



## 2. theoretical discourse

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### 2.1\_influences on the urban environment

#### 2.1.1\_urbanisation

More and more people all over the world leave their villages and move to the city seeking economic opportunities, education, housing and mobility. This urban migration has resulted in a rapid population growth as well as physical urban growth. Cities are stretching their boundaries further and further to make way for new developments, opportunities and amenities for the growing population (Nowak, 2001: 8).

In 2004 the London School of Economics started with the Urban Age project, where they brought together mayors from European and American cities to discuss the links between physical form and social well-being of residents in cities. They realised that the big questions facing cities were clear – globalisation, immigration, jobs, social exclusion, sustainability (Nowak, 2001: 8). Given that more than half the world's population is now living in cities – a number that is likely to reach 75 percent by 2050, while it was only 10 percent in 1900 – these urban questions truly have become global ones.

#### 2.1.2\_urban sprawl

Cities all over the world are growing rapidly due to increasing populations. Because urban populations continue to decentralise, businesses, manufacturers and amenities have followed in this pattern of moving to new suburbs. As a result public amenities, new developments and investments in the inner city are now in severe decline (Berger 2006: 205).

Cities are growing horizontally, rather than increasing the density of the well established core of the city. This process of horizontal growth in the city is called 'urban sprawl'.

The suburbs with the manicured lawns, the treeless cul-de-sac, the sterile shopping mall, the corporate campus, the vast parking lot doesn't necessarily match the lifestyle dreams of families. The clogged highway has become a tolerable annoyance and inevitably fails to serve its desired function as soon as it is built. Yet most people who live among these icons of suburban growth aren't terribly troubled by them. Perhaps it is tolerable to so many families, because it has become so familiar. Even if the process does use up rural and agricultural land, it disturbs the coherent fabric of community life, and decreases the economic activity of older towns and central cities. As a city ages, crime and other urban problems encourage many of the affluent residents to move out to the suburbs (Mitchell 2001: 54), where they feel safer and they can buy into an exclusive lifestyle. In addition lower-income residents in search of a promising future in the city, can't afford to stay in or close to the city, so they too move to informal settlements on the periphery, adding more commuters to the highway.

Smart growth of cities rests on the assumption that we should curb sprawl by building better kinds of new communities, by fixing up and filling in the old ones, by finding ways to get people out of at least some of their cars and start walking or using public transport, and by going out into the countryside to preserve large tracts of open space before the developers can pave them. Only time will tell to what extent this expectation can be met (Mitchell 2001: 63).

### 2.1.3\_drosscape

The energy that was once synonymous with the urban environments of the historic city core has moved with the residents and businesses to the periphery of the city, leaving many of the buildings in the inner city to become disused and derelict. These 'dying' urban landscapes are called "Drosscapes".

Waste Landscapes or "Drosscapes" emerge out of two primary processes: first, from rapid horizontal urbanisation or urban sprawl, and second, from the leaving behind of land and buildings as debris after economic and production systems have ended. Businesses move from the city's de-industrialising inner core to its sprawling periphery and the transitional landscapes in between (Berger 2006: 199). Sadly, these waste landscapes are an indicator of urbanisation and healthy economic urban growth, to the detriment of the old urban city core (Berger 2006: 203).

A "Drosscape" is created by the de-industrialisation of older city areas (the city core) and the rapid urbanization of newer city areas (the periphery). De-industrialisation is a result of improved manufacturing technology and industrial growth (Berger 2006: 200). Mass production of goods on a global scale, and long-distance distribution of goods, has become the norm and the cheaper option as opposed to producing goods locally.

Due to these economic forces of rapid horizontal urbanisation and de-industrialisation, the urban landscape has become a "holey plane". These "holes" being currently unused areas, consequently results in an interrupted spatial coherence. These "in-between" surfaces left over in the older

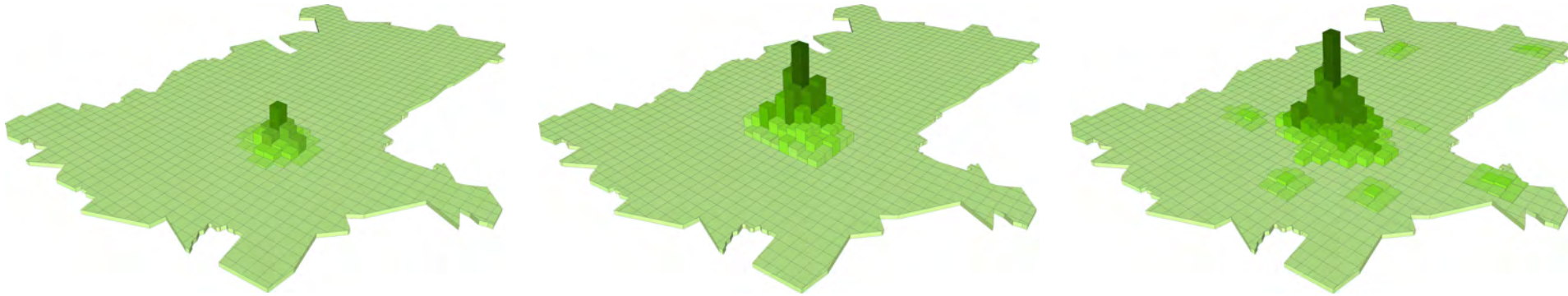


Fig 2.1 Drosscape forming: Energy diagram of the City of Tshwane growth pattern

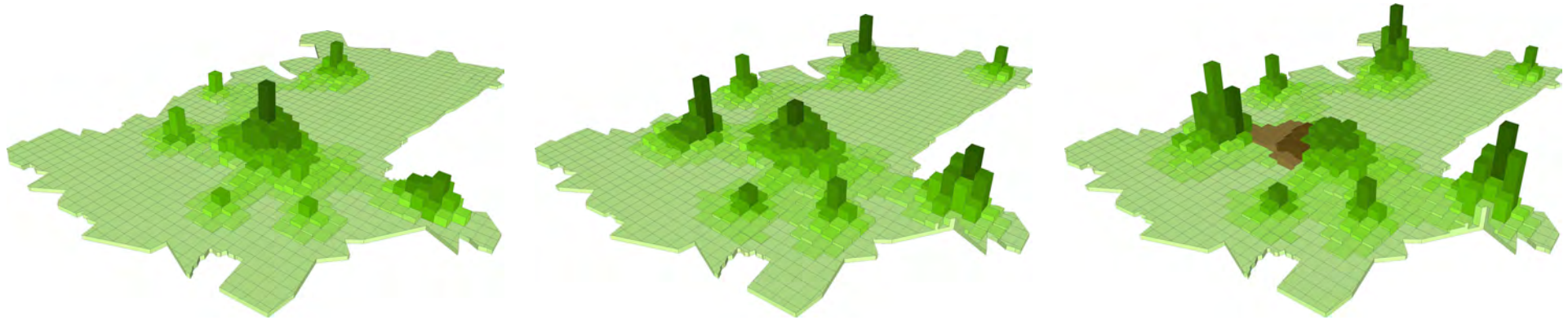
part of the city offer great potential for future development (Berger 2006: 201). “Drosscapping” is a “scavenging” of the city surface for left-over useful landscape remains (Berger 2006: 210).

These emergent urban conditions demand that designers and planners revise their approaches toward the making of projects. The design profession can no longer solely rely on the beauty of an object, they should also be concerned with infrastructure and other services that contribute to the functioning of the city (Wall 1999: 234). When these waste landscapes are identified, designers should propose a strategy to productively reactivate and integrate them back into a cohesive urban fabric. These waste landscapes usually have a detrimental effect on the area around them, consequently they can’t be addressed in isolation, but rath-

er as a part of an area in need of regeneration.

“Drosscapes” require a design that is capable of adapting to changing circumstances, avoiding being too open-ended as to give way to future functions that are better suited and organised (Berger 2006: 211). The energy that goes into rapid population and urban growth reach temporary limits, which can be used to refashion and organise the stagnant in-between realm of waste landscapes in the city, going back like an artist to touch up on the rough parts of an otherwise elegant piece of art (Berger 2006: 214).

The significance of these spaces in the city has begun to surface. Architects and developers are all in pursuit of sites with ambiguous social histories. Some interpret these urban wastelands as a modern embodiment of the classical



romantic ruin and that these can be a new form of urban debate which highlights the contradictory relationships between the old and the new, the abandoned and the developed, the imagined and the real (Papastergiades, 2000: 45).

A city which is dominated by monofunctionalism is a brutal city; some residents may find comfort in such a city. Yet a city, in order to evolve, must also incorporate difference and multiplicity in function (Papastergiades, 2000: 51).

#### 2.1.4\_contextualise problem

In the larger municipal area of the City of Tshwane, we can see how the city grew during the last couple of years: developers buy vast open pieces of land – previously used for agriculture – to develop new low-density housing estates

(e.g. Pretoria East, Centurion, Zambesi); Lower income populations have moved into informal settlement areas even further away from the city (e.g. Atteridgeville, Mamelodi and Soshanguve). Other areas that are rapidly expanding as new economic nodes are Hatfield and Menlyn. Investors would rather develop here, because it is closer to new neighbourhoods and residents and land-values are cheaper. This has caused businesses that were once in the inner-city to move to these areas, slowly taking the energy out of the city.

Industrial manufacturers have also moved to new warehouses which can facilitate a higher running capacity to cope with growing populations. The industrial area in Pretoria West is an example of this: only a few manufacturing businesses remain in the area between the railway-line, Mitchell and Soutter Street, which are presently zoned as





Fig 2.2 (a),(b),(c) 44 Stanley A  
Johannesburg, South Africa



Industrial. Most buildings are currently used for second-hand car dealerships and panelbeaters. The Pretoria West Power Station is currently running on full capacity but contributes approximately 3% of the power for the City of Tshwane. To upgrade the power station is not economically viable and demolishing it is too expensive. The inevitable future of the power station is that it will be decommissioned within the next ten years (Masut, 2010). If this 'landmark' in the west becomes derelict, the few businesses around it will follow, which will have a negative effect on the urban quality of the area.

Pretoria West offers great potential for developers: It is laid out on the same infrastructural grid and very close to Pretoria CBD. There is a well-established infrastructure that services the area, including transport (rail, buses and taxis). There are large numbers of existing buildings that can be adapted to serve current and future needs. The greater part of Pretoria West consists of lower density housing. Some of the factors that prohibited the density in the area from increasing, is the monofunctional industrial zoning as well as the negative perceptions that accompany these industrial areas: pollution, noise and crime.

### 2.1.5\_adaptive re-use

The Pretoria West study area has always been associated with heavy industry. However, because the city is stretching beyond borders, we have to consider alternative 'in-between' places to develop. If Pretoria West were to be developed, that industrial quality should be retained, because it is part of the history of that area. Jane Jacobs mentions in her book *The 'Death and Life of Great American Cities'* (1961) that "cities need old buildings so badly, it is probably im-

possible for vigorous streets and districts to grow without them, not museum-piece old buildings, not old buildings in an excellent and expensive rehabilitated state – although these make fine ingredients – but also a lot of plain, ordinary, low-value buildings, including some run-down old buildings" (Jacobs, 1961: 200).

New usages continually retire or reshape buildings. "The old factory, the plainest of buildings, keeps being revived: first for a collection of light industries, then for artists' studios, then offices and something else is bound to follow" (Brand, 1994: 2). Buildings are shaped and adapted by changing cultures, changing real-estate value, and changing usage. An example of this is 44 Stanley Avenue in Johannesburg, where old buildings have been adapted into trendy designer clothing shops and coffee shops. Industrial buildings are especially well suited for adaptive reuse due to their large open spaces.

All buildings, once handed over by the builders to the client, have three possible fates, namely to remain unchanged, to be altered or to be demolished. The price for remaining unchanged is eventual loss of occupation, the threat of alteration is a possible failure, and demolition is the promise of a new building (Scott, 2008: 1). Old buildings in an area add to the character of the area, especially industrial buildings, they are designed according to a certain typology, functionality is the key form-giving factor, materials and structure are exposed in a honest way, expressing how the building was constructed. If such buildings remain unchanged it would not be occupied, and if it were to be demolished, the industrial character of the area will be lost. Ultimately the most viable fate for an industrial building is to be altered or adaptively re-used.



Because of a lack of famous associations and their functional design, many industrial buildings were historically ignored, unlike country homes, palaces, and castles which early preservationists valued for their associations with famous people (Cantell, 2005, p. 5). They have architectural significance as artefacts from an industrial age, which makes the process of adaptation easier, as there is little sentimental value associated to prominent people or events. They are often overlooked due to their ruined surroundings, polluted landscape and 'ordinary' architecture. Such a belief, due to negative perceptions, ignores the rich architectural detailing, character-defining features, and unique public spaces often created in industrial complexes (Cantell, 2005, p. 5). Among the most admirable and enjoyable sights to be found along the sidewalks of big cities are the adaptations of old precincts to new uses (Jacobs, 1961: 207).

The idea of alteration/adaptation of a building gives an alternative to preservation or demolition. It becomes like an act of transition or translation, from past into present, with logically also a consideration for the future of the host building (Scott, 2008: 11). Improvements should be done by supplying the conditions for generating diversity in functions and users that are currently missing (Jacobs, 1961: 210).

In conclusion due to rapid urban growth patterns in Pretoria, the city has shifted its boundaries. The energy that distinguishes a city from others, once concentrated in the inner city, has moved with property investors to newer suburbs on the periphery, leaving parts of the city to decay. The Industrial area that supplies the city with infrastructure and goods does not have the capacity to supply the growing demands of the city, they too move to newer areas on the periphery of the city to build bigger warehouses and use

newer technology and equipment. Industrial areas form part of the history of the city-growth, even if these areas are unsightly to some, they should be remembered. These existing building 'ruins' offer great potential to be re-used and reprogrammed with new functions. This is the alternative to demolishing the history of the area, or leaving it unchanged which usually results in severe decay and to be a catalyst for many urban problems.

## 2.1.6\_(RE)dress

The definition of redress is the act of correcting an error, the making right, the amendment, reformation, correction, to put something in order again. Translating this process to the existing context, the aim is to improve, enhance, add and adapt at different scales to put the context and their buildings in order again. This approach can be applied on different scales: an urban scale, site scale, existing buildings and building program.

At an urban scale – according to the Pretoria West group framework, the larger scale aim/vision for the Pretoria West area is to make it a sub-support precinct for Pretoria CBD. The aim is to provide and increase the necessary density to support urban renewal frameworks of the inner city and Marabastad. In addition the aim is to minimise further urban sprawl towards Atteridgeville in the west by introducing more housing, work opportunities and hybrid layers to the area. It's important to retain the historic industrial character of this precinct by putting emphasis on new light industrial, clean manufacturing processes of production as building programs, as well as adding the ingredients (housing, commercial, amenities) that are missing to invigorate the area.

The site – The Pretoria West Power Station is currently a prominent landmark in the West, with large scale building stock and large open picturesque fields. It was chosen as an energy generator for the larger vision of the Pretoria West area. The power station is deemed to be decommissioned within the next ten years (Masut, 2010). Vacant and abandoned properties impose numerous social costs upon the local jurisdictions within which they are located. In addition to reducing property values and attracting crime, there is a cost involved by straining the resources of local police and fire departments (Cantell, 2005: 5). In order to prevent vacant buildings from becoming a negative catalyst in the area, it can be turned into a positive resource, by developing the open spaces as a public park for the people of the community, and redressing the buildings by adding new programmes that will benefit the community and the area around the site, thereby contributing to the city at a larger scale.

The buildings on the power station site have always been closed off from the public for security reasons, designed to serve a mono-functional purpose. The aim is to open the site to the public, adding another contemporary layer to the existing fabric and adapting the buildings by building over them, into them and onto them, then reprogramming them with public functions.

Within and around the existing buildings on the site lies a spatial quality that is often hard to find in an urban environment. The spaces were pragmatically designed for big machinery and vehicles to move and turn, giving it a non-human, almost godly scale with an almost coincidental sublime quality. This rich spatial quality which is wrapped by heavy industrial materials, decay and history, becomes poetic and romantic simultaneously and holds far greater potential than

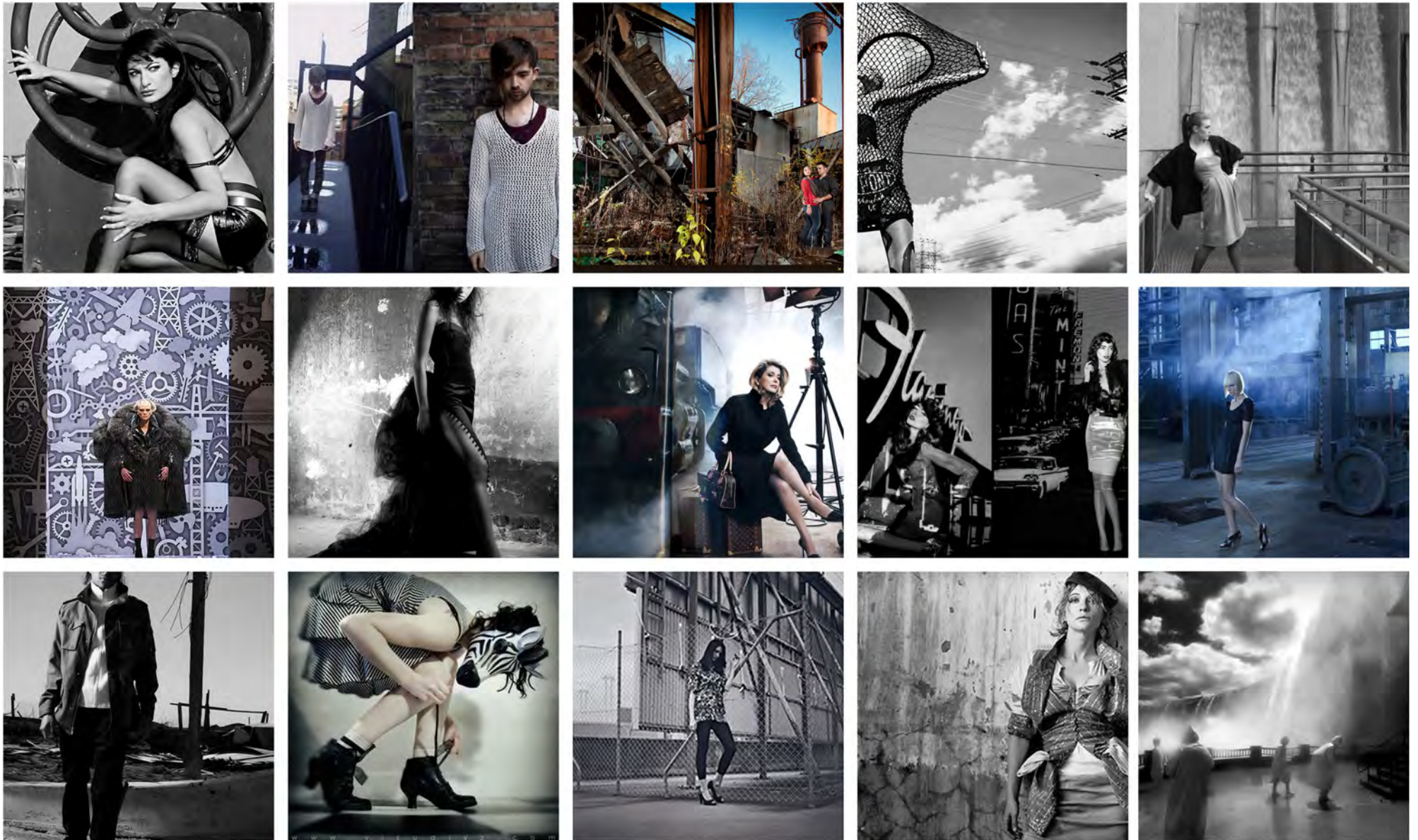
to be left unused.

What can we do with these existing unused buildings or ruins? In recent years fashion photographers have started to notice the picturesque quality of industrial settings. They place their models in these delapidated settings – almost like objects – to put emphasis on the beauty of the model, the clothes they wear and the way they move through the space. The juxtaposition of old and new, decay and beauty, public and private functions, reality and fantasy, as well as the metaphor of the process of [re]dressing the area, site and building informed the program. An adaptable space has been envisioned which can be used for events such as fashion shows and work spaces for fashion designers, together with a production house where clothing can be manufactured.

Many Pretoria-based fashion designers need to outsource the manufacturing process of their designs to Clothing Manufacturers in either Johannesburg or Cape Town, where there is a more stable Textile Industry. Designers would benefit if there were a facility in Pretoria where they can manufacture their goods and be more involved in the manufacturing process (Meijering, 2010). Even with cheaper clothing imports from countries in the Far East, a big market exists for locally inspired and produced fashion. Fashion designers start out by producing a smaller quantity of items to sell, keeping the design more authentic. However, a need exists for more facilities that can assist designers with this process (Minnaar, 2010).



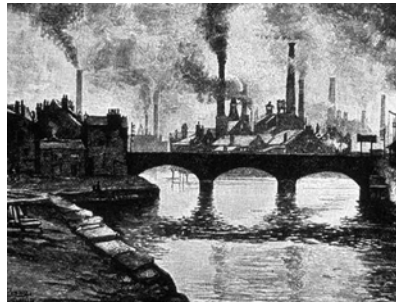
Fig 2.3 Fashion Photography in an industrial setting





## 2.2\_Fashioning Architecture

The fashion and architecture design disciplines possess many similarities and differences. The process of designing and manufacturing clothing holds many parallels to the architectural profession. 'Disposable, ephemeral and fickle' are the words most often associated with fashion, emphasising not only the speed at which it moves but also the industry's notoriously short attention span (Castle, 2000: 58). Some architecture firms place extreme emphasis in the wrapping of spaces in wonderfully designed skins, neglecting the spaces that they eventually wrap. The problem arises that in architecture we see an increasing number of buildings designed as disposable objects with a short life-span in terms of its urban relevance, function, form and adaptability. Not only is this approach unsustainable, but contemporary architecture artefacts will become lost for future generations. Today's architecture will only be immortalised in photographs and images.



### 2.2.1\_similarities between fashion and architecture

The shapes of fashion, in their extensive range of historical styles right through to shocking contemporary fashion experiments, are seldom independent of the architecture around them. As doorways widened during the Regency period, skirts reached extreme proportions as their hoops and panniers extended to unprecedented widths. The black top



Fig 2.4 (a),(b),(c) Top Hat (Stovepipe Hat) and imagery from Industrial Revolution

hats of the mid-nineteenth century came into fashion at the outset of the industrial revolution and grew in popularity to become the very symbol of industrialisation. Also known as 'stovepipe' hats, their resemblance to tall manufacturing chimneys and factory smokestacks symbolised the industrialists themselves. Men's tailoring has always contained associations to their professional dedication: the robes of priests, the armour of medieval knights and even the suits of Edwardian bankers were made to echo the architecture of the institutions they served (Quinn, 2003: 1).

The connections between the two disciplines are significant: both rely heavily upon human proportions, mathematics and geometry to create the protective layers in which we envelope ourselves. Fashion and architecture revolve around the scale of the human body to inform their dimensions, requiring an understanding of mass as well as space. They both manage energy and material, and map the boundaries of the body by creating climatic environmental systems around it (Quinn, 2003: 5). Fashion becomes objects within architecture and architecture becomes the shells in which we live.

Both buildings and garments are created by hand and machine to enclose, yet display the human body in all its physical, cultural and personal dimensions. Each is an extension of the body, which touches and is touched, seen and felt. With their curves and fluidity, their layering and transparency and their variety and richness of materials, some buildings today remind us of clothing (Frank, 2000: 94).

Fashion, like architecture, is a physical expression of culture. Both translate a dream into material form and offer that dream to people to clothe and represent their identity (Frank, 2000: 96).





Fig 2.5 (a),(b),(c) Medieval Armor and Medieval Castles

Fig 2.6 (a),(b),(c),(d) Priest Robes and Catholic Cathedral



The clothing envelope that we wear make us experience pleasure, beauty, power and self-confidence. Is it not possible that a building envelope and the spaces in between can evoke the same experience?

### 2.2.2\_identity

Urban space is a collection of people bound together within the built environment as they struggle to define the territory around them. Rural folk would dress up to visit 'town', while urban dwellers only wear their 'country' clothes as they escaped the confines of the city. The polarities of urban and rural clothing correspond to the formal façades of the city and the rustic architecture of the countryside. The visual coding of fashion frequently corresponds to the type of architecture it was intended to be worn in, transforming the figures moving through urban space into walking representations of it (Quinn, 2003: 25). Often fashion represents the traditions of urban life, evoking the glamour of city nightlife and social status, paying tribute to an exclusive lifestyle, showing who you are or who you would aspire to be, rather than expressing the lived experience of the man on the street (Quinn, 2003: 25).

Consumption plays an important and proactive role in the formation of identity. By choosing and buying certain goods, the consumer identifies him/herself with a status, lifestyle or social identity (Rendell, 2000: 10). Magazines like *Wallpaper\**, *Dwell* and *VISI* make it perfectly clear, it is only in the combining of places – shop, home, work place and play space – and in the juxtapositioning of beautifully designed things – dresses, forks, computers and bricks – that we fully articulate who we like to think we are (Rendell, 2000: 11).

### 2.2.3\_non-place / heterotopia

Modern architecture makes a radical statement, declaring that the liberation of man's thinking and the open plan cannot be distinct from each other. As a public place, the ideological goal of urban space would seem to be the total transparency of information. Urban 'places' are planned as spaces that attract or repel a representative public, who convey meaning through the events and rituals performed in them. In modern cities, public areas and open spaces frequently function in opposition to their intended purpose, fragmenting urban interactions or inviting unwanted activities. This is especially evident in the zones sustaining leisure, sport, shopping and transport, which are interpreted as the 'non-place' by Marc Augé. Non-places are often transitional spaces of the urban realm, areas that facilitate the movement of bodies as well as the constant flow of information in and around urban space (Quinn, 2003: 26).

As a reinterpreted concept of space, heterotopias are sites that appear to be out of place or paradoxical, places that mediate socially erroneous practices and often facilitate a sense of danger and defiance. Heterotopias are constructed as spaces that are simultaneously mythic and real, imbued with elements of fictional space and material space (Quinn, 2003: 28).

The presence of heterotopias question architecture's ability to organise space (Quinn, 2003: 28), as they are usually a coincidental result of urban growth. Heterotopias do not exist in isolation, but become visible through their contrasting characteristics in relation to its surroundings.

## 2.2.4\_industrial / ruin

The fashion space typically ascribed to haute couture took on new meaning as it was deployed in an arena with conflicting meanings and values (Quinn, 2003: 28). Industrial areas outline a new form of urban discourse that translate them as discarded objects in the city or the modern equivalent of the romantic ruin (Quinn, 2003: 30).

While the recent trend to photograph fashion amidst urban decay is a subtle attempt to re-fashion these spaces, it is also a trend loaded with deeper ideological significance. Cutting edge fashion photography rarely sets out to engage with the meaning of clothing, usually intending to make a strong comment about the body, sexuality or urban life. The ruin associated with industrial areas and urban social housing is typically attributed to poor planning and lack of maintenance, but for many fashion photographers their form and style creates an irresistibly edgy backdrop. As a setting for fashion, non-places and heterotopias are intended to generate a realistic feel (Quinn, 2003: 30). This setting offers viewers the opportunity to relate to the reality or surrealism of the image.

## 2.2.5\_realism of decay

Deconstruction, in a physical sense, is also a metaphor for the dilapidation and disintegration associated with urban decay, voicing a strong comment on urban culture. Fashion photography taken in dilapidated settings can be regarded as an indication of a type of fashion held back from the emptiness of repetitive mass-production, where the challenges of city life might portray mortality and a reunion with the realities of the decay of the body. This experience of urban

life is characteristic of non-places and heterotopias. In the face of restless times, 'deconstructivist' fashions transform these uncertain urban realities into a fashion language or urban identity confronting the unease a city might evoke (Quinn: 2003: 73).

Fig 2.7 (a),(b),(c) Urban Fashion designed by Gareth Pugh



Architecture, like beauty, can evolve from our desire to see everyday life transformed into art. The void created by the 'death' of a city or buildings, staged artistically as the genre of tragedy, is represented in architecture as a poetic costume that gives romantic form to its terrible reality (Quinn, 2003: 86).

Such destruction is characterised by a lack of new investments, its absence further emphasizing the loss of control and order. The juxtaposition of haute couture and derelict architecture harms fashion's glamorous allure, but makes it more accessible and easier to relate to by the public. It projects a desire to experience danger and excess, even if it is only found voyeuristically in the image (Quinn, 2003: 193). Models appear to relate to their surroundings with unresponsiveness, as the abstractions and seductions typical of fashion photography are replaced by an opposing culture of urban realism. The architecture of the urban place does not stand outside the frame of the image, but becomes part of the story (Quinn, 2003: 193) almost capturing the 'behind the scenes' image of the fashion world. Urban Decay represents what the media are reluctant to show, making the image which we aspire to, more realistic and accessible (Quinn, 2003: 201).

### 2.2.6\_the images of [st]architecture and fashion

Fashion imagery has long been labelled as vain and superficial for its representations of traditional beauty and perfection. Yet, there has been intense resistance towards the trend to construct 'harsh visions of realities'. Rebecca Arnold, a fashion photographer in support of real fashion spaces argues that she always wants to show the truth in



photographs and the personality of how people really are. Fashion is usually very blind to these qualities (Quinn, 2003: 199).

Images are also the real currency of architecture, often outliving the structures they created, no less than fashion, they are both so dependent on the traditional media of newspapers and magazines (Pawley, 2000: 7). The way architecture and fashion are marketed and sold is through images. Form is no longer following function, form follows image (Sudjic, 2006: 278). This is the current sad reality of contemporary architecture, the success of the building is based on its exterior. There should be a shift to focus on how people use these buildings, how it ages and how people adapt and appropriate it during its life-span. The way buildings age is the true science behind architecture and should once again become the challenge for contemporary architects.

Apart from a handful of stars and one or two globalised architectural design firms, the majority of the architectural profession is unknown to the general public (Pawley, 2000: 7). Yet, everyone aspires to become famous and shift the boundaries of architecture by designing 'sculptural' objects in the urban landscape that promote the program, or brand a product or even themselves.

Like famous names selling sunglasses, internationally recognised architects now hover above an integral set of regulations and scientific realities to design the enclosures of spaces by means of the thinnest and most translucent skin imaginable, taking place in conditions of utmost confidentiality (Pawley, 2000: 7). The work from large globalised architecture firms aims to shock, shift technological boundaries

and create new landmarks in cities. When these qualities are missing in architecture the buildings might seem dull and uninspired, so they are necessary and they do add value to their context. However, they sometimes neglect the basic fundamentals of architecture: to focus on the actual user of the building and what their needs, wants and dreams are.

### 2.2.7\_architecture as object

Today's fashion is about bodies enclosed by the thinnest and most translucent skins, just like buildings. The essence of the common ground of architects and fashion designer is to be immersed in technicalities. The proof is their shared use of the word 'fabric' (Pawley, 2000: 7).

Architecture does not consist of a series of isolated and monumental objects in space. Rather, outside and inside are interwoven to create a city fabric where internal and external spaces are experienced as corresponding aspects of daily life. The central idea here is that of 'porosity' (Rendell, 2000: 10). Architecture gives the urban environment texture, a rich and complex composition of diverse objects, people and activities (Rendell, 2000: 10). All these different elements within the urban fabric work together as a system. New buildings should for this reason be informed by their context, but also have the ability to add value to the context and inform and guide the potential future for the context.

The museum has become the ultimate building task in post-modern development. In the early stages of this shift, museums were characterised as the new cathedrals of society, based on the theatrical power of architecture (Steiner, 2000: 21). Museums, by virtue of their architectonic conciseness,



Fig 2.8 (a), (b) Frank Gehry's Guggenheim Museum, Bilbao, Spain

Fig 2.9 (a),(b) Therme Vals, Switzerland. Designed by Peter Zumthor



have become places where lifestyles are staged (Steiner, 2000: 21). People are becoming more interested in art galleries than in art, and Gehry was one of the first architects who could build a gallery and pack in an audience as well, without the need to fill it with art (Sudjic, 2006: 279). Museum architecture has become a commodity in cities – designed by famous architects – with intricate layouts and details, becoming a piece of art – a container – in which to exhibit a collection of art or artefacts.

Gehry's design for the Guggenheim was a sensation because it looked nothing like an art gallery, nor for that matter, much like a piece of architecture as architecture had previously been understood. With its puckered titanium-skinned roof, swooping and soaring through the bridges and embankments that line Bilbao's river, the Guggenheim was more like a train crash than a building, a home-made mutant version of the Sydney Opera House (Sudjic, 2006: 278).

Its biggest achievement was seen as its objective to economically transform Bilbao from a grimy and run-down industrial backwater plagued by terrorism, with just a couple of international flights a day, into the sort of place where affluent Americans might spend a weekend, and which could figure in the opening sequences of a James Bond-movie (Sudjic, 2006: 278).

Gehry's Guggenheim Museum wasn't constructed to last forever, and is following the rules of the tourist industry and be left to fall into ruins if its economic return on capital comes to an end. Of course, the Guggenheim Museum – signalling 'spectacle' – has been used as a location in several advertising campaigns and many cities across the world wants to invest in a similar 'Gehry-product'. But who

would have expected that a quiet, remote building like Peter Zumthor's bath house and spa in Vals, Switzerland, would have a similar effect? It is used as a backdrop for fashion shoots, music videos and advertising in order to create a 'spiritual' atmosphere and at the same time to appeal to a certain target group with architectural knowledge (Steiner, 2000: 23).

The question as to whether architecture can withstand the world domination of consumerism has now been answered: every cathedral and museum is a shop. Architecture should be 'promotional architecture' or it is not architecture at all (Steiner, 2000: 23). While fashion is by its very nature contradictory and temporary, architecture used to be about permanence and longevity (Castle, 2000: 61).

Architecture, especially museum and retail architecture has become disposable shells, which lose its relevance as soon as a new architectural trend is discovered and explored. Architecture has become an event, by changing to adapt to current needs, wants and trends. There is a sense of excitement if things, places or buildings change in the city.

## 2.2.8\_architecture as clothing

Urbanism means multiplicity in the urban fabric – not the (false) multiplicity within one bounded place like a shopping mall, rather, the city should be layered with many functions, meanings, cultures, activities and shared public amenities, to provide more options to a wider range of users.

Thinking of architecture as clothing can reintroduce embodiment and lived, sensory experience into architectural discourse and education, but the designers/writers/readers

should 'wear' the buildings themselves, feeling, as well as seeing them (Frank, 2000: 94). The designer needs to know what the 'wearer' of the building would feel when using it.

Clothes that we wear on our bodies, that we feel and move in, that we care for and become attached to, bring us to the possible intimacy of architecture, to where it 'touches' us in so many different ways. It is no longer out there in front of us at a distance. It is instead all around us, whether we are indoors or out, giving us feelings and sensations, encouraging us to move in certain ways and not in others. Being within the space says something, as clothes do, about whom we are and who we wish to be. And we may develop strong feelings of attachment, associating a building with experiences we had there so that, like a favourite dress or jacket, it becomes part of a personal history. While the connections between building, identity and memory are particularly strong for houses, this is also true of public buildings and events that take place there (Frank, 2000: 95). The same qualities that clothes offer us to feel comfortable and safe can be translated into architecture, to create spaces that are warm, adaptable, hides flaws, speaks of your own unique identity without standing out in a crowd.

It becomes important to ask, what it will feel like to touch the handrail, to grasp it and slide one's hand along it. How will it feel to open the door or window? What sounds will I make as I walk? Many of the answers are found in materials, which can be selected for their sensory qualities (Frank, 2000: 95). In fashion design the form will also be influenced by the type of material and its respective possibilities and limitations.

## 2.3\_conclusion

Cities around the world are currently growing at a quicker rate than 50 years ago. They are stretching their boundaries and are taking up large areas of land. Although this is a signal of positive economic growth, this sprawling phenomenon has a negative effect on the historic core of a city. This problem of sprawl and the influence it has on the city cannot be undone. It can also not be resolved with one single strategy. The solution would be for designers, developers and builders to have collective efforts to fill in older communities and to regenerate existing areas, which will subsequently have a positive effect on the original historic core of the city. The improvements should be done by supplying precedents for similar projects and offering conditions that will facilitate a diversity in functions and users.

Photographers, and specifically fashion photographers, have started noticing the picturesque quality of decaying suburbs. These areas are immortalised in seductive imagery, which usually attracts people to discover the gems that still exist in that area.

The sad reality is that seductive airbrushed images in magazines and websites, just like fashion, are what drives contemporary architecture. The science of how people use, adapt and appropriate a building during its life span are becoming less important. What is the spirit of our time in architecture? Are we designing buildings the way we design clothes - to have relevance for one season only?

The similarities between architecture and fashion are endless, people dress according to the type of architecture they live and work in. However, architects tend to forget about the permanence and longevity of a building and that it needs to last much longer than the latest trend. Buildings should speak of the time they were built in as well as holding the the potential to change for future needs. The thrill to shock or impress the public with unprecedented architecture becomes as essential as creating and manipulating space so that it would be comfortable and productive spaces to live and work in. New architecture should become part of the urban fabric, be informed by it as well as enhance it. Architects should be aware of the needs of the population, as well as the realities of the urban context and how architecture will influence these realities.

Fashion and architecture both say a lot about the culture and identity of the population, as it is a translation of their dreams and visions.

Fig 2.10 (a)-(i) Various images of Pretoria West Power Station and surrounding context.





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