Stoned Cherrie Love Movement, Nkhensani Nkosi.

## RELEVANT ISSUES AND OPPORTUNITIES

- The city of Durban presented itself as a potential to explore the fashion realm with its existing robust street life, urban wisdom and cultural layering. A Fashion Design Institute would act as a dialogue to the city renewal that is currently taking place in Durban in addition to acting as a catalyst for future development.

## CURRENT LOCATION

Woodstock, Cape Town.

## BRIEF

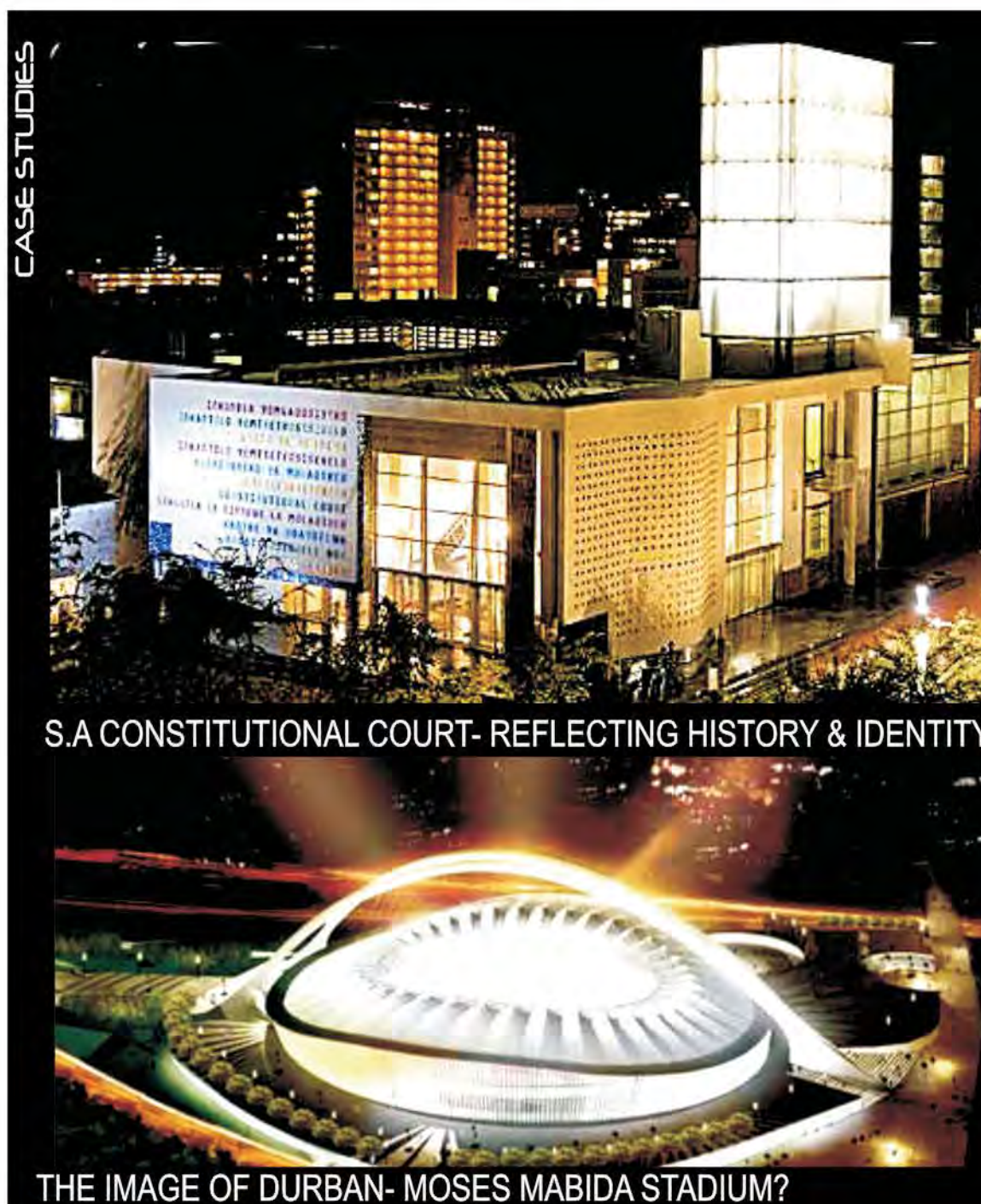
Nkhensani is currently looking at expanding her business which is currently located in Cape town. She is looking for a new campus for the school with the intensions of expanding its capabilities and recourses in Durban. The Client describes the new facility as being an Institute whereby people can learn and experience fashion in a safe and stimulating environment. Therefore, the facility has three components to it: Educational (school), Retail and commercial. The Institute of Fashion Design should ideally offer a multiplicity of activities that can be enjoyed and experienced by all types of people. The client suggest that the building should be visually or passively interactive, allowing people to be involved in the process of fashion without disturbing actual process. This suggest a visual connection for the educational component to the surrounding. Another key issue stressed by the client was a sustainable response to the development.

## ADDRESS

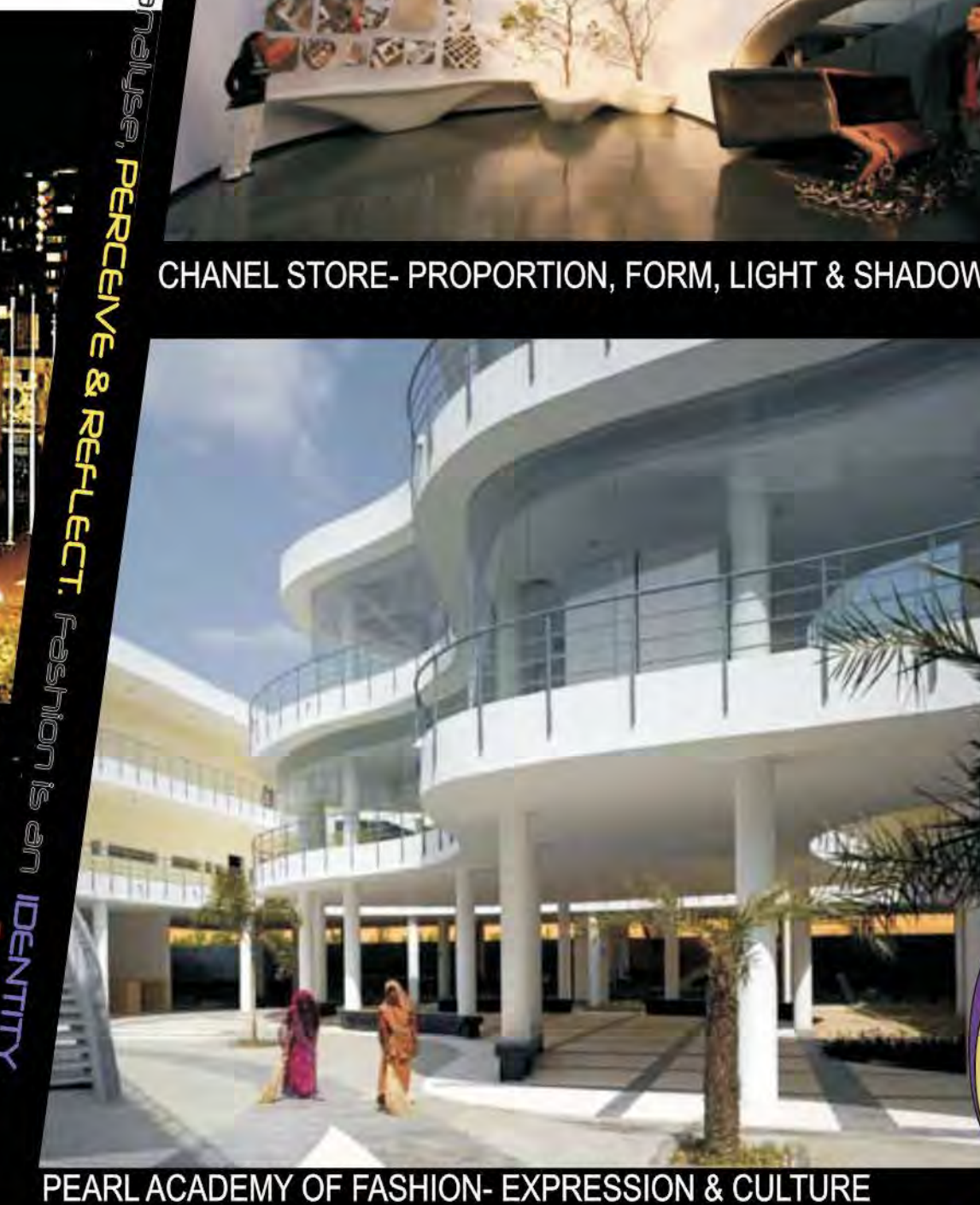
166 BULWER ROAD, BEREA, DURBAN

## SCHEDULE OF ACCOMMODATION

Accommodation	No.	Students	Staff	Area			
Fashion Design School							
Illustration & Art Workshops	X3	21	2	53 m <sup>2</sup> X3	Fabric Cutting Room	X1	92m <sup>2</sup>
Storage	X1	-	-	15m <sup>2</sup>	Pressing And Sewing Area	X2	60m <sup>2</sup> X2
Design Studios	X5	30	2	135m <sup>2</sup> X5	Checking Area	X1	20m <sup>2</sup>
Resource/Storage	X1	-	-	20m <sup>2</sup>	Packaging And Branding Area	X2	60m <sup>2</sup> X2
Seminar Room	X1	10	1	25m <sup>2</sup>	Clothing Delivery Area	X1	40m <sup>2</sup>
Large Lecture Room	X2	72	2	80m <sup>2</sup> X2	Accessories Workshops	X6	25m <sup>2</sup>
Small Lecture Room	X1	30	1	40m <sup>2</sup>	Accessories Shops	X6	25m <sup>2</sup>
Cut Room	X1	-	-	80m <sup>2</sup>	Cafeteria		
Exhibition Space	X3	-	-	30m <sup>2</sup> X3 = 90m <sup>2</sup>	Dining Area	X1	180m <sup>2</sup>
Computer LAN	X2	18	2	40m <sup>2</sup>	Kitchen	X1	85m <sup>2</sup>
LAN Assistant Office	X2	-	-	15m <sup>2</sup> X2 = 30m <sup>2</sup>	Fashion Homes		
Library	X1	62	2	85m <sup>2</sup>	Selling Spaces	X6	27m <sup>2</sup> X 2 Storeys = 54m <sup>2</sup> Ea. 54m <sup>2</sup>
Administration And Management					Design Studios	X6	22m <sup>2</sup> X6 = 132m <sup>2</sup>
Staff Open Plan Offices	X1	-	4	40m <sup>2</sup>	Commercial		
Staff Cellular Offices	X4	-	4	430m <sup>2</sup>	Restaurant / Bar	X1	94 People
Deputy Director's Office	X1	-	1	16m <sup>2</sup>	Exhibition Space (Events Hall)	X1	35m <sup>2</sup>
School Secretary	X1	-	-	25m <sup>2</sup>	Residential		
Security Desk	X1	-	-	20m <sup>2</sup>	Studio Apartments	X7	70m <sup>2</sup> X7 = 490m <sup>2</sup>
Board Room	X1	-	15	40m <sup>2</sup>	One Bedroom Apartment	X2	80m <sup>2</sup> X2 = 160m <sup>2</sup>
Director's Office	X1	-	1	40m <sup>2</sup>	Production Area		
Staff Lounge & Kitchen	X1	-	-	20m <sup>2</sup>	Circulation (10%)		416 m <sup>2</sup>
Staff Ablutions	X1	-	-	25m <sup>2</sup>	GRAND TOTAL		4160 m <sup>2</sup>
Production Area							
Materials Receiving And Testing Area	X1	-	-	85m <sup>2</sup>			
Fabric Washing Area	X1	-	1	35m <sup>2</sup>			
Fabric Stores	X2	-	2	45m <sup>2</sup> X 2			



S.A. CONSTITUTIONAL COURT- REFLECTING HISTORY & IDENTITY



PEARL ACADEMY OF FASHION- EXPRESSION & CULTURE





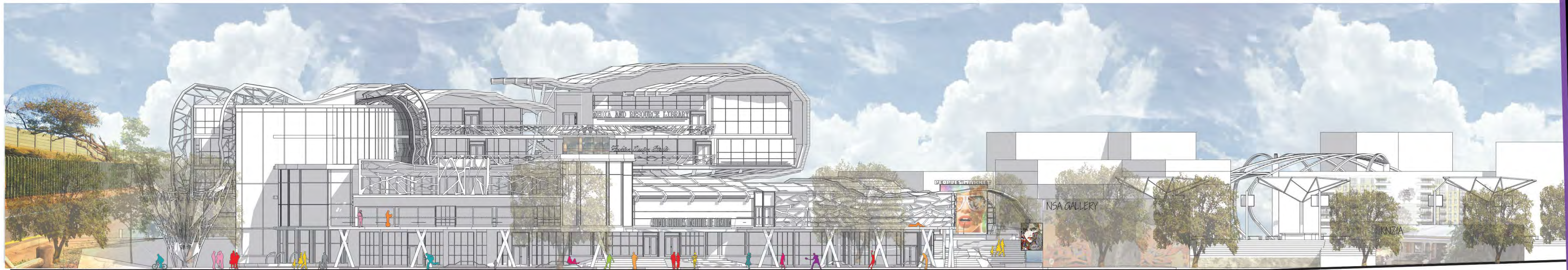
THIRD FLOOR PLAN 1:200



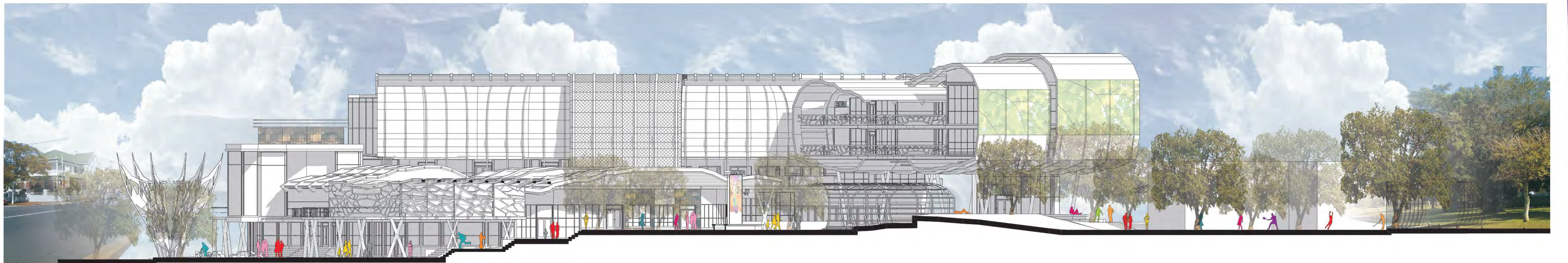
FOURTH FLOOR PLAN 1:200



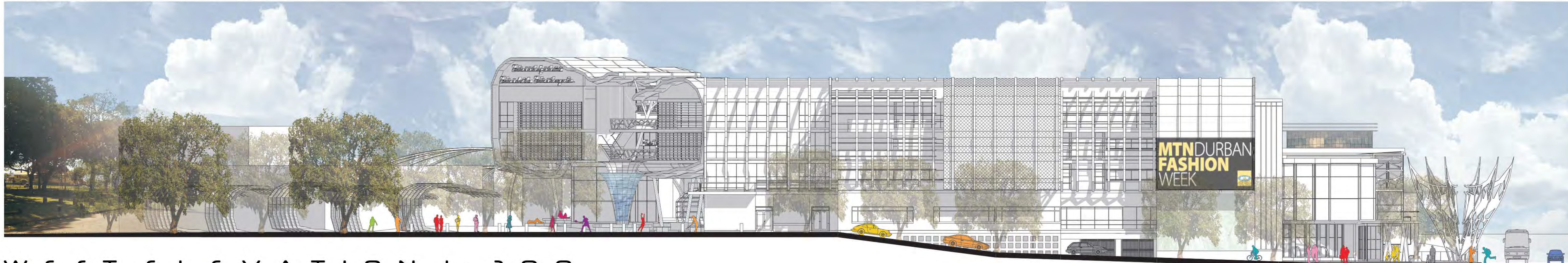




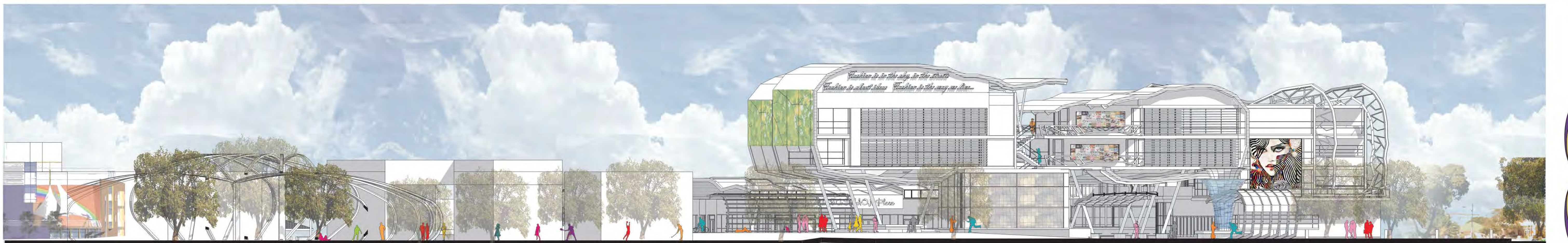
NORTH ELEVATION 1:200



EAST ELEVATION 1:200



WEST ELEVATION 1:200

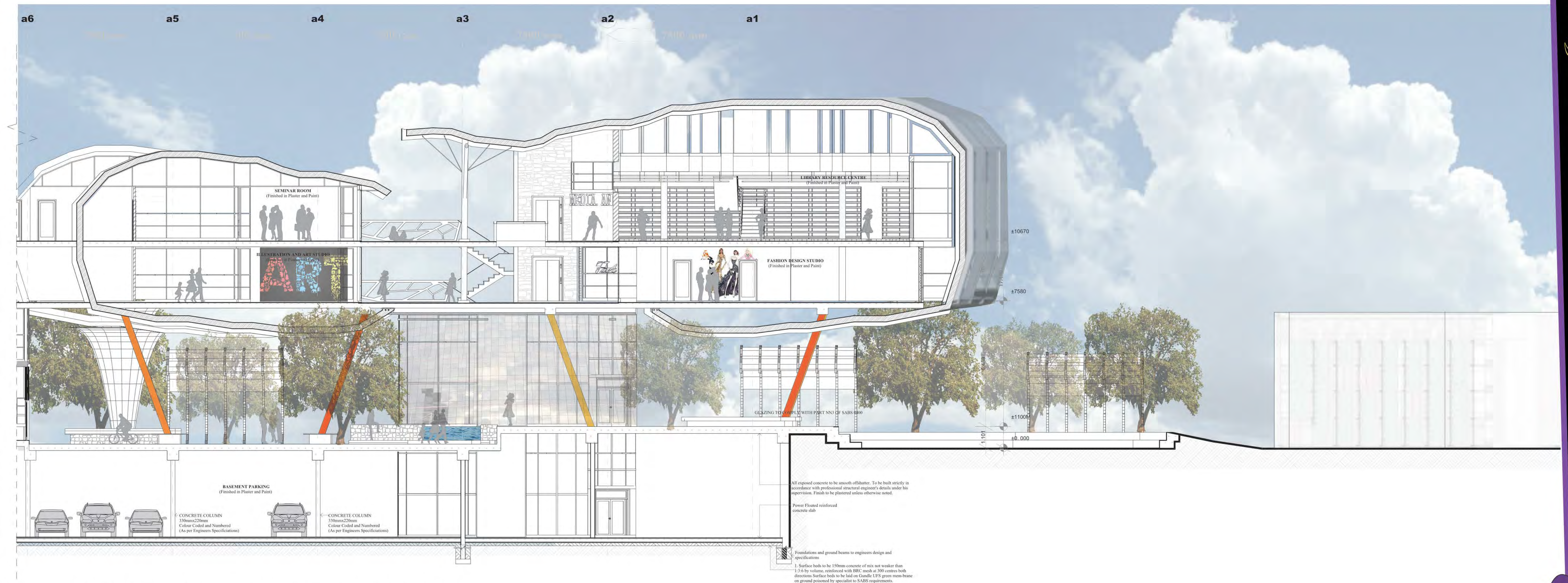


SOUTH ELEVATION 1:200





SECTION A - A 1:200

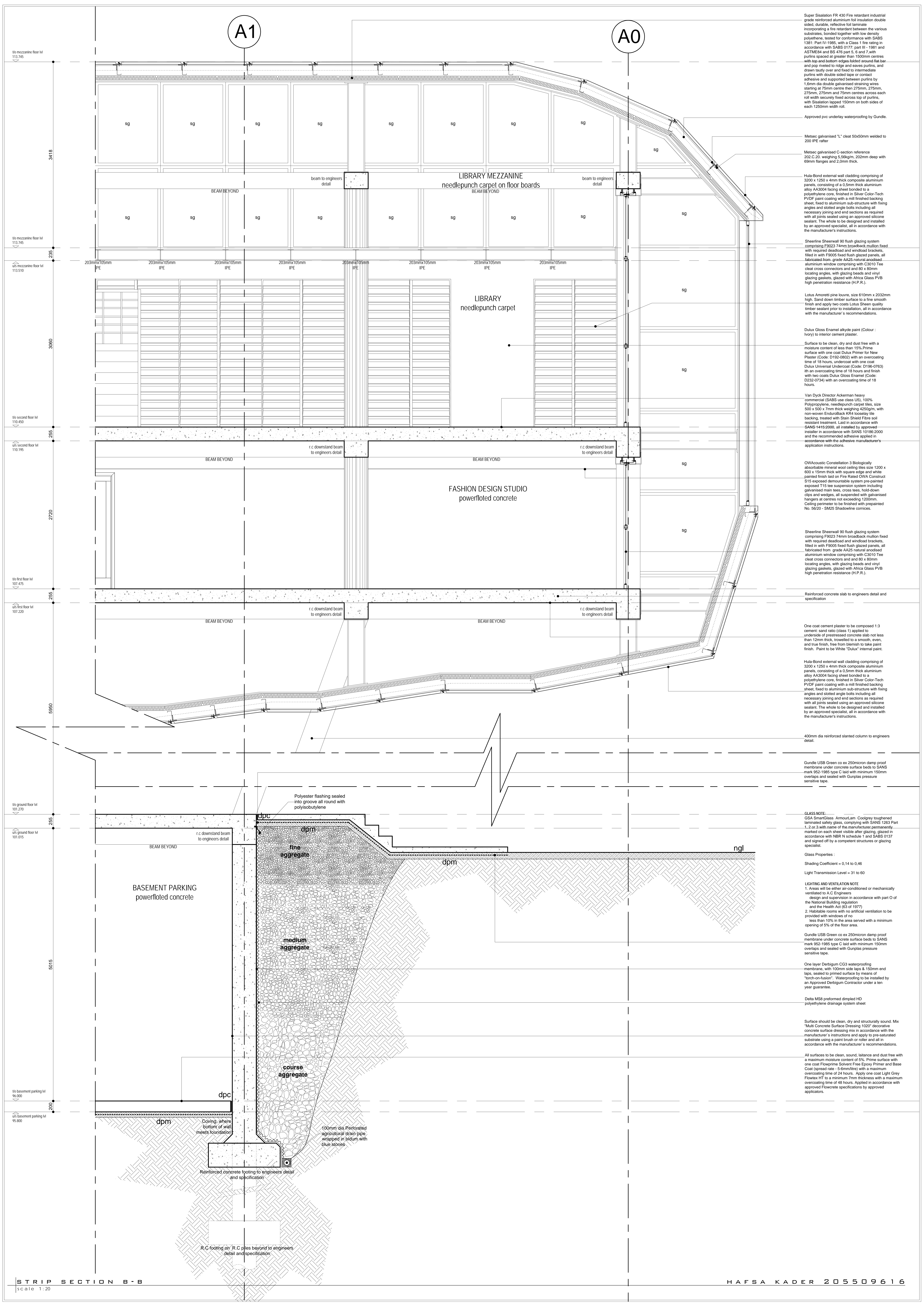


SECTION B - B 1:100

"EXPOSING the structures FRAMEWORK imbues the garment

with a new sense of INTEGRITY based on the TRANSPARENCY it projects." (Quinn, 2003: 64)





Super Sisalation FR 430 Fire retardant industrial grade reinforced aluminium foil insulation double sided, durable, reflective foil laminate incorporating a fire retardant between the various substrates, bonded together with low density polyethylene, tested for conformance with SABS 1381 Part IV:1985, with a Class 1 fire rating in accordance with SABS 0177: part II - 1981 and ASTM E84 and BS 476 part 5, 6 and 7. Purins spaced at greater than 1500mm centres with top and bottom edges folded around flat bar and pop riveted to ridge and eaves purins, and drawn tautly over and fixed to intermediate purins with double sided tape or contact adhesive and supported between purins by 1.6mm dia double galvanised straining wires starting at 75mm centre then 275mm, 275mm, 275mm, 275mm and 75mm centres across each roll width securely fixed across top of purins, with Sisalation lapped 150mm on both sides of each 1250mm width roll.

Approved pvc underlay waterproofing by Gundle.

Metsec galvanised "L" cleat 50x50mm welded to 200 IPE rafter

Metsec galvanised C-section reference 202.C.20, weighing 5.56kg/m, 202mm deep with 68mm flanges and 2.0mm thick.

Hula-Bond external wall cladding comprising of 3200 x 1250 x 4mm thick composite aluminium panels, consisting of a 0.5mm thick aluminium alloy AA3004 facing sheet bonded to a polyethylene core, finished in Silver Color-Tech PVDF paint coating with a mill finished backing sheet, fixed to aluminium sub-structure with fixing angles and slotted angle bolts including all necessary joining and end sections as required with all joints sealed using an approved silicone sealant. The whole to be designed and installed by an approved specialist, all in accordance with the manufacturer's instructions.

Sheerline Sheerwall 90 flush glazing system comprising F9023 74mm broadback mullion fixed with required deadend and windload brackets, filled in with F9025 fixed flush glazed panels, all fabricated from: grade AA25 natural anodised aluminium window comprising with C3010 Tee cleat cross connectors and 80 x 80mm locating angles, with glazing beads and vinyl glazing gaskets, glazed with Africa Glass PVB high penetration resistance (H.P.R.).

Lotus Amoretti pine louvre, size 610mm x 2032mm high. Sand down timber surface to a fine smooth finish and apply two coats Lotus Sheen quality timber sealant prior to installation, all in accordance with the manufacturer's recommendations.

Dulux Gloss Enamel alkylde paint (Colour: Ivory) to interior cement plaster.

Surface to be clean, dry and dust free with a moisture content of less than 15%. Prime surface with one coat Dulux Primer for New Plaster (Code: D192-0802) with an overcoating time of 18 hours, undercoat with one coat Dulux Universal Undercoat (Code: D198-0763) ith an overcoating time of 18 hours and finish with two coats Dulux Gloss Enamel (Code: D232-0734) with an overcoating time of 18 hours.

Van Dyck Director Ackerman heavy commercial (SABS use class U5), 100% Polypropylene, needlepunch carpet tiles, size 500 x 500 x 7mm thick weighing 4250g/m<sup>2</sup>, with non-woven EnduroBack KR4 lossless tile backing, treated with Stain Shield Fibre soil resistant treatment. Laid in accordance with SANS 1415:2000, all installed by approved installer in accordance with SANS 10186:2000 and the recommended adhesive applied in accordance with the adhesive manufacturer's application instructions.

OWAcoustic Constellation 3 Biologically absorbable mineral wool ceiling tiles size 1200 x 600 x 15mm thick with square edge and white painted finish laid on Fire Rated OWA Construct S15 exposed demountable system pre-painted exposed T15 tee suspension system including galvanised main tees, cross tees, hold-down clips and wedges, all suspended with galvanised hangers at centres not exceeding 1200mm. Ceiling perimeter to be finished with prepared No. 5620 - SM25 Shadowline cornice.

Sheerline Sheerwall 90 flush glazing system comprising F9023 74mm broadback mullion fixed with required deadend and windload brackets, filled in with F9025 fixed flush glazed panels, all fabricated from: grade AA25 natural anodised aluminium window comprising with C3010 Tee cleat cross connectors and 80 x 80mm locating angles, with glazing beads and vinyl glazing gaskets, glazed with Africa Glass PVB high penetration resistance (H.P.R.).

Reinforced concrete slab to engineers detail and specification

One coat cement plaster to be composed 1:3 cement: sand ratio (class 1) applied to underside of prestressed concrete slab not less than 12mm thick, trowelled to a smooth, even, and true finish, free from blemish to take paint finish. Paint to be White "Dulux" internal paint.

Hula-Bond external wall cladding comprising of 3200 x 1250 x 4mm thick composite aluminium panels, consisting of a 0.5mm thick aluminium alloy AA3004 facing sheet bonded to a polyethylene core, finished in Silver Color-Tech PVDF paint coating with a mill finished backing sheet, fixed to aluminium sub-structure with fixing angles and slotted angle bolts including all necessary joining and end sections as required with all joints sealed using an approved silicone sealant. The whole to be designed and installed by an approved specialist, all in accordance with the manufacturer's instructions.

400mm dia reinforced slanted column to engineers detail.

Gundle USB Green co ex 250micron damp proof membrane under concrete surface beds to SANS mark 952-1985 type C laid with minimum 150mm overlaps and sealed with Gunplas pressure sensitive tape.

GLASS NOTE:  
GSA SmartGlass ArmourLam Coolgleyr toughened laminated safety glass, complying with SANS 1283 Part 1, 2 or 3 with name of the manufacturer permanently marked on each sheet visible after glazing, glazed in accordance with NBR N schedule 1 and SABS 0137 and signed off by a competent structures or glazing specialist.

Glass Properties :  
Shading Coefficient = 0.14 to 0.46  
Light Transmission Level = 31 to 60

LIGHTING AND VENTILATION NOTE  
1. Areas will be either air-conditioned or mechanically ventilated to A.C Engineers design and supervision in accordance with part O of the National Building regulation and the Health Act (63 of 1977)  
2. Habitable rooms with no artificial ventilation to be provided with windows of no less than 10% in the area served with a minimum opening of 5% of the floor area.

Gundle USB Green co ex 250micron damp proof membrane under concrete surface beds to SANS mark 952-1985 type C laid with minimum 150mm overlaps and sealed with Gunplas pressure sensitive tape.

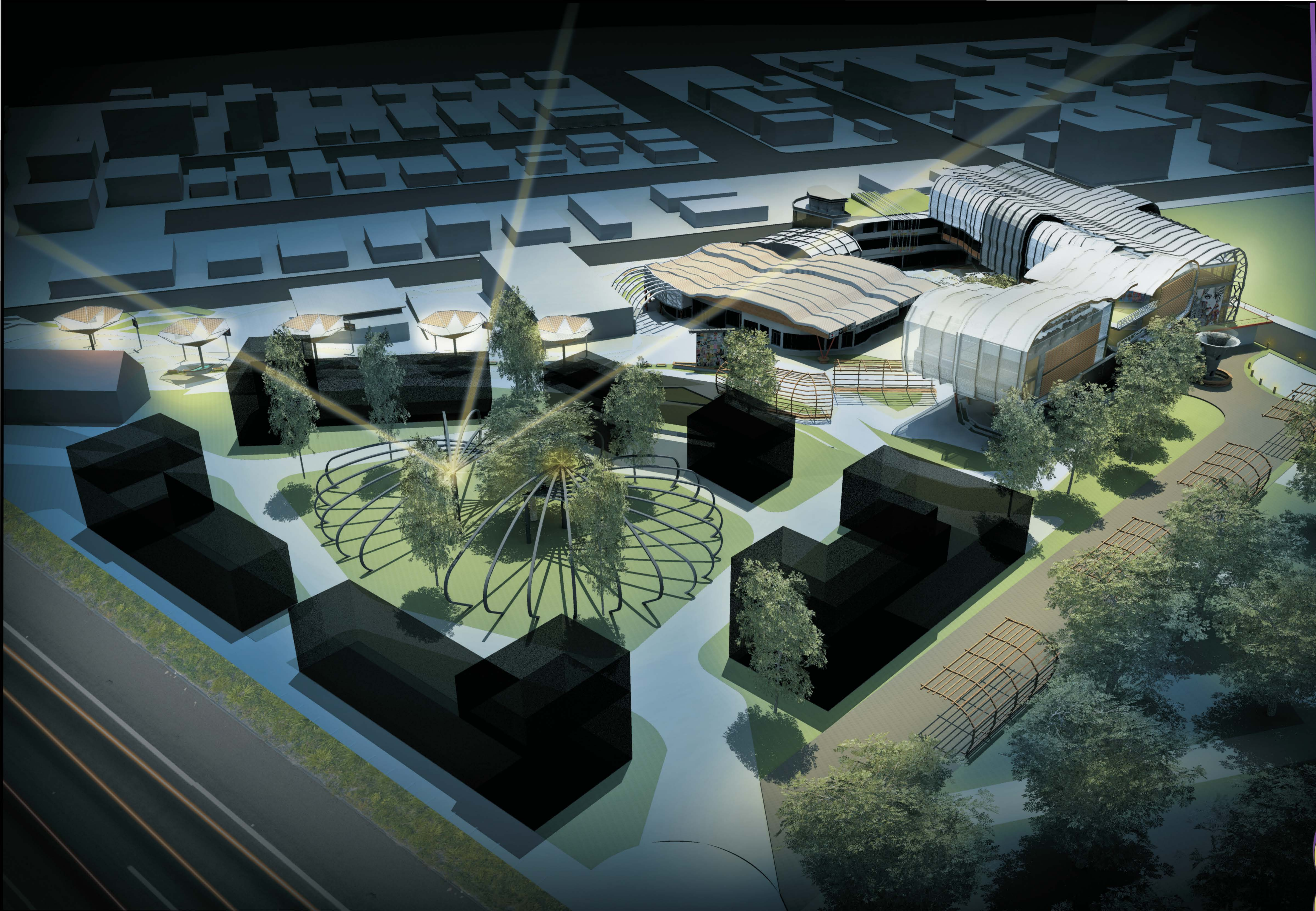
One layer Derbigum CG3 waterproofing membrane, with 100mm side laps & 150mm end laps, sealed to primed surface by means of "torch-on-fusion". Waterproofing to be installed by an Approved Derbigum Contractor under a ten year guarantee.

Delta MS8 preformed dimpled HD polyethylene drainage system sheet

Surface should be clean, dry and structurally sound. Mix Multi Concrete Surface Dressing 1020" decorative concrete surface dressing mix in accordance with the manufacturer's instructions and apply to pre-saturated substrate using a paint brush or roller and all in accordance with the manufacturer's recommendations.

All surfaces to be clean, sound, lintless and dust free with a maximum moisture content of 5%. Prime surface with one coat Flowcrete Solvent Free Epoxy Primer and Base Coat (spread rate - 5.6m<sup>2</sup>/litre) with a maximum overcoating time of 24 hours. Apply one coat Light Grey Flowcrete HT to a minimum 7mm thickness with a maximum overcoating time of 48 hours. Applied in accordance with approved Flowcrete specifications by approved applicators.





ARTIST IMPRESSION OF STONED CHERRIE'S INSTITUTE OF FASHION





ARTIST IMPRESSION - SOUTH EASTERLY PERSPECTIVE





ARTIST IMPRESSION: SOUTH WEST ENTRANCE PERSPECTIVE

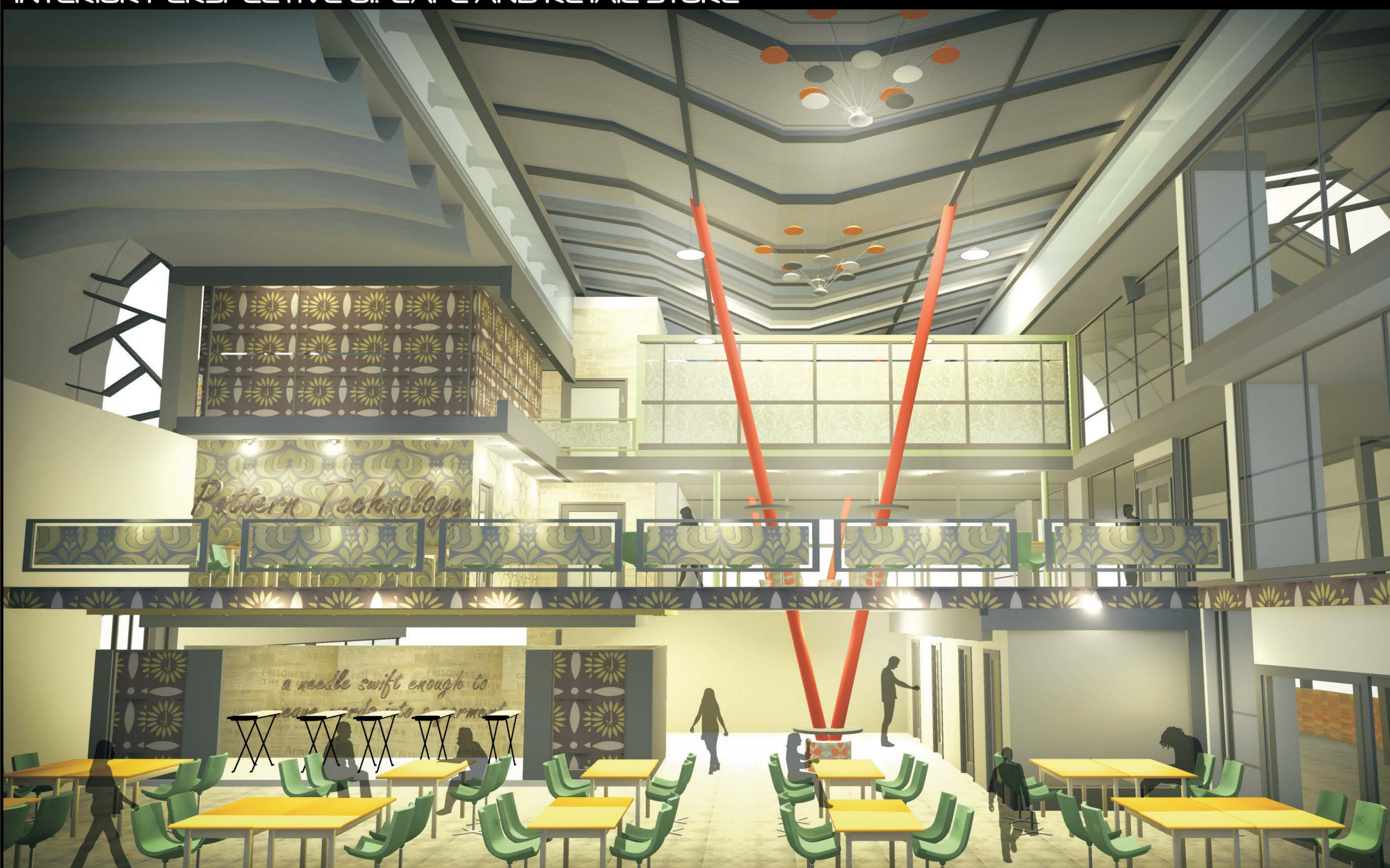




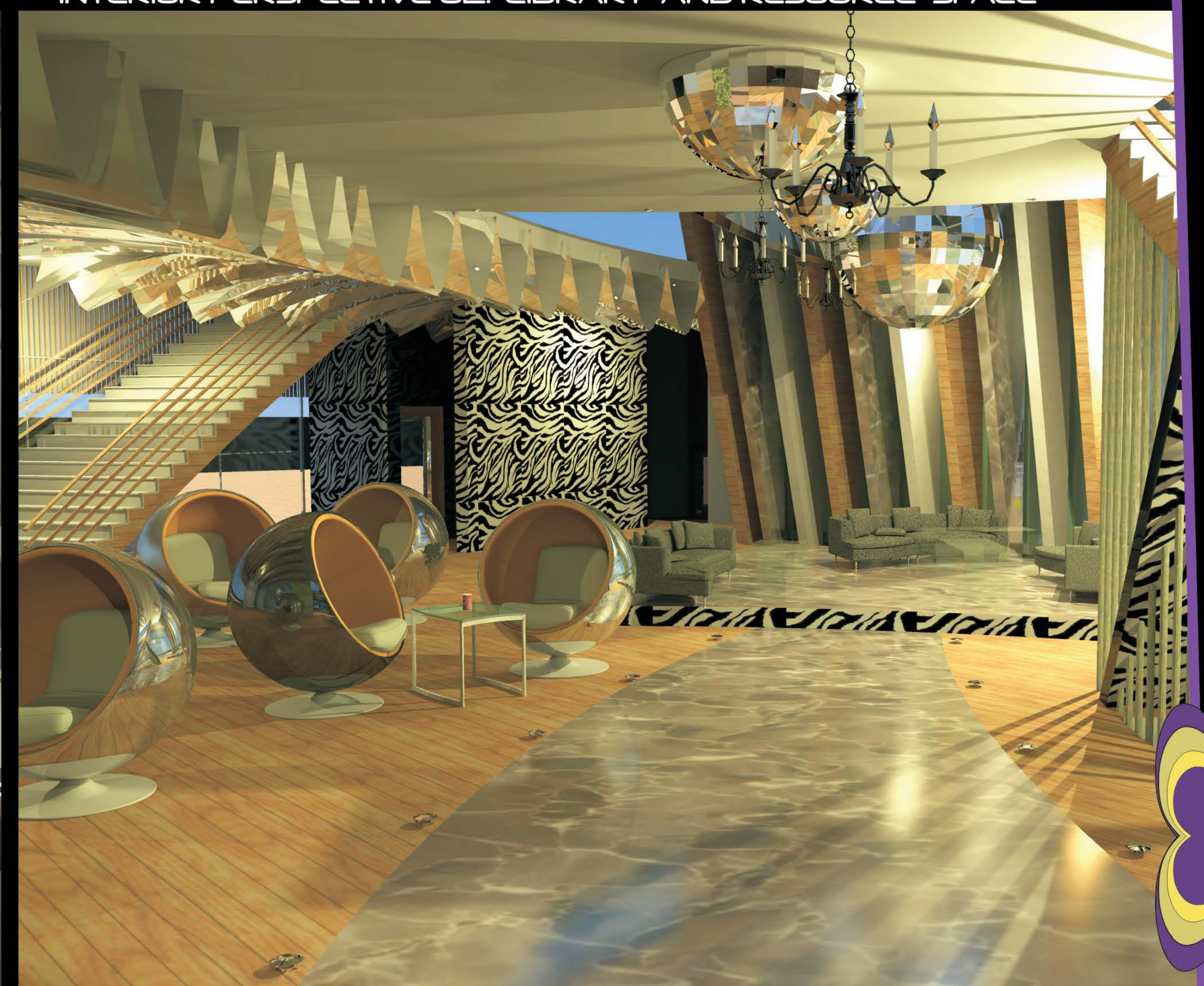
INTERIOR PERSPECTIVE 01: CAFÉ AND RETAIL STORE



INTERIOR PERSPECTIVE 02: LIBRARY AND RESOURCE SPACE



INTERIOR PERSPECTIVE 03: TRIPLE VOLUME STUDIO SPACES



INTERIOR PERSPECTIVE 04: GROUND FLOOR RESTAURANT



SQUARES: "They form the OUTDOOR ROOMS in the city and, like streets; they form A STAGE for human contact and events." (Righini. 2000.279)





SITE SELECTION CRITERIA

Some of the urban characteristics that were considered when selecting the four sites where as follows:

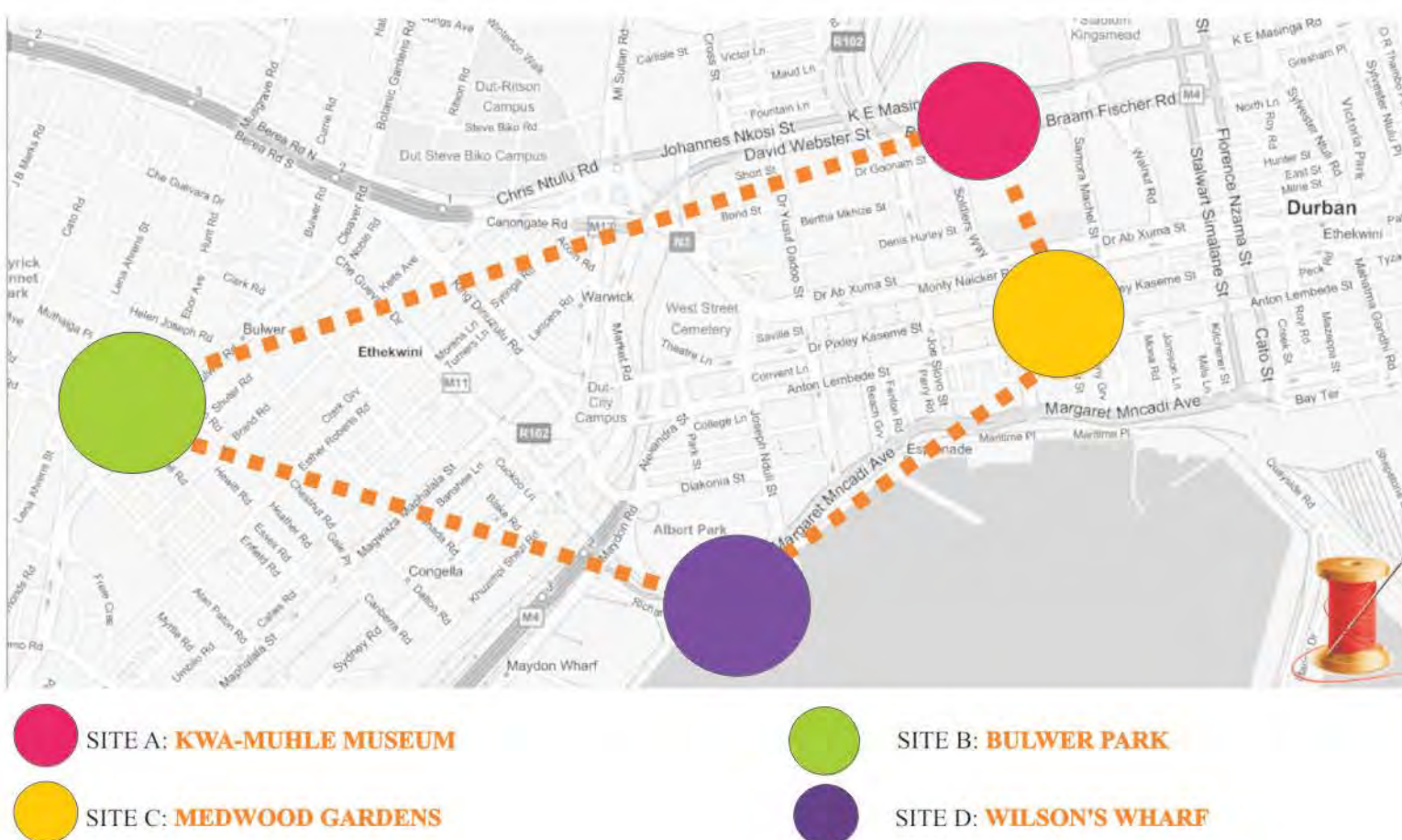
- URBAN CHARACTERISTICS
- 1. Prominence of the Site
  - 2. Dimension of the Site
  - 3. Urban Infrastructure
  - 4. Contextual Land Usage
  - 5. Urban Environment

SOCIAL CHARACTERISTICS

The surrounding context that the fashion institute would preferable be located in should be of a fashionable culture in addition to the positive influence to its surroundings. In the CBD of Durban the various precincts have their own distinct identity and character. The proposed facility requires an area that has an emerging or undeveloped and culture and identity which will be re-established by the development.

- ENVIRONMENTAL CHARACTERISTICS
- 1. Site Orientation: The orientation of the site is an important factor which dictated the orientation of the building on the site. It also allows for enable an easy management of natural lighting in the building for comfort in the space.
  - 2. Natural Lighting and Ventilation: This factor is vital for learning spaces of the institute as discussed in the case studies; the major lack of natural lighting and ventilation hinders student progress and creativity. To ensure this aspect, the depth of the building should not exceed 15m for cross ventilation and natural lighting. The plots in the city are restricting in the aspect.
  - 3. Noise Pollution: The issue of noise is another important factor for the fashion institute. The educational component requires a quiet space to facilitate lectures and other teaching spaces, while the retail component requires a more vibrant and busy surrounding. The noise pollution can be buffered with trees and vegetation. Although a site with a relatively low noise levels would be suitable that encourage natural sound barriers.

AERIAL MAP OF THE SELECTED SITES



PERFORMANCE TABLE & SWOT ANALYSIS

**SITE AREA:**  
5 850 m<sup>2</sup> area

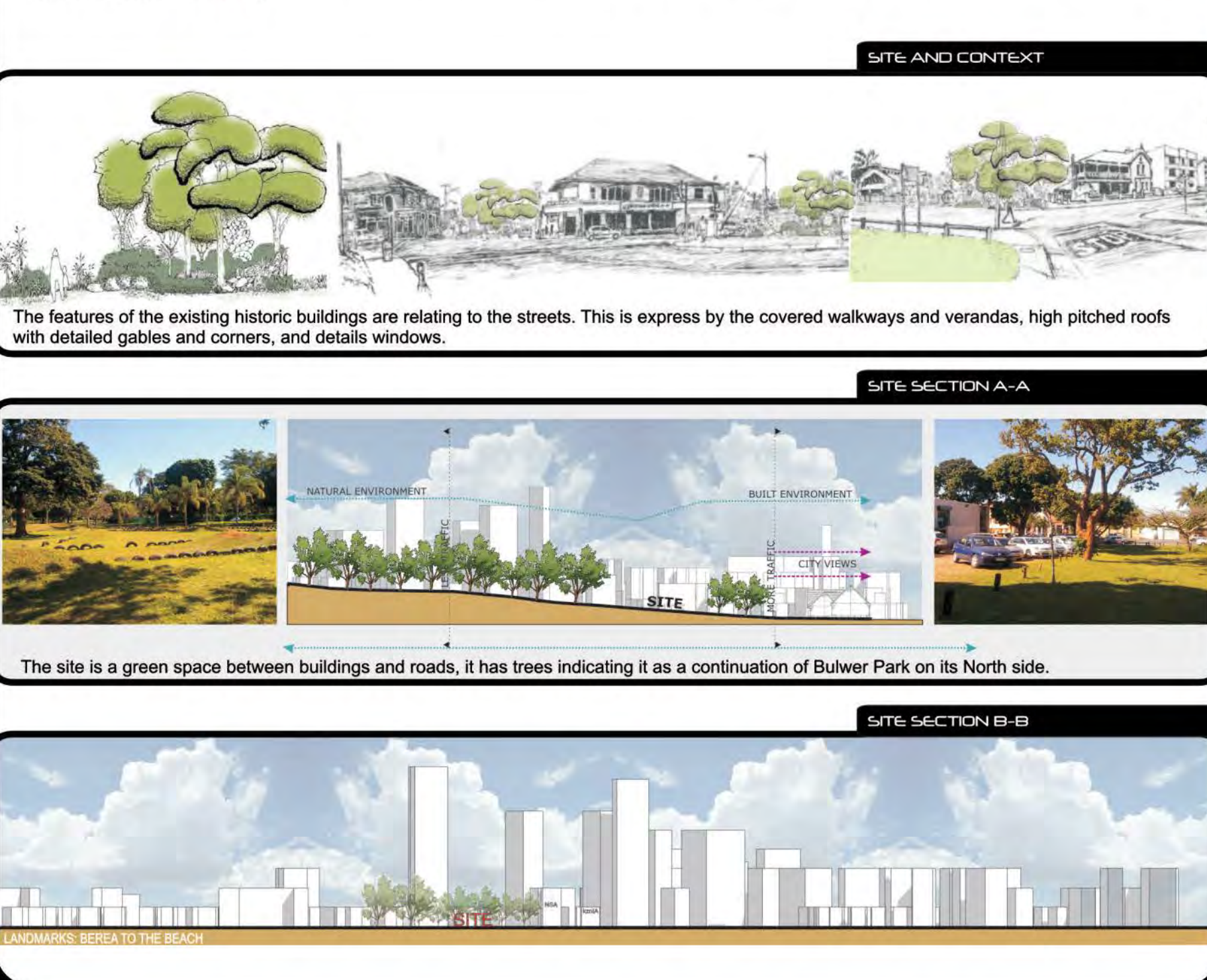
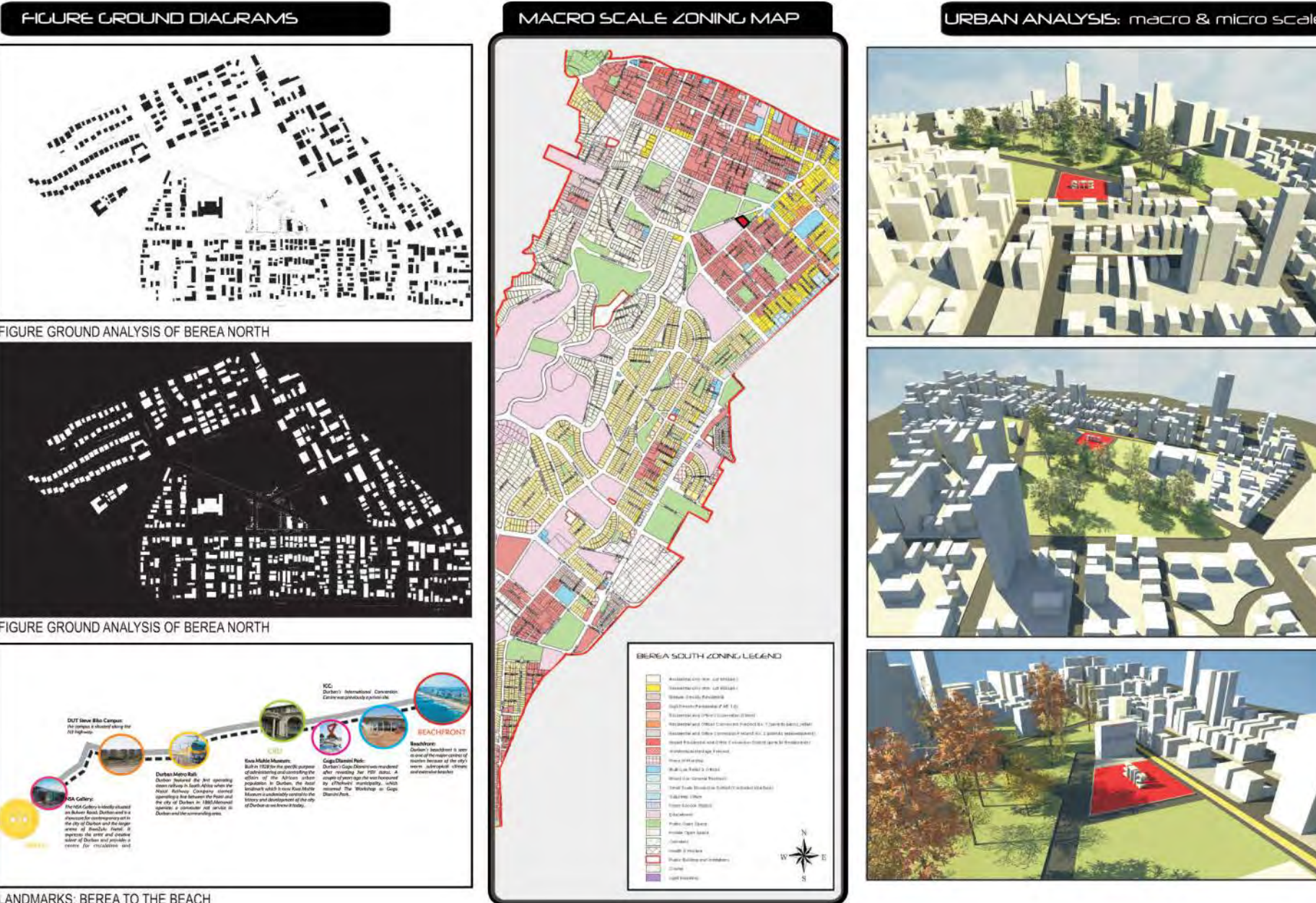
**SITE SLOPE:**  
1:25  
(3m Drop from Bulwer Road to Bath Road)

**CRITERIA:**  
A site to be chosen has to accommodate the upmarket trend setting character within the city for the Fashion Institute. The priorities measured were: good orientation, controlled accessibility, good visibility from the main roads, good views from the site and the slope.

**LOCATION:**  
located in Berea, Greenwood. The site is located in the lush green belt on the fringe of the city between the natural environment of Bulwer Park and the built environment.



SITE: BULWER PARK- SITE B

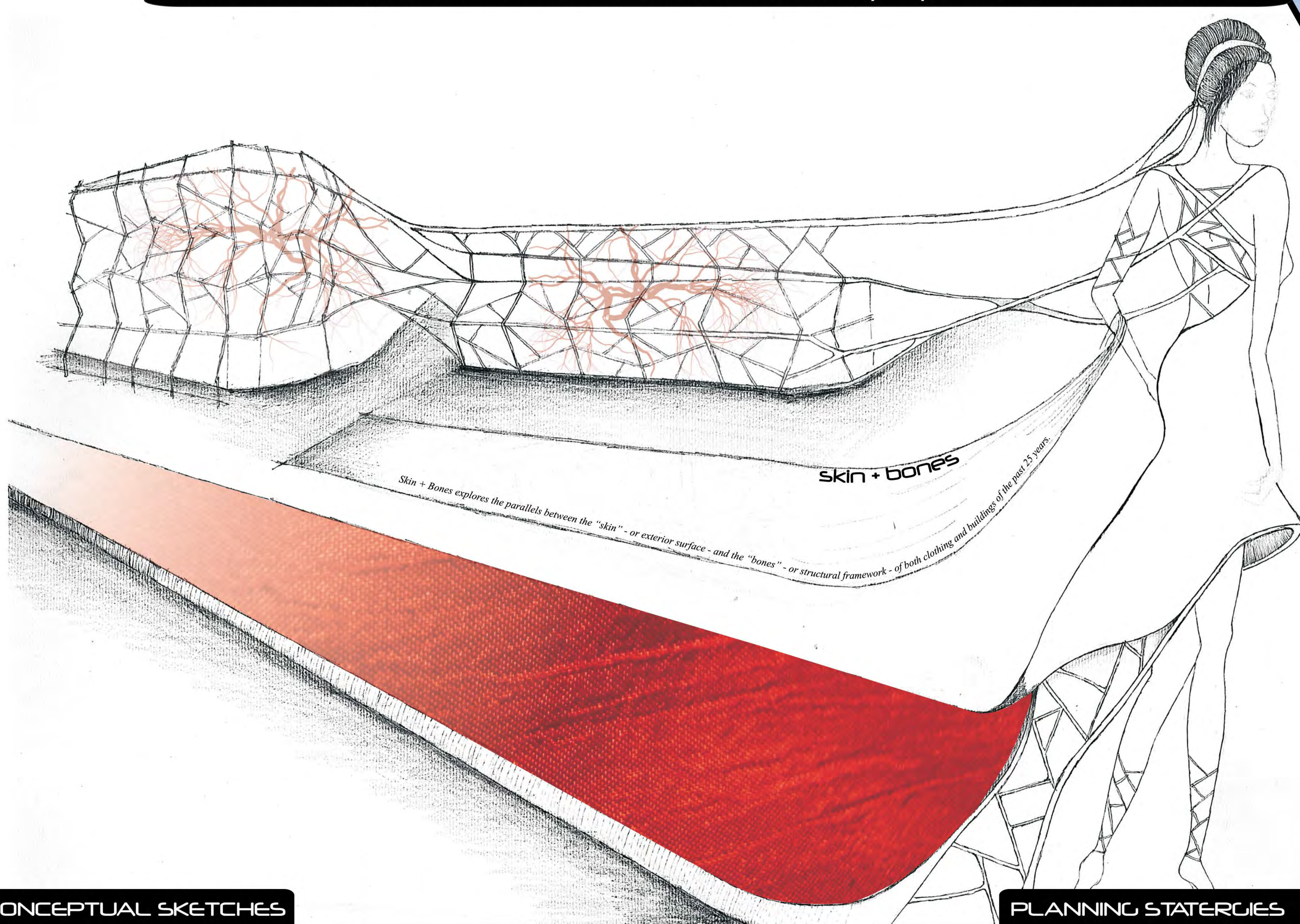


SITE MAPS AND DIAGRAMS





Both ARCHITECTURE AND FASHION start with the human body and expand on ideas of space and movement, serving as outward expressions of personal, political, and cultural identity. The structures they create are based on volume, function, proportion, and material.



BULWER INTERSECTION ENTRANCE



OPEN-AIR AMPHITHEATRE



PROPOSED URBAN DESIGN



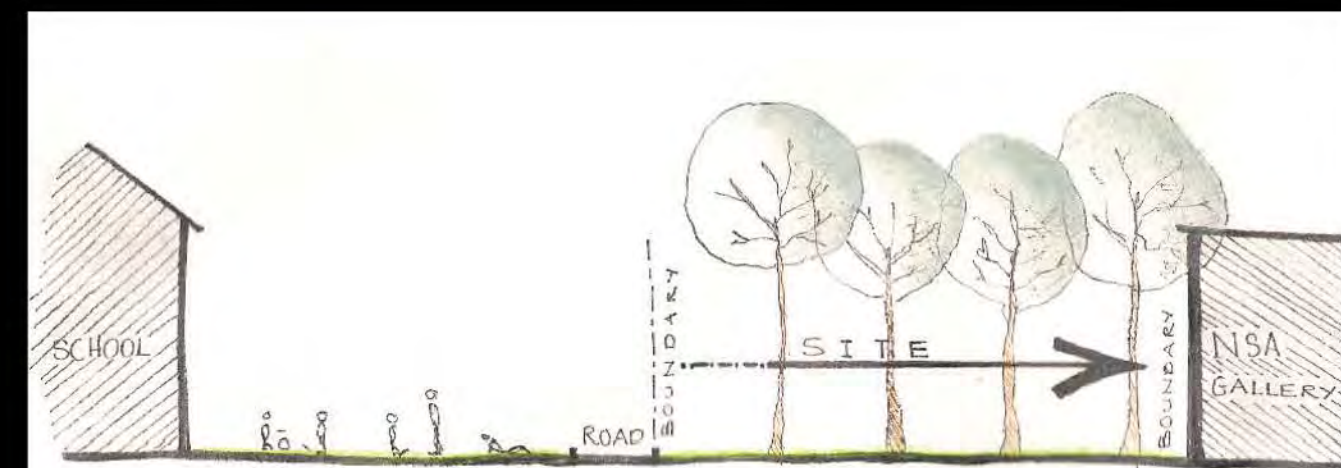
CONCEPTUAL DESIGN



ZONING DIAGRAM

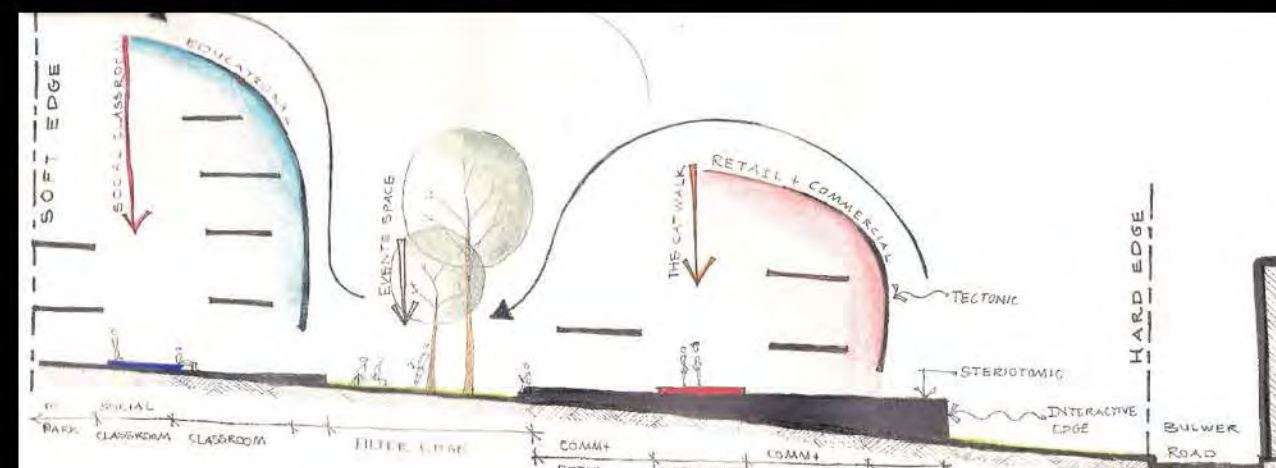
CONCEPTUAL SKETCHES

PLANNING STRATEGIES



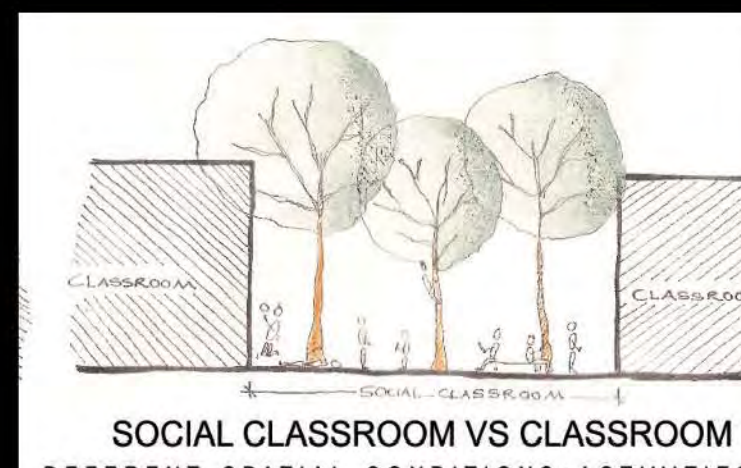
SITE BOUNDARIES- DEFINITION- CHARACTER

DRAW PEOPLE THROUGH THE BUILDING AT ALL TIMES- BLOOD STREAM



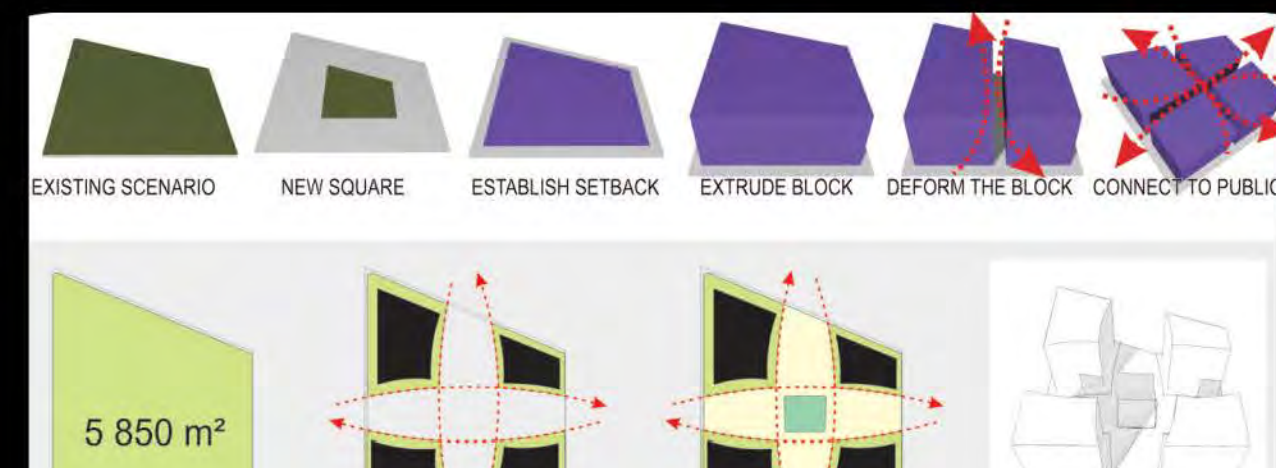
INTERMEDIATE EDGES TECTONIC VS STEREOTOMIC- EVENT + SOCIAL SPACE

BUILDING TO FOCUS ON THE MOVEMENT OF PEOPLE THROUGH A SPACE



SOCIAL CLASSROOM VS CLASSROOM  
DIFFERENT SPATIAL CONDITIONS+ACTIVITIES  
CONTRASTING STRUCTURE

WALLS MAKE A SPACE- PEOPLE MAKE A PLACE



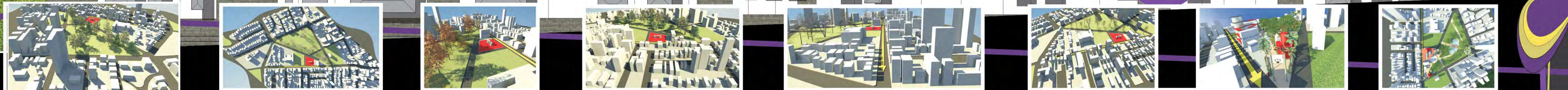
5 850 m<sup>2</sup>  
SITE BUILDING + LANDSCAPING PUBLIC SPACE AND BULEVARD PROVIDE HIERARCHY AND ORIENTATION MASSING



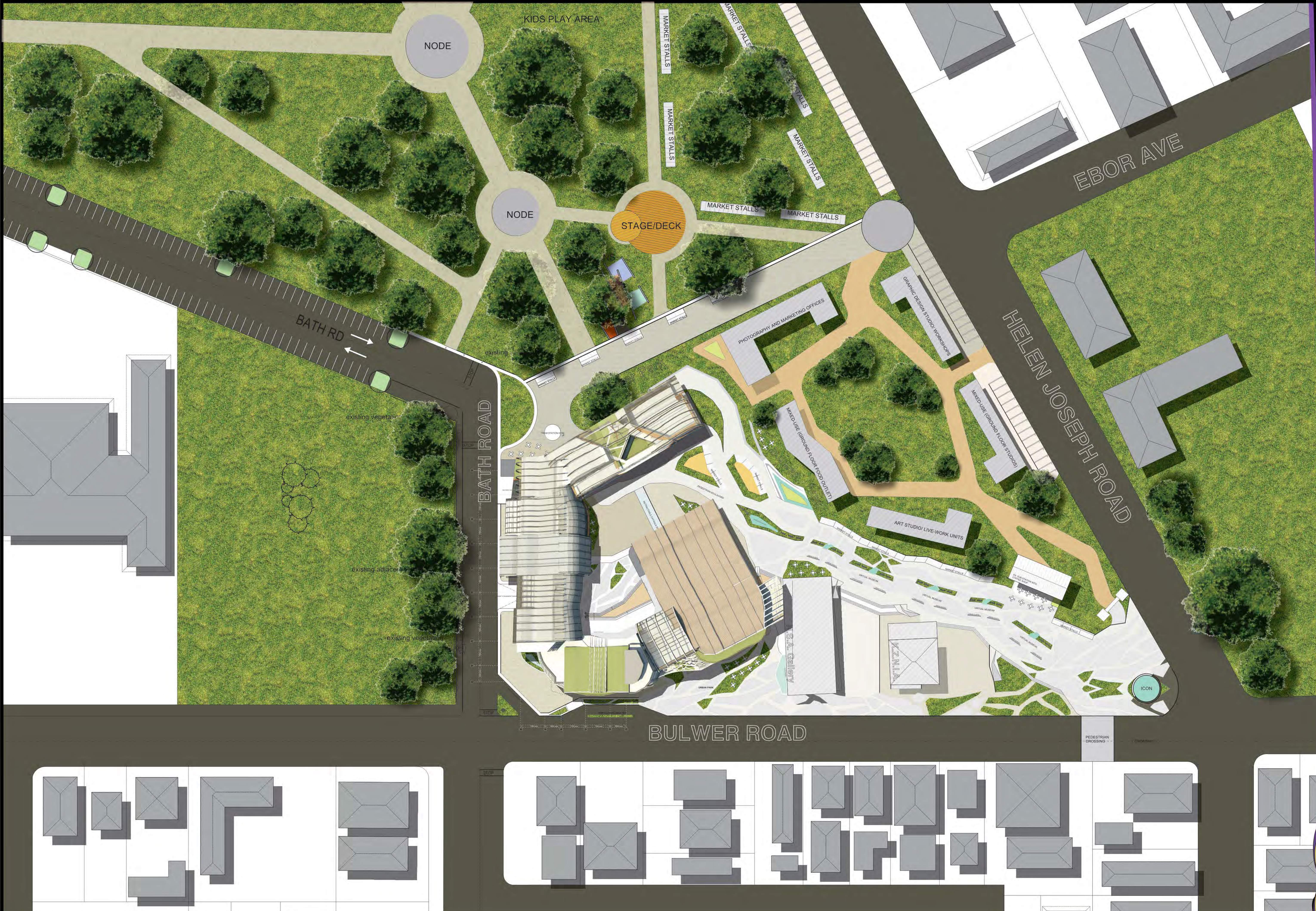




LOCALITY PLAN 1:1000







SITE PLAN 1:500











GROUND FLOOR PLAN 1:200







FIRST FLOOR PLAN 1:200





