

**THE INTEGRATION OF CULTURE, FASHION AND ARCHITECTURE
IN BRIDGING EXISTING CULTURAL DIVERSITIES: A Proposed Multi-
Purpose Fashion Centre for Durban**

BY VILOLEN GANESH

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IN BRIDGING EXISTING CULTURAL DIVERSITIES: A Proposed Multi-
Purpose Fashion Centre for Durban**

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DECLARATION

Submitted in partial fulfilment of the requirements for the degree of Masters of Architecture, in the Graduate Programme in the School of Architecture, Housing and Planning, University of KwaZulu-Natal, South Africa

I declare that this dissertation is my own unaided work. All citations, references and borrowed ideas have been duly acknowledged. I confirm that an external editor was used and that my Supervisor was informed of the identity and details of my editor. It is being submitted for the degree of Masters of Architecture in the Faculty of Humanities, Development and Social Sciences, University of KwaZulu-Natal, South Africa. None of the present work has been submitted before for any degree or examination in any other university.

Vinolen Ganesh

Date

DEDICATION

This dissertation is dedicated to father whom I greatly miss and think of everyday. I am and will always be forever grateful for the opportunity you have provided me even in your absence. Valuing the importance of an education is something that you have instilled in me. It is this attribute that has guided and seen me through the most difficult of times that I have endured during this degree.

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ABSTRACT

The need for social integration of South African residents has been and continues to be a topic that is at the forefront of social development in the country. Durban is one of South Africa's most diverse urban centres due to its heritage and historical background. This dissertation aims to explore the notion of cross cultural integration through a common medium that all kinds of people engage with on a daily basis, fashion (or clothing). Thus, this dissertation deals with the integration of cultures, fashion and architecture towards the creation of a proposed multi-purpose fashion centre for Durban.

People represent themselves, their heritage, religion and personal attributes through clothing. From a politician or business man to a musician or a priest; clothing is a means of identifying the type of person one is. Clothing is therefore a representation of cultures. Similarities can be drawn with architecture in the way that it represents the period of a buildings creation or the aesthetical values and technological advancement of culturally contemporary societies. The fashion industry is also one that carries a large commercial weight in all economical sectors making it a relevant and practically sound industry to support. From the design to the manufacturing and distribution of clothing, fashion is a powerful global entity that extends beyond countries and cultures.

The research undertaken will comprise of primary and secondary data. Primary research will be formulated through the analysis of precedent and case studies together with interviews conducted with relevant people. Secondary research will be expressed in the form of a literature review containing theoretically applicable data. The conclusions and careful combination of these research methods will result in the establishment of recommendations that will dictate a suitable and relevant architectural response to the creation of a fashion centre.

CHAPTER 1

1.1 INTRODUCTION

1.1.1 BACKGROUND

Cultural diversity in South Africa is seen as one of the country's unique elements. South Africa and Durban in particular is fortunate to consist of culturally diverse population, consisting of European, African and Indian to name a few. Each group has their own history and origins as to how they came about to form a, now integral, part of the city. Similarly, Durban's culturally diverse heritage is one of the city's most vibrant and defining characteristics. Durban is privileged to have the opportunity to experience the heritage and traditions that these different cultures have to offer it a truly cosmopolitan city.

Cultures, however, have become more than just a way of life as they have a significant role to play in economical and political sectors. Locality, religion, gender and age are just a few determining factors of contemporary cultures. These cultures are often associated with various items (sometimes materialistic) that assist in distinguishing one culture from the other. Rendell (2002: 10) describes the consumer's choice of certain goods as a means of correlating themselves with a particular lifestyle, status or social identity.

The term 'fashion' or 'fashionable' as a descriptive word; classifying an item as being currently stylish, applies to most fields that are design orientated. Similar to the clothing industry, these other fields of design (industrial design, architecture and furniture design for example) are influenced by and in turn influence popular cultures of contemporary times. Fashion and clothing forms an integral part of one's culture and personal expression even if some people might not consciously make a decision to consider it. How people choose to clothe themselves is a constant part of everyday life which forms a representation of personal values.

“...Fashion is an international language and all societies from the most primitive to the most sophisticated use clothing and accessories to communicate personal and social information...” (Govender, 2006: p1)

The fashion (clothing) industry extends further than just the luxurious and most distinguished clothing or brand wear labels that we see at extravagant fashion shows. Fashion is a daily element of people's lives. According to Entwistle (2000: 11-12) the clothing one chooses to adorn is a personal reflection of ones self which can be related to cultural preferences, values and identity. Barnard (1996: 38) makes an important statement in the association of fashion and cultural beliefs. He notes that it is not the specific culture preference people follow (being at a position of authority) which dictates the clothing we wear. Instead, it is the path or type of belief system that people align themselves with that results in specific styles of dress wear, this in turn begins to categorise the type of culture or group that people relate with.

When people choose to acquire certain items they identify themselves with a status, social identity or lifestyle (Rendell, 2002: p10). Clothing, along with other elements of life such as religion, geographical bearing, music etc. characterise people with a specific cultural group, it is not the group that delineates the type of person we become. It is in this diversity that unifies all people under the notion of fashion, the clothing of people in a particular way that is acceptable to them, based on their values and outlook on life.

Architecture, as a fashionable entity, is as much a representation of the social, political and capitalist influenced global cultures as the clothing industry.

1.1.2 MOTIVATION

As much as cultural diversity is an important and vibrant characteristic of Durban (and South Africa), it is also, regrettably, a lasting reminder of the past. Historically, the political position of South Africa (dictated by foreign colonial societies) can incur most of the blame as racial segregation and prejudice acts are still being practiced today. For some reason Durban has unfortunately not broken through these diversities laid down by the old apartheid era as much as other major metropolitan centres in South Africa, such as Cape Town and Johannesburg.

The concept of creating a fashion centre would be addressing all sectors of a well established and continually growing industry within the city of Durban. The proposal will incorporate retail (formal and informal), industrial, commercial and residential facilities as well as an educational component in the form of a fashion school. These components are intended to complement each other by exposing various levels of the industry to one another and thus allowing them to learn from each other. This mixed-use type of facility also lends itself to the creation of relationships between the experienced and the new comers, the traditional and the daring or the conceptually minded and the technically astute. Varied individual talents will have the opportunity to experience and learn from others to form personal identity through a fusion of collective ideas.

Aiding cross cultural relations will have a positive impact on South African society. It has become a focal point (since the creation of a democratic government) as the country looks to continue with the progress made in terms of a socially acceptable society. Built environments therefore need to encourage interaction and integration between the different cultures of South Africa.

1.2 DEFINITION OF THE PROBLEM, AIMS AND OBJECTIVES

1.2.1 DEFINITION OF THE PROBLEM

Globally, the issues of culture, diversity and its links to the built environment have become significantly important as it encompasses the way people live and how they are influenced to follow a certain path. African cities, similar to other metropolitan centres of the globe, have to deal with the issue of urbanisation as many people flock to the cities in search of a better life. They however also have to deal with the lingering effects of the colonial era and how they systems of the past have to be reshaped to offer a better future. In South Africa the racial segregation that formed the backbone to the apartheid regime not only destroyed any chances of social relations between different societies but also left behind fragmented and disconnected cities. These are the urban environments that architects and associated professional working in a contemporary South African society have to immerse themselves in.

The problem therefore lies in constant reminders and ongoing elements of the past that are still present in our daily lives. Much of it has to do with the perceptions of people and their clinging to preconceived ideas guided by the past rather than any physical aspect. Therefore part of the problem has to do with the way people think and their resulting actions. Racial differences in South Africa continue to hold the country back from social progression.

“...The use of racial segregation at an urban scale conflicted with the ideology of a united society. This problem needs to be addressed in order to achieve a stable society...” (Adebayo, 2006)

South Africa is currently in the restoring process, trying to undo the injustice of segregation that was imposed onto the country in the past. Although we have come far way in a very short time there is still a far amount to go. As Adebayo has mentioned above the only way we can move forward as a country is to mend the wounds of the apartheid era by embracing and engaging with the current richly diverse cultures.

How can a suitable architectural response that links cultures and the fashion industry aid the integration of a historically segregated society?

1.2.2 AIMS AND OBJECTIVES

The initial objective of the research is to provide a backdrop to cultural diversity especially within a South African urban context. This forms the backdrop to the main objective of creating unity amongst a richly diverse society whilst still maintaining the ability to personally express one's culture through the use of a common element.

Stemming from the issues of differing cultures and the new found freedom that South Africans have, comes the concept of expression of identity, uniqueness and individuality. In recent times this controversial and current topic has woven its way into many of the social agenda's surrounding South Africa. Within the field of architecture (and other design fields) the representation of an African or South African identity is beginning to dictate or influence what the end product is. This proposal aims to combat a socially disjointed and fragmented society by celebrating cultural diversity with the use of a daily

component of life that every single type of person comes in contact with; fashion. It is a global phenomenon that will influence everyone no matter what race you are or what your economical status is. The main idea is to further the notion of interaction between the diverse people of the city of Durban by encouraging them to explore their creative fashion sense under the same roof. Learning, experiencing and interacting with different forms of fashion to enhance their skills. Using and learning from other cultures, thus fostering better relations between these cultures, whilst making one's own distinctive mark as result of varying influences.

1.3 SETTING OUT THE SCOPE

1.3.1 DELIMITATION OF THE RESEARCH PROBLEM

The immediate problem that this document intends to grapple with is the lingering social and cultural barriers, forged by the apartheid era, which has deprived South African people of a better way of life. Racial discrimination, a lack of inter-cultural relations and the preconceived perceptions of people are typical traits defining the social agenda being addressed.

The proposal looks to engage with the deep and long standing issues of inequality and enmity originating from South Africa's post apartheid era. The affect of apartheid has left a mark on this country that we are currently trying to break free off. This proposed centre will be a meaningful addition to the broader society of Durban as it aims to provide a positive impact on the social aspects of its citizens. It will not attempt to redefine or eradicate cultural diversity, but rather to use culture and the creativity it offers to form a new means of expression through the art of fashion.

1.3.2 DEFINITION OF TERMS

Culture - The reasoning or path that directs people in the way they live. It gives meaning and substance to the decisions people make. Culture evolves with time and can be affected by external influences such as the political or economical situation.

Urbanisation - The movement of people from rural regions to more urban environments.

Within the context of this proposal this will also include the immigrants from various other African countries to South Africa and Durban in particular which has led to a diverse range of cultures.

Cultural Diversity - A grouping of various cultures within a common area; generally associated with larger metropolitan centres. This grouping is often a result of urbanisation.

Fashion - Represents a clothing style; what we wear and thus the statement created by doing so. A clothing style (trend) often lasts for a short period of time before yielding to another fashion trend

Fashionable - Used to describe something that is trendy or stylish within the context of a particular time period

Identity - A reflection or suggestion of one's self and/or a group of people with a common belief. It is characterised by the various ways in which people express themselves.

Expression - A means of communicating or conveying one's physical or emotional state of mind. Often designers use this as a source of inspiration in their work.

1.3.3 STATING THE ASSUMPTIONS

Durban does undoubtedly have a diverse group of people all originating from different parts of the world each with their own characteristic. Over the recent history, South Africans have made significant progress in breaking dividing barriers (especially racial), derived from the apartheid era. Past political and social stances taken by the country of South Africa namely apartheid, can be seen as the chief contributor to the cultural segregation we experience to this day.

One can also assume fashion to be a globally unifying element. Every single person engages in the act of dressing on a daily basis, whether it is high-end fashionable clothing or not. It is a significant part of people's lives and has thus become a powerful industry; socially and economically.

1.3.4 HYPOTHESIS

South African diversity is one of the country's most unique characteristic that has lead to an unprecedented fusion of people, cultures, religions and traditions. It is in this contextual feature that South Africans should apply and improve on rather than using foreign ideas that are not related to the people of the country. By embracing and learning from the past South Africans should make use of its diversity by strengthening cross-cultural relations in turn creating a unified country. Fashion knows no boundaries or barriers; one is limited only by his or her imagination. Contemporary fashion is not defined by any one specific characteristic or social group, but rather merges the ideas of different cultures in the creation of unique designs. It is this creativity that stems from the unification of varied groups of people that the proposed fashion centre will aim to promote.

1.3.5 KEY QUESTIONS AND ISSUES TO BE EXPLORED

Below Sandercock speaks of acceptance of differences and learning to make use of the variety at hand instead of using it to cultivate barriers.

“...If we want to achieve social justice and respect for cultural diversity...we need to theorise a productive politics of difference. And if we want to foster a more democratic, inclusionary process for planning, then we need to start listening to the voices of difference...” (Sandercock, 1998: p109)

The following questions need to be asked in order to completely understand the issues that this proposed multi-purpose fashion centre will look to address.

Cultural Development

- What is the meaning of culture and cultural diversity within a South African context?
- How can one of South Africa's most controversial yet stimulating characteristics, its diverse culture, be explored and exploited to aid the progression of social change rather than continuing to discourage integration?

- Can the fashion (clothing) industry be used to unite these various cultures but still maintain the diversity and identity of the different groups of people that gives South Africa its uniqueness?

Architectural response

- How can the metaphorical link between architecture and fashion be expressed and guide the design of the proposed fashion centre?
- What are the various functions that should be incorporated into the centre and what will be the best way to integrate these functions?
- Site selection will be vital to the survival and sustainability of the proposal. Where should the centre be located in order to complement its purpose and various functions?

The argument or question of this proposal is therefore centred on whether the industry of fashion can break through the cross-cultural borders and how the architectural response can be informed by the function (fashion centre) it encompasses whilst doing so.

1.3.6 BROADER ISSUE RAISED

Urban Regeneration

The initial literature review and multi-functionality of the proposed centre have influenced the apt location of a site to be within an urban environment. This instantly raises a number of issues regarding urban regeneration. It is of great importance to understand the effects of various forms of the built environment (Lynch and Rodwin, 1958: 201). Furthermore, they mention the value of identifying human reactions in relation to their specific surroundings. An addition to the urban landscape of any city needs to complement its existing urban systems in order to survive and make a meaningful contribution to the city. As with most urban centres the largest grouping of varied cultures occurs in the city. The idea of positioning the proposal in an urban setting, deals with Durban's cultural diversity from the source of the issue thus having greater impact. This approach engages with the issue of urban regeneration from a larger, social perspective.

The proposed fashion centre will also address urban design issues at a micro-context: Scale, contextual links and nodes and the relation between private and public spaces (as well as broader private and public relations), are areas of concern that the proposal will engage itself with.

South African Fashion Industry

South Africa's fashion industry has the potential to become the focal point of fashion on the continent (Palmi, 2006: 32). Even though the industry is still very young, South African designers are well established locally and are beginning to make their mark globally. Durban has produced a number of successful fashion designers such as Amanda Laird Cherry and brothers Gary and Laurie Holmes. The proposed centre will provide adequate facilities and a unique opportunity for aspiring designers to learn, develop and make their mark in the industry.

Engaging with these broader issues will strengthen and validate the key questions being addressed by this proposed fashion centre.

1.4 CONCEPTS AND THEORIES

1.4.1 THE CULTURE THEORY

“...Since people (not economies) are the main object and ultimate purpose of endeavors to progress, a society's culture is not just an instrument of development cooperation: it is its basis. The marriage of economy and environment was overdue and has spawned a world agenda for that purpose. Likewise, the relationship between culture and development should be clarified and deepened in ways that are authentic, indigenous, self-reliant, sovereign, civilized, and creative...” (Serrat, 2008)

The idea of less tangible characteristics as the driving force behind designing buildings has always been evident. Social, economic and political aspect of the context has a massive impact on the finished product. Johnson describes the need of clarity when work departs from a cultural patterns and how architects have to immerse themselves into the culture in

order to achieve a holistic approach to the project (Johnson, 1994: p38). Serrat (2008) expresses how culture encompasses most aspects of life it is easy to link it with the study of anthropology, social sciences and communications to name a few. Thus cultural studies revert to identity, nationality, gender, social class and ethnicity. It is understood that cultural studies will cover a vast scope of work; Sardar (2004) lists its basic shared characteristics:

- Social and political context
- Culture as both the object of study and the location of political criticism and action
- Expose and attempt to reconcile knowledge divides to overcome the split between tacit cultural knowledge and objective (so-called universal) forms of knowledge
- Ethical evaluation of society

In a broad view the culture theory includes everyone and therefore is not easily defined and is even harder to take action upon. Serrat goes on to sum up culture consists of, in his description he is quoted if saying the follow;

“...culture theory alone pays simultaneous and even attention to these needs and makes possible a focus on the whole and the parts, on contexts and contents, on values and value systems, and on strategic relationships between key variables, countries, blocs of countries, and human beings and the natural environment...”
(Serrat, 2008)

The insistent pressure of globalisation has compelled a merger of local cultures with that of external influential cultures. Lash and Lury (2007: p4) express how the mixture of ‘impure’ global cultures and classical or national cultures (local) have changed the judgement and representation of products in the global cultural industry. They go on to describe how cultural products were initially conceived to serve a single purpose as identical products were produced to target a particular group to create an income (Lash and Lury, 2007: p4). However, Lash and Lury (2007: p5) continue to elaborate on how contemporary cultural products have now become dynamic as they move and adapt through as a result of various factors.

“...In changing, cultural entities themselves become reflexive in their self-modification over a range of territories, a range of environments...” (Lash and Lury, 2007: p5)

Frampton (1995: p250) makes reference to the architectural approach taken by Jensen Klint, who's strong values in tradition and the organic formation of architecture (rather than an imposing means of design) has led to the description of Klint's personal style of architecture as being dubbed as 'building culture' instead of architecture. Frampton thus highlights the importance of responding to and using cultural values of societies in the creation of holistic architecture. Frampton (1995: p252) further mentions the need for architecture to symbolise the framework of contemporary cultures and lifestyles. Architecture must be a product of its environment in order for it to function at its highest potential. Abel (2000, p137) emphasises integrating cultural recognition and contemporary innovation in the creation of socially responsive architecture. Using a cultural background as a design derivative consequently leads to the architecture acting as a representative of social identities. Therefore architecture becomes more than just a space to house a function.

“...In essence learning by example rather than relying on explicit rules or theoretical formulations, is presented as the principal mechanism of cultural development...” (Abel: 2000, p137)

Architecture is ultimately for the users (people) that inhabit them. Relevant architecture is achievable by understanding people and their diversities (Britz: 2009, p10). Abel (2000, p142) describes how true expression of people and their built surroundings can be achieved by integrating architecture and people on a personal level. There is nothing more personal than the cultural characteristics or traditions of a person. Thus by incorporating cultural elements into an architectural intervention a more holistic solution can thus be achieved with the users being the focal point of the design.

Conveying the culture theory into a more contextual setting, Africa, and in particular South Africa has its own unique set of issues that its people have to relate with. Similar to those of any country that is in a state of development, Le Grange (2001) believes that the drastic social change South Africa is currently undergoing requires a reinterpretation of the way in

which people express their cultures. In the continuing development of South Africa's new democracy the doubt of, predominantly western, principles and ideals of the past has generated a transformation in cultural identity. It is important to note that within such a particular and diverse social contextual setting such as South Africa, forming a new cultural identity is not an easy task. The architectural reaction to these issues is just as sensitive a topic which requires the undertaking of a delicate and thoughtful process.

“...It is out of empathy and understanding of our context that answers may evolve. Indeed the basis for the creation of an endogenous architectural culture should be discovered in the solution to the problems, as is manifest in our contemporary Southern African urban environments...” (Le Grange, 2001: in Forjaz, 2000)

Designing architecture that is socially sustainable and receptive to the cultural aspects of an urban environment is as much a part of creating good architecture as designing a building that is aesthetically appealing. Forjaz (2000: p2) asserts the importance of understanding a society's socio-economic and environmental conditions as an essential part of the development of a culture and its identity.

“...The compulsion to create the iconography and the formal and spatial symbols of that society, armed with a newly conquered respect for its traditional material and spiritual culture, is very strong and compassionately felt by the common person, the artist and the intellectual in our society...” (Forjaz, 2000: p4)

Architecture must echo the culture of its inhabitants, the quality of its surroundings and as expected will be a representative of its period in time. The last factor mentioned in the previous statement, time, forms an integral part of cultures. Grillo (1960: p34) states that even though architectural forms may consist of physical attributes such as volume and lines, buildings should always include an element of time which represents movement and life. Forjaz (2000: p8) goes on to note that customary elements of culture are found wanting in new urban lifestyles. Similarly, conventional means of designing must be re-looked at as a new architectural culture is needed to support changing urban systems. Forjaz (2000: p10) further strengthens this notion by stating that architecture must evolve with new forms and relationships thus responding to the changing socio-economical conditions of a particular setting.

However it would be naive to completely ignore the relevance of global inspiration and integration. Omezi (2009, p44) believes that the architectural creation of African environments must consider the importance of the functional aspects of a space within the context of a contemporary society. Contemporary societies are, to a large extent, global societies due the amalgamation of ideas, environments and cultures.

1.5 RESEARCH METHODS AND MATERIALS

1.5.1 INTRODUCTION

The research and methodology utilised in this dissertation is aimed at producing the theoretical groundwork for a proposed fashion centre within a culturally diverse society (Durban). This section will describe and explore the means in which the author has collected relevant data to assist in the research of this proposal. The research carried out will, in turn, directly inform and guide the design processes of the proposed fashion centre. Precedent and case studies will culminate in the collection of both local and global examples of buildings comparable to the field of study. The data gathered by the research is intended to respond to the questions mentioned previously.

1.5.2 RESEARCH METHODS

In order to effectively complete the study of this proposal, research material will include both secondary and primary data. Primary research will be acquired through the interviewing and general discussion of people that are at various levels of the fashion industry and an analysis of what the spaces that these people work in are and how the spaces function. A large portion of the primary research will comprise of the analysis of precedent and case studies. The most effective method of dealing with the mixed use nature of the proposed centre is to deal with the different components as separate entities before combining them together. By carefully analysing each component separately, their requirements can be easily understood and addressed. Once this has been achieved, it will

ensure that the fundamental necessities of the facilities are not compromised when bringing these components together.

Secondary research will consist of a conceptual and theoretical framework that is compiled from an in-depth literature review. Applicable topics, which are directly related to the proposal, such as culture, architecture and fashion will form the bulk of the literature review.

1.5.3 RESEARCH MATERIALS

Primary research

Primary data will consist of case studies on relevant facilities in South Africa as well as interviews with associated professionals and users of these buildings. Site surveys and analysis of the various components are a further component of primary research. Each component that this centre comprises of (educational, retail and commercial) has their own arrangement specific to their needs. A proper understanding of their spatial layout and how these spaces relate to one another is needed in order to create a successful design. This will also provide an insight into what requirements professional designers, student, and retailers would need to have a successful working environment.

The proposal of a fashion school in the centre would require interviews with students and lectures of fashion schools. Linear Fashion Design Academy and D.U.T. are the most prominent fashion schools within the immediate area. Both Facilities are ideal examples for case studies as they offer the educational component of the proposal. Speaking to recently graduated designers or returning students would provide good information as to what the school may need to successful make the transition from a student to being in the working world. A large number of Durban's most successful fashion designers have originated from either one of these institutions.

The following exercises will take place in order to gain a better insight into these educational facilities:

- Interviews with current students.
- Interviews with returning students or recently qualified students that have experienced the industry. These students can provide important information regarding what is still needed to provide students with a better transition to the working field.
- Analysing the spatial layout of these institutions will provide a better understanding of how the spaces function
- Interviews with current academic staff on the processes and management of the facility

The proposed Fashion Centre will incorporate a commercial component by providing office and production space for fashion designers. Various fashion design studios and local designers with vast amounts of experience are present throughout Durban and will also be surveyed. Valuable information can be gained from these professionals who have had experience in the industry. Analysis of their work spaces detailing their vital needs will offer an insight into the design of the commercial part of the proposed centre.

Clothing stores will form the retail component of the proposal which will provide designers with a means to market and make an income from their productions. Research into the most successful methods of clothing retail needs to take place. Careful analysis of selected precedents (clothing stores) will reveal what the positive and negative features of clothing stores are.

After concluding the primary research an in-depth understanding of spatial layouts, functioning and overall requirements will be established. This will facilitate the formulation of the design brief and schedule of accommodation for the proposed fashion centre.

Secondary research

The secondary research will take the form of a thorough literature review that will include discourse on relevant background information and theories, referencing precedent studies pertaining to the literature. Some precedents that are part of the literature review will not necessarily be of the exact same building typology, but will pertain to certain applicable

elements such as design concept, technology, construction or the spatial arrangement. Careful examination of appropriate published work such as books and articles from journals and newspapers will form a large component of this research. Unpublished work such as thesis documents and internet websites will also be used. Through the literature review vital information of existing international discourse on the research topic is gained. After completing the literature review a better understanding of necessary primary research will be achieved.

Focus will be placed on literature pertaining to the key questions and issues which were noted previously. The acknowledgement of applicable ideas must be made prominent. Examples of similar types of buildings or buildings that offer one of the various functions that the proposal contains would also be expressed and studied. This will aid the author in being critical in the analysis of the precedent studies as well as the design of the fashion centre.

1.5.4 CONCLUSION

The fashion industry is, in the context of this document, used as a means of penetrating cultural boundaries through its constant exposure and interaction. Clothing is a part of people's everyday lives and more importantly it is an expression of the personalities of people. It is this commonality of purpose that this document intends to express and utilise fashion as a means of unification, encompassing all aspects of fashion in order to encourage the interaction of different socio-economic groups.

Important conclusions made from an analysis of the precedent studies were compared to the case studies visited. Immediate comparisons can be made as to which design features from the internationally based precedents are successfully integrated into the contextually based case studies. Inversely, vital features which are lacking in either the precedent or case studies can also be noted. Informal discussions that took place between the author and selected interviewees provided the author with significant data on issues not noted before the discussion. The information gathered from the primary and secondary research is directed towards the development of a brief and the provision of a theoretically appropriate design response for a proposed Fashion Centre in Durban.

CHAPTER 2:

CULTURE'S ROLE IN SOCIETIES

2.1 Introduction

This chapter will concentrate on culture: its meaning, the creation of cultures within a specific contextual setting, the adaptation of cultures and their influence on architecture. Cultures have an effect on the social, economical and political aspects of life and are interrelated by common characteristics. People's cultures and their differences within a common location have become a trivial topic particularly in the South African post apartheid government that the country is currently experiencing. Therefore the document will continue by investigating multiculturalism and as a result, the need for one to be identified within a multicultural society. Reference will be made to the notions of identity, belonging and uniqueness which form some of the conceptual underpinning behind this chapter.

2.2 The Meaning of a Multicultural Society

2.2.1 WHAT IS CULTURE?

It is a natural phenomenon for people to want to follow a particular way of life, providing a form of direction to their lives. The diverse planet that we occupy is host to countless numbers of cultures and lifestyle patterns. There are various characteristic elements that align humans with specific cultural paths; tradition, language, socio-economic class, location, age and race are just a few of these elements. However when attempting to understand what the term 'culture' means, it first needs to be define it.

"... 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)

Above Diller describes culture as being a path or direction of life and the manner in which people express themselves as they continue to exist. Culture thus becomes the reasoning and acts as an arrangement of living through our daily activities. This can be seen as a reflection of certain personal interests or the background of which people originate from. Very simply, culture provides life with meaning and structure. She goes on to argue that culture becomes a way in which people have learned to respond to life's problems (Diller, 2004:p4). Another key point that Diller (2004: p4) marks out is the evolutionary process of culture as it is used to deal with the challenges that occur through life.

The word evolutionary (evolution) mentioned before by Diller has much to do with the concept of time and the constant adaptations necessary to survive through altering times. The influences of time forcing cultures to continuously evolve will forever subsist. Technology has undoubtedly had a massive impact on present day cultures and in some cases it has formed the basis to the founding of new cultures. Technology's cross cultural effect will be discussed in the following section but as means of creating an easier life for a society that constantly requires everything at a faster rate, there is no substitute.

In Belsey's definition of culture she adopts a more artistic description as well as the idea of culture being a structural element of life, further reinforcing Diller's description mentioned previously.

"...culture: the inscription in stories, rituals, customs, objects, and practices of the meanings in circulation at a specific time and place..." (Belsey, 2002: p113)

Different means of expression such as stories, rituals and customs relate to various performing arts that are culture specific. Dance, acting and storytelling, to name a few, are forms of cultural expression that fall under this connotation. They are a means of showcasing ones traditions and heritage whilst allowing other cultures to experience and interact with these aspects of a specific culture.

As a result of the vast amounts of various cultures that are all around the globe, the concept of expression begins to develop from culture in order to distinguish ourselves from each other. People use culture as a means of expressing their identity. This can be directly

correlated to the issue of cultural identity which has, at recent times, been at the forefront of much debate. Seeking true cultural identity has become even more evident in newly developing countries such as South Africa. In the context of the argument the question of what African and South African is, begins to emerge. These questions include but also extend beyond the mere geographical positioning being stated. Lynch (1960: p8) describes identity as the characteristic that distinguishes one entity from others, recognising it as a completely separate item and implying a sense of individuality that makes something unique from the rest. In terms of imposing contextuality to the built environment, identity leads to the study and understanding of various elements that make up that particular environment; referring to the genius loci of an area. Rendell (2002: p10) believes that the relation between identity, fashion and architecture is evident on a daily basis. She describes the products purchased by people (clothing) and the places that they are bought from as being defined within the context of popular cultures (Rendell, 2002: p10). These products therefore become symbols of the social systems associated to a particular place or geographical location.

Jencks' provides a description of architecture which is similar to that of culture mentioned previously. Jencks (1996: p13) considers architecture to be a representation of people's beliefs and offers insight into the way in which humans choose to live. He goes on to mention how architecture is a fatefully expression of the type of people that constitute a certain context (Jencks, 1996: p13). The buildings which people inhabit are manifestations of contemporary cultural societies that they are a part of. Architects, as well as other professionals, have a social responsibility to address the issue of cultural diversity, especially in South Africa. Architects have the ability to unite various people under a unified purpose or function. Their interventions on the built environment have the potential to be more than just buildings. The way in which architects respond to the contextual social or cultural settings at hand is a vital aspect of building design. Buildings are a representation of societies, cultures and to a broad extent, cities or even their respective countries. Low emphasises the potential of a mutual relationship between culture and the built environment (architecture).

“...Culture and infrastructure are both basic needs, essential for human existence. When conceived of in duality they are capable of opening an imaginative process that transcends the functionality of economic and aesthetic utilitarianism...” (Low, 2008: p13).

In concluding this section, Mulhern's summation of culture is concise and amalgamates most of the research done previously. He describes culture as symbolic forms of life of human groups which are shaped in diverse conditions. These symbolic forms are further shaped by the engagement of new demands and opportunities (Mulhern, 2000, xvii).

2.2.2 CULTURAL DIVERSITY & MULTI-CULTURALISM

Even though global societies have come a long way from the social injustice of depriving people of their basic human rights due to their differences, historical traditions and global events (past and current) still continue to leave their mark on world's society. Kivisto (2002:p1) describes the societies of the world, in the modern era, as being simultaneously local and global, with the distinction between the two becoming progressively difficult to highlight. He goes on to describe two key characteristics of modern day societies: Firstly they are vastly more ethnically diverse than previous societies and secondly that societies continue to become even more "interconnected and interdependent" (Kivisto, 2002: p1).

"...multiculturalism has arisen as the contemporary, postmodern response to issues related to identity and belonging..." (Kivisto, 2002: p189).

Current global societies find it difficult to not get consumed by the phenomenon that is globalisation. With information, communication and ultimately entire societies just a phone call, an hour's travel or 'click' away it is hard to ignore the effects and influences of a global culture. Sandercock's beliefs regarding cultural pluralism emphasises the acceptance and appreciation for all groups towards a socially just society.

"...If we want to achieve social justice and respect for cultural diversity...we need to theorise a productive politics of difference. And if we want to foster a more democratic, inclusionary process for planning, then we need to start listening to the voices of difference..." (Sandercock, 1998: p109)

In most cases people act out their cultural beliefs without even knowing it. They are so accustomed to their traditional way of life and if in a non-diverse environment it becomes difficult to except other people's customs or traditions. Below De Anda describes the

subconscious belief systems that culture imposes on us with little resistance because of the unquestioned way of life and historical background that people have grown up in.

“...culture is a set of beliefs and attitudes which we accept implicitly but which remains outside our awareness because alternative conceptions of the world remain unimagined...” (De Anda, 1997: p v)

In today's world people find themselves creating new cultural identifications which are linked to new forms of production and consumption. Rather than opposing what is rapidly becoming a new world order (globalisation), finding a position in this world that makes the most of what the global culture has to offer by creating one's own cultural identity through global influences is a future worth exploring. When cultures interact with external influential characteristics (other cultures), they adopt some and choose to ignore others. If one chooses to adopt some of these characteristics, instant adaptations of cultures begin to occur. Diller denotes cultural diversity as a collection of differences that is present with groups of people with defined and a distinctive heritage (2004, p4).

Culture, represented by the way people reason, act, what they believe in, value and their interpretation of the world, will play a major part in responding to architectural solutions. In the same sense buildings all over the world have come up with innovative solutions in dealing with issues that are both local and global.

Multiculturalism has become a challenging phenomenon that has far deeper political origins due to its public nature. This can not be more evident in South Africa. Gutmann (1994: p3) believes that common concern regarding multiculturalism and public buildings, is that the liberal nature of current democracies are committed to the notion of equal representation. This is especially true in public environments. Gutmann continues by recognising that public buildings have a significant role in respecting people's identity. Public architecture within a multicultural environment must thus portray the cultural identities of its users. The difficulty lies in the equal representation of all cultures being affected.

Millennium Park (Figure 2.2.2.1) located in the heart of Chicago found itself as the focal point of a major facelift. Chicago, like most large urban centres, contains a vastly diverse range of social and cultural groups. This urban revitalisation project consisted of a number of smaller urban interventions and public spaces. The outdoor theatre, Jay Pritzker Pavilion (pictured in figure 2.2.2.1) formed the catalyst to the project, placing an emphasis on a culturally based urban setting with the emphasis being placed on arts and social spaces.



Figure 2.2.2.1: Millennium Park, Chicago

Source: <http://egov.cityofchicago.org>

One of the parks key landmarks is the Crown Fountains (Figure 2.2.2.2). These are two glass block towers that contain spouts spraying water from a single point. Images are continuously projected on to the glass tower; the images are of the citizens of Chicago who seem to have water spraying out of their mouths (www.millenniumpark.org). The important factor here is that designer, Jaume Plensa, got the citizens of Chicago involved in the project which they have now literally become a part of and in turn it allows them



Figure 2.2.2.2 Crown Fountain with images of local citizens being displayed

Source: <http://egov.cityofchicago.org>

and the rest of the public to become a part of the city's culture. The concept offers an innovative means of incorporating various citizens of the city therefore being culturally unbiased but still allowing the people to (physically) become a part of the design.

Kivisto (2002: p19) believes in an ethnically defined multiculturalism but he describes an alternative reasoning to unification under multiculturalism. He considers national identity or

a representation of place as a form culture, thus leading to the notion of civic nationalism. Kivisto explains a possibility of ethnicity and civil nationalism coexisting in an environment which places a greater importance on civic nationalism due to this culture of place, thus providing a principally unified society instead of a separatist one. Such cultural nationalism will form the underpinning concept for social change in contemporary societies (Kivisto, 2002: p19-20).

In a socially democratic environment (such is the case with most developed countries) the rights of people's freedom, speech and equality are of up most importance. Therefore as Gutmann indicates (1994, p24), in multicultural societies or communities the act of mutual respect, for any form of differences, is the basis to a harmonious lifestyle. It is mutual respect that allows equal rights and opportunity for all.

2.2.3 URBAN CULTURES

Urban culture is the culture of the city; a grouping of cultures that have adapted to their unique contextual surroundings, forming a way of life particular to that specific place. The largest collection of culturally diverse groups lies in the large metropolitan settlements of the world (cities). Monclus and Guardia (2006, p22) describe the culture of a city as a business, making reference to the cultural economy of a city. Urban places, the built environment, streets and buildings offer creative opportunities and the ability to motivate or encourage people into various ventures. Here in lies the root of urbanisation and in turn urban cultures. The attraction of major cities and the economical opportunities that exist in the city has resulted in an urban environment consisting of an array of cultures. Cities such as London and New York have become truly global cities, holding no cultural or social barriers. Catering for the different needs of these varying types of people has always been the difficult part of any well urbanised settlement. Low (1989, p xiv) describes peoples needs (in terms of shelter) as generally being the same but it is about people's 'wants' that are difficult to cater for within a multicultural domain. What people want is the major factor behind diversity as it is a feature that differs from group to group and changes over time.

Similar to London and New York, Istanbul is also an urban metropolis housing a blend of various cultures and groups. Istanbul's foundations lie in the mixture and varying historical influences that it has experienced. Different types of people co-exist within the city but one

is still able to notably identify and visibly mark the various cultural influences that make up the urban fabric of the city; it contains a unique culture born from many cultures (Forbes, 2005, p16).

Like every well developed city, Istanbul suffers from the social differences and segregation created by varied socio-economic groups. Slums have formed around the fringes of the city as its lower income inhabitants continue to look for financial opportunities. Urban decay resulting in squatter settlements have been driven by unemployment in the city therefore forcing people into an informal economy and having them seen as people of degraded quality or culture (Yardimci, 2001, p9). These people of a 'lower' cultural position in society do not benefit from the rich diversity Istanbul offers leading to further segregation in urban spaces. This characteristic can be compared to many cities in Africa which suffer from similar conditions as Istanbul.

Yardimci (2001, p9) refers to Istanbul's urban structure as being as diverse as its cultural characteristics strengthening the notion that the development of both culture and urbanism go hand in hand. Yardimci goes on to describe Istanbul's urban environment as an intense stimulation of emotional disruption with a collage of time-spaces that propose (or impose) varying experiences (2001, p9). This relates back to the different cultures on offer and their expression on the built environment which has continued to remain over time providing Istanbul with a vibrant, diverse and unique urban culture.



Figure 2.2.3.1: Dense urban streets of Istanbul

Source: hande.wordpress.com/.../19/istanbul-street-food/

As mentioned earlier in the document, time plays a vital role in the cultural development of societies and in turn urban environment. Lang acknowledges that the change of cultures can have a direct influence to the change in the urban fabric. What people conceive as public and private, their particular activity patterns and their displays of social status all evolve in juxtaposition to the adaptation of their cultures (Lang, 2005: p16-17). The realities of cultural activities lie at the heart of its relationship with modern urban planning (Monclus and

Guardia, 2006, p22). Cultural urbanisms current trend is not newly found but rather built from constant exposure over a long period of time. Table 2.2.3.1 is a brief overview of planning paradigms over the 20th century. It describes the process of change and train of thought of basic fundamental planning principles at specific times. As culture has become a more predominant and multi-faceted element of urban living so too has design of the urban spaces, having to adjust to these changes.

The following table (Table 2.2.3.1) has formalised the relationship between eras, urban theories and the changing pattern of culture in the built environment from the 1900's to the 2000's.

Period	Paradigms	Theorists and practitioners	Places, Plans and Exemplars
1900s– 1910s	City as a work of art	Daniel Burnham	The models of Paris and Vienna; city beautiful movement; Plan of Chicago; Plan for Canberra
1910s– 1950s	Cultural zonation	Harland Bartholomew Patrick Abercrombie	Civic-cultural centers; neighborhood civic facilities; city functional and post WW2 master plans
1960s– 1970s	Flagship facilities	Robert Moses	Lincoln Centre; JFK Centre; Sydney Opera House
1960s– 1970s	Cultures of communities	Jane Jacobs	Community arts facilities; heritage movement; community cultural development; social planning
1980s– 1990s	Culture in urban development	Progressive city administrations Pasqual Maragall Sharon Zukin	Cultural regeneration and cultural industries strategies; festival marketplaces; local economic development; European Capital of Culture; Barcelona; Bilbao; Baltimore; Glasgow; Manchester
1990s– 2000s	The creative city	Charles Landry Richard Florida Allen Scott	Arts and cultural planning strategies; urban design; cultural precincts; cultural tourism; Huddersfield; Helsinki; Berlin

Table 2.2.3.1: The table above depicts the changing process of cultural urban design paradigms over the 20th century.

Source: Monclus and Guardia, 2006: p23)

Using table 2.2.3.1, Monclus and Guardia look to create a more refined link between culture and historically typical mainstream urban theories by shaping the built environment according to spatial guidelines. (2006: p24) They bring up issues of using space or the physical aspects of public culture to reshape what lies between the elite and lower classes. Which would concern creating public spaces that served all types of people (cultural as well as economical diverse). Altan and Zube believe that urban environments should become public issues, including the socio-economic and political sectors (1989: p27). Both effect and are affected by urban policies, cultures and environments. These elements form an integral part of, and will have a direct effect on societies globally.

Social and cultural sub-structures of an urban setting form the backbone of the built environment. According to Lynch (1960: p8) the image (culture) of the built environment consists of 3 components:

- Identity: being the ability to be distinguished from other elements as a separate entity
- Structure: spatial or pattern relation to the observer
- Meaning: practical or emotional reasoning

Lynch goes on to mention how the purpose of cities should cater for the enjoyment of various cultures as well as offering flexibility and adaptability for future purposes. A method of creating this would be allowing the urban environment to naturally evolve and develop without any external influences (1960: p8). Furthermore, Lynch promotes the multi-functionality of buildings within the city, enhancing the social setting of multicultural societies (1960: p91). Public architecture in an urban environment has an impact on a much larger spectrum of people and therefore a larger spectrum of varying cultures. Offering a number of functions caters for the different needs of various kinds of people and promotes a more sustainable architectural response.

2.3 South African Cultural Diversity

2.3.1 BACKGROUND AND CONSEQUENCES OF APARTHEID IN SOUTH AFRICA

This document looks to deal with the cultural and socio-economic differences that constitute of our national social system. These differences are largely owing to the historically political stance of apartheid that South Africa adopted which has also lead to various other forms of diversity. The effects of apartheid have left a mark on South African societies which are currently in a process of social reconstruction. Under the apartheid regime South African people of colour were seen as an inferior part of society. This resulted in the segregation of people, cultures and societies of not just black and white people but Indian and coloureds too. Non white people were forced to live on the outskirts of the city under unsuitable conditions and placing them far from the basic amenities of life.

“...The white supremacist thinking and attitudes that undergird urban mythologies about blacks have resulted in their spatial regulation and control in cities...”

(Haymes, 1995: p5)

Haymes makes reference to non-whites being physically segregated from where whites lived. This forced non-whites to live on the outskirts of the city, away from amenities and other essential services, therefore having to deal with poor quality of education, jobs and general lifestyle. As a result non-white people found themselves in a cycle of constant oppression without the opportunity of leading a decent life. The integration of different groups of people was non-existent. South African societies have no doubt developed from the past but unfortunately the scars of the past are still very much present and continue to be expressed and experienced to this day.

2.3.2 POSTAPARTHEID SOUTH AFRICA AND IT’S ARCHITECTURE, THE SEARCH FOR AN INTEGRATED SOCIETY

South Africa is currently a vibrant hub of culturally diverse peoples each offering opportunity to experience their particular way of life. The barriers of apartheid are well on their way to being removed allowing for the interaction and integration of an assortment of culturally

diverse people. As a national society the country has made considerable progression in advancing towards a socially acceptable environment, providing all kinds of people with equal opportunity. Regrettably and understandably South Africans still need more time to further progress as the past continues to influence present day life. Even though an intermingled society currently resides in South African societies, forms of discrimination continue to exist, particularly according to race or socio-economic class.

Diller (2004: p15-18) describes 5 points that should be taken in to consideration when approaching cross cultural integration:

- **Awareness and Acceptance of Differences:** This involves consciously acknowledging the ways in which cultures differ, their specific values and creatively use this to aid the process of progression.
- **Self Awareness:** To fully understand how and why cultures influence each other one must first understand one's own heritage and background.
- **Dynamics of Differences:** When two or more different cultures begin to interact with each other there is the inevitable misunderstanding or misinterpretation that will occur. Understanding these differences will require identifying what went wrong and how a solution can be found as a result.
- **Knowledge of client's culture:** Providers that deal with clients need to recognise their client's culture so that behavioural patterns are made aware of within the contextual settings.
- **Adaptation of skills:** It refers to the ability to adjust common practices to better accommodate cultural differences.

In an article by Pratt he describes the city of Johannesburg in its current contextual setting. Much of what he notes can be associated with most of the metropolitan centres around South Africa. Pratt (2005: p6) believes that the arrival of the Fifa soccer world cup is leading Johannesburg into rapidly reshaping its segregated history into a 'proudly South African' city, making its mark on Africa and the rest of the World.

"...Jozi has become a city that often finds itself plagued by a symptomatic first/third-world schizophrenic sense of identity, a never-ending of reproductions of global models of identity and media representation..." (Pratt, 2005: p6)

In the search for social progression and evolution, Johannesburg, as like other cities in South Africa, has been caught up in the concept of globalisation, losing its identity. The dominating capitalistic character has, in some cases, become a sense of culture with developing cities. Pratt however goes on to mention that this can in turn lead to novel cultures that have a new innovative means of life (2005: p6). Such an example of new urbanism and architecture can be seen in the Melrose Arch development in Johannesburg (pictured below in figure 2.3.2.1).



Figure 2.3.2.1: Melrose Arch

Source: <http://www.osmondlange.co.za/images/projects/urban/01/01.swf>

Even though it has an exclusive nature encouraged by modern urban design principles, one cannot ignore the unique and vibrant built environment it has formed. The design highlights the importance of public spaces, densification, pedestrian significance and multi-functionality combined with well articulated and scaled architecture. Current South African cities have also become symbols of the continent, African cities. The abolishment of apartheid has made it easier for citizens of other African countries to enter South Africa. Urbanisation at a continental level has taken place. Alexander (2007: p7) makes reference to the 'Africanisation' of South African cities and its cultures, which have attracted people from sub-Saharan African countries who are in search for a better life. These immigrants not only affect the countries social characteristic, their presence has impacted the economical and political aspects of South African societies. The recent xenophobia attacks that took place throughout the country are a prime example of how people from other African states have become a significant component of South Africa. Cryslar (2003: Cited in Deckler, 2006: p5)

enforces the connection between nation, city, architecture and building by noting that one cannot understand them as detached elements since they co-exist in an interrelated context.

When discussing South African developments and in turn architecture, Pithouse makes reference to the Brazilian urban designer, De Souza. De Souza values both grass root urban planning (consisting of existing urban systems) and the need for future planning, which is the development of new buildings and services (2009: p153). By following De Souza's method one acknowledges the existing social and physical contextual surroundings of a site. This will aid the conceptual or design process resulting in a building with depth and substance, as it respects existing socio-cultural elements (amongst other) that pertain to a specific location.

“...so often the story of post-apartheid has been told within the register of difference – frequently with good reason, but often, too, ignoring the intricate overlaps that mark the present and, at times, and in important ways, the past, as well...” (Nuttall, 2009: p1)

Both Pithouse and Nuttall make reference to respecting the past which, in a South African context, is a sensitive matter. Using elements from the past and adapting them to suit the current context is a course of action that architects and other professions are using in order to obtain a holistic resolution to contemporary problems of South African societies. Furthermore, Nuttall argues that one should not only respect but also be able to view the past through the present, post-apartheid era (2009: p39).

During a large part of South Africa's post-apartheid era the country has found itself in the middle of a substantial growth of its infrastructure (partly due to the soccer world cup). Low (2008: p13) believes that the post-apartheid government failed to see the possible interrelation between this developing infrastructure and culture. However, Lewis expresses how this development has led to the 're-imagining' of South African cities as a reaction to globalisation and social progression. Architects have the responsibility to address the issues of post-apartheid South Africa in their work and therefore need to respond appropriately.

“...Architecture's great purpose – to make places that elevates existence and engages the whole of human life, from the most everyday activities to the most profound...”
(Julian Cooke, 2010: p1)

Murray describes how South African professions who are in the creation of spatial environments - architects, urban designers and landscape designers – have to deal with a new set of issues. She exposes South African society as a ‘political, physical and social landscape that is equally hybrid and diverse, a space in which multiple publics exists and competes for resources and opportunity’ (2006: Cited in Deckler, Graupner and Rasmuss, 2006, p4). South Africa’s relatively new political position continues to demand more ethnically responsible designs from architects who need to address society as a whole. Architectural interventions worth noting become nodes of release, easing the existing tension of a country in the process of transition (Deckler, Graupner and Rasmuss, 2006: p1).

“...Architects are free to actively seek a new sense of cultural identity and cultural confidence. It demands and stimulates a cultural confidence that is critically important to the process of nation-building and reconciliation which will make it possible for South Africans to imagine a future based on a shared but diverse past...” (Deckler, Graupner, Rasmuss, 2006: p1).

Grand preconceived architectural responses that have no meaning in the multicultural character of today’s societies support the idea of more profound and significant architecture, particularly in South African context (Joubert, 2009: p14-15). The Constitutional court, pictured in figure 2.3.2.2, is located in Johannesburg and is a prime example of architects (OMM Design Workshop) responding to a multicultural post-apartheid South African society.



Figure 2.3.2.2: Constitutional court

Source: Architectural Digest, 2000: p19

The design originated from more meaningful principles such as: freedom, democracy, equality and reconciliation. The specific site selected for the project, the Old Fort prison, also carries powerful symbolism. The function of the building itself represents the equal and lawful rights of all South Africans. The project responds to its context and creates links to previously separated parts of its surrounding environment. In Deckler’s description of the

constitutional court he is quoted in saying the following: “...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: p19).



Figure 1.3.2.3: Plan of the Constitutional court

Source: Deckler, 2006: p19. Adapted by author

The design presents a well thought transition from public to semi public and finally to private areas. The layout (as depicted in the plan, figure 2.3.2.3) is designed in a way that creates a smooth transition from public to private. The Great African steps form the main pedestrian



Figure 2.3.2.3: Constitutional court art gallery

Source: www.joburgnews.co.za

circulation route (public) and lead into a public gallery (semi-public). The gallery and administration spaces act as a buffer between the public circulation route and the private judge’s chambers. The particular use and positioning of the gallery allows the public to experience and be a part of the building without infringing on private matters. The integration of the public offers a transparent nature of the building and provides a common space for

inter-cultural relations to take place. The design's courteous approach to cultural reference and attention to scale (of spaces) make for successful public building that people can relate to.

Embracing the flexible attribute of diversity is what drives architects towards the creation of buildings that are representative of the greater humanity. (Caples and Everardo, 2005: p5). Even though the link between economics and politics foster greater relations than that of cultures and politics, Low (2008: p13) argues that the alignment of architecture has the ability to contest this belief. He also suggests that the strength of public commissioning supports the idea of critical thinking instead of restraining economic reasoning (Low, 2008: p13).

2.4 Conclusion

The need to belong or be a part of a group is a natural human characteristic. The diverse cultures that exist throughout the world presents an answer to this need; it provides meaning and reason to life. It also leads to a collection of various types of people who have the right to follow any path they wish too. The right to equal opportunity is one of the most basic but also the most controversial rights, especially in South Africa. The apartheid government broke all social relations between different cultures by degrading non-white people through numerous racially based laws. Over the past 16 years the post apartheid era has seen South African societies search for a sense of social integration between its many cultures.

Cultures direct influence on the economical sector of society can not be ignored, as specific groups find various means of identifying themselves. Some of these methods translate into a profitable market or a means of earning an income. As mentioned previously, cultural diversity in South Africa has had and continues to have a huge impact on the political stance of the country. Therefore cultures play a prominent role in society not only at a personal (micro) scale but at a global (macro) scale too. This chapter has also determined that largest collection of cultures and most prominent area of cross-cultural relations take place in the larger metropolitan settings due to factors such as urbanisation and globalisation. Therefore, when attempting to deal with multiculturalism the most appropriate location will be within an urban environment.

Architectural responses to this multiculturalism has often been found wanting. According to Cooke, South African architects have not contributed much to the reintegration of apartheid cities and that they are more concerned with preconceived forms that enhance their brand (2010: p1). Successful examples, such as constitutional court have been referenced in the chapter. It comprises of a design resolution that incorporates and acknowledges South African diversity whilst paying respect to the controversial past that has lead to the countries current social environment. The constitutional court also makes use of local materials and labour thus providing locals with the opportunity to become part of the building development. This process ensures a sense of ownership and identity that local communities can relate to. Contemporary South African architecture and their designers need to be more sensitive and mindful of the environments they currently work in. By acknowledging the past and creating architecture that responds to more than just the immediate surrounding, architects create something more than just a building. The role that architecture plays in the continuing development of social reformation can not be ignored or taken for granted. Architects have become mediators in the enhancement of South African societies. Castle (2005: p4) describes how the price to be paid by a society of cultures that does not comprehend and appreciate the potential of diverse and dynamic interaction may be too high.

This chapter has briefly introduced the reader to the idea of expressing culture through various entities that constitute peoples everyday life. From the surrounding context or built environment to the clothing people choose to adorn themselves with. Creating ones own sense of identity through the symbolism of a culture has become an important factor in the ever increasing and overcrowded urban environments people find themselves in.

CHAPTER 3:

FASHION AND ARCHITECTURE

3.1 Introduction

This chapter will begin by studying the influence of fashion at an international scale and then filter down into the clothing industry within a South African context emphasising the importance of the industry as a whole. Clothing's blatant necessity is an undeniable factor to the generally heightened popularity of the industry. Nevertheless, it is the need to creatively express something as routine as clothing, that has lifted fashion to the level of importance it plays in societies today. The fashion industry is a powerful economic field that has the ability to transcend physical and cultural borders with ease due to its appeal on all economic and social sectors of life.

The second part of the chapter will explore the various methods in which architecture and fashion are connected, whether it is metaphorical or tangible. A person's clothing is a definition of their private space whilst architecture does serve a similar function but at a much larger scale (Anon: 2007). Throughout the ages aesthetic styles such as Baroque, Victorian and Modern have defined the look of buildings and clothing. Societies are currently in a 'green' era with the emphasis concentrated on sustainability and ecological welfare. As a result buildings have come up with innovated techniques in using less energy and conserving energy. The clothing industry, in turn, has explored ideas of ecologically friendly materials or the re-use of materials. Quinn (2003) believes that the various materials that architects use to dress their buildings is slowly making its way onto the fashion runways across the world. He strengthens this belief by saying that architect's ability to push the boundaries of technology has led to the development and re-conception of clothing (Quinn, 2003). Methods in which clothes have been formed, fitted or constructed can be seen in architecture. The pleated dress (pictured in figure 3.1.2) can be compared to Frank Gehry's IAC headquarters in figure 3.1.1. The rippling form common to both the dress and building is just one example of how the fields of architecture and fashion have interwoven into one another.



Figure 3.1.1: Pleated form of Frank Gehry's IAC Headquarters.

Source:
<http://timelookingaround.files.wordpress.com>



Figure 3.1.2: Pleated dress of similar aesthetic to Gehry's design in fig 3.1.1

Source: <http://4.bp.blogspot.com/>

The link between fashion and architecture can be seen in both contemporary society and through historical precedent. Contemporary and traditional cultures continue to have a key role in the creation and the inspiration of designs in both fields. Physically both architecture and fashion entail acting as a covering element whilst they are also often used in unison to enhance each others appearances. Characteristics such as iconism and the association of a particular style to a certain designer are other connections that will be referred to in this chapter with the intention of strengthening their association.

3.2 The Fashion Industry

3.2.1 THE GLOBAL INFLUENCE OF FASHION

The present-day fashion industry has infiltrated the social lives of societies globally. Kinney (1999, p473) argues that the fashion industry is the most apparent and broad popular aesthetic form, questioning its quality but not its pervasiveness. There can be no doubting the all-encompassing influential strength of the fashion industry in modern day

society. The relations between social sectors of society and the economic sectors has resulted in the formation of various collaborations that have enhanced certain cultures whilst providing an innovative or inspiring means of making a living. Below Paul Du Gay (1997, p121) expresses his view of a ‘*cultural economy*’ by using fashion as an example, which has strong links to globalisation and capitalism. This is highlighted by the infinite number of clothing outlets in



Figure 3.2.1.1: Clothing production and retail is a powerful economic generator in societies.

Source:

http://www.cleveland.com/business/index.ssf/2010/07/retail_spending_including_at_n.html

shopping malls and retail spaces in the city. The clothing industry has made the transition into an everyday industry by becoming a definitive contributor to the economical sector as well as having a profound role on social systems of societies. As much as fashion is a creative art with its foundations set deeply in expression, meaning and identity it is still a commercial entity that we are constantly consumed with. It is a business that has to be run like any other dealing with profits, management and competition, whilst providing thousands of jobs in the process.

“... 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 a further look into a historical passage of fashion by referring to the 15th century as a period in time that ignited the ideals of fashion which people have come accustomed to today. Clothing would obviously have existed before this period but the 15th century is used as an example by Du Gay that contained a vital turning point in the industry. During the 15th century, clothing (fashion) was used much more blatantly as a class defining attribute (Du Gay, 1997: p128). As a result people of poorer backgrounds became aware of clothing as a part of expression on a daily basis they began dressing themselves in attire that was similar to higher classes. Du Gay (1997: p128) describes



Figure 3.2.1.2: Fashion of the 15th century

Source: Du Gay, 1997: p128

how this naturally caused a riff in the social hierarchy of societies especially in European countries and lead to the formation of ‘Sumptuary Laws’ which was created to stop the poorer people from imitating fashion of the wealthy. Needless to say these people took lightly to the notion of being socially and economically defined even by the clothes they have to wear and completely revoked against these laws. The opposite effect took place as people interest in fashion soared fuelling a need to cross the lines set by the sumptuary laws thus eliminating the derelict aesthetic imposed onto lower class and serving as a rebellious act (Du Gay, 1997: p128-129). The lower classes thus began to look at alternative solutions to the problems arising from these laws; renting clothing, purchasing of used clothing, stealing or using counterfeit clothing was the result.

It would be narrow-minded to assume that the 15th century described by Du Gay was the origination of the capitalist driven fashion world, but it is an example in worth noting. The European ideals of fashion mentioned above can be seen in modern times as well known fashion designers create designs are for the extremely privileged. These designs that are considered to be ‘in fashion’ filter through the industry and are found on the shelves of regular department stores as imitations or designs of similar aesthetic (much like how the poor people of the 15th century created counterfeit designs). Within the fashion fraternity it takes very little time to create a variation of a runway show piece and have it distributed to the rest of the social groups that could not afford the original. Even though only a lucky select can afford certain clothing (portraying the fashion and clothing as an elitist industry), in modern societies it is certainly not a deliberate ploy to separate classes or social groups. Designing clothing is an art form led by some of the most innovative people who have made a living from using clothing as a means of expressing their passion and creativity.

The global economic implications of fashion are a force of substantial scale. Palmi (2006, p15) references a Milten Report and makes an example of the male fashion market which

is estimated at being worth \$47.9 billion. One can only imagine what the female fashion industry is worth as fashion is predominantly female orientated. Skov (2006: p746) describes the clothing industry is one of the biggest businesses that reaches all ends of the world and plays a daily part in everyone's lives as people have to wear some form of clothing. It has presence in all socio-economic classes whether in high-end clothing or people's everyday attire.

“...fashion refers not only just to the production of some styles as popular or elite, but also the production of aesthetic ideas, which serve to structure the reception and consumption of styles...” (Martinez-Mullen, 2005, p255)

Above, Mullen describes fashion as being the visually pleasing and a means of judging work that has gone before. Furthermore, she explains how fashion's creation of various appearances or different aesthetic styles appeal to various cultures. Another critical issue related to fashion is time; currents what is in trend. Fashions go in and out of style very rapidly. What was considered to be the trendy and fashionable a few months ago is currently outdated. Even though the fashion of clothing has much to do with what is described above Mullen also denotes other variables that form a part of the global clothing industry. She list political, economical, cultural and social aspects that all have influence on fashion (Mullen, 2005, p255).

3.2.2 THE SOUTH AFRICAN FASHION INDUSTRY

African (and South African) fashion designers are proud of their tradition and culture and even though they find themselves in a predominantly western dominated industry, they remain true to their heritage and contextual origins. The influence of international trends cannot be ignored as designers draw inspiration from them, whilst African designers still remain distinctly local (Rovine, 2009: p134). In the past, one of the differences between western and non-western fashion was the constant (capitalist obsessed) changing of western fashion cultures versus the ethnical representation of African (and other cultures) clothing. Rovine further mentions how non-western fashion played no part in the conception of western designs (2009: p134). This, however, is changing as African and even Asian influences are beginning to dictate the fashion trends of European and western

designers. African designers are now making a name for themselves overseas with the creation of exquisite, wearable and affordable clothing ranges. This enforces the ideals of cross-cultural relations as a consequence of globalisation, mention previously in the document. Furthermore Eicher (2001: p17, In Rovine) is quoted in saying that it the constant evolution of clothing trends, has more to do with the constant adaptation of cultures.

“...Fashion after all is about change, and change happens in every culture because human beings are creative and flexible...” (Eicher, 2001: p17, In Rovine)

The various clothing trends that are created in Africa’s distinguished metropolitan centres are inspired by many diverse sources, enriching their unique African styles rather than diminishing the design produced (Rovine, 2009: p135). She goes on to mention that designers and consumers, across the globe, find inspiration from styles beyond their immediate context, adapting it to make their own unique style. This amalgamation of influential elements often results in the creation of innovative and creative fashion statements.

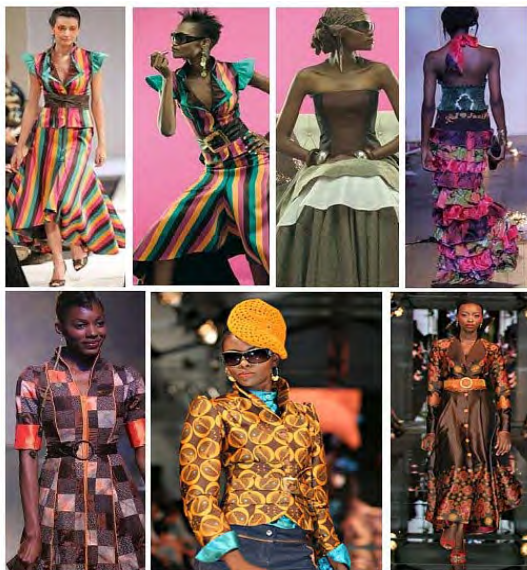


Fig 3.2.2.1: African influenced contemporary fashion: a blend of bright and earthy colours.

Source: www.ymib.com/daily-inspiration/fashion-beauty...

Fashion designers from Durban and South Africa have, in recent times, been making their mark on the industry not just locally but abroad as well. Local Durban designers such as the Holmes Brothers, Leigh Schubert and Paul Botha are enjoying global success. The importance of the clothing industry in South Africa has a social and economical part to play in the country. Palmi emphasises this point by referring to the development of national and provincial fashion councils and the ever increasing number of Fashion Week

events that showcase the geographical and cultural diversity of the country's fashion design talent (2006, p32).

Swanepoel (2008: p70) describes how South Africa's designers still have much to learn in the professionalism and quality of foreign clothing ranges. However, the level of quality and style from South African and African fashion designers can be commended, even though it cannot be directly be compared to European and other western civilisations.



Figure 3.2.2.2: Series of photos showcasing Leigh Schubert's work

Source: By Author 2009, King Club Collection Fashion Show

The King Club collection fashion show (attended by author in August 2009 and pictured in figure 3.2.2.2) showcased two of Durban's most distinguished designers: Leigh Schubert and Paul Botha who is the creator behind the Ruff Tung label.

The huge success of the show has resulted in a second edition which was held in May 2010. In an article by Lindsay Ord (2010: p7) who previewed the second show, she describes Leigh Schubert's work as 'creating texture and form with fabric', characteristics similar to those of architects. The popularity of the first show has also lead to the addition of another designer being added to the line up, The Holmes Brothers. She describes their work as 'vintage old school Americana, mixed with Sophiatown, circa 1976 on holiday in Durban.' This description instantly highlights the cross-cultural influences resulting in the designs produced by The Holmes Brothers.

Before the creation of South Africa's democratic government the country's fashion output was minor and generally insignificant. White people controlled the industry which was subjugated by the consumerist chain stores (Rodgerson, 2006: p2). The post apartheid era

brought with it more opportunities within the field of fashion. Slowly but surely new black designers began to make their presence felt. Palmi (2006: p32) notes the virtual removal of 'black fashion' as these new black designers offered a completely new style that fused contemporary fashion (of that time) with their heritage and cultural background. Bead work, feathers and bright expressive colours began to make their way onto catwalks; this 'African' influence can be seen worldwide.



Fig 3.2.2.3: Local clothing, bag and bead work trader

Source: www.flicker.com

This ideology in relation to architecture would therefore be for local architects to make use of traditional and contextual values in the creation of a contemporary architectural response. It has raised the standard and relevance of fashion South Africa and Africa as a whole.



Fig 3.2.2.3: South African fashion showcased at the 2010 South African Fashion Week

Source: www.ciaafrique.blogspot.com

When researching the local fashion setting of South Africa, one cannot ignore the creativity of the more informal designers and crafters that line the streets and markets of South Africa. There have been a number of projects targeting sustainable economical development of the clothing industry in South Africa. These projects such as the Soda and Fashion Fusion initiatives have occurred in conjunction with major fashion weeks (Anon, 2008: p83). These workshops engage with crafters as organisers of the event are increasingly becoming aware of the raw unnoticed talent that South Africa has to offer. The objectives of these projects are aimed at creating and developing relations between South Africa's high-end clothing designers

and the informal sector of crafters and designers who play an important part in the clothing industry of South Africa. These workshops allow the informal designers to collaborate, integrate and learn from more experienced fashion designers. They also encourage interaction between various cultures and socio-economical groups, bettering the quality of work and offer inspiration from other ethnic backgrounds.

The South African clothing industry was further boosted by its government with the announcement of a new incentive aimed at further developing the textile and clothing industry. This incentive offers clothing manufacturers a discount of their merchandise. The current South African chief director of Trade and Industry, Abisha Tembo, has confirmed the initiative and ensures that the R1.7bn fund will result in the development of the industry (Marais, 2010). This confidence shown by the South African government reinforces the potential of clothing and fashion industry in the country.

According to Palmi (2006: p33) the Department of Trade and Industry estimates that the fashion (clothing) and clothing industry supplies an R27.2bn to the GDP. It creates close to 300 000 jobs and includes over 2000 South African companies. Palmi also links various other participants besides designers and fashion schools. These are people like photographers, the media, retailers, make-up artists, hairdressers, models and clothing manufacturers.

“...Fashion can be used as a vehicle to combat poverty and social disintegration as it has the potential to create decent work. But that is a policy choice we must make, from what consumers buy to where retailers source. Behind the fun, glamour and images, there is a serious business and a major employment opportunity and reality. By raising awareness of the industry’s strength and competitive advantages, the festival hopes to serve as a stimulant for its growth...”
(Patel, 2008: p5).

Patel, who is the general secretary of the South African Clothing and Textile Workers Union, highlights the depth and opportunities that the clothing industry is capable of, extending beyond the glamour and pictures. Many local designers have realised that making their creativity accessible to most people is extremely important; they cannot afford to be as exclusive as their overseas counterparts. Some of the local designers have placed their retail facilities in more reachable and exposed venues, realising that the South African culture requires more inclusion rather exclusivity.

3.3 Linking Fashion and Architecture

3.3.1 INTRODUCTION

Many architects delve into the fashion world either through writings, the creation of clothing items or by having their architectural styles influence the clothing industry. Similarly fashion designers offer just as much to the architecture field and often find inspiration from architectural designs. Famous architects such as Frank Lloyd Wright, Otto Wagner and Peter Behrens have either designed dresses for their clients or partners. Both architecture and fashion design are fields that consist of both creative and technically inspired minds. They are both representations of designers pushing the limits to offer creative yet practical solutions for their clients. Francisco (2002, p4) believes that if architects could understand the perceptions of fashion designers they could extend the limitations of form beyond function.



Figure 3.3.1.1: Shoes designed by Zaha Hadid for Brazilian label Melissa

Source:
www.dezeen.com/2008/10/24/melissa-shoes-by-zaha-hadid-architects/



Figure 3.3.1.2: Render of the proposed Performing Arts Centre for the UAE by Zaha Hadid

www.dezeen.com/2007/01/31/more-images-of-hadids-emirates-centre/

Above, figure 3.3.1.1 is an example of shoes designed by world renowned architect Zaha Hadid which were conceived for a Brazilian label called Melissa. The concept of the shoe's design looks to engage with the user by making use of its flexible design and thus moulding to fit the user (Fairs, 2008). This feature of generating a design that is orientated around the users needs is often what architects strive for. One can clearly see the

corresponding styles in Hadid's work when comparing the shoes to her architectural design of the Performing Arts Centre in Abu Dhabi (Figure 3.3.1.2).

Architecture and fashion have experienced a parallel relationship through the history of time. The unmistakable connection has resulted in their work having a say in other fields of design such as ornamentation, art, decoration and furniture. As mentioned previously in this document the effect of time on these industries is one of, if not, the most defining similarity between architecture and the clothing industry. Styles that fuelled the architectural and fashion worlds have adapted over time due to technological advancements and the perception of what is fashionable or trendy.

"...Architectural history, it turns out, was ideally situated to deal with the double connotation of fashion as the history of clothing styles and the more specific use of fashion to designate the process of change peculiar to capitalism..." (Kinney, 1999: p473)

The connection between the two industries has never been a distant one. Glancey describes how designers from both disciplines use structure, shape and aesthetic qualities in creating their work (2008). Even though architecture is much more steady and slow-moving, the connection between architecture and fashion is more than evident. Kinney (1999: p475) argues the idea that clothing forms or styles are not what architects deliberately choose to replicate, even though the overall principle aesthetics are of similar characteristics. New fashion trends are a representation of modernism and it is this new form of expression that architects look to reproduce in their structures. The inverse also took place (and currently does) as architecture forms a symbol of modern styles and societies, affecting the response from fashion designers which is embodied in their work.

Through the undertaken research, 3 predominant connections between fashion and architecture were established. These 3 points are listed below and will be discussed further in this section of the document:

- Both architecture and clothing are representations of culture
- The way in which both fields enhance each other's image through revolutionary design, technology and critical thinking
- The concept of a fabric or covering layer as an outward expression and interpretation of various contexts and periods

3.3.2 REPRESENTATION OF CULTURES

Throughout the development of human history, fashion and architecture have become a form of art and as a result an expression of civilisations (societies). Architects and fashion designers both strive to attain a level of public approval in their work as the people of these civilisations are eventually the end users of their creations. It can thus be said that design qualities in fashion and architecture are a reflections of the society and the influence of cultural environments that encompass them (Anon: 2007). Traditional and contemporary social systems of societies become a source of inspiration and a design derivative for both industries.

Living in a multicultural environment such as South Africa, people are constantly in visual link with or meeting new people that are different from each other. As vision is one of humans more dominant senses which also forms our perceptions of people. The term 'Judging a book by its cover' is what inevitably happens even though we are encouraged not to. When engaging with people, vision is our initial and only information we have of that person. We automatically form conclusions about the type of person he/she is from what one can see. Clothing thus becomes an important, if not the only, method of distinguishing the characteristics of someone; what their interests are their heritage and religious beliefs. Fashion and clothing can therefore be seen as a means of physical and visual self representation which is expressed by Entwistle.

"...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)

Clothing represents more than just a piece of material preventing our bodies from being exposed. Van Eeden and Du Preez describe fashion as an example of visual culture linking elements of visual interest to a specific culture (2005: p5). Islamic women dress themselves in a burqa due to their religious beliefs while Hindu or Tamil women wear saris as it has always been a part of their heritage (figure 3.3.2.1). A professional in a business environment will wear a suit and people that follow the gothic culture tend to dress in black clothing. As one can see in the examples made above, people's characteristics and interests such as the music, their job, gender, religion, heritage and age are all elements that have an effect on the clothing we use.



Figure 3.3.2.1: Traditional sari of Indian culture.

Source: www.exoticindiaart.com/product/YF34/

People use clothing as a method of standing out in the anonymity of the city, in an attempt to linked with certain groups or culture types (Castle, 2002: p61). In the ever growing congestion of modern cities, finding an identity or self image is a natural reaction in the pursuit of self worth and meaning. Castle goes on to suggest that one's choice of clothing has become a way of conveying particular values and attitudes of people (2002: p61). Barnard (1996: p38) states that clothing is a means of signifying peoples daily lives which I turn defines peoples cultures as a signifying system. He furthermore believes that the clothing industry is compatible with the progression of cultures through various groups. He connects the two through the element of time. Time in this instant refers to the act of evolution and adaptation mentioned previously in the document. Systems that govern the way people live are constantly changing due to numerous factors. These changes underline the advancement of cultures. Fashion however, has to continuously change as a result of trends, cultures and global influences (similar to culture).

“...the ideas of change and difference, which may be seen as elements of any definition of fashion and dress, are compatible with the definition of culture as a way of life which changes and differs both between and within different social and economical groups...” (Barnard, 1996: p38)

CULTURAL ERA	ARCHITECTURE	FASHION
3000BC ANCIENT EGYPTIAN		
500BC ANCIENT ROMAN AND GREEK		
1200AD GOTHIC		
1600AD BAROQUE		
1830AD VICTORIAN		

Table 3.3.2.1: Table depicting architectural and fashion styles according to cultural eras of their time. Continued on page 49

Source: www.wikipedia.com and www.google.com. Adapted by Author, 2010






CULTURAL ERA	ARCHITECTURE	FASHION
1900AD MODERN		
1950AD POSTMODERN		
2000AD SUSTAINABLE		

Table 3.3.2.1: Table depicting architectural and fashion styles according to cultural eras of their time. Continued from page 48

Source: www.wikipedia.com and www.google.com. Adapted by Author, 2010

Table 3.3.2.1 illustrates how both architecture and fashion serve as social and physical expressions of cultural eras. Jencks (1996: p13) believes that architecture (similar to fashion) is a reflection of identity or personal beliefs. Buildings, especially public architecture, are a means of expressing the cultures of cities, providing character and a periodical reference. Architecture, like clothing, surrounds us whether we are inside or out, bringing out emotions in people and guiding them in certain paths or deflecting them from others. Being in a particular space conveys a description, identical to clothes, of who people are and the type of person they are looking to become (Franck, 2002: p95). She also believes that architecture and clothing are tangible manifestations of culture (Franck,

2002: p95). Franck further emphasises the idea of people developing emotions towards buildings, especially those that are in constant use and that have a special meaning or historical significance to people (2002: p95). It can thus be likened to a favourite item of clothing.

“...Architecture is a powerful vehicle for tracing the historical development of any country. South Africa’s architectural heritage is bound to the socio-political aspirations of the country’s multi-ethnic inhabitants, reinforcing its complexity and also its cultural wealth...” (Joubert: 2009: p8)

Joubert argues that architecture within a South African context is reflective of the diverse political history, heritage and its multiculturalism surroundings that it finds itself in. One can notice the difference between the dominating oppressive architecture of the previous government and the more people orientated, interactive architectural designs of the current South African society.

In closing this section Iain Borden’s article ‘Fashioning the City’ is referenced as he concisely ties fashion and the clothing we wear to cultural identity, including the urban environment. He believes that the act of shopping for clothing is an advertent attempt of seeking a sense of identity (Borden, 2002, p15). He goes on to describe clothing as a layer to adorn one’s self characteristics relative to the surroundings (Borden, 2002, p15).

3.3.3 CO-ENHANCEMENT OF THEIR IMAGE

The art of design and its processes form the foundations of both architecture and fashion. . They deal with people at the most intimate of levels whilst simultaneously being the leading industries in the design revolution. As a result of this both fields are often seen in conjunction with each other, representing the ideals of contemporary design.

In an article by Bennes (2010: p33) on London Fashion Week, she makes reference to the fashion shows and their equally elegant venues that are chosen to enhance the show. The 2010 London Fashion Week took place at the Somerset House, a neo-classical building used for arts and cultural exhibitions.



Figure 3.3.3.1: Fashion being showcased in front of the venue for London Fashion Week

Source: http://www.wonderlandmagazine.com/blog/wp-content/uploads/2009/07/aw09_jaeger_london_camp212-600x400.jpg

Figure 3.3.3.1 depicts a pair of models showcasing some of a fashion in front of the Somerset House venue. Bennes argues that exclusivity is the reason why refined architectural venues are selected but hardly ever mentioned by the show reports (Bennes, 2010: p33). This exclusivity can also be associated with the clothing on display. It is important to note that this exclusivity is not what the document intends to focus on but rather the value of esteemed architectural venues and their association with the clothing industry.

“...In Fashion, it’s never about the clothes alone. For those present, the venue and clothes become impossible to dissociate...” (Bennes, 2010: p33)

The King Club Collection fashion shows, mentioned previously in the document, also exhibited the use of prominent architectural settings to inject more appeal for the shows. Both shows were held at the King Club located in the Playhouse theatre complex (Durban). Although the Playhouse is not the most contemporary architectural building in Durban it is still held in high regard by the architectural profession. The actual venue, The King Club is however, in contrast to the external aesthetic to the Playhouse, a very sleek modern venue with a with a hint of exclusivity, perfect for the show. Both the Playhouse and King Club demonstrate the link between fashion and architecture as both industries complement each other. The need for fashionable clothing to be experienced in an equally fashionable environment enhances the image of both fields.

Architectures fundamental elements, concepts, and resulting products follow similar paths to that of its clothing counterpart. This idea, along with the perception of image or brand enhancement that architecture offers fashion designer strengthens the link between these two fields and the fields themselves.

Architects such as Frank Gehry and Zaha Hadid have become world renown for their own particular style of architecture. Much like some fashion designers, whose clients seek

them out to create an aesthetic that they are known for; architects are sort after for their specific architectural aesthetic. Gehry has gained a global status for his organic steel clad forms originating from the Guggenheim Museum which has been adopted in the design of other buildings such as The Disney Concert Hall and Jay Pritzker Pavilion.



Fig 3.3.3.2: Prada store in Tokyo by Herzog and de Meuron.

Source:
<http://architettura.supereva.com/files/20031023/>

The globally recognised fashion label ‘Prada’ chose an equally famous architectural company, Herzog and De Meuron, to design their store in Tokyo. Prada were looking for a design that was just as striking as their clothes and turned to an architectural company known for their original and inspiring architecture. The store rethinks the idea of and means of shopping whilst integrating consumerism and culture (Glynn, 2005). Herzog and de Meuron were quoted in say the following in a press release: *‘...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)

Alba (2003) further mentions how the challenging use of materials that are contextually out of place, accompanied by the inventive technological solutions or ideas are characteristics that can lead to original and fashionable forms or spaces that characterises the Prada store.

3.3.4 SKINS, FABRICS AND COVERINGS

Ferreira (2004: pvii) connects up the link between human, clothing and architecture by stating that people are bound by three layers; first is the physical flesh (skin) of humans, second is the clothes we wear and the third layer is formed by the buildings we inhabit. One of the more obvious physical relations between fashion and architecture is the external covering element that both fields generate. Clothing, at its most primary function, is a means to cover people's bodies and protect them from exposure. Architects also implement a similar concept of using a membrane to surround their buildings. Pawley (2002: p7) underlines the link between fashion and architecture by expressing how both are represented with the enclosure of bodies with the use of slender and translucent skins.

“...The essence of the common ground of architect and fashion design is to be immersed in technicalities. The proof is their shared use of the same word ‘fabric’...” (Pawley, 2002: p7).

The defining word in Pawley's statement above is *fabric*. Similar to the way clothes form a membrane over people's bodies, architects design skins to envelope their buildings. In both cases these fabrics form the generator behind the initial reaction and perception to what lies within. Fashion designers and architects make use of comparable design elements such as texture, colour, pattern and form to bring their concepts to reality in the best possible way.

The Yas Marina hotel located in Abu Dhabi is an appropriate example of fabric or skin type design (figure 3.3.4.1). The design consists of two buildings linked through an undulating steel membrane that is draped over the buildings. This skin consists of glass panels which are able to light up at night in various colours. This feature allows for the skin to be adaptable and creates visual motion. The instantly

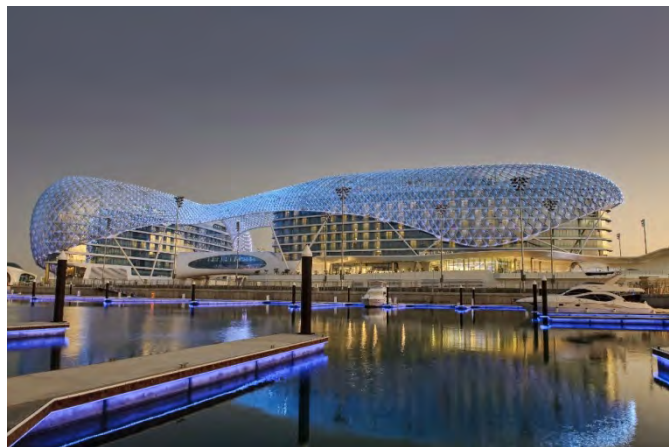


Figure 3.3.4.1: The steel and glass membrane draped over the Yas Marina Hotel by Asymptote.

Source: www.archdaily.com

recognisable relation between the hotels covering fabric and the fabric of clothing cannot be ignored. Basulto's description of the hotel's steel grid like shell makes reference to a veil which fuses the complex together (2009).



Figure 3.3.4.1: School for Fashion and Graphic Industry, Utrecht

The School of Fashion and Graphic Design in Utrecht's technical college, designed by Erick van Egeraat design, makes use of large portion of glazing, forming an external skin, to surround the structure. Similar to material covering one's body, the glass façade forms a slender transparent skin over the building.

"...Van Egeraat compares the glass envelope to a gauze veil, simultaneously concealing and revealing, a metaphor for the tantalizing vicissitudes of fashion..."

(Van Cleef, 1993: p54)

Source: www.erickvanegeraat.com

Clothing and building skins both act as the transitional element between private and public. Schittich (2001: p9) states that the skin of a building draws more interest than any other part because of it forms one's initial interaction with the structure as well as being the designers signifying feature. He however questions the importance of some skins in architecture by describing them as attention-seeking, ornamental elements indulging in an architect's own fantasy rather than having true value (Schittich, 2001: p9). Truly fashionable architecture is iconic and statement making. In an interview between Helen Castle and Jan Kaplicky of Future Systems, Kaplicky describes beauty as an architectural ambition in itself, rather than an end product of a design (2002: p44). However, even though the aesthetical design is of high importance it is still even more vital to direct the design of a particular space or built form towards people (like clothing). No matter how elaborate the building may look it still has to function well. Buildings are thus for the people, by the people and they look to inspire these people. Fashionable architecture and spaces have to engage, interact and integrate itself with the user, much like clothing does.

Franck's believes that if one views architecture as clothing, it can ignite the emotional aspect of architectural thinking and education as a whole (2002: p95). She goes on to

connect the sensory quality of materials experienced by users in architecture to the clothing people wear (2002: p95). In clothing, the use of various textures (materials) results in different physical and emotional reactions. Alternative materials also result in the creation of various forms when adorned by people. A person in denim would form a completely different outline and overall impression, as compared to a material such as silk. Architectural materials generate the same emotional responses. The way in which these materials feel, smell, their reaction to temperature and reflect light are just a few elements that alters the way buildings are experienced.

3.4 CONCLUSION

There can be no doubting the power and value of the fashion industry to modern day societies. Besides being of tremendous importance to the design fraternity fashion and clothing are integral to the economies of many countries. African fashion traditionally has expressive elements of its cultural heritage; however it is simultaneously reflective of modern day trends and societies, ensuring a unique and distinct interpretation of fashion. The idea of drawing inspiration from various other influences (varied cultures of South Africa), mentioned previously by Rovine (2009: p135), to enhance the conception of a new styles is an integral part of a fashion designers skill set. Thus integrating the cultures of South Africa and fostering better relation between its citizens. The association between design (clothing or any other forms) and its marketing strengthens the need of other functions such as retail or educational facilities which further expand that particular industry.

Fashion designers need to work in stimulating environments which are as inspiring as the garments they design. The actual location and surround context needs to be just as inspiring as internal work spaces to further motivate designers. As a result, fashion is often displayed in or around equally fashionable architecture.

It would be naïve not to mention the distinct differences between architecture and fashion that one cannot ignore and must be made aware of. Fashion designers are consumed by preconceived ideas that are based on the consumer or client whilst architects on the other hand have social, economical and political agenda to deal with. Architecture could never

contend with the rapid pace of the fashion industry. Even though they might follow similar processes, elements such as scale, rate of production and cost differ due to the overall variation in size. Architectural trends and eras rise and fall over long periods of time whilst fashion, in its nature, is constantly evolving at an insistent pace. Even though the changing various architectural trends is occurring at a faster rate than before, architectural evolution is still nowhere near the rate of which fashion advances.

This chapter, however, has clearly pointed out the unmistakable inter-relations between fashion and architecture and the value that each industry brings to the other. Cultures, eras and social periods from past to present are in some way depicted in the clothing people wear and the buildings they inhabit. Physical architectural facades created by curves, layers, a diversity of finishes and materials can be reminiscent of clothing patterns and forms. These external skins need to form more than just an aesthetic function in architecture. Architects have much larger social and economic responsibilities as their work influences a larger population. At its basic conception, fashion designers work for a single entity. People have the choice in what clothing to buy. Public very rarely get to choose the design of the buildings they work or attend public functions in.

CHAPTER 4

PRECEDENT STUDIES

4.1 Introduction of Precedents

The selected precedents chosen for this chapter are based on specific reasoning as well as inquiring the means in which these building have responded to specific contextual elements. Each precedent pertains to a certain issue at hand and a general analysis of the design. Precedents were also chosen to cover different components of fashion; retail, educational and commercial. The first of these case studies is the Pearl Academy of Fashion designed by Morphogenesis. This project is largely based on a small budget and the academy's sustainable philosophy. As a result some of the designs key features originate from a response to the climatic conditions particular to its location. The second precedent also refers to the educational aspect of fashion but concentrates on the influential aspects of interior spaces (and their designs) I an educational environment.

The retail component of this precedent chapter is covered by the Armani clothing store in New York. Armani is a globally renowned clothing label that is known for its highly fashionable clothing. Therefore its retail design needs to be equally fashionable in one of the most fashionable cities. In this instance the precedent deals with the expression of a concept and the response to its surrounding built environment.

Lastly the commercial aspect was catered for by the analysis of Escada's headquarters in Germany. Escada constantly receives visitors that are interested in their latest fashion collections. The designers of their offices had to approach a public related design that was user friendly.

4.2 Contextual and Environmental Integration in a Design Response

4.2.1 Introduction

Located in Jaipur, India, the Pearl Academy of Fashion designed by Morphogenesis Architects, is sustainable architectural response to the educational requirements it needed to house. The academy will inform the educational component of this document. It is a blend of traditional and modern architecture that has a strong relationship between internal and external spaces that seems flow into each other. This particular precedent study was chosen because of its creative responses to harsh climatic conditions, a clever yet aesthetically pleasing architectural design, and the designs numerous elements that link architecture to fashion.



Figure 4.2.1.1 Pearl Academy of Fashion

Source: www.archdaily.com/40716/pearl-academy-of-fashion-morphogenesis/



Figure 4.2.1.2 View of internal courtyard

Source: www.archdaily.com/40716/pearl-academy-of-fashion-morphogenesis/

4.2.2 Aesthetic and Design

Due to its industrial and uninspiring surrounds the academy adopts an inward focus by designing around a courtyard layout with the floors opening towards the courtyard rather than interacting with its external context. Wide circulation routes serve as the transitional spaces between the courtyard voids and internal spaces. The curvilinear forms of the internal courtyard not only mimic the flowing organic characteristic of clothing materials but have

been specifically carved out to allow sunlight into the building during the coldest months of the year and deflect sunlight during the harsh summer months. The clean white curvilinear walls on the inside of the courtyards are in complete contrast to the rectilinear external form. Once again the idea of contrast and flowing shapes are physical links to the conception of clothing design. These curved courtyards also create more wall space and as a result more natural light enters the building.



Figure 4.2.2.3: Curving courtyard walls

Source: www.archdaily.com/40716/pearl-academy-of-fashion-morphogenesis/

The design makes use of two skins to protect it from the hot and dry climatic conditions typical to Jaipur. A surrounding screen resembles the concepts of pattern making, textures and transparency, linking the buildings aesthetic to that of clothing. This external skin referred to as the ‘Jaali’, is a perforated stone screen common to the local architecture (Saieh, 2009). Figure 4.2.2.1 clear shows the Jaali which is positioned approximately 1.2 meters away from the second internal glass fenestration skin, protecting the internal learning spaces from direct heat whilst still allowing good levels of diffused natural light to penetrate through.

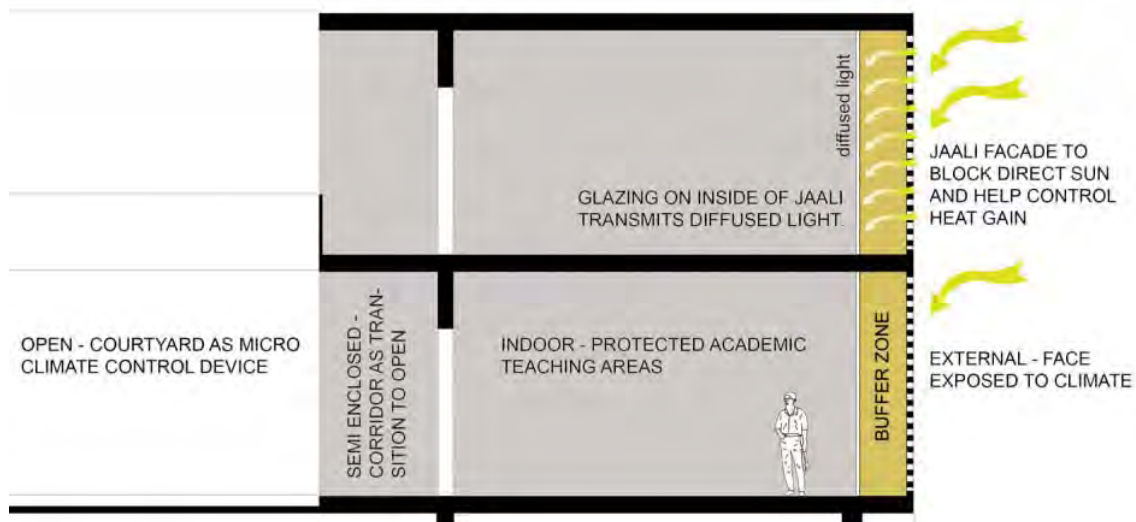


Figure 4.2.2.1 Strip section of structure showing climatic response of the external screen (Jaali)

Source: www.archdaily.com/40716/pearl-academy-of-fashion-morphogenesis/

The building is partially buried into the land as the designers have created a sunken courtyard. Therefore the natural ground level acts as a landing creating a split level scenario where one can either walk up to the upper ground floor or walk down towards the courtyard spaces on the lower ground. The cross section in figure 4.2.2.2 depicts this design feature and also shows the naturally induced cross ventilation that has determined this split level design.

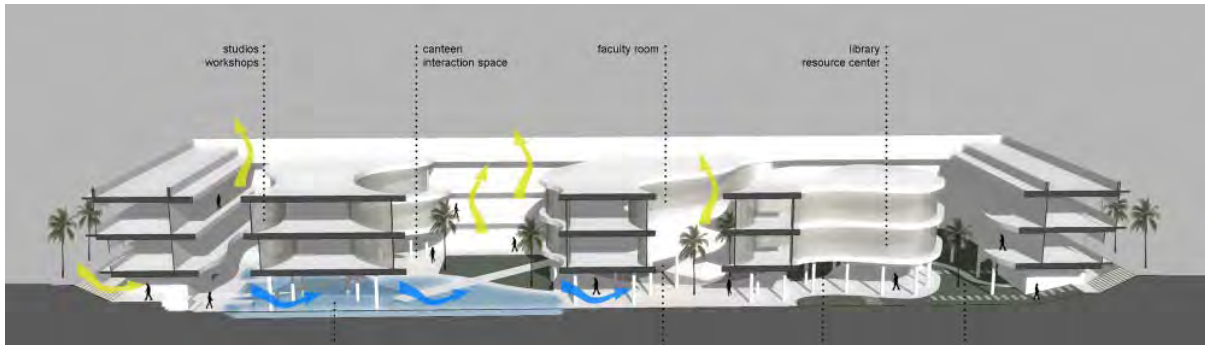


Figure 4.2.2.2 Cross section through building depicting air movement

Source: www.archdaily.com/40716/pearl-academy-of-fashion-morphogenesis/

Passive cooling of the cross ventilated air is enhanced by a large water feature and thermal massing of the lower ground floor which resembles a semi basement configuration. The design and incorporation of the water feature can be linked to the stepped wells used in traditional Indian architecture. Traditional Indian wells (Fig 4.2.2.3) were used as a means of water collection and storage simultaneously acting as a place of social interaction due to its central location. Morphogenesis' contemporary interpretation also makes use of it being a centrally located social space whilst it facilitates the cooling or air being circulated throughout the building (depicted in figure 4.2.2.4). The stepped edge of the water feature not only acts as a space for social gathering, it inadvertently forces users to sit in the area that acquires most of the cool air that flows through the design.

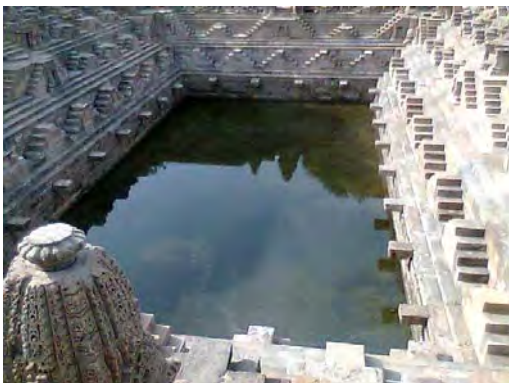


Figure 4.2.2.3 Traditional stepped well

Source: http://farm2.static.flickr.com/1119/964894302_2b6ce3c35f_z.jpg?zz=1



Figure 4.2.2.4 Water feature resembling traditional stepped well at Pearl Fashion Academy

Source: <http://www.dezeen.com/2009/09/08/pearl-academy-of-fashion-by-morphogenesis/>

Locally produced materials are predominantly used in the construction of the academy. Stone for the screen is locally mined and concrete which is one of India's most commonly used materials due to its local production. Concrete further aids the buildings cooling process due to its thermal massing properties. The use of glass and steel creates a more contemporary aesthetic to the design. A traditional Indian method of roof construction was used to create the flat roof. It incorporated the use of hollow clay pots to create a thick yet insulated layer reducing the overall heat gain.

In its endeavours for sustainability the academy's design also includes the harvesting of rainwater which is made easy due to its flat roofs and furthermore re-cycles its waste water by means of a sewage treatment plant.

4.2.3 Layout

Lower Ground

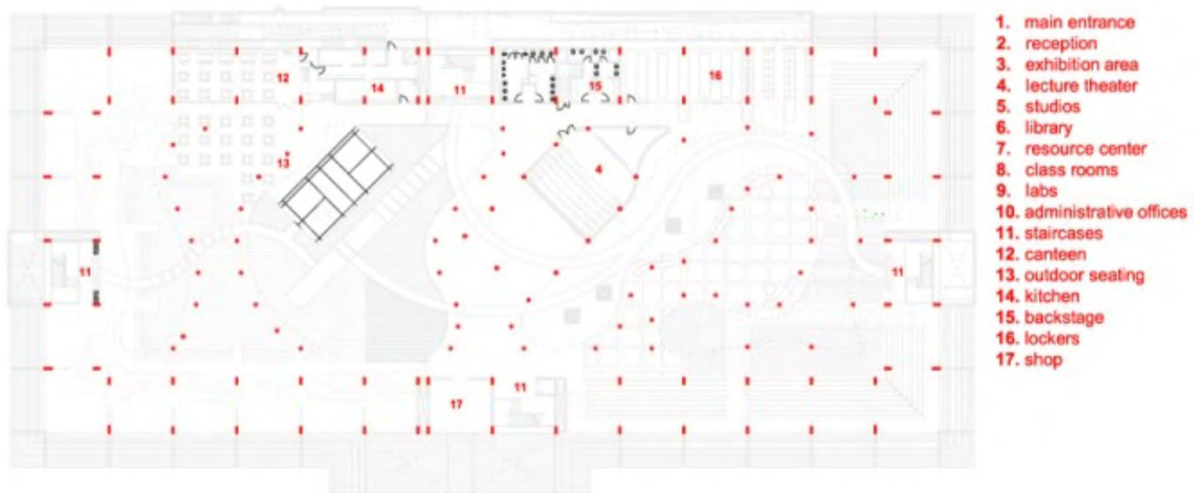


Figure 4.2.3.1 Lower ground plan

Source: www.archdaily.com/pearl-academy-of-fashion-morphogenesis/

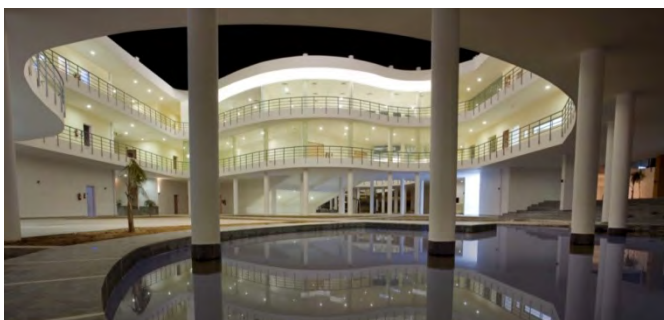


Figure 4.2.3.2 Lower ground floor

Source: www.archdaily.com/40716/pearl-academy-of-fashion-morphogenesis/

Vast horizontal openness characterises the lower ground floor with portions that are open to the sky and other parts that are covered above. A number of columns that hold up the building above also help to define the open plan layout. Certain general functions take place around the perimeter of the

courtyard. Vertical circulation cores are located on all 4 surrounding sides of the building providing adequate circulation from any point of the site. The creation of a runway in the courtyard provides students with a means to showcase their designs through fashion shows. The runway is supported by a small backstage room located within the perimeter spaces of the courtyard and is partially surrounded by the water feature which creates a scenic backdrop for fashion shows. Other facilities on the lower ground floor include a cafeteria opening onto the water feature, an area for lockers and a shop. The rest of the lower ground floor is taken up by a centrally positioned water feature and landscaped area which is designed as a social space.

Upper Ground

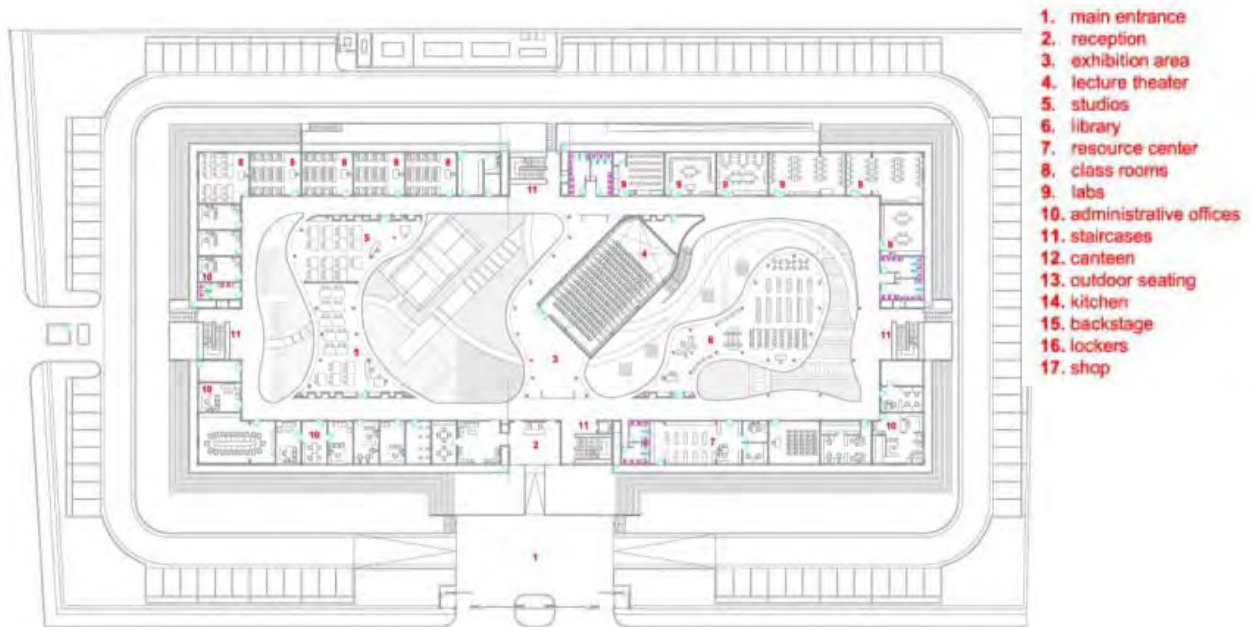


Figure 4.2.3.1 Upper ground floor plan

Source: www.archdaily.com/40716/pearl-academy-of-fashion-morphogenesis/

The upper ground floor is based on the same courtyard configuration. More public orientated facilities such as the exhibition area, design studios, lecture theatre and library are centrally situated which makes them easily accessible. The perimeter of the building contains the rest of ancillary functions that form the rest of the academy's spatial requirements. Classrooms, administration accommodation, labs and bathroom amenities make up most of the floor's surrounding areas. As one enters the building from the main entrance a series of spaces that relate well with each other follows. The reception leads permeates through to the exhibition

space, simultaneously this link is crossed by the main circulation route. The exhibition space also doubles as the foyer area for the lecture theatre ensuring that it receives constant recognition as it is positioned in a prominent space. Two large studios and library are positioned in the central areas making maximum use of natural light as they are flanked by glass walls.

4.2.4 Conclusion

Pearl Fashion Academy makes use of contextual guided responses in the creation of an attractive, environmentally responsive design.

“...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. The Pearl Academy of Fashion is an exemplar of an inclusive architecture which intends to accommodate all the heritage values while positioning it within the contemporary cultural and architectural paradigm...” (Saieh, 2009)

Many elements in the design, such as the water feature and courtyard layout have been inspired by typical traditional Indian architecture that has been adapted to suit the modern requirements of the academy. This highlights the notion of integrating culturally historic design responses, in a contemporary manner to deal with comparable contextual problems. It also lends to an environmentally sustainable design.

4.3 Concept Design Integrating Fashion and Retail

4.3.1 Introduction

The Armani retail store in New York is the third store that architects Massimiliano & Doriana Fuksas have designed for the internationally recognised clothing label. Both the client and architects have worked on previous retail outlets before. The result of their newest collaboration has seen the creation of a majestic store that contains contrasting elements of design that still has a collective aesthetic. The main feature of the store is the sculptural staircase that extends through 3 floors and determines the spatial dynamics of the shop (Anon, 2009: p67).

4.3.2 Design and Layout



Figure 4.3.2.1 Glazed shopfront of the Armani store in New York

Source: <http://www.archdaily.com/16094/armani-fifth-ave/>

As pictured above in figure 4.3.2.1 the Armani store is located on a prominent corner site in New York. Externally the architecture makes use of a glazed façade which suggests a simple and light aesthetical presence. Saieh (2009) describes how the store has great views of the street scape and Central Park. The glass cladding reflects this and the constant movement of its immediate surrounding environment. Transparency is a key element in the design due to its prominent corner

site and allows the public to view the products inside the store and in turn attracts more customers. The store is approximately 4000 square meters in floor area and extends over 4 floors, one of which is a basement. A restaurant is located on the top floor which promotes the principles of multi-functionality within an urban setting. Even though the store is

staggered over many floors the designers have conceived the overall space as a single entity creating a fluid that engages all levels of the store simultaneously (Armani: 2009, p1).



Figure 4.3.2.2 Sculptural staircase dictating store

Source: <http://www.archdaily.com/16094/armani-fifth-ave/>

description of the staircase below emphasises the conceptual theme of motion that the designers aimed to achieve with its design.

“...It’s an element completely independent that can be assimilated with difficulty to a simple geometric figure that originates a whirlwind with a great dynamism...” (Saieh, 2009)

Lighting of the stores elements and the finishes used both play an important part in the accentuation of the overall concept. Figure 4.3.2.2 shows the innovative way in which lights have been used to emphasise the curving forms of the staircase. Reflective materials such as the highly polished floor tiles, glass and metal are also exploited to enhance the notion of movement.

Movement is the crucial concept which has defined the stores design, with the main staircase at the heart of this idea. Multi volume spaces makes the visually connection between floors and further emphasises the concept of movement. The verticality of the store can therefore not be ignored even though the levels are segregated on a horizontal plane. As mentioned before the key element of the store is the free flowing staircase (pictured in figure 4.3.2.2) that accentuates the verticality in a bold and distinctive manner. The element of movement is forced upon customers as the staircase along with its central location cannot be ignored. Saieh’s

description of the staircase below emphasises the conceptual theme of motion that the

designers aimed to achieve with its design.

Ground Floor

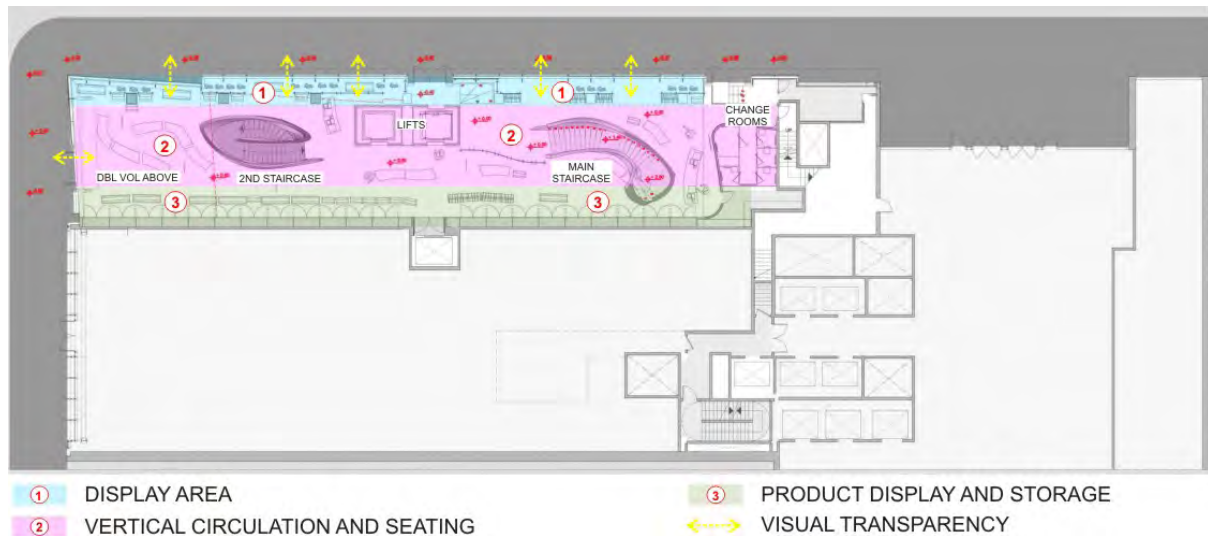


Figure 4.3.2.3 Ground floor plan

Source: <http://www.archdaily.com/16094/armani-fifth-ave/>

Adapted by author, 2010

The ground floor (pictured in figure 4.3.2.3) is a narrow rectangular profile and positioned on a corner site with the lengthier side facing a busy street. Upon analysis one can notice that general layout of the ground floor has been divided into 3 basic portions that run the length of the store. The initial portion of the store is used as a display area advertising the stores products. A glazed shopfront visually exposes this space to the public drawing customers

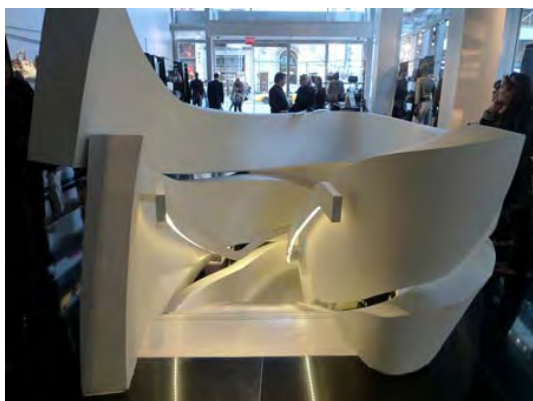


Figure 4.3.2.4 Smaller staircase leading to basement

Source:

<http://www.dezeen.com/2009/02/23/armani-5th-avenue-by-massimiliano-doriana-fuksas-architects/>

into the store. Shopfront design (and layouts) plays a vital role in the promotion of products and the inturn the success of sales. Towards the centre of the store lies a more publicly orientated space used for vertical and horizontal circulation as well as rest spaces (seating furniture) and general merchandising. Two staircases are located within this area; firstly the main staircase leading to the floors above and secondly the smaller staircase (figure 4.3.2.4) leading to the basement. The final area of the store located towards the back is used for further product display and storage. The corner has been emphasised in a very discreet manner (in

plan) by using two faintly angled walls that convene at the corner. Internally the corner is expressed by using the element of scale as it a double volume space, allowing more natural light to enter the ground floor.

First Floor

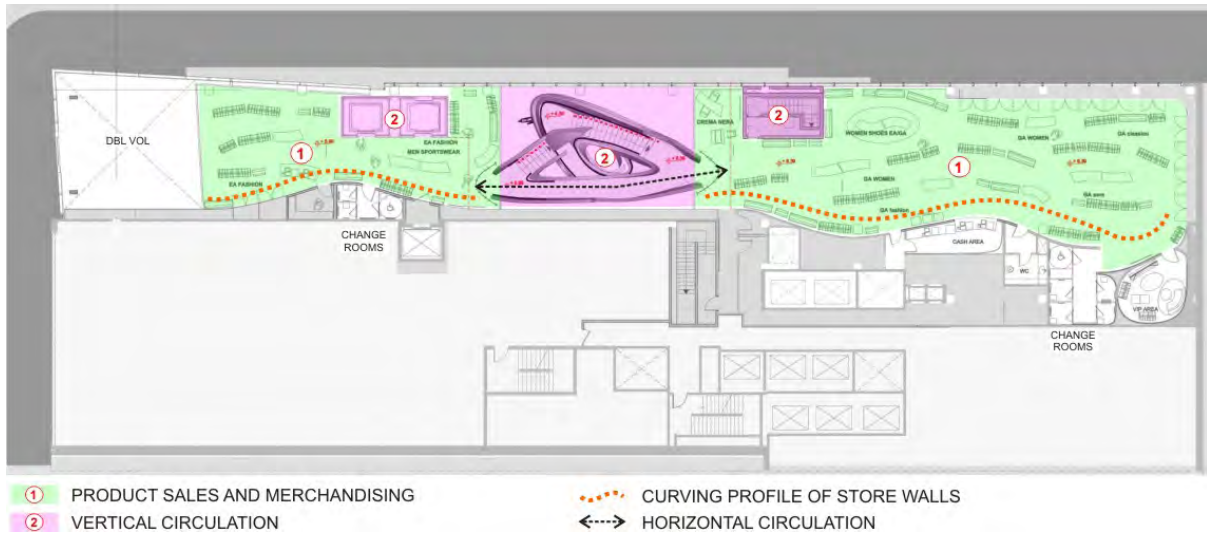


Figure 4.3.2.5 First floor plan

Source: <http://www.archdaily.com/16094/armani-fifth-ave/>

Adapted by author, 2010

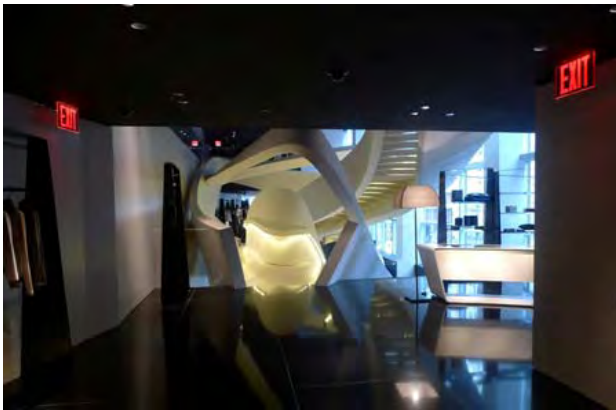


Figure 4.3.2.6 View on the first floor looking towards the main staircase

Source: <http://www.dezeen.com/2009/02/23/armani-5th-avenue-by-massimiliano-doriana-fuksas-architects/>

The first floor (much like the ground floor) is dictated by the narrow rectangular outline of the floor space. It is essentially divided into two sections by the main staircase which pieces through all three levels of the store. At this level the staircase also serves as a bridge or horizontal circulation path linking one section of the floor to the other. The curving conceptual form of the staircase is maintained on the first floor by creation of a curving profile of the back walls indicated on the plan in figure 4.3.2.5. Armani (2009: p2) describes how these undulating walls strengthen the concept of movement mentioned previously whilst adding an element of visual interest.

Second Floor

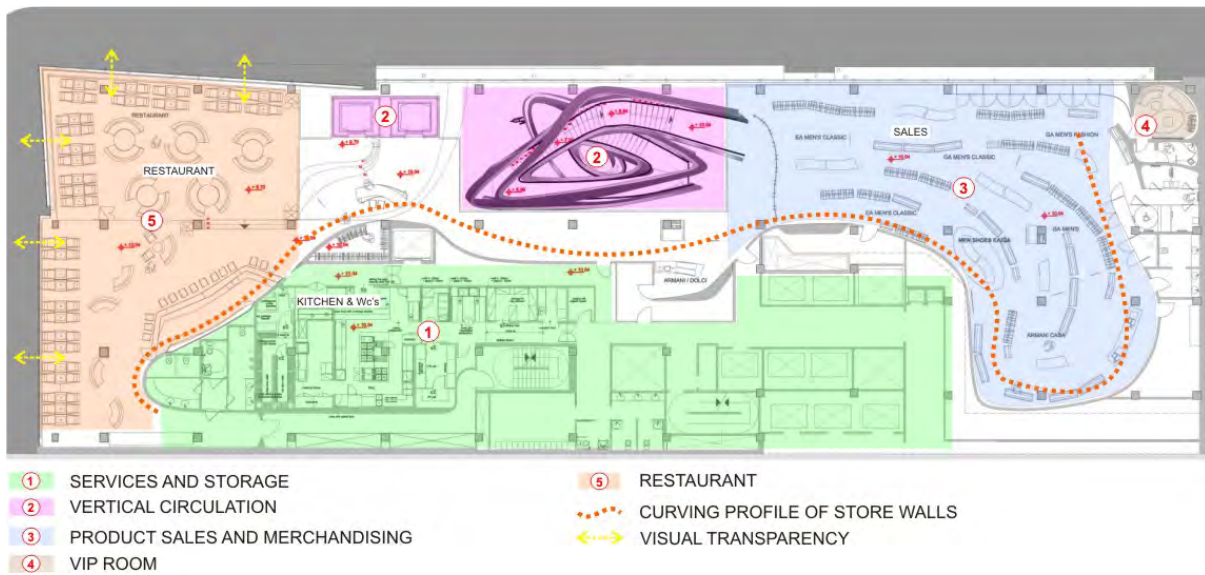


Figure 4.4.2.7 Second floor plan

Source: <http://www.archdaily.com/16094/armani-fifth-ave/>

Adapted by author, 2010

The second floor plan (depicted above in figure 4.3.2.7) shows how the flowing concept of the staircase has been carried throughout other element like the floor unit layouts, VIP rooms, change rooms and wall layouts; thus creating a holistic concept (similar to the first floor). Much like the first floor the main staircase is at the centre of the floor and separates the restaurant from merchandising space. However the overall footprint of the second floor extends in width allowing for the more retail space and the positioning of the services. Elements such as counters, desks and chairs are designed or chosen to further complement the curving form of the staircase (Anon, 2009: p67). The restaurant is positioned at the end of the floor making full use of the corner of the store which provides users with a view of the city, people and park. Services and other amenities are located towards the back of the store, away from the merchandising space.

4.3.3 Conclusion

The section pictured in figure 4.3.2.8 clearly demonstrates the powerful presence that the sculptural staircase has within the store. It stands proud from the overall design of the rest of the store and together with its dominating scale (volume) demands the attention of the stores

users. The Armani store is the result of a comprehensive realisation of a well developed concept. The strength of one central element (the staircase) has dictated the rest of the store and serves as a unique and iconic design, characteristics representative of Armani's clothing. One could thus say that the concept (form) was generated from the function.

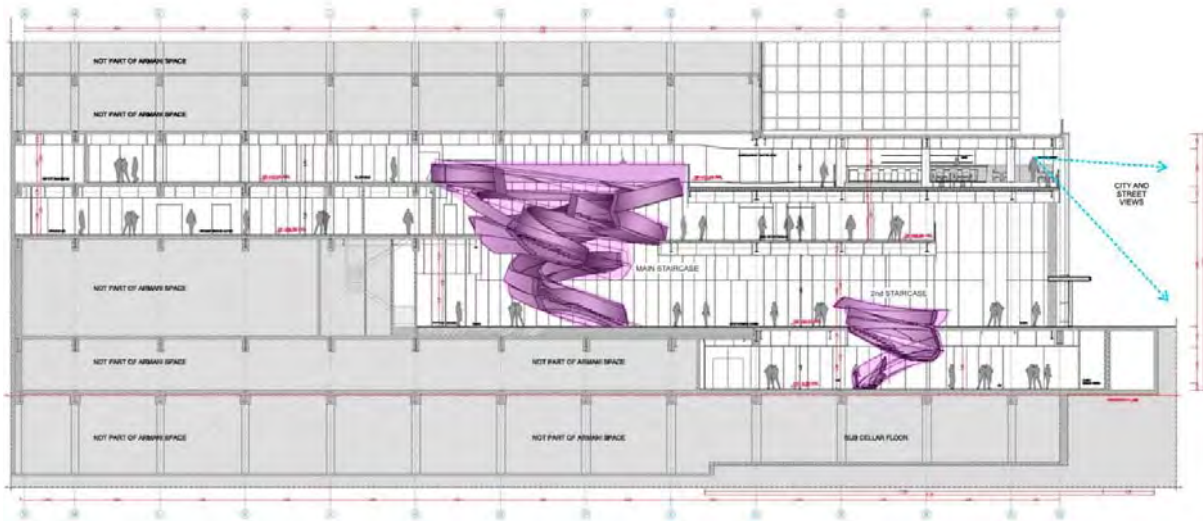


Figure 4.3.2.8 Cross section through Armani store

Source: <http://www.archdaily.com/16094/armani-fifth-ave/>

Adapted by author, 2010

Gorgio Armani (2009, p1), creator of the Armani brand and renowned fashion designer, acknowledges the importance of designing a stimulating and aesthetically refined store. He is quoted in saying the following at the store's opening:

"...identical retail spaces, monolithic and repetitive, belong in the past and cannot match the experience offered by a totally original store which introduces the public to the aesthetic excitement of fine contemporary architecture..." (Armani, 2009)

4.4 Public Consciousness in the Fashioning of Architecture

4.4.1 Introduction

Escada, a globally recognised high-end fashion label, acquired the aid of architects Carbondale to redesign their headquarters. Located in Munich (Germany), the Escada Headquarters had to be conceived with an importance placed the public interaction it deals with due to constant visitors they company receive. Large volumes of people are attracted to the headquarters due to its constantly evolving fashion collections which correspond with the changing fashion seasons. The office is approximately 2000 square meters and was completed towards the end of 2008. The design maintains the labels high quality in aesthetics and style.

4.4.2 Design and Layout

The layout comprises of 3 main components namely the entrance court, foyer space and courtyard which are all axial and visually linked (depicted by the plan in figure 4.4.2.1). There is a contrast between the axial alignment and the off centred circulation path that these

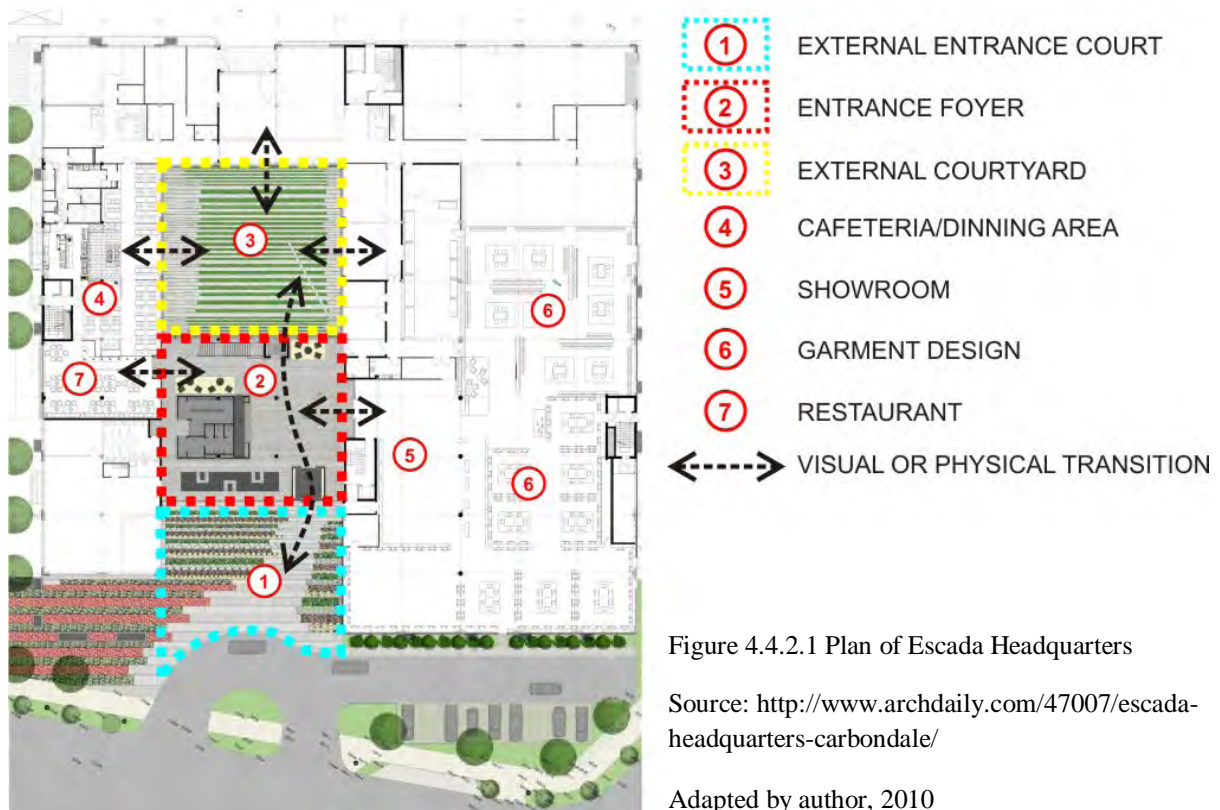


Figure 4.4.2.1 Plan of Escada Headquarters

Source: <http://www.archdaily.com/47007/escada-headquarters-carbondale/>

Adapted by author, 2010

main spaces contain. The use of linear and horizontal patterns is throughout the architectural and landscaped design is clearly evident. It is a simple yet powerful concept which is in keeping with the clients clean, sleek and sophisticated design philosophy.

Upon approaching the building the initial space one interacts with is the external entrance court. Recessing the building further into the site facilitates the creation of the entrance court. The entrance court, pictured in figure 4.4.2.2 below, acts as a catchment or gathering space in front of the building. This is a much more urban friendly response to a building that looks to cater for a vast amount of people expected to visit the building (mentioned previously) instead of maximising the available land with a built form. Landscaping forms a major factor in the design as a whole and the entrance court is no exception to this. The strips of flowers in the entrance court vary in 4 different types and have been correlated to bloom during the 4 different seasons (Saieh, 2010). This can be regarded as a metaphorical link to the design of clothing ranges during changing in fashion seasons. The layout of the landscaping forces users to take an asymmetrical approach when entering the building as the strips of planters shepherds people towards the right.



Figure 4.4.2.2 Entrance court

Source:

<http://www.minimalismi.com/2009/07/escada-headquarters-by-carbondale/>

The second major element of the project is the entrance foyer which serves as a transitional space between the public and semi private domain. It is positioned in between the entrance court and court yard and is the focal point of the layout as it is central to most of the offices functions and restaurant. Large fully glazed walls define the entrance foyer without completely separating them from the external spaces. A constant visual connection can be made with the courtyard and entrance court. Seipell (2009) describes this transparency as a

feature that creates a stunning 75m runway with the foyer at its centre. Further emphasis has been placed on the entrance foyer by changing the materials and texture of its external facades. The foyer (pictured in figure 4.4.2.3) is clad in glass and dark coloured aluminium which is in stark contrast to the white plastered walls of the rest of the building. This contrasting aesthetic also highlights and defines the entrance foyer as a destination point or place of access. The architecture of the entrance foyer maintains the horizontal concept as the cladding and glazing succumb to this aesthetic ideal. Internally the linear patterns is evident in the carpets, cladding, light troughs carved out of the ceilings and the bands of polished concrete that make up the floor finish (Pictured alongside in figure 4.4.2.4). Even the furniture, which has been designed especially for this project by the architects, sustains the linear pattern. This attention to detail fuses the entire design together creating a minimalist yet refined look comparable to Escada's clothing.



Figure 4.4.2.3: External façade of the foyer

Source: <http://www.archdaily.com/47007/escada-headquarters-carbondale/>

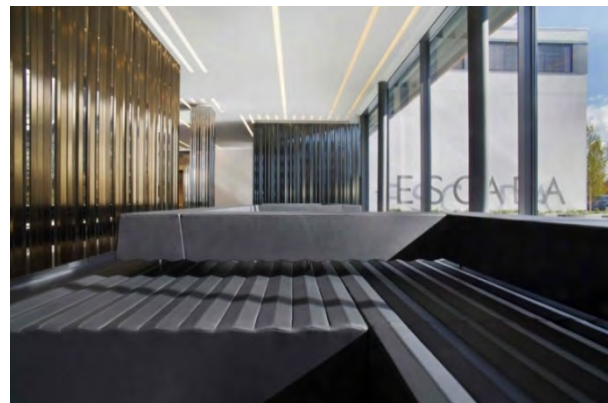


Figure 4.4.2.4: The linear pattern created by the furniture, ceilings, tiles and cladding in the foyer

Source: <http://www.thecoolhunter.net/article/detail/1520>

“...Inspired by the pattern made by dressmaking scissors, this unique triangular faceted profile is also sculpted into the custom wool carpet and leather furniture...”
(Saieh, 2010).

The use of an over scaled video screen brings life to the entrance foyer (through its animation) and is strategically positioned next to the entrance of the showroom. This large video screen is a combination of 8 single screens in portrait layout coordinated to display the same image. These screens are a constantly changing exhibition of Escada's products drawing the attention of the users and visitors of the building through its scale and visual movement.



Figure 4.4.2.5: Courtyard

Source: <http://www.archdaily.com/47007/escada-headquarters-carbondale/>

of concrete can be used as circulation paths but when viewed from a distant horizontal plane such as the foyer, the courtyard appears to be completely green. External circulation is also catered for by hard landscaped surfaces located at the edges of the courtyard, instead of extending the grass all the way to the end of the courtyard. One of the edges serves as an outdoor area for tables and chairs (used by patrons of the cafeteria) and is therefore wider in size.

The courtyard is the final main space in the layout and serves as a social outdoor space encouraging inter-relations between staff and other users; its central position makes it ideally situated for this function. Functions such as the cafeteria, entrance lobby and office spaces spill out onto the courtyard. Landscaping of the courtyard (Figure 4.4.2.5)

continues with the linear appearance with the combination of two contrasting finishes; grass and concrete pavement. Practically the stripes

4.4.3 Conclusion

The quintessential design beliefs of Escada are fittingly reflected by Carbondale's modern and plush architectural intervention. Both internal and external elements are conceived and unified by a common yet fairly simplistic concept. Linearity has been expressed with the use of various materials and textures throughout the entire building, from the landscaping to the finish of the furniture. The design may be simple in its conception but has been carried out with meticulous thought. It is this attention to detail that reflects the quality of the brand and the architecture it encompasses. An equally simple yet effective urban response to the basic form of the building is a key element of the project. By recessing the entrance foyer into the site and creating an external court in front the building places the importance on people and not on a preconceived architectural idea.

4.5 Conclusion of Precedents

The precedents have been deliberately chosen from a wide variety of aesthetics and diverse locations to fulfil the need of analysing examples of buildings that are similar to the main components that make up the proposed centre (retail, commercial and educational). More importantly however, they have informed the author on vital relevant issues such as environmental, conceptual and urban challenges dealt with by the precedents that have been analysed. Each precedent is in some way fashion orientated to constantly relate the overall theme of the document to the selected precedents.

The variety of locations leads to innovative ways of dealing with issues specific to their particular context, such as the Pearl Academy of Fashion. The main challenge faced by the academy's brief was that of the harsh climatic conditions of its environment. The contemporary interpretation of historically traditional architectural solutions promoted the creation of an environmentally sound design whilst including an aesthetically attractive appearance.

Both the Armani store and Escada headquarters placed an importance on two vital design features. Firstly responding to the surrounding urban context was highlighted. The incorporation of the urban surroundings and system are vital in creating a building that sits well within its context. It also encourages the interaction of the public with the users of the building which is an important source of inspiration for fashion designers as it is people that their designs are created for. Secondly the use of a concept is important in reflecting the client's image whilst simultaneously dictating the design of a space.

The importance of social spaces for interaction of people can lead to a better working environment. With exception to the Armani store all the other precedents contain some social area whether it is internal or external. This can also be related to some sort of connection to the external environment, as a source of inspiration or just an experience of a different setting during as a mental break.

CHAPTER 5:

CASE STUDIES

5.1 Introduction

The three fundamental components that make up the proposed fashion centre, namely educational, retail and commercial have directed the case studies chosen in this chapter. Fashion schools, clothing stores and fashion designers were approached and analysed in order to obtain the primary data needed to complete the research of this proposal. The research carried out will inform and guide the design processes, spatial configuration and accommodation schedule of the proposed fashion centre.

Information was gathered through a series of informal discussions with fashion designers, architects, students, staff members and other relevant individuals regarding the selected case studies. These discussions yielded vital data regarding the functioning of the buildings and either their successful or unsuccessful configurations. Further information was obtained by the analysis of the building's design. The fashion industry is an exceedingly specialised one; therefore the machinery required for these facilities and their sizes was also seen as relevant data, informing the needs and layouts of particular rooms. The aim of this chapter is to gain the requirements of professional designers, student, and retailers in order for them to have a successful working environment.

Two of the most well known and established fashion design institutes in Durban are the Department of Fashion and Technology at the Durban University of Technology (DUT) and the Linea Fashion Academy. Both Facilities are preferred examples for case studies as they offer the educational component of the proposal. A large number of Durban's most successful fashion designers have had their foundations set in either one of these schools. One of the main differences between these schools is that the DUT Fashion and Textile Department is a public facility whilst the Linea Fashion Academy is a privately run institution. The Quiksilver store in the Gateway shopping complex was used as a case study to inform the retail component of this proposal. Quiksilver's popularity as a globally renowned brand has seen it develop into a sort after label. Its clothing ranges and accessories are the reason behind numerous concept stores around the country and world.

5.2 Public Fashion Design Institution

5.2.1 Introduction

The Fashion and Textile Department of DUT is situated on Brickfield Road on the fringes of the city centre. The School's mission statement is, "...to provide an educational ethos which emphasises a distinct relationship between practice and research in a cultural context..." (Anon, Information leaflets, 2008). All aspects of the industry are covered in order to adequately prepare students for their future responsibilities in the fashion business.

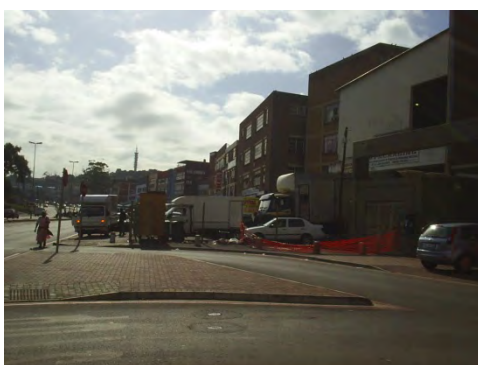
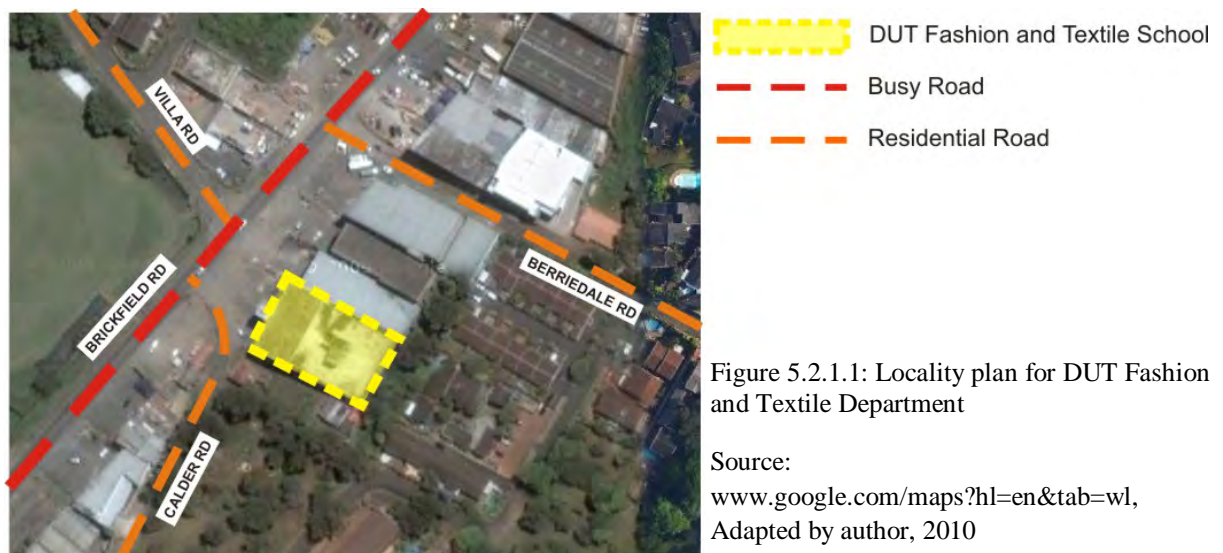


Figure 5.2.1.2: Industrial surroundings which is not the ideal environment

Source: Author, 2010

The school finds itself in the middle of a predominantly industrial and commercially zoned area (Figure 5.2.1.2). As a result Brickfield Road contains high volumes of vehicular traffic during the day. The building is five stories high and was previously a warehouse that has been converted and altered to suit the requirements of a fashion and textiles school. The previous use of a warehouse is further emphasised by its surrounding buildings that are still of industrial or business use.

5.2.2 Building Analysis

Its overall architectural aesthetic still remains fairly industrial. Elements of this can still be seen by the old, industrial style lift (currently not in use) that remains in the building. The multi-coloured mosaic at the front of the building in figure 5.2.2.1, is an admirable attempt at giving the building some form of visual character. The patterned mosaic instantly stands out from the featureless industrial aesthetic making up the rest of the structure. It is clear attempt at creating a more artistic aesthetic which represents the buildings function at a better level.



Figure 5.2.2.1: Front view of school

Source: Author, 2010



Figure 5.2.2.2: Front façade design

Source: Author, 2010

Vertical strips of glazing, pictured in figure 5.2.2.2, run parallel to the columns and on the corners of the building, breaking the monotony of the dark face brick walls providing some form of aesthetic relief. Floor to ceiling glazing is placed next to the main lift shaft in the lift lobby spaces. This is the on the northern façade of the building and allows large volumes of heat to enter the lobby space as there is no form of solar protection. Electrical services are provided to most of the machines via suspended conduits. Power skirting is used were needed to supply electricity to machines and equipment placed near walls. The school runs a ducted air-conditioning system. Most of these services are exposed with ceilings in the office spaces and library. The building contains a basement floor, a ground floor and 4 additional floors above. It has been built on a 6000 x 6000mm concrete column grid providing relative freedom of arranging the layout of the floors within the structure.

The general layout of each floor (as in figure 5.2.2.3) is based on a central communal space that constitute of the crit rooms and studios which are surrounded by the ancillary services such as lecture rooms, computer labs and bathrooms, etc. A circulation route exists between the ancillary services and central studio area. This does make the most of natural light and ventilation for the various ancillary service but the central spaces suffer from a distinctive lack of natural lighting. There are two vertical circulation routes on either side of the central areas. The most common vertical circulation shaft opens onto a foyer space which has a display area for students work.

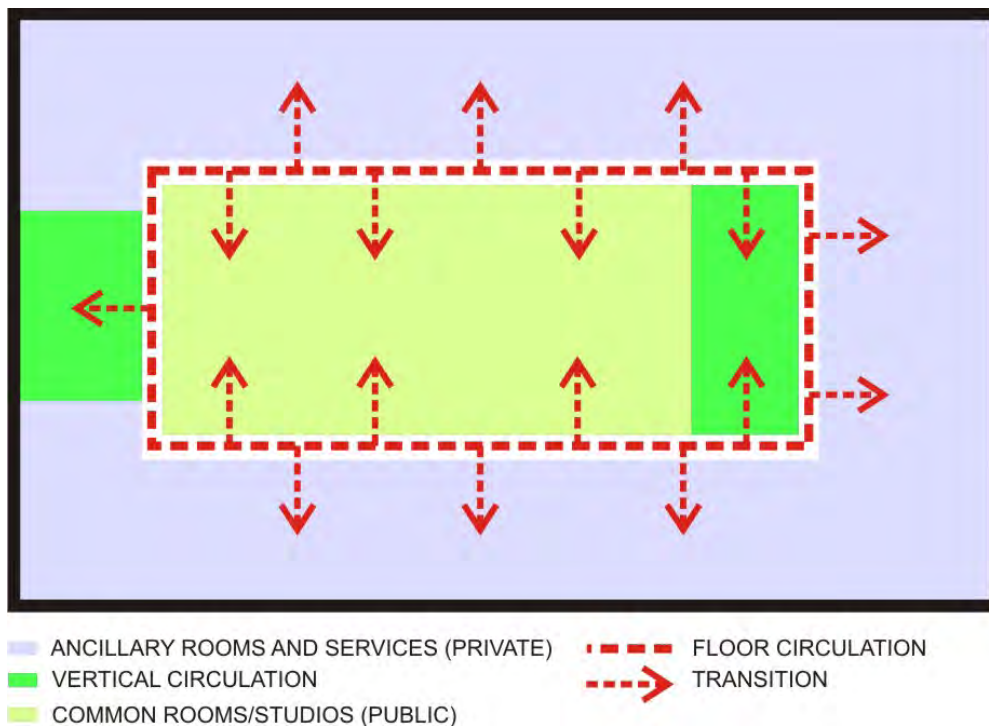


Figure 5.2.2.3: Diagrammatical plan showing the basic layout and circulation of the floors

Source: Author, 2010

The most public spaces, such as the foyers and lobbies are painted with bright colours and various patterns, similar to the mosaic on the front of the building, to stimulate a creative environment (pictured below in figure 5.2.2.4). Student lockers are located on all floors and are situated near studios or design rooms. These lockers are 1000x270mm and approximately 500mm deep, providing ample space to store student's equipment.



Figure 5.2.2.4: Lift lobby

Source: Author, 2010

Analysis of the functioning of the institution

Upon visiting the Durban University of Technology's Fashion and Textile Department, the head of school was on leave. A lengthy discussion and brief tour of the school was held with Farida Kadwa, the deputy of the department. The following information was gathered through the discussion:

There are 3 different courses that students can enrol for in the department. Firstly there is the National Diploma in Fashion, which is a 3 year course which has to be taken full time. The school generally admits approximately 60 students per year into the course. Kadwa mention that the student numbers tend to decrease the further into the program they go. Second year classes range between 40-50 students and third year classes are about 35 students. The course contains the following subjects (Anon, Department of Fashion, Information leaflet, 2008):

- Theory of clothing
- Creative design
- Pattern Technology
- Garment Technology
- Textiles
- Drawing and Illustration
- 2D and 3D Design Studies
- Business Studies

These courses are aimed at offering students the best possible knowledge and practical capabilities in the industry, allowing them to make the best possible transition into the working environment. With the degree students can become buyers or assistant buyers, stylists, merchandisers, textile designers or start their own fashion studio.

The school also offers a Bachelors of Technology in Fashion, which is the forth year of education that students can choose to do. It looks to enhance the existing degree obtained after the first three years and to further develop student's knowledge in industry. The following subjects are included:

- Business Studies
- Theory of Clothing (Mini dissertation)

- Specialised Clothing Technology

The final degree obtainable at the department is a Masters of Technology in Fashion. It can be done once the B-Tech degree (mentioned above) is completed. This course is dependent on a full research dissertation which does not necessarily need to be accompanied by any form of garments. Kadwa notes that there are currently 7 students registered for this course (in 2010).

She also describes the relationship between staff members and students as being excellent. As a result of smaller numbers in the school students can receive much more in-depth tutoring and therefore establish better relations with their supervisors. This in turn produces a higher quality of work from the students. The fashion and textile department is physically divorced from the Durban University of Technology's main campus, located in the Berea area. Fewer interruptions from other students during demonstrations is a positive aspect as a result of this separation. Students are slightly isolated from the other campuses but they seem to just continue with their deadlines and projects during inter-campus riots (occur once or twice a year).

Kadwa uses the high rate and volumes of importing (of clothing) from foreign countries as reasoning behind the decrease in quality and production of the clothing and textile industry in South Africa. She describes a fairly strong fashion industry in South Africa during the 80's and 90's but notes a decrease of standards due to greater imports at the turn of the millennium. As a result she believes that the students find it hard to secure jobs purely because of the limited jobs on offer. Graduates thus turn to opening their own clothing labels or are forced to take jobs that are beneath their level of education. Even though the Business Studies course runs through all years of the various degrees, Kadwa mentions the need for a more intensive or enhanced Business Studies course which will enable students to cope with the economic realities of the fashion world. Parking has become an issue with the recent alterations to Brickfield Road. Students and staff have lost parking space and are forced to park on the ramp or on adjacent properties.

The number of existing staff members in the school is as follows:

- 14 full time lecturers, including the Head of Department
- 3 part time lecturers (recently graduated student in industry)
- 4 technical assistant, currently 1 computer assistant short

- 2 admin staff (secretary and assistant)

When asked about the author’s proposed fashion centre she recommended implementing cut, make and trim (CMT) manufacturing services. These are smaller manufacturers who consist of a small number of staff (roughly 6 to 8 people) to produce the garment. CMT manufacturers work under a supplier who can manage the expansion of new styles due to the smaller numbers. These businesses are also currently being favoured because they are run privately and do not fall into the some of the disputes that the government textile industries get involved with. These smaller manufacturers can also be used by the designers or students in the centre.

Analysis of floors

Basement and Ground Floor



Figure 5.2.2.5: Basement floor plan

Source: Nxumalo, 2008, p66. Adapted by author

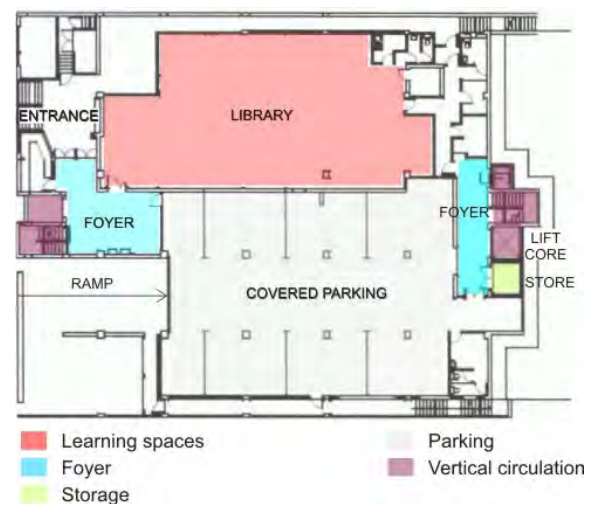


Figure 5.2.2.6: Ground floor plan

Source: Nxumalo, 2008, p66. Adapted by author

The basement floor (figure 5.2.2.5) is accessed via a split level design. At ground level one can either ramp up towards the ground floor parking or ramp down into the semi basement parking facility.

Most of the ground floor is taken up by parking. One can either enter through the raised off-street public entrance or from the covered parking area. Upon entering the building (as a first time user) one is immediately confused as to where to go because there is no reception area to direct you. An existing security desk acts as a reception

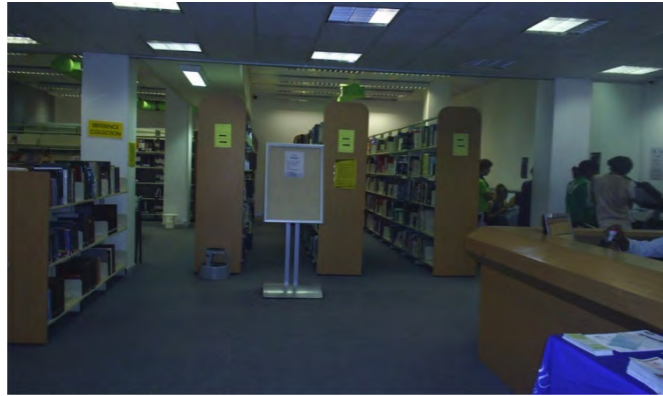


Figure 5.2.2.7: School library

Source: Author, 2010

facility directing users to their destination above. The ground floor contains the school's library (figure 5.2.2.6) which offers an inter-campus system to obtain books from the institutions other campuses. The library, pictured in figure 5.2.2.7, also has approximately 10 computers with internet capabilities for research. These computers are, however positioned on the edges of the room and do not have a separate area dedicated for them.

First Floor

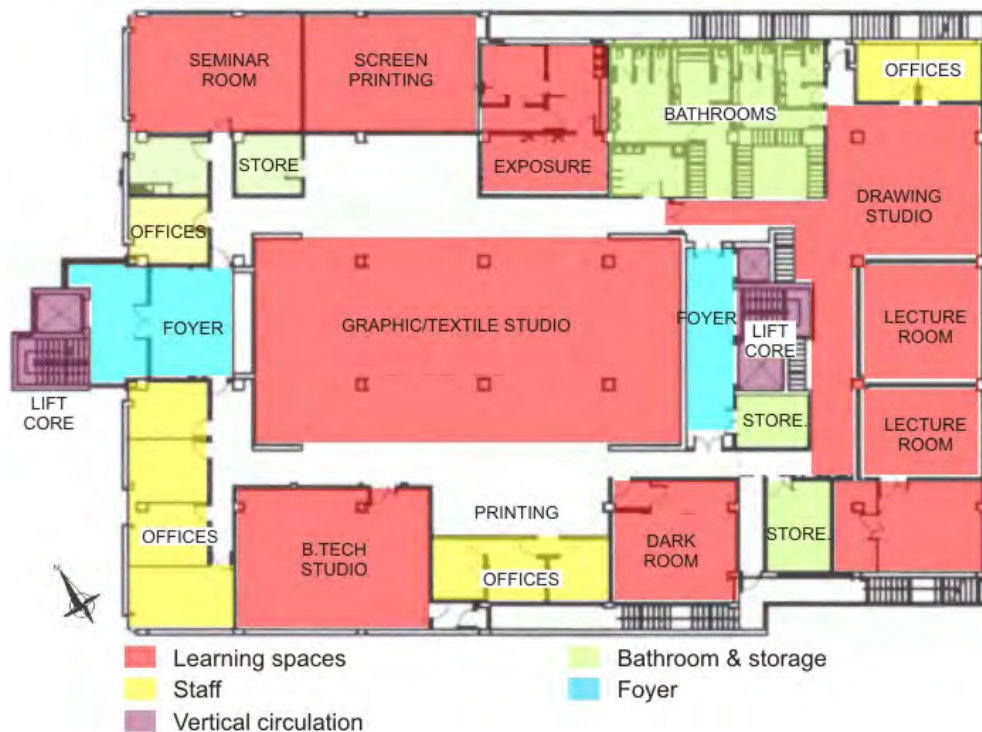


Figure 5.2.2.8: First floor plan

Source: Nxumalo, 2008, p67. Adapted by author

The business study lectures are held in rooms around the sides of the first floor layout (figure 5.2.2.8). These lecture rooms are small and thus only cater for a smaller number of students. Lecture rooms for B-Tech students are on the first floor. A portion of the open plan central space is dedicated to the printing of fabrics for the 2D and 3D Design course. A number of staff offices are also scattered around the edges of the floor. Staff offices are dispersed on each floor. Some of the staff offices have been positioned to within the studios or teaching spaces to create a more interactive relationship between lectures and students. Majority of the textile design and equipment are also on the first floor. The textile studio, screen printing and exposure rooms are located within close proximity of each other to make it easier for the courses tasks to take place.

Second Floor

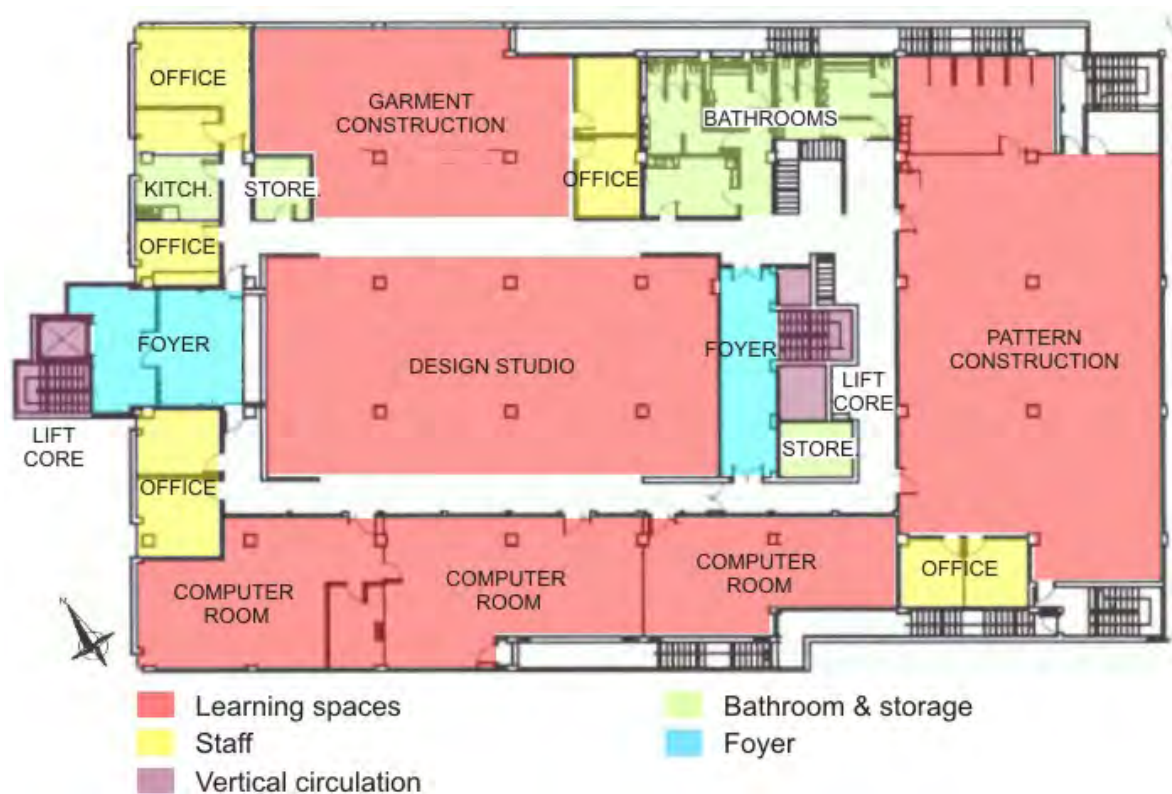


Figure 5.2.2.8: Second floor plan

Source: Nxumalo, 2008, p67. Adpted by author



Figure 5.2.2.9: Specialised rubber top tables for garment construction

Source: Author, 2010

The second floor like (similar to the other floors) includes an exhibitions space at the foyer area with some of the students works on display. This floor also contains 3 rooms dedicated to computer labs. One of the computer labs is solely for graphic design and contains most of the recently acquired, state-of-the-art computers. The two remaining computer labs are for more general computer usage. The ancillary rooms include the 2nd year pattern construction and 3rd year garment construction rooms with a few staff offices. Adjustable, rubber top tables (pictured in figure 5.2.2.9) that are used in the garment construction rooms are 1500x2740mm and are 880mm high. The central area is an open plan design studio work space with sewing machines and adjustable drawing tables.

Third Floor

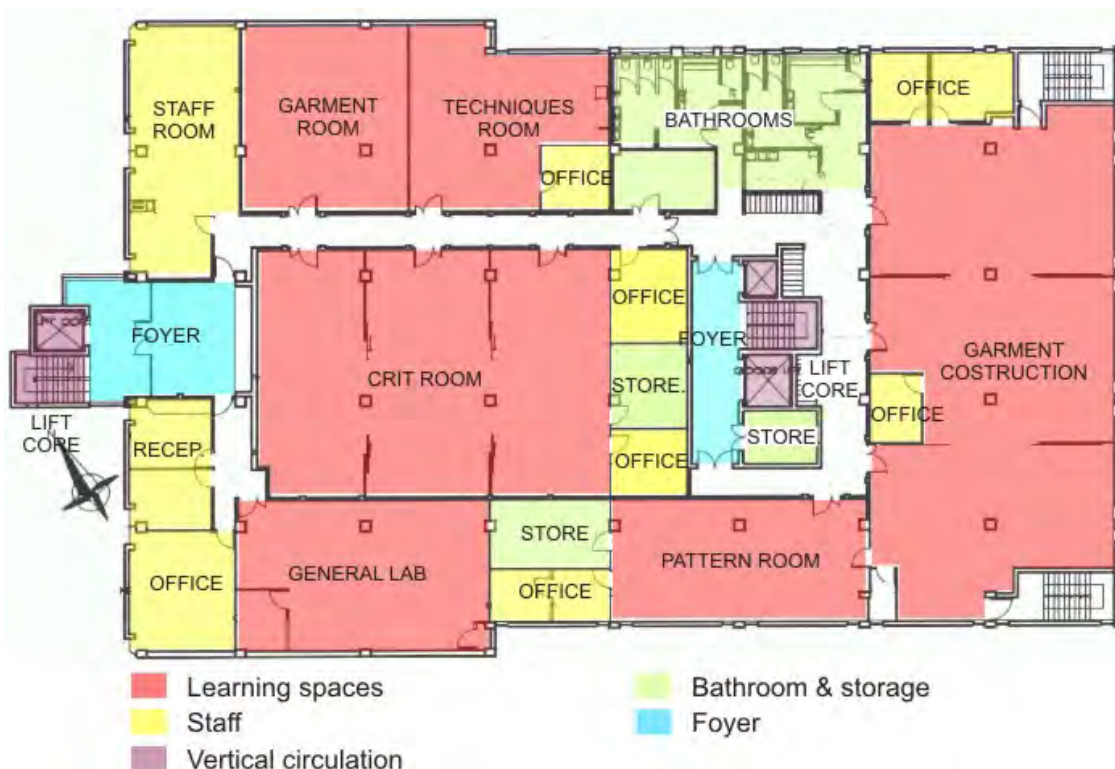


Figure 5.2.2.10: Third floor plan

Source: Nxumalo, 2008, p68

The 3rd floor (5.2.2.10) consists of the 1st and 2nd year garment construction rooms. Within these rooms are small offices for the lecturer of these courses. Drawing rooms for the 2nd and 3rd years as well as the 1st year pattern construction room are also situated along the circumference of the floor layout. The central space on the 3rd floor is dedicated as a multi-functional display area. This room is used for crit sessions, exhibitions and the general display of students work. Most of the administration is located on the 3rd floor including the reception, staff room and head of department's office located near the foyer.

General equipment measured

- Sewing table: 1010x500x800mm (Figure 5.2.2.11)
- Industrial Ironing unit: 1350x410x890mm
- Flat Press machine: 1370x770x700mm (Figure 5.2.2.12)



Figure 5.2.2.11: Industrial sewing machine

Source: Author, 2010



Figure 5.2.2.12: Flat press

Source: Author, 2010

Fourth Floor

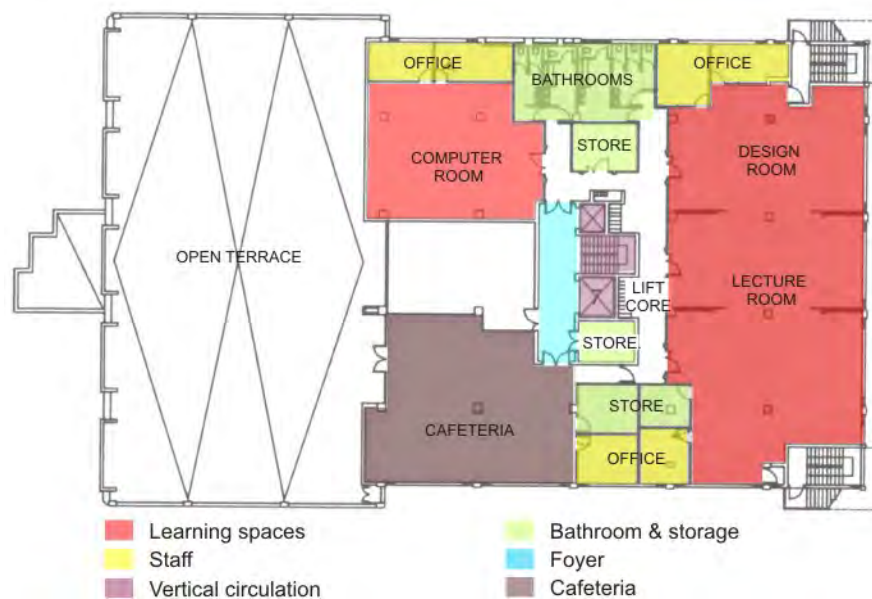


Figure 5.2.2.13: Fourth floor plan

Source: Govender, 2007: p88

The fourth floor (figure 5.2.2.13) does not follow the layout of the three floors below. A large portion of the floor has been left exposed as the terrace space. The rest of the floor is made up of a computer room devoted to pattern making and a 3rd year creative design room. The tables in the design room (pictured in figure 5.2.2.14) are 1000x700x740mm high in dimension. The floor also has a 1st year design studio and 2 smaller rooms for lectures. The resource room, for the storage of materials and other accessories is located near the creative design studios for easy access of supplies. A cafeteria (figure 5.2.2.15) was recently added on the 4th floor as students argued the lack of one. It is relatively unused as students prefer going to other facilities just outside of the facility. The cafeteria leads out onto the large open terrace area. It was pointed out that the cafeteria has ceased to sell food as the prices of the refreshments were too high. Therefore both the terrace and the cafeteria do not perform successfully and are generally abandoned. These social spaces are located on the top floor, far away from most of the students or their other facilities.



Figure 5.2.2.14: Adjustable design desk

Source: Author, 2010

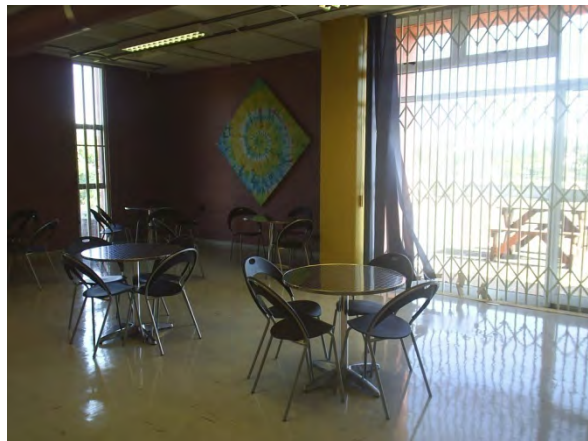


Figure 5.2.2.15: Deserted cafeteria

Source: Author, 2010

5.2.3 Empirical Research

Discussion with David Fenn, (4th year B-Tech student)

David enrolled for the Bachelors of Technology in Fashion directly after completing his Diploma the year before. His reasoning for this was that the industry prefers to employ students with a higher qualification. The quality of facilities is of a good standard but David would prefer if the material printers were more accessible as they are currently located in one area. Even though there is a good student relationship between the different

years he makes note of the subtle hierarchal relationship between students that (he believes) is characteristic of the competitiveness of the fashion industry. David regards the school as one of the best in the country as they encourage students to develop a sense of identity through their work, were as other schools tend to guide students to conform to a particular aesthetical style specific to that school.

Discussion with Robyn Knipe and Megan Dreyer (2nd year students)

They describe an excellent and interactive connection between staff and students as most of the staff offices (figure 5.2.3.1) are in close proximity to the learning spaces. It also makes the staff more approachable aiding the learning process. Figure X shows staff offices positioned within the design studios enabling direct relations between the staff and students.



Figure 5.2.3.1: Staff offices opening onto studios

Source: Author, 2010

Both students point out the absence of an ATM (automated teller machine) as they are unable to access cash easily. The surrounding environment also doesn't cater for this need so it is a difficult exercise to readily obtain money. The lack of a successful social space is also highlighted. A space where students can relax and socialise in, which has been designed for that particular purpose, is required. Creating a social space for the students can provide an area for the conception of student events to take place. This is another aspect that Robyn and Megan believe is missing on the campus.

Discussion with Shari Akal-Fowles (1st year Pattern Technology lecturer)

Shari acknowledges that the school is relatively well equipped with the necessary machines and tools. The school also provides comprehensive skills in terms of the various courses on offer and their tutoring. She believes that the students could benefit from more intensive tailoring subjects focusing on methods such as croche and knitting. Being able to learn every single technique is difficult in the limited time that the students have so they focus on the more common ways of creating a garment, whilst the slightly older methods of tailoring fall to the way side. The need for each student to have their own sewing machine during the classes is essential. Recently acquired adjustable, rubber-top tables have made a drastic difference to the practical courses that the students undertake in (garment and pattern technology). She also highlights the shortage of dummies for the students to drape their clothing on and commends the school's library on offering a series of contemporary overseas magazines for the latest fashion trends.

As one of the younger lectures and a recent graduate from the school, she notes that the student-staff interface can become a bit blurred as the students find it easier to befriend younger lecturers. Shari, in particular, finds this a bit difficult and therefore stresses the importance of drawing the line between educator and friend.

When asked about the fashion industry in Durban, Shari expresses her disappointment by referring to the cancellation or discontinuation of major fashion events such as the Durban Designers Collection (DDC) and MTN Fashion Week. DDC last took place in 2006 but was an event that took place every year for 26 years prior to that last show. It provided an opportunity for established fashion designers to exhibit their work and also offered students a platform to gain recognition within the industry. She furthermore states that even retail stores are choosing to rather conform to what the market suggests, for economical reasons, instead of offering clothing designs that are innovative and not clichéd. As a result creative forward thinking designers in Durban are finding it hard to survive in the industry, in turn leading to the demise of true fashion in the city. When asked about the author's proposed fashion centre Shari encouraged a diverse range of clothing retail facilities. Having varied specialised stores rather than a number of stores selling similar clothing would increase the value of originality as some designers (of similar clothing types) might copy others if in close proximity.

Discussion with Lee Scott (Lecture, Drawing and Illustration and 2D & 3D Design)

Lee is in favour of the students having a sense of freedom when it comes to their work. She refers to the Techniques room where students are encouraged to indulge in their creative side by mixing dyes, colours and materials. This room can get dirty so it is located on side away from the central studio spaces. The need for a supplies store is pointed out, in order for students to obtain equipment that the school does not provide.

The DUT fashion and textile school is completely removed (physically) from the rest of the institute. Lee thinks that students would benefit from sharing facilities and having the other departments of the Faculty of Art and Design within the immediate environment. The Fine Arts, Graphical Design and Media departments are all creative industries which can provide valuable influential aspects to the fashion students.

Discussion with Sunthra Moodley (Computer Graphics lecturer)

Sunthra describes how some of the first years lack computer skills and need a fair amount of tutoring in the beginning. She says that the recently installed projector and accompanying screen has been fundamental in the aid of this process. She also emphasises the need for small classes of approximately 20-25 students per class. At the school first years are divided into 3 smaller groups of such scale. Smaller class numbers allows Sunthra the chance to give individual attention to all of her students, giving them the best possible education she can. There are 26 computers in the computer graphics lab.



Figure 5.2.3.2: Computer lab

Source: Author, 2010

The computer lab contains 1 printer that can simultaneously print A3 and A4 documents. For their projects 1st and 2nd year students don't print larger than A4 and 3rd year students print A3. There is no need for a bigger printer as students are not required to print projects any larger than A3. However there is no back up printer, if the solitary printer breaks down there is no means of printing their work in this particular computer lab. The facility also contains a separate scanner. Sunthra

points out that the school does not currently have a computer technician. Just one is needed to maintain all of the computer equipment of the premises.

Discussion with Yonela Sigadla (1st year student)

Yonela did note that the sewing machines did need upgrading but did mention that each student had access to their own sewing machine which is necessary. She also noted the need for each student to have adequate locker space. According to Yonela students are able to catch up with any particular subject that they are lacking in, on a Friday period. This further promotes and highlights the existing relations between the staff and students. This particular student mentioned that she was from Cape Town and chose to study in at the D.U.T. Fashion and Textile School because she believed (through research) that it was one of the better fashion schools in South Africa. She emphasised an equal weight of importance that has been placed on the theory and practical aspects of clothing design.

5.2.4 Conclusion

There is no doubt that the school's well equipped facilities have played its part in defining it as one of the best fashion and textile schools in the country. Students have shown a general approval of the current spatial and physical facilities provided by the school. An upgrading of equipment was needed which was pointed out by some staff and students of the school. The locality of the school, being in a primarily industrial and business zoned is not an ideal position. It does not inspire or stimulate the students in any way. An institute such as this should be located in an area that is more people orientated thus motivating students to design for these people.

The open plan setting and strategic positioning of lecturers offices in or closely around student work spaces has led to a successful interface between learning and teaching. A clear lack of adequate social spaces exists. Even though there is a cafeteria, its unfavoured positioning (top floor) does not bode well for the interaction of students. A more centrally located social space would perform more effectively. The general layout of the floors which consist of a central, more publicly orientated area surrounded by the ancillary (private spaces) and service rooms seems to function well. However, this has lead to the lack of any natural lighting in the central (public) spaces. Natural lighting is a necessity for any work space and especially for people in a design based field.

There a severe need for a leisure or social space for the students. This space needs to function well and its positioning is just as important. A social space encourages interaction between students, fostering better relations and making it easier for the various years to learn from one another. The school’s exhibition spaces are located far from the public eye (foyer spaces on each floor) and do not interact with anyone but the students themselves.

5.3 Private Fashion Design Institution

5.3.1 Introduction

The Linea Fashion Academy is a privately run institution which is currently in the process of relocation. The owners of their previous place of operation sold the property leaving the school with no space to work from. For the sake of convenience and availability the school relocated to an industrial piece of property 200m further down the road from their original location. They are renting out space on Jan Smuts Highway that is attached to a post office. This space has been leased for the next two years. The school has recently opened a vocational training course, widening the academy’s portfolio.



- Linea Fashion Academy
- Secondary Roads
- Busy Road - N3 Freeway
- Old property

Figure 5.3.1.1: Locality map of Linea Fashion Academy

Source: www.google.com/maps?hl=en&tab=w1, Adapted by author: 2010

5.3.2 Building Analysis

The overall aesthetic is similar to that of an old industrial building. It is a 3 storey face brick structure of which the academy only uses the first 2 floors. The building has very little articulation besides an overhang at the entrance and a few windows. It is part of a bigger structure that is made up of a post office on the ground floor and residential units above. A dedicated parking area is positioned in front of the building making use of the post office's driveway as an access point. The industrial aesthetic of the building does little to inspire its users.



Figure 5.3.2.1: Linea Fashion Academy on the right, adjacent to a post office and residential apartments

Source: Author, 2010

Once again, similar to DUT, the building is ventilated through air-conditioning units and ceiling fans. The use of colour has been used in areas such as the garment design space to give the room some vibrancy. There is a serious lack of natural light and ventilation. Only one room has the ability to open its windows with the rest of the windows being fixed whilst others are blocked on the outside, not allowing light to enter. These occur in important learning areas like the design studio and lecture room and must have a physical effect on the students learning abilities.

The entrance foyer contains a dummy with one of the students clothing on display, simultaneously serving the purpose of an exhibition space. It's positioning is ideal but the extent to which it has been carried out is frivolous. The users have converted the backyard of the property into a recreational space. It is hidden in a corner with no relation to any of the other functions of the building. Students have personalised the space with the use of paintings of a landscape, hinting at the need for a vista or preferred setting. Upon visiting the Linea Fashion Academy I met with Kim Day, the director of the academy, whom I had a discussion with before touring the building.

5.3.3 Empirical Research

Functioning and analysis

The first thing that Kim (Director of academy) points out is that their new space is in no way conducive to the work they are doing. This is due to the academy's state of transition it finds itself in. Nevertheless the discussion presented the author with useful information regarding school as well as how its ideal environment would function. Kim says that the academy provides a holistic learning experience for its students and aims to give their graduates the skills needed to find employment at all levels of the industry. She describes Linea as offering a teaching space that harbours freedom of expression in a non-threatening environment. The academy also has foreign ties to institutions in other African countries as well as in Europe extending its cultural boundaries and enhancing its standards. The total area of the academy is approximately 580 meters squared with the pattern making studios (2x52 meters squared spaces) remaining in their previous building as a result of there not being enough space at the new location.

The academy consists of 9 staff members:

- 6 academic staff, including Kim
- 1 consultant
- 2 administration staff

The school is vastly smaller than the DUT Fashion and Textile department, physically and thus in the number of staff and students too. Kim reports a current total of 39 students all together in the academy (in 2010). The students that make up the academy are a diverse group of people. There are vast differences in age and place of origin of these students. There are 9 first year students, 7 second years and 13 third year students. The 10 remaining students make up the honours class. Similar to the DUT School, she believes that is better to have smaller numbers giving staff a chance to offer students more in-depth attention. These small numbers result in a very close and respectful connection between staff and students.

Linea offer its students 2 courses; a Bachelor of Arts in Fashion Design (3 years) and once this is complete students have the opportunity to do a Bachelor of Arts, Honours Degree in

Fashion Design. Below is a list of the subjects that the students will have to complete throughout the various years:

- Design by Interpretation
- Integrated Computer Technology
- Business Skills
- Theory of Art and Design
- Communications
- Product Manufacture
- Professional World
- Materials for Fashion
- Computers in Design
- Fashion Practical

The B.A. Honours Degree in Fashion Design, Level 4 (4th year), requires students to complete an internship in a fashion company. They also have to provide a research document together with a researched and created clothing collection. The curriculum for Level 4 is as follows:

- Internship – Industrial Placement
- Fashion Collection
- Dissertation
- Fashion Portfolio

Analysis of the layout

Ground Floor



Figure 5.3.3.1: Garment construction room

Source: Author: 2010

When entering the Linea Fashion Academy the entrance foyer does not have a defined reception desk. The head of administrations office is directly in front. A double loaded corridor then separates various functions on the floor. There is a series of offices towards the back that do not have any natural light or ventilation. The library is fairly cramped

with a few computers available and one printer. A double volume sewing and garment construction (figure 5.3.3.1) area is located on the ground floor. The height provides a cooler and lighter working environment in an otherwise industrial space. The sewing machine tables (1200 x 540 x 740mm high) are closely positioned next to each other in an attempt to fit as many into the space. At the other end of the room are 2 garment cutting tables (1870 x 2770 mm) place in front of another. Kim says that a maximum of four people can work reasonable around each of these tables.

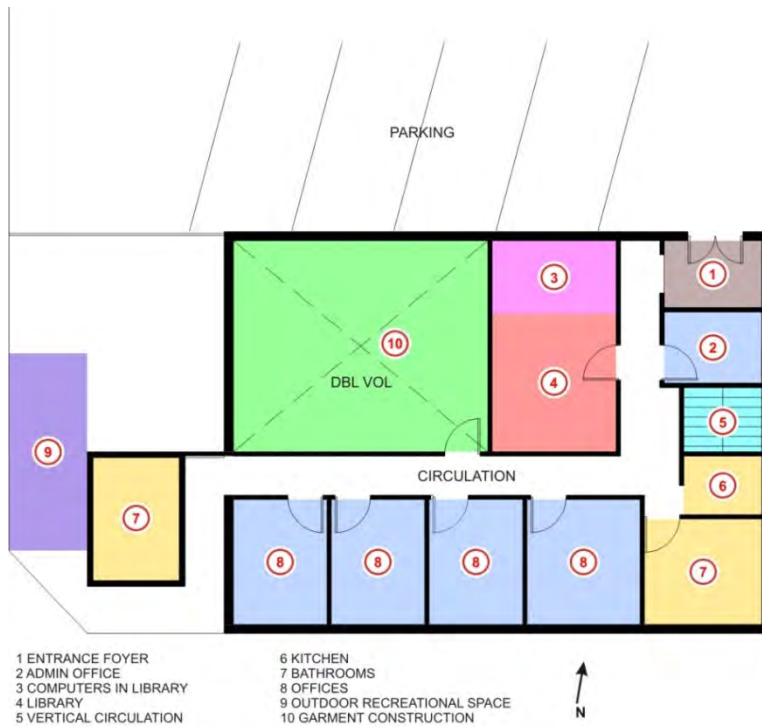


Figure 5.3.3.2: Sketch ground plan, not to scale

Source: Author: 2010

First Floor

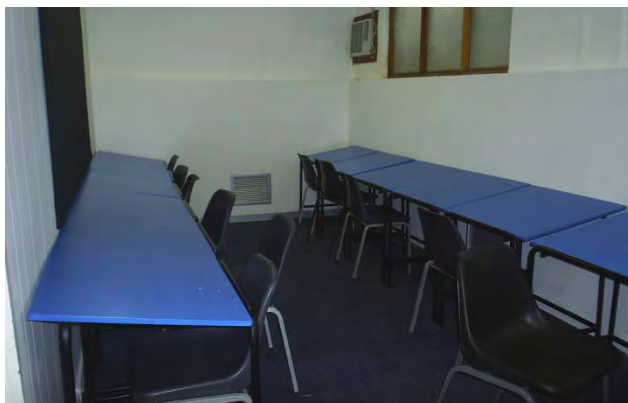


Figure 5.3.3.3: Narrow lecture room with no natural light and ventilation. Layout of tables does not aid the learning process.

Source: Author: 2010

As one walks up the stairs the landing leads into a mid-level storage area. This storage facility houses materials, old clothing and some of the maintenance equipment. Once at the top the layout is that of a double loaded corridor with a central passage and rooms on either side. A lecture room has been compressed into a very narrow room which by no means adequate. Figure 5.3.3.3 shows this narrow room

with desks (700 x 600mm in size) placed along the room's length, facing the walls. The room also has no natural lighting or ventilation as there is a wall directly outside the permanently fixed high-level windows. Kim's office is next to the lecture room and suffers from the same problem.

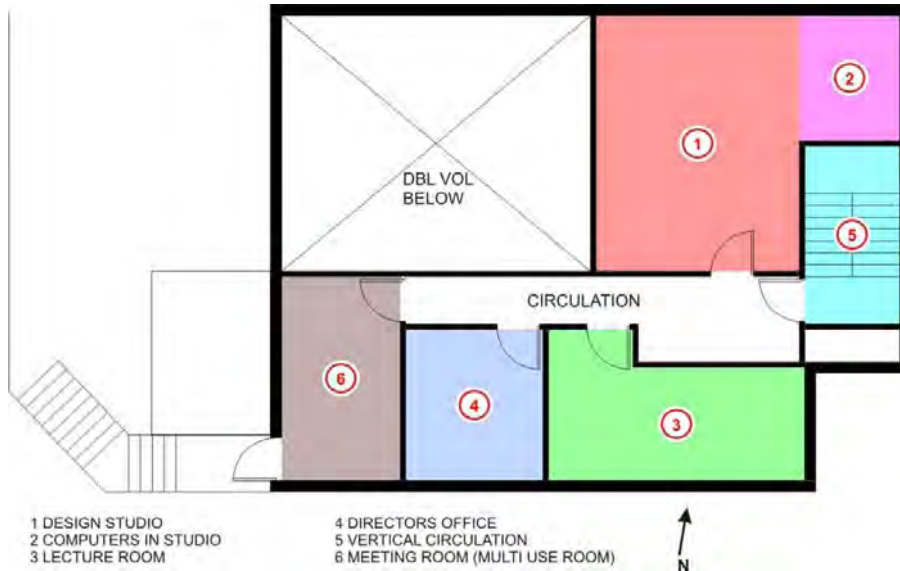


Figure 5.3.3.4: Sketch First floor plan, not to scale

Source: Author: 2010

Opposite these two rooms is the schools design and art studio consisting of a number of tables and a few computers. This room also does not contain any windows and is completely reliant on artificial ventilation. The innovative trapezoidal shaped tables are noticed which can easily be formed in a linear arrangement or they can create a circular table setting for smaller group dynamics (pictured in figure 5.3.3.5). At the end of the passage is a general room used for meetings, presentations or any other need. A fire escape is located off this room.



Figure 5.3.3.5: Design Studio with no natural light or ventilation

Source: Author: 2010

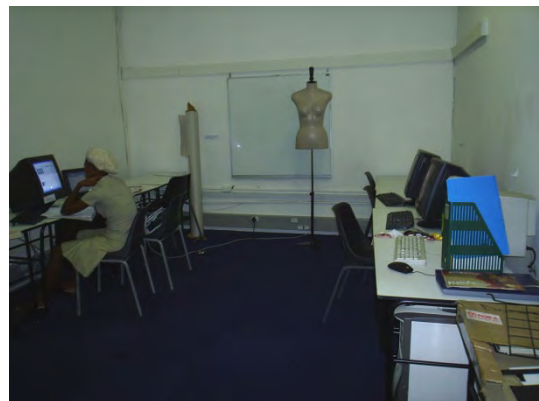


Figure 5.3.3.6: Computer area in design studio

Source: Author: 2010

5.3.4 Conclusion

It is once again it is vital to point out that the Linea Fashion Academy's current place of residence is just a temporary space whilst the school finds a suitable venue. For the sake of ease and logistics they have moved into their current location which is in close proximity to their previous venue. As a result the academy has had to make do with what they have, in terms of a physical space to work in. They have done their best to convert the existing building to suit their needs but it still does not offer an adequate space or a suitable environment for its function. There is not much useful information that can be gathered from the spatial arrangement of the school. The building dictates the function which instead of enhancing the learning space. However, requirements of spaces have been noted and along with a valuable discussion with Kim Day which has yielded a number factors regarding an ideal environment for the school.

Kim is in the process of looking for a new campus for the school with the intentions of expanding its capabilities and resources. She describes a few of the general requirements and some of the ideal desires of a new facility; one of these is a need for student and guest residences. Students can thus work safely at night without having to travel far whilst guests, who take part in the academy's processes, can also be accommodated in the facility. A multi-media centre and exhibition spaces are also fundamental to the facility which Linea lack.

An art room is required with basins to wash art media as designers deal with various mediums such as clay, paint or charcoal. A Design studio is vital according to Kim, which includes pattern construction, dress forming and internet within one space. The ideal scenario for this studio is seen as an interactive multi-functional space where all elements of designing a garment can take place. Facilities catering for sewing, cutting and pattern making are integral for a fashion school. Kim encourages the idea of a visually interactive facility where people can still experience the processes of fashion without interrupting. A sustainable response to the project is seen as a compulsory element to Kim as ethics and integrity is part of what the academy believes in. As a result, local materials and local labour is a key component in the architecture and clothing of a design school.

The Linea Fashion Academy's current position of transition makes it an ideal client for this proposed fashion centre. Throughout the discussion with Kim, many of her requirements for the academy align itself with the aims of this proposal.

5.4 Retail and Fashion

5.4.1 Introduction

Clothing retail forms an important part of the proposed centre. These stores will provide a means of creating an income and developing a brand. Therefore the stores need to be well designed, aiding sales and expressing the clothing label's style, beliefs and concepts. In a discussion with Rupert Spence (from Sphere Design and Architecture) who is the designer of the Quiksilver store in (Gateway shopping mall), various aspects of the store were covered. General information on clothing store design was also provided by Mr. Spence further assisting the research. Quiksilver is a surfing brand with various stores throughout South Africa. This particular store is located at the end of the Gateway shopping mall and is surrounded by other stores of similar nature. It has continued to exist and has created good revenue in an environment that sees it in constant competition with other stores of similar nature. This is part of the reasoning behind choosing this store.

5.4.2 Analysis

Floor to ceiling glass provides a visually transparent shopfront which engages with the public, allowing them to view as much of the merchandise available and attracting further business. The counter is positioned close to the door but at the same time it has good visibility of the rest of the store. Placement of the counter acts as an extra security measure providing staff members with an overall view of the entire store area, the change rooms and entrance (refer to plan, figure 5.4.2.1). The counter also contains a glass top with further accessories inside aimed at targeting spontaneous purchases because of its convenient location. These are smaller items which don't generally sell well so its location is pivotal. Smaller items are often the most easiest to steal so from a security point, placing these items within the counter prevents theft.

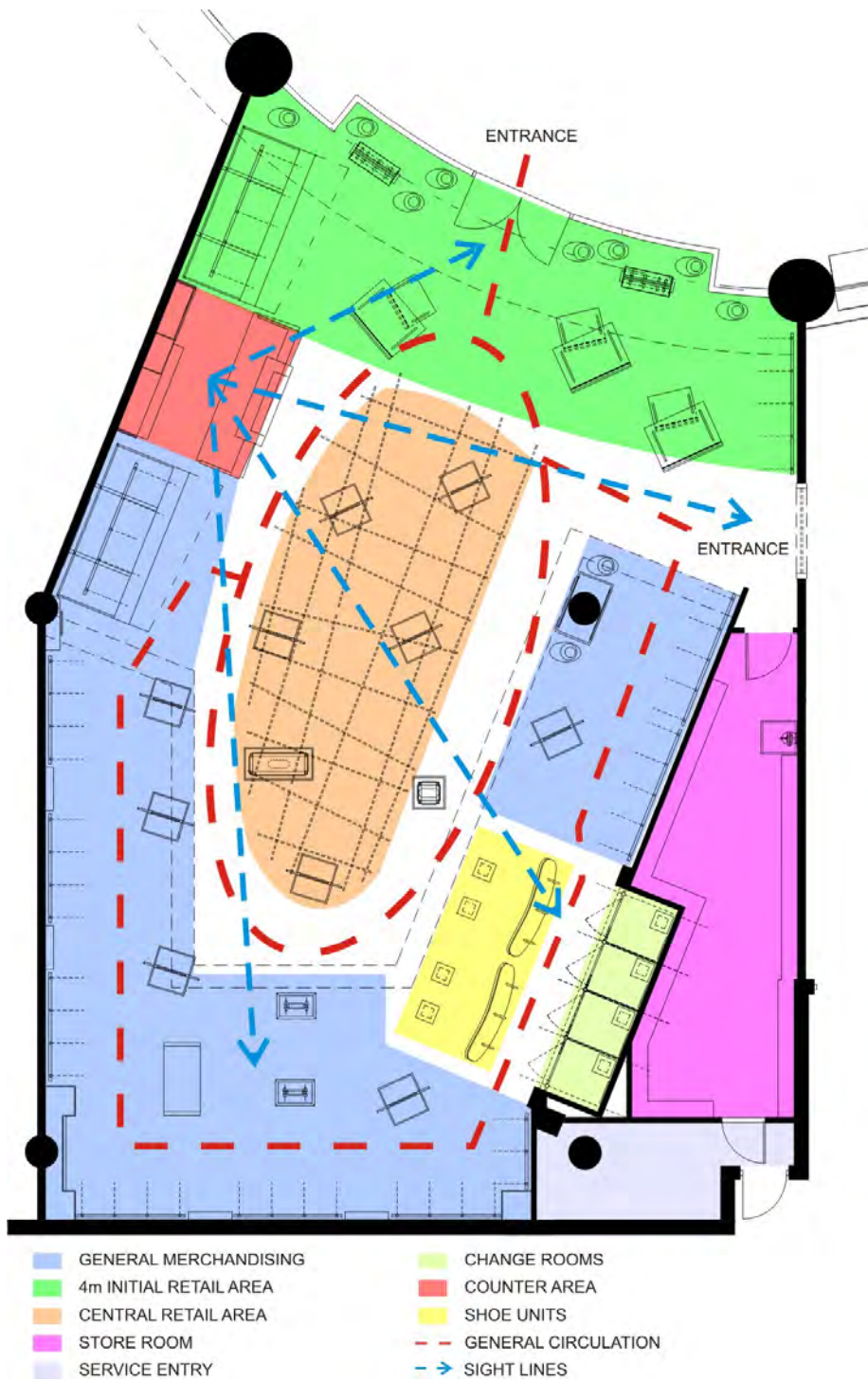


Figure 5.4.2.1: Quiksilver Plan

Source: Sphere Design & Architecture, Adapted by Author, 2010

Change rooms are located to the back of the store as to not take up valuable merchandise space. The store room is positioned towards the back of the store and contains mostly shoes and is therefore positioned close to the shoe sales area. Staff can thus obtain other sizes instantly and not keep the customers waiting.

The merchandising systems (shelving and display) are flexible so that the store is able to evolve and adapt to accommodate various functions. Components of these systems can be moved around by the staff instead of carrying out extensive shop fitting to create a different aesthetic. The store therefore contains numerous clip-in fittings (pictured in figure 5.4.2.2) that can be easily removed or changed from a hanger to a shelf (or other forms of display). The background colour of the wall band systems are pale, neutral colour as to not clash with or draw attention away from the clothing. Figure 5.4.2.2 also depicts light boxes which are used throughout the store as a visual feature enhancing the overall image and concept of the store with specific graphics that are related to the concept.

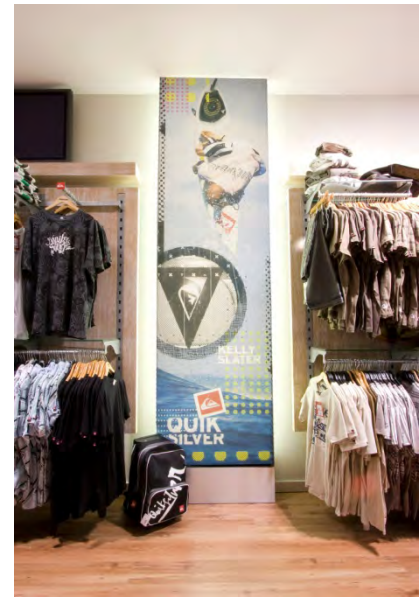


Figure 5.4.2.2: Light box and shelving/merchandise systems

Source: Sphere Design & Architecture, 2010

The display areas along the walls are broken into panels rather than one continuous flow. It allows for the promotion of certain items of clothing that are new or on sale, within a specific space, instead of its importance being lost amongst the rest of the merchandise. Heights of the centrally placed floor units (used to display merchandise) do not extend further than 1.4 meters, creating a visual link throughout the entire store. These units vary in size with the lower (flat pack units) being closer to the front of the store and the higher floor units are positioned behind them. This does not compromise customer's visual connection to the rest of the store.

Ceilings and bulkheads also form an interesting part of designing stores. Quiksilver makes use of 3 different types of ceilings being an exposed ceiling, flush skimmed and the 'whale bone' ceiling. Most of the store has an exposed ceiling (no ceiling) which leaves the building's structure visible. A flushed skimmed ceiling is located towards the back and sides of the store. It has a rounded edge similar to that of a surf board to tie it to the beach lifestyle concept. The whale bone ceiling (pictured in figure 5.4.2.3) is also a



Figure 5.4.2.3: Whale bone ceiling

Source: Sphere Design & Architecture, 2010

feature that originates from the concept and is centrally positioned to create visual stimulation whilst holding light fittings for the central display area.

5.4.3 Empirical Research

In a discussion with Rupert Spence, the store designer, he describes the initial 4 to 5 meters of the store as the most important retail space. Therefore, the counter at the Quiksilver store is approximately 4 meters from the shop entrance. The first few meters of retail space is critical as it is the customer's first contact with the merchandise. Heavy merchandising takes place within these first few meters to increase sales and productivity. Spence notes, through general research, that most people involuntarily move towards the left upon walking through a door. As a result more product display takes place on the left while the counter is placed on the right.

The store makes use of a versatile steel wall-band system onto which various types of shelving can be clipped in. Spence highlights 3 common types of display options:

- Face out: Front of clothing displayed and hang behind one another (Figure 5.4.3.1)
- Sleeve out: Clothing hung side by side
- Flat Pack: Shelving onto which clothing items are stored (Figure 5.4.3.2)

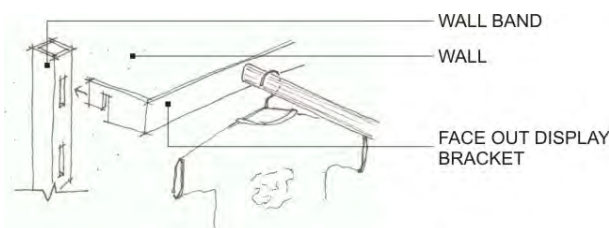


Figure 5.4.3.1 Sketch of Face out bracket

Source: Author, 2010

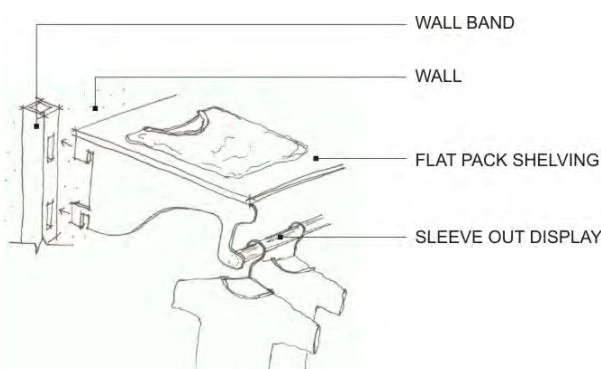


Figure 5.4.3.2 Sketch of Flat pack and Sleeve out bracket

Source: Author, 2010

These merchandising systems cannot be placed higher than 2.4 meters above the floor. One would have difficulty reaching anything higher. For the sake of displaying as much merchandise as possible, Spence says that some clients are satisfied with reaching 2.8 meters.

Store room sizes are thus dictated by the size of the store's footwear component. Only one type of shoe is on display but the store still has to numerous amounts of each size. Store rooms are kept as small as possible as store owner's high amounts of rent per square meter for the store. Having less store room space means more space to display and sell merchandise, which is more profit generating space. The store room is used positioned near the service door. Spence points out that this is a security concern and requires an alarm system and extra protection (security gate). Depending on how the store functions, a manager's office is required for the use of stock control and overall administration.

Spence notes that lighting is extremely critical for the design of any retail facility, but more so for clothing stores. Stores make use of white lights instead of the common yellow lights which detract from the clothing. These white lights offer a better quality of light, however they consume more electricity.

Signage forms a vital part of any store. According to Spence, signage should not be placed too high so that it is visible to people walking close to the shopfront. Visibility through the store should not be blocked. He urges that ceilings should not be lower than 3 meters and even if they are restricted to 3m these lower ceilings will be positioned along the perimeter. Furthermore, he points out that a suitable ceiling height would be between 4 – 4.5 meters in height.

Spence also discourages changes in floor levels. Steps forms of level change become a physical and visual barrier for the customers as some subconsciously avoid them. In continuing with level changes, He believes that mezzanine floors should contain 'destination products' in order for them to be useful. By this he means that the mezzanine floor should contain items that are specific in nature rather than putting general items that are more likely to sell on the ground floor. As a hypothetical example, if the Quiksilver store had a mezzanine floor; it would be better suited to house items such as wetsuits and surf boards which are specific instead of clothing. Wet suits and surf boards are items that people intend on buying and will walk up to the mezzanine floor if they are interested in

them. Therefore placing general merchandise (clothing or shoes) on a mezzanine floor is not encouraged as it may not sell due to its lack of visibility and accessibility.

Televisions (flat screens) can be used to further enhance the store's image and concept especially if the material on show relates to the brand of the store. These televisions can also create movement and the feeling of people being in the store. Spence relates people's tendency to evade empty restaurants to avoiding stores that contain no one. The lack of movement creates a sense of boredom and disinterest.

Concept

The store is designed on a beach lifestyle concept that has developed from the surf brand and the type of people the product intends to target. Various elements of the store's design are inspired by the concept. Finishes should be related to the brand or the image being created. The finishes used in Quiksilver, such as timber and polished duco represent ideas of a beach cabin and polished surf boards respectively. Figure 5.4.3.3 illustrates the curving form of one of the units which has been inspired by the form of a wave. The curvilinear shoe stand draws some inspiration from the gentle curve of a surf board. Spence notes that a



particular choice of graphics and pictures is another method of developing the concept.

Figure 5.4.3.3: Curving wave inspired clothing unit

Source: Sphere Design & Architecture

5.4.4 Conclusion

Visibility and accessibility are the important fundamental characteristics to the design of any well functioning store (clothing or any other). Hence why features such as a good lighting system, scale and glass shopfronts are essential. Changes in level which deny clear accessibility and ease of movement is discouraged. The beach lifestyle concept has been expressed throughout Quiksilver; in the design of floor units, finishes, ceiling designs

and branding. A concept, if successfully thought of, provides character, interest and aids the sales of merchandise.

5.5 Conclusions

Case studies were conducted in attempt to cover various aspects of the proposed fashion centre. The Department of Fashion and Textiles (DUT) and the Linea fashion academy formed the educationally related case studies. Both institutions have been forced to adapt their requirements and spatial configurations as they are located in buildings that have not been designed for their specific purpose. In this regard they have done well but it has also been the cause of many issues.

The design studios suffer from a severe lack of natural lighting (and ventilation). Natural light is vital to a space that houses designers. In the authors interview with Kim Day she describes an ideal design environment with links to research, printing and drawing facilities, as these are all a part of the design process.

Both venues suffer from a lack of interaction with the external environment which could be a source of inspiration. On lookers could also interact with these facilities with the use of visually accessible exhibition spaces, further exposing the industry and the user's designs. Even though the Fashion and textile school has a cafeteria it does not serve its purpose anymore with the closing of the sale area. Linea has just placed some furniture in their backyard which is now their lunch time area. A well positioned social space that relates to the rest of the design and functions properly is essential to any educational facility providing users with a sense of relief from the rest of the day. These spaces can provide the ideal setting for cross cultural relations to take place.

Visual integration through well designed interiors creates a stimulating environment and allows for easier assistance when required. The positioning of staff offices in or close to student studios has proven to be a well thought design. Staff can assist student with ease and at any time. The positioning of public and private functioning rooms (in DUT's school) can be commended and taken into consideration when approaching a design.

Public facilities such as the studios, crit and display rooms are centrally located whilst rooms that require more privacy are positioned along the fringes.

The retail component of this chapter was covered by the Quiksilver retail store in Gateway shopping centre. Store concepts are important to bring to the fore ground as they emphasise the merchandise on sale as well as offering creative freedom when it comes to the actual design. Two main characteristics of a store are accessibility and visibility as customers need to be able to see the products and then reach them with as little resistance as possible. Stores also need to be flexible in their design making it easy for staff members to change the layouts and displays as the store evolves. Reinventing the store through its flexibility creates interest thus drawing in more customers and increasing sales.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

The information gathered through the literature review precedents and case studies has proven vital. A theoretical understanding of the issues at hand was derived from the literature review and relevant solutions were discussed. The global nature of the precedents provided insight into innovative concepts and resulting designs whilst the case studies allowed users or designers, of the selected facilities, to have an input in the recommendations. As a result of their experience with the specific building typology or function their information was of the utmost importance. The following recommendations and conclusions are derived from the discussion mentioned above, associated published and unpublished material, precedent and case studies.

- In order to create an appropriate response to South Africa's multi cultural characteristic, architecture (as with many other professional fields) needs to incorporate and acknowledge South African heritage throughout their processes. Contemporary architecture in a South African context must be culturally attentive and engage itself with its users and surrounding contextual setting. In turn, culturally appropriate architecture must therefore be a response to conditions that are place specific. Key architectural fundamentals such as financial feasibility, aesthetics, the environment and technological application must be considered in culturally conscious design. The inclusion of the public (users and community) in the design processes or the design itself is a key design factor. It creates a sense of ownership and identity vital to the relation between the community and its built environment.
- Elements of the design need to derive their source from contextual surroundings, people and lifestyle in order to generate a holistic solution. Therefore people need to be a part of the building and understand the architecture they occupy. Simultaneously architecture must also provide the opportunity for people and their cultures to become a part of the design and be expressed through the building. By providing the public with this opportunity of interaction and incorporation they are able to impose their own culture and identity upon the built forms they inhabit.

Exhibition spaces or display areas have been highlighted in both case and precedent studies. They form a major part of architectural response, presenting users with a chance to influence the visual aspect of the architecture they occupy. This in turn enhances the building with the exhibitors own particular identity. Clothing thus becomes a means of 'dressing' the building. Similar attributes can be associated with the retail aspects of clothing mentioned in previous chapters. The way in which shopfronts change their displays to suit trends and seasons can be coupled with adapting the visual aesthetic of the proposed centre.

- An unmistakable metaphorical link, highlighted by the research, between architecture and fashion expresses the physical attribute of a covering membrane or sheltering element that both fields share. This enveloping feature that people are surrounded by simultaneously act as a representation of cultures and identities. The clothing people wear and the buildings they choose to surround themselves in are self expressions of who they are. Products of fashion and architecture are symbols of past and contemporary societies. Valued architecture and fashion designs transcend the division of time and are recognised throughout many generations for their inspirational work.
- Fashion together with its valued aesthetic qualities extends beyond just being a powerful and successful industry. The design and status symbol of fashion in contemporary societies makes the clothing industry a vital representative of contemporary and historic cultures. Both architects and fashion designers place a high level of importance on the aesthetic qualities of their products and both fields are dependent on creating iconic visually appealing designs. However it is even more important to address the needs of the users and people in general rather than achieving an aesthetic goal. Successful designs of contemporary society needs to be both aesthetically iconic and responsive to contextual issues that affect the needs of those who engage with the design. The Pearl Academy of Fashion, analysed as a precedent study, highlights the need for environmentally thoughtful approach to design whilst maintaining a high level of aesthetic standards.
- Picking an appropriate site is vital to the sustainability of the building and must provide the appropriate needs the specific field of fashion. Fashion is a means of representing cultures and is cultural entity on its own which needs to be in an equally culturally orientated environment. Research undertaken previously in the

document points to an urban or peri-urban environment as being the most suitable areas for the proposed fashion centre. Urban environments are host to more diversely orientated groups of people due to phenomena such as urbanisation and therefore more suited to multicultural or cross-cultural integration.

- Fashion is a fast paced industry that is literally, for the people. Fashion should be surrounded by people and the clothing designs produced by designers should draw inspiration from these same people. Designers need to be in a stimulating context to bring out the best in their work. Inversely the public should be involved or, in some way, able to experience the building and its function.
- The Fashion and Textile Department (DUT) as well as the Pearl Academy of Fashion express a general layout (of the educational component) that has many advantages. This similar layout involves public facilities such as design studio and the library to be centrally positioned while more private spaces (class rooms and administration) are located along the edges.
- Linea Fashion Academy and The Fashion Department at DUT both suffer from the lack of the successful social space. Pearl Academy's social space is a good example of a common area that succeeds due to its central positioning. The interaction of users strengthens relations between them thus creating a sense of community and security.
- Design concepts of stores and commercial offices that house fashion brands need to represent the type or style of that particular label. Therefore concepts become a vital aspect of the design process and should dictate the design of the rest of the store or office space. The design of Armani's store in New York makes use of a single, prominent, well designed feature (the staircase) to govern the design of the rest of the store.
- The concept of motion must be used in the creation of fashion orientated functions. The industry itself is in constant motion, never staying still and always on the look for new challenging designs. Clothing is never experienced standing still; people are always in constant movement therefore so is their clothing. Therefore buildings housing fashion orientated functions need to portray a sense of movement. Stores and offices make use of televisions or any form of audiovisual stimulation (constant movement) to bring energy and vibrancy into a space that attracts the attention needed to sell or market clothing brands.

- Fashion is represented by the architecture that surrounds it. The Pearl Academy appointed an architect to deliver a design that stood for their belief in sustainability. The result was design that used was ecologically sustainable and still had elements of fashion in its design. Curvilinear forms and covering skins can be associated with elements in fashion.

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Appendix A

Career Information Pamphlet – Department of Fashion and Textiles (DUT)

First Year Curriculum	2009 Fees	FURTHER INFORMATION CONTACT:	 DURBAN UNIVERSITY of TECHNOLOGY <i>Making Knowledge Craft</i>
Theory of Clothing	R1 240	Department of Fashion and Textiles Durban University of Technology P.O. Box 1334 DURBAN, 4000. Tel: (031) 373 3750 Fax: (031) 373 3744 Internet: http://du.ac.za	
Creative Design	R1 293	APPLICATION FORMS Contact the Central Applications Office (CAO) (CAC code: DUBFSS)	CAREER INFORMATION Faculty of Arts and Design Department of Fashion National Diploma: FASHION 1 January – 31 December 2010
Pattern Technology	R1 371		
Garment Technology	R2 590	Address letters to: Central Applications Office Private Bag X06 Dalbridge 4014 Tel: (031) 268 4444 Fax: (031) 268 4422 Internet: http://www.cao.ac.za Email enquires to: enquires@cao.ac.za	
Textiles	R1 070		
Drawing & Illustration	R2 440	Closing Date for Applications: 31 October 2009	
2 & 3 Dimensional Design Studies	R1 070		
Business Studies	R 650	<i>This pamphlet is for information purposes only and is not binding on the Durban University of Technology</i> 2009 © DUT 11-04-09 94	
TOTAL	R11 714		

• The following items are covered by the course fees:
 • An Kit of R1000
 • All fabric needed for projects.
 • All paper and card needed for patterns.
 • Text Books
 Students are required to purchase their own Garments & Pattern Technology equipment and stationery.

Fashion (National Diploma)
 Location: Brickfield Campus

Description of the Programme
 The National Diploma programme covers all aspects of fashion necessary to meet an increasingly sophisticated industry need for professional designers. It prepares learners for related roles in the fashion industry and retail outlets.

A designer creates clothes either for individuals, or for a clothing factory which produces garments for the mass market. A design studio or a fashion house which creates original garments are alternate options for budding designers. Besides being responsible for original ideas of garments, designers need to have a thorough knowledge of fabrics, the ability to craft patterns, and to understand how garments are constructed.

In most South African companies, designers are involved in every step of the sample garments from concept to finished garment. Clothing manufacturing companies are becoming increasingly automated and are using computers in the managing and manufacturing functions to increase performance, report information and increase productivity. On completion of the course, graduates usually start their careers as assistant designers or assistant merchandisers. Those who prefer to work independently venture out as entrepreneurs for which a sound knowledge of costing is important.

Practical design and manufacturing processes are complemented by modules of computer skills, fabric awareness, textile design, textile printing, business studies, marketing and communication. Contextual studies which cover topics such as contemporary culture, fashion forecasting, consumer psychology, style and image are also addressed.

A wide and diverse range of activities takes place across a structured course with an emphasis on researching exciting ideas and creativity. Individuality is most important and the student who wishes to enter the industry is encouraged. The working environment is extremely fast, demanding and very challenging. Qualities which will assist all students in reaching their goals are professionalism, self motivation, commitment and drive.

Commission statement in the Department of Fashion and Textiles is to provide an educational ethos which emphasises a distinctive relationship between practice and research in a cultural context, in the belief that this combination provides the creative tensions necessary for students to achieve their full potential.

Personal Qualities Required
 The fashion and textiles industry revolves around rapid turn around time and is highly competitive. Working conditions are not always favourable and the designer/entrepreneur is constantly placed under extreme stress and pressure to meet deadlines. Therefore, it is important to have the ability to communicate at all levels, deal with criticism, work in an organised and rational manner, be prepared to work in the evenings and weekends during range time, fully understand the target markets and philosophy of the company. Although this may all seem daunting and challenging, if the enthusiasm, ambition and desire to succeed is there, the rewards of recognition will present themselves.

Career Opportunities
 A Designer can either work for clothing manufacturers or operate privately. Opportunities also exist in performing arts, film and television companies. One can become a senior designer or reach executive level in a fashion house. The possibilities exist for a clothing designer to enjoy recognition at a fairly young age. Starting salaries are good, and talented designers can advance rapidly. Large companies usually send competent designers to trade shows overseas, to study fashion trends or to select fabrics and trimmings, in the major centres of the world.

To cope with modern design development and advanced technology, the industry will require correctly trained designers, technologists and management personnel in ever-increasing numbers. Learners are equipped with entrepreneurial skills to start their own businesses. Design graduates can branch out into any one of the following areas:

- Assistant Buyer/ Buyer in Fashion and Textiles and/or Textile Industry.
- Fashion/Textile designer.
- Merchandiser/ stylist in a Fashion/Textile company
- Self-employed Design/Colour/Trend consultant to the fashion and textile industry.

Entry Requirements

DEPARTMENTAL NSC REQUIREMENTS	NSC	DEPARTMENTAL SENIOR CERTIFICATE REQUIREMENTS
Compulsory Subjects	Rating Code	A Senior Certificate or equivalent qualification. Applicants with 30 or more points will be considered.
English Home OR English 1st additional	3	
And three (3) credit subjects (not more than one language)	3	

Additional Entry Requirements:
 Creative, logistical and personality assessment and a personal interview is arranged. A portfolio consisting of 6 pieces of work comprising drawings, designs and/or garments, jewellery and any other fashion related items must be prepared personally at the interview. (Portfolios should not be sent to the Department or the Central Applications Office as these will not be considered or returned.)

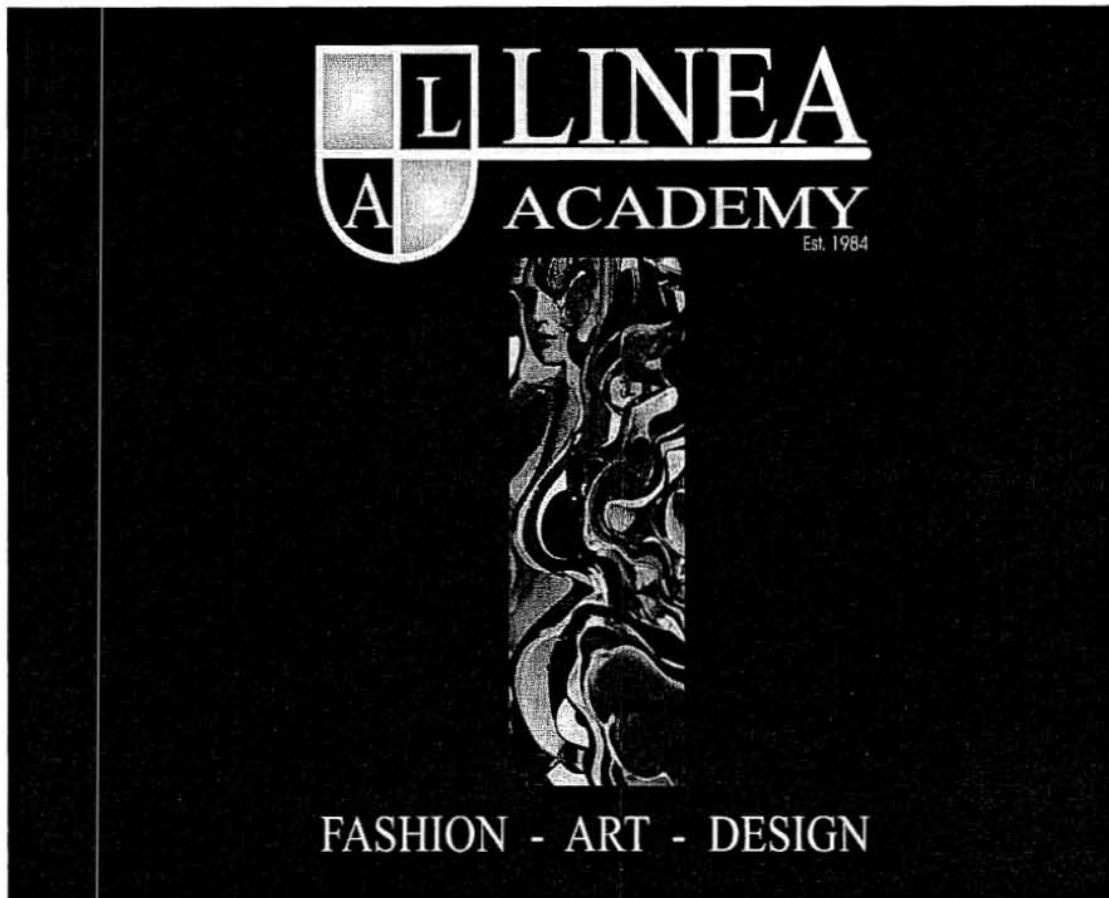
NSC Admission Rating System

RATING CODE	RATING	MARKS %
7	Outstanding achievement	80-100
6	Meritorious achievement	70-79
5	Good achievement	60-69
4	Adequate achievement	50-59
3	Moderate achievement	40-49
2	Compulsory achievement	30-39
1	Not Achieved	0-29

TUITION FEES
 To assist you with your planning, the 2009 fees have been indicated. An increase for next year to accommodate the inflation rate can be expected.
PLEASE NOTE: DUT cannot be held liable for the fees in this brochure as the 2010 fees are not yet final.

Appendix B

Linea Fashion Academy Prospectus



FASHION FOR THE FUTURE

Company Reg. No. 2002/002055/07

65 Jan Smuts Highway, Mayville, 4091 Durban, South Africa

Tel: 031- 261 1414 Fax: 031-2618150

Email: lineaacademy@lineaacademy.co.za

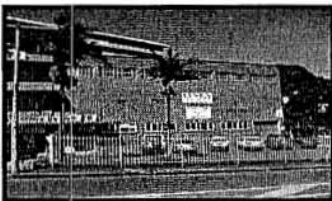
Web: <http://lineaacademy.blogspot.com/>

THE ACADEMY

Linea Academy (Pty) Ltd was established in 1984 and is a leader in fashion design education in Southern Africa. We have a reputation for uncompromising excellence and are highly regarded.

We attribute our success to the professionalism of lecturers and our commitment to producing top graduates who are able to find employment in the industry at all levels.

The academy also has a co-operation agreement with Nottingham Trent University, United Kingdom, which ensures that our awards not only meet South African, but also international standards.



The success of our students locally and abroad is a sure gauge of the quality and standard of our courses.



We are confident that in making Linea Academy the college of your choice you will enjoy the safe uninterrupted and creative environment we offer. Lecture groups are small and excellent staff is backed by top South African art, design and fashion professionals to ensure the best tuition available in South Africa.

Kim Day

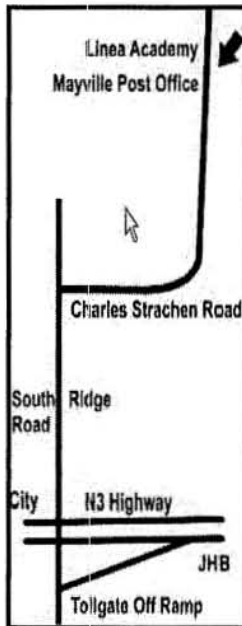
Director

Linea is registered with the South African Department of Education as a private higher education institution under the Higher Education Act, 1997. Registration Certificate No.2002/HE07/009. Linea is also registered by the South African Qualifications Authority (SAQA) and in accordance with the Higher Education Act (1997); we are accredited by the Council on Higher Education (CHE).

The South African Qualifications Authority: Page 9
The importance of having a fashion degree: Page 10
Linea Academy in-touch with global developments: Page 11

CAMPUS SITE

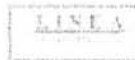
The campus is situated in Westridge off South Ridge Road Durban. The academy is 580 square metres in extent and has fully equipped sewing and pattern rooms, formal lecture room, art and design room, and specialist fashion and art library.



Although the academy does not have its own boarding facilities, we do endeavor to assist students in finding accommodation. However, this must be done as early as possible as Durban is a student city and accommodation is at a premium in the New Year.

Directions to find the campus

Traveling South across TOLLGATE BRIDGE on South Ridge Road, take the first turning right into Charles Strachen Road into Jan Smuts Highway where you will find Linea Academy at No65 on the left hand side next to the Mayville Post Office. The campus is easily accessible by city transport, and has ample student parking. From Central Durban take the Ridge Mynah bus to Tollgate Bridge. Turn left into South Ridge Road and first right into Charles Strachen Road into Jan Smuts Highway to No 65 on left next to the Post Office.



LINEA ACADEMY STAFF PROFILE

Director

Kim Day - M. ED

Administrative Staff:

Lou Hauptfleisch - Administrative Secretary

Patience Shezi - Librarian

Academic Staff:

Jemina Bophela - Higher Diploma in Fashion Design

Monique Roland - National Diploma in Clothing Production Management &
B.A. Degree in Applied Psychology

Janet Dobie - Diploma in Fashion Design (*Nedeberg / Fairlady Fashion Award*)

Thuli Patricia Mfusi - Diploma in Fashion Design

Claire Molliere - BA Hon in Fashion Design

Consultant

Renato Palmi - ReDress Consultancy-SA

Steps to Register

The registration process consists of three easy steps.

Step One: Complete the "**Preliminary Application Form**" which Linea can post/fax or email to you. You will need to complete this form and email/fax or bring it to the interview with the Director. Please ask for this form.

Step Two: Make an appointment to meet the Director Ms. Kim Day. This meeting should take place as soon as possible. At this meeting, you will need to bring with you the completed "Preliminary Application Form", your latest academic records and any examples you may have relating to art/fashion drawing etc. The purpose of this meeting is for you to have a tour of Linea, gain an understanding of our philosophy, and to discuss your expectations and ours when you join Linea to pursue your studies. At the meeting, you will be given the "**Formal Registration Form**" and a "**Contract Agreement**" of which both will need to be completed and returned to Linea.

Step Three: After the meeting with the Director, you will need to complete the "**Formal Registration Form**" sign the "**Contract Agreement**" and make the required deposit. These forms and proof of the deposit is to be emailed /faxed or brought Linea. Once we have received the documents you will be officially registered with Linea.

Art is not a prerequisite for studying fashion. It is important that prospective students have the ability to express themselves in English both in writing and in the spoken word. Prospective students need to have a good understanding of arithmetic. The ability to multitask, work under pressure, be creative in your thinking and express your creative ideas is beneficial to your success. At Linea, we place as much emphasis on the academic and business side of fashion as we do on the creative aspects of fashion. The most important characteristic for being a successful student of fashion is to have the passion and desire to succeed in your chosen career by embracing what Linea has to offer as both an educational institution and a community.

There is a wealth of information relating Linea and the fashion industry on our website.

GENERAL INFORMATION

Philosophy, Purpose and Mission

The Linea Academy was founded with the purpose of providing an education of excellence, which prepares students for a career in art and design.

The Academy is a private, co-educational, non-sectarian institution of higher learning with a commitment to an Open Admissions Policy. The academy offers a collegiate level, career-oriented education culminating in BA Honours Degree, upon successful completion of the B.A. Degree.

The curricula have been designed to balance the practical and theoretical aspects of a career with learning experience to provide students with a well-rounded education. The Academy provides business and professional communities with graduates who have the knowledge, skills and ability to enter directly into their chosen field.

In support of this philosophy and purpose the Academy's mission is to:

- provide an atmosphere of learning which is at once democratic, representative and participatory; and wherein mutual respect and tolerance are nurtured;
- develop the individual through fostering the production, acquisition and application of knowledge and the provision of lifelong learning opportunities;
- strive for excellence in academic and educational standards and ensure equity of access to learning, career development and Academy management;
- make optimal use of available means to meet the educational, professional and artistic needs of the national and international community;
- maintain the highest level of autonomy and academic freedom;
- be transparent and accountable.

The Academy feels a special commitment to each individual and that individual's goal. To this end the Academy places emphasis on the educational, professional and personal growth of each student.

It is the responsibility of the Academy staff to bring out the best that each student has to offer. Students should expect a great deal from their instructors, but also be willing to give a great deal in return. Co-operation between staff and students is necessary in order to achieve the professionalism necessary for career advancement.

Mode of Instruction - Contact

All classes are taught in English and on the premises of the Academy except for field trips, guest lecturers, travel and special projects.

Full-time classes meet Monday to Friday as stipulated by timetables issued in accordance to the requirements of the specific course levels.

Students

Students representing the diverse cultures found within Africa including Asian, European, and African are represented at the Academy. The Academy attracts students that are creative and have a desire to succeed in the apparel industry. The college is small and maintains a friendly atmosphere where students enjoy close personal attention from staff.

Academic year

The regular academic year = 30 weeks and is divided into two semesters of 15 weeks each. Each semester is further divided into two quarters.

15 weeks
(Semester 1)

15 weeks
(Semester 2)

8 weeks
(Quarter 1)

7 weeks
(Quarter 2)

8 weeks
(Quarter 3)

7 weeks
(Quarter 4)

The Academic year begins on the 9th of February 2009 and ends on the 6 November 2009.

Staff

The Academy has a committed course team who are professionally active in their areas of specialisation.

Fashion Shows/Exhibitions

Graduating students of fashion are invited to present items for members of the industry. We also participate in numerous competitions and events that provides opportunities for our students to build a comprehensive portfolio.

Admissions:

(Full-time programmes only)

Student Profile: Students are aged 17 years and over with a small number of mature students.

At present the Academy has approximately 60 students studying on full-time courses. The ratio of male to female is currently 1:10. Specialising in Fashion Art and Design, we attract students that are creative and have the desire to succeed in the Art, Fashion, Advertising and Apparel industry at differing levels.

Admission Requirements:

Selection of students is based on individual evaluation of applicants. Applicants are generally required to present a personal portfolio made up of creative elements that best enhance the applicant's abilities in art, design and creative studies. (Further details are available from the Academy Administrator).

Current school results such as midyear reports are also required together with a letter of recommendation from a school counselor or similar.

Students at Linea come from varied backgrounds and bring with them a wide range of academic disciplines, viewpoints, special interest, talents and cultural heritages. The Academy, through the admissions coordinator endeavors to assemble a student body of those who will get the most from and give the most to the Academy. Students are scheduled into classes on a one-to-one basis through the office of the Administrator.

Admission to the B.A. Honours Degree in Fashion Design Programmes are open to students who are in possession of:

A Senior Certificate, provided:



- That the subjects passed in obtaining such a certificate include a minimum of four subjects (which may not include more than two of the official languages) passed on the Higher Grade and/or the Standard Grade one of which must be English at least on Second Language Standard Grade level; and
- Any Functional Grade subject(s) and/or Lower Grade subject(s) offered is/are not a prerequisite for the proposed instructional programme; or
- An N3 Certificate or NTC III obtained with
- Passes in at least four subjects, plus two of the official languages, one of which must be English; provided that one of the official languages must be passed at least on First Language Standard Grade level and the other at least on Second Language Standard Grade Level, or any equivalent subject approved by the Academic Board; or

Passes in two official languages or equivalent as described above and one of the credit combinations of four subjects:

- * 3 Senior Certificate subject passes on at least Standard Grade and one N3 subject; or
- * 2 Senior Certificate subject passes on at least Standard Grade and two N3 subjects; or
- * 1 Senior Certificate subject passes on at least Standard Grade and three N3 subjects.

Subjects preferred are Art and Mathematics however the Academy is open to the idea of progression.

Students applying from neighboring states with British or other Educational Standards are advised to apply well in advance in order that their qualifications can be assessed and the legal requirements may be completed before date of commencement.

Mature Students:

The Academy welcomes enrolment from mature students.

People over 23 years of age are considered mature students.

Mature students who do not satisfy the admission requirements will need to provide evidence that they possess the intellectual qualities necessary to complete the course successfully. They will also be required to produce evidence of creative ability in art and design at an interview.

Exceptional Entry:

Exceptional entry, applicants whose qualifications do not conform to the entry requirements specified above may be admitted to the course. Such applicants will need to produce evidence that they possess the intellectual qualities necessary to complete the course successfully, and evidence of creative ability in art and design at interview.

Application Procedures:

Persons applying to become a student are required to pay a non-refundable registration fee (see payment schedule).

Applicants will be informed of the outcome of their applications as soon as possible. Those awaiting matric results will be given provisional enrolment until their results are available.

Closing date for Applications: 12 December 2009

Late Applications Accepted.

Registration from: 1 July 2009

- *Students registering with the Academy will be given the Admissions & Registration Requirements document. This document outlines: assessment procedure, module element weighting, assessment of modules and degree progression.*
- *Rules or code of conduct will be given to students upon registration.*

Subsequent Academic Years:

Students returning to the Academy for another academic year are required to renew their contracts by 1st October to ensure their place at the Academy in the up coming year.

Fees:

The fee schedule is included in 'Initial Application Form.'

Fees listed are current but the Academy reserves the right to alter fees at any time prior to the start of a course.

It is the responsibility of the applicant to ensure that they have the most up-to-date information in this regard.

The Academy will not be bound by quoted tuition fees, which are out of date when a student registers.

B.A. HONOURS DEGREE IN FASHION DESIGN (FOUR YEAR COURSE)

(Four years study includes Level I, II and III = B.A. Degree in Fashion Design; plus one year B.A Honours Degree in Fashion Design)

ABOUT THE PROGRAMME

The BA course aims to produce professional designers who are equipped to exploit the career opportunities available in the broad field of fashion and who are keen to respond to the challenges of designing for a better future. The programme integrates design, theory and technology and actively promotes each student's creative and personal ambitions.

Level 1:

Provides a foundation from which the student can successfully continue on more advanced studies in fashion design.

Development of creative ability. Provides sound background knowledge in drawing and art techniques essential for the further development of the student in design. Pattern and garment construction taught at an elementary level with the communication subject developing ability to present written, visual and oral work for tertiary requirements.

Curriculum

Design by Interpretation

Integrated Computer Technology

Business Skills

Theory of Art & Design

Art

Communications

Product Manufacture

Level 2:

Emphasis on personal development.

Covers all aspects of fashion and design at a basic level. Develops student's ability to record information and extend ideas. There is a strong technical background to the course covering cutting, production, communication and business studies.

Curriculum

Design by Interpretation
Professional World
Product Manufacture
Materials for Fashion

Art
Communications
Computers in Design
Theory of Art & Design

Level 3 :

Emphasis on professional development.

Covers all aspects of fashion design from made-to-measure to commercial collections, with emphasis on the fashion industry and related marketing and merchandising.

Professional designers set live projects.

Curriculum

Design by Interpretation
Materials for Fashion
Product Manufacture
Computer Aided Manufacture
Fashion Practical

Professional World
Communications
Computer Aided Design
Design & Art Portfolio
Theory of Art & Design

Level 4: (Honours Year)

Students are placed in fashion companies to complete internships, which provide grounding for the development of the requirements for degree work. A research document as well as a fully researched and realised fashion collection is presented together with a portfolio of design work for final assessment.

The Honours Degree year requires dedication from the student in order to complete work to standard. It provides an excellent grounding for entry into the industry and first class career in fashion.

Curriculum

Internship - Industrial Placement
Fashion Collection

Dissertation
Fashion Portfolio

CAREERS



Graduates of the course can expect to enter the fashion industry as junior designers finding employment in various fields of the fashion business.

The fashion graduate may be employed in journalism, marketing, public relations and retailing, and as freelance designers or small business entrepreneurs, and in positions of authority in design management.

The fashion design industry involves a wide variety of exciting opportunities concerning the creation and production of marketable apparel for the fashion trade.

PART-TIME PROGRAMMES

Contact us for more information relating to our Skills Development Courses.

This catalogue was published in April 2009 as the academic and admission catalogue of the Linea Academy (Pty) Limited. The terms "Academy" and "Linea Academy", as used in this catalogue apply to Linea Academy design and study centre.

The statements set forth in this catalogue are for informational purposes only and should not be construed as the basis of a contract between a student and this institution. While provisions of the catalogue will ordinarily be applied as stated, Linea Academy reserves the right to change any provision listed in this catalogue without actual notice to individual students. It is the individual students' responsibility to keep apprised of current graduation requirements for his/her particular course.



The South African Qualifications Authority (SAQA) is a juristic person - that is an entity given a legal personality by the law. The South African Qualifications Authority Board is a body of 22 members appointed by the Ministers of Education after consultation with the Minister of Labour. The members are nominated by identified national stakeholders in education and training.

What is a National Qualifications Framework?

The National Qualifications Framework (NQF) is a comprehensive system approved by the Minister for the classification, registration, publication and articulation of quality-assured national qualifications.

In short, the NQF is the set of principles and guidelines by which records of learner achievement are registered to enable national recognition of acquired skills and knowledge, thereby ensuring an integrated system that encourages life-long learning.

Accordance with the Higher Education Act (1997), Private Higher Education Institutions are required to register with the Department of Education. The courses that these institutions offer are accredited by the Council on Higher Education (CHE).

Registrar for Private Higher Education Institutions:

Registration Status Report: 21 January 2009

Listed in this category are private higher education institutions that are granted registration in terms of section 54(1)(c) of the Act. They have fulfilled the requirements for registration.

Linea Academy Pty Ltd t/a LA is listed as No.49 and the following qualifications cited:

- a. Certificate in Fashion Design
- b. Diploma in Fashion Design
- c. Bachelor of Arts in Fashion Design
- d. Bachelor of Arts (Honours) in Fashion Design

Reference: <http://www.sqa.org.za/>

The importance of having a fashion degree

Research shows that a degree in fashion is an imperative requirement if you wish to become successful in any sector of the apparel industry. Whilst the global economy reshapes itself undertaking your degree now will be beneficial to you in the future when the economy recovers.

The fashion industry is a fast-paced, increasingly complex world of creativity, design, business, and technology that many people find fascinating and alluring. Fashion is hot and cool, and as a growth industry, it is certain to provide many future career opportunities. In order to be successful, you must have a passion for fashion—a real burning desire to work in the industry.

For many successful people in this business, fashion is their life—they live it, breathe it, and think it constantly.

Designers must have a strong eye for colour and detail, a sense of balance and proportion, and an appreciation for beauty. Fashion designers also need excellent communication and problem-solving skills. Despite the advancement of computer-aided design, sketching ability remains an important advantage in fashion design. Some fashion designers also combine a fashion design degree with a business, marketing qualification.

In addition to creativity, fashion designers also need to have sewing and patternmaking skills, even if they do not perform these tasks themselves. Designers need to be able to understand these skills so they can give proper instruction in how the garment should be constructed. Fashion designers also need strong sales and presentation skills to persuade clients to purchase their designs. Good teamwork and communication skills also are necessary because increasingly the business requires constant contact with suppliers, manufacturers, and buyers around the world.

Demand for fashion designers should remain strong as consumers constantly seek new styles and fashion, and the population is growing, which creates more overall demand for clothing and accessories. With enough talent, determination, and patience, one can be successful as a fashion designer. As with many sought-after careers, expect long hours in the beginning.

Obtaining a degree is a great way to start building up a fashion portfolio, and it often helps with the initial networking necessary to break into the fashion design industry.

Designers reflect society's sensibilities through clothing design. "You have to know just about everything that's been done before so that you can recognize it when it becomes popular again," wrote one designer. Fashion designers are involved in every phase of designing, showing, and producing all types of clothing, from bathing suits to evening gowns. Those with talent, vision, determination, and ambition can succeed in this difficult, demanding, and highly competitive industry.

A designer should be able to communicate his or her philosophy, vision, and capabilities clearly and comprehensively through sketches, discussions, and samples. No matter what his or her personal style is, a designer must produce a creative, exciting, and profitable product line. These skills can only be learnt whilst undertaking a degree.

Source:

- U.S. Bureau of Labour Statistics
- Occupational Outlook Handbook @ 2008-9 Edition-U.S. Dept of Labour
- The Princeton Review

Linea Academy in-touch with global developments

Linea provides both academic and practical knowledge-transfer to its students thereby providing them with the skills, knowledge and confidence to enter various sectors within the wider creative industries both locally and globally. A Linea graduate brings added-value to the respective industry sector and organisations they join.

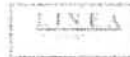
We are proud that our environment is conducive to excellence, accountability and delivery to both our students and to the fashion sector. We encourage our students to participate in fashion events, competitions and social responsibility projects. We encourage entrepreneurship and give business developmental guidance to our students.

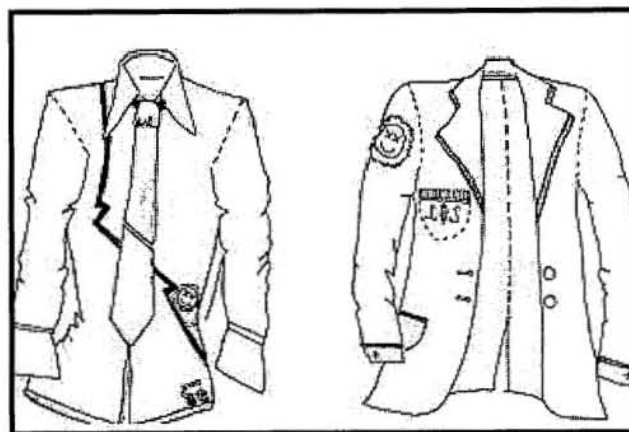
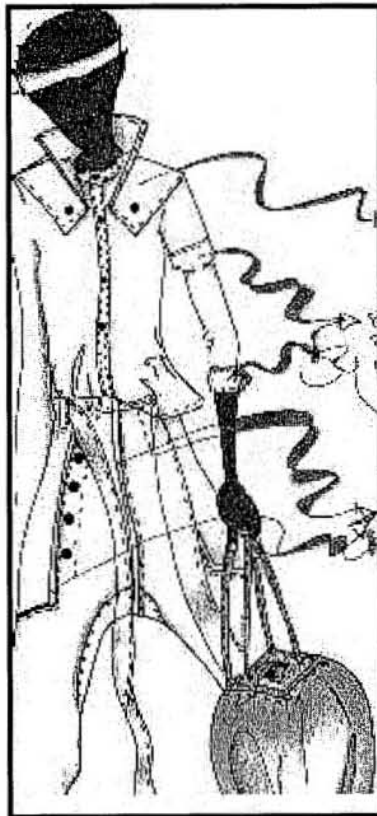
We strive to dispel the myth that fashion is just about glamour. We provide the space for students to discover that fashion has and continues to play a pivotal role in history, society, social development and is an important economic contributor.

The United Nations has acknowledged the importance of the creative industries (of which fashion is a vital component) in a post-industrial economic environment. This sector of the global and local economy can be accountable for high job creation and provides the space for the development and exportation of a multi-cultural identity. Governments, academics, policy makers and industry related organisations are beginning to realise the potential of this sector and are attempting to formulate policies to develop in a sustainable manner the opportunities inherent within the creative sector.

At Linea we recognise, acknowledge and are in-tune with these developments. We therefore impart this knowledge to our students but also through developing and fostering networks and collaborative relations with global and local companies, institutions and individuals with the aim of providing a useful web of affiliations that assists in building the Linea brand and consequently our students' profiles.

Visit our website to see the local and global institutions we are networked with.





Appendix C

Design Report and Design Presentation

**THE INTEGRATION OF CULTURE, FASHION AND
ARCHITECTURE IN BRIDGING EXISTING CULTURAL
DIVERSITIES: A Proposed Multi-Purpose Fashion Centre for
Durban**

DESIGN REPORT

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CHAPTER 1 - INITIAL DESIGN PROCESS

1.1 INTRODUCTION

This part of the document is directed at guiding the reader through the design process leading up to the final product. The literature review, case studies and interviews undertaken in the previous part of the document have highlighted certain aspects or issues that will dictate the design processes of the proposed centre. The following chapters, the associated precedents, concepts and the resulting architectural responses that constitute this part of the document are to be informed by these important aspects, acting as guidelines to the conception of a proposed fashion centre in Durban. The introduction of a notional client and their requirements along with the primary research done will culminate in a brief and the creation of a schedule of accommodation.

1.2 PROJECT DESCRIPTION

The proposed fashion centre will enhance the overall fashion industry within Durban. There are a number of highly successful fashion designers that have originated from Durban (and surrounding areas), showcasing the interest and overall quality of fashion from the region. As mentioned previously, the centre needs to be located within an urban environment as the fashion designers are producing garments for the inhabitants of these environments that serve as a source of inspiration. Thus interaction between the public and the designers is vital. The fashion centre will create a base for these designers and also house the foundations for a Durban Fashion Institute. The scale of such a project also offers the opportunity (and responsibility) for the revitalisation of the area in which the centre will be located, thus bettering the existing urban framework.

INITIAL DESIGN PROCESS

The proposed centre is to consist of a number of fashion orientated functions. The central function of the centre will be the educational component in the form of a tertiary level fashion school. The school will provide students with the fundamental knowledge and practical experience in the art of fashion design, enabling them to make the transition into the commercial levels of the fashion industry.

Creating a fashion district with the proposed centre acting as the catalyst and a central node is the overall aim of the fashion centre for the future. Such a centre thus provides the ideal backdrop for the creation of a formal institute dedicated to the general source of information regarding fashion within the region. The centre will thus include a proposed Durban Fashion Institute aimed at representing and bettering the industry in the city at surrounding areas.

The centre will also include a commercial aspect, which will ensure the building responds in a sustainable manner in terms of functionality and economical stability. Retail facilities trading clothing and rentable office spaces for established fashion brands will also be a part of the proposed centre. The fashion companies that occupy of the provided office space will have a dedicated space to retail their products via the stores located in the centre. It provides an opportunity for a fashion label to expand into the retail field whilst allowing for a smooth and easier transition from manufacturing to sales. As exhibited by the Max Fashion Institute, located in the Gateway shopping centre, the inclusion of complementary services such as a model agency to serve the fashion designers and students will form a part of the commercial aspect of the centre. A model agency will be included in the commercial space provided. By selecting functions that complement each other it in turn raises the possibility of both components being successful as they can feed off one another.

INITIAL DESIGN PROCESS

A residential component will also be incorporated into the centres design. This characteristic extends the hours that the centre will be active, acknowledging urban design principles of a 24 hour usage and the succession of multifunctional buildings over mono-functional designs. Besides the general public, either students attending the fashion school or persons involved with the retail or commercial aspects of the centre can occupy these residential units thus providing it with the capacity to function as a live/work entity.

1.3 THE NOTIONAL CLIENT

1.3.1 The Client and their Organisation

Client: Linea Fashion Academy

Director: Kim Day (Lecturer)

As one of the documented case studies, The Linea Fashion Academy proved to be an ideal, hypothetical, client. The Linea Fashion Academy is a privately run institution which has embraced a more holistic approach to their teaching methods. Current students of the academy are of extremely diverse backgrounds. There are a number of students that are not from the greater Durban area whilst others are international students (mostly from other African countries). A vast difference in age can also be noted.

Their entire operation was recently forced to relocate as the owners of the property sold it before immigrating. The school was lucky enough to find an empty warehouse/office space that they were able to rent out. Convenience was the key reason for the schools current position along Jan Smuts Avenue. It is approximately 200 meters from their old site and is part of an existing building which serves as a post office with residential units above.



Fig 1.3.1.1 Linea Fashion Academy logo
Source: Linea Fashion Academy application pamphlet.



1.3.1.2 Linea's existing location which is part of a post office and residential block
Source: By author

INITIAL DESIGN PROCESS

Kim Day (director) was quick in noting that their new residence was only a temporary solution in finding a new, more permanent site for the school. As a result of this move the school operates in an environment that completely inappropriate to their needs as they make do with what they have rather than working in a stimulating setting. The forced relocation the school incurred a decrease in the number of students attending the institution. Currently the total number of students reaches 39 with 9 staff members, including the director (Kim).

1.3.2 The Client's Requirements

Kim is in the process of looking for a new campus for the school with the intentions of expanding its capabilities and resources. She described a few of the general requirements and some of the ideal desires of a new facility; one being a need for student and guest residences. Students can thus work safely at night without having to travel far whilst guests, who take part in the academy's processes, can also be accommodated in the facility. A multi-media centre and exhibition spaces are also fundamental to the facility which Linea lack.

An art room is required with basins to wash art media as designers deal with various mediums such as clay, paint or charcoal. A design studio is vital according to Kim, which includes pattern construction, dress forming and internet within one space. The ideal scenario for this studio is seen as an interactive multi-functional space where all elements of designing a garment can take place. Facilities catering for sewing, cutting and pattern making are integral for a fashion school.

INITIAL DESIGN PROCESS

1.3.3 Detailed Client Brief

The client encourages the idea of a visually interactive facility where people can still experience the processes of fashion without interrupting or infringing in these processes. Visually accessible spaces further emphasise the educational quality of the proposed centre by allowing users to learn from what they see in their surrounding environment. A sustainable response to the project is seen as a compulsory element to Kim as ethics and integrity is part of what the academy believes in. As a result, local materials and local labour is a key component in the architecture and clothing of a design school.

1.3.4 Funding and Revenue

As a privately run organisation Linea Fashion Academy will have to procure funding for the initial construction of the proposed centre on their own. Approaching the private sector for sponsorship is encouraged especially within the fashion industry. Once the building is operational it will aim to be financially self sufficient as income will be generated through various means. School fees for the educational component, the renting out of commercial space, the hiring out of the exhibition hall, advertising and the renting out of secure parking in an area that requires it are some of the means in which the proposal will aim to be financially sustainable.

1.3.5 Functions and Users

As underlined by the theoretical research multiple functions have been encouraged as urban environments require mixed-use environments which in turn promote cross-cultural relations. The centre consists of four various functions that are: retail, commercial, educational and residential. These differing functions have however been linked by the common industry of fashion.

INITIAL DESIGN PROCESS

1.3.6 Schedule of Accommodation

The formulation of the schedule of accommodation was directed by the careful analysis of buildings situated both locally and abroad that contain similar functions. The specialised furniture required by fashion designers has a considerable influence on the accommodation schedule. Furthermore it was also derived from thorough interviews with students, staff members, designers and general users of these buildings. The schedule of accommodation is attached as appendix A.

1.4 CONCLUSION

The initial design process is key to the design development of the centre. The combination of the detailed project description and requirements of the client ensures that the facility caters to the public for which it is intended, therefore ensuring the success of the space. One of the important characteristics which the centre intends to embody is the key link between the public and the designers. This link will assist in stimulating the urban revitalisation of the area in which the centre is located, thus stimulating cultural development. As expressed by the client, both commercial and residential components need to be incorporated into the centre. These components benefit the centre, as well as the area as it ensures activity in the area at all times of the day.

On a smaller scale the centre will provide a foundation for designers within the city of Durban whilst creating the Durban Fashion Institute, which will provide the students with the fundamental knowledge and practical experience in the art of fashion.

CHAPTER 2 - SITE SELECTION, SURVEY AND ANALYSIS

2.1 INTRODUCTION

From the analysis undertaken previously, it has been determined that the largest grouping of various cultures and the most prominent regions that harbour cross-cultural relations takes place in larger metropolitan areas due to factors such as globalisation and urbanisation. Therefore, when the issue of multiculturalism is at hand the most appropriate environment to work in is an urban area.

The site selection process was initiated by finding an appropriate region within the greater Durban context. Below is a list of issues affecting the selection of an appropriate area or neighbourhood that have been derived from the theory and literature review undertaken previously:

- Close to proximity public transport hubs, allowance for public transport along roads of potential sites and easy pedestrian access.

Greater environment needs to offer stimulation through natural characteristics (views), movement of people and a constant hub of activity.

- Selected areas need to have a multi-zoned trait, allowing the proposed centre to feed of this activity rather than risking the chance of being alienated from society.
- People form a vital aspect not only as a source of inspiration but as the end user who purchase and make use of the clothing produced. To make the most of the centre it needs to be in an area that is predominantly residential.



Fig 2.1.1 The Winspear Opera House in Dallas has an urban location encouraging cross cultural relations
Source: www.archdaily.com

SITE SELECTION, SURVEY AND ANALYSIS

2.2 SITE SELECTION AND DISCUSSIONS (OPTIONS)

2.2.1 Factors affecting site selection

A series of important aspects, originating from the research done prior to this report, have been established in order to aid the selection of a suitable site. These points have been separated into two sections: firstly issues that are theoretically driven and secondly architectural orientated issues:

Theoretical and Social aspects:

- The building needs to be positioned in a well populated area allowing pedestrians to interact with the designers and students. They need to experience the varied cultures of the public as the public are their clients and source of inspiration. Thus an urban environment is required.
- As an urban intervention the building should allow for the greatest possible regeneration of the site and its contextual surroundings.
- The site must be able to cater for the creation of rest spaces.
- Transportation: can the site be reached through private and more importantly, public transport.
- The proposed centre together with the closely surrounding area is conceived with the notion of creating a fashion district in the future. The site needs to be a part of an area that could aid this initiative.
- The site needs to be in a multi-functional area which in turn attracts a greater variety of people thus enhancing cross cultural interaction. A mixture of cultures creates a creative backdrop for designers that will form and assist in the process social progression.

SITE SELECTION, SURVEY AND ANALYSIS

Architectural aspects:

- Orientation is important and appropriate solar protection must be provided.
- Designers need to be in a stimulating context to bring out the best in their work placing importance is placed on views and external influences.
- A site with a gradient offers easier opportunity for views and creative architectural responses.
- Accessibility to the site is vital to the design allowing users and the general public to get to the site with relative whether using public or private transportation.
- The building must be visible from main roads as the fashion industry is heavily dependent on exposure to the public and the advertising of designers clothing or products.

Figures 2.2.1.1 and 2.2.1.2 underline two specific areas within the Durban context were seen as potentially viable areas for appropriate sites when taking the above information into consideration. The Morningside and Glenwood regions were thus chosen as prospective environments to house the proposed fashion centre. Both areas are located on the Western fringes of the central business district as it is important to be close to the economical node and the constant hub of people that the city centre provides. The abrasive nature of the CBD itself is seen as a less suitable surrounding for the proposed centre.



Fig 2.2.1.1 Aerial map of Durban depicting selected regions

Source: www.durban.gov.za - Adapted by author



Fig 2.2.1.2 Diagrammatical section through Durban

Source: By author

SITE SELECTION, SURVEY AND ANALYSIS

2.2.2 Morningside

Morningside is the first peri-urban area identified as a suitable region to house the proposal with two potentially viable sites recognised. Morningside has always been a well established area of Durban and in the recent past the region's potential as a vibrant and exciting multi-functional district within the city has been realised. The realisation by the local authorities of the Ethekeeni Municipality of the regions promising development has led to the rezoning of strategically positioned existing residential sites. These sites are now considered as Special Land Use sites providing flexibility in the use of the site. Commercial, entertainment and residential activities all co-exist within Morningside. Four major retail and in turn transportation nodes can be located in Morningside. Cowie Park (recently renovated), Avondale Centre, Game City and Windermere Centre all act as destination points attracting people, further commercial investment and as a result of this serve as a smaller transportation node. These nodes have sparked the development of their immediate surrounding context.

Greyville race course is home to Durban's (and South Africa's) biggest horse racing event, the Durban July. The event is reported to bring in an estimated R500million into the local economy. Fashion is a significant part of the Durban July and other events that take place at the race course, incorporating many local and national fashion designers. A mixture of commercial and light-industrial facilities constitutes the majority of Umgeni and Stanfordhill Roads. A number of clothing and material manufacturers are a part of this commercial district.

Florida Road, Stanfordhill Road and Windermere Road have developed into great commodities of the area. These roads are inundated with retail outlets, restaurants, bars, clubs and commercial offices. These elements, together with the vast residential component within the precinct, favour the ideals of creating a 24 hour precinct.



Fig 2.2.2.1 Aerial map of Morningside
Source: www.durban.gov.za - Adapted by author



Fig 2.2.2.2 Vodacom Durban July
Source: www.snaithracing.com

SITE SELECTION, SURVEY AND ANALYSIS

Florida Road, in particular, is seen as one of Durban's foremost social destinations. A number of fashion retail outlets, restaurants and bars are strung along Florida Road making it one of the most entertaining settings in the Windermere area. Sandile Thusi Road (Argyle Road) is one of the most used vehicular links connecting the suburban areas of the Berea to the city and beaches situated on the eastern edge Durban.

The existing Durban train station and the recently completed Moses Mabhida train station located next to the soccer stadium are key transportation nodes bringing people in from out lying areas of Durban. Both sites are easily accessible through the close proximity of these train stations and the taxi services that are on offer.

Site A

Site A is located at the southern end of Florida Road and therefore is slightly segregated from the vibrant atmosphere further north. The site takes the shape of a wedge as it is situated at the end of two roads converging onto a traffic circle. It receives good exposure due to this location but as a result it will also be susceptible to noise pollution due to the high traffic levels. A pedestrian path has been created through the site from Game City towards Montpelier Road and further residential and commercial entities within the area. This foot path indicates the potential interaction between the site and its users to the public. Site A is relatively flat with an approximate total drop of 2m from the North-East to the South-West corners. A cross section through the site will yield less of a gradient. Partial views of the city towards a South Easterly direction are clear from the site. Possible ocean views can be achieved through an elevated vantage point. The site is currently council owned property and is not zoned as anything whilst acting as a park. It is a green-field site as it does not contain any existing structures.



Fig 2.2.2.3 Florida Road
Source: By author



Fig 2.2.2.4 Aerial view and analysis of Site A
Source: www.durban.gov.za - Adapted by author

SITE SELECTION, SURVEY AND ANALYSIS

The site's immediate context is characterised by a number of high density residential sites (flats pictured in fig 2.2.2.5). These, mainly middle class people, ensure constant movement and could be possible clients to the retail and fashion outlets to be provided by the proposal. Bean Bag Bomehia is a popular entertainment venue (bar/restaurant) that consistently attracts people to the immediate area. More restaurants and bars are further along Florida and Windermere Roads North of the site.

Site B

The site is situated between two busy nodes of the area and along one of the vital links between these two areas. North-East of the site lies Florida Road which is a hub of activities: including restaurants, shops, galleries and churches. South-East of the site is Cowie Park and its surrounding context which, similar to Florida Road, has numerous retail and commercial entities. The main link between these two nodes is Problem Mkize Road (previously Cowie Road). This road is has become significantly important because it links these two areas and as a result many of the residentially zoned properties along the path have been converted and rezoned for commercial use.

The site is currently vacant and largely obstructed by a line of trees on the North-Eastern and North-Western sides. Lack of visibility due to the trees hindrance has left this site relatively hidden. Abandoned tennis courts and a small green area are on the South-Eastern half of the site. Both are unused except for the Shembe stones that are on the green space. Rejuvenation of this site is needed to avoid it becoming more of an eyesore to the community. An existing grassed part end towards the corner of the site gives it a softer edge and possible outdoor integration. There are multiple high density residential sites within the immediate and surrounding context, increasing the public interaction needed for the building to successfully exist in an urban environment.

SITE SELECTION ASPECTS : SITE A - Florida Road

THEORETICAL AND SOCIAL CHARACTERISTICS	1	2	3	4	5
The site needs to be surrounded by pedestrians as the clothing designs produced by designers should draw inspiration from these people (urban environment)					●
Greatest possibility for urban regeneration of the site and its surrounding context				●	
Quiet spaces or spaces of rest and mental recovery must be catered for.			●		
Designers need to be in a stimulating context to bring out the best in their work (inspiration/ views and external influences)				●	
Area suitable for the possibility of creating a 'Fashion District' in the distant future					●
ARCHITECTURAL CHARACTERISTICS	1	2	3	4	5
Orientation favouring a Northernly direction			●		
Transportation to the site through private and public use					●
Slope - A site with a gradient offers lesser opportunity (or views and creative architectural relations)			●		
Accessibility					●
Proximity from main roads					●



Fig 2.2.2.5 Aerial view of Site B
Source: www.google.co.za/maps - Adapted by author

SITE SELECTION, SURVEY AND ANALYSIS

Education and Waste Minimisation centre is located on the site together with an area dedicated to parking for staff members. For purposes of this proposal this centre is encouraged to move towards the CBD and in particular near the other municipal offices located in town as it's current location on the site is disjointed from other municipal services. There is a surplus of public transport facilities on Florida Road due to its diverse commercial and entertainment characteristics. As a result of this transportation to the site easy due to its close proximity to Florida Road and the various avenues that links the site to Florida Road.

The position of the site is further strengthened due to the existing clothing stores on Florida Road and the numerous material manufacturers along Umgeni and Stanfordhill Road. These are in close proximity to the site and supplement the notion of a fashion centre and a fashion district within the area.

2.2.3 Glenwood

Glenwood has recently evolved into a mixed use district with Davenport, Che Guevara (Moore Road) and Bulwer Roads contributing most to this new found vibrancy with a host of uses. Similar to Morningside, Glenwood consists of a vast amount of high density residential sites (flats). This high volume of people who fall under the middle and higher income bracket ensure a constantly busy neighbourhood. Three well used retail nodes are in Glenwood: Davenport Centre, Glenwood Village and Berea Centre. The later, Berea Centre is a well populated, mixed-use centre shopping centre with a residential and office component to it. Berea Centre also acts as a vital transport interchange which not only serves the greater Glenwood and Berea regions but also much of Durban.

SITE SELECTION ASPECTS : SITE B - Argyle Road

THEORETICAL AND SOCIAL CHARACTERISTICS	1	2	3	4	5
The site needs to be surrounded by pedestrians as its clothing designs produced by designers should draw inspiration from these people (urban environment)					●
Greatest possibility for urban regeneration of the site and its surrounding context					●
Quiet spaces or spaces of rest and mental recovery must be catered for				●	
Designers need to be in a stimulating context to bring out the best in their work placing importance on views and external influences				●	
Area suitable for the possibility of creating a 'Fashion District' in the distant future					●
Multi functional environment - increases the chance of cross-cultural interaction					●
ARCHITECTURAL CHARACTERISTICS	1	2	3	4	5
Orientation favouring a Northerly direction					●
Transportation to the site through private and public use				●	
Slope - A site with a gradient offers easier opportunity for views and creative architectural responses					●
Accessibility					●
Visibility from main roads					●



Fig 2.2.3.1 Aerial view of Glenwood
Source: www.google.co.za/maps - Adapted by author

SITE SELECTION, SURVEY AND ANALYSIS

Davenport Road has recently become one of Glenwood's and Durban's favoured social areas with various restaurants, bars, clothing and other retail facilities. Due to this a number of commercial based sites as well as other activities have opened further along Davenport Road, creating a node within the area. An industrial area lies towards the South-Eastern edges of Glenwood. A few clothing manufacturers lie within this area but it suffers from security issue.



Fig 2.2.3.2 Restaurants on Davenport Road
Source: By author

Site C

Site C is located on Bulwer and surrounded by roads on three sides. Bulwer Park is positioned north of the site and is generally under used. It can be associated with the odd homeless person. The site itself is regarded as an extension of the park. Glenwood Primary School is positioned to the West of the site which yields increased traffic levels in the mornings and afternoons when school starts and finishes. The KwaZulu Natal Society of Arts (KZNSA Art Gallery) is located next to the site. The art gallery attracts a fair amount of people due to the popular restaurant inside. A general appreciate of art in fashion could attract the galleries visitors to the site. KwaZulu Natal's architectural institute is situated on the other side of the gallery further emphasising the value of the area. The similarities between fashion and architecture would make the proposed centre an appropriate neighbour.



Fig 2.2.3.3 Aerial view of Site C
Source: www.google.co.za/maps - Adapted by author

Bulwer Road is an extremely busy vehicular route that links the greater Glenwood area to the main freeway which leads into and out off the city. A bus stop does exist approximately 100m further South on Bulwer Road. This together with taxis that pass through the road ensures a level of public accessibility to the site. As Site C drops from Bath Road to Bulwer Road there is an overall 3m drop that exists with a gradient of approximately 1:25. The slope does provide partial views of the harbour and city to the east if one is slightly elevated on the site. In terms of zoning the site is currently council owned open space that has been sub-divided and it is a green-field site with no existing structures on it.

SITE SELECTION ASPECTS - SITE C - Bulwer Road					
THEORETICAL AND SOCIAL CHARACTERISTICS	1	2	3	4	5
The site needs to be surrounded by pedestrians as the clothing designs produced by designers should draw inspiration from these people (urban environment)			●		
Greatest possibility for urban regeneration of the site and its surrounding context.				●	
Quiet spaces or spaces of rest and mental recovery must be catered for.					●
Designers need to be in a stimulating context in bring out the best in their work placing importance on views and external influences.				●	
Area suitable for the possibility of creating a Fashion District in the distant future.			●		
ARCHITECTURAL CHARACTERISTICS	1	2	3	4	5
Orientation (facing a Northerly direction)					●
Transportation to the site through private and public use.				●	
Slope - A site with a gradient offers easier opportunity for views and creative architectural responses.		●			
Accessibility					●
Visibility from main roads					●

SITE SELECTION, SURVEY AND ANALYSIS

2.2.4 Selected Site

After careful comparison and analysis of all three sites, based on the key factors of site selection mentioned previously, Site B is the most appropriate. The research and analysis had narrowed the regional selection to Morningside as being more suitable than Glenwood due to it being a more diverse and vibrant setting amongst other reasons. Both sites in Morningside benefited from the regions characteristics and urban systems in place however according to the criteria set Site B was chosen.



Fig 2.2.4.1 Aerial view of Site B
Source: www.google.co.za/maps - Adapted by author

SITE SELECTION, SURVEY AND ANALYSIS

2.3 SITE ANALYSIS

The site is positioned along Cowie Rd which is a vital link between two well established commercial and entertainment districts, Florida Rd and the Cowie Park area. Retail nodes and vital North/South links have guided the development of commercial zones around the site contextual surroundings. The site finds itself between two such zones in Florida Road and the area surrounding Cowie Centre. The site is also framed by two North/South links. The urban design scheme aims to strengthen and compliment these existing contextual urban systems to provide a positive response to the surrounding environment.

Three avenues located between Florida road and Montpelier Road have direct some of the vibrancy of Florida Road onto the Eastern edge of the site along Montpelier Road. This has sparked some commercial activity on Montpelier Road. These avenues have become pedestrian routes further emphasising the North/South connection of the greater context.

Analysis of a figure ground diagram (fig 2.1.2) of the site and surrounding context instantly identifies the site as a lost space as it lies vacant and derelict within a vibrant multi-functional and densified urban setting. The surrounding built environment is well compacted encouraging future proposals to be considerate of densification. It also lends to the ideals of a catalytic development

The site itself is zoned as Maisonette 650 but is considered as a special land use site. A multi-functional characteristic surrounds the site as the local municipality has recognised a trend in the rezoning of existing residential sites in the area and has made it easier for further development by turning these sites into special land use sites enabling them to change their function creating more of a mixed environment . . .



Fig 2.1.1 Aerial map of context and selected site
Source: www.google.co.za/maps - Adapted by author



Fig 2.1.2 Figure ground diagram
Source: By author

SITE SELECTION, SURVEY AND ANALYSIS

One of Durban's most popular entertainment areas, Florida Road is located just East of the site. It plays host to some of the city's trendiest people and contains several boutique clothing stores. There is a surplus of public transport facilities on Florida Road due to its diverse commercial and entertainment characteristics. Thus making transportation to the site easy due to its close proximity to Florida Road. Transport from outer lying areas is easy due to the newly built Moses Mabhida Station which is approximately 3km from the site.

There are multiple high density residential sites within the immediate and surrounding context, increasing the public interaction needed for the building to survive. (Fig) Most of these residents fall under the middle to upper economic sectors and are ideal potential clients or customers



Fig 2.1.3 Analysis map
Source: By author



Fig 2.1.4 Analysis map
Source: www.google.co.za/maps - Adapted by author

SITE SELECTION, SURVEY AND ANALYSIS

Survey

Two vastly contrasting connections between the site and its context can be noted along the site boundaries. The South and North Western edges of the site are framed by extremely busy and rapid vehicular circulation routes, especially Argyle (Sandile Thusi) Road. As a result this edge of the site is less interactive than Montpelier Road on the North Eastern side which is much more pedestrian friendly with good potential for interaction and a budding urban environment. The high volumes of traffic along Argyle Road results in high levels of noise pollution along the South Western edge.

The site tapers off towards the East in 3 sections. There is an approximate 4m drop from the top of the site along Cowie (Problem Mkize) Road and the abandoned tennis courts. The levels out until the end of the tennis courts where another drop of about 1.5m takes place to the edge of the service road. These change in levels offer good views of the city and ocean.

The open space on the South Eastern corner of the site has become a spiritual place of worship for the Shembe religion. A series of white stones form a circle where people of the Shembe culture take part in religious acts on occasion. Derelict tennis courts form part of the selected site. These courts are on council owned land that has leased out.



Fig 2.1.5 Busy Argyle Road (Sandile Thusi Road)
Source: By author



Fig 2.1.6 Site section
Source: By author



Fig 2.1.7 Shembe stone circle at the open space on the site

SITE SELECTION, SURVEY AND ANALYSIS

2.4 CONCLUSION

The derelict state of the due to the overgrown vegetation, abandoned tennis courts and general lack of maintenance has an undesired affect on the site and immediate context. The site is a prime piece of land with prominent corners on three sides. It offers great opportunity in an attractive and inspiring urban environment. The current run down state of the site disrupts the North/South links that have developed in the greater context of Morningside and further emphasises the need for development on the site.

CHAPTER 3 - DESIGN DEVELOPMENT

3.1 INTRODUCTION

The research carried out and resulting recommendations obtained has governed the design of the proposed fashion centre. It has led to the creation of a site-specific, purposeful design response that contends with unique micro and macro contextual issues. The following chapter describes how the client's requirements, conclusions and recommendations previously mentioned will be put into practice in the creation of the proposed fashion centre.

3.2 Conceptual Discourse and Precedents

3.2.1 Representation of Cultures - Shopfront concept

Creating a design that is culturally adaptable and accommodating of diversity is a key aspect to the design. A concept borrowed from retail incorporates the transparency of shopfronts and their flexibility in changing the space directly behind the glazing to cater for current trends or items in demand. Similarly the design incorporates transparent exhibition and display spaces which enables the clothing to become the facade of the building. These exhibition spaces offer flexibility in the ability to change the clothing on display at any time thus catering for the constantly adapting cultural trends in fashion. Clothing, which is a representation of people and their cultures, becomes the facade of the design. The clothing is used as a means of 'dressing' the building.



Fig 3.2.1.1 Shopfronts of clothing retail store are flexible to contemporary trends or sales.
Source: www.archdaily.com

DESIGN DEVELOPMENT

3.2.2 Fashion as a Design Generator

Weaving and Threading

The use of a weaving or threaded aesthetic represents the ideal of creating a building in a similar fashion to how clothing is created. Clothing, at its very basic form is created by weaving numerous amounts of strings together to form a whole. The design will incorporate not only the visual but the technical characteristic of weaving to create a single entity. Furthermore the concept of weaving represents many singular elements coming together to form one form. This can be associated with the current state of South African societies with various cultures co-existing to form a whole.

Iconic design

Fashion designers are constantly seeking to create original and inspiring designs. This is also the case in architecture as architects look for new ways to respond to contextual issues in creative ways. Both architects and fashion designers place a high level of importance on the aesthetic qualities of their products and both fields are dependent on creating iconic visually appealing designs. However it is even more important to address the needs of the users and people in general rather than achieving an aesthetic goal. Iconic architecture is often the catalyst to further development within the immediate surrounding areas and further enhances the built environment.



Fig 3.2.1.2 The use of weaving as a concept to create a grid and the structural and flexible properties of a grid.
Source: By author



Fig 3.2.1.3 Santiago Calatrava's Science and Arts Centre in Valencia
Source: www.google.com

DESIGN DEVELOPMENT

However it is even more important to address the needs of the users and people in general rather than achieving an aesthetic goal. Iconic architecture is often the catalyst to further development within the immediate surrounding areas and further enhances the built environment.

Incorporation of the Catwalk

A prominent feature in clothing and the fashion industry is the catwalk or runway. It is the primary means of displaying new products by fashion designers and it allows the public to view and interact with the designs. The incorporation of a catwalk as a symbol of fashion into the architectural design process offers numerous features and can also be used as a space for informal shows. A centrally located main circulation route offers maximum exposure to those who use it whilst a change in level defines the space. The users and fashion designers then become the 'models' on the 'runway' allowing the design to be conceived with the users as part of the conceptual discourse.

Skins, layers and membranes

Fashion is represented by the architecture that surrounds it. Curvilinear forms and covering skins are vital characteristics of fashion and clothing which can be incorporated into architecture in the creation of organic, flowing buildings. Similar to how clothing covers and protects people, buildings, in essence, also act as a protective layer. The physical and metaphorical link that can be associated with a covering membrane in clothing and architecture is a common feature to be exploited in the design



Fig 3.2.1.4 Incorporation of a catwalk into an architectural feature

Source: By author



Fig 3.2.1.5 Covering membrane of the Yas Marina

Source: By author

DESIGN DEVELOPMENT

3.3 Design Theories

3.3.1 Layout Configuration

An important design element in any public building is the transition from public to private spaces, especially upon entering. The public pedestrian walkway (public space) simultaneously acts as a catchment space and a forecourt for the exhibition hall and the fashion school. Positioning the entrances to these public entities at a central point along the pedestrian path increases the exposure to the retail facilities. The restaurant is also linked to this intersection point as it will also benefit from the exposure of being positioned along a busy pedestrian path.

The foyer, being the first experience of the design, functions as a semi public space. It is a multiple volume space which eases the transition from an open to the sky space (pedestrian walkway) to an enclosed environment. Functions that are semi public in nature, such as the reception and cafeteria, are located around the foyer. The courtyard and other functions of the school located on the floors above are more private spaces. The inclusion of a modeling or runway feature in the courtyard caters for informal exhibitions and shows within the school. It is positioned closer to the foyer and cafeteria as these spaces will complement hosting such an event.

The layout of the school, on the floors above, is separated into two areas by the multi volume foyer. The southern corner of the school is more isolated and as a result contains functions that require more seclusion such as the post graduate studios, the third year studios and the library. The northern section of the school comprises of the rest of the other educational functions (LAN's, studios and class rooms). It has been designed as a double loaded corridor with the corridor being a multi volume atrium. This atrium allows for indirect light to enter the back spaces of the class rooms and acts as a venting feature providing warm air with a means of rising and escaping out of the building.



Fig 3.2.1.6 Form massing
Source: By author

DESIGN DEVELOPMENT

3.3.2 Interaction of users

Numerous, smaller scaled, informal meeting areas (lounges and relaxation areas) have been created to facilitate interaction and socialising between users, in turn aiding cross cultural integration. These informal meeting areas have been strategically positioned to passively, yet deliberately force people to interact with each other. One of the key positions for these meeting spaces is the point of intersection between two main circulation routes. In the case of the proposed centre the lounge areas have been located where there is an intersection between vertical and horizontal circulation routes. Large volumes of people constantly go through these spaces which, in turn, offer the potential for interaction between these people.

The multi volume atrium located on the northern part of the school is designed to provide a visually inter-linked learning environment, a prerequisite of the client. Users are able to see meeting rooms and studios due to the positioning against the atrium. The use of double volume studio spaces with mezzanine levels further highlights this design feature. High volume learning spaces allow larger amounts of natural light to enter deeper into the room. A change in level is used to distinguish between student and lecturers without either being totally removed from the same space.

A bridge and centrally positioned exhibition lounge, that is over the foyer and connecting either side of the building is also used as a meeting place, enhancing relations between users. The bridge and exhibition lounge is envisaged visually dominant feature that is well used and therefore further the integration of people by acting as a space for interaction.

DESIGN DEVELOPMENT

3.3.3 Link to Surroundings

The need for designers to be linked to their context was continuously highlighted throughout the research. All the studios and classrooms, located on either side of the atrium, have links to the external environment. Rooms positioned north of the atrium are exposed to the pedestrian walkway whilst rooms south of the atrium benefit from views of the courtyard, city and the ocean. These links to the external environment serve as a means of interacting with people and the environment which is an important source of inspiration for the fashion designers of the centre.

The views of the city and ocean have been further used by the positioning of the bridge which links either sides of the building. The bridge, which also serves as a socialising or rest area is exposed to these views by creating a glazed façade. This façade is south facing and therefore does not suffer from solar heat gain

3.3.4 Urban response

Display rooms showcasing the designers work have been positioned in prominent areas for maximum exposure to the public making use of visibility and act as an advert for the designers work. These display spaces have been incorporated into the design and are intended to become a part of the conceptual discourse as well as being physically linked to the structure. The building thus changes in accordance with the designers and their clothing exhibitions. Clothing therefore becomes not only a conceptual device but a part of the buildings aesthetically presence. The displays will vary according to seasonal changes and the evolving trend of current popular trends further associating the design to contemporary cultures. ...



Fig 3.2.1.6 Glazed parts of the design exposed to the public
Source: By author

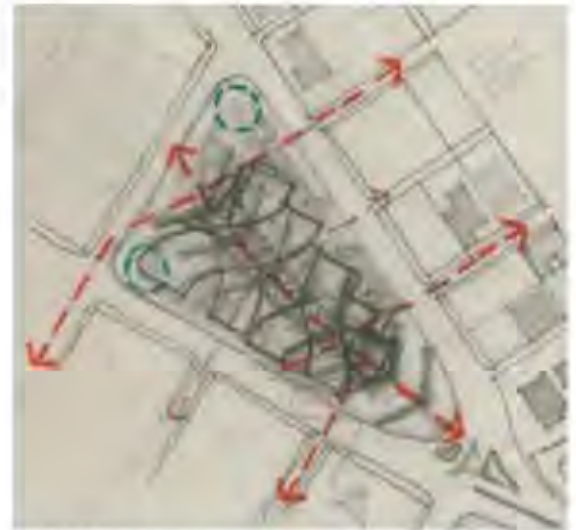


Fig 3.2.1.7 Links and important nodes of the site
Source: By author

APPENDIX 1

SCHEDULE OF ACCOMMODATION

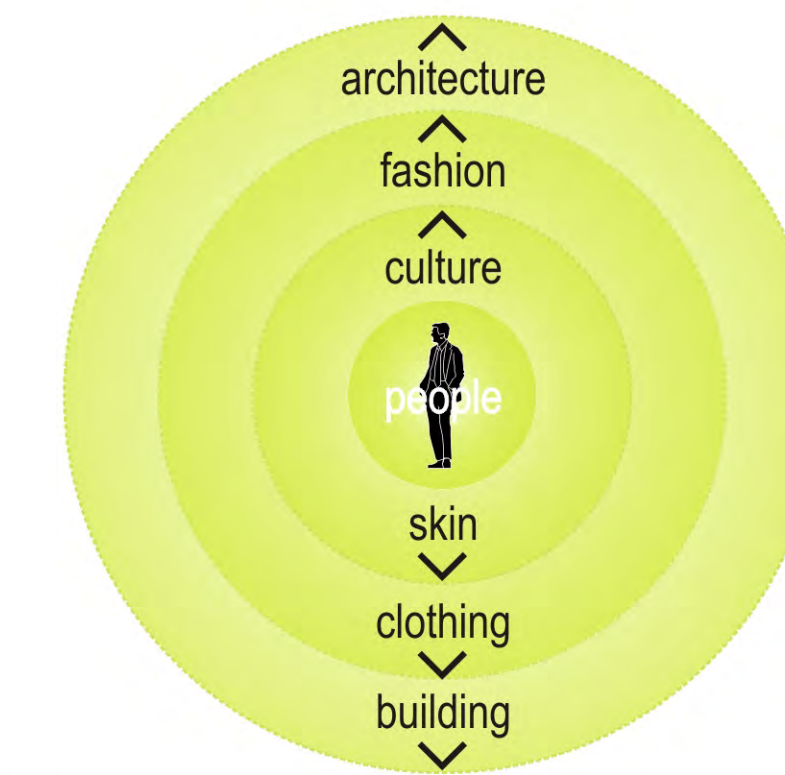
	ROOM	QUANTITY	AREA	FULL AREA
STAFF	Staff lounge & kitchen	1	50sqm	50sqm
	Staff offices	12	15sqm	180sqm
	Head of school office	1	20sqm	20sqm
	Boardroom	1	40sqm	40sqm
	Reception	1	20sqm	20sqm
	Waiting lounge	1	20sqm	20sqm
	Staff ablutions	1	25sqm	25sqm
MAIN COURSES	Fashion design studio	1	220sqm	220sqm
	- Resource/storage	1	20sqm	20sqm
	- Seminar room	1	25sqm	25sqm
	Illustration & Art	1	100sqm	100sqm
	Storage	1	15sqm	15sqm
	Ablutions	1	40sqm	40sqm
	Textile design studio	1	200sqm	200sqm
	- Textile printing	1	25sqm	25sqm
	- Dye & Mixing	1	20sqm	20sqm
	- Techniques room	1	40sqm	40sqm
	- Storage	1	10sqm	10sqm
	- Wash area	1	10sqm	10sqm
	- Seminar room	1	25sqm	25sqm
	3rd year studio	1	250sqm	250sqm
	- Storage	1	20sqm	20sqm
	Pattern technology	1	200sqm	200sqm
	- Storage	1	20sqm	20sqm
	- Seminar room	1	25sqm	25sqm
	Garment technology studio	1	200sqm	200sqm
	- Sewing area	1	50sqm	50sqm
	- Ironing area	1	30sqm	30sqm
	- Storage	1	20sqm	20sqm
	- Seminar room	1	40sqm	40sqm
Ablutions	1	20sqm	20sqm	
SUPPORTING FACILITIES	Exhibition space	3	30sqm	90sqm
	Crit room	1	80sqm	80sqm
	Computer LAN	2	60sqm	120sqm
	LAN assistant office	2	15sqm	30sqm
	Small lecture room	1	40sqm	40sqm
	Big lecture room	1	80sqm	80sqm
	Library	1	200sqm	200sqm
	Ablutions	1	40sqm	40sqm
	Cafeteria/lounge	1	150sqm	150sqm
	-Kitchen & Storage	1	50sqm	50sqm
	-Ablutions	1	20sqm	20sqm
	Locker storage	1	50sqm	50sqm
	Sub Total			

APPENDIX 1

	ROOM	QUANTITY	AREA	FULL AREA
FASHION OFFICES	Reception	3	20sqm	60sqm
	Waiting lounge	3	25sqm	75sqm
	Boardroom	3	35sqm	105sqm
	General meeting room	3	20sqm	60sqm
	Managers office	3	20sqm	60sqm
	Cutting room	3	60sqm	180sqm
	Machine room	3	80sqm	240sqm
	Design studio/office	3	100sqm	300sqm
	Display area	3	20sqm	60sqm
	Storage	3	20sqm	60sqm
	Ablutions	1	40sqm	40sqm
MODELLING AGENCY	Kitchen	3	10sqm	30sqm
	Reception	1	20sqm	20sqm
	Waiting lounge	1	15sqm	15sqm
	Managers office	1	20sqm	20sqm
	Office space	1	80sqm	80sqm
	Boardroom	1	30sqm	30sqm
	Change room	1	40sqm	40sqm
CMT's : MANUFACTURING	Modelling area	1	50sqm	50sqm
	Reception & Offices	2	10sqm	20sqm
	Managers office	2	15sqm	30sqm
	Boardroom room	2	20sqm	40sqm
	Manufacturing Space	2	100sqm	200sqm
	Ablutions	1	30sqm	30sqm
Kitchen	2	10sqm	20sqm	
	Sub Total			1 865sqm
RETAIL AND RESIDENTIAL				
	ROOM	QUANTITY	AREA	FULL AREA
RETAIL	Retail outlets	6	varied	400sqm
	Restaurant/Bar	1	200sqm	200sqm
	Exhibition hall (runway)	1	400sqm	400sqm
RESIDENTIAL	Studio apartment	7	70sqm	490sqm
	One bedroom apartment	2	80sqm	160sqm
	Sub Total			1 650sqm
	Circulation (10%)			644sqm
	GRAND TOTAL			6 889sqm

the expression of cultures through fashion and architecture

South Africa and Durban in particular is fortunate to consist of culturally diverse population, As much as cultural diversity is an important and vibrant characteristic of South Africa, it is also, regrettably, a lasting reminder of the past. South Africa's young multi-cultural society continues to develop towards social change and equality. This aims to encourage unity amongst a richly diverse society, through the use of a common industry...fashion. Learning, experiencing and interacting with different forms of fashion from different cultures to enhance one's own skill and talents thus fostering better relations between these cultures, whilst making one's own distinctive mark as result of varying influences.

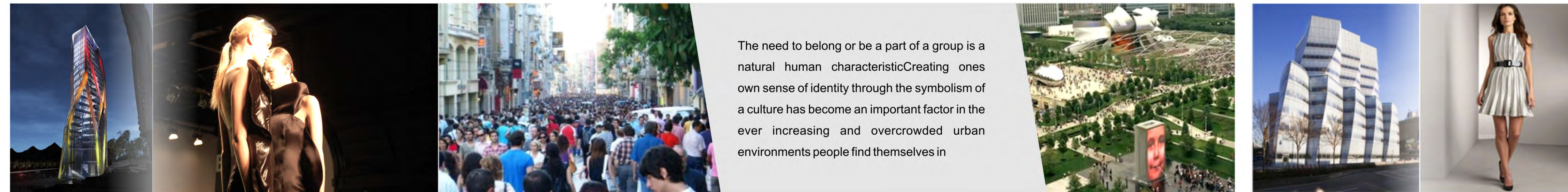


"...We are surrounded by three skins. The first being our own, the second the clothes we layer ourselves with and the third the skin of the building..." (Ferreira, 2005)

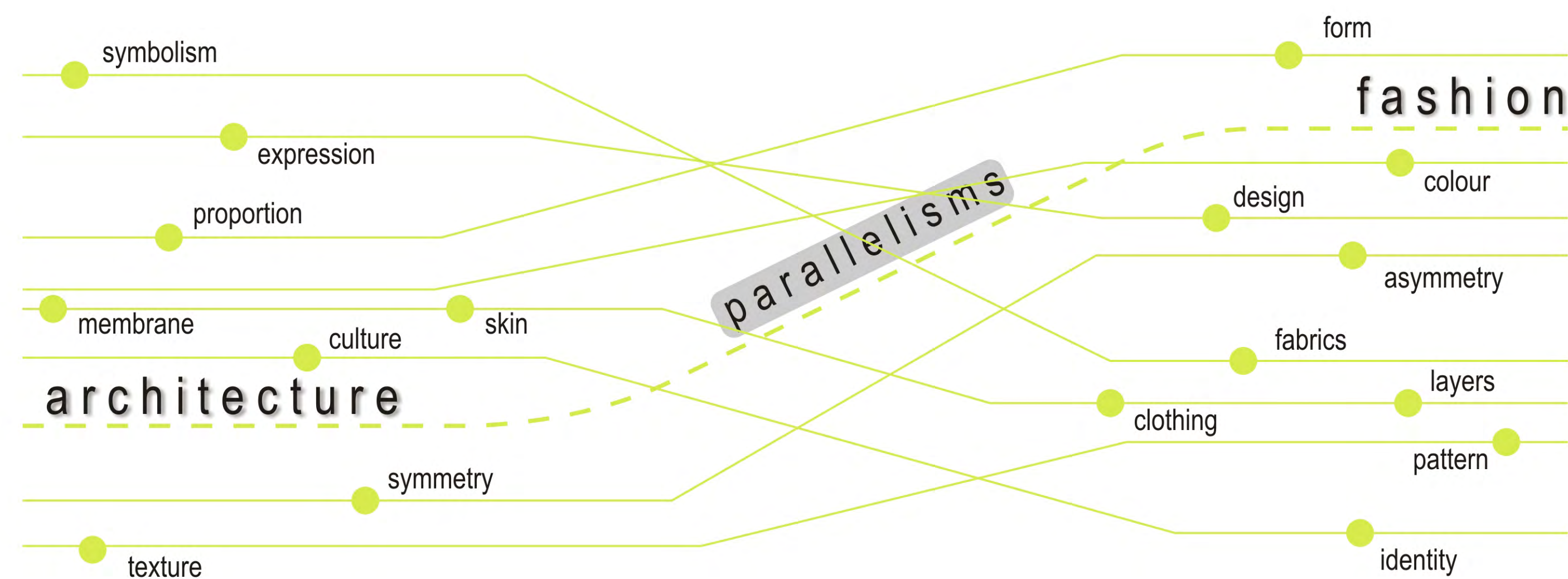
CULTURAL ERA	ARCHITECTURE	FASHION
3000BC ANCIENT EGYPTIAN		
500BC ANCIENT ROMAN AND GREEK		
1200AD GOTHIC		
1600AD BAROQUE		
1830AD VICTORIAN		
1900AD MODERN		
1950AD POSTMODERN		
2000AD SUSTAINABLE		



Throughout the development of society, fashion and architecture have become a form of art and as a result an expression of civilizations. Architects and fashion designers both strive to attain a level of public approval in their work as the people of these civilizations are eventually the end users of their creations. It can therefore be said that design qualities in fashion and architecture are a reflections of the society and the influence of cultural environments that encompass them



The need to belong or be a part of a group is a natural human characteristic. Creating one's own sense of identity through the symbolism of a culture has become an important factor in the ever increasing and overcrowded urban environments people find themselves in.



The relationship between fashion and architecture is a symbiotic one, and throughout history clothing and buildings have echoed each other in form and appearance. This seems only natural as they not only share the primary function of providing shelter and protection for the body, but also because they both create space and volume out of flat, two-dimensional materials. Both address the human scale, but the proportions, sizes and shapes differ enormously. And while fashion is, by its very nature, ephemeral or 'of the moment', architecture traditionally has a more solid, monumental and permanent presence. Both industries have become intertwined as they borrow styles and methods of creation from each other. In recent times architects have begun to explore ideas such as pleating, weaving, printing and draping whilst some fashion designers have adopted ideals concerned with form and structure.

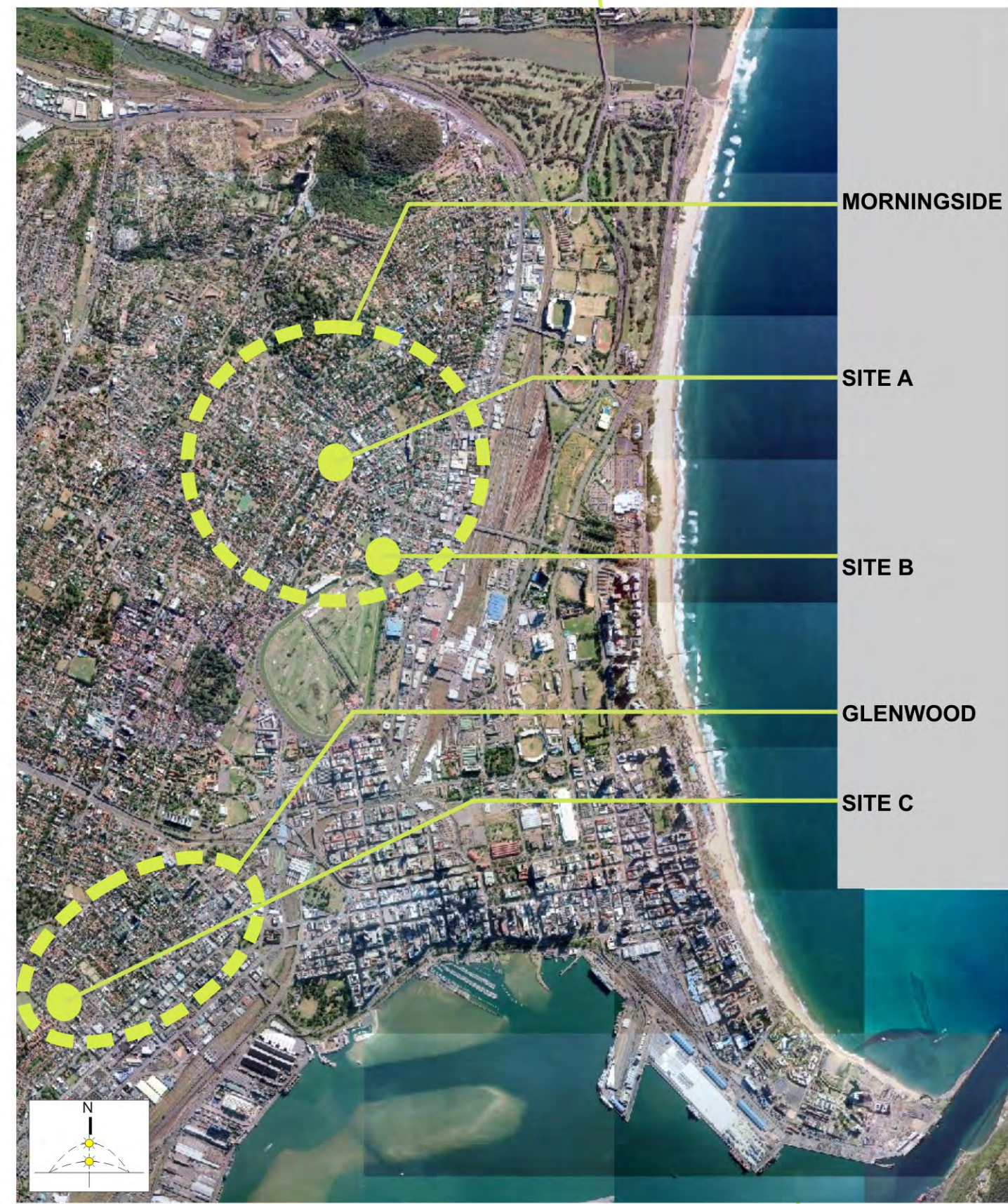
Cultures, eras and social periods from past to present are in some way depicted in the clothing people wear and the buildings they inhabit. Throughout the ages both architecture and fashion serve as social and physical expressions of cultural eras.



people + place + expression... identity

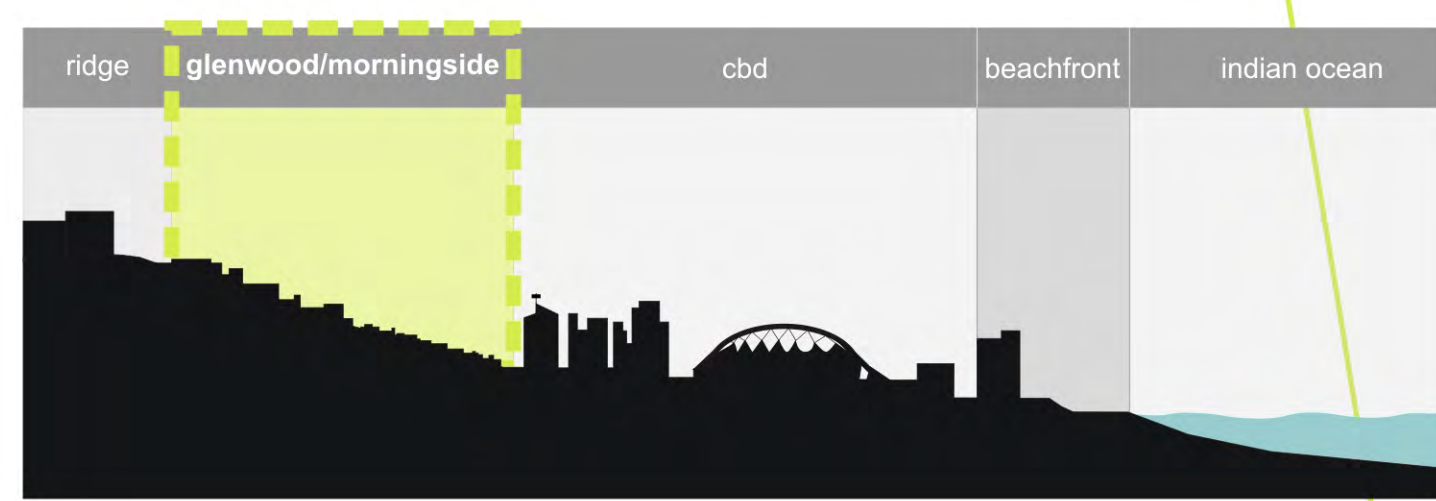


clothing expresses social and individual characteristics of people and their society



Factors affecting urban context

- Close to proximity public transport hubs, allowance for public transport along roads of potential sites and easy pedestrian access.
- The immediate and surrounding environment needs to offer stimulation through natural characteristics (views), movement of people and a constant hub of activity.
- Selected areas need to have a multi-zoned trait comprising of commercial and entertainment. Thus allowing the proposed centre to feed of this activity rather than risking the chance of being alienated from society.
- People form a vital aspect not only as a source of inspiration but as the end user who purchase and make use of the clothing produced. To make the most of the centre it needs to be in an area that has a strong residential component.
- An emphasis is placed on areas that exhibit the potential of a '24 hour' activity window or areas that are active after working hours. These areas offer better security through the creation of holistic social environments.



Two general areas within the Durban context where seen as potentially viable areas for appropriate sites. Both areas are located on the Western fringes of the central business district as it is important to be close to the economical node and the constant hub of people that the city centre provides. The abrasive nature of the CBD itself is a less suitable surrounding for the proposed centre. The Morningside and Glenwood areas were thus chosen as prospective environments to house the proposed fashion centre.



Florida Road is one of Durban's most popular entertainment hubs. Fashion outlets, restaurants, clubs, bars and other commercial entities are along Florida Road attracting a



Windermere Centre is a well established commercial and transportation node in the area. Both taxis and buses stop at this centre which has a strong anchor tenant attracting a



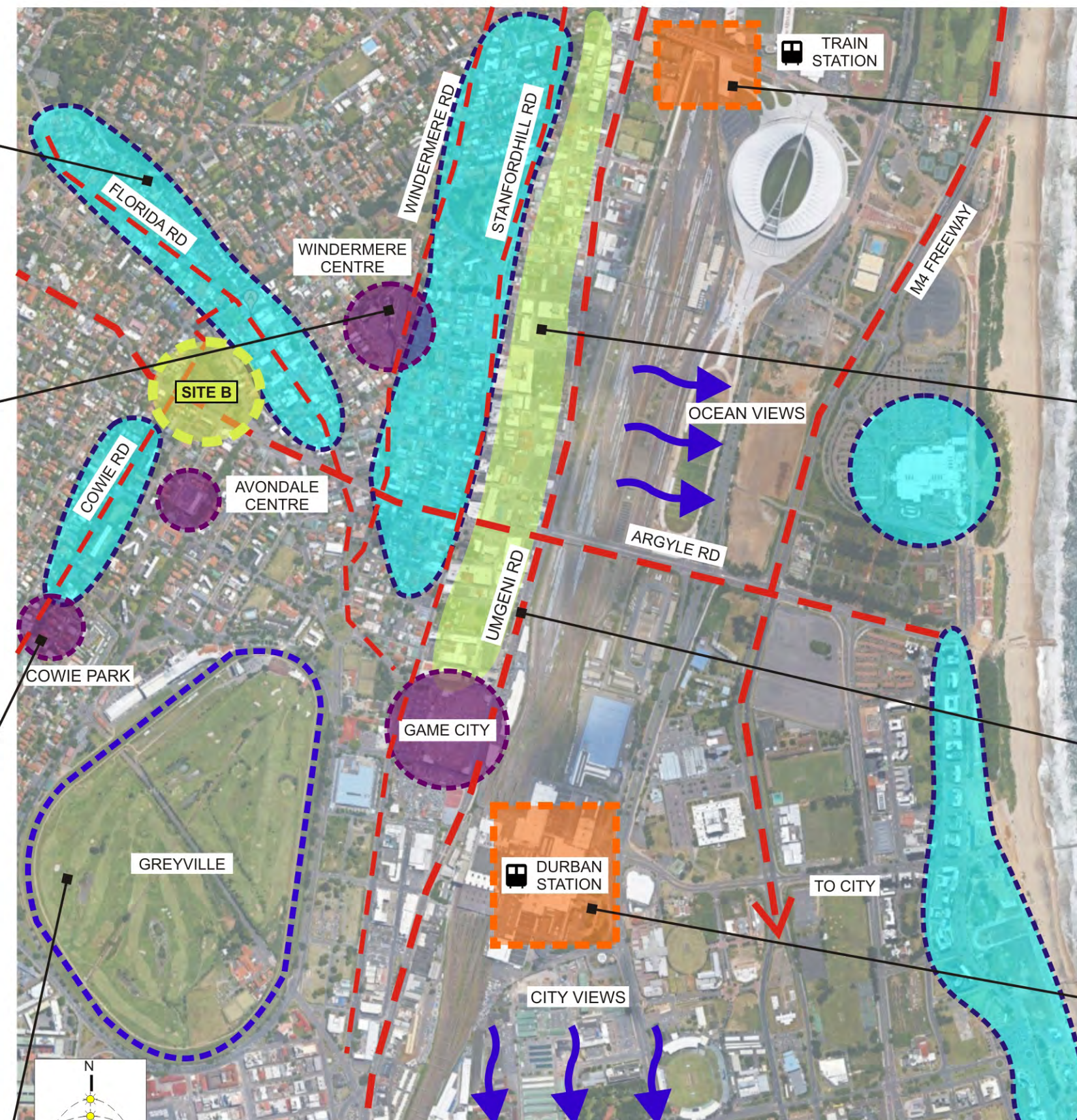
Cowie Park (above) is a retail node within the area. The complex has recently undergone a large renovation which highlights the value of the centre.



A commercial node has developed along Cowie Road that is centered around Cowie Park. A number of offices, restaurants and retail outlets have opened together with the existing high residential sites



Greyville Race Course hosts many large events such as the Durban July Fashion has a significant part to play in these events. Being close to such a venue is a beneficial factor



Umgeni Road is a prominent link in this region which brings in people from the residential nodes located further North and leads straight into the city centre. It is therefore an extremely active link with a numerous functions as well as a strong public transportation aspect

The Durban beachfront is located within 5km of the region. It is a source of many events and a general entertainment area. The Sun Coast casino, at the Northern edge of the beach front has hosted the MTN Durban Fashion Week since 2007 which incorporates Durban's best designers and students



Moses Mabhida Station is located approximately 2.5km from the site providing accessible public transport for people from outlying areas



Stanfordhill Road contains a number of clothing retailers and manufacturers along with a lively entertainment component



Multiple stores, offices and light industrial sites are located along Umgeni Road



Durban Station transport interchange is located within 3km from selected site, making use of rail buses and taxis



Due to the natural sloping topology of the general area one is able to obtain good views of the ocean and city to the South and East



Industrial and retail clothing facilities are located just East of the site along Stanfordhill and Umgeni Roads thus complementing the site selection and function



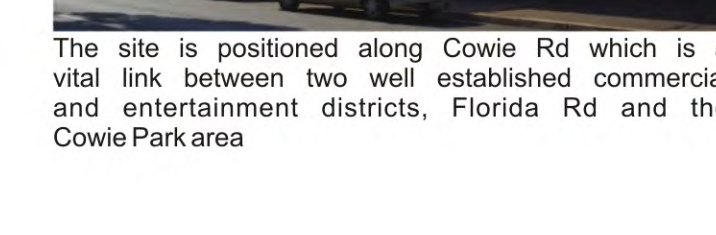
Ethekweni council's Education and Waste Minimisation centre is located on the site together with an area dedicated to parking for staff members. It shall be proposed that the facility moves within closer proximity to other municipal functions nearer to the cbd



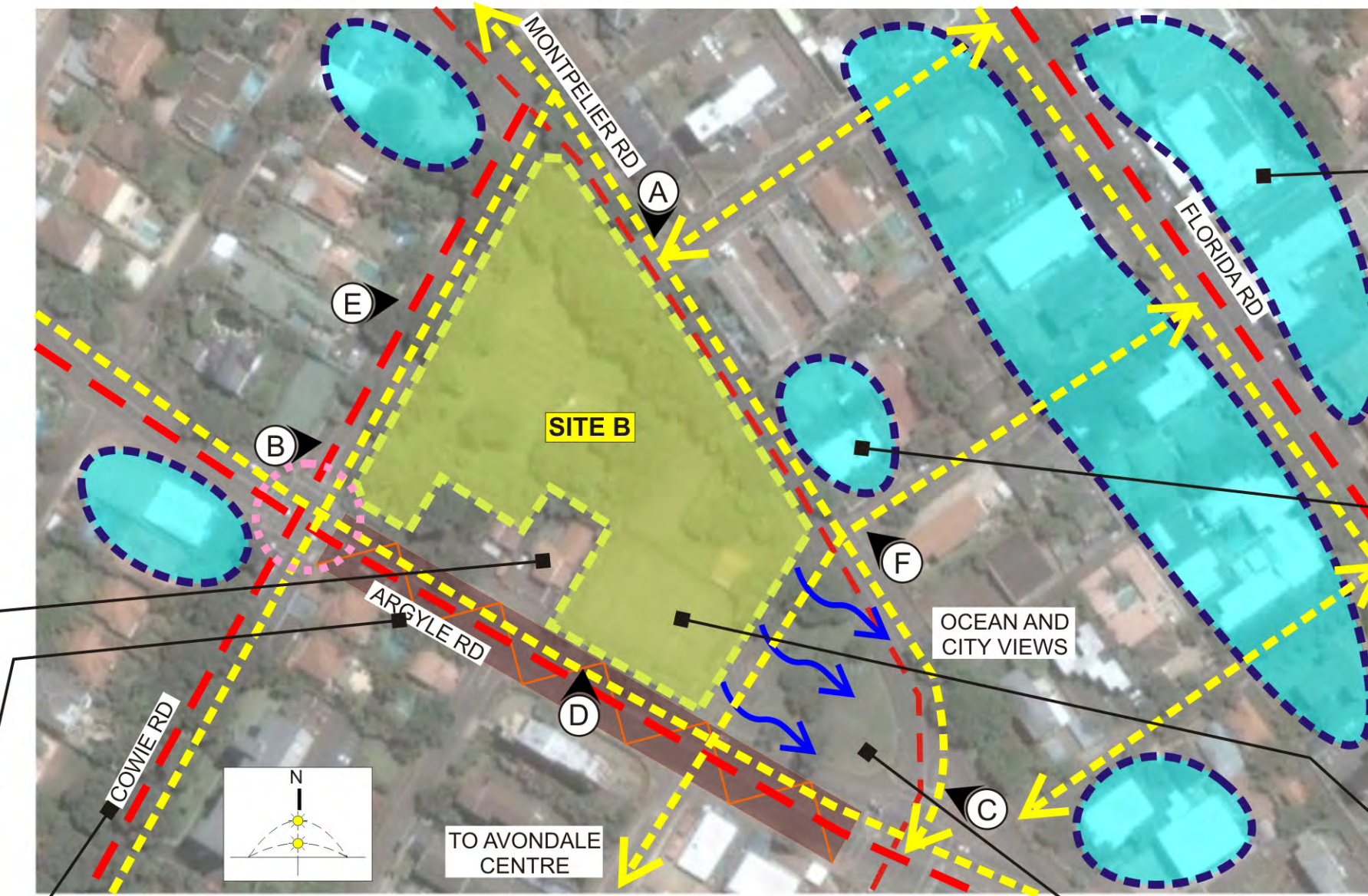
The site has huge visibility as it is on the corner of two main transportation links. Sandile Thusi (Argyle) Road is extremely active as it links the eastern city spaces to the residential regions along the Berea to the west. Good public transport facilities can be noted as a result



There are multiple high density residential sites within the immediate and surrounding context, increasing the public interaction needed for the building to survive. Most of these residents fall under the middle to upper economic sectors and are ideal potential clients or customers



There is a surplus of public transport facilities on Florida Road due to its diverse commercial and entertainment characteristics. Thus making transportation to the site easy due to its close proximity to Florida Road. Transport from outer lying areas is easy due to the newly built Moses Mabhida Station which is approximately 3km



One of Durban's most popular entertainment areas, Florida Road is located just East of the site. It plays host to some of the city's trendiest people and contains several boutique clothing stores

Three avenues direct some of the vibrancy of Florida Road onto the Eastern edge of the site along Montpellier Road. This has sparked some commercial activity on Montpellier Road

Derelict tennis courts form part of the selected site. These courts are on council owned land that has leased out

The open space on the South Eastern corner of the site has become a spiritual place of worship for the Shembe religion





FIGURE GROUND DIAGRAM
The site can be easily identified as a lost space as it lies vacant and derelict within a vibrant multi-functional urban setting. The surrounding built environment is well compacted encouraging future proposals to be considerate of densification. It also lends to catalytic development



A. STREET EDGE



C. NORTH/SOUTH LINKS



B. VERTICAL RESPONSE TO CONTEXT



D. MASSING RESPONSE



Major vehicular route
Retail node
Entertainment and Commercial zone
Selected site

CONTEXTUAL SETTING

Retail nodes and vital North/South links have guided the development of commercial zones around the site contextual surroundings. The site finds itself between two such zones in Florida Road and the area surrounding Cowie centre. The site is also framed by two North/South links. The urban design scheme aims to strengthen and compliment these existing contextual urban systems to provide a



Site
Residential
Special land use
Commercial & Entertainment
Place of Worship

ZONING

The site itself is zoned as Maisonette 650 but is considered as a special land use site. A multi-functional characteristic surrounds the site. The local municipality has recognised a trend in the rezoning of existing residential sites in the area and has made it easier for development by turning these sites into special land use sites enabling them to change their function creating more of a mixed environment



Site
Harsh edge
Interactive edge

SITE INTERACTION

The South and North Western edges of the site are framed by extremely busy and rapid vehicular circulation routes, especially Aryle (Sandie Thusi) Road. As a result this edge of the site is less interactive than Montpellier Road on the North Eastern side which is much more pedestrian friendly with good potential for



Site
Building
Views

STREET EDGE & VIEWS

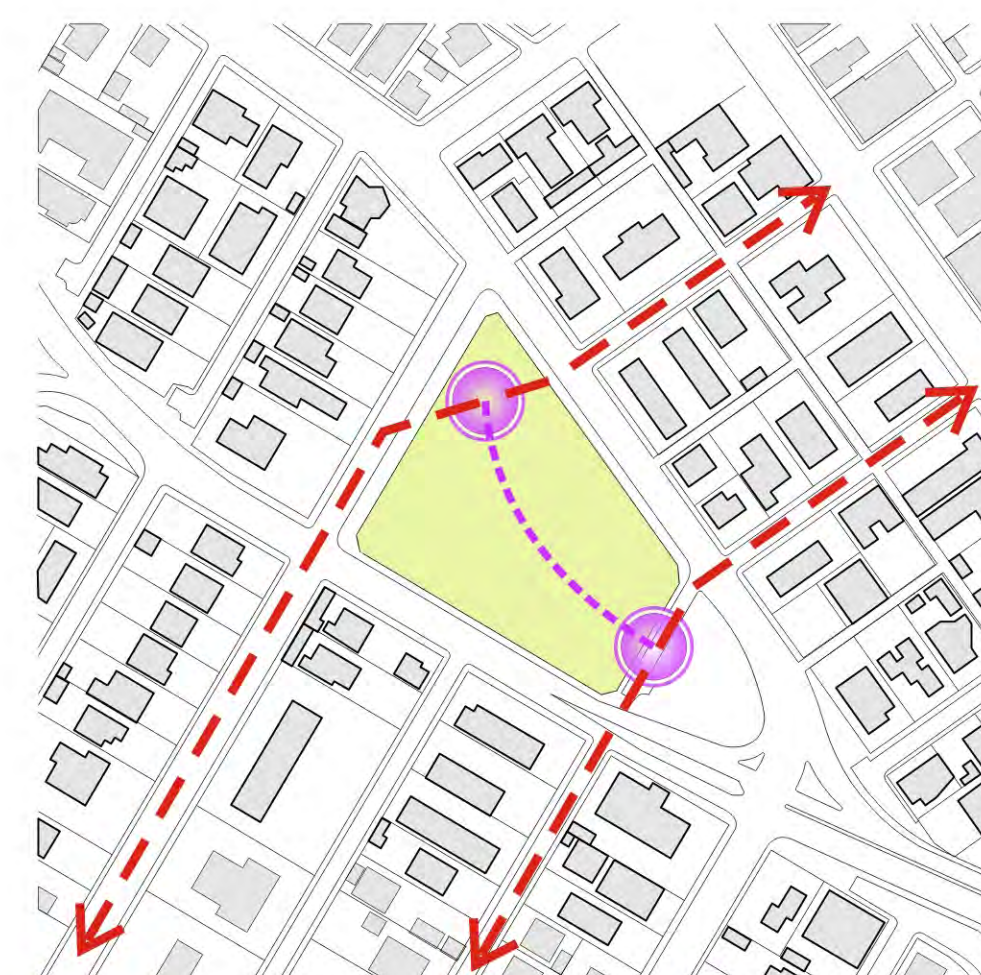
Due to the site being located within an urban environment the importance of creating street edge architecture is vitally importance. It encourages interaction between the building, its users, the surrounding environment and the public. The site also provides views to the sea and city



Site
Higher volume
Lower volume

VERTICAL RESPONSE TO CONTEXT

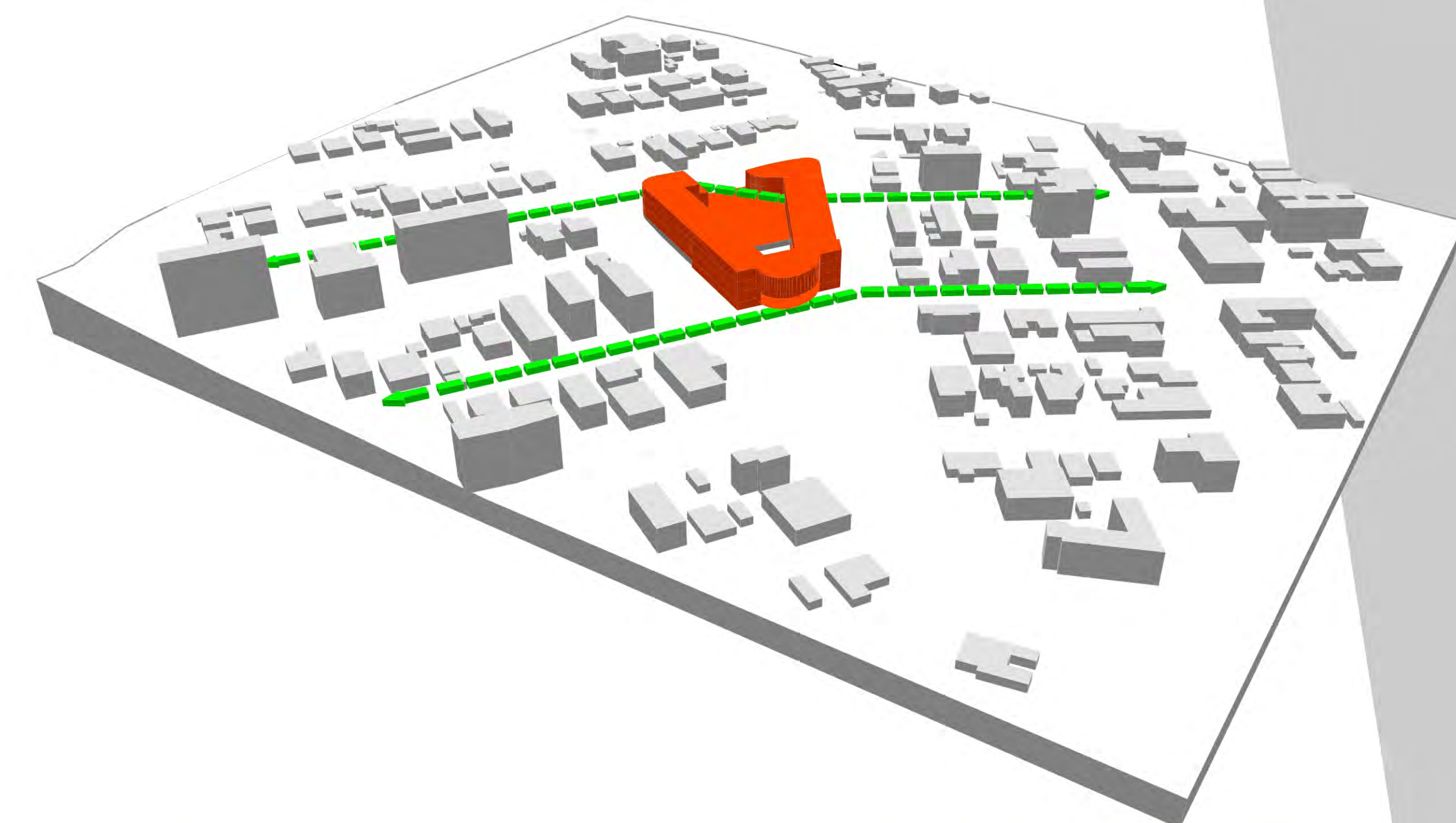
A larger number of floors will be utilised on the South western edge of the site due to the surrounding buildings along this side being higher. Similarly the North Eastern edge of the site will contain a lower number of floors in response to surrounding single or 2 storey building.



Site
North/South links
Cross site link
Nodes

LINKS AND NODES

The site is bound on two sides by vital North/South links that connect major commercial, retail and entertainment nodes within its contextual setting. A connection between the two links establishes important nodes on the site creating



SITE PLAN 1:2000

STAGES OF URBAN DEVELOPMENT

STAGE 1

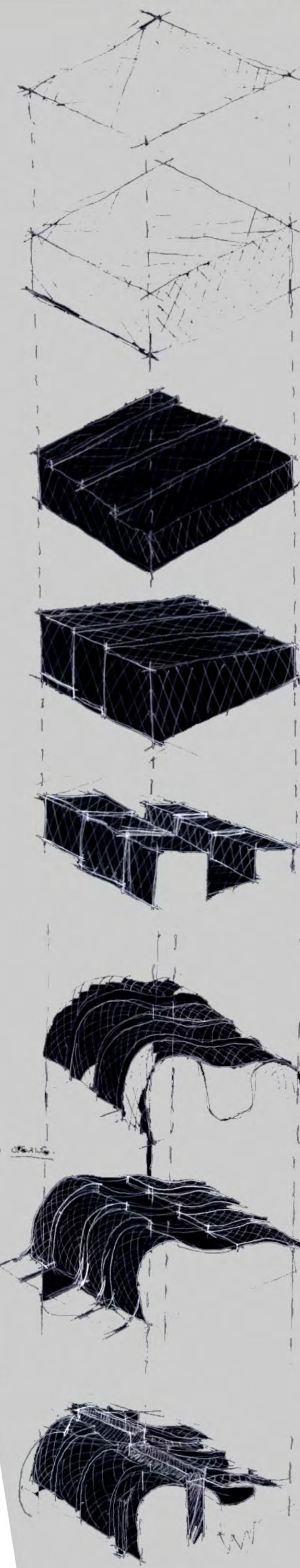
The creation and development of an urban structure that responds to the existing built environment and urban systems. A catalytic response will better the immediate environment and encourage further development in and around the immediate area

STAGE 2

With the establishment of a key urban structure further enhancement of the immediate context will be attained. Phase 2 concentrates on the development of Montpellier Road as a destination node. The combination of several functions including commercial and entertainment facilities will mimic the built environment on Florida Road extending its vibrancy

STAGE 3

Phase 3 aims at extending the North/South links that have been created over the macro setting but have been lost at a micro scale. By targeting low rise structures and turning them into mid-rise multi functional sites the development as a whole builds on existing features of the context, enhancing the area



THEORETICAL AND CONCEPTUAL DISCOURSE

Representation of Cultures - Shopfront concept

Creating a design that is culturally adaptable and accommodating of diversity is a key aspect to the design. A concept borrowed from retail incorporates the transparency of shopfronts and their flexibility in changing the space directly behind the glazing to cater for current trends or items in demand. Similarly the design incorporates transparent exhibition and display spaces which enables the clothing to become the facade of the building. These exhibition spaces offer flexibility in the ability to change the clothing on display at any time thus catering for the constantly adapting cultural trends in fashion. Clothing, which is a representation of people and their cultures, becomes the facade of the design. The clothing is used as a means of 'dressing' the building

PRECEDENTS

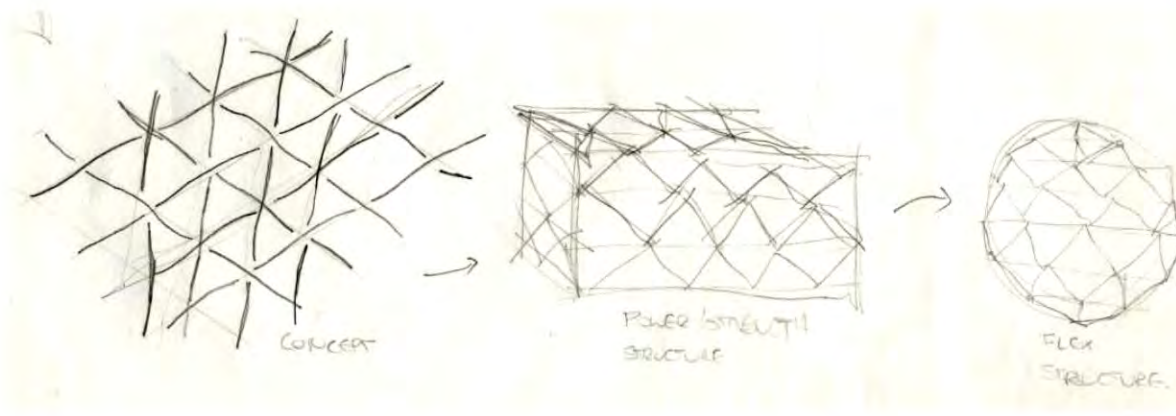


CLOTHING RETAIL SHOPFRONTS

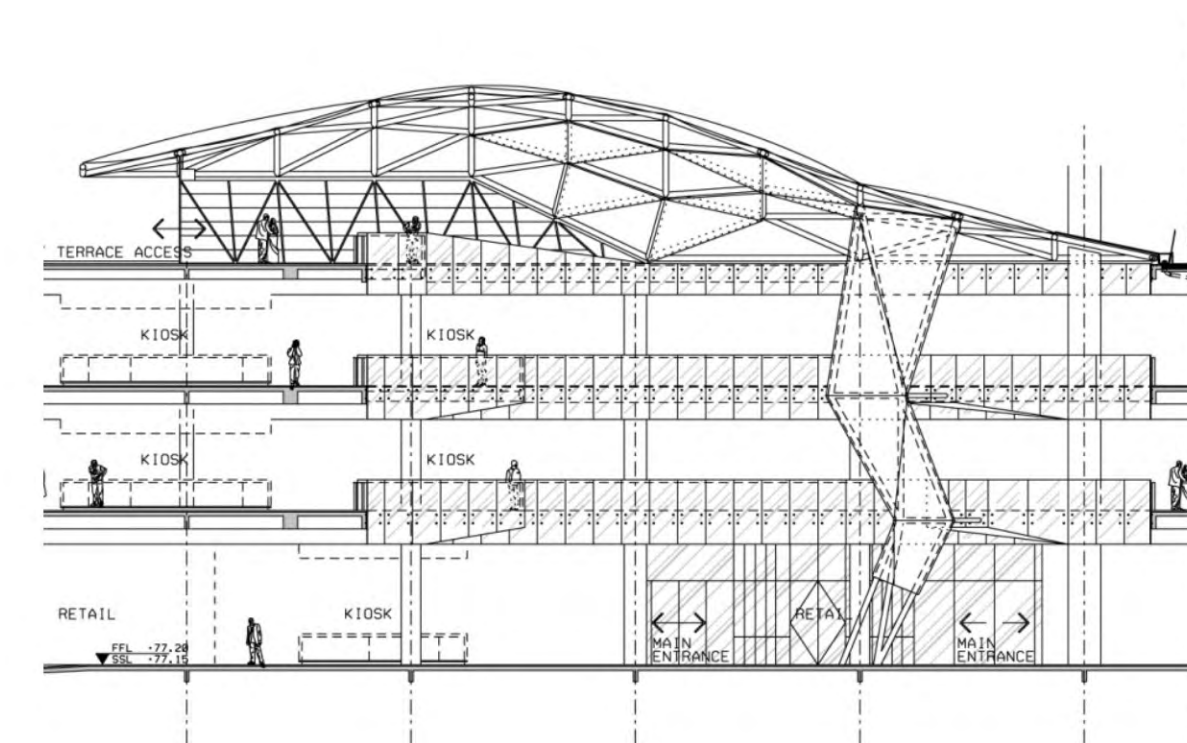
Fashion as a Design Generator

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1 MONT' KIARA RETAILMALL - SPARCH



Iconic design

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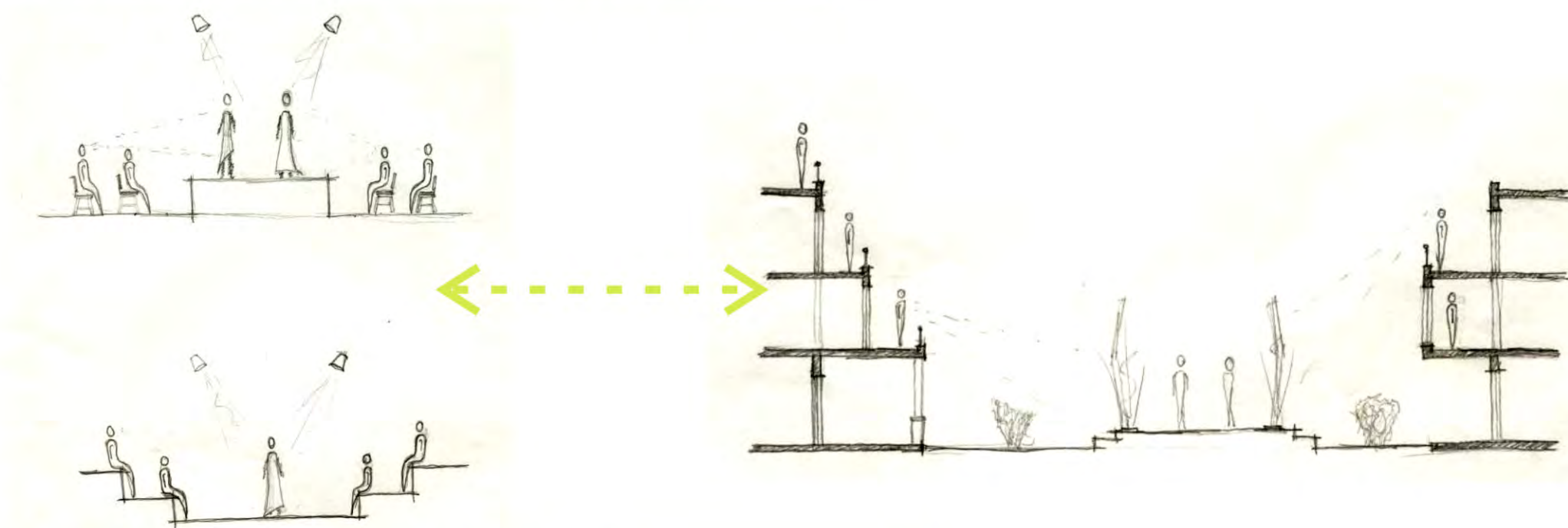


VALENCIA SCIENCE AND ARTS CENTRE - SANTIAGO CALATRAVA

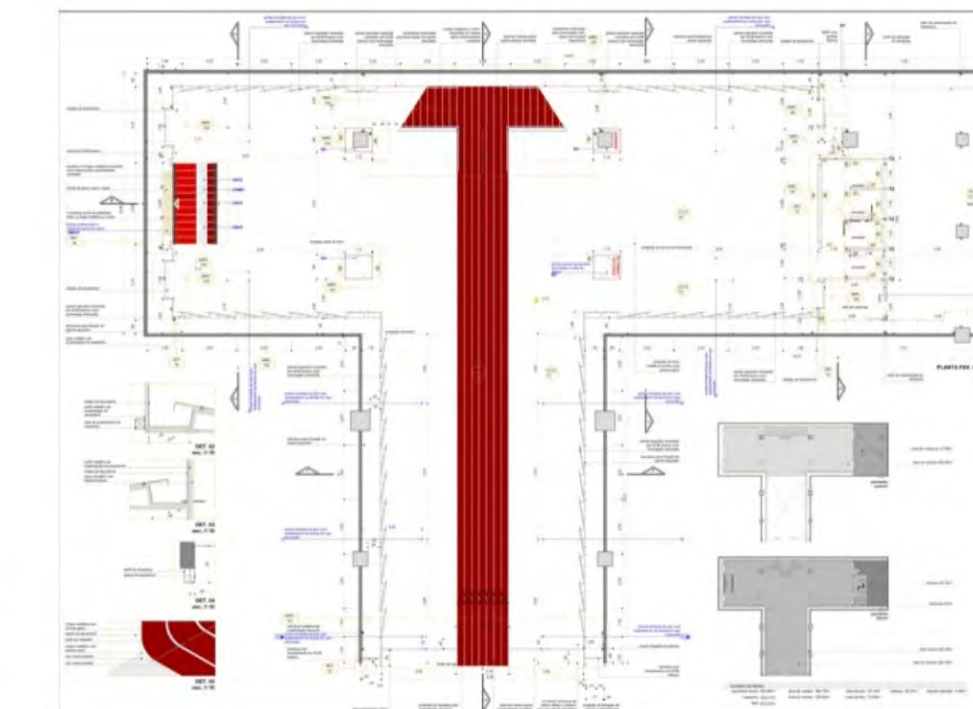


Incorporation of the Catwalk

A prominent feature in clothing and the fashion industry is the catwalk or runway. It is the primary means of displaying new products by fashion designers and it allows the public to view and interact with the designs. The incorporation of a catwalk as a symbol of fashion into the architectural design process offers numerous features and can also be used as a space for informal shows. A centrally located main circulation route offers maximum exposure to those who use it whilst a change in level defines the space. The users and fashion designers then become the 'models' on the 'runway' allowing the design to be conceived with the users as part of the conceptual discourse.

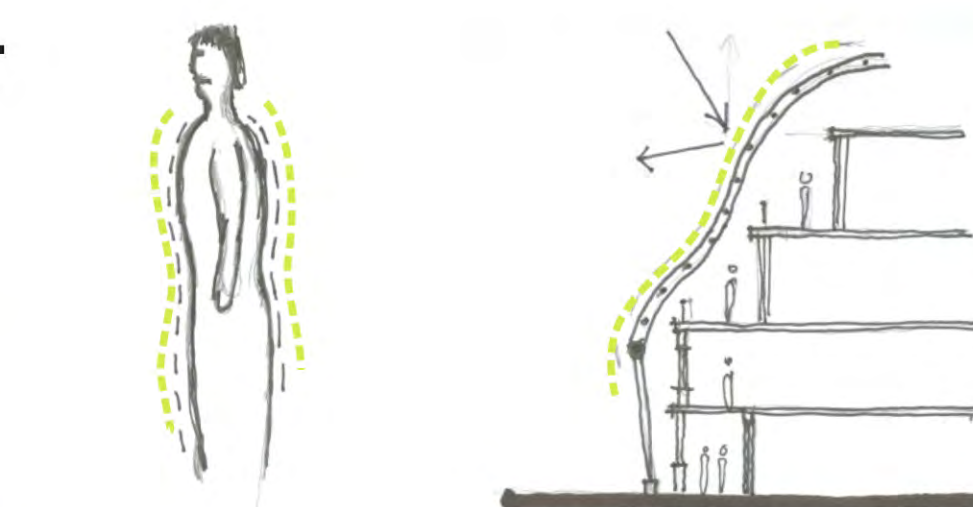


CENTAURO CONCEPT STORE - AUM ARQUITETOS

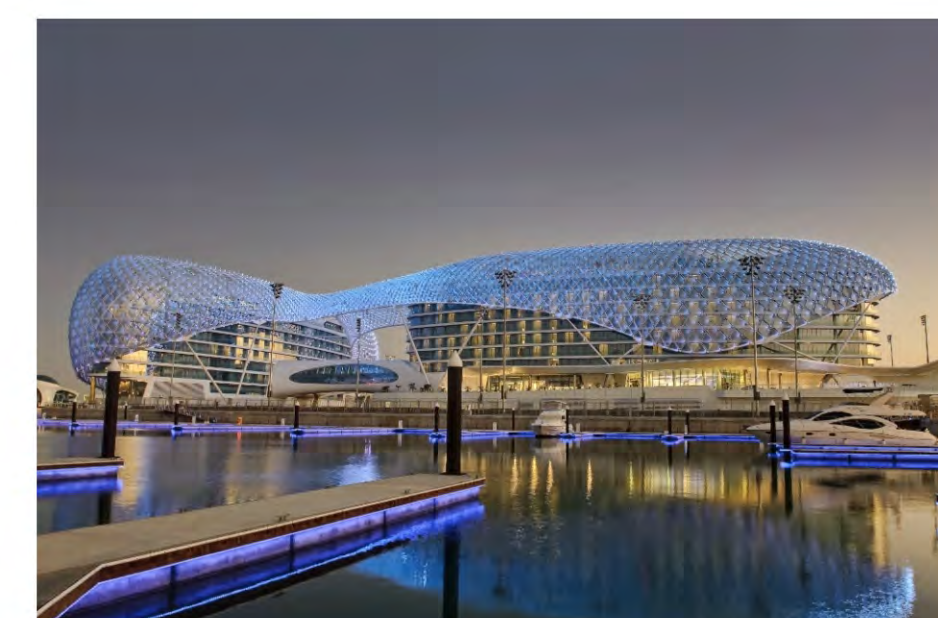


Skins, layers and membranes

Fashion is represented by the architecture that surrounds it. Curvilinear forms and covering skins are vital characteristics of fashion and clothing which can be incorporated into architecture in the creation of organic, flowing buildings. Similar to how clothing covers and protects people, buildings, in essence, also act as a protective layer. The physical and metaphorical link that can be associated with a covering membrane in clothing and architecture is a common feature to be exploited in the design



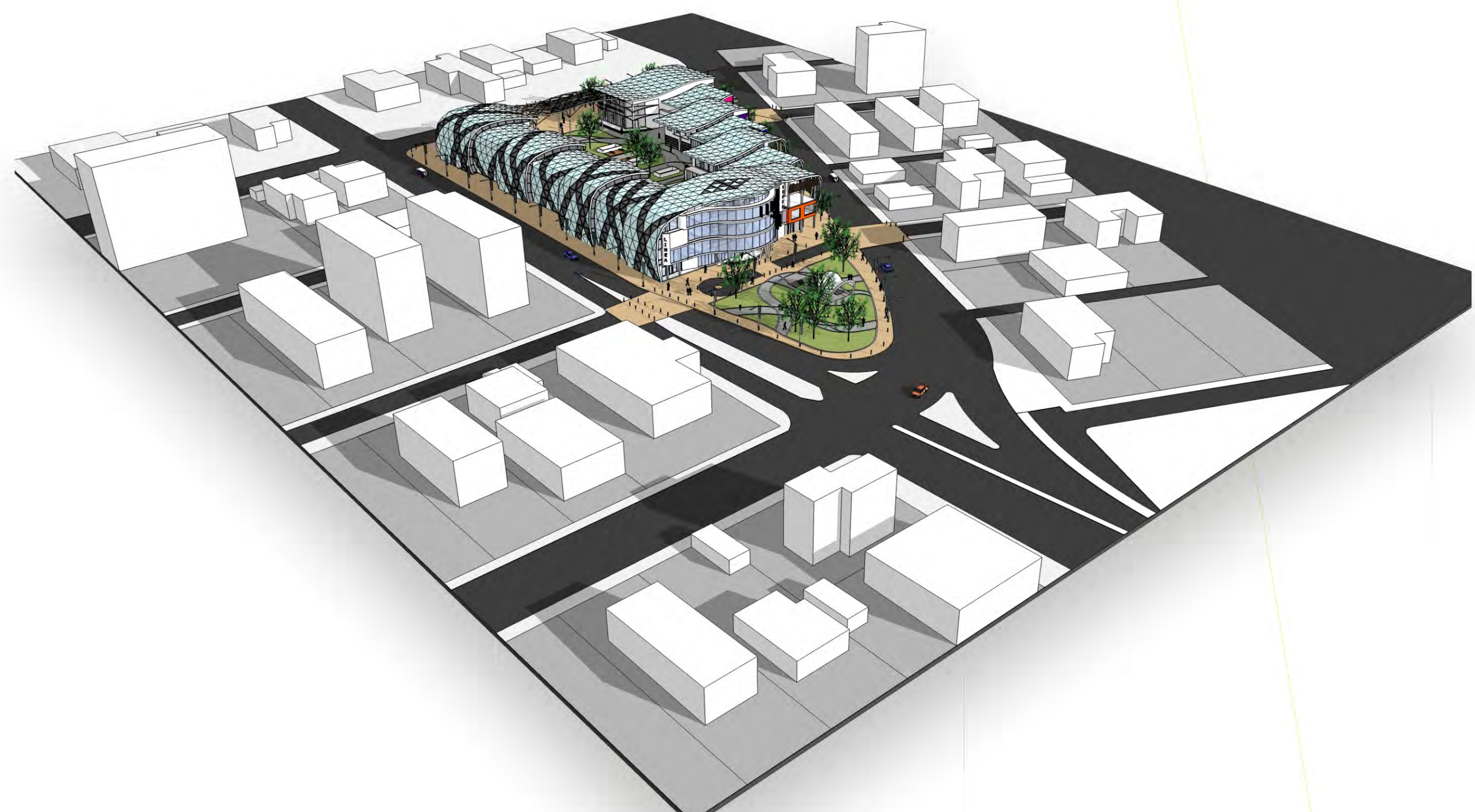
YAS MARINA HOTEL - ASYMPTOTE



SCHEDULE OF ACCOMMODATION

FASHION SCHOOL : Linea Fashion Academy				
ROOM	QUANTITY	AREA	FULL AREA	
Staff lounge & kitchen	1	50sqm	50sqm	STAFF
Staff offices	12	15sqm	180sqm	
Head of school office	1	20sqm	20sqm	
Boardroom	1	40sqm	40sqm	
Reception	1	20sqm	20sqm	
Waiting lounge	1	20sqm	20sqm	
Staff ablutions	1	25sqm	25sqm	
Fashion design studio	1	220sqm	220sqm	
Resource/storage	1	20sqm	20sqm	
Seminar room	1	25sqm	25sqm	
Illustration & Art	1	100sqm	100sqm	
Storage	1	15sqm	15sqm	
Ablutions	1	40sqm	40sqm	MAIN COURSES
Textile design studio	1	200sqm	200sqm	
Textile printing	1	25sqm	25sqm	
Dye & Mixing	1	20sqm	20sqm	
Techniques room	1	40sqm	40sqm	
Storage	1	10sqm	10sqm	
Wash area	1	10sqm	10sqm	
Seminar room	1	25sqm	25sqm	
3rd year studio	1	250sqm	250sqm	
Storage	1	20sqm	20sqm	
Pattern technology	1	200sqm	200sqm	
Storage	1	20sqm	20sqm	
Seminar room	1	25sqm	25sqm	
Garment technology studio	1	200sqm	200sqm	
Sewing area	1	50sqm	50sqm	
Ironing area	1	30sqm	30sqm	
Storage	1	20sqm	20sqm	
Seminar room	1	40sqm	40sqm	
Ablutions	1	20sqm	20sqm	
Exhibition space	3	30sqm	90sqm	
CIT room	1	80sqm	80sqm	
Computer LAN	2	60sqm	120sqm	
LAN assistant office	2	15sqm	30sqm	
Small lecture room	1	40sqm	40sqm	
Big lecture room	1	80sqm	80sqm	
Library	1	200sqm	200sqm	
Ablutions	1	40sqm	40sqm	
Cafeteria/lounge	1	150sqm	150sqm	
Kitchen & Storage	1	50sqm	50sqm	
Ablutions	1	20sqm	20sqm	
Locker storage	1	50sqm	50sqm	
Sub Total			2 930sqm	
COMMERCIAL COMPONENT				
ROOM	QUANTITY	AREA	FULL AREA	
Reception	3	20sqm	60sqm	FASHION OFFICES
Waiting lounge	3	25sqm	75sqm	
Boardroom	3	35sqm	105sqm	
General meeting room	3	20sqm	60sqm	
Managers office	3	20sqm	60sqm	
Cutting room	3	60sqm	180sqm	
Machine room	3	80sqm	240sqm	
Design studio/office	3	100sqm	300sqm	
Display area	3	20sqm	60sqm	
Storage	3	20sqm	60sqm	
Ablutions	1	40sqm	40sqm	
Kitchen	3	10sqm	30sqm	
Reception	1	20sqm	20sqm	MODELING AGENCY
Waiting lounge	1	15sqm	15sqm	
Managers office	1	20sqm	20sqm	
Office space	1	80sqm	80sqm	
Boardroom	1	30sqm	30sqm	
Change room	1	40sqm	40sqm	
Modelling area	1	50sqm	50sqm	
Reception & Offices	2	10sqm	20sqm	
Managers office	2	15sqm	30sqm	
Boardroom room	2	20sqm	40sqm	
Manufacturing Space	2	100sqm	200sqm	
Ablutions	1	30sqm	30sqm	
Kitchen	2	10sqm	20sqm	
Sub Total			1 855sqm	
RETAIL AND RESIDENTIAL				
ROOM	QUANTITY	AREA	FULL AREA	
Retail outlets	6	varied	400sqm	RETAIL
Restaurant/Bar	1	200sqm	200sqm	
Exhibition hall (runway)	1	400sqm	400sqm	
Studio apartment	7	70sqm	490sqm	RESIDENTIAL
One bedroom apartment	2	80sqm	160sqm	
Sub Total			1 650sqm	
Circulation (10%)			644sqm	
GRAND TOTAL			6 889sqm	

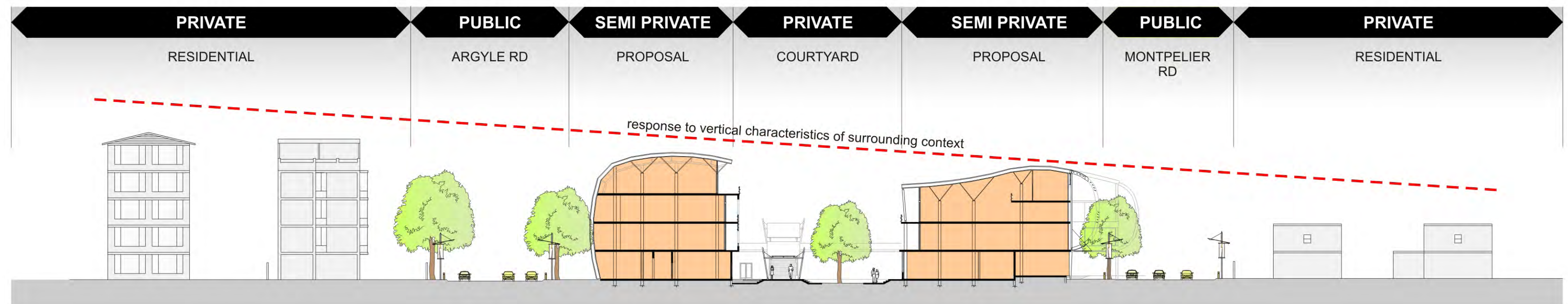
- INTRODUCTION
- URBAN ANALYSIS
- URBAN PROPOSAL
- ARCHITECTURAL DISCOURSE
- ARCHITECTURAL RESPONSE

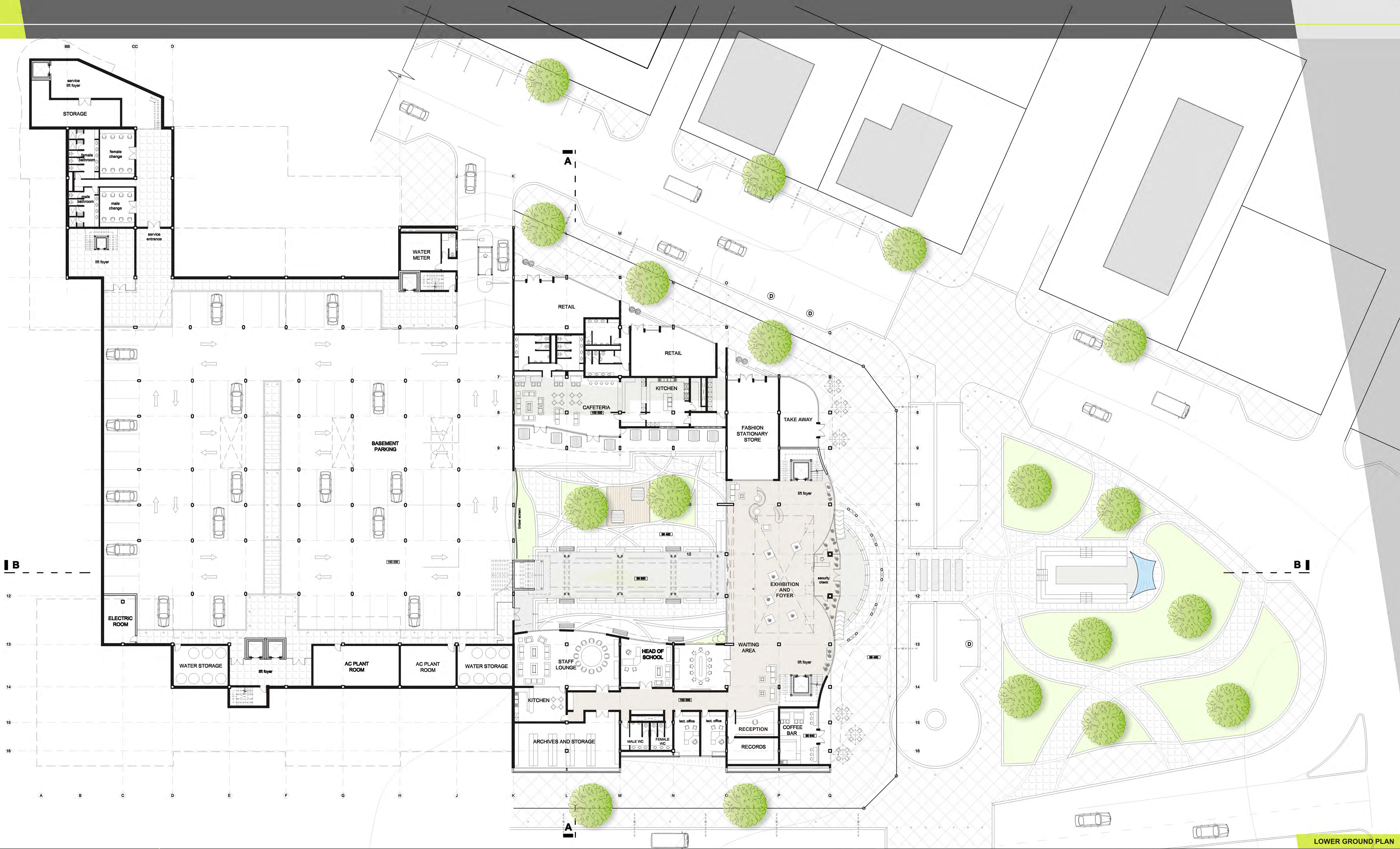


eastern aerial view

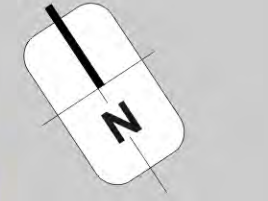


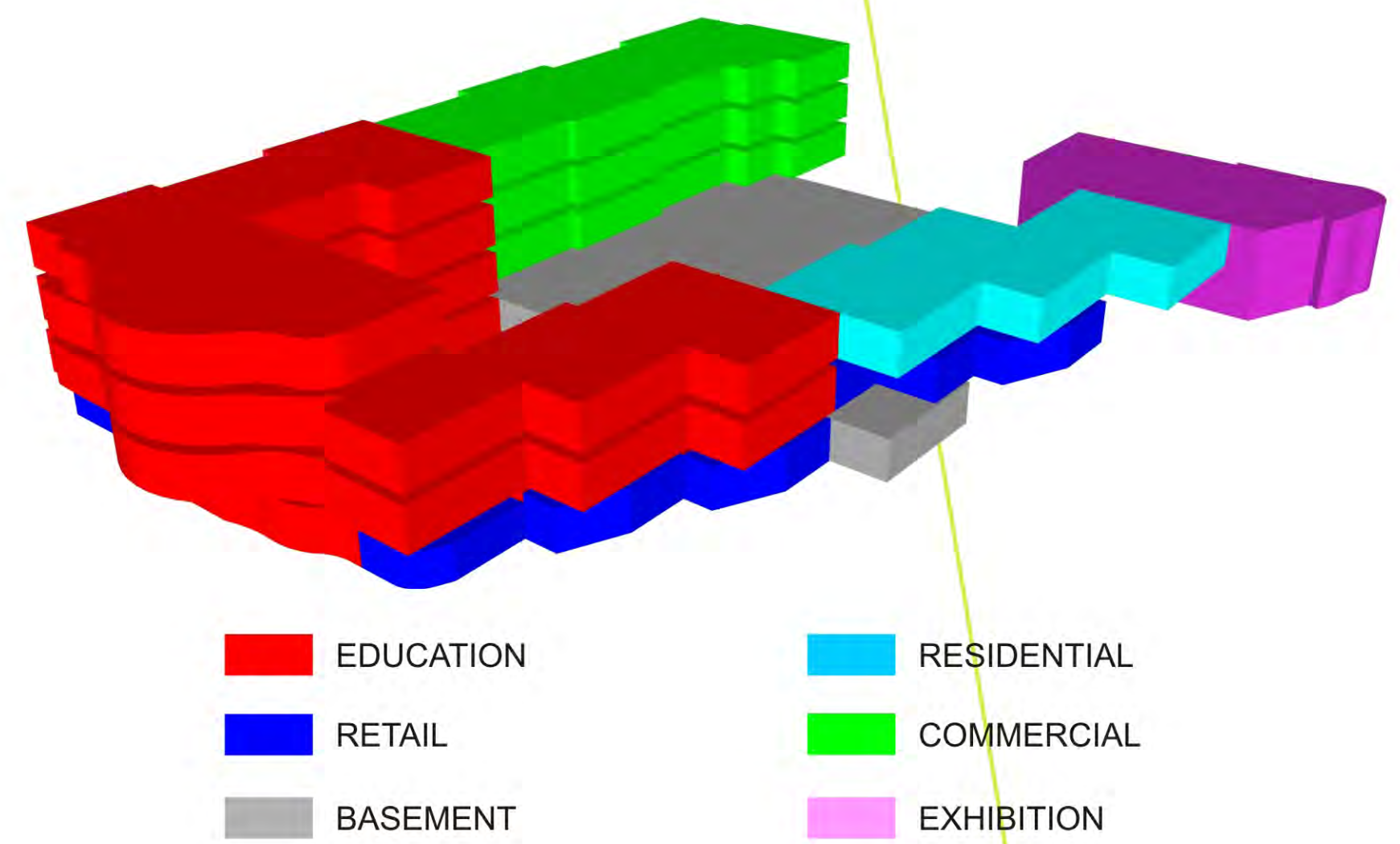
SITE PLAN 1:500





- INTRODUCTION
- URBAN ANALYSIS
- URBAN PROPOSAL
- ARCHITECTURAL DISCOURSE
- ARCHITECTURAL RESPONSE

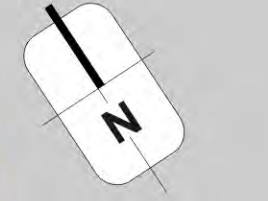


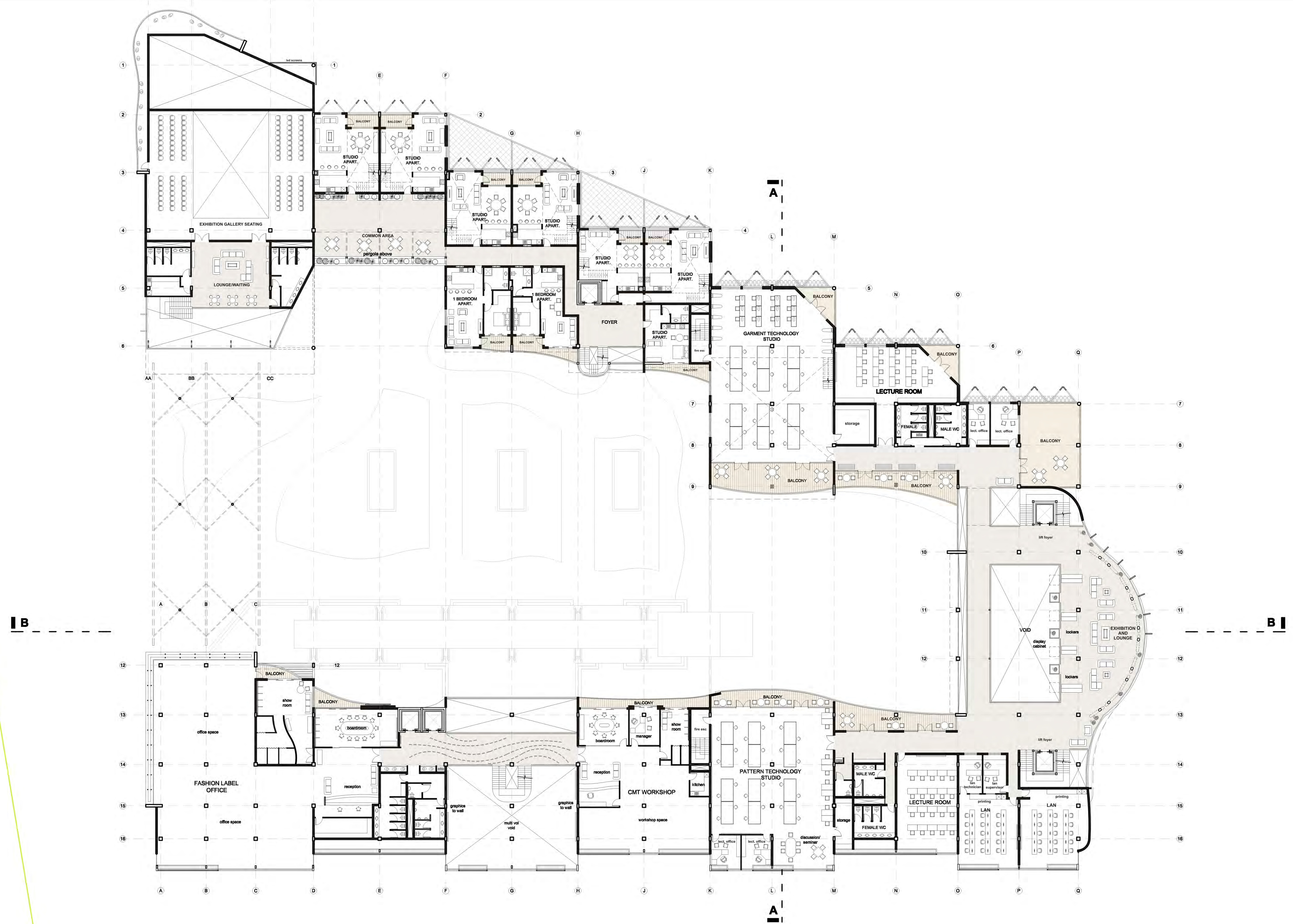


DISTRIBUTION OF FUNCTIONS

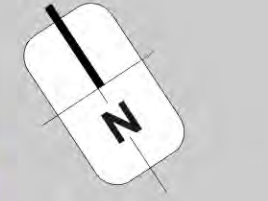


UPPER GROUND PLAN 1:200





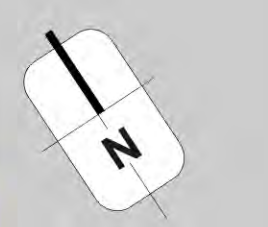
FIRST FLOOR PLAN 1:200



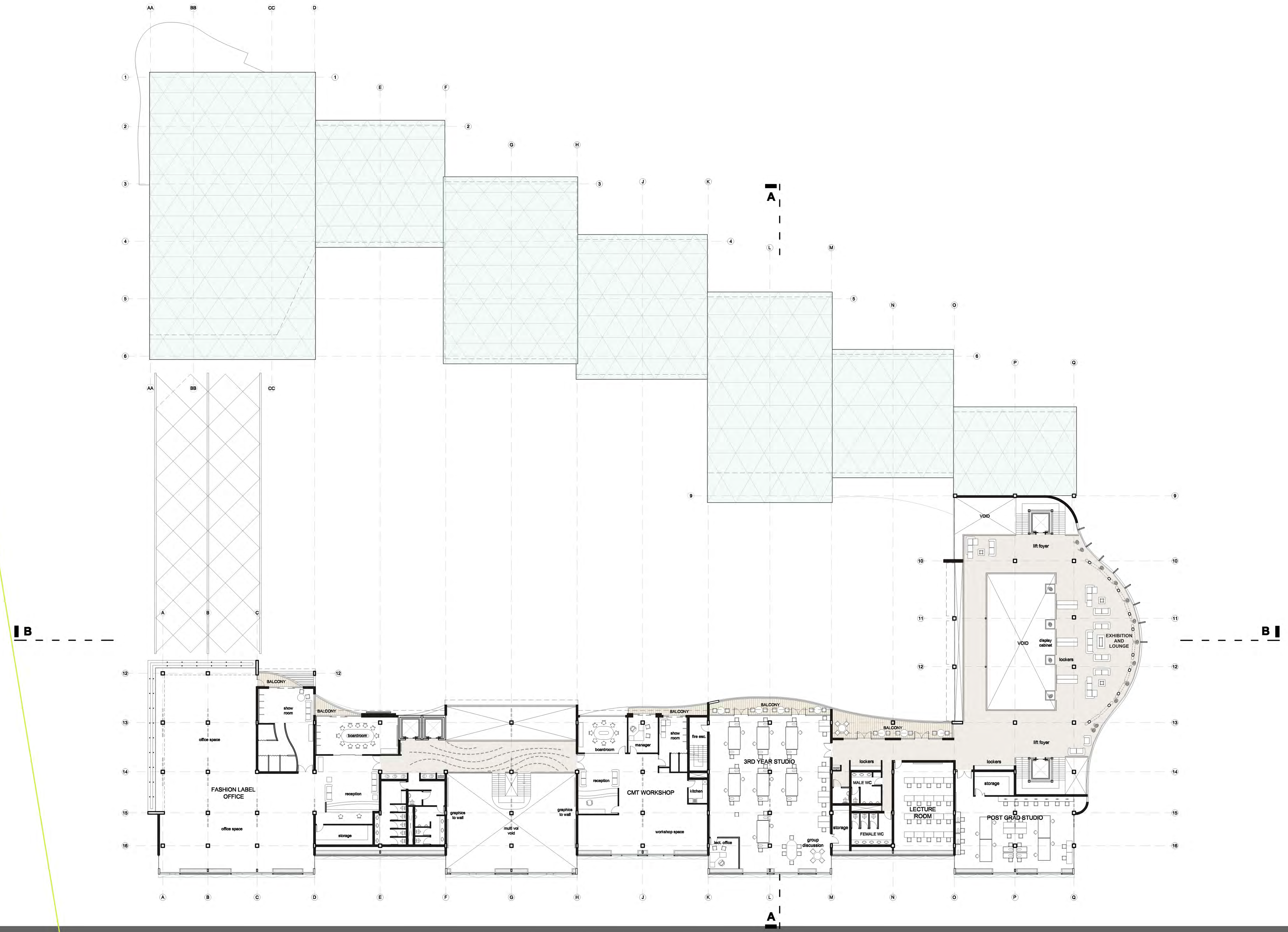
- INTRODUCTION
- URBAN ANALYSIS
- URBAN PROPOSAL
- ARCHITECTURAL DISCOURSE
- ARCHITECTURAL RESPONSE



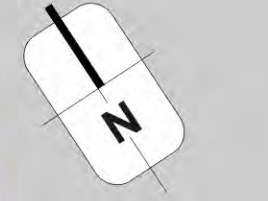
FIRST FLOOR MEZZANINE PLAN 1:200

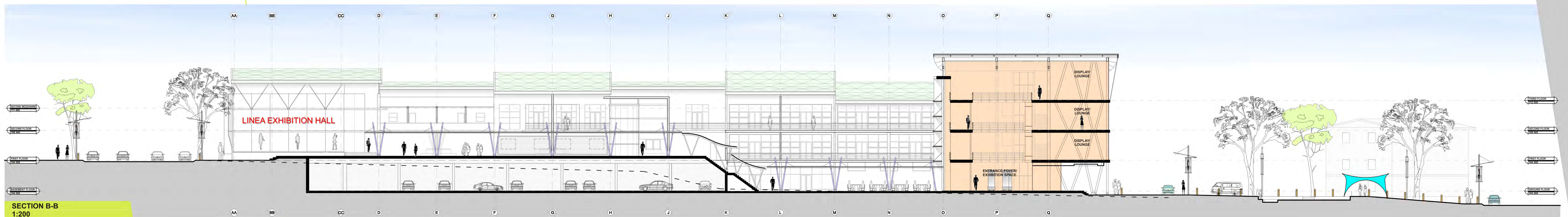
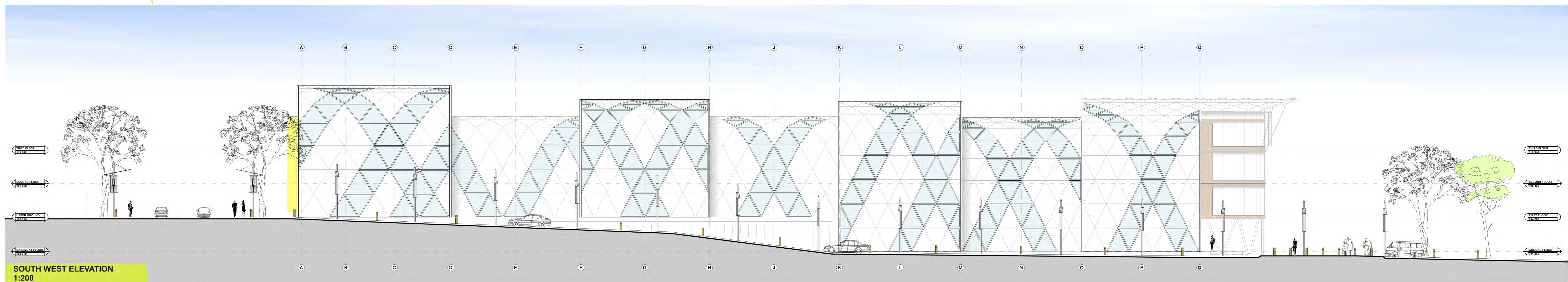
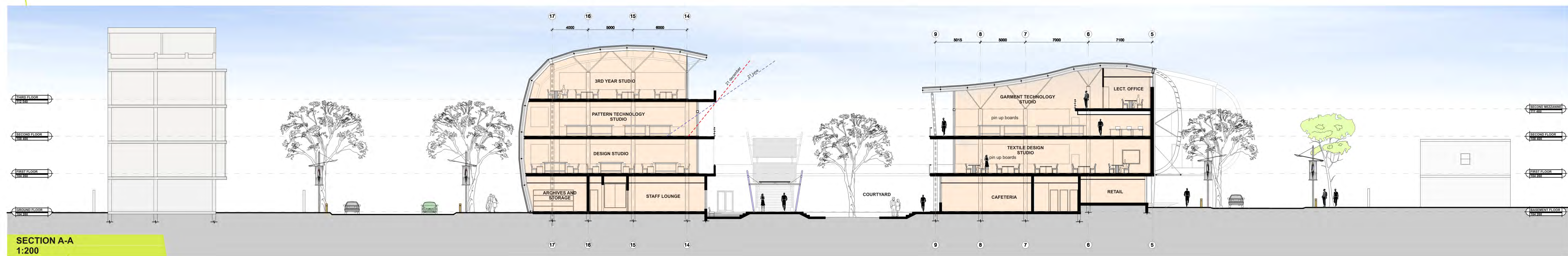


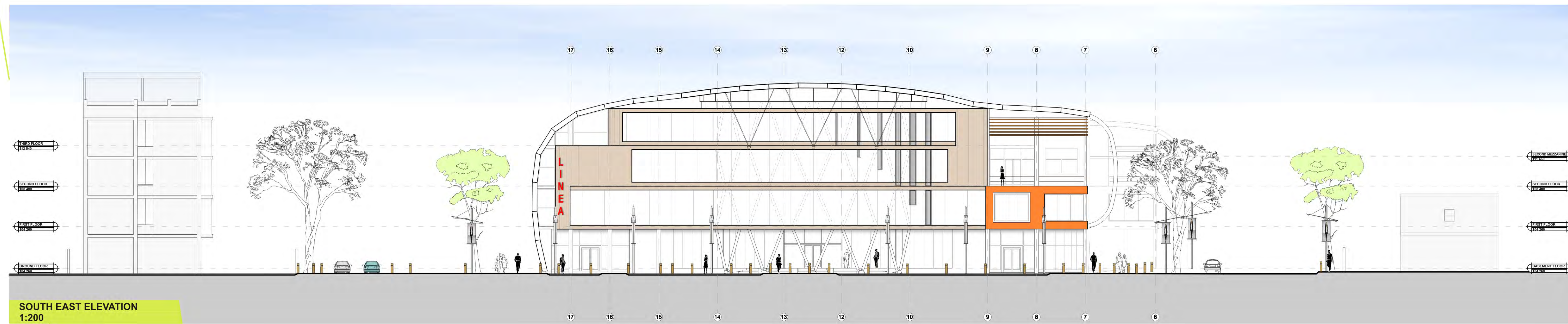
- INTRODUCTION
- URBAN ANALYSIS
- URBAN PROPOSAL
- ARCHITECTURAL DISCOURSE
- ARCHITECTURAL RESPONSE



SECOND FLOOR PLAN 1:200



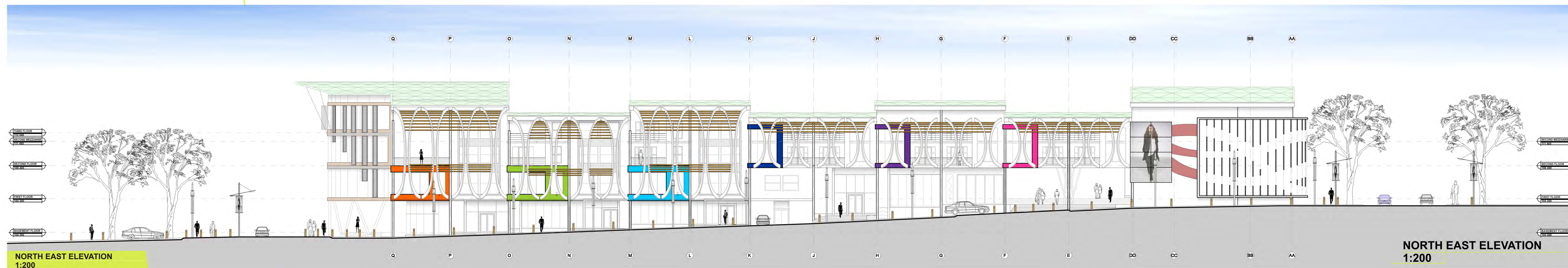




SOUTH EAST ELEVATION
1:200

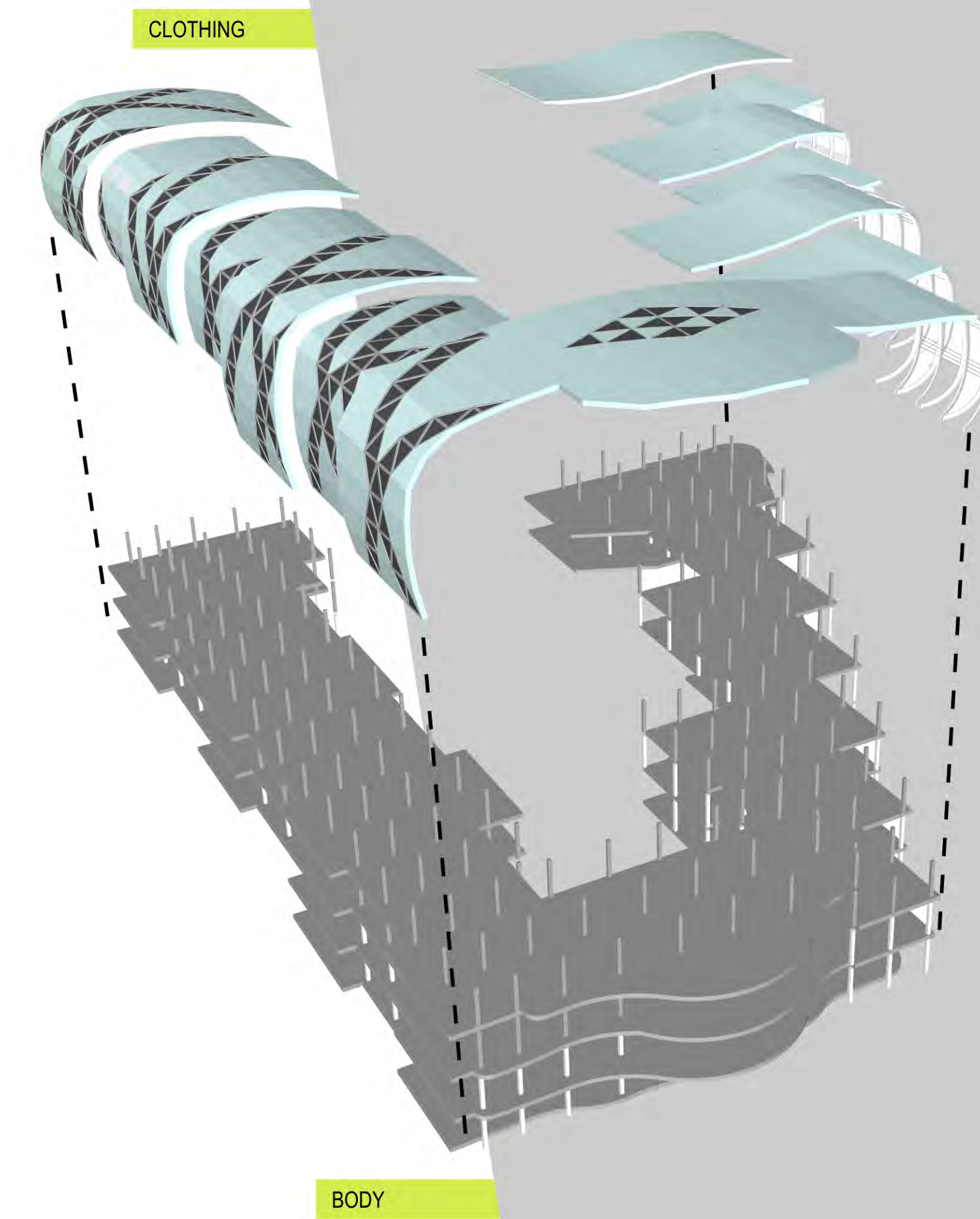


NORTH WEST ELEVATION
1:200



NORTH EAST ELEVATION
1:200

NORTH EAST ELEVATION
1:200



CLOTHING

BODY



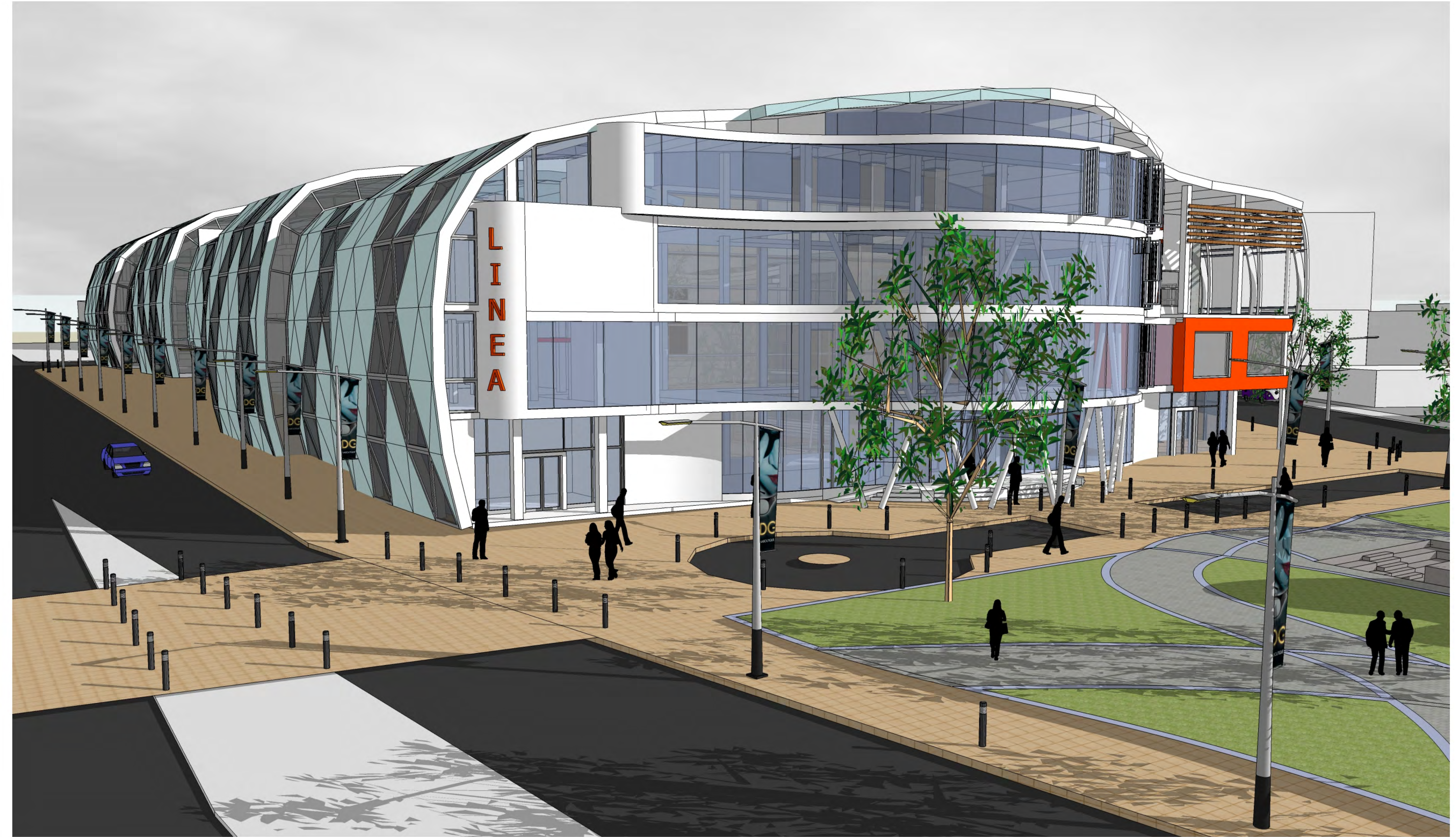
aerial view

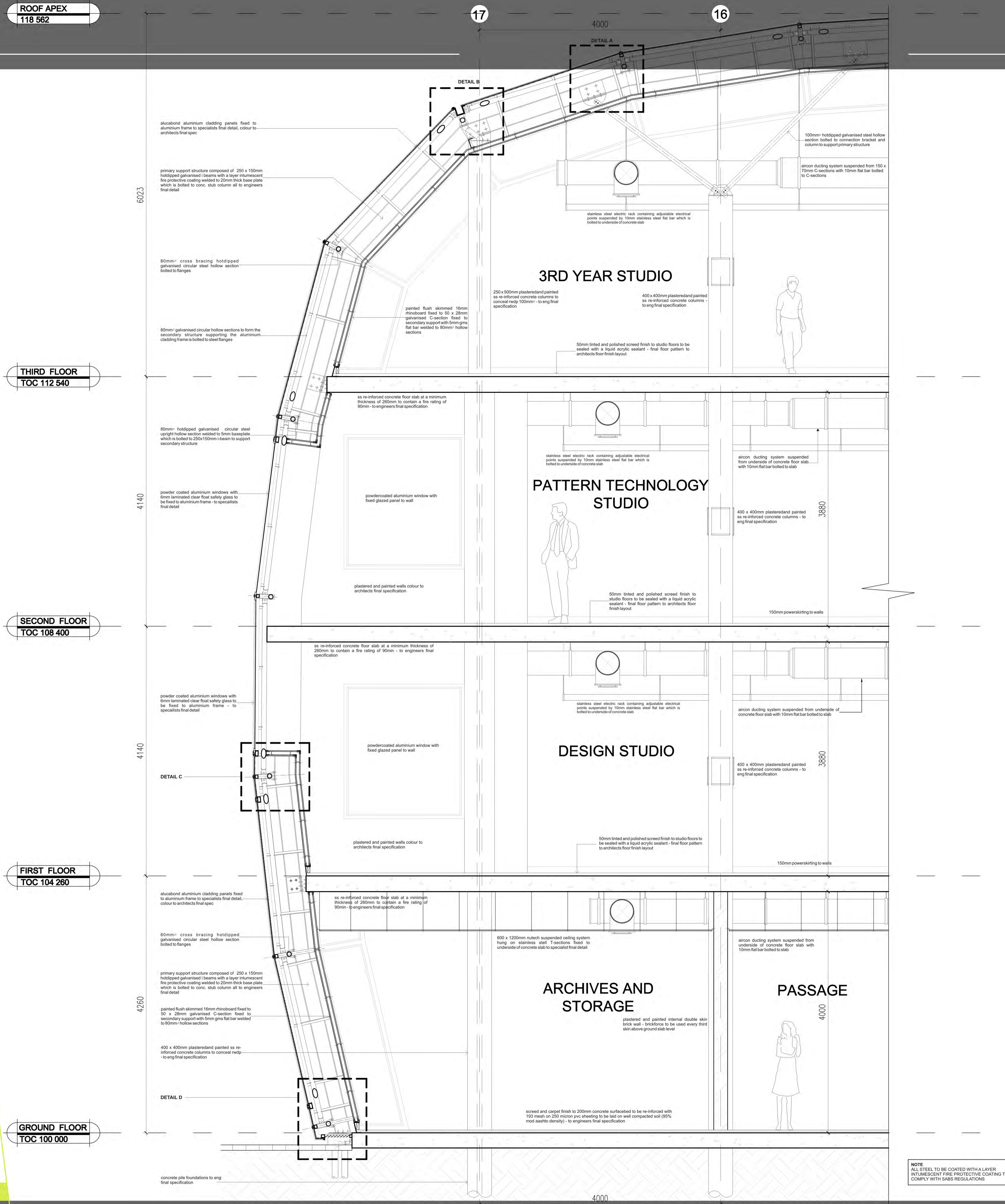


view from montpelier road



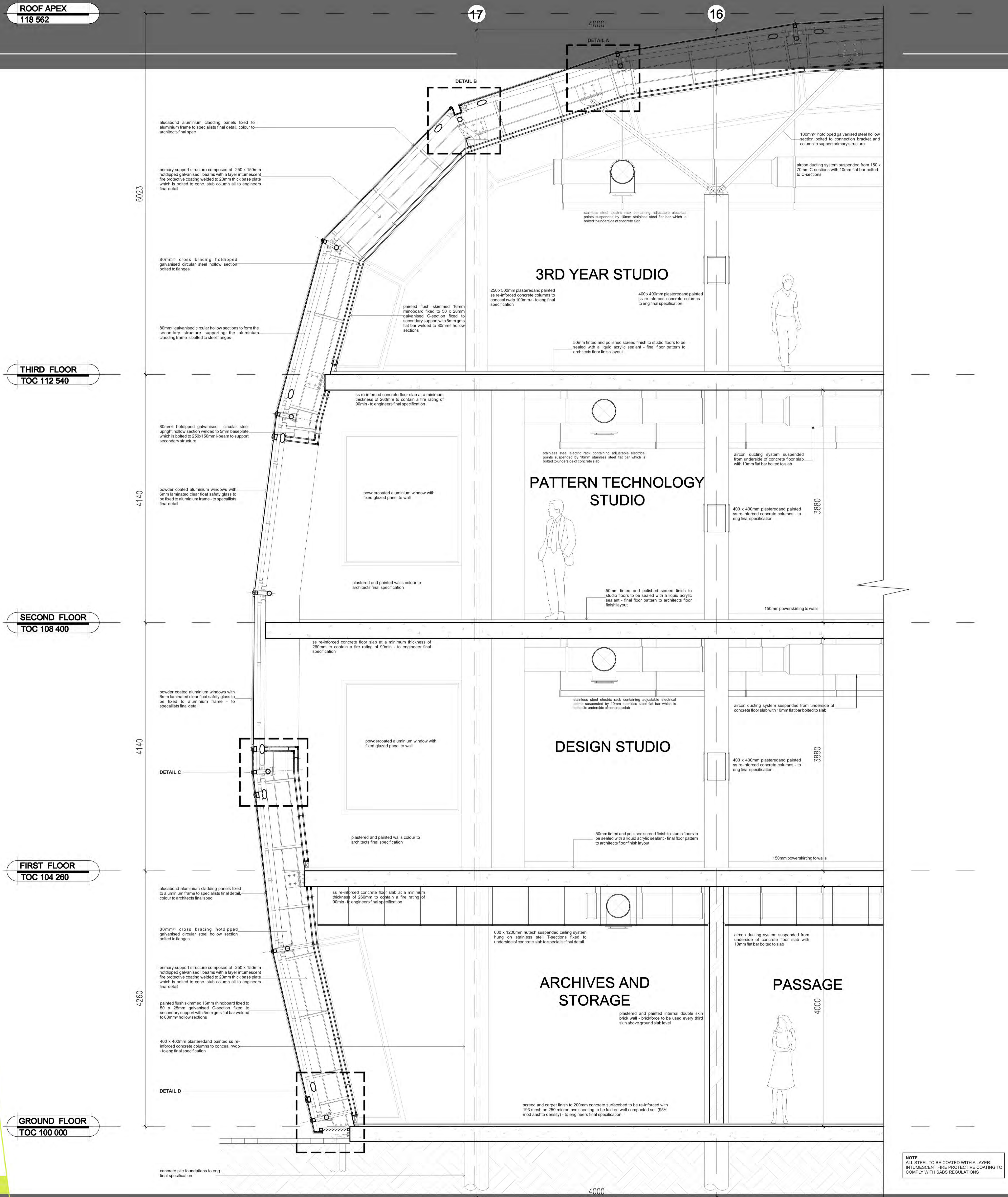
view from problem mkize road





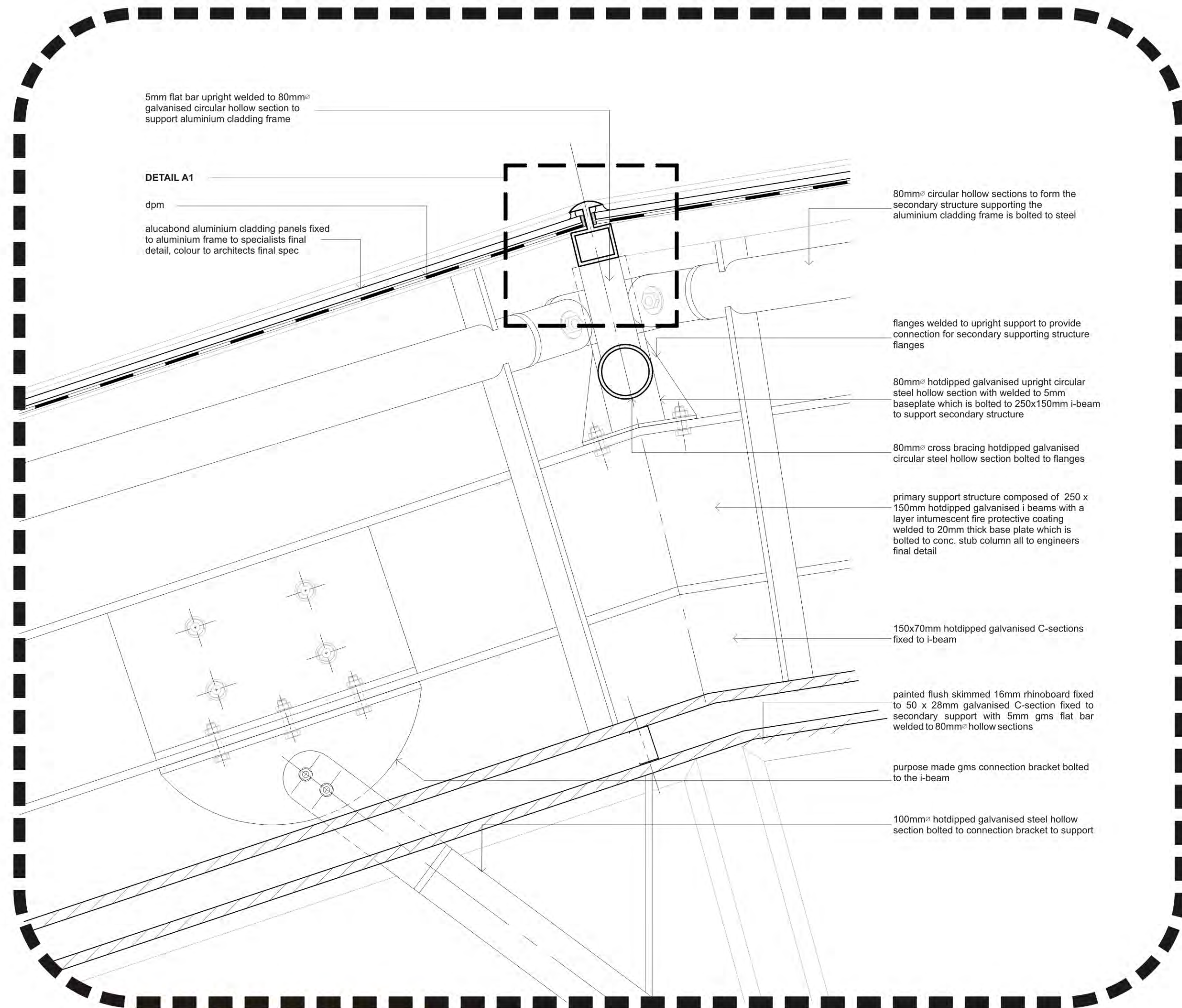
STRIP SECTION A-A
1:25

NOTE
ALL STEEL TO BE COATED WITH A LAYER
INTUMESCENT FIRE PROTECTIVE COATING TO
COMPLY WITH SABS REGULATIONS

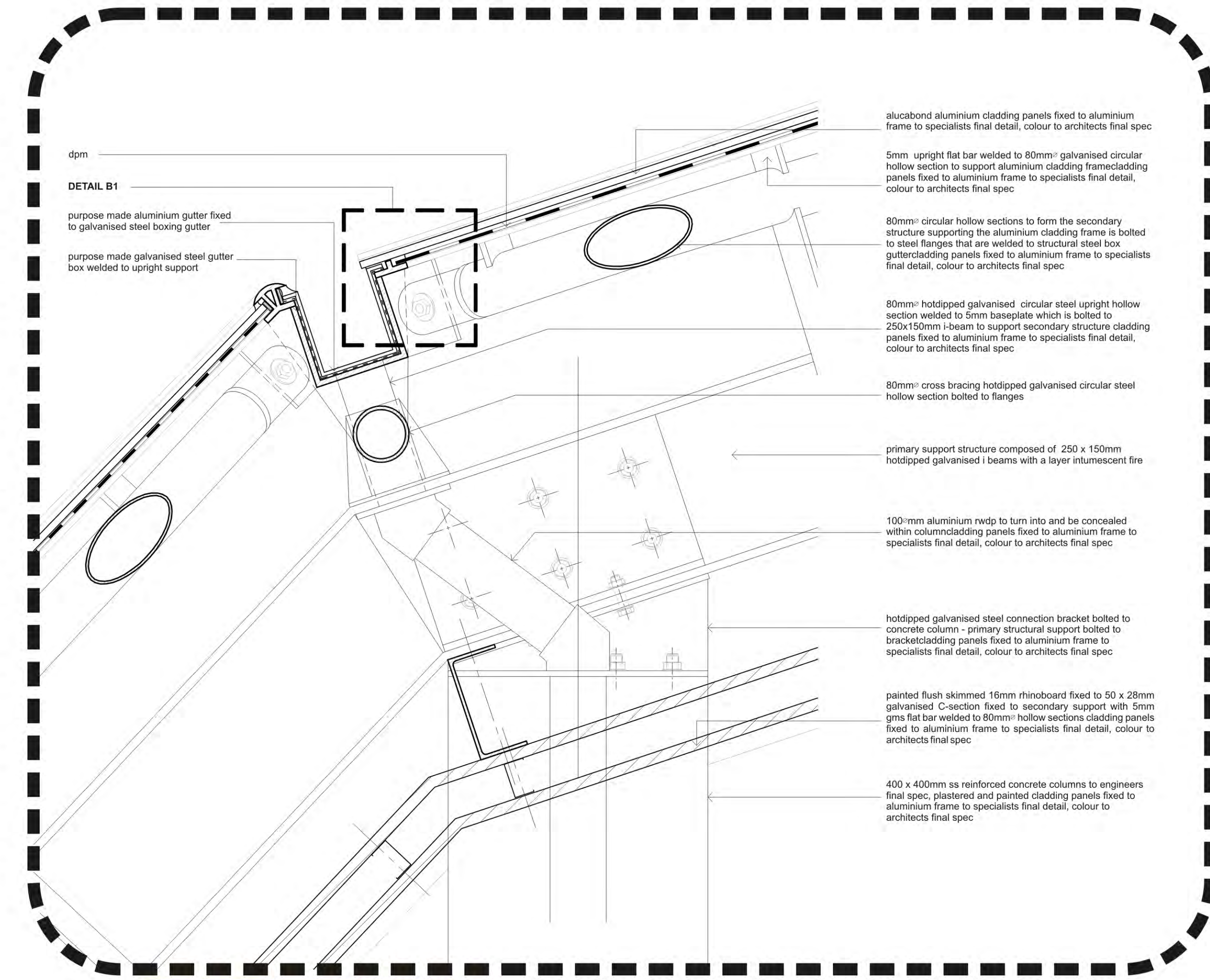


STRIP SECTION A-A
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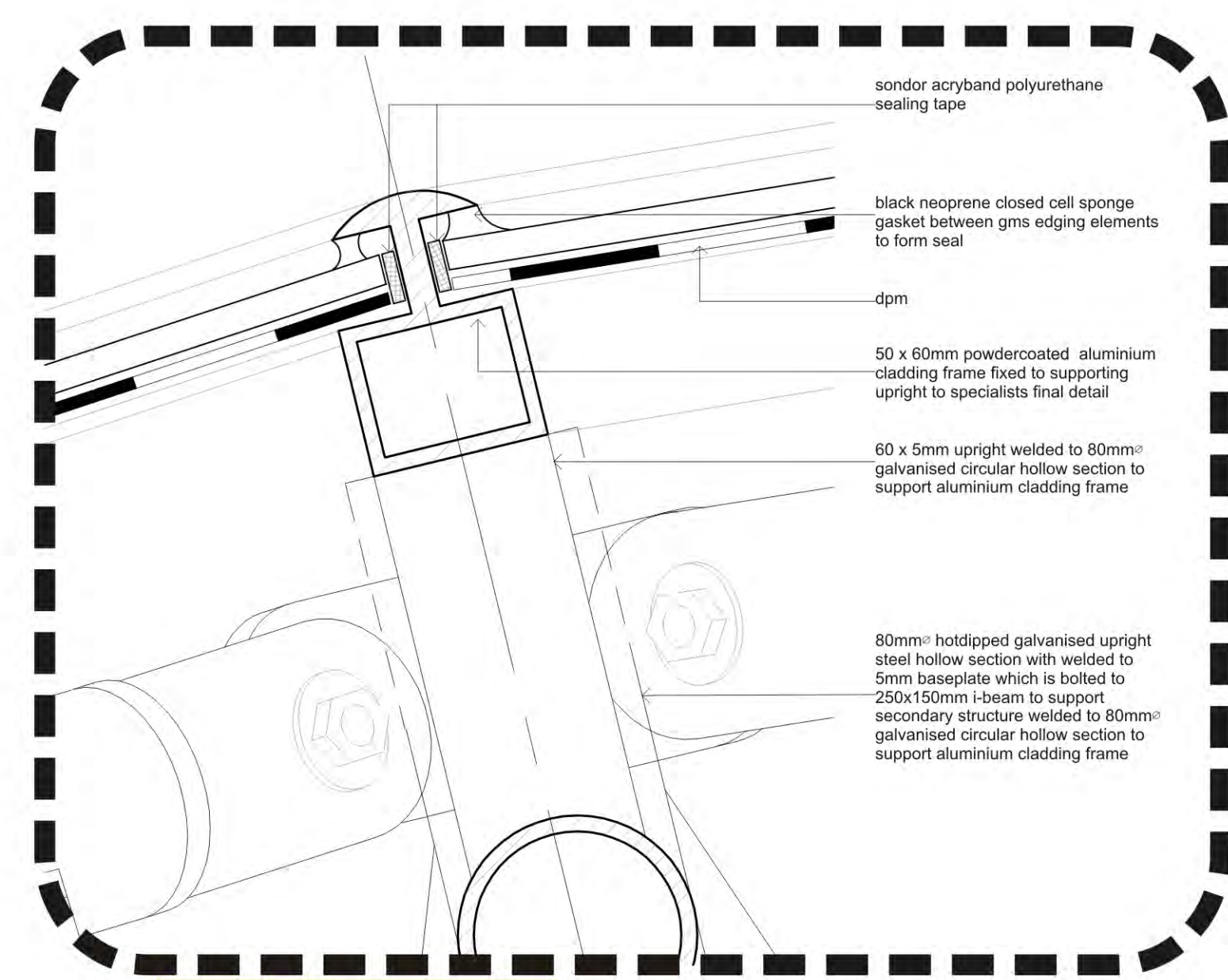
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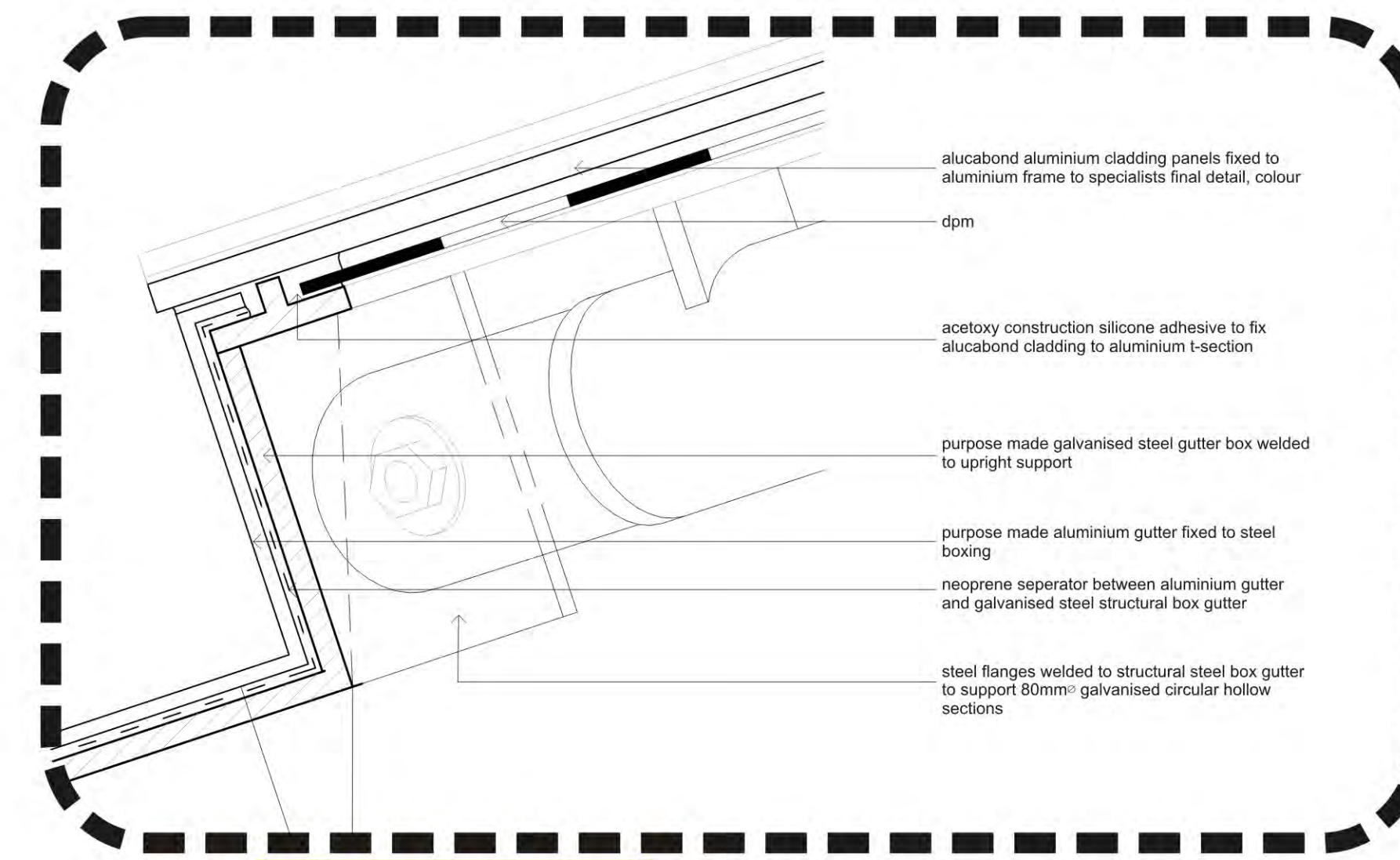
DETAIL A
1:5



DETAIL B
1:5

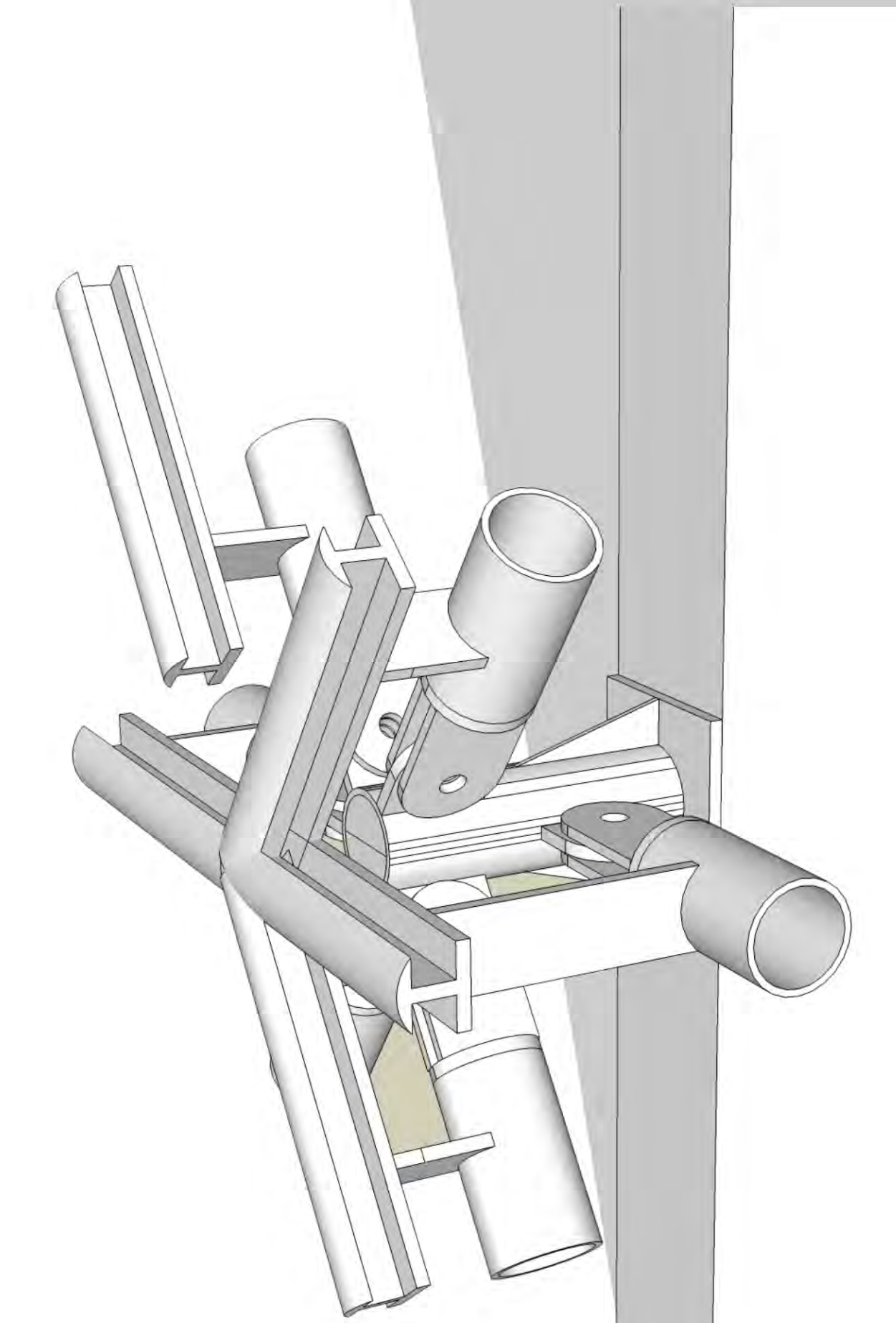


DETAIL A1
1:2

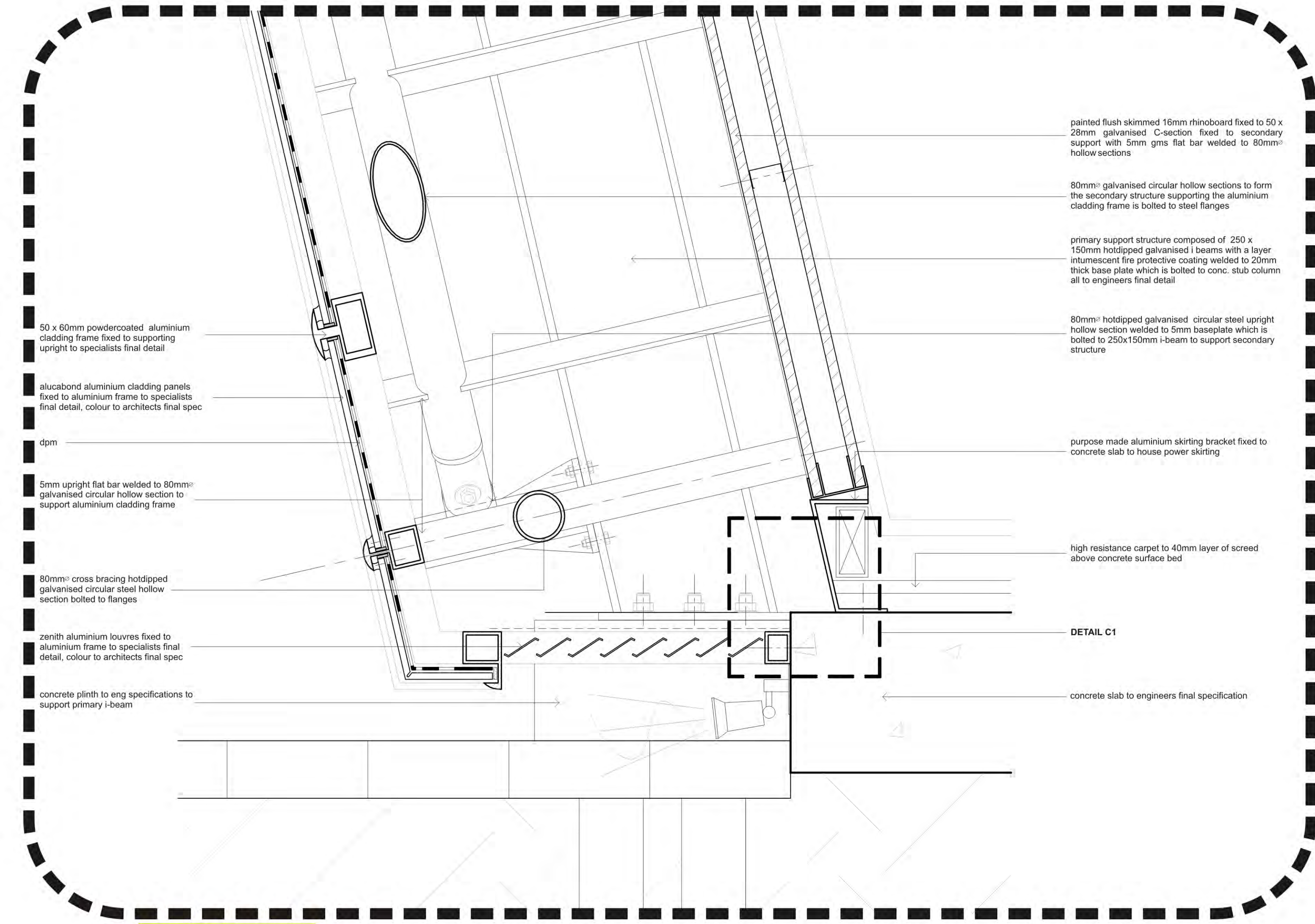


DETAIL B1
1:2

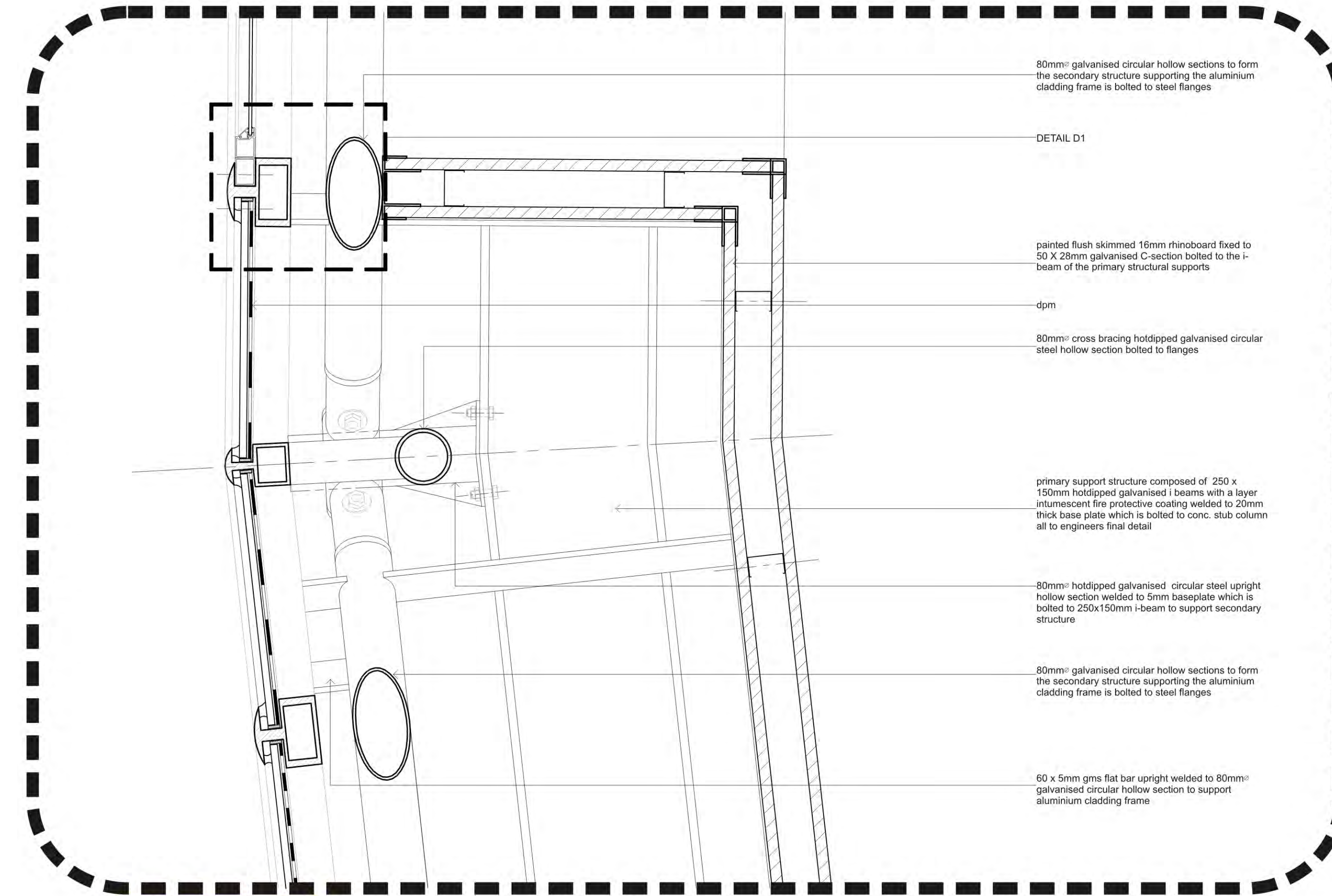
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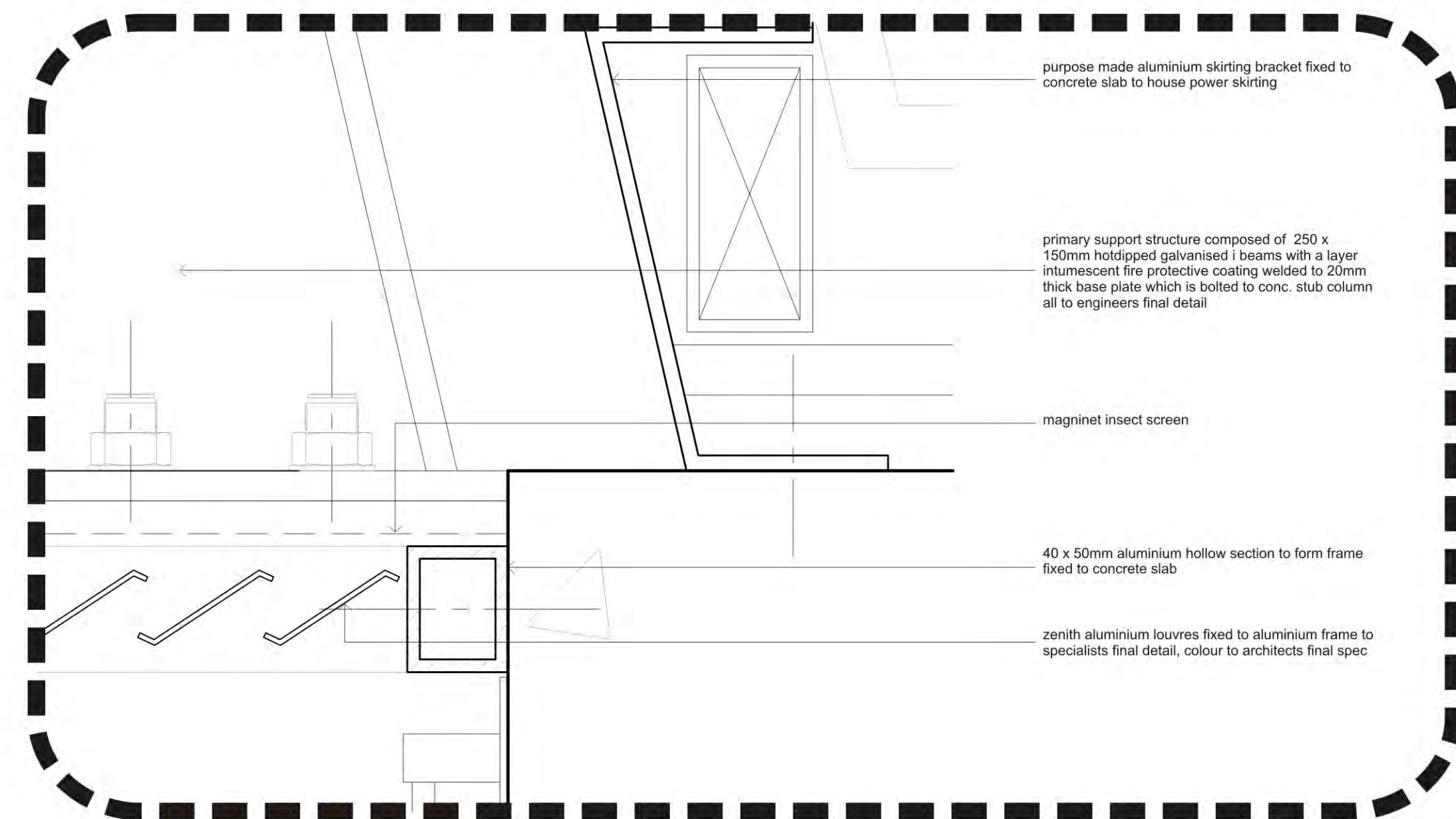
PERSPECTIVE OF TYPICAL JUNCTION



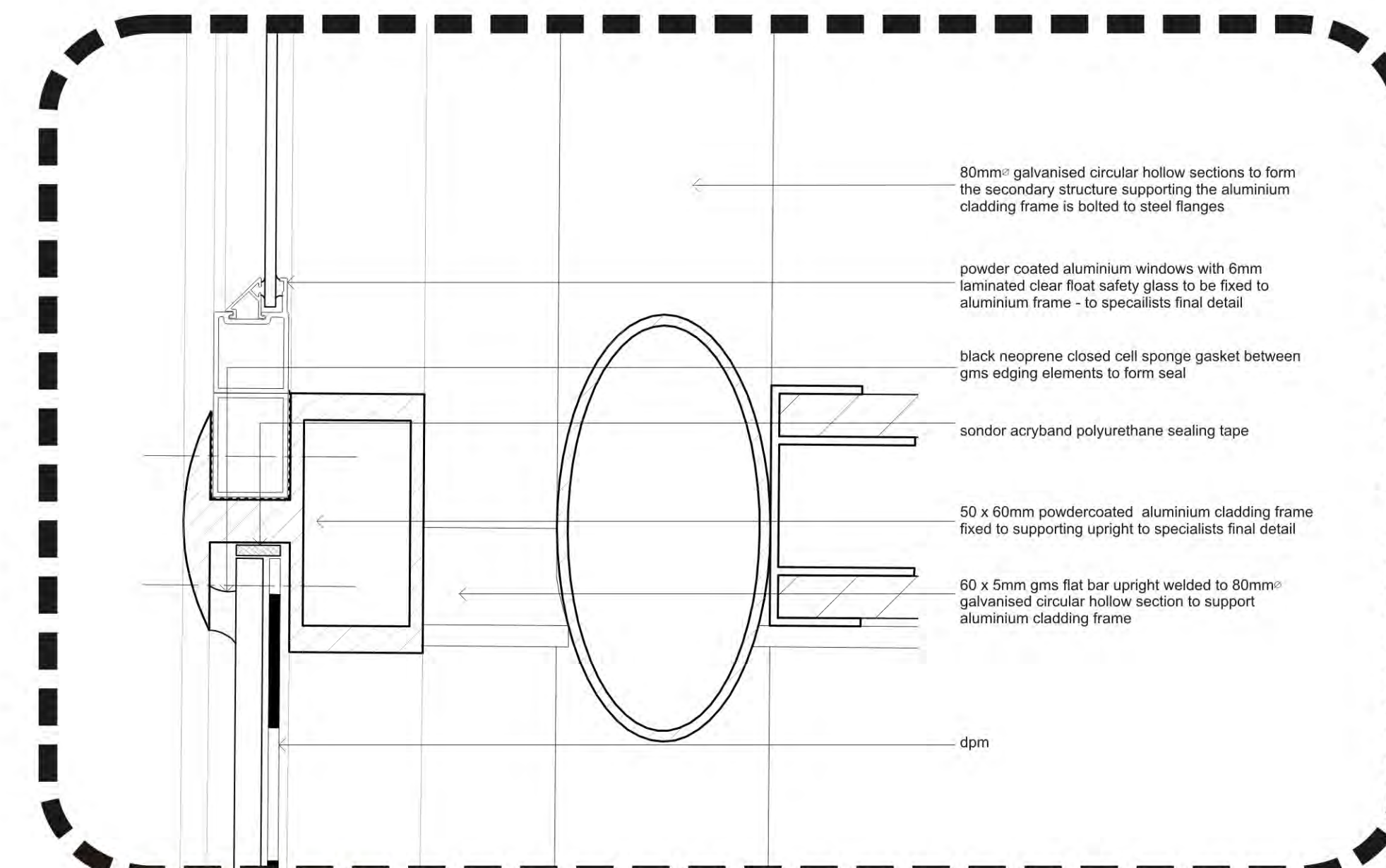
DETAIL C
1:5



DETAIL D
1:5

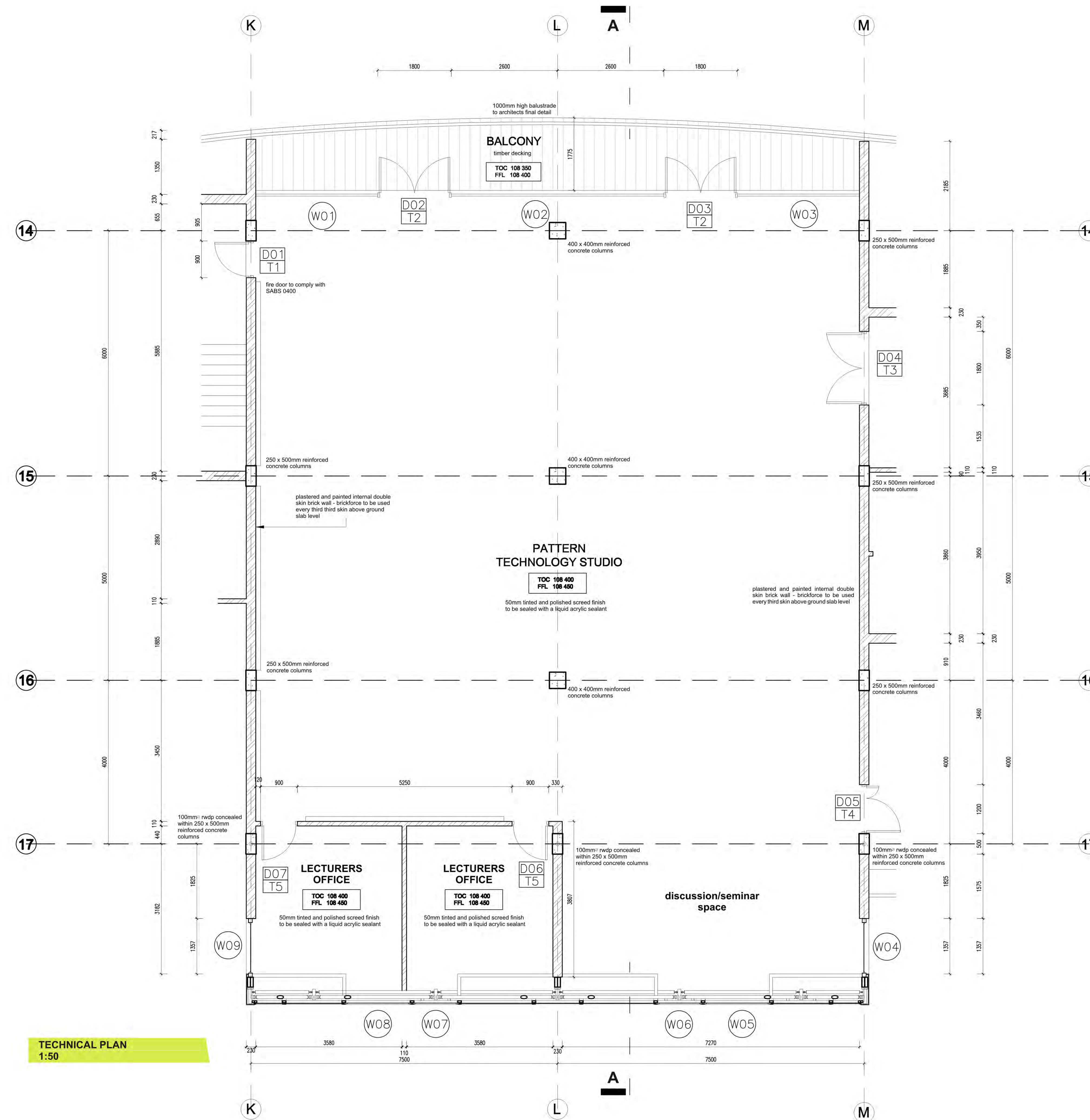


DETAIL C1
1:2

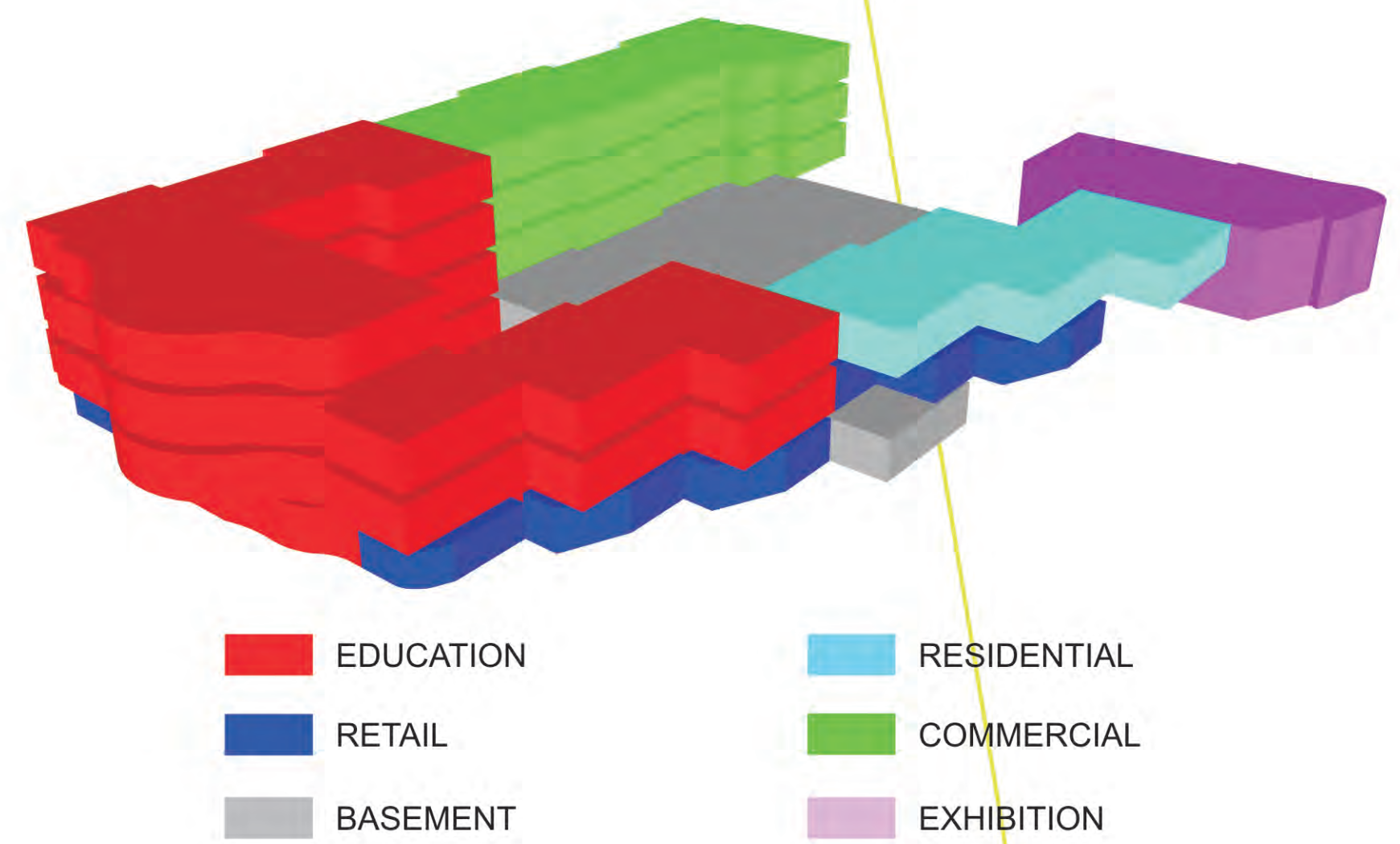


DETAIL D1
1:2

NOTE
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 COMPLY WITH SABS REGULATIONS



TECHNICAL PLAN 1:50



DISTRIBUTION OF FUNCTIONS



UPPER GROUND PLAN 1:200

