INPRINT

LOCAL FASHION HOUSE

Celebrating the parallels between Interior Architecture and Fashion

R. Papaspyrou 2013

ACKNOWLEDGMENTS

For inspiration &guidance

Barbara Jekot. Giovanna Di Monte.
Arthur Barker. Piet Vosloo

For support

My family & friends

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UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Submitted in partial fulfillment of the requirements for the degree of Master of Interior Architecture (Professional), MInt(Prof).

Submitted by: Riki Papaspyrou (28025149)
Study leader: Prof. Barbara Jekot
Co-study leader: Giovanna Di Monte
Course coordinator: Dr. Arthur Barker

Department of Architecture
Faculty of Engineering, Built Environment and Information Technology
University of Pretoria
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Declaration:

In accordance with Regulation 4(e) of the General Regulations (G.57) for dissertations and theses, I declare that this thesis, which I hereby submit for the degree Master of Interior Architecture (Professional) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution. I further state that no part of my thesis has already been, or is currently being, submitted for any such degree, diploma or other qualification.
I further declare that this thesis is substantially my own work. Where reference is made to the works of others, the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

Riki Papaspyrou

PROJECT SUMMARY

Title:

INPRINT LOCAL FASHION HOUSE
Celebrating the parallels between Interior Architecture and Fashion

Programme:

A Flagship retail store
(local fashion design & manufacturing)

Site/ host Building:

The Saxon Building 224 Church Street (renamed Helen Joseph), Pretoria

Research field:

Heritage and Cultural Landscapes (HCL), Environmental Potential (EP)

An interior is the natural projection of one's soul, and Balzac was right in giving it the same importance as to dress.

-Coco Chanel (Potvin 2010: 1)

ABSTRACT

INPRINT is a local fashion house , involved with the adaptive re-use of the Saxon Building in the Pretoria CBD.

The design attempts to:
-Celebrate the relationship between past and present, new and old within architecture and the fashion industry.
-Showcase the relationship between fashion retail and the craft of garment production.
-Redefine the relationship between interior architecture and fashion.
-Provide a platform to encourage and exhibit local fashion design and production.

The reinfusion of energy into the interior space of the Saxon Building along Church Street gives the interior and the building as a whole its significance as currently it is insufficiently used and has no reference to the sites historical significance. Reprogramming and designing of this space also contributes to the current Tshwane urban renewal project of the surrounding area.

This project was initiated due to a fascination between the role that interior environments and clothing have on an individual, as well as the dramatic change in fashion retail since the 1800's. Through the introduction of a multi use program, the original function of the building, a retail store, becomes more accessible to a variety of users and the general public within and around the CBD.

The interior as a whole becomes a network of interactive spaces encouraging personal relationships and social interaction, thus engaging the public with the craft of fashion.

The existing character has been reinterpreted allowing the Saxon Building to regain its former identity and significance. This investigation supports the idea that spaces, as with clothing, contributes to the identity of the users, the South African garment industry and the greater context.

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Figure 1.1 Collage of Turkana women (Author 2013)

CHAPTER

INTRODUCTION

1.1 INTRODUCTION

This chapter serves to introduce the study discourse for the programme, Masters Interior Architecture (Professional) for 2013. Firstly the concept 'fashion' is defined, followed by a brief introduction of the relationship between fashion, architecture and in particular interior architecture through which its significance is identified. The chapter further introduces the real world problems that this dissertation will focus on, specifically the programmatic issue (within the fashion industry) and the interior architectural issue (within Church Street, Pretoria).

1.2 'FASHION'

... as humans, we have a distinct need to dress ourselves; it is how our clothing reflects and communicates our individual views within society, linking us to time and space that is the essence of fashion. (Cataldi et al 2010: 1)

The above quote captures the essence of 'fashion' as it is used within the context of this dissertation. Fashion is rooted in the way humans communicate and their innate desire to express themselves, thus clothing becomes the material element that gives fashion a visual setting in society. It is the way in which people clothe themselves that reveals collective or individual views and styles, as well as memories of the individual. People project a certain image, influenced by their cultural values within society through fashion and what they wear. Thus it is evident that the art of fashion is directly influenced by social and cultural areas over a certain period of time and that fashion is rarely just a decorative element, instead fashion is language of symbolism and meaning.

1.2.2 BACKGROUND

Ancient Indian tribes believed that tattoos were a form of body art that protected them from evil spirits, attracted good luck, and were symbols that followed them into the after life (Lost to found travel, 2009).

Different regions within a country reflected their own unique fashion through different colours, textiles and materials, setting them apart from other regions. The natural materials within a region and its climate largely influenced the materials used to portray certain traditional and cultural fashion styles.

Figure 1.2 Giraffe necked women from Burma, circa 1950 (Photo by Three Lions 2013)

Fashion becomes a language through which peoples' values, beliefs, achievements and status are communicated and at the same time visually and aesthetically striking.

Today many cultural customs are based on their ancient heritage. For example Indian women wear a 'kohl' along the center of their head to enhance their beauty, where newborns wear a similar item to fend off evil. The amount of jewelery worn by Indian women is an expression of their wealth, and is associated with good fortune (Lost to found travel, 2009). Native Americans resourcefully used the materials available within their environment, crafting both clothes and shelter from animal hides. Beads and shells were used to decorate their bodies, and through the patterns and colour they were symbolic to specific tribes and represented status and power (University of Wyoming Art Museum, 2009).

The 'kimono' worn by the Japanese culture represented status and class through the type of textile it was crafted with, silk represented wealth and the common person wore a Kimono crafted from plant derived fibers- usually hemp (Dreitlein, 2013).

In the book Africa Adorned, Fischer (1984) describes many African cultures who adorn their bodies with natural elements that are traditionally hand crafted. These tribes are distinguished by strange and striking body decoration. Fischer refers to these as *exotic fashions* which consist of body paint, jewelery and clothing. These are not only for beauty purposes but each item within their traditional adornments is of individual significance, communicating information about the wearer. For example: which tribes they belong to, their age and marital status. These body adornments are made from indigenous materials within a specific area. In Africa the nomadic people of the Surma tribes are self decorators. They paint themselves with natural pigments found within their local context and decorate their heads and bodies with natural adornments of flowers and plants as a traditional ritual.

Figures 1.3 and 1.4 illustrates different cultures and how their fashion becomes symbolic and says something about the wearer. In Africa a dancer of the Aka society would wear a vibrantly decorated beaded elephant mask which symbolises force and power.

Coulurs were used to distinguish different regions within India

Japanese Kimono dress

Figure 1.3 Collage illustrating different cultures relationships and their relationship with fashion (Author 2013)

1.3 ORIGINS OF '*FASHION*' AS BUILDING

In the South of Sudan Dinka woman wear beaded corsets, the height at the back and its size indicates that this woman belongs to a family with a significant wealth in cattle. In Kenya Turkana women, wear animal hide aprons, a triangular shape indicates that she is not yet married where a longer apron is associated with wife-hood (Fischer 1984).

An example closer to home is the Ndebele tribe, rooted in South Africa, and are known for their striking use of colour in both their clothing and housing. The Ndebele cultures multi-coloured wall paintings are painted using their fingers. These colourful motif in the gables, gateways, steps, roof line's and light fixtures can all be recognized on a women's aprons and on walls. These artistic paintings reflect the domestic interests of women, symbolising the aspirations of idealized homes. Earlier painted patterns are to have sacred powers and respond to the demands of the ancestors. The motifs used in beadwork and in wall paintings show great vitality and dynamic response to the changing world around the artists and the stylized plant forms expressed a hope for good harvests in a dry region (South African History Online, 2013) .

For early mankind, one of the first forms of shelter was in the form of clothing, as illustrated below, where animal hides where used to protect and shelter the human skin. But mankind soon needed something more than just wearable shelter, and more permanent structures were built. Through these structures architecture started to reveal itself in the form of a framework that supported the animal hides and fabric that became roof, wall, floor and windows for example the tipi made from animal skins and wooden poles. These structures became essential to the differentiation of both private and social space, where specific textiles where used to enclose space and eventually demarcated spatial boundaries. Similarly clothes became more designed, covering more and were specifically tailored to cultural beliefs and traditional rituals- either as personal adornment or a means of communicating insight into the social, religious, economic and political views of communities and individuals.

The existence of these more permanent structures provided the user with a sense of ownership of a specific piece of land or enclosed space (Quinn 2003) where at the same time clothing became individually styled and specific.

Masai girl in kenyaFischer 1984   Dinka woman Fischer 1984   elephant mask Fischer 1984   animal hide skirt (lafforgue)   NDEBELE TRIBE HUT AND FASHION   Tipi near Pine Ridge Reservation in 1891

Figure 1.4 Collage illustrating fashion and adornment specific to cultures and communities (Author 2013)

These spatial boundaries and differences in cultures were often defined through textile patterns, materials and motifs which were representative of a specific community, as illustrated in figure 1.4 by the Ndebele tribe. These motifs (either on textiles or painted on structures) usually became a language, a means of communication to distinguish both different spaces and cultures, expressed through both interior architecture, architecture and clothing.

The image below illustrates different cultures, showing how they can be distinguished from the others through what they wear and the type of dwelling they live in. The Zulu tribe lived in rounded straw huts and wore revealing clothing where the Brazil huts of the Masai culture used colourful textiles to conceal their bodies and built larger dwelling from mud and straw. The Kamayurá Tribe in the Amazonian Basin also built grass dwellings and wore minimal fabric on their bodies. These examples illustrate that fashion and building are rooted by culture and context, but not only in their material form but they form part of a greater whole which is specific to time and space both influencing and being influenced by the user creating a deeper richer environment.

In Quinn's (2003, 15) book, *The Fashion of Architecture*, he suggests that fashion is not constructed as an object to which movement is added, but rather movement and garment exist as a single act and are designed for simultaneously. Similarly to architecture and in particular to interior architecture, fashion exists in the dimension of time and movement. A building and the spaces contained within it are perceived and experienced in terms of sequences; thus becoming a transaction of movement and form introduced through staging and experiencing.

Thus one can see that fashion, architecture and interior architecture become intertwined and are interdependent on one another. All three of the above mentioned disciplines reflect the culture of a specific place or time, promoting the other's fashionability so that they will be bought into the viewers soul and consciousness.

Figure 1.5 Traditional huts and coiffures of Zulu Women (left), Brazil Huts of the Masai (middle), huts of the Kamayurá Tribe in the Amazonian Basin (left) (Author 2013)

1.3.1 RELATIONSHIPS BETWEEN FASHION & INTERIOR ARCHITECTURE

Other than architecture, interior architecture and fashion merely influencing one another in style and existing interdependently, both buildings and clothing shelter and protect the body, either revealing or concealing it…

Adolph Loos (Quinn 2003:20) identified parallels between architecture and clothing in this respect in his 1898 essay 'The Principle of Dressing'. Loos recognised the importance of dress as the most basic form of shelter, as well as the fact that both dress and architecture's origins trace back to ancient textile panels. Textiles that were adapted for the use on the body became clothes, and those which were attached to fixed hut frameworks eventually became buildings.

Figure 1.6 Fashions ability to either conceal or reveal the human body (Author 2013)

As a result both fashion and architecture fulfill the task of enclosing space around the human form.

In this regard the application of both material and proportion are crucial in the design of both fashion and architecture, where the wearer becomes a mediator of dress, art and architecture. It is evident that the connection between these disciplines is significant, where both rely strongly on human proportions, geometry and fabric to create a protective layer which the human form inhabits.

Buildings protect the human body and provide human comfort, but buildings are not only objects of shelter, they also provide spaces to be engaged with. As humans, we relate ourselves to buildings and spaces in order to define ourselves and where we are; thus being within a space says something about who we are and who we wish to be.

"Fashion and architecture both strive to create ideals of beauty and enduring design"

(Quinn 2003:7)

Fashion's influence on people consists of more than just a frivolous statement, the type of clothing a person chooses to wear can reflect the person's perception of themselves. In the same way as people express themselves through clothing, a space is expressed through its design of the interior. The pieces of clothing chosen by the wearer relates to the story of the wearers life and identity. Thus, for many years people have put messages in the type of clothing they wear and, similarly, the design of a space has the ability to say something about its context, history, function and user.

It is evident that fashion's impact on the built environment is too fundamental to be dismissed as merely a passing trend, as fashion can be considered to represent a built environment in itself, as well as a component of a larger one, redefining boundaries between architecture, space and clothing.

1.4 PROBLEM STATEMENT

This section discusses the programmatic and interior architectural problem which this dissertation aims to address.

1.4.1 PROGRAMMATIC ISSUE

As of today, the fashion industry has been overtaken by generic and standardised mass production and retail stores have lost their individuality. The processes involved in the production of garments are currently isolated and disengaged from one another and the retail process, segregating the manufacturer, designer and consumer (fig 1.8). As a result the global and South African fashion industry are dominated by the globalised 'Fast Fashion industry', thus making local, sustainable fashion a struggling niche within the market. The role that craft plays within the production of clothing has also been lost over time and the production of garments has become isolated from the retail selling process (fig 1.7). Thus, the art and talent behind the production process is hidden from the consumer and seen as 'unimportant' by todays consumers as a result. This will be looked at further in Chapter 3 and will be addressed through the design.

Figure 1.7 The current processes in the South African fashion industry (Author 2013)

Figure 1.8 Relationships within fashion production where the people involved are isolated from the other (Author 2013)

1.4.2 INTERIOR ARCHITECTURAL ISSUE

The city of Pretoria can be seen as a living system of spatial networks with Church Street (renamed Helen Joseph Street) as its main axis. Church Street is defined through a number of interwoven layers, which allow the user to experience the street through differences in scale, proportion, type of user, as well as through time, memory, heritage, context, spatial configuration, and function, etc. Furthermore, the buildings along Church Street create a definite boundary along the northern and southern edges of the street. Many of these building are historically significant and thus the importance of their facades have been emphasised. Behind these preserved, empowering facades are interior spaces, many of which are under-utilised and have been insufficiently redesigned for their current use.

The active energy stops along Church Street and does not penetrate through into the interior spaces, resulting in absent, un-inviting and unsocial interior spaces with no reference to the layers and contributing factors that give Church Square and Church Street their richness.

There is also lack of cohesion, and no relationship between the interior and the exterior of these buildings. Specifically with regard to the interior spaces of these building, social cohesion and cultural interaction seems to lack across the various users within and around the area, as well as little or no reference to the history of these interior spaces.

Figure 1.9 Diagram illustrating exterior and interior condition along Church Street-renamed Helen Joseph (Author 2013)

Figure 1.10 Diagram illustrating in-out spaces along Church Street (left), illustration of boundaries and energy along Church Street (Author 2013)

1.5 RESEARCH QUESTION

This section covers the questions that will be investigated through out this dissertation.

1.5.1 PRAGMATIC

-How can interior architecture provide for meaningful interior
  spaces, allowing for the essence of fashion to be showcased
  thus support local sustainable fashion?
-How can the redesigning of spaces allow for the processes
  within fashion design to be integrated and existing cohesively, and
  further enhancing personal relationships?
-How can interior architecture act as a mediator between the rich historical
  significance of the buildings along of Church Street and the lost
  identity within these buildings?

1.5.2 THEORETICAL

-What are the parallels between fashion and interior architecture
  and how can the relationship between the two allow for significant
  spaces to the users?
-How can the existing building be manipulated and re-injected with
  a new energy in order to re-establish the link between history,
  fashion, interior space and user?
-How can the original essence of a 'boutique' be reinterpreted
  spatially within the present context to allow for social cohesion and
  a collaborative use of space within the fashion industry?

1.6 HYPOTHESIS

The buildings along Church Street have the ability to respond to both their urban context and their interior spaces while simultaneously linking them both to their historical significance. The redesign of these interior spaces with a multi-use program could function as a platform for a variety of users within the city and local fashion realm. This could be achieved through the design and manipulation of spaces, volumes, programs and significant architectural elements thus breathing new life back into the building while at the same time still keeping a reference to the building and its contextual past.

Through a rich understanding of the relationships between the users, their built environment and to fashion, the design is able to support and stimulate processes, within local fashion design and social integration.

The Saxon Building (site under investigation) has the ability to function as a platform for local sustainable fashion through celebrating and showcasing relationships between past and present, in both interior architecture and retail.

1.7 ASSUMPTIONS & DELIMITATIONS

It will be assumed that the future plans for the Pretoria CBD (City of Tshwane Urban Renewal Project) will be introduced as planned. The project aims to establish the Pretoria CBD as a cultural centre for recreation and entertainment.

The dissertation explores the currently developing South African fashion industry of middle-income, affordable retail and excludes established designers participating in SA fashion week. With further emphasis on Pretoria, it addresses social opportunities and socially responsible fashion design industry within the Gauteng province.

MANUFACTURER

PRODUCTION

RETAIL   DESIGN

CONSUMER   DESIGNER

Figure 1.11 Diagram illustrating interior architectural and programmatic intentions (Author 2013)

1.8 AIM & INTENTIONS

The aim of this project is to investigate Church Street and the interior spaces which feed off from it and to explore potential relationships and social cohesion for these spaces from an interior architectural perspective, using fashion as a vehicle. By bringing together the tangible and intangible influences within the site, a meaningful setting can be created within and around the Saxon Building (site under investigation). The intervention and program aims to allow for an integrated connection between street and interior, past and present, as well as between designer, manufacturer and consumer.

The intention is to create a multi-use interior space that responds to the building's history, context and the future users. This can be achieved by:

-Celebrating the relationship between past and present, new and old within architecture and the fashion industry
-Showcasing the relationship between fashion retail and the craft of garment production.
-Redefining the relationship between interior architecture and fashion.
-Providing a platform to encourage and exhibit local fashion design and production.

The redesigning of the building with a function of mixed activity allows it to serve as a facilitator for growth and development in the area. The mixed use of a reused building can build a strong relationship from past to present and helps initiate urban renewal. This project aims to allow the users to experience the place as an **expression of the processes and layers that created it, and will preserve traditions, skills and memories that will contribute to the building and the local South African fashion industry.**

Components that form identity or a place are not static but are influenced by activities and user

1.9 CONCLUSION

This dissertation looks at specific relationships between Fashion and Interior Architecture and how these exist interdependently, taking inspiration from one another as well as both influence the users.

Further, the relationship between fashion and interior architecture is investigated and how through adaptive reuse, fashion can be used as a vehicle to re-inject life and significance back into buildings along Church Street. The relationship between fashion and interior architecture and its affect on the user will be discussed further in chapter 4.

The way we represent ourselfs to the outside world is a statement about who we are as individuals and as a culture- our heritage , our occupation, our social and marital status, our religion and our myths and beliefs.

-Lost to found travel, 2009

Louis Kahn once asked, 'What does it want to be? the answer is hidden in the understanding of the existing fabric'.

(Quinn 2003:4)

CHAPTER

CONTEXT & SITE

2.1 INTRODUCTION

The site under investigation is situated on Church Street (renamed Helen Joseph) within close proximity to Church Square. The historical context of the area as well as relevant urban frameworks will be explored through this chapter and relevant data of the current context will be mapped out and analysed. A detailed analysis of the chosen site focuses on the sites programme and historical development, form and structure and the impact on its immediate surroundings.

Figure 2.1 The Saxon Building, Church Square, Pretoria CBD (Author 2013)

2.2 THE SITE

Figure 2.2: Site locality plan within South Africa (Author 2013)

Figure 2.3 Pretoria CBD (Author 2013)

The site under investigation is situated on the eastern side of Church Square, Pretoria CBD. It is currently known as The Saxon Building (Erf 367) and sits between the Tudor Chambers and Burlington House on the northern side of Church Street.

Name: The Saxon Building
Current owner: City Property
Current function: Retail (Pep clothing store)
Previous function: Retail (drapers and outfitters)
Date of origin: 1906
Architect: John Ellis
Style: Late Victorian (interior) and Art Nouveau (facade)
Alterations: Additions in 1940 by architect
                               Refurbishment 2010 by Space Capades

Figure 2.4 Site location along Church Street (Author 2013)

Figure 2.5: Focus area of context analysis (Author 2013)

2.3 THE GREATER CONTEXT

The surrounding context of Church Square is richly layered with historical buildings dating back to the late 1800's which contributes to its cultural and historical significance.

Church Street (east of Church Square), has high day-time activity created through informal and formal trade as well as occasional events at Sammy Marks Square and Church Square. The street, east of Church Square, is pedestrianised and has minimal vehicular access, making it an efficient and a highly commercial passage (fig 2.6). In addition there are sufficient bus routes in the area, allowing users to travel easily to and from the area, making Church Square a pass through point.

Activity nodes
- � VIBRANT DURING DAYTIME
- ▮ VIBRANT DAY & NIGHT
- ▮ COMMERCIAL AREAS

Figure 2.6 Activity nodes (ARUP 2013 edited by Author)

Transportation
- —— RAILWAY LINES
- —— METROPOLITAN DISTRIBUTORS
- ▮ GREEN OPEN SPACE
- 🚇 RAILWAY STATION
- ⭕ WALKING CIRCLES

Figure 2.7: transportation distribution (ARUP 2013 edited by Author)

The figures below illustrate that the site under-investigation is viable as:

- It is located within an heritage rich area thus contributing and being influenced by the historic culture of Pretoria.

- The site is situated along a street edge of a main pedestrian route in the inner city and it is surrounded by many well known landmarks.

VISTAS TO RETAIN/PROTECT

■ LISTED BUILDING [SAHRA]
■ BUILDING WITH ARCHITECTURAL MERIT
■ BUILDING OLDER THAN 60YRS

Figure 2.8 Heritage assessment (ARUP 2013 edited by Author)

Cafe riche

Sammy marks square

Lilian Ngoyi square

Pretoria state theatre

— PEDESTRIAN ARCADES
— PAVEMENTS
— PEDESTRIAN STREET & SQUARES

Figure 2.9: Pedestrian movement context (ARUP 2013 edited by Author)

Burlington Arcade

Sammy Marks Square

Capitol Tower Mall

Burlington Arcade

Standard Bank Arcade

— PEDESTRIAN ARCADES
— PAVEMENTS
— PEDESTRIAN STREET & SQUARES

Figure 2.10: Pedestrian movement context (ARUP 2013 edited by Author)

2.3.1 HISTORICAL CONTEXT

Church Square, known as the historical centre of Pretoria, was founded in 1855. Church Square was the site of both the town's first church and bar (Brodrick's Hole-in-the-Wall).

In 1912, Poole and Barber designed the layout of Church Square, which remains unchanged as seen today. The square was designed for markets and church purposes, transforming it into a regular gathering place, with Pretoria expanding around it. Church Street, being wider than most streets, was designed specifically to cater for ox-wagons, the popular transport of the time . To add to the street's prestige it is also the site for the first South African world record achievement by South African long jumper, Izac Prinsloo in 1883.

Due to the intermingling of cultures and people that make up South Africa's history, the style of architecture found around Church Square was internationally influenced, though mainly neoclassical with intricately detailed late-Victorian interiors. This was due to visiting professionals from architectural schools in Europe who brought the global trends with them to South Africa. Today, the bronze statue of Paul Kruger in the centre of Church Square is a central point where people gather for leisure or to participate in day time activities.

The story of Church Square holds within it the history of Pretoria as a whole – representative of how it has developed from an ivory cleaning-house, to the capital of the Boer Republic and eventually becoming the administrative capital of South Africa.

Figure 2.11: Historical timeline of Church Square, Pretoria CBD (Author 2013)

Retail-Cafe Royal & tea room, book store and musical instrument store

Retail- shoemakers, outfitters and drapers

Retail- stationers, pharmacy, watchmaker and loan agency

Sketch plan, Church
Square, Pretoria
1989

Figure 2.12: Historic development of the east corner of Church Square (Author 2013)

Figure 2.13 Landmark buildings & transportation along Church Street (Author 2013)

Figure 2.14 Commercial activity along Church Street (Author 2013)

Figure 2.15 Church Street mapping (Author 2013)

2.4 CHURCH STREET MAPPING

A more detailed analysis was constructed along the eastern side of Church Street (renamed Helen Joseph) within the boundary of Paul Kruger Street and Prinsloo Street(renamed Sisulu Street).

2.4.1 RETAIL

Various data has been collected and mapped out (illustrated in figures 2.13 to 2.15) focusing mainly on the types of trade along northern and southern edges of Church Street. The results of this research shows that the area consists of a rich variety of building typologies, from banks and supermarkets, to book stores, clothing store and offices. But, the most predominant type is a clothing retail store typology which covers a wide range of costly brands like Armani, to inexpensive mass produced brands like PEP. Many of the clothing retail store brands are also repeated along Church Street (fig 2.16).

The existing retail stores were tabulated according to where the garment are made (locally or internationally), price range and quality. Table 2.16.1 shows that the retail store cover a wide range of name brand and prices. The study shows that the garments are all internationally manufactured and imported into the country.

Legend

- ● traffic light
- ⊠ interuption to pedestrian flow
- ▧ pedestrian
- 🚕 taxi stops
- 🚌 bus stops

1 Tudor Chambers
2 Saxon Building
3 Burlington Huouse
4 First National Bank
5 Nedbank Building
6 Sammy Marks Square
7 Lilian Ngoyi square
8 Pretoria State Theater

- green space
- ▨ formal trading
- informal trading
- retail- clothing
- retail-food
- banks

© University of Pretoria

Figure 2.16: Zoomed in mapping of specific clothing stores adjacent to the Saxon Building- currently used by PEP (Author 2012)

2.4.2 ACTIVE ZONES & STREET EDGES CONDITIONS

Currently there are two main edge conditions, along the eastern side of Church Street, which illustrate the relationship between the street, the buildings' facade and their interior spaces. These are analysed and investigated in terms of the following zones:

1. Street
2. Facade
3. Storefront
4. Interior

The Saxon Building

Figure 2.17: Location of edge conditions (Author 2012)

2.16.1 A table comparing the current brands and retail store along the east of Church Street

	stores	No. along Church St.	Manufactured in	Price (ZAR)	quality
existing	levisons	2	Globally	1000+	premium
	Spitz	1	"	1000	
	Guess	4	China	700	high
	Sissyboy	4	"	600	
	Edgars	1	"	300-700	med-high
	Woolworths	1	China & Mauritius	330	
	Foschini	2	China	240	med
	Legit	2	"	200	
	Mr price	2	"	160	med-low
	Ackerman's	2	"	150	
	Jet	3	"	130	
	Pep	2	"	80	low

Figure 2.18 Church Street edge condition along the Saxon Building (Author 2013)

Figure 2.19 Church Street edge condition further east of the site (Author 2013)

The condition illustrated in figure 2.16 exists between Andries Street (renamed Thabo Sehume) and Prinsloo Street (renamed Sisulu Street). Here the outside space along Church Street is highly active with a lot of energy. This is due to the street vendors (who set up their stalls along both the norther and south-ern edges, creating a movement corridor down the center of Church Street) and the constant informal trade and user interactions. Situated amongst the vendors are tree planters which provide a shaded resting or waiting space, encouraging social interaction. This is then followed by the buildings' balconies which project outwards onto Church street. These provide the users with a shaded movement corridor which has high, fast paced pedestrian traffic.

Following these are the buildings' facades, some of which have been altered and are currently flat glazed storefronts. Immediately after this the interior space begins is the volume of interior space where the ground floors of the buildings are converted into public retail spaces and the floors above are used as private office space.

The second condition (illustrated in figure 2.15) exists between Church Square and Andries Street and this is where the site under investigation is situated. Along this section of Church Street there is less pedestrian activity as informal trade is prohibited and fewer trees are planted thus less shaded seating space. This area therefore becomes a pass-through space with little social interaction. Further inwards are the balcony's of the existing buildings and then the same affect as in the previous condition. In the case of The Saxon Building, the lower part of the facade has been replaced with a flat glazed store front, once past this the interior space abruptly begins and existing as once large volume of space.

Both of the above conditions provide comfortable and defined outside spaces leading towards the buildings facade but from here on there is no relationship between the street and the storefront or the interior space and the facade.

2.4.3 PROPOSED CONNECTIONS AND LINKS THAT THE SITE AIMS TO CREATE ALONG CHURCH STREET

night time activity
weekend activity
daytime activity

Site

Figure 2.20 Currently activity along Church Street (Author 2013)

sammy marks square

cafe riche

church square

lilian ngoyi square

day-time connection
weekend connection
night-time connection

Figure 2.21 Proposed new links and activation through proposed site (Author 2013)

Figure 2.22. The Saxon Building along Church Street in 1906 (Author 2012)

2.5 BUILDING ANALYSIS

The site on which the Saxon Building is located has undergone many changes over the years. It all began in 1887, where the sites original building was to house retail for Hobbs & Millar- a draping and outfitter outlet that also import- ed goods for tired travelers as well as providing a shoe-making service. In 1896 George Jesse Heys bought the site and commissioned British architect John Ellis to design firstly Tudor Chambers (erected in 1903) and later in 1905/6 The Saxon Building was erected by the same British architect. The building was constructed with materials imported from Scotland, but unfortunately many of which have been removed but references of these can still be found and these will be discussed further on in the chapter.

The style of the building says something about the time in which it was built proving to be a voyage of discovery.

The Saxon Building was designed with an Art Nouveau facade with elements of Late-Victorian style making up the interior. The Tudor Chamber (west of the site) was originally intended for street-level retail and luxury offices above. The ground level of the Saxon Building was also originally intended for street level retail with its recessed arcade storefront (figure 2.25) is in somewhat different to its neigbouring buildings.

Buildings and spaces tell stories through their physical and metaphysical qualities, through not only the tangible elements but the intangible...(Ratansky: 1991)

2.5.1 HISTORICAL ANALYSIS

Church Square scetch plan 1800s

1887

1887 Hobbs & Millar
(Drapers, shoemakers & outfitter & general importer)

1900

1893-1921 Used by William Millar & Co.
(Mr Garlick became associated with the firm)
1903 Tudor Chamber built

1906

1906 W. E. Burmester & co occupied
the building

2010

Alterations done by Space Capade
Occupied by PEP clothing store

George Jesse Heys bought 'The Corner' which later became
Tudor Chambers and The Saxon Building
1893-1921 The Used by William Millar & Co Drapers
(shoemakers, outfitter & general importer)

1896

1905 The Saxon Building was built
for Millar & Co. (replaced original building)

1905

1913 A. Morrison
took over

Alterations to store front and
extension to balcony

1935

Figure 2.23 Historical development of site (Author 2013)

Area under investigation

1906

1935

Figure 2.24 Development and changes to the Saxon Building over time (Author 2013)

2.5.2 STATEMENT OF SIGNIFICANCE

The Saxon Building, previously known as Millar & Co., was designed by British architect John Ellis in 1905 (Ablewiki: 2010).

The site is culturally and historically significant as it is one of the earnest remaining examples of a commercial building of the 19th century in its context (Ablewiki: 2010) and it is situated in 'the heart of Pretoria' within the CBD. The building was initially owned by George Jesse Heys, the former owner of Melrose House- one of Pretoria's most desirable national monuments of Late Victorian style on Jaco Mare Street. George Jesse Heys was a dynamic businessman of early 1900's and a major contributor to the development of Pretoria.

The building holds the memory of being one the oldest Art Nouveau and late Victorian buildings (Ablewiki: 2010) in the area and it celebrates the lost heritage of Church Square through its function, architectural element (which be discussed further in the chapter) and location. The original use of building was originally retail and it still to this day still being used as retail. The original arcaded storefront (fig 2.25) was typical of its time but today there is no reference to is as it has been lost through alterations over the years. These factors contribution to the city and is classified under the National Heritage Resources Act of 1999 as a Grade 2 (Provincial) level heritage resource as it is older than 60 years (Ablewiki, 2012 & Bakker, 2013).

This site is similarly rich in culture, history and collective memory, and it allows the opportunity for further development. The building`s position within the Pretoria CBD allows it to contribute to the inner city renewal plan in a major way.

Ground floor

First floor

Original storefront

Figure 2.25 Original building layout and storefront in 1906- not to scale (GAP Architects, 2013 edited by Author)

Ground floor   First floor   Second floor   Third floor   Northern facade

Figure 2.26: Building layout after alterations 1940- not to scale (GAP Architects, 2013 edited by Author)

Ground floor   First floor   Second floor   Third floor

Figure 2.27 Current building layout - not to scale (Space Capades, 2013 edited by Author)

2.5.3 ARCHITECTURALLY SIGNIFICANT ORIGINAL ELEMENTS

THE FAÇADE:

The Art Nouveau façade is symmetrical with intricate detailing. The façade illustrates geometrical shapes which are mirrored creating a strong symmetry An extensive use of blunted arched in the windows and curved forms and embellishments. The double gables symmetry is reflected in the interior layout of the original building. The main source of light into the interior comes through the large window on the façade. The facade has been repainted white but its embellishments and symmetry is still prominent.

THE INTERIOR LAYOUT:

The interior ceilings were originally late Victorian pressed steel panels (painted white) with intricate floral embellishments. The interior has a lightweight steel column structure (referencing back to the original grid) with few load bearing interior walls. The buildings robust brick shell and open plan, with large interior volumes and an intricately detailed high ceiling, allow opportunity for development.

In 2010 the original pressed steel ceiling panels were removed and replaced with new gypsum ceiling boards molded to the original ceiling panels. Hidden behind these ceiling panels are roof vents and Victorian skylights (currently closed off) which have the potential to be exposed to promote natural ventilation and let in natural daylighting into the high volume interior spaces.

Figure 2.28 Collage of interior architecturally significant elements (Author 2012)

THE STOREFRONT:

The building traditional commercial storefront (typical of the early 1900's)can be considered one of the most important elements of the original building. Within retail design the storefront is very significant element that a designer or brand can use to set apart one store from another. Additionally in this case, the Saxon Buildings storefront also gives historical significance and character to the building.

The Saxon Buildings original storefront made up the lower facade of the building but has been altered over the years since its original construction. The net result of these changes is an erosion of its original character, material, spaces and purpose.

The original storefront had a well-defined opening and entrance into the interior spaces- this has been lost over the years. The current storefront illustrated in figure 2.29 does no longer look like an integral part of the building's façade. Rather, it appears pasted on and has no relationship to the interior or exterior spaces.

The Saxon Buildings original storefront was rather delicate in appearance and had a recessed entry for the front door, flanked by display windows at the property line. This configuration accomplished two important things. Firstly, it located the display windows next to the sidewalk in full view of the passers-by. This allowed potential customers an unobstructed view of the merchandise on display and a glimpse of the stores interior. Secondly, it emphasised the door and entryway. The intimacy of the enclosed and sheltered doorway provided a pleasant sense of invitation to the customer to explore inside.

Figure 2.29 Current storefront and entrance (Author, 2013)

Figure 2.30: Original arcaded storefront (Author, 2013)

CORRUGATED IRON ROOF

TIMBER TRUSSES

NEW GYSUM CEILING
REMINISENT OF ORIGINAL VICTORIAN
PRESSED METAL CEILING

Figure 2.31: Current building outer shell (Author 2013)

2.5.4 CURRENT CONDITION

This two storey building is currently used as a clothing retail outlet for the retail clothing franchise, PEP. The ground floor is used for retail and the first floor is used for storage and management and thus the public only have access to the ground floor. Toward the back of the building there are second and third floors which were added to the original building in the 1960's. These two floors are not accessible from the main building and are currently unoccupied as PEP has only leased out the core floors of the building.

first floor

Ground floor

Figure 2.32: Existing floors and structural column distribution (Author 2013)

The balcony and top portion of the facade of the building has been preserved over the years and is in good condition. The interior of the building was recently refurbished, in 2010 by Space Capades, where a new staircase was built, leading up to the first floor. During the refurbishment the interior walls were repainted, and new gypsum suspended ceiling, reminiscent of the original pressed steel Victorian ceiling were added on both floors, concealing the overhead structures ans skylights. On the ground floor two ATM machines were added, glazed storefront installed and the floor was re-tiled.

The interior of the Saxon Building need to be addressed because:

- There is no public interface towards Church Street.
- The building only houses one function (retail) resulting in it being underutilsed and only attracting one type of user with no opportunity for social interaction.
- The spatial design is internalised and has little reference to the historic layers which contribute to the building.
- The current interior design hides and detracts from the buildings iconic architectural elements.

double volume   *materiality*   *circulation*

Figure 2.33: Current building core analysis (Author 2013)

LEGEND

STORAGE

ABLUTION FACILITIES

HISTORICAL REFERENCES

EXISTING BRICK STRUCTURE

RECENT BRICK ADDITIONS

CIRCULATION

STORMWATER

SERVICES

DRY WALL

STEEL STRUCTURE

GLAZED STOREFRONT

CHURCH STREET

ENTRANCE

TUDOR CHAMBER

SERVICES ALLEY

ATM

BURLINGTON HOTEL

ATM

RETAIL

UP

UP

UP

ADJACENT BUILDING SERVICES

UP

STORAGE

OUT BUILDING

DN

MEETING ROOM

UP

UP

Figure 2.34: Existing Ground floor analysis- not to scale (Author 2013)

Figure 2.35: Existing First floor analysis- not to scale (Author 2013)

CO-TENANT

unoccupied

skylight

vent

CORRUGATED IRON ROOF SHEETING

UNOCCUPIED

TIMBER TRUSSES

SKY LIGHT

VENT

NORTHERN DAYLIGHT

UNOCCUPIED

SUSPENDEDCEILING

STORAGE
PRIVATE

NO PUBLIC ACCESS

CHURCH STREET

ARCADE
ENTRANCE

RETAIL
PUBLIC

RETAIL
PUBLIC

STORAGE
PRIVATE

Figure 2.36 Existing Section AA analysis- not to scale (Author 2013)

pay point

new gypsum ceiling illustrating patterns of orignal pressed steel ceiling

door to staircase

boarded up staircase

new suspended lighting grid

new double volume over entrance

new roller shutter

entrance

newly tiled floor

Figure 2.37 Current ground floor interior condition (Author 2013)

new staircase boarded up

new grid for electrical conduits

window

skylight

vent

new victorian gypsum ceiling

steel I-beam and bolt structure

windows

double volume over entrance

room seperated through temporary dry walling

Figure 2.38 Current first floor interior condition (Author 2013)

2.6 CONCLUSION

Through this chapter is has been established that one of the main concerns with the existing building under investigation, is the lack of user interaction and socio-cultural cohesion within the building.

The Saxon Building currently houses one program, this being clothing retail and does not currently offer an opportunity for social development. The relationship between the interior spaces and the buildings rich history is lost and the interior spaces have no relation to its users and or to the exterior street condition.

Currently the Saxon Building is being used and not inhabited. The historic layers of the building are absent and not celebrated. Thus the site needs to reconsider its users, function and current condition of its interior spaces as these all have a direct influence on the type of environment created within the building. It is evident that the existing state and function of The Saxon building requires attention in order to result in a richer and interactive environment and at the same time has the potential to become a platform for the users to exchange knowledge, learn, grow and contribute to the surrounding context.

Local design and manufacture needs a showcase, so that everyone can see how much talent and excitement there is out there in the making of home-grown design.

-Bryan Ramkilawam, Ceo of the Cape Town Fashion Council

CHAPTER

PROGRAMME & USERS

3.1 INTRODUCTION

Since the architectural intentions have been explained and the site thoroughly analysed in the previous chapter, the programmatic issue will be further elaborated.

This chapter expands on the programme and users of the proposed intervention. This chapter firstly introduces the programme followed by the users. The functional requirements for both retail and the garment production process are described, and the current fashion industry is described with emphasis on the South African fashion industry. The chapter ends with a study of local South African brands, their contribution to local sustainable fashion and uplifting local communities.

3.2 THE PROGRAMME

The "flagship store", often referred to as retail temples, is a relatively new concept within the fashion industry. These stores represent the most dramatic statement a designer or brand can make, and are often set in an exclusive area, upmarket. Its exterior and interior architecture are specifically and thoughtfully chosen to strengthen the image and status of the brand it houses, and the design of these spaces usually focuses on generous proportions, size and scale as vast areas of space with a cathedral like atmosphere, according to Quinn (2003;43).

Thus, he proposed programme is a **FLAGSHIP STORE** for a South African local brand which would be made up of various local designers, ranging from clothing and accessories to novelties.

The store would effectively act as a 'fashion house' which would function as a multi-use retail facility,and will include sewing workshops and garment prototype production areas, which would aim at showcasing local designers and the production of their designs. Thus this fashion house reflects the art of craft and local sustainable design, as well as empowering the community by employing unemployed or disadvantage women.

1. The PRIMARY FUNCTION of this building will be a **retail** clothing store

2. The proposed SECONDARY FUNCTION is a **design studio** and a **clothing manufacturing facility** and **training workshop** that supports the main function through:
- Localising clothing production.
- Creating employment opportunities.
- Showcasing local talent of the designer and manufacturers.
- Showcasing the process of clothing manufacturing as a fair and equal process for all the people involved and acknowledging the "back of house" which is usually hidden from the public eye.
- Skills and knowledge transfer between in the workshops.
- Basis for lower working class women to learn and be part of a larger support system.

3. The TERTIARY FUNCTIONS include:
- **Café**/ deli (selling hot and cold beverages with ready-made confectioneries).
-Facilities for **fashion shows and exhibition events** which supports showcasing the designers and their lines.

DESIGN
GENERIC
HIDDEN

PRODUCTION
FACTORY
HIDDEN

CONSUMPTION
RETAIL
EXPOSED

COLLABORATIVE

Figure 3.1: Programmatic intention (Author 2013)

3.2.1 GARMENT PRODUCTION PROCESS

Garment manufacturing is an organised activity involving a sequential process beginning with the designers creative idea and design concept.

Apparel manufacturing involves the following steps:
1. Product design
2. Fabric selection and inspection
3. Pattern making
4. Grading
5. Spreading and cutting
6. Sewing
7. Pressing and folding
8. Finishing and detailing

ORGANISATIONAL SPACES FOR GARMENT PRODUCTION

A large amount of space is required for the design and construction of garments which all need to beorganised in such a way as to optimise the production line, but more importantly to this specific project, to encourage an interactive and collaborative working place.

The textiles (with the fabric already relaxed) are received in bolts with cardboard or plastic center tubes or in folded piles as, depending on the amount of fabric required for a particular desogn. The rolls of fabric are stored in an on-site fabric storage room with a spreading and cutting table.

DESIGN:
Each individual designer produces rough sketches (by computer or by hand). Once these designs are finalised, they are rendered in detail and the designer produces working drawings which assists the patternmaker and seamstress in understanding the garment's construction.

PATTERN DESIGN:
The patternmaker receives the working drawings from the designer and then develops a pattern for the design in one standard size, on standard pattern making paper. From this the sample garment is created and test fitted. This production pattern is then used in the grading process which involves making patterns in different sizes through scaling the patterns for multiple sizes

CUTTING AND SEWING:
The seamstress then cuts the fabric according to the pattern and takes the fabric to their individual sewing stations. The cut pieces of fabric are assembled according to the patterns and designers working drawings to create a final form garment.

PRESSING AND FINISHING:
After the garment has gone under inspection, the next and final operation involves finishing, decorating, pressing and in specific instances washing the garment.

Figure 3.2 Existing section illustrating proposed programme distribution (Author 2013)

3.2.2 PRODUCTION PROCESS & SPATIAL ANALYSIS

PRODUCTION

WORKSHOP

RETAIL

FIRST FLOOR

New Mezzanine

VERTICLE CIRCULATION

GROUND FLOOR

Church Street

FABRIC STORAGE
GARMENT STORAGE
SHOW CASE
SERVICES
SEWING & CUTTING
PATTERN MAKING
DESIGN

WORKSHOP/TRAINING

VERTICAL CIRCULATION
RETAIL
CHANGING ROOM
SERVICES
STORAGE
CAFE
STOREFRONT DISPLAY
PAY POINT

creative idea
conception

technical
development
(2D patterns, grading
and variations)

sample production
of design

prototype
iteration and sizing

showroom/display

off-site &
on-site

display

fitting

alterations

1 DESIGN > 2 PATTERN MAKING > 3 CUTTING FABRIC > 3 SEWING > 4 COUNTER SAMPLE > 5 EXHIBIT > 3 PRODUCTION > 6 RETAIL > 7 FITTING > 1 TAILORING

Figure 3.3: Garment manufacturing process and proposed spatial distribution (Author 2013)

3.2.3 FASHION RETAIL PROCESS

The fashion retail process can be as large and as complex as the production process and thus needs to be carefully designed for.

Selfridge's (Morgan, 2008), a chain of high end department stores in the United Kingdom, designed with four threshold elements in mind:

The first of these is the **storefront window**, also referred to as the "wow factor". The window is the first point where the customer encounters the store or brand, thus it is the deciding factor on whether the customer enters the store or merely walks past uninterested. It is important that the storefront windows entice and pull the customer in.

The second threshold space is **just inside the doors**. Here the customers has a full view of what the store offers.

The third is the **back wall**, which is very important in drawing the customer deeper, all the way through the store, thus encouraging them to experience it in its entirety.

The fourth area is **varying levels of display.**

These four will be applied in the design as well as a fifth threshold, which is the **point of sale.** This is where the consumer pays for the product and is the platform for last minute impulse purchasing.

The five main points in retail (Morgan, 2008)

1. Attraction

2. Decompression

3. Reception

4. Discovery

5. Engagement- this is where relationships are built between the customers themelves or with the employees and further encourage thes customers to engage with the boutique clothing and provide an inspirational and stimulating experience. This point will be further enhanced by providing spaces and events, within the design which create opportunities for engangement between the customers and personal involved in the garment production process such as the designers and the seamstresses.

This will be further explored in chapter 6, illustrating the process and circulation through the proposed spaces.

Figure 3.4 Existing section and plan illustratingi important points within the retail design (Author, 2013)

3.3 THE USERS

Four types of users of the design can be identified:

1.   The CUSTOMERS- working middle income individuals who
         purchase the items.
2.   The DESIGNERS- who work in the building and design the clothing.
3.   The SEAMSTRESSES who are lower income individuals from
         surrounding townships that are employed or participate in
         the workshop and use Church Street as a pass through point.
4.   The retail EMPLOYEES who mange and assist the customers with fitting
         and purchasing.

Provision is made to accommodate 8 designers, 8-10 seamstresses and 8-10 pattern-makers for the design and prototyping production area.

The vision of this thesis is to leave a legacy of design and skill, through empowering women within the immediate context around Pretoria CBD. This encourages a self-sufficient and sustainable process by transferring skills into impoverished communities...this will be achieved through the proposed workshop facility on-site. Underprivileged women from the surrounding communities and townships are thus able to learn skills within garment production,and would then be employed by the store. This then allows the workers to work from home and still earn an honest living and be able to take care of their families.

Figure 3.5 Process of outsourced garment production to local communities (Author 2013)

Figure 3.6 Three types of users (Author 2013)

HIGH ENVIRONMENTAL
COST OF PRODUCTION

INCREASED IMPORTS COSTS

SHORTER FASHION CYCLE

THE COSTS OF

HIGH WASTE

LOSS OF INTEREST IN THE
CRAFT OF PRODUCTION

FAST FASHION

LOW WAGES

LACK OF AUTHENTICITY IN
NEW CLOTHING LINES

INCREASED CONSUMPTION
AND DISPOSAL

Figure 3.7: Fast fashion market (Author 2013)

ENHANCES
COMUNITITES

FAIR TRADE

CULTURAL
DIVERSITY

DIVERSE
BUSINESS
MODLES

**SLOW FASHION
PROMOTES**

SUPPORTS
LOCAL
ECONOMY

MEANINGFUL
FASHION
EXPERIENCES

SUSTANABLE
DESOGN
METHODS

Figure 3.8 Slow fashion market (Author 2013)

3.4 THE FASHION INDUSTRY TODAY

With reference to the discussed programme, it is important to understand why it aims to make its own clothes rather than merely importing them or mass producing them in a factory, and why this is so important.

Fashion plays an essential role in our society as a form of identity but is currently dominated by the globalised 'Fast Fashion industry', thus making local sustainable fashion a struggling niche market.

The fashion industry today can also be characterised by globalised, vertical incorporated production, which Cataldi et al (2010) defines as 'fast fashion'. Although the fashion industry is a strong vehicle of global economic growth, we cannot forget its significant impact on and its relationships within society and culture. Fast and mass production presently dominates the fashion industry, where the immense outsourcing of textiles and garments to developing countries inhibits these countries with developing their own individual, localised fashion industries, but rather supports the fast-paced production of today's consumerist based society.

In contrast, Cataldi et. Al. (2010) speaks of the 'Slow Fashion' market which is aimed at achieving a sustainable fashion industry. The 'Slow Fashion' approach supports responsible production, adding significance to the garment through quality design, and considering the garment`s relationship to both the environment and the garment maker. Slow Fashion is a unique concept that takes into account the consumer in order to support personal connections and awareness of the overall production process within the industry.

The purpose of the 'Slow Fashion' market is to establish and contribute to a

SUSTAINABLE SOCIETY, this is why the proposed programme is dedicated to creating clothes in South Africa, for South Africa by South Africans.

3.5 THE SOUTH AFRICAN FASHION INDUSTRY TODAY

3.5.1 THE GROWTH OF THE SOUTH AFRICAN FASHION INDUSTRY

Considering that this dissertation focuses on promoting local South African fashion and empowering underprivileged women within Pretoria, it is pertinent to look at the current South African fashion industry as well as other local brands within this context and see how they thrive.

During the time of the Industrial Revolution most fabric and clothes were shipped into South Africa as they did not have the sufficient required equipment to manufacture garments. South Africa had an abundance of leather thus, were able to make their own fabrics as well as sufficient textile resources. But much of the locally produced products were woven and hand crafted making them expensive and exclusive and were slow to produce. This resulted in the South African investors buying cheaper mass produced garments which were globally imported. Today even though garments and textile are still imported, South Africa has developed many of its own brands.

Since the early 1990s the South African clothing industry has been strongly affected by the impacts of globalisation and of trade liberalisation (Rogerson 2006) On the 1 January, 2005, the Global Quantitative Quotas were abolished which lead to a major change in the global and local textile industries (Palmi 2013). Retail buyers could suddenly increase the number of their international suppliers, offering the cheapest price on international orders, and thus allowing for higher profit on garments.

As a result, since 2005, the fashion and textile industry in South Africa has rapidly increased the number of imports into South Africa, largely from Asia where labour is cheap and available. This also speed up the retail selling process.

Due to the South Africa's labour laws which protect the rights of the local labourers, South Africa is far more expensive and it is often not viable for producers to create garments in SA. In fact it is seen as cheaper to outsource this to foreign manufacturers that exploit their citizens who work in damaged buildings for long hours for very little pay. However both sides of the coin have huge impact on what the consumer has to pay.

Figure 3.9 Mass produced clothing imports (Author 2013)

Figure 3.10 Textile imports and local garment production (Author 2013)

As a result of this, many local companies within the South African clothing and textile industry have had to reduce their labour forces as they are unable to compete with the Asian import based companies in terms of profit and turnover.

This import influx has brought forth the need to increase and strengthen the development of the textile industry as well as strengthen the growth of South African local design and production.

Recently, more South African clothing investors are looking at setting up factories in Lesotho and Swaziland, as the mainly Taiwanese-owned businesses in Lesotho and Swaziland would have to relocate due to the US's African Growth Opportunity Act (AGOA) which is due to end in 2015. But South Africa is not looking at exporting to the US and EU as the Taiwanese did, instead the relocation SA manufacturing to these neighbouring countries avoids higher labour cost in South Africa. The clothes are then imported back to South African retailers and sold in the South African retail market. Importing from these two countries is duty free as they are all members of the SACU-South African Custom Union (Godfrey, 2013).

An area that is already seeing growth is the recognition of local fashion designers who are trying to establish themselves in the industry through events such as SA Fashion week. This has resulted in increased activity within various interrelated industries aiming to serve 'Local fashion' over international imports such as the proudly South African initiative.

Activity is also beginning to show through private boutiques, fashion events such as SA Fashion Week, and with brands like Ginger Mary and Stoned Cherry becoming popular luxury items stocked by large local franchises such as Truworths, Woolworths and Edgars who supply the clothing to middle-income customers.

However, many South African designers struggle to launch themselves due to difficulties in manufacturing garments, getting exposure within the fashion industry, and competing in a market that is dominated by major retail chains of affordable imported garments (Palmi 2013).

Figure 3.11 Diagrams illustrating the processes involved in thecurrent South African garment producton industry (Author 2013)

Improvement is beginning to show, slowly but surely. Designers are overcoming the obstacles placed in their way and South Africa is starting to be recognised as a fashion force to be reckoned with.

In the Gauteng province, which is the third most significant cluster for clothing production in South Africa, there has also been a revival of the local clothing economy which in part is based upon the encouragement of new black clothing designers and fashion producers (Rogerson, 2006) through BEE and local support.

In addition, South Africa implemented quotas on imports of selected clothing and textile lines from China at the beginning of 2007 in response to major drops in production and coinciding employment losses in the domestic clothing and textile manufacturing industry (van Eeden, 2009).

As a result , South Africa brands are slowly gaining a stronger foothold in the S.A. retail sector, becoming the prefered brands for many educated, middle income consumers. These will be discussed further in this chapter

RETAIL   PRODUCTION   DESIGN

Figure 3.12 Relationship imerging in the SA fashion industry (Author 2013)

Figure 3.13 Brief timeline of recent activity within the South African industry (Author 2013)

3.5.2 LOCAL BRANDS IN THE GAUTENG REGION

Considering that the local fashion industry is picking up and local brands are becoming popular items a few of these brands have been indicated below:

Mongoose Pretoria

Mongoose is a design and manufacturing company based in Pretoria, which focuses on hand crafted bags, home-ware, accessories and carved wooden novelties.

Mongoose works together with 20 previously disadvantaged men and women with the aim to empower them through teaching them skills in various crafts. Through this, they can become self-sustainable individuals who are then able to contribute back to society. The company also works together with other craft projects in rural areas, producing rural prints to use as fabrics. 50% Of the fabrics used to produce their products are created via these community based projects and printed by hand with silk screens by rural printers thus further empowering the individuals and communities involved (Mongoose 2013).

Each Mongoose design is unique and all products have the local and authentic home-grown aesthetic which makes it so desirable. The fabrics used are 100 percent natural fibers (mainly cotton, linen and hemp) which are colourfast and durable adding quality to each item.
The Mongoose line can be found in many stores around South African including at major retailer, Big Blue.

Out of Alex (1993) Johannesburg

Out of Alex is an embroidery project established by Jennifer Dunn in 1993, aimed to address the poverty and lack of job opportunities within the townships of Johannesburg. The vision of this line was to uplift impoverished local communities and thus Dunn developed a business model which allows women to work from home, allowing them to earn an income whilst still caring for their children. This project aims at generating income; producing opportunities for home-based township women (Ressel 2010) and currently supports 30 women from the town ships of Alexandra, Diepsloot and the greater Johannesburg area who create hand embroidered products that range from tableware to clothing and art pieces. The brands signature style includes depictions of township life which the creators can relate to. Recent commissions include 16 framed art pieces for food chain Nandos, as well as a 2.2 m masterpiece for flagship craft retail outlet, Msanzi.

Figure 3.14 Mongoose bags [left], community project [right] (Out of Alex 2013)

Figure 3.15 Out of Alex product [left], and skills workshops [right] (Out of Alex 2013)

3.5.3 LOCAL SOUTH AFRICAN RETAIL STORES

The following examples are of stores that specifically promote a single or a number of local designers within one store.

<u>MeMeMe (2001) Cape Town</u>

Mememe is a boutique which stocks South African designer clothing, accessories, shoes and handbags. The company was established in 2001 in Cape Town, by sculptor and fashion designer Doreen Southwood, whose goal is to establish an independent fashion emporium for South African fashion designers. Mememe is currently operating out of two stores, one firmly established in Cape Town and a new branch which has recently been opened in Johannesburg (Mememe 2013).

<u>Young Designers Emporium (1995) Cape Town</u>

YDE was founded in 1995 by Paul Brett Simon. The first YDE store was opened in September 1995 in Cape Town & thereafter a further 12 stores have been opened across South Africa. YDE's concept definition of their store is "a means to showcase the local talent of South Africa's clothing and accessory designers" (YDE , 2013). YDE has created a store for young, trendy customers of both sexes and is able to offer cutting edge, sexy, chic, expressive, edgy, underground and original clothing & accessories to customers who follow both local and international trends, but who are individualists who do not conform to set or per-defined standards. To do this YDE first opened its store showcasing only 10 designers which has since increased to 90 local fashion designers from across the country. The categories of merchandise include clothing, footwear, bags, accessories & jewelery. The Young Designers Emporium is one of many retailers who strive in identifying and supporting local fashion talent (YDE 2013).

Figure 3.16 Mememe store interior (Mememe 2013)

Figure 3.17 YDE store interior (YDE 2013)

Big Blue

Big Blue originally started around 1986 as a POP-up store in a flea market selling purely South African products. Big Blue started printing their own fabrics using local craft techniques, thus involving South African artists, printmaker and crafters. The stores currently houses ranges of international inspired fashions but they still stick to their core local prints and crafts. Big Blues philosophy is that shopping is an experience, thus each store is uniquely designed with numerous South African memorabilia.

Big Blue is environmentally and socially conscious- fabrics are recycled where possible and the brand works with local crafting groups like Hillcrest aids project, Diepsloot Crafters, Ilithuba, and Topsi Foundation, providing on-going skills development to these communities.

The Space (1999)

The Space, established in 1999 in Durban, is aimed at showcasing local South African designers such as Colleen Eitzen (founder), Amanda Laird Cherry and Miss Moneypenny, to name a few. The Space does not only sell clothing but also stocks a variety of novelties, kitchen ware, jewellery, gifts and cosmetics. The brand aims to celebrate individual style, thus each store is designed uniquely and thus never 'cookie cut'.

In conclusion, a lot can be learnt from looking at existing examples of local brands and retail stores in the South African fashion industry. The main problems that have been identified include the fact that you cannot distinguish between individual designers when purchasing a product from these store and the original designers are not properly acknowledged. Also, the designers, shops and products are not well advertised or promoted by either the branch or outlet selling them, which stunts growth in the industry significantly. On the other hand, one can see that South African local brands are increasing in numbers and popularities, and that this niche market is viable, vibrant and blooming.

Figure 3.18 Interior view of Big Blue (Big Blue 2013)

Figure 3.19 Interior view of The Space store (The Space 2013)

3.6 CONCLUSION

In conclusion, its is believed that the programme involving retail, production, ex-hibits and learning facilities is a viable one, one that will support and build-up all those that work within and around The Saxon Building.

This space will provide a platform for local designers and the community within the Gauteng region, to share skills, knowledge and showcase their talents and the art of 'craft' within fashion design. Thus, the Saxon building is envisaged to become a vibrant, cultural fashion hub, aimed at promoting and developing the local South African community and fashion industry.

The aim of this project is to inspire creative identity within the local fashion indus-try, as well as creating employment opportunities for women and engaging with the community as a multidisciplinary, collaborative space. And the Saxon Building is a prime location (as stated in Chapter 2) for the aims to unfold and create something beautiful.

The Saxon Building is also an excellent situation to advance the already growing niche of local design and production while simultaneously blurring the boundar-ies between the consumer and the manufacturing process.

Thus the creation of the proposed flagship store- a space for collaboration, cre-ativity and well-being where customers and people involved in the production processes can interact with each other, spaces, and objects- will eventually be-come a symbol of high fashion and empowerment for all those involved. Allowing the Saxon Building to become a three dimensional embodiment of all that this vision is about.

As space is enclosed by garments, enveloped by architecture and occupied by bodies.

- Quinn 2003: 16

CHAPTER

THEORETICAL INVESTIGATION

4.1 INTRODUCTION

This chapter focuses on the theoretical approach which informs the concept and the approach to the design. Firstly, a brief summary introduces the fashion retail space followed by a detailed investigation into the history and development of retail stores. The essence of this chapter focuses on the parallels between interior architecture and fashion and this is further investigated through the relationship that both of these disciplines have on space and the user. As this relationship's significance is shown, so will fashions ability to play within the design of interior spaces be revealed. As well as how the elements of fashion can be reinterpreted into the design of spaces, allowing the user to reconnect with the space on an intimate level.

4.2. FASHION RETAIL SPACE

4.2.1 INTRODUCTION TO RETAIL

Over the years, fashion has continually evolved resulting in an industry that goes beyond-once was merely- the practical need of clothing oneself. Fashion -as described in chapter 1- has since been and still is a means of self-expression. Through this dissertation 'fashion' becomes more than just a means of expressing the identity of the consumer but also for the individuals involved in design and manufacturing process.

Just like fashion, shopping has constantly been reinvented, reformulated and redefined, and through this it reflects changes in society. Quinn (2003) describes 'shopping' as one of the few activities that unite the human race. This is because todays retail has permeated every area known to man and thus many social activities are currently being sustained through the shopping experience as a result. For example, clothing stores are merging with cafes, restaurants, art galleries and museums whilst at the same time public spaces are being reconfigured to include retail spaces within their development- these will be discussed further in chapter 5.

4.2.2 THE 'BOUTIQUE' AND THE HISTORY OF RETAIL

Traditionally, fashion trends were set by the wealthy, as an expression of their social status and wealth. The majority of the clothing worn was tailor-made through an order placed at the dressmaker or tailor. However this service was only available to the very wealthy clients, often of noble birth, who could afford the labour and materials, thus making fashion a privilege and luxury. However, the twentieth century and Industrial Revolution saw the rise of mass production and the emergence of the factory setup. Furthermore, the invention of techno-logical machines (e.g.: the electric sewing machine) sped up the production of materials and garments, making them readily available and affordable to all. Suddenly, everyone could afford the height of fashion.

Historically, shopping was also separated according to gender, products or occasion. Over time stalls, became markets, markets became streets, streets became arcades, arcades became galleries and galleries became the depart-ment stores and shooing malls we know today.

Pimlot (2010: 20) describes *'The Boutique', "as a place that previously represented a little world unto itself, enticing customers to its interior, seducing them, offering them something exclusive, and reflecting their owners and their own individuality."*

Pimlot (2010) focuses on two events that played a significant role in the transformation of retail shopping, the first being the Industrial Revolution (1760-1820s) and secondly the French Revolution (1790).

 Firstly, the Industrial Revolution bought about change in production and the distribution of goods through the increased speed of manufacturing and extension of the railway. The mechanical innovations such as mechanical weaving, the sewing machine and standardized sizes in clothing, lead to an accelerated and accessible way of production and consumption of fashion (Pimlot 2010). This resulted in a clear separation between functions, between public areas and the shop keeper's household; and between production and selling areas, which we are witnessing today.

The French Revolution and introduction of free trade legislation liberated shop keepers from the influence of the rigid guild system. At the time, the guild system ensured a spatial similarity where businesses of the same kind were concentrated in the same district. With the disappearance of these restrictions, it became possible for shopkeepers to move their shops and look for new forms of practice in any location in the city (Pimlot 2010). This spread the competition and allowed for many small businesses to thrive.

During the 1800's the 'Boutique' – housed in arcades- served as an exclusive outlet reserved for the growing middle class which sold luxury and tailored products to suit an exclusive lifestyle. The boutique consisted of a small shop with carefully crafted interiors providing specialist merchandise. From the 1900's onwards, these small shops that once existed in the arcades were forced to survive in other contexts such as boulevards and high streets (Pimlot 2010).

After World War II, the global economic collapse caused the 'boutiques' home, the arcade, to fall away into disuse, and the mass markets took over.

In Boutiques and other retail spaces: the architecture of seduction, Pimlot (2010: 80) identifies 2 conflicting realities during this time:

Firstly , in Britain, around 1957 the boutique typology became a specialised fashion outlet contained within a department store selling ready to wear clothes by specialised designers, such as Mary Quant, as opposed to wholesale fashion that dominated the main store. They took their small-scale, home-based production into small shops, and offered clothes and accessories to young customers who wanted to express themselves through the purchase of inventive and nonconformist designs. This, however, carried through the aura of uniqueness within a morbid context. The customers identified with these boutiques, where the owners' /designers' explicit ideas concerning a way of life, were woven into their products. These represented the interests and desires of their consumers and the interiors of the boutiques similarly reflected the designer and their ethos.

Figure 4.1 Collage of arcade boutiques (Author 2013)

At the same time large scale retailing began to emerge. This led the boutique to becoming a small outlet, generally for women, owned by an independent proprietor who is able to offer treasures, infrequently found elsewhere. Thus, the boutique became reserved for market sectors that were not involved in or threatened by mass production/ consumption, thus becoming a 'SPECIALITY SHOP'.

The consequence of this was that retail outlets stopped being shops where goods were sold adjacent to the workshops, where they were produced. Shops became stores where the sales area was a place to store goods produced somewhere else, this resulted in the emergence of new types of retailing such as department stores and commercial malls. The role of the 'silent agent' became more important resulting in self-service and a radical change in scale of the retail environment. During 1960, the 'boutique' reappeared but was still situated in the context of a highly developed and competitive mass market. However this placement, did not necessarily clash with the 'boutique' concept as many department stores rented space to individual merchants to increase profits, and the boutique model eventually played a role in the development of commercial malls. Thus the boutique became a 'stall', a shop-in-a-shop or private salon with a larger retail context.

In the last thirty years, the retail typology has gone under dramatic and continuous transformations, one which is distinguishable by the emergence of large-scale out-of-town shopping complexes such as malls and the other, new specialised shops in city centers.

Today, urban spaces are increasingly characterised by the rise of fashion labels, brand logos and advertisements fixed to buildings, this change is evident within the context of Church Street. Thus retail architecture is in essence re-branding urban space and contributes to the revitalisation if these environments, building and specifically interior spaces.

Historically spaces of retail were where the performances of making sense of the social, political and economic realms were played out. In these shops and boutiques these events were expressed on the surface of society as fashion and reflected in design as style (Vernet & de Wit 2007: xi) of both the clothing and the design of the interior spaces. Both fashion and the interior spaces encouraged social interaction between the users. Thus this is what this dissertation aims to achieve.

BOUTIQUES 1800-1950's   MALL/ MASS PRODUCTION 1950's-present   PRESENT DEVELOPING RELATIONSHIPS

client   tailor   consumer   manufacturer   designer   retail   production   design

Figure 4.2 Diagram illustrating changes between the relationships in the fashion industry (Author 2013)

4.2.3   BRIEF OVERVIEW OF THE TRANSFORMATION OF RETAIL FASHION STORES

TWO EVENTS THAT PLAYED A SIGNIFICANT ROLE IN RETAIL TRANSFORMATION,

1760 INDUSTRIAL REVOLUTION

1790 FRENCH REVOLUTION & FREE TRADE

BOUTIQUE an outlet reserved for the growing middle class which sold luxury/ tailored products to suite an exclusive lifestyle.

AFFORDABLE TO THE WEALTHY
CUSTOM MADE
EXCLUSIVE
TAILORING

'READY TO WEAR' WITH HAUTE COUTURE

AFFORDABLE TO MAJORITY
READY MADE
FACTORY MADE

1914-18 - GREAT WAR

1939-45- SECOND WORLD WAR

1800

1900

GLOBAL RETAIL DEVELOPMENT

SMALL SHOPS IN ARCADES

BOULEVARD AND HIGH STREET

Figure 4.3 Brief overview of retail development (Author, 2013)

MASS MARKETS- [GLOBAL ECONOMIC COLLAPSE]

THE 'SMALL SHOP' WAS NOW ABSENT FROM THE CONSUMER PSYCHE AND THE 'RETAIL OUTLET' DOMINATED THE HIGH STREET AND MALLS, CATERING PREDOMINATELY TO CLIENTELE OF PREDICTABLE CIRCUMSTANCES AND SPENDING HABITS.

THE BOUTIQUE REAPPEARED

A SPECIALITY STORE BUT WAS STILL SITUATED IN THE CONTEXT OF A HIGHLY DEVELOPED AND COMPETITIVE MASS MARKET.

CONCEPT STORES

EUROPEAN RETAIL TRADERS DEVELOPED THE IDEA OF TAILORING A SHOP TOWARDS A LIFESTYLE THEME, IN THE WHICH SPECIALISED IN CROSS-SELLING WITHOUT USING SEPARATE DEPARTMENTS

PRESENT

THE BOUTIQUE HAS BECOME A HANDY HOLD ALL CONCEPT WITH ITS MAIN CHARACTERISTICS IT OFFERS: ADVICE, EXCLUSIVITY, SERVICE

1950 ——————————————— 1960 ——————————— 2000 —————

LARGE SCALE SHOPPING- MALLS DEPARTMENT STORE   CITY CENTER STREET

SHOPS HAVE ALWAYS BEEN SENSITIVE AND RESPONSIVE TO TRANSFORMATIONS IN SOCIETY OFFERING AN ENVIRONMENT IN WHICH THEY CAN BE EXPRESSED.

4.3 PARALLELS BETWEEN INTERIOR ARCHITECTURE AND FASHION

Fashion is often referred to as the third layer around the body. The first and outer layer is the city scape which is organised into dwellings; the dwelling is the middle layer that surrounds the human body; and the final layer is a layer of clothing that cocoons the human body- the closest and most intimate layer of all three. All of these layers can be described as degrees of space which surround the body, and differ in scale and density, but never the less are all relative to the human form. The design of interior spaces thus acts as a link or mediator that brings the layer of architecture closer to the human form, shrinking the distance between body and building. Therefore, interior architecture acts as an intimate and personal, transition space between person and exterior, having a direct effect on the user.

Figure 4.4 Collage illustrating similarities between fashion and architecture (Author, 2013)

4.3.1 'FASHION' AS THE *FURNISHED BODY*

Interior architecture is the clothing of space. Ones clothes reflect ones iden-
tity and indicates something about the wearer's psyche, and in the same way
space has an effect on its users. Interior architecture is always present, it cant
be taken away or corrupted, as humans we are always associated with it. Sim-
ilarly, there is a clear relationship between architecture, interior design and
fashion. Architecture is the skin that shelters, protects or conceals a space and
person.

A building's fabric provides a protective layer from certain elements, clothing
shelters and comforts the body, and thus the relationship between body and
fabric is evident. But there needs to be a **mediator between body and building,**
something on an intimate scale. Within this void interior architecture emerges
and plays an important role.

As previously stated in chapter 1, the relationship between interior architecture
and fashion helps to shape identity and give meaning to both spaces, and their
users. Potvin (2010) explains that fashion is not simply that which is displayed
on the runway, in a magazine or in a department store window, but rather
fashion permeates every aspect of everyday life. Traditionally, interior archi-
tecture and clothing- which Potvin (2010) describes as the material culture
that emotionally, physically, cognitively and spiritually celebrates space and
body- are evidently located within fashion and architecture. Thus the links of
the **body, fabric and space are intertwined** through design and fashion.

*Fashion is an innate part of individual expression and
it is a cultural reflection of a point in time.*
(Cataldi et al02010: iv)

Fashion and interior architecture are also areas for both representation and embodiment of the user and their context; the visual and the tactile; the public and the private. What we wish to unmask, is the relationship between fashion`s private, intimate performance and interior architectures public, social face; where the material culture of fashion and interior design reveals identity and the traces of habitation.

As humans, we inhabit both our bodies and space and through interior design and fashion these are sheltered, given life, identity and pleasure. A body's identity is communicated through its choice of 'dress' – fashion and design.

Henri Lefebvre (1991) argues that space is not merely a "container without content", but that space is associated with "all aspects, elements and moments of social practices" (Potvin2010: 9) thus, interior architecture and fashion inform, exist in and inhabit space.

An interior space and fashion both give life and are given life through both their design and users. The human body associates itself within a space through its relationship with other bodies, the processes and objects contained within the space. Fashion and interior architecture, when experienced simultaneously, create a strong experience and understanding of the material and cultural world in the mind of the user.

Both interior architecture and fashion create an identifiable and meaningful image. This image in turn influences the users perception of a space, and as well as the publics ever changing perception of that person within the space's current situation in terms of time, culture and function.

Like the public perception, fashion is never static, but is continually being re-born and transformed. It is created as a result of the creative vision of the designer whom Potvin (2010) refers to as the director. This vision is then translated through the actor (user) who embodies it altering and transforming it into their own vision - different to another wearer of the designer's vision. Thus, the person who inhabits an item of clothing has the ability to transform it into a personal image, while at the same time clothing can invoke a certain image on the publics perception. But the director (the designer), represents the **location** where the actor (user) comes into contact with the designers creation, as well as the '**hidden' social structures** the creation has interacted with, all influence the users association with product and space.

Interior architecture

Figure 4.5 Diagrammatic illustration of the relationship between building, dress and interior architecture (Author, 2013)

Potvin (2010: 12) also introduces the analogy of a theatrical play: identity, like a play, is staged, performed, embodied in and through the materiality of the body, fabric and space. He describes this performance as a component of an unconscious set of acts, gestures and expressions. This reinforces the idea that fashion and interior architecture are both related strongly to aesthetic experience, but this by no means makes them superficial, but rather illustrates the associations between the user's desire for pleasure in beauty and recognition of identity. Thus, the decorative components of design are essential to the adornment of the body and space, and therefore becomes an impressive and inevitable component within interior architecture.

Fabric provides a two-dimensional surface through which the three dimensions of space are created. Even though fabric is an aesthetic and tactile object, when being used or worn people being to interact and inhabit both clothes and spaces.

A further overlap between interior architecture and fashion was made by German architect and art critic, Gottfried Semper. In the nineteenth century he explained how in all Germanic languages, the word "Wand" [wall] which has the same root and basic meaning as "Gewand" [garment], directly refers to the ancient origin of clothing and type of the visible spatial enclosure created by walls (Pokin 2010: 14). Thus, textiles and walls are related in their etymological origin, which realises the enclosure, structure, wrapping, boundaries and protection of both space and body (Potvin 2010: 14).

Figure 4.6 Layered collage of dress and interior architectural forms (Author, 2013)

Through this, it can be said that interior architecture is a kind of dress and dress is a kind of interior space, which both reflect an individual's style and beliefs. Thus by creating spaces through surface, design, and fashion, these become methods of representation, as well as mediators of and for the embodiment of processes and its users.

In conclusion the theoretical investigation reveals the significant relationship that the design of interior spaces, fashion, and their materials, have on the embodied identity's. Thus Potvin (2010:4) is correct in saying that fashion and interior architecture exist as 'interstitial modalities of identity realisation and subject actualisation', which transcend the firm public/private boundary and further revealing the interior as an energetic, vibrant space of private delight and public display.

It is evident that the interactions linking fashion to interior architecture are endless, where the body is continually involved in a constant interactive performance within a space.

Thus, as fashion protects, extends, enhances, detracts, conforms to, and /or limits the contours of the embodied self, so does interior architecture, both creating social positions and the self itself (Potvin 2010: 90), within a specific environment.

Figure 4.7 Image of dress altering (Lenono Photo Archive)

4.3.2 ALTERING SPACE & FABRIC

Throughout history buildings have been adapted and reused, thus the remodeling of a building or space is not a new concept. However this can also be said for fashion; fashion is constantly changing and adjusting to new times and styles - garments are tailored, just as buildings are altered, to fit a specific type of body, time, and function.

'Adaptive reuse' is defined as the process that changes a disused or ineffective item into a new item that can be used for a different or the same purpose (Australian Government, 2004).

Within interior architecture adaptive reuse is the core process in altering existing buildings for new uses, while retaining their historic significance.

The inherent quality of a place and its surroundings, combined with the anticipation of its future use, crafts a multi-layered complexity which would be impossible to reproduce in a new building. Thus the building's relationship to its past, its current users and its immediate environment are vital when refurbishing an existing building.

According to Stone (2004:11) the relationship between the existing and the remodeling of a building are interdependent, as well as dependent on each other and on the cultural values associated with the building. Thus it is important to acknowledge that this culturally and historically significant building, that being the Saxon Building, once formed part of the community and contributed to the development of Pretoria CBD, creating a richly layered site. These layers are often lost through the years, and thus it is crucial to develop an approach towards the existing fabric that does not neglect the heritage value of the building. These approaches will be further explored in Chapter 6.

"Buildings outlast civilisations, they evolve and they are changed, but their reuse emphasises continuity. A building can retain a remembrance of the former function and value; it has a memory of its previous purpose engrained within its very structure.
(Stone 2004:9)

Potvin (2010) explains that even though fabricated spaces and draped objects are altered or changed repeatedly, they continue to live on, in some form in the same way. This is also applicable to buildings and spaces. Spaces are created and brought to life through the way in which the users inhabit, interact and associate themselves with the space.

Interior architecture and fashion both provide visual relationships which are ever changing, yet ever present, thus becoming living entities that evoke countless experiences for the user (Potvin, 2010). This is further supported by Mark Rakatansky's (1991) explanation of space - the hierarchy and degree of definition of spaces. Their size and location are all defined by and give definition to the social and psychological narratives of a space. But further, these spaces have a significant influence on the users` identity and the role they associate themselves with within the space.

The design of clothing and spaces both stylise cultural moments, but are further conveyed through personal experience. The way in which an interior accommodates high design with an approach towards trade, the clients and the users, incorporates social and cultural rituals directly into its built fabric (Vernet & de Wit 2007 xi).

4.4 CONCLUSION

Both buildings and garments can be interpreted as a skin which encloses, and at the same time, displays the human body. In some cases the skin needs to be altered to accommodate something new. By altering the interior of an existing building, the space created by the skin is better fit for the function. To be able to wear a building the spaces it creates need to fit, as well as respond to the users and its surrounding - and this is where interior architecture plays a vital role, as would a tailor.

Fashion design and interior architecture both respond to an individual and/ or a community's culture and identity, thus both of these arts reflect on the character of the individuals who occupy it. These elements bring people and building together, breathing life into the interior spaces.

"Interiors play a significant role in the patterns of changing use and meaning in contemporary cities"

(Vernet & de Wit 2007)

CHAPTER

PRECEDENT STUDIES

5.1 INTRODUCTION

As the relationship between fashion, architecture and interior architecture has slowly been revealed, it is now pertinent to see how this has been done in other similar projects. This chapter explores the merits of local and international precedents relevant to this dissertation.

The following five precedents were chosen because they relate to the proposed programme and design intentions of this dissertation.

5.1 Urban Outfitters Corporate Campus (2006)
5.2 St. Lorient (2007)
5.3 Portland Garment Factory (2008)
5.4 Le Mill Lifestyle Store (NA)
5.5 Prada New York (2001)

5.2 URBAN OUTFITTERS CORPORATE CAMPUS (2006)

Architects: Meyer, Scherer & Rockcastle Ltd
Completed: 2006
Location: Philadelphia, Pennsylvania, USA
Old use: Naval shipyard
New use: Corporate headquarters
Client: Urban Outfitters, Inc
Project Area: 285,000 sq f

The Urban Outfitters Corporate Campus transformed four dilapidated historic buildings, in Philadelphia's Navy Yard, into an 'award winning adaptive reuse headquarters' (McKnight 2003). The Navy Yard originally served as a ship building and repair facility from 1868 through to 1996, after which the site was decommissioned, leaving 187 buildings abandoned and dilapidated.

The architects skillfully mixed old and new, respecting the buildings' rich history while updating and revolutionizing the space. The new design is a brave mix of decay and history, and refurbished with exquisite decorative flourishes, thus embodying the company's corporate identity and aesthetic sensibility.

The architects created an environment that embodies the essence of Urban Outfitters. Instead of stripping the shipyard buildings clean, it was decided to preserve the scars, which the Navy had inflicted through the years. Also the old paint was kept on the walls and numerous materials were reused, for example: the new stairs were made from existing wooden beams, and the windows were removed, re-glazed, and reinstalled. The architects meticulously refined a 'lived-in' aesthetic which is more sympathetic with the design sense of its customer demographic, than with the company's old offices (McKnight 2003).

We didn't want it to feel like an office building...we wanted it to feel like

a workshop... The spaces are all designed to facilitate collaboration.

(McKnight 2003)

Figure 5.1 View of the interior of Portland Garment Factory (McKnight & Sebastian, 2003)

5.3 ST LORIENT (2007)

The way in which the design of Urban Outfitters focuses on utilizing the factory's original characteristics of the buildings industrial materiality influences the proposed design within the Saxon Building. Making full use of the open volumes, access to daylighting and re-purposing existing materials, the Saxon Buildings' interior space moves from production to creativity.

Application:
+ Eclectic mix of new and old elements.
+ Respecting the buildings' rich history while revolutionizing the space.
+ The way in which the company's corporate identity is carried through into the interior spaces.
+ By preserving the scars of the former use, it allows for a more richer and layered design.
+ Original material were reused in different ways.
+ Open plan layout.
+ Reusing and re-purposing existing materials.
+ Industrial aesthetic where the mix of materials provide a haptic layered feel.
+ The design of the interior contributes to the company's identity.

In conclusion, this project is a very good example of a design that effectively allows the old and new to interact and co-exist, while still allowing for a clean and appealing aesthetic for the user to experience.

Architects:	Andre Kriel -AK Consulting Architects
Completed:	2007
Location:	492 Fehrsen Street, Brooklyn, Pretoria, SA
Current use:	Fashion and Art Gallery
Client:	St Lorient
Project Area:	NA

St. Lorient was founded in 1979 by Lucy Anastasiades (the current owner) and her partner, Barbara Apostoleris, and caters for high-end bridal and formal evening wear.

The building houses a number of programmes fusing art and fashion in a single building. Its primary function being retail for formal evening wear and bridal wear, as well as a factory where dresses are designed and created. Its secondary function involves an art gallery, exhibiting local South African artists, which is housed within the circulation spaces.

The structure consists of five floor levels:

1. The basement used for parking and storage.
2. The ground floor used for retail of formal evening wear and changing rooms.
3. The first floor use for bridal wear and changing rooms as well as areas for private appointments.
4. The second floor houses the 'factory' and office-design space accommodating ten seamstresses, fabric storage, pattern-making, dress making and dress altering.
5. The fifth level is the roof level and is used to house exterior art displays, outdoor fashion shows and cocktail launches for new upcoming lines.

The north-western corner of the building houses the circulation space, which is easily recognisable by its orange glazed facade. Art work and other installations are displayed within this circulation space as well as amongst the clothing displays. The northern corner of the building consists of service spaces for dressing rooms as well as a kitchen facility. A continuous volume throughout the three interior floor levels creates an area for eye catching displays of garment and art, thus becoming the most prominent space within the building.

Lucy, together with a team of seamstresses and designer Shaun Remus, design and manufacture the garments within the building bringing together fashion, craft and art as well as providing job opportunities. Thus in conjunction with the ready-to-wear dresses available to the public, dresses are being designed and manufactured for customers individual style and preferences. The public however does not have access to the production 'factory' space, isolating the crafting process and people involved from the retail process and customers.

This separation between these processes and the people involved does not allow for an intimate collaborative work space and the customer is not part of the creation of the garment.

Application:
+ Mixed programme
+ In-house production
+ Staircase visual and physical mediator between floor and processes
+ Women empowerment through employment
+ Provide uniquely designed garments and offer tailoring services
+ Spatial layout of factory space
+ Promoting local talent

Figure 5.2 St. Lorient facade and interior views (Author 2013)

5.4 PORTLAND GARMENT FACTORY (2008)

Architect: NA
Completed: 2008
Location: Montavilla, Portland, Oregon
Current use: Garment factory
Client: PGF
Project Area: NA

Portland Garment Factory is an independent manufacturing company that is aimed at 'reinventing local manufacturing' (Armstrong 2011). This artisanal workshop was established by Britt Howard, and offers pattern drafting, size grading, design consultation, sample construction, line production and garment manufacturing and focuses at serving local and independent designers, in the Portland area.

Portland Garment Factory (PGF) uses traditional craftsmanship and sustainable business practices to produce its garments. PGF is dedicated to integrating the design, development and manufacturing of individual clothing pieces. Furthermore, it offers an integrated client experience of the 'design to market process' (Matis 2011), as the clients are able to work with the pattern-maker and seamstresses, watching their ideas come to life.

We're able to provide jobs and create a real designer community here...We are working our way towards a version of a garment district.(Matis 2011)

As PGF is dedicated to integrating design, development and manufacturing of individual clothing pieces, this is intended to be carried through the proposed programme within the Saxon Building. This would offer an integrated experience of the 'design to market process' of fashion, allowing the customers access to the manufacturing areas, and watching the designers ideas come to life. This project is a clear example of how the processes in fashion can be brought together to include a collaborative and learning experience in the process involved.

Application:
+ Integrated client experience
+ Reinventing local manufacturing
+ Artisanal workshop showcase craft
+ Garment production process offers an integrated customer experience
+ The designers work with the pattern-maker and seamstresses and watching their ideas come to life
+ Create opportunities for designers to see their idea come to life

Figure 5.3 View of the interior of Portland Garment Factory (Matis, 2011)

5.5 LE MILL LIFESTYLE STORE

Architect: Ashiesh Shah
Completed: NA
Location: Mumbai, India
Old use: Rice mill
Current use: Multifunctional, lifestyle concept store
Client: Le Mill
Project Area: 15000 sq ft

Le Mill is a multifunctional, lifestyle concept store situated in Mumbai. It is housed in a refurbished former rice mill, which has been recently converted into a retail facility.

Its founders` (Cecilia Morelli Parikh, Julie Leymarie, Aurelie de Limlette, Anaita Shroff Adajania) main aim was to create a social space which would encourage customers to spend time and 'hang out', without the normally assumed restrictions (Pallayi. 2012).

In addition to the retail store, Le Mill also houses an organic café, a flower shop and a book shop. The design 'plays with levels, dividing and demarcating to create multiple sections allowing for an **explorative experience** (Pallayi 2012) which fully emerces the user in the retail experience.

Architect Ashlesh Shah has kept the structural addition to a minimum, maintaining the original high ceiling and rafters of the warehouse space. An industrial feel is further created through exposed HVAC ducts and ceiling-hung light fixtures. It has a **dramatic and honest effect** which is created through the exposed concrete floor and the removal of the false ceiling.

Application:
.   + Program offers a multifunctional retail store
             + Social spaces (cafe) support the main function (retail)
             + Industrial aesthetic of exposed roof and services
             + Mixed use
             + Change in levels define spaces
             + Industrial and honest aesthetic
             + Explorative experience

Furthermore, this precedent shows how many functions can be incorporated into a single space, while still holding a specific aesthetic throughout the design.

Figure 5.4 View of the interior of Le Mill lifestyle concept store (Pallayi, 2012)

5.6 PRADA NEW YORK (2001)

Architects	Rem Koolhaas and Ole Scheeren © OMA
Completed:	2001
Location:	575 Broadway, at Prince St. (SoHo), New York
Old use:	SoHo branch of the Guggenheim Museum
Current use:	Prada Flagship Store- Retail/branding
Client:	Prada
Project Area:	2,190 m2

OMAs idea behind the new design of the Prada store was to 'reinvent retail' (Tucker, 2004: 15).

Ole Scheeren (OMA project director and lead designer) explains that "at a time when commercial activity has invaded all public spaces and cultural institutions, this concept offers a redefinition of exclusivity: the possibility for public functions and programmes to reclaim the territory of shopping" (Tucker: 2004: 15). Thus, the theme of reclaiming retail territory is introduced through "the wave". This wave-shaped zebrawood slope links the street-level space and basement level, and has been designed in such a way, that when reconfigured, it creates a variety of different spaces. One of these spaces is an amphitheater which accommodates up to 200 people. The wave also conceals a stage that when unfolds it becomes a space for special cultural events, such as filming and lectures.

The double height space includes aluminium mesh cages on motorised tracks, suspended from the ceiling, in which merchandise is displayed. This adjustable display element allows for frequent repositioning of stock for maximum effect and adjustment of the spaces. The staircase also becomes a multi-use element, where shoes are displayed and customers sit amongst the mannequins, thus it becomes a space for waiting, observing, shopping and interacting as well as vertical circulation.

The Prada store is a good example of exemplary retail design that involves and emerces the customer in the retail experience and creating a space that is more than just retail. Furthermore the spaces complexity allows it to evolve and change continuously, creating ever-changing and exciting interior spaces.

Application:
+ Redefined retail space as a social public space
+ Provision for live entertainment and events
+ Stairs become more than just circulation, they become display
+ Multi-use elements
+ Suspended adjustable display elements which allows for reposition -ing and maximum use of space.
+ Spaces bleed into each other
+ Multi-use of spaces for events

Figure 5.5: View of the interior of Prada Flagship Store (Tucker 2004)

5.7 CONCLUSION

In conclusion, a great amount has been learnt and discovered through the investigation of these relevant local and international precedents.

Inspiring elements from these precedent studies are taken through and combined to create a rich, creative, intimate and collaborative design intervention for the Saxon Building.

Figure 6.1 Conceptual intentions (Author 2013)

CHAPTER

CONCEPTUAL DEVELOPMENT

6.1 INTRODUCTION

This chapter explores the execution of the conceptual approach of the design, the intention and the scale of intervention. Firstly, the design informants and intentions are introduced, followed by the programmatic and building intentions. The concept is built around exposing the relationships between people, processes and time, and how these relationships can contribute to a richer, interactive, honest and memorable interior space.

The approach is defined through both the programmatic intentions and the building intentions. These will be discussed in further detail throughout this chapter. The proposed design aims to re-inject energy, and the historical and cultural significance back into the interior spaces of the Saxon Building by creating a links between the past and present. The conceptual design results from the theoretical investigation into fashion, retail and adaptive reuse.

6.2 CONCEPTUAL APPROACH

The aim of the proposed interior intervention intends to reconnect and acknowledge people and processes which have been lost, forgotten or hidden over time. Thus the relationships between these elements guides the design decisions.

As previously explored, fashion has the ability to conceal or expose elements, and through this meaning and relationship between the above mentioned elements will be crafted.

The **programmatic approach** aspires to expose and celebrate the processes, people and layers which all play a role in the design and manufacturing of fashion. Referring back to the origins of 'fashion' and how it was driven by its indigenous people and context, this will be carried through into the programmatic intentions, concentrating on celebrating local talent, craft skills and unique identity.

The heritage approach to the existing building aspires to expose layers of the past, either by stripping away from the existing structure or by inserting new elements which give reference to significant historical elements which have been lost. Through this, certain elements are celebrated by exposing the layers, currently concealed, and processes which have contributed to the Saxon Building over time, allowing for a rich, honest interior space.

EXPOSING RELATIONSHIPS BETWEEN:
PAST & PRESENT &
PROCESSES
>> HONEST AESTHETIC

Figure 6.2 Conceptual illustration of relationships (Author 2013)

6.3 DESIGN INTENTIONS

6.3.1 PROGRAMMATIC & SPATIAL INTENTIONS

The theoretical investigation into the 'boutique', how it previously represented a *little world, enticing customers to its interior, offering them something exclusive, and reflecting their designers and the customers own individuality* (Pimlot 2010: 20). The intention is to reestablish these relationships between the customers, the designers and the interior space.

The proposed multi-functional programme aims to re-establish the relationships between local fashion retail and production processes. This will be achieved through visual, spatial and physical relationships. The creation of these relationships can be expressed visually through the images below.

This is achieved through to the spatial design and programmatic distribution through:

+ New STAIRCASE -where the landing becomes a newly inserted mezzanine floor. These become a physical connection between the first floor (design and production) and the ground floor (retail). the proposed function of the new mezzanine floor is the workshop.

+ Newly cut away DOUBLE VOLUME- this provides a visual relationship between the floor and the processed taking place on each floor.
These enforce the relationship between

+ NEW STOREFRONT- this will provide a clear view from outside to the interior space. This emphasises the idea of exposing elements for what they are instead of hiding them.
These spaces aspire for collaborative design, manufacturing, skill sharing and selling

+ IN-HOUSE PRODUCTION

Combining all the above elements, the users are able to experience fashion in its true sense and as part of its process, providing an integrated experience for the users

exposing the interior

vertical circulation & make use of existing high volume by adding in a new mezzanine floor

Figure 6.3 Conceptual section showing relationships between different levels and spaces (Author 2013)

pull the customers through into the building

allow customer to access different floors

Figure 6.4 Conceptual illustration of volumetric relationships and circulation (Author 2013)

6.3.2 APPROACH TO HISTORICAL & CULTURAL SIGNIFICANCE OF THE BUILDING

The project aims to re-establish relationships between the buildings past and present, as there is currently little which refers back to the building and the sites past.

Relationships will be established through exposing layers and referencing back to elements of the original design, that have been lost over time. This will also be achieved through the introduction of new elements which are influenced by the original elements. Through this new elements are created which are suitable for this time but without neglecting or concealing elements which made up the building and contributed to what it is now. Thus through concealing materials and elements of the original structure, layers which have been concealed, will be exposed, creating a narrative of the buildings development over time.

The heritage approach to the building consists of preserving and celebrating the significant elements. A large amount of focus is placed on the form and style of the facade and the distinct intricate pattern of the original Victorian ceiling panels.

Figure 6.5 Historical form and spatial design informants

Figure 6.6 Historical haptic design informants (Author, 2013)

Figure 6.7 Structural design informants (Author, 2013)

The rich heritage of the area, the historic buildings and the people who were associated with them became valuable informants for the design. The approach to the existing fabric of the Saxon Building builds on the theoretical investigation into fashions idea of conveying meaning through concealing and exposing. Thus it was interpreted that the layers of the building and the site have undergone should be exposed, revealing the process of time through the building.

Referring back to the statement of significance in chapter 2, the memory of its function has always been retail, in an area which has also always been and still is a richly commercial area with mainly retail typologies. This has already been celebrated through the proposed programme in chapter 3. The treatment towards the facade was crucial as it is seen as an icon and landmark so it was preserved and unaltered.

original plan

existing plan

Figure 6.8 Development of the ground floor plan illustrating inspiration from the original layout of the Saxon Building (Author, 2013)

6.3.3 THE INTRODUCTION OF NEW ELEMENTS

The essence of the proposed design is to utilise the rich characteristics of the buildings original style, materialialty, large volumes and natural lighting to re-purpose the buildings function forming relationships from production to product.

The new elements contrast in materials and form to the existing but at the same time contribute to the language so that when it all comes together they compliment each other and work together creating a new layered environment. The new elements can be distinguished from existing by being offset but at the same time compliment the existing and celebrate the original elements of the Saxon Building which have been lost over time. The form of the new elements are inspired by the significant forms of the original design of the building and crafted with some reference to the historical form but giving them a twist either through the materials, or asymmetry.

This allows the new elements to exist in the present and not try replace what was there before and at the same time showing changes over time and not a frozen moment in time.

The relationship between exterior and interior and old and new is emphasised through the new storefront being set back from the facade towards the interior, creating a threshold space and celebrating the significance of the facade. This also allows the interior and exterior spaces to spill seamlessly into each other. The form of the new storefront is inspired by the original one but the new arcaded entrance is off axis distinguishing it as a new element and in know way tries to mimic or replace it the original storefront. The material of the new shop-front should allow clear views both to the exterior and the interior, thus is predominantly glazed and gated. Thus this new light weight permeable storefront does not compete with the robust, symmetrical facade.

original   *existing*   *intention*   *proposed*

Figure 6.9 Development of the ground floor plan illustrating inspiration from the original layout of the Saxon Building (Author, 2013)

6.4 CONCEPTUAL MODELS ILLUSTRATING DESIGN INTENTIONS

6.4 EXPLORATION OF VISUAL AND PHYSICAL CONNECTIONS

The exploration of a new double volume in the existing first floor with a new staircase becomes a focal point within the proposed intervention.

Most of the natural lighting enters on the first floor thus the double volume allows light to penetrate the ground floor. The shape of the double volume is important as it begins to define specific spaces on both the ground and first floor and can also give them a certain hierarchy (which the concepts aim is to avoid). The form of the double volume should also encourage visual and spatial continuity and should avoid creating static spaces. The models below illustrate how a long narrow form encourages movement and induces progression inwards.

The double volume contributes to :

- Natural light dispersion
- Visual connections
- The definition of spaces above and below
- A continuous volume that penetrates both floors
- Spatial and visual continuity
- Physical connection between production and retail
- Encourages movement and induces progression inwards

Figure 6.10 Conceptual models illustrating development of new double (Author, 2013)

6.4.2 APPROACH OF NEW INSERTIONS TO EXISTING FABRIC AND ITS SIGNIFICANCE

The concept of the insertion of new fabric with regard to the significant existing fabric is explored in figure 6.12. The intention of the new mezzanine floor aims to connect both floors, becoming a mediation space. Thus the conceptual design 'plays with levels, dividing and demarcating spaces to create multiple sections' allowing for an explorative experience.

The models below also explore the removal paint and plaster of the existing walls, exposing the buildings true fabric. This is only removed in certain areas thus creating a layered effect of the buildings progression over time. The new elements and materials are permeable as to expose spaces and allow visual connections between functions and people. This reinforces the honesty of the spaces, their materials and functions

Structural additions are left to a minimum and where additional support is needed, the new structural system will contrast to the existing system. The existing gypsum ceiling panels are removed and fixed between the existing trusses. This opens up the ceiling exposing the roof structure which further informs the spacial design on the first floor. This allows for a crafted, industrial feel and aesthetic to the space as well as exposing HVAC ducts and introducing ceiling-hung light fixtures.

The new storefront illustrated below shows how new elements sit away from the existing and how transparent, permeable materials allows for a continuous visual connection and as well as supports natural light dispersion.

The extension of the base plane towards the interior creates another space and encourages visual and spatial continuity between the exterior of the building, allowing both outward and inward focus.

existing ceiling panels are reinstalled between trusses

new storefront

exposed ceiling structure

new permeable fabric

exposing the original fabric

In

out

Figure 6.11 Existing roof structure above (Author, 2013)

Figure 6.12 Conceptual model of exposing existing fabric (Author, 2013)
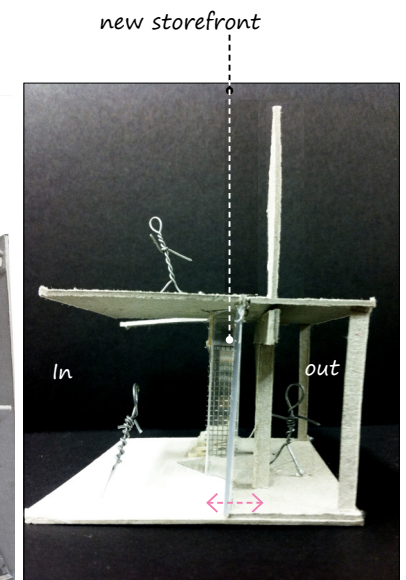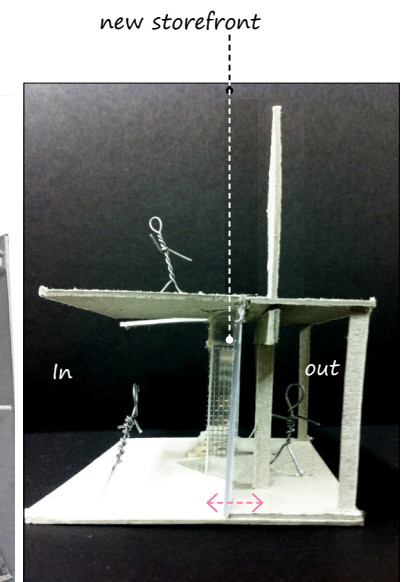
Figure 6.13 Conceptual model of new storefront (Author, 2013)

6.5 CONCEPTUAL DESIGN EXPLORATION 1 (JUNE)

Through this exploration the spaces created by the new double volume resulted in very harsh edges and the spaces created became awkward, confined, and created a strong hierarchy to other spaces which are of equal importance. This exploration did not encourage a free flow of movement instead it created rigid spaces that did not flow seamlessly into one another.

Figure 6.14 Design exploration 1-June (Author, 2013)

6.6 CONCEPTUAL DESIGN EXPLORATION 2 (AUGUST)

This design exploration illustrates the new storefront and new mezzanine floor. The new double and mezzanine floor are rotated off axis, identifying them as a new elements as well as relating to the angle of the new storefront. The spaces created through the rotation of the new elements allows for a continuous flow through the spaces but the form still creates rigid harsh edges.

Here the new staircase become a distinct visual element connecting the three floors. Two types of vertical circulation are provided, made up of a lift and a staircase , both new insertions. These allow for a primary, more public means of circulation as well as secondary, more private one. The staircase not only becomes a physical connection but it becomes a sculptural display element. The floral embellishment of the original Victorian ceiling panels was reinterpreted and abstracted to create a contemporary pattern making up the permeable gated entrance, becoming an element of branded identity of the space.

Figure 6.15 Design exploration 2- August (Author, 2013)

design and production above

new mezzanine insertion

permeable/ perforated
entrance

staircase become a catwalk used for display and fashion shows

Figure 6.16 View of new entrance, staircase and double volume - August (Author, 2013)

6.7 PROGRAMMATIC DISTRIBUTION AND VERTICAL CIRCULATION

PRODUCTION

WORKSHOP

RETAIL

FIRST FLOOR

New Mezzanine

circulation

Church Street

GROUND FLOOR

fabric storage
garment storage
show case
services
sewing & cutting
pattern making
design

workshop/training

vertical circulation
retail
changing room
services
storage
cafe
storefront display
pay point

collection
customer alteration
seamstress

1ST FLOOR: In-house design and production area.

NEW MEZZANINE: A training facility where skills are taught to underprivileged woman, here they would learn the basics of garment production such as cutting fabric, sewing, stitching and embroidering and then they will be able to work from home.

GROUND FLOOR: functions as the retail space including display area. The pay counter, changing rooms and cafe are situated against the back wall of the building pulling the customer to walk through the whole shop.

Figure 6.17 Programmatic distribution and circulation (Author, 2013)

It's all about revealing the palimpsest of history, rather than sanitizing it back to one moment in time. (McKnight 2003)

6.8 MODEL DESIGN DEVELOPMENT

static fragmented spaces

MARCH 2013

long narrow field encourages
progression inwards
harsh rigid edges

JULY 2013

curved form creates softer edges
and ease of flow between spaces

SEPTEMBER 2013
(this will be explained in chapter 7)

Figure 6.18 Model representations of design development (Author, 2013)

6.9 SCALE OF PROPOSED DESIGN INTERVENTION

CORRUGATED IRON ROOF

TIMBER TRUSSES

NEW GYSUM CEILING
REMINISENT OF ORIGINAL VICTORIAN
PRESSED METAL CEILING

EXISTING CONDITION

SIGNIFICANT ELEMENTS OF THE BUILDING

Figure 6.19 Scale of proposed design intervention of the Saxon Building (Author, 2013)

REMOVAL OF ELEMENTS

EXPOSING LAYERS & FABRIC

NEW INSERTIONS

Figure 6.20 Mood board of materials and haptic qualities of proposed design intervention (Author, 2013)

6.4 CONCLUSION

Through skillfully mixing old and new, the buildings rich history is still respected but at the same time it is revolutionised for its proposed programme and user. The proposed design concept involves an eclectic and a vibrant mix of history and culture.

The proposal of a multi-use space (including a retail space, café, garment design and prototyping area and training facility) encourages relationships through visual, physical, spatial and personal connections, allowing for an intimate shopping experience.

By utilising the rich characteristics of the buildings original style, materiality, large volumes and natural lighting to re-purpose the buildings function, relationships are thus formed from production to product.

CHAPTER

DESIGN DEVELOPMENT

7

7.1 INTRODUCTION

This chapter illustrates the proposed design intervention, after the conceptual exploration. The chapter follows a narrative as one would experience the space, this starts firstly by introducing the new brand design. This is followed by an explanation of the intervention through sections, plans and three dimensional illustrations.

Through the introduction of a multi-use programme, the original function of the building, a retail store, becomes more accessible to a variety of users and the general public within and around the CBD.

INPRINT

Figure 7.1 New entrance into The Saxon Building (Author, 2013)

7.2 BRANDING

The intention of creating a brand is not only to use as a marketing tool, but also as an expression of what the brand aims to achieve, and a means of communication with the public. It creates a message to the public about this specific store and at the same time it creates an umbrella brand under which the personnel employed by the store will be known under and associated with.

Thus the new brand becomes a stamp of 'local, sustainable design' , something that most designers would like to achieve or be affiliated with.

The name 'INPRINT' was formed as a amalgamation of two words:

1. Imprint
- To produce a mark on a surface by pressure.
- To impart a strong or vivid impression on something

2. Indigenous
- Something specific or belonging to a specific area/ region
- Originating and living or occurring naturally in an area or environment

Figure 7.2 Exploration of logo design (Author, 2013)

Figure 7.3 Final logo design (Author, 2013)

layering elements>>>>> new element

June 2013

September 2013

Figure 7.4 Exploration and development of branding (Author, 2013)

DESIGN

PRODUCTION   RETAIL

The proposed brand identity provides a vehicle for designers to 'cotton on' a manufacturing base which supports a sustainable fashion industry. The brand differentiation come from doing something unique and this it what INPRINT aims to achieve. The idea behind a brand identity creates loyalty within it and people belong to the brand.

Designers would use this brand and logo as a support system for the development of their own individual brands, allowing this brand to support the designers under its umbrella, therefore the designers brand becomes interrelated with this brand.

Figure 7.5 Examples exploring how individual designers would be branding under the INPRINT brand (Author, 2013)

7.3 PROPOSED INTERVENTION

The theoretical investigation establishes that both buildings and garments can be interpreted as a skin which encloses, and at the same time, displays the human body. The parallels between these two disciplines illustrates that both need to be altered to accommodate something new. By altering the interior of the Saxon Building, the space created by the skin is better fit for the function. To be able to wear a building the spaces that it creates need to fit, as well as respond to the users and its surrounding - illustrating interior architecture's vital role within the fashion industry

The interior as a whole becomes a network of interactive spaces encouraging personal relationships and social interaction, thus engaging the public within the art of fashion. The existing character has been reinterpreted allowing the Saxon building to regain its former identity and significance. This investigation supports the idea that spaces, as with clothing, contributes to the identity of the users, the South African garment industry and the greater context.

EXISTING BUILDING

FACADE BEFORE

DESIGN INTERVENTION

FACADE AFTER

Figure 7.6 Illustrations of the Saxon Building before and after the proposed interior intervention (Author, 2013)

Figure 7.7 Axanometric diagram illustrating proposed design intervention (Author, 2013)

Figure 7.8 View of norther facade from Church Street (Author, 2013)

Figure 7.9 New store front set back from facade (Author, 2013)

Figure 7.10 Ground floor plan- not to scale (Author, 2013)

Figure 7.11 New Mezzanine Floor plan- not to scale (Author, 2013)

Figure 7.12 First floor plan- not to scale (Author, 2013)

12   13   14   15   16   17   18   19   20   21   22

Ceiling removed to exposed existing
roof structure. Beam are used to suspend
lighting and hanging fixture.

exposed at services and lighting

DESIGN /TAILORING

GARMENT STORAGE

WORKSHOP

First floor 5000

Mezzanine 3000

ENTRANCE

RETAIL

FITTING ROOMS

PAYPOINT

FFL 0000

Figure 7.13 Longitudinal section aa- not to scale (Author 2013)

Figure 7.14 Cross section bb- not to scale (Author 2013)

GROUND FLOOR-RETAIL

MEZZANINE FLOOR-WORKSHOP

FIRST FLOOR -PRODUCTION

Figure 7.15 Circulation through the proposed design- not to scale (Author, 2013)

entrance

GROUND FLOOR

FASHION SHOW ROUTE

FASHION SHOW RAMP

GUEST SEATING AREA

VIEW OF THEH SHOW

changing rooms
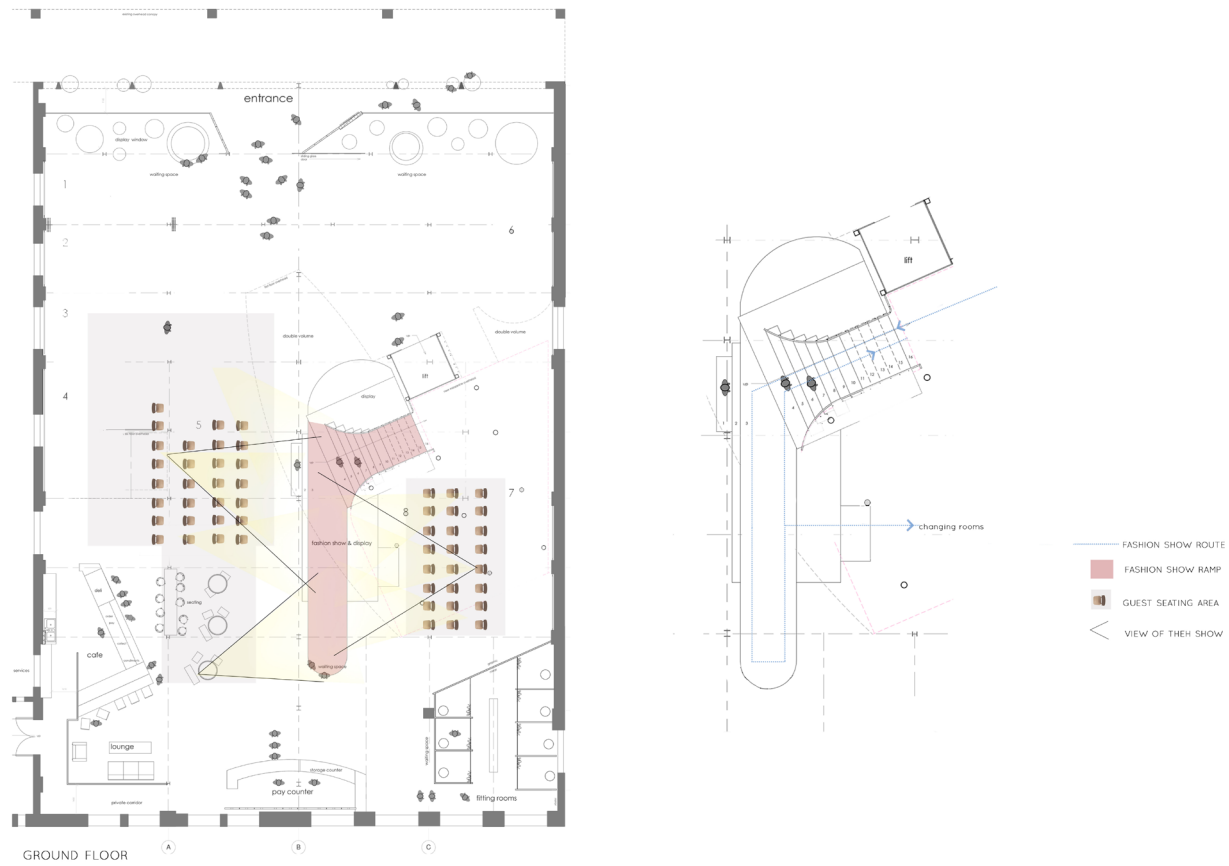
Figure 7.16 Ground floor plan of evening event layout- not to scale (Author, 2013)

Figure 7.17 Ground floor view of retail, new staircase and mezzanine floor (Author, 2013)

7.4 CONCLUSION

This chapter illustrates that the proposed design intervention has successfully created a collaborative, rich interior environment. It is evident that through fashion design and interior architecture certain relationships can be built between people, processes and time.

Through the adaptive reuse of the Saxon Building with a multi-functional programme, energy and meaning has been re-injected into the interior spaces and the fabric of the building. The proposed interior intervention provides a stimulating, creative and collaborative environment, while still celebrating the history of the building and its context.

Buildings outlast civilisations, they evolve and they are changed, but their reuse emphasises continuity. A building can retain a remembrance of the former function and value; it has a memory of its previous

purpose engrained within its very structure.

(Stone 2004:9)

CHAPTER

FINAL DESIGN & TECHNICAL RESOLUTION

8.1 INTRODUCTION

This chapter investigates the technical resolution of the proposed design. Firstly the final design intervention is introduced through plans and sections illustrating the new interior intervention. Secondly the technical approach followed by the technical resolution of the final design intervention.

The technical approach to the new interior intervention within the existing building follows the heritage approach discussed in chapter 6.

These include that:
- The new elements and fabric are set back from the existing.
- The fixing of new materials to existing is **sensitively** done with the least amount of damage to the existing fabric.
- Junctions between old and new are emphasised.
- The new materials **contrast** to the existing.
- Joints between new elements are subtle and clean, where as the connection between existing elements are exposed and emphasised.
- Where possible, the existing elements that were removed are **reused.**

The following elements are investigated in detail:

Systems -Natural ventilation
        -Natural day lighting

Services -Artificial lighting
        -Water and sanitation

Fashion show event layout

Details -New column
        -New storefront with existing facade
        -New staircase
        -New display system

8.2 FINAL DESIGN EXECUTION

INPRINT

NEW STOREFRONT

Figure 8.1 Final storefront design (Author, 2013)

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

CHURCH STREET

ARCADE

TUDOR CHAMBERS

ENTRANCE

DISPLAY WINDOW

DISPLAY WINDOW

RETAIL

DISPLAY

DISPLAY
PLATFORM

CAFE

SERVICE AREA

STAFF KITCHENETTE

DISABLED
WC

MALE WC

FEMALE
WC

UNISEX FITTING ROOM

CUSTOMER SERVICE

GROUND FLOOR PLAN

Figure 8.2 Ground floor plan-not to scale (Author 2013)

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

PATTERN MAKING

LOUNGE

DESIGN

TAILORING

RECEPTION

PROTOTYPE PRODUCTION

double volume

WORKSHOP

NEW MEZZANINE PLAN

STORAGE ROOM
existing timber floors

FIRST FLOOR PLAN

SERVICES AREA

UNISEX WC

DISABLED WC

STAFF KITCHENETTE

MANAGMENT OFFICE

FABRIC STORAGE

STAFF LOCKER AREA

meeting room

Figure 8.3 New mezzanine plan- not to scale (Author 2013)
Figure 8.4 New first floor and plan- not to scale (Author 2013)

C   B   A

BEAMS 10 650

FIRST FLOOR 5000

BALCONY 3900

MEZZANINE 2785

FFL 0000
NGF -0020

INPRINT

INPRINT
LOCAL FASHION HOUSE

NORTHERN ELEVATION

Figure 8.5 Northern elevation- not to scale (Author 2013)

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

A   B   C

ROOF 14 200

50mm Isotherm thermal insulation

600x600mm reused moulded gypsum ceiling panels screwed to existing timber rafters with countersunk selftapping screw

existing painted glazing replaced with 3.38mm laminated glass (UV protection) from PFG Building Glass

existing roof beam built into wall with gutter

existing timber roof structure

BEAMS 10 650

existing masonry wall

2151

8x1500mm SubstiTUBE Basic Tubular LED lamps (22W) by Osram suspended from existing timber roof structure

reused gypsum ceiling panels suspended above lounge

outline of new glass and steel structure lift according to engineer spec.

8749 Existing victorian gypsum moulded ceiling removed and fixed to existing rafters

existing glazing replaced with 12.76mm solar laminated glass (UV protection) from PFG Building

PATTERN MAKING

911

2039

2200

LOUNGE

book shelf

DESIGN

Clearvu 'Invisible wall' steel mesh fixed to 40x40mm hollow square tubing, powder coated matt black according to manufacturer Cochrane

3443

1900x190x14mm vertical engineered clip lock bamboo floor boards, carbonised (smoke finish)

9mm reused moulded gypsum boards screwed to existing timber joists with countersunk selftapping screw

5468

2295

1558

903

drawers below

14mm click lock vertical engineered bamboo floor boards fixed to 22mm plywppd substrate fixed to 50x150 SA Pine timber joists installed in accordance to SANS 10400 Part T

FIRST FLOOR 5000

1256

DETAIL 3

20mm diam new steel pipe grid, suspended with cables anchored with stainless steel eyebolt into to existing concrete slab, powder coated black

WORKSHOP

BALCONY 3900

2201

70W Powerball HCI-PAR30 metal halide lamps spot lights by Osram suspended from new steel tube lighting grid

1403

70W Powerball HCI-PAR30 metal halide lamps spot lights by Osram suspended from new steel lighting tray

NEW MEZZANINE 2780

754

RETAIL DISPLAY SYSTEM D

STOREFRONT DISPLAY

wrought iron gate fixed to glazed storefront with weldable glass clamp

ENTRANCE

22mm laminated eucalyptus fascia

DETAIL 7

300x1200x38 stainless steel mentis trench cover fixed with 80x40x5mm stainless steel tee chemically anchored into existing masonry wall and new mezzanine structure

50 mm diam hollow steel poles fixed to 50x200 SA Pine timber beams with stainless steel bracket

70w metal halide lights Poco System EFT recessed luminaires from Regent

20mm diam hollow steel pipe, bolted to brick wall with stainless steel pipe support powder coated (black matt)- see display system detail

12.38mm toughened laminated safety glass sliding door

new staircase

new column and beam (see new column detail

50 mm diam hollow steel poles, powdercoated (matt black) welded to steel baseplate expansion bolted to existing concrete slab

2350

25mm screed layed on existing concrete floor finished with 1.5 colour hardener (Slate finish) from Cemcrete

New runway display platform with drawers below

Steps on roller castors

2360

740

new column detail

FFL 0000

UFFL -0025

DETAIL 4

DETAIL 5

DETAIL 6

SECTION BB

Figure 8.6 Cross section BB-not to scale (Author 2013)

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

1   2   3   4   5

35W metal halide Powerball
HCI-PAR30 lamps (Osram)

600x600mmm reused
moulded gypsum ceiling
panels nailed to existing
timber rafters with
countersunk selftapping
screw

50mm Isotherm
thermal insulation

existing timber
roof structure

existing 0.6mm
corrugated
galvanised steel roof
sheeting

ROOF 14 200

BEAMS 10 650

new beam chemically bolted
to existing masonry facade with
300x100x10mm hot rolled
channel at 540mm height

outline of new glass and
steel structure lift
according to engineer
spec.

suspended
adjustable steel
lighting grid

2 x 1500mm SubstiTUBE Basic
Tubuar LED lamps (22W) by
Osram suspended from existing
timber roof structure

circular steel frame fitting pods
suspended from existing roof
stucture

DESIGN

mirror

TAILORING

existing glazing replaced
with 12.76mm solar
laminated glass (UV
protection) from PFG
Building

1900x190x14 vertical
engineered clip lock
bamboo floor boards,
smoke finish

adjustable stool

stainless steel mentis
grating (refer to detail 2)

FIRST FLOOR 5000

20mm diam new steel pipe grid,
suspended with cables attatched
to anchored eyebolt into to
existing concrete slab, powder
coated black

DETAIL 1

BALCONY 3900

70W Powerball HCI-PAR30
metal halide lamps spot
lights (Osram)

DISPLAY
WINDOW

RETAIL DISPLAY SYSTEM E 6.2m.sq

RETAIL DISPLAY SYSTEM F 12.6m.sq

mirror

NEW MEZZANINE 2785

new frameless glass
storefront set back rom
existing facade

CHURCH ST.
existing brick paving

ARCADE
existing concrete paving

2400x2000x 12.38mm
toughened lamainated safety
glass (UV protection) from
PFG Building Glass

25mm screed layed on
existing concrete floor
with brass angle inlays,1.5
colour hardener (Slate)
finish

70W Powerball HCI-PAR30
metal halide lamps spot lights
(Osram)

FFL 0000
UFFL -0020

DETAIL 2

SECTION AA

Figure 8.7 Longitudinal section AA-not to scale (Author 2013)

⑥ ⑦ ⑧ ⑨ ⑩ ⑪

new column (refer to column detail)

advertisement poster

Clearvu 'invisible wall' steel mesh fixed to 40x40mm hollow square tubing, powder coated (matt black) according to manufacturer Cochrane

WORKSHOP

GARMENT FINISHING & STORAGE

STAFF LOCKER AREA

reused victorian panels for suspended gypsum ceiling

wrought iron gate fixed to existing masonry wall with anchor bolts

70W Powerball HCI-PAR30 metal halide lamps spot lights by Osram suspended from new steel tube lighting grid

New mezzanine floor

advertisement poster

RUNWAY DISPLAY PLATFORM

FITTING ROOMS

CUSTOMER SERVICE

new staircase (refer to new staircase detail)

50x50x2 steel square tubing frame with 18mm plywood infill

new sales counter

12mm rubber floor sheets mirror (florworx) glued onto 22mm plywood substrate according to manufacturer (refer to detail 6)

355

730

210

mobile staircase

drawers below runway platform

Figure 8.8 Spatial perspective of new mezzanine floor (Author 2013)

Figure 8.9 Spatial perspective of ground floor looking towards (Author 2013)

Figure 8.10 Spatial perspective of ground floor view inwards into the Saxon Building (Author 2013)

Figure 8.11 Perspective of new staircase and mezzanine floor (Author 2013)

8.3 TECHNICAL RESOLUTION

8.3.1 TECHNICAL APPROACH

The technical approach to the new interior intervention within the Saxon Building addresses the following elements:

- The treatment of the existing fabric
- How the new elements respond to the existing
- The material selection and finishes

Within the original building, there is a large amount of material that is in good condition, which has been adopted by the new intervention or given a new function. Thus iterating the existing building forms part of the new interior intervention creating a rich haptic spatial quality. The existing elements and fabric of the building are cleaned and removed of recent additions thus exposing the original elements and their changes over time.

The junctions between the old and new elements are celebrated through being offset from the existing fabric, either through a recessed space or through materiality thus distinguishing the connections between old and new. The new elements and their fixing is subtle and sleek thus brings focus to the existing elements and their construction. This is also emphasised through exposing the layers which were used to construct the existing elements. Mechanical fixing is used were possible allowing the materials to be reused and not jeopardise their integrity. The fixing of new materials to the existing fabric is done sensitively with the least amount of damage to the existing fabric.

The new material selection is informed by the existing materials allowing a honest haptic aesthetic. The new materials are of similar quality to the existing but differ in form and finish. This allows a distinction between the old and new, providing a coexistence in harmony.

Construction, ventilation, lighting, water , circulation and display units have all been investigated through the design and technical approach, so that when all combined, a cohesive whole emerges. Also clear examples of both technical and material approaches have been illustrated and resolved in the following:

-The new storefront
-The new column and beam
-The new staircase
-The new retail display system

The profession of Interior Architecture is viable in creating a grid and platform for encouraging and showcasing the local fashion industry within the Pretoria region. This is illustrated through the design of the new column which integrates the three levels within the building. The new double volume and staircase allows for public awareness in the production of garments and encourages access between retail and production. The new retail display system gives fashion designers an opportunity to express their uniques designs and concept to the public.

exposing existing materials and reused ceiling boards

new staircase with resued materials of existing staircase

new storefront set back

Figure 8.12 Image illustrating technical approach (Author 2013)

Figure 8.13 Section illustrating facade and new storefront- not to scale (Author 2013)

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DETAIL 1

glass finish,
metal
laminate

4mm acoustic
underlay

22mm existing
timber panel
underlay

300x1200x38 stainless steel
mentis trench cover

80x40x5mm stainless steel tee
chemically anchored into existing
masonry facade and conrete floor slab

M12 chemical anchor
cup square bolt into
existing concrete slab

M12 chemical anchor
cup square bolt into
existing concrete slab

led strip lighting (Spazio) fixed
to existing concrete slab
according to manufacturer

existing concrete
slab, exposed rough
finish

existing concrete floor slab

M6 chemical anchor cup square
bolt chemically anchored into
existing concrete slab

50x50x6 hot rolled steel angle,
galvanised bolted to existing
concrete slab and glass fin

into pre-drilled holes

2400x2000x 12.38mm toughened
lamainated safety glass (UV
protection) from PFG Building Glass

DETAIL 2

50x50x6 galvanised steel angle
with M8 countersunk cap glass
bolts and 3mm silicon joint
according to manufacturer
(Dorma)

2400x2000x 12.38mm
toughened lamainated safety
glass (UV protection) from PFG
Building Glass

300x 25mm toughened
structural glass fin according
to engineers spec.

2mm aluminum cover plate

50x50x6 hot rolled steel angle
bolted to glass fin with
galvanised cup square bolt

50x50x6 hot rolled steel angle fixed
with M12 cup square bolt
chemically anchored into existing
concrete slab

Figure 8.14 Detail of new connection between the first floor and facade- not to scale (Author 2013)

Figure 8.15 Detail of storefront connection to existing ground floor slab- not to scale (Author 2013)

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ROOF 14 200

50mm isotherm thermal insulation

600x600mmm reused moulded gypsum ceiling panels screwed to existing timber rafters with countersunk selftapping screw

existing timber roof structure

existing painted glazing replaced with 3.38mm laminated glass (UV protection) from PFG Building Glass

existing roof beam built into wall with gutter

BEAMS 10 650

existing masonry wall

reused gypsum ceiling panels suspended above lounge

outline of new glass and steel structure lift according to engineer spec.

8749 Existing victorian gypsum moulded ceiling removed and fixed to existing rafters

8x1500mm SubstiTUBE Basic Tubuar LED lamps (22W) by Osram suspended from existing timber roof structure

PATTERN MAKING

LOUNGE

DESIGN

existing glazing replaced with 12.76mm solar laminated glass (UV protection) from PFG Building

Clearvu 'Invisible wall' steel mesh fixed to 40x40mm hollow square tubing, powder coated matt black according to manufacturer Cochrane

1900x190x14mm vertical engineered clip lock bamboo floor boards, carbonised (smoke finish)

book shelf

drawers below

9mm reused moulded gypsum boards screwed to existing timber joists with countersunk selftapping screw

14mm click lock vertical engineered bamboo floor boards fixed to 22mm plywppd substrate fixed to 50x150 SA Pine timber joists installed in accordance to SANS 10400 Part T

FIRST FLOOR 5000

20mm diam new steel pipe grid, suspended with cables anchored with stainless steel eyebolt into to existing concrete slab, powder coated black

DETAIL 3

WORKSHOP

BALCONY 3900

70W Powerball HCI-PAR30 metal halide lamps spot lights by Osram suspended from new steel tube lighting grid

70W Powerball HCI-PAR30 metal halide lamps spot lights by Osram suspended from new steel lighting tray

22mm laminated eucalyptus facsia

NEW MEZZANINE 2780

RETAIL DISPLAY SYSTEM D

STOREFRONT DISPLAY

wrought iron gate fixed to glazed storefront with weldable glass clamp

ENTRANCE

12.38mm toughened laminated safety glass sliding door

DETAIL 7

300x120x38 stainless steel mentis trench cover fixed with 80x40x5mm stainless steel tee chemically anchored into existing masonry wall and new mezzanine structure

50 mm diam hollow steel poles fixed to 50x200 SA Pine timber beams with stainless steel bracket

20mm diam hollow steel pipe, bolted to brick wall with stainless steel pipe support powder coated (black matt)- see display system detail

new staircase

70w metal halide lights Poco System EFT recessed luminaries from Regent

25mm screed layed on existing concrete floor finished with 1.5 colour hardener (Slate finish) from Cemcrete

Steps on roller casters

New runway display platform with drawers below

new column and beam (see new column detail)

50 mm diam hollow steel poles, powdercoated (matt black) welded to steel baseplate expansion bolted to existing concrete slab

DETAIL 4

DETAIL 5

DETAIL 6

FFL 0000
UFFL -0025

SECTION BB

Figure 8.16 Cross section BB illustrating connections between existing and new- not to scale (Author 2013)

DETAIL 3

1930x190x14mm vertical engineered clip lock bamboo board, carbonised (smoke finish)

190

2000x1400x 4mm acoustic underlay

25x3mm brass flat bar from Kirk (natural finish)

50mm Isotherm thermal insulation

30x30x3mm steel angle screwed to existing timber joist with 13mm selftapping screw

9mm moulded gypsum boards screwed to existing timber joists with steel angle and 13mm countersunk selftapping screw

DETAIL 4

existing paint and plaster removed with SDS Hammer drill, then cleaned and sealed with ECOPRO Silicate Masonry System, matt finish (water based primer)

25mm screed with1.5mm colour hardener (slate finish)

25x3mm brass flat bar from Kirk (natural finish)-uneven Gap filled with polyfiller

22.5x3mm brass angle from Kirk (natural finish)

Figure 8.17 Details between existing structure and new floor finish - not to scale (Author 2013)

DETAIL 5 NEW RETAIL DISPLAY SYSTEM

stainless steel pipe support bolted to existing brick walll with M3 gutter expansion bolt

plan view if stainless steel clamp

spigot and socket joint

20mm diam hollow steel pipe welded to stainless steel base pin screwed into stainless steel galvanised threaded sleeve

stainless steel galvanised threaded sleeve anchored into drilled hole into existing concrete slab with epoxy adhesive

Figure 8.18 Detail of new retail display systems connections to existing structure- not to scale (Author 2013)

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115

210

120

custom shaped brass
corner by Kirk

12mm rubber floor sheets (florworx) glued
onto 22mm plywood substrate according
to manufacturer

17mm Supawood drawer
carcass finished with wood
veneer Crown Sapele, Stained
Black (PG Bison)

50x50mm SA Pine timber substructure with
bracing

260   260   280

DRAWER

290

steel drawer guide

steps on roller
castors with brakes

440

LED strip lights from
SPAZIO

existing concrete
floor slab

DETAIL 6 NEW RUNWAY DISPLAY PLATFORM

Figure 8.19 Section through new runway display platform- not to scale   (Author 2013)

14mm clip lock engineered
bambood floor boards

existing timber
joists

first floor 5000 ▼

Clearvu 'invisible wall' steel mesh fixed to
40x40mm hollow square tubing, powder coated
(matt black) according to manufacturer
Cochrane

steel hollow square post frame screwed to
laminated eucalyptus fascia with self tapping
screws

228x32mm laminated saligna beam, curved
according to designb by Kwabo Poles

existing steel beam

steel hollow square post frame
factory welded to steel base
plate screwed to 22mm
plywood substrate fixed to
50x150 SA Pine timber joists to
with self tapping screws

14mm click lock vertical
engineered bamboo floor boards
fixed to 22mm plywood substrate
fixed to 50x150 SA Pine timber joists
installed in accordance to SANS
10400 Part T

mezzanine 2785 ▼

152x50 SA Pine timber joist

228x50 SA Pine timber joist

laminated saligna beam by
Kwabo Poles screwed to timber
joists with stainless steel self
tapping screw

DETAIL 6 NEW MESH SCREEN

Figure 8.20 Detail of new steel mesh balustrade- not to scale (Author 2013)© University of Pretoria

8.3.2 FLOOR FINISHES

MATERIALITY OF GROUND FLOOR

25MM SCREED LAYED ON EXISTING CONCRETE FLOOR
WITH BRASS ANGLE INLAYS 1.5 COLOUR HARDENER
(SLATE) FINISH

MATERIALITY OF FASHION RUNWAY

12MM RUBBER FLOOR SHEETS (FLORWORX) GLUED
ONTO 22MM PLYWOOD SUBSTRATE ACCORDING TO
MANUFACTURER

MATERIALITY OF FIRST FLOOR

1900X 190 X14 VERTICAL ENGINEERED CLIP LOCK
BAMBOO FLOOR BOARDS, SMOKE FINISH.

Figure 8.21 Mezzanine Floor finish plan-not to scale (Author 2013)

Figure 8.20 Ground floor finish plan-not to scale (Author 2013)

Figure 8.22 First Floor finish plan-not to scale (Author 2013)

8.3.3 ARTIFICIAL LIGHTING AND CEILING PLANS

The lighting plan provides task lighting for the spaces when natural lighting is no longer sufficient. Effect and decorative lighting is also provided for creating a dramatic effect for retail display systems and highlighting certain elements during fashion show events.

TYPES OF LIGHTING
1. Task lighting
2. Ambient lighting
3. Decorative
4. Accent

LED strip lighting by Spazio
1500mm SubstiTUBE Basic Tubuar LED lamps (22W) by Osram
LED strip wall lighting
metal halide spot track lighting
metal halide down lighting
suspended decorative lighting
switch

New vertical timber slat suspended acoustic ceiling

suspended gypsum ceiling with reused victorian plasterboard panels

suspended steel piping grid for lighting and installations

Figure 8.23 Ground floor lighting & ceiling plan- not to scale (Author 2013)

Figure 8.24 Mezzanine lighting & ceiling plan -not to scale (Author 2013)

Figure 8.25 First floor lighting & ceiling plan-not to scale (Author 2013)

Figure 8.26 Ground floor fashion show layout-not to scale (Author 2013)

8.3.4 SERVICES: WATER AND SANITATION

KEY PLAN

Figure 8.27 Ground floor water & sanitation plan-not to scale (Author 2013)

KEY PLAN

Figure 8.28 First floor water & sanitation plan-not to scale (Author 2013)

8.3.5 FIRE ESCAPE ROUTES

During the refurbishment of the building in 2010, by Space Capades, the fire management plan was improved according to the Part T of the SANS 10400.

Figure 8.29 Ground floor fire exit route-not to scale (Author 2013)

Figure 8.30 First floor fire exit route-not to scale (Author 2013)

8.3.6 ENVIRONMENTAL SYSTEMS

PASSIVE VENTILATION

The Saxon Building's existing mechanical HVAC system, which is used for ventilation, cooling and heating, is energy intensive and has a high carbon footprint. A new passive ventilation system is introduced and where the limitations of the building's depth prevents this, it is supported by a new energy efficient HVAC system. The new artificial system will remain exposed, contributing to the industrial feel of the space. The stack ventilation and cross ventilation is supported by the large double volume as illustrated below.

NATURAL DAY LIGHTING

By removing the existing ceiling, the natural day lighting entering through the existing skylights is enhanced. Furthermore, by reusing the white ceiling panels and fixing them between the room trusses the white finish encourages and heightens light reflection throughout the space. The new double volume and use of permeable materials creates unobstructed spaces, and allows the lighting to flow into the spaces on the lower floors. Natural lighting is also able to permeate to the ground floor through the new openings along the facade whilst at the same time, promotes natural ventilation.

cooler air (shaded by the existing balcony) enters the building

removing existing ceiling allow for more daylighting through existing sky lights

existing vents opened up by removing the ceiling

removing existing ceiling allow for more daylighting through existing sky lights

Figure 8.31 Longitudinal section AA illustrating improved natural ventilation (Author 2013)

Figure 8.32 Cross section BB illustrating improved natural ventilation (Author 2013)

8.4 DETAIL RESOLUTION

8.4.1 FACADE AND NEW STOREFRONT

Figure 8.33 Models illustrating steel i-beams being reused as storefront framing (Author 2013)

Figure 8.34 Perspective of new storefront set back from facade (Author 2013)

8.4.2 NEW STAIRCASE DESIGN

The new staircase is reminiscent of the original staircase by its location on the ground floor plan. The railing is SANS 10400 Part M compliant and conceptually resembles a 'loom', and can be decorated for different seasons, or events adding a striking visual appeal.

Figure 8.35 Elevation of new staircase-not to scale (Author 2013)

Figure 8.36 Explorative models of new staircase (Author 2013)

20mm stainless steel round hollow tube site welded to stainless steel base plate after being passed through pre-drilled 22mm diam hole in mild steel stringer. Stainless steel base plate bolted to stringer

270x2000x 25 mmm timber panels screwed to steel bar angles

1.2 mm perforated stainless steel riser

existing I beam removed reused as new staircase stringer

Figure 8.37 Staircase detail - not to scale (Author 2013)

BALUSTRADE DETAIL 1.5

Figure 8.28 Steel pipe connection to stringer - not to scale (Author 2013)

40mm diam round meranti pole screw fixed to underside of stainless steel round sleeve shop welded to stainless steel bar, welded to 20mm stainless steel hollow tube balustrade

RAILING DETAIL 1.5

Figure 8.29 Railing detail- not to scale (Author 2013)

PERFORATED STAINLESS STEEL/ COPPER

REUSED I-BEAM STRINGER

STEEL FLAT BAR

LAMINTED SALIGNA TIMBER RAILING

ALUMINIUM BLACK ROUND TUBES

EXIWTING STAIRCASE

STRING BALUSTRADE

PERFORTED STEEL STAIRCASE

Figure 8.30 Materials and fixing of new staircase (Author 2013)

TREADS
2000x 280x25MM
TIMBER PANELS SCREWD TO
STEEL BAR

RISER
2000x 160x1,2MM PER-
FORATED STAINLESS STEEL
SHEET SCREWED TO STEEL
BAR

BALUSTRADES
BENT STEEL TUBES WITH
BASE PLATE WELDED TO
STRINGER

STRINGER:
REUSE I-BEAMS

BENT STEEL FLAT BARS
WELDED TO STRINGER

Figure 8.31 Materials and components of new staircase (Author 2013)

8.4.3 NEW COLUMN AND BEAM

SEE DETAILED SECTION OF
FACADE & NEW STOREFRONT

laminated saligna curved beam
screw to meranti

BEAM & COLUMN CONNECTION

Figure 8.32 Elevation of new beam and column design (Author 2013)

COLUMN AND BASEPLATE

MERANTI TIMBER FINISHED

STEEL FLAT BAR

STAINLESS STEEL ANGLE BRACKET

STEEL CABLE CONNECTORS

BOLT CAPS

STAINLESS STEEL NUT CAPS

CHEMICAL ANCHOR BOLT

Figure 8.33 Materials, fixing and details of new column and beam (Author 2013)

steel vierendeel
truss cladded
with timber

106x106mm
meranti stained

cable

meranti timber
counter sunk
screwed to steel
beam

BEAM DETAIL

BEAM

angle welded to
vereendeel
beam

COLUMN

5 diamx 100mm gutter
bolt and dome nut

45x6mm steel flat
bar welded to
angle

50x50mm meranti stained

50x50x6mm
steel angle

SCALE 1.5

50x6mm steel flat bar
bracing at every 700mm
welded to vertical bars

5 diamx 100mm gutter
bolt and dome nut fixing
timber to vertical steel
structure

PLAN OF NEW COLUMN

Figure 8.34 Connection details of new column and beam structure (Author 2013)

106x106mm meranti
stained screwed to steel
structure

50x6mm steel flat bar
bracing at every 700mm
welded to vertical bars

700x700x6mm mild steel
base plate set on leveling
nuts

nonshrinking grout

chemical anchor bolts
M12 anchored into
existing concrete foor

ELEVATION OF NEW COLUMN

8.4.4 NEW RETAIL DISPLAY SYSTEM

INSPIRATION

FRAME PROVIDED BY INPRINT

Reused scaffolding Display assembly
Scale1.50

infill

frame

EXAMPLE OF VERSATILE USES OF THE DISPLAY SYSTEM

garment side view

shelving

alternate levels

mobile

garment front view

basket

suspend

clip in signage

signage

EXPERIMENTAL MODELS

Figure 8.30 Exploration of proposed retail display system (Author 2013)

INFILL INSTALLATION TO DESIGNERS DISCRETION =PERSONAL CHARACTERISTIC OF DESIGNER AND THEIR DESIGN

PROMOTE OWNERSHIP AND CRAFT

Figure 8.35 Exploration of proposed retail display system (Author 2013)

axonomeric view of permanent display
systems
1:50

Elevation of permanent display systems
1:50

VERTICAL ELEMENTS DEFINE
POCKETS, NO WALL AS THEY
OBSTRUCT VIEWS

Configuration of display systems according to designer

Figure 8.31 Technical exploration of retail display system configurations (Author 2013)

8.7 SBAT RATING SYSTEM

8.7.1 Graph illustrating SBAT rating before proposed intervention

SUSTAINABLE BUILDING ASSESSMENT TOOL (SBAT- P) V1

8.7.2 Graph illustrating SBAT rating after proposed intervention

SUSTAINABLE BUILDING ASSESSMENT TOOL (SBAT- P) V1

The existing building and its programme was evaluated using the SBAT rating tool as well an evaluation was done after the proposed design intervention. This tool was used to test the building and its programme as it reflects co-hesive assessment including social, economic and environmental factors. The technical resolution of the design intervention is SANS 10400 compliant.

8.6 CONCLUSION

As shown throughout this chapter, many elements of the design have been fairly resolved up to this point in terms of technical resolution, but will still be further resolved for the final examination.

Branding, construction, ventilation, lighting, water , circulation and display units have all been investigated through the design and technical approach, so that when all combined, a cohesive whole emerges. Also clear examples of both technical and material approaches have been illustrated and resolved.

In conclusion, this proposed design intervention has been proven to be technically viable, as well as potentially feasible, benefiting both the individual within the building and the surrounding communities in which they live.

The investigation presented through out this dissertation crafts a distinct relationship between interior architecture and fashion, and has revealed that this has existed since the beginning of mankind. Furthermore through the adaptive reuse of the Saxon Building into INPRINT- a design with a multi-functional programme- energy and significance has been re-injected into the interior spaces and the fabric of the building. The proposed interior intervention provides a stimulating, creative and collaborative environment, while still celebrating the history of the building and its context.

Through exposing and giving reference to certain elements of the Saxon Building, a relationship between past and present is revealed, celebrating the building in its entirety. By honouring the original elements, the intervention is able to inspire both the designers, the seamstresses, as well as the customers. Through housing a production, design and sewing workshop within one building, and encouraging personal and visual links the relationship between fashion retail and the craft of garment production are all celebrated. This also gives the users a sense of inclusion, empowerment and ownership.

By redefining the relationship between interior architecture and fashion through encouraging relationships between the designer , manufacturer and customer the ideals of the original 'boutique' typology have once again been realised opening the door for the development of similar stores throughout Pretoria, contributing to the inner city renewal plan.

The platform created through the promotion of local designers and local craftsmanship encourages a sustainable fashion industry. This also refers back to fashion how it originated through cultures who created something meaningful and aesthetic from elements in and around their context. Allowing the designers to see their ideas come to life, it creates a sense of identity and pride both within themselves as well as in a large competitive fashion market. As well as acknowledging the manufacturer as being an integral part of the process, this recognition allows them to feel a sense of belonging, and that they and their contribution is integral to the process.

The reinfusion of energy into the interior space of the Saxon building allows the interior, and the building as a whole to regain its significance and reference to the sites historical significance and programme.

The multi-use program, that still incorporates the original use of the building (that being retail), allows the building to become more accessible to a variety of users and the general public. As a result the interior as a whole becomes a collaborative space.

The interior as a whole becomes a network of interactive spaces encourages personal relationships and social interaction, teaching and simultaneously engaging with the public through the craft of fashion.

The investigation into this relationship have also shown that a design of an interior has the same effect on a person as clothing does. The way in which clothing can influence the wearers perception of themselves, as well as the community's perception of them. This relationship has been considered throughout the design, enhancing it by giving the design another meaning.

Thus in conclusion the existing character of the Saxon Building has regained its former identity and significance through the proposed intervention. The design also supports the idea that spaces, as with clothing, can contribute towards the identity of the users, the South African Fashion and Garment industry and the greater context of Pretoria as a whole.

CONCLUSION

Figure 9.1 Photographs of final presentation (Author 2013)

Figure 9.2 Photographs of final model (Author 2013)

Figure 9.3 Final material board (Author 2013)

Figure 9.4 Interior view of final model (Author 2013)

Figure 9.5 Photograph of final model (Author 2013)

Figure 9.6 Photograph of the new storefront of the final model (Author 2013)

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Fashion is not something that exists in dresses only. Fashion is in the sky, in the street; fashion has to do with ideas, the way we live, what is happening.

-Coco Chanel (Potvin 2010: 1)

CHAPTER

INTRODUCTION

1

1.1 INTRODUCTION

This chapter serves to introduce the study discourse for the programme, Masters Interior Architecture (Professional) for 2013. Firstly the concept 'fashion' is defined, followed by a brief introduction of the relationship between fashion, architecture and in particular interior architecture through which its significance is identified. The chapter further introduces the real world problems that this dissertation will focus on, specifically the programmatic issue (within the fashion industry) and the interior architectural issue (within Church Street, Pretoria).

1.2 'FASHION'

... as humans, we have a distinct need to dress ourselves; it is how our clothing reflects

and communicates our individual views within society, linking us to time and space that

is the essence of fashion. (Cataldi et al 2010: 1)

The above quote captures the essence of 'fashion' as it is used within the context of this dissertation. Fashion is rooted in the way humans communicate and their innate desire to express themselves, thus clothing becomes the material element that gives fashion a visual setting in society. It is the way in which people clothe themselves that reveals collective or individual views and styles, as well as memories of the individual. People project a certain image, influenced by their cultural values within society through fashion and what they wear. Thus it is evident that the art of fashion is directly influenced by social and cultural areas over a certain period of time and that fashion is rarely just a decorative element, instead fashion is language of symbolism and meaning.

1.2.2 BACKGROUND

Ancient Indian tribes believed that tattoos were a form of body art that protected them from evil spirits, attracted good luck, and were symbols that followed them into the after life (Lost to found travel, 2009).

Different regions within a country reflected their own unique fashion through different colours, textiles and materials, setting them apart from other regions. The natural materials within a region and its climate largely influenced the materials used to portray certain traditional and cultural fashion styles.

Figure 1.2 Giraffe necked women from Burma, circa 1950 (Photo by Three Lions 2013)

Fashion becomes a language through which peoples' values, beliefs, achievements and status are communicated and at the same time visually and aesthetically striking.

Today many cultural customs are based on their ancient heritage. For example Indian women wear a 'kohl' along the center of their head to enhance their beauty, where newborns wear a similar item to fend off evil. The amount of jewelery worn by Indian women is an expression of their wealth, and is associated with good fortune (Lost to found travel, 2009). Native Americans resourcefully used the materials available within their environment, crafting both clothes and shelter from animal hides. Beads and shells were used to decorate their bodies, and through the patterns and colour they were symbolic to specific tribes and represented status and power (University of Wyoming Art Museum, 2009).

The 'kimono' worn by the Japanese culture represented status and class through the type of textile it was crafted with, silk represented wealth and the common person wore a Kimono crafted from plant derived fibers- usually hemp (Dreitlein, 2013).

In the book Africa Adorned, Fischer (1984) describes many African cultures who adorn their bodies with natural elements that are traditionally hand crafted. These tribes are distinguished by strange and striking body decoration. Fischer refers to these as *exotic fashions* which consist of body paint, jewelery and clothing. These are not only for beauty purposes but each item within their traditional adornments is of individual significance, communicating information about the wearer. For example: which tribes they belong to, their age and marital status. These body adornments are made from indigenous materials within a specific area. In Africa the nomadic people of the Surma tribes are self decorators. They paint themselves with natural pigments found within their local context and decorate their heads and bodies with natural adornments of flowers and plants as a traditional ritual.

Figures 1.3 and 1.4 illustrates different cultures and how their fashion becomes symbolic and says something about the wearer. In Africa a dancer of the Aka society would wear a vibrantly decorated beaded elephant mask which symbolises force and power.

Coulurs were used to distinguish different regions within India

Japanese Kimono dress

Figure 1.3 Collage illustrating different cultures relationships and their relationship with fashion (Author 2013)

1.3 ORIGINS OF '*FASHION*' AS BUILDING

In the South of Sudan Dinka woman wear beaded corsets, the height at the back and its size indicates that this woman belongs to a family with a significant wealth in cattle. In Kenya Turkana women, wear animal hide aprons, a triangular shape indicates that she is not yet married where a longer apron is associated with wife-hood (Fischer 1984).

An example closer to home is the Ndebele tribe, rooted in South Africa, and are known for their striking use of colour in both their clothing and housing. The Ndebele cultures multi-coloured wall paintings are painted using their fingers. These colourful motif in the gables, gateways, steps, roof line's and light fixtures can all be recognized on a women's aprons and on walls. These artistic paintings reflect the domestic interests of women, symbolising the aspirations of idealized homes. Earlier painted patterns are to have sacred powers and respond to the demands of the ancestors. The motifs used in beadwork and in wall paintings show great vitality and dynamic response to the changing world around the artists and the stylized plant forms expressed a hope for good harvests in a dry region (South African History Online, 2013) .

For early mankind, one of the first forms of shelter was in the form of clothing, as illustrated below, where animal hides where used to protect and shelter the human skin. But mankind soon needed something more than just wearable shelter, and more permanent structures were built. Through these structures architecture started to reveal itself in the form of a framework that supported the animal hides and fabric that became roof, wall, floor and windows for example the tipi made from animal skins and wooden poles. These structures became essential to the differentiation of both private and social space, where specific textiles where used to enclose space and eventually demarcated spatial boundaries. Similarly clothes became more designed, covering more and were specifically tailored to cultural beliefs and traditional rituals- either as personal adornment or a means of communicating insight into the social, religious, economic and political views of communities and individuals.

The existence of these more permanent structures provided the user with a sense of ownership of a specific piece of land or enclosed space (Quinn 2003) where at the same time clothing became individually styled and specific.

Masai girl in kenyaFischer 1984 Dinka woman Fischer 1984 elephant mask Fischer 1984 animal hide skirt (lafforgue) NDEBELE TRIBE HUT AND FASHION Tipi near Pine Ridge Reservation in 1891

Figure 1.4 Collage illustrating fashion and adornment specific to cultures and communities (Author 2013)

These spatial boundaries and differences in cultures were often defined through textile patterns, materials and motifs which were representative of a specific community, as illustrated in figure 1.4 by the Ndebele tribe. These motifs (either on textiles or painted on structures) usually became a language, a means of communication to distinguish both different spaces and cultures, expressed through both interior architecture, architecture and clothing.

The image below illustrates different cultures, showing how they can be distinguished from the others through what they wear and the type of dwelling they live in. The Zulu tribe lived in rounded straw huts and wore revealing clothing where the Brazil huts of the Masai culture used colourful textiles to conceal their bodies and built larger dwelling from mud and straw. The Kamayurá Tribe in the Amazonian Basin also built grass dwellings and wore minimal fabric on their bodies. These examples illustrate that fashion and building are rooted by culture and context, but not only in their material form but they form part of a greater whole which is specific to time and space both influencing and being influenced by the user creating a deeper richer environment.

In Quinn's (2003, 15) book, *The Fashion of Architecture*, he suggests that fashion is not constructed as an object to which movement is added, but rather movement and garment exist as a single act and are designed for simultaneously. Similarly to architecture and in particular to interior architecture, fashion exists in the dimension of time and movement. A building and the spaces contained within it are perceived and experienced in terms of sequences; thus becoming a transaction of movement and form introduced through staging and experiencing.

Thus one can see that fashion, architecture and interior architecture become intertwined and are interdependent on one another. All three of the above mentioned disciplines reflect the culture of a specific place or time, promoting the other's fashionability so that they will be bought into the viewers soul and consciousness.

Figure 1.5 Traditional huts and coiffures of Zulu Women (left), Brazil Huts of the Masai (middle), huts of the Kamayurá Tribe in the Amazonian Basin (left) (Author 2013)

1.3.1 RELATIONSHIPS BETWEEN FASHION & INTERIOR ARCHITECTURE

Other than architecture, interior architecture and fashion merely influencing one another in style and existing interdependently, both buildings and clothing shelter and protect the body, either revealing or concealing it…

Adolph Loos (Quinn 2003:20) identified parallels between architecture and clothing in this respect in his 1898 essay 'The Principle of Dressing'. Loos recognised the importance of dress as the most basic form of shelter, as well as the fact that both dress and architecture's origins trace back to ancient textile panels. Textiles that were adapted for the use on the body became clothes, and those which were attached to fixed hut frameworks eventually became buildings.

Figure 1.6 Fashions ability to either conceal or reveal the human body (Author 2013)

As a result both fashion and architecture fulfill the task of enclosing space around the human form.

In this regard the application of both material and proportion are crucial in the design of both fashion and architecture, where the wearer becomes a mediator of dress, art and architecture. It is evident that the connection between these disciplines is significant, where both rely strongly on human proportions, geometry and fabric to create a protective layer which the human form inhabits.

Buildings protect the human body and provide human comfort, but buildings are not only objects of shelter, they also provide spaces to be engaged with. As humans, we relate ourselves to buildings and spaces in order to define ourselves and where we are; thus being within a space says something about who we are and who we wish to be.

"Fashion and architecture both strive to create ideals of beauty and enduring design"

(Quinn 2003:7)

Fashion's influence on people consists of more than just a frivolous statement, the type of clothing a person chooses to wear can reflect the person's perception of themselves. In the same way as people express themselves through clothing, a space is expressed through its design of the interior. The pieces of clothing chosen by the wearer relates to the story of the wearers life and identity. Thus, for many years people have put messages in the type of clothing they wear and, similarly, the design of a space has the ability to say something about its context, history, function and user.

It is evident that fashion's impact on the built environment is too fundamental to be dismissed as merely a passing trend, as fashion can be considered to represent a built environment in itself, as well as a component of a larger one, redefining boundaries between architecture, space and clothing.

1.4 PROBLEM STATEMENT

This section discusses the programmatic and interior architectural problem which this dissertation aims to address.

1.4.1 PROGRAMMATIC ISSUE

As of today, the fashion industry has been overtaken by generic and standardised mass production and retail stores have lost their individuality. The processes involved in the production of garments are currently isolated and disengaged from one another and the retail process, segregating the manufacturer, designer and consumer (fig 1.8). As a result the global and South African fashion industry are dominated by the globalised 'Fast Fashion industry', thus making local, sustainable fashion a struggling niche within the market. The role that craft plays within the production of clothing has also been lost over time and the production of garments has become isolated from the retail selling process (fig 1.7). Thus, the art and talent behind the production process is hidden from the consumer and seen as 'unimportant' by todays consumers as a result. This will be looked at further in Chapter 3 and will be addressed through the design.

Figure 1.7 The current processes in the South African fashion industry (Author 2013)

Figure 1.8 Relationships within fashion production where the people involved are isolated from the other (Author 2013)

1.4.2 INTERIOR ARCHITECTURAL ISSUE

The city of Pretoria can be seen as a living system of spatial networks with Church Street (renamed Helen Joseph Street) as its main axis. Church Street is defined through a number of interwoven layers, which allow the user to experience the street through differences in scale, proportion, type of user, as well as through time, memory, heritage, context, spatial configuration, and function, etc. Furthermore, the buildings along Church Street create a definite boundary along the northern and southern edges of the street. Many of these building are historically significant and thus the importance of their facades have been emphasised. Behind these preserved, empowering facades are interior spaces, many of which are under-utilised and have been insufficiently redesigned for their current use.

The active energy stops along Church Street and does not penetrate through into the interior spaces, resulting in absent, un-inviting and unsocial interior spaces with no reference to the layers and contributing factors that give Church Square and Church Street their richness.

There is also lack of cohesion, and no relationship between the interior and the exterior of these buildings. Specifically with regard to the interior spaces of these building, social cohesion and cultural interaction seems to lack across the various users within and around the area, as well as little or no reference to the history of these interior spaces.

Figure 1.9 Diagram illustrating exterior and interior condition along Church Street-renamed Helen Joseph (Author 2013)

Figure 1.10 Diagram illustrating in-out spaces along Church Street (left), illustration of boundaries and energy along Church Street (Author 2013)

1.5 RESEARCH QUESTION

This section covers the questions that will be investigated through out this dissertation.

1.5.1 PRAGMATIC

-How can interior architecture provide for meaningful interior
 spaces, allowing for the essence of fashion to be showcased
 thus support local sustainable fashion?
-How can the redesigning of spaces allow for the processes
 within fashion design to be integrated and existing cohesively, and
 further enhancing personal relationships?
-How can interior architecture act as a mediator between the rich historical
 significance of the buildings along of Church Street and the lost
 identity within these buildings?

1.5.2 THEORETICAL

-What are the parallels between fashion and interior architecture
 and how can the relationship between the two allow for significant
 spaces to the users?
-How can the existing building be manipulated and re-injected with
 a new energy in order to re-establish the link between history,
 fashion, interior space and user?
-How can the original essence of a 'boutique' be reinterpreted
 spatially within the present context to allow for social cohesion and
 a collaborative use of space within the fashion industry?

1.6 HYPOTHESIS

The buildings along Church Street have the ability to respond to both their urban context and their interior spaces while simultaneously linking them both to their historical significance. The redesign of these interior spaces with a multi-use program could function as a platform for a variety of users within the city and local fashion realm. This could be achieved through the design and manipulation of spaces, volumes, programs and significant architectural elements thus breathing new life back into the building while at the same time still keeping a reference to the building and its contextual past.

Through a rich understanding of the relationships between the users, their built environment and to fashion, the design is able to support and stimulate processes, within local fashion design and social integration.

The Saxon Building (site under investigation) has the ability to function as a platform for local sustainable fashion through celebrating and showcasing relationships between past and present, in both interior architecture and retail.

1.7 ASSUMPTIONS & DELIMITATIONS

It will be assumed that the future plans for the Pretoria CBD (City of Tshwane Urban Renewal Project) will be introduced as planned. The project aims to establish the Pretoria CBD as a cultural centre for recreation and entertainment.

The dissertation explores the currently developing South African fashion industry of middle-income, affordable retail and excludes established designers participating in SA fashion week. With further emphasis on Pretoria, it addresses social opportunities and socially responsible fashion design industry within the Gauteng province.

MANUFACTURER
PRODUCTION
RETAIL   DESIGN
CONSUMER   DESIGNER

Figure 1.11 Diagram illustrating interior architectural and programmatic intentions (Author 2013)

1.8 AIM & INTENTIONS

The aim of this project is to investigate Church Street and the interior spaces which feed off from it and to explore potential relationships and social cohesion for these spaces from an interior architectural perspective, using fashion as a vehicle. By bringing together the tangible and intangible influences within the site, a meaningful setting can be created within and around the Saxon Building (site under investigation). The intervention and program aims to allow for an integrated connection between street and interior, past and present, as well as between designer, manufacturer and consumer.

The intention is to create a multi-use interior space that responds to the building's history, context and the future users. This can be achieved by:

- Celebrating the relationship between past and present, new and old within architecture and the fashion industry
- Showcasing the relationship between fashion retail and the craft of garment production.
- Redefining the relationship between interior architecture and fashion.
- Providing a platform to encourage and exhibit local fashion design and production.

The redesigning of the building with a function of mixed activity allows it to serve as a facilitator for growth and development in the area. The mixed use of a reused building can build a strong relationship from past to present and helps initiate urban renewal. This project aims to allow the users to experience the place as an **expression of the processes and layers that created it, and will preserve traditions, skills and memories that will contribute to the building and the local South African fashion industry.**

Components that form identity or a place are not static but are influenced by activities and user

1.9 CONCLUSION

This dissertation looks at specific relationships between Fashion and Interior Architecture and how these exist interdependently, taking inspiration from one another as well as both influence the users.

Further, the relationship between fashion and interior architecture is investigated and how through adaptive reuse, fashion can be used as a vehicle to re-inject life and significance back into buildings along Church Street. The relationship between fashion and interior architecture and its affect on the user will be discussed further in chapter 4.

The way we represent ourselfs to the outside world is a statement about who we are as individuals and as a culture- our heritage , our occupation, our social and marital status, our religion and our myths and beliefs.

-Lost to found travel, 2009

Louis Kahn once asked, 'What does it want to be? the answer is hidden in the understanding of the existing fabric'.

(Quinn 2003:4)

CHAPTER 2
CONTEXT & SITE

2.1 INTRODUCTION

The site under investigation is situated on Church Street (renamed Helen Joseph) within close proximity to Church Square. The historical context of the area as well as relevant urban frameworks will be explored through this chapter and relevant data of the current context will be mapped out and analysed. A detailed analysis of the chosen site focuses on the sites programme and historical development, form and structure and the impact on its immediate surroundings.

Figure 2.1 The Saxon Building, Church Square, Pretoria CBD (Author 2013)

2.2 THE SITE

Figure 2.2: Site locality plan within South Africa (Author 2013)

Figure 2.3 Pretoria CBD (Author 2013)

CHURCH STREET (HELEN JOSEPH)

The site under investigation is situated on the eastern side of Church Square, Pretoria CBD. It is currently known as The Saxon Building (Erf 367) and sits between the Tudor Chambers and Burlington House on the northern side of Church Street.

Name: The Saxon Building
Current owner: City Property
Current function: Retail (Pep clothing store)
Previous function: Retail (drapers and outfitters)
Date of origin: 1906
Architect: John Ellis
Style: Late Victorian (interior) and Art Nouveau (facade)
Alterations: Additions in 1940 by architect
                                   Refurbishment 2010 by Space Capades

CHURCH STREET (HELEN JOSEPH)

Figure 2.4 Site location along Church Street (Author 2013)

Figure 2.5: Focus area of context analysis (Author 2013)

2.3 THE GREATER CONTEXT

The surrounding context of Church Square is richly layered with historical buildings dating back to the late 1800's which contributes to its cultural and historical significance.

Church Street (east of Church Square), has high day-time activity created through informal and formal trade as well as occasional events at Sammy Marks Square and Church Square. The street, east of Church Square, is pedestrianised and has minimal vehicular access, making it an efficient and a highly commercial passage (fig 2.6). In addition there are sufficient bus routes in the area, allowing users to travel easily to and from the area, making Church Square a pass through point.

Activity nodes
- ▮ VIBRANT DURING DAYTIME
- ▮ VIBRANT DAY & NIGHT
- ▮ COMMERCIAL AREAS

Figure 2.6 Activity nodes (ARUP 2013 edited by Author)

Transportation
- —— RAILWAY LINES
- —— METROPOLITAN DISTRIBUTORS
- ▮ GREEN OPEN SPACE
- 🚈 RAILWAY STATION
- ⭕ WALKING CIRCLES

Figure 2.7: transportation distribution (ARUP 2013 edited by Author)

The figures below illustrate that the site under-investigation is viable as:

- It is located within an heritage rich area thus contributing and being influenced by the historic culture of Pretoria.

- The site is situated along a street edge of a main pedestrian route in the inner city and it is surrounded by many well known landmarks.

VISTAS TO RETAIN/PROTECT

■ LISTED BUILDING [SAHRA]
■ BUILDING WITH ARCHITECTURAL MERIT
■ BUILDING OLDER THAN 60YRS

Figure 2.8 Heritage assessment (ARUP 2013 edited by Author)

Cafe riche
Sammy marks square
Lilian Ngoyi square
Pretoria state theatre

— PEDESTRIAN ARCADES
— PAVEMENTS
— PEDESTRIAN STREET & SQUARES

Figure 2.9: Pedestrian movement context (ARUP 2013 edited by Author)

Burlington Arcade
Sammy Marks Square
Capitol Tower Mall
Burlington Arcade
Standard Bank Arcade

— PEDESTRIAN ARCADES
— PAVEMENTS
— PEDESTRIAN STREET & SQUARES

Figure 2.10: Pedestrian movement context (ARUP 2013 edited by Author)

2.3.1 HISTORICAL CONTEXT

Church Square, known as the historical centre of Pretoria, was founded in 1855. Church Square was the site of both the town's first church and bar (Brodrick's Hole-in-the-Wall).

In 1912, Poole and Barber designed the layout of Church Square, which remains unchanged as seen today. The square was designed for markets and church purposes, transforming it into a regular gathering place, with Pretoria expanding around it. Church Street, being wider than most streets, was designed specifically to cater for ox-wagons, the popular transport of the time . To add to the street's prestige it is also the site for the first South African world record achievement by South African long jumper, Izac Prinsloo in 1883.

Due to the intermingling of cultures and people that make up South Africa's history, the style of architecture found around Church Square was internationally influenced, though mainly neoclassical with intricately detailed late-Victorian interiors. This was due to visiting professionals from architectural schools in Europe who brought the global trends with them to South Africa. Today, the bronze statue of Paul Kruger in the centre of Church Square is a central point where people gather for leisure or to participate in day time activities.

The story of Church Square holds within it the history of Pretoria as a whole – representative of how it has developed from an ivory cleaning-house, to the capital of the Boer Republic and eventually becoming the administrative capital of South Africa.

Figure 2.11: Historical timeline of Church Square, Pretoria CBD (Author 2013)

Retail-Cafe Royal & tea room, book store and musical instrument store

Retail- shoemakers, outfitters and drapers

Retail- stationers, pharmacy, watchmaker and loan agency

Sketch plan, Church Square, Pretoria 1989

Figure 2.12: Historic development of the east corner of Church Square (Author 2013)

Figure 2.13 Landmark buildings & transportation along Church Street (Author 2013)

Figure 2.14 Commercial activity along Church Street (Author 2013)

Figure 2.15 Church Street mapping (Author 2013)

2.4 CHURCH STREET MAPPING

A more detailed analysis was constructed along the eastern side of Church Street (renamed Helen Joseph) within the boundary of Paul Kruger Street and Prinsloo Street(renamed Sisulu Street).

2.4.1 RETAIL

Various data has been collected and mapped out (illustrated in figures 2.13 to 2.15) focusing mainly on the types of trade along northern and southern edges of Church Street. The results of this research shows that the area consists of a rich variety of building typologies, from banks and supermarkets, to book stores, clothing store and offices. But, the most predominant type is a clothing retail store typology which covers a wide range of costly brands like Armani, to inexpensive mass produced brands like PEP. Many of the clothing retail store brands are also repeated along Church Street (fig 2.16).

The existing retail stores were tabulated according to where the garment are made (locally or internationally), price range and quality. Table 2.16.1 shows that the retail store cover a wide range of name brand and prices. The study shows that the garments are all internationally manufactured and imported into the country.

Legend			
● traffic light		1 Tudor Chambers	green space
⊠ interuption to pedestrian flow		2 Saxon Building	formal trading
⊠ pedestrian		3 Burlington Huouse	informal trading
taxi stops		4 First National Bank	retail- clothing
bus stops		5 Nedbank Building	retail-food
		6 Sammy Marks Square	banks
		7 Lilian Ngoyi square	
		8 Pretoria State Theater	

Figure 2.16: Zoomed in mapping of specific clothing stores adjacent to the Saxon Building- currently used by PEP (Author 2012)

2.4.2 ACTIVE ZONES & STREET EDGES CONDITIONS

Currently there are two main edge conditions, along the eastern side of Church Street, which illustrate the relationship between the street, the buildings' facade and their interior spaces. These are analysed and investigated in terms of the following zones:

1. Street
2. Facade
3. Storefront
4. Interior

The Saxon Building

Figure 2.17: Location of edge conditions (Author 2012)

2.16.1 A table comparing the current brands and retail store along the east of Church Street

	stores	No. along Church St.	Manufactured in	Price (ZAR)	quality
e x i s t i n g	levisons	2	Globally	1000+	premium
	Spitz	1	"	1000	
	Guess	4	China	700	high
	Sissyboy	4	"	600	
	Edgars	1	"	300-700	med-high
	Woolworths	1	China & Mauritius	330	
	Foschini	2	China	240	med
	Legit	2	"	200	
	Mr price	2	"	160	med-low
	Ackerman's	2	"	150	
	Jet	3	"	130	
	Pep	2	"	80	low

Figure 2.18 Church Street edge condition along the Saxon Building (Author 2013)

Figure 2.19 Church Street edge condition further east of the site (Author 2013)

The condition illustrated in figure 2.16 exists between Andries Street (renamed Thabo Sehume) and Prinsloo Street (renamed Sisulu Street). Here the outside space along Church Street is highly active with a lot of energy. This is due to the street vendors (who set up their stalls along both the norther and southern edges, creating a movement corridor down the center of Church Street) and the constant informal trade and user interactions. Situated amongst the vendors are tree planters which provide a shaded resting or waiting space, encouraging social interaction. This is then followed by the buildings' balconies which project outwards onto Church street. These provide the users with a shaded movement corridor which has high, fast paced pedestrian traffic.

Following these are the buildings' facades, some of which have been altered and are currently flat glazed storefronts. Immediately after this the interior space begins is the volume of interior space where the ground floors of the buildings are converted into public retail spaces and the floors above are used as private office space.

The second condition (illustrated in figure 2.15) exists between Church Square and Andries Street and this is where the site under investigation is situated. Along this section of Church Street there is less pedestrian activity as informal trade is prohibited and fewer trees are planted thus less shaded seating space. This area therefore becomes a pass-through space with little social interaction. Further inwards are the balcony's of the existing buildings and then the same affect as in the previous condition. In the case of The Saxon Building, the lower part of the facade has been replaced with a flat glazed store front, once past this the interior space abruptly begins and existing as once large volume of space.

Both of the above conditions provide comfortable and defined outside spaces leading towards the buildings facade but from here on there is no relationship between the street and the storefront or the interior space and the facade.

2.4.3 PROPOSED CONNECTIONS AND LINKS THAT THE
SITE AIMS TO CREATE ALONG CHURCH STREET

night time activity
weekend activity
daytime activity

Site

Figure 2.20 Currently activity along Church Street (Author 2013)

sammy marks
square

cafe riche

church
square

lilian ngoyi square

day-time connection
weekend connection
night-time connection

Figure 2.21 Proposed new links and activation through proposed site (Author 2013)

Figure 2.22. The Saxon Building along Church Street in 1906 (Author 2012)

2.5 BUILDING ANALYSIS

The site on which the Saxon Building is located has undergone many changes over the years. It all began in 1887, where the sites original building was to house retail for Hobbs & Millar- a draping and outfitter outlet that also import-ed goods for tired travelers as well as providing a shoe-making service. In 1896 George Jesse Heys bought the site and commissioned British architect John Ellis to design firstly Tudor Chambers (erected in 1903) and later in 1905/6 The Saxon Building was erected by the same British architect. The building was constructed with materials imported from Scotland, but unfortunately many of which have been removed but references of these can still be found and these will be discussed further on in the chapter.

The style of the building says something about the time in which it was built proving to be a voyage of discovery.

The Saxon Building was designed with an Art Nouveau facade with elements of Late-Victorian style making up the interior. The Tudor Chamber (west of the site) was originally intended for street-level retail and luxury offices above. The ground level of the Saxon Building was also originally intended for street level retail with its recessed arcade storefront (figure 2.25) is in somewhat different to its neigbouring buildings.

Buildings and spaces tell stories through their physical and metaphysical qualities, through not only the tangible elements but the intangible...(Ratansky: 1991)

2.5.1 HISTORICAL ANALYSIS

Church Square sketch plan 1800s

1887

1887 Hobbs & Millar
(Drapers, shoemakers & outfitter & general importer)

George Jesse Heys bought 'The Corner' which later became
Tudor Chambers and The Saxon Building
1893-1921 The Used by William Millar & Co Drapers
(shoemakers, outfitter & general importer)

1896

1900

1893-1921 Used by William Millar & Co.
(Mr Garlick became associated with the firm)
1903 Tudor Chamber built

1905 The Saxon Building was built
for Millar & Co. (replaced original building)

1905

1906

1906 W. E. Burmester & co occupied
the building

1913 A. Morrison
took over

Alterations to store front and
extension to balcony

1935

2010

Alterations done by Space Capade
Occupied by PEP clothing store

Figure 2.23 Historical development of site (Author 2013)

Area under investigation

1906

1935

Figure 2.24 Development and changes to the Saxon Building over time (Author 2013)

2.5.2 STATEMENT OF SIGNIFICANCE

The Saxon Building, previously known as Millar & Co., was designed by British architect John Ellis in 1905 (Ablewiki: 2010).

The site is culturally and historically significant as it is one of the earnest remaining examples of a commercial building of the 19th century in its context (Ablewiki: 2010) and it is situated in 'the heart of Pretoria' within the CBD. The building was initially owned by George Jesse Heys, the former owner of Melrose House- one of Pretoria's most desirable national monuments of Late Victorian style on Jaco Mare Street. George Jesse Heys was a dynamic businessman of early 1900's and a major contributor to the development of Pretoria.

The building holds the memory of being one the oldest Art Nouveau and late Victorian buildings (Ablewiki: 2010) in the area and it celebrates the lost heritage of Church Square through its function, architectural element (which be discussed further in the chapter) and location. The original use of building was originally retail and it still to this day still being used as retail. The original arcaded storefront (fig 2.25) was typical of its time but today there is no reference to is as it has been lost through alterations over the years. These factors contribution to the city and is classified under the National Heritage Resources Act of 1999 as a Grade 2 (Provincial) level heritage resource as it is older than 60 years (Ablewiki, 2012 & Bakker, 2013).

This site is similarly rich in culture, history and collective memory, and it allows the opportunity for further development. The building`s position within the Pretoria CBD allows it to contribute to the inner city renewal plan in a major way.

Ground floor

First floor

ARCADED STOREFRONT

Original storefront

Figure 2.25 Original building layout and storefront in 1906- not to scale (GAP Architects, 2013 edited by Author)

Ground floor   First floor   Second floor   Third floor   Northern facade

Figure 2.26: Building layout after alterations 1940- not to scale (GAP Architects, 2013 edited by Author)

Ground floor   First floor   Second floor   Third floor

Figure 2.27 Current building layout - not to scale (Space Capades, 2013 edited by Author)

2.5.3 ARCHITECTURALLY SIGNIFICANT ORIGINAL ELEMENTS

THE FAÇADE:

The Art Nouveau façade is symmetrical with intricate detailing. The façade illustrates geometrical shapes which are mirrored creating a strong symmetry An extensive use of blunted arched in the windows and curved forms and embellishments. The double gables symmetry is reflected in the interior layout of the original building. The main source of light into the interior comes through the large window on the façade. The facade has been repainted white but its embellishments and symmetry is still prominent.

THE INTERIOR LAYOUT:

The interior ceilings were originally late Victorian pressed steel panels (painted white) with intricate floral embellishments. The interior has a lightweight steel column structure (referencing back to the original grid) with few load bearing interior walls. The buildings robust brick shell and open plan, with large interior volumes and an intricately detailed high ceiling, allow opportunity for development.

In 2010 the original pressed steel ceiling panels were removed and replaced with new gypsum ceiling boards molded to the original ceiling panels. Hidden behind these ceiling panels are roof vents and Victorian skylights (currently closed off) which have the potential to be exposed to promote natural ventilation and let in natural daylighting into the high volume interior spaces.

Figure 2.28 Collage of interior architecturally significant elements (Author 2012)

THE STOREFRONT:

The building traditional commercial storefront (typical of the early 1900's)can be considered one of the most important elements of the original building. Within retail design the storefront is very significant element that a designer or brand can use to set apart one store from another. Additionally in this case, the Saxon Buildings storefront also gives historical significance and character to the building.

The Saxon Buildings original storefront made up the lower facade of the building but has been altered over the years since its original construction. The net result of these changes is an erosion of its original character, material, spaces and purpose.

The original storefront had a well-defined opening and entrance into the interior spaces- this has been lost over the years. The current storefront illustrated in figure 2.29 does no longer look like an integral part of the building's façade. Rather, it appears pasted on and has no relationship to the interior or exterior spaces.

The Saxon Buildings original storefront was rather delicate in appearance and had a recessed entry for the front door, flanked by display windows at the property line. This configuration accomplished two important things. Firstly, it located the display windows next to the sidewalk in full view of the passers-by. This allowed potential customers an unobstructed view of the merchandise on display and a glimpse of the stores interior. Secondly, it emphasised the door and entryway. The intimacy of the enclosed and sheltered doorway provided a pleasant sense of invitation to the customer to explore inside.

Figure 2.29 Current storefront and entrance (Author, 2013)

Figure 2.30: Original arcaded storefront (Author, 2013)

CORRUGATED IRON ROOF

TIMBER TRUSSES

NEW GYSUM CEILING
REMINISENT OF ORIGINAL VICTORIAN
PRESSED METAL CEILING

Figure 2.31: Current building outer shell (Author 2013)

2.5.4 CURRENT CONDITION

This two storey building is currently used as a clothing retail outlet for the retail clothing franchise, PEP. The ground floor is used for retail and the first floor is used for storage and management and thus the public only have access to the ground floor. Toward the back of the building there are second and third floors which were added to the original building in the 1960's. These two floors are not accessible from the main building and are currently unoccupied as PEP has only leased out the core floors of the building.

first floor

Ground floor

Figure 2.32: Existing floors and structural column distribution (Author 2013)

The balcony and top portion of the facade of the building has been preserved over the years and is in good condition. The interior of the building was recently refurbished, in 2010 by Space Capades, where a new staircase was built, leading up to the first floor. During the refurbishment the interior walls were repainted, and new gypsum suspended ceiling, reminiscent of the original pressed steel Victorian ceiling were added on both floors, concealing the overhead structures ans skylights. On the ground floor two ATM machines were added, glazed storefront installed and the floor was re-tiled.

The interior of the Saxon Building need to be addressed because:

- There is no public interface towards Church Street.
- The building only houses one function (retail) resulting in it being underutilsed and only attracting one type of user with no opportunity for social interaction.
- The spatial design is internalised and has little reference to the historic layers which contribute to the building.
- The current interior design hides and detracts from the buildings iconic architectural elements.

double volume *materiality* *circulation*

Figure 2.33: Current building core analysis (Author 2013)

Figure 2.34: Existing Ground floor analysis- not to scale (Author 2013)

Figure 2.35: Existing First floor analysis- not to scale (Author 2013)

LEGEND

STORAGE

ABLUTION FACILITIES

HISTORICAL REFERENCES

EXISTING BRICK STRUCTURE

RECENT BRICK ADDITIONS

CIRCULATION

STORMWATER

SERVICES

DRY WALL

STEEL STRUCTURE

GLAZED STOREFRONT

CHURCH STREET

ENTRANCE

TUDOR CHAMBER

SERVICES ALLEY

ATM

ATM

BURLINGTON HOTEL

RETAIL

UP

UP

UP

ADJACENT BUILDING SERVICES

UP

OUT BUILDING

DN

MEETING ROOM

STORAGE

UP

UP

NORTHERN DAYLIGHT

CHURCH STREET

ARCADE
ENTRANCE

skylight

vent

CO-TENANT

unoccupied

CORRUGATED IRON ROOF SHEETING

TIMBER TRUSSES

SKY LIGHT

VENT

UNOCCUPIED

UNOCCUPIED

SUSPENDEDCEILING

STORAGE
PRIVATE

NO PUBLIC ACCESS

RETAIL
PUBLIC

RETAIL
PUBLIC

STORAGE
PRIVATE

Figure 2.36 Existing Section AA analysis- not to scale (Author 2013)

pay point

new gypsum ceiling illustrating patterns of orignal pressed steel ceiling

door to staircase

boarded up staircase

new suspended lighting grid

new double volume over entrance

new roller shutter

entrance

newly tiled floor

Figure 2.37 Current ground floor interior condition (Author 2013)

new staircase boarded up

skylight

vent

new victorian gypsum ceiling

steel I-beam and bolt structure

window

windows

new grid for electrical conduits

double volume over entrance

room seperated through temporary dry walling

Figure 2.38 Current first floor interior condition (Author 2013)

2.6 CONCLUSION

Through this chapter is has been established that one of the main concerns with the existing building under investigation, is the lack of user interaction and socio-cultural cohesion within the building.

The Saxon Building currently houses one program, this being clothing retail and does not currently offer an opportunity for social development. The relationship between the interior spaces and the buildings rich history is lost and the interior spaces have no relation to its users and or to the exterior street condition.

Currently the Saxon Building is being used and not inhabited. The historic layers of the building are absent and not celebrated. Thus the site needs to reconsider its users, function and current condition of its interior spaces as these all have a direct influence on the type of environment created within the building. It is evident that the existing state and function of The Saxon building requires attention in order to result in a richer and interactive environment and at the same time has the potential to become a platform for the users to exchange knowledge, learn, grow and contribute to the surrounding context.

CHAPTER

3

PROGRAMME & USERS

3.1 INTRODUCTION

Since the architectural intentions have been explained and the site thoroughly analysed in the previous chapter, the programmatic issue will be further elaborated.

This chapter expands on the programme and users of the proposed intervention. This chapter firstly introduces the programme followed by the users. The functional requirements for both retail and the garment production process are described, and the current fashion industry is described with emphasis on the South African fashion industry. The chapter ends with a study of local South African brands, their contribution to local sustainable fashion and uplifting local communities.

3.2 THE PROGRAMME

The "flagship store", often referred to as retail temples, is a relatively new concept within the fashion industry. These stores represent the most dramatic statement a designer or brand can make, and are often set in an exclusive area, upmarket. Its exterior and interior architecture are specifically and thoughtfully chosen to strengthen the image and status of the brand it houses, and the design of these spaces usually focuses on generous proportions, size and scale as vast areas of space with a cathedral like atmosphere, according to Quinn (2003;43).

Thus, he proposed programme is a **FLAGSHIP STORE** for a South African local brand which would be made up of various local designers, ranging from clothing and accessories to novelties.

The store would effectively act as a 'fashion house' which would function as a multi-use retail facility,and will include sewing workshops and garment prototype production areas, which would aim at showcasing local designers and the production of their designs. Thus this fashion house reflects the art of craft and local sustainable design, as well as empowering the community by employing unemployed or disadvantage women.

1. The PRIMARY FUNCTION of this building will be a **retail** clothing store

2. The proposed SECONDARY FUNCTION is a **design studio** and a **clothing manufacturing facility** and **training workshop** that supports the main function through:
- Localising clothing production.
- Creating employment opportunities.
- Showcasing local talent of the designer and manufacturers.
- Showcasing the process of clothing manufacturing as a fair and equal process for all the people involved and acknowledging the "back of house" which is usually hidden from the public eye.
- Skills and knowledge transfer between in the workshops.
- Basis for lower working class women to learn and be part of a larger support system.

3. The TERTIARY FUNCTIONS include:
- **Café**/ deli (selling hot and cold beverages with ready-made confectioneries).
- Facilities for **fashion shows and exhibition events** which supports showcasing the designers and their lines.

Figure 3.1: Programmatic intention (Author 2013)

3.2.1 GARMENT PRODUCTION PROCESS

Garment manufacturing is an organised activity involving a sequential process beginning with the designers creative idea and design concept.

Apparel manufacturing involves the following steps:
1.   Product design
2.   Fabric selection and inspection
3.   Pattern making
4.   Grading
5.   Spreading and cutting
6.   Sewing
7.   Pressing and folding
8.   Finishing and detailing

ORGANISATIONAL SPACES FOR GARMENT PRODUCTION

A large amount of space is required for the design and construction of garments which all need to beorganised in such a way as to optimise the production line, but more importantly to this specific project, to encourage an interactive and collaborative working place.

The textiles (with the fabric already relaxed) are received in bolts with cardboard or plastic center tubes or in folded piles as, depending on the amount of fabric required for a particular desogn. The rolls of fabric are stored in an on-site fabric storage room with a spreading and cutting table.

DESIGN:
Each individual designer produces rough sketches (by computer or by hand). Once these designs are finalised, they are rendered in detail and the designer produces working drawings which assists the patternmaker and seamstress in understanding the garment's construction.

PATTERN DESIGN:
The patternmaker receives the working drawings from the designer and then develops a pattern for the design in one standard size, on standard pattern making paper. From this the sample garment is created and test fitted. This production pattern is then used in the grading process which involves making patterns in different sizes through scaling the patterns for multiple sizes

CUTTING AND SEWING:
The seamstress then cuts the fabric according to the pattern and takes the fabric to their individual sewing stations. The cut pieces of fabric are assembled according to the patterns and designers working drawings to create a final form garment.

PRESSING AND FINISHING:
After the garment has gone under inspection, the next and final operation involves finishing, decorating, pressing and in specific instances washing the garment.

Figure 3.2 Existing section illustrating proposed programme distribution (Author 2013)

3.2.2 PRODUCTION PROCESS & SPATIAL ANALYSIS

PRODUCTION

WORKSHOP

RETAIL

FIRST FLOOR

NEW MEZZANINE

VERTICLE CIRCULATION

GROUND FLOOR

Church Street

FABRIC STORAGE
GARMENT STORAGE
SHOW CASE
SERVICES
SEWING & CUTTING
PATTERN MAKING
DESIGN

WORKSHOP/TRAINING

VERTICAL CIRCULATION
RETAIL
CHANGING ROOM
SERVICES
STORAGE
CAFE
STOREFRONT DISPLAY
PAY POINT

creative idea conception

technical development (2D patterns, grading and variations)

sample production of design

prototype iteration and sizing

showroom/display

off-site & on-site

display

fitting

alterations

1 DESIGN > 2 PATTERN MAKING > 3 CUTTING FABRIC > 3 SEWING > 4 COUNTER SAMPLE > 5 EXHIBIT > 3 PRODUCTION > 6 RETAIL > 7 FITTING > 1 TAILORING

Figure 3.3: Garment manufacturing process and proposed spatial distribution (Author 2013)

3.2.3 FASHION RETAIL PROCESS

The fashion retail process can be as large and as complex as the production process and thus needs to be carefully designed for.

Selfridge's (Morgan, 2008), a chain of high end department stores in the United Kingdom, designed with four threshold elements in mind:

The first of these is the **storefront window**, also referred to as the "wow factor". The window is the first point where the customer encounters the store or brand, thus it is the deciding factor on whether the customer enters the store or merely walks past uninterested. It is important that the storefront windows entice and pull the customer in.

The second threshold space is **just inside the doors**. Here the customers has a full view of what the store offers.

The third is the **back wall**, which is very important in drawing the customer deeper, all the way through the store, thus encouraging them to experience it in its entirety.

The fourth area is **varying levels of display.**

These four will be applied in the design as well as a fifth threshold, which is the **point of sale.** This is where the consumer pays for the product and is the platform for last minute impulse purchasing.

The five main points in retail (Morgan, 2008)

1. Attraction

2. Decompression

3. Reception

4. Discovery

5. Engagement- this is where relationships are built between the customers themelves or with the employees and further encourage thes customers to engage with the boutique clothing and provide an inspirational and stimulating experience. This point will be further enhanced by providing spaces and events, within the design which create opportunities for engangement between the customers and personal involved in the garment production process such as the designers and the seamstresses.

This will be further explored in chapter 6, illustrating the process and circulation through the proposed spaces.

Figure 3.4 Existing section and plan illustratingi important points within the retail design (Author, 2013)

design and production

1
2
display

3
retail

4
discovery

3
pay point

wc

3

4

2

1

3.3 THE USERS

Four types of users of the design can be identified:

1. The CUSTOMERS- working middle income individuals who
    purchase the items.
2. The DESIGNERS- who work in the building and design the clothing.
3. The SEAMSTRESSES who are lower income individuals from
    surrounding townships that are employed or participate in
    the workshop and use Church Street as a pass through point.
4. The retail EMPLOYEES who mange and assist the customers with fitting
    and purchasing.

Provision is made to accommodate 8 designers, 8-10 seamstresses and 8-10 pattern-makers for the design and prototyping production area.

The vision of this thesis is to leave a legacy of design and skill, through empowering women within the immediate context around Pretoria CBD. This encourages a self-sufficient and sustainable process by transferring skills into impoverished communities...this will be achieved through the proposed workshop facility on-site. Underprivileged women from the surrounding communities and townships are thus able to learn skills within garment production,and would then be employed by the store. This then allows the workers to work from home and still earn an honest living and be able to take care of their families.

Figure 3.5 Process of outsourced garment production to local communities (Author 2013)

Figure 3.6 Three types of users (Author 2013)

HIGH ENVIRONMENTAL
COST OF PRODUCTION

INCREASED IMPORTS COSTS

SHORTER FASHION CYCLE

THE COSTS OF
FAST FASHION

HIGH WASTE

LOW WAGES

LOSS OF INTEREST IN THE
CRAFT OF PRODUCTION

LACK OF AUTHENTICITY IN
NEW CLOTHING LINES

INCREASED CONSUMPTION
AND DISPOSAL

Figure 3.7: Fast fashion market (Author 2013)

SLOW FASHION
PROMOTES

ENHANCES
COMUNITITES

CULTURAL
DIVERSITY

SUPPORTS
LOCAL
ECONOMY

SUSTANABLE
DESOGN
METHODS

MEANINGFUL
FASHION
EXPERIENCES

DIVERSE
BUSINESS
MODLES

FAIR TRADE

Figure 3.8 Slow fashion market (Author 2013)

3.4 THE FASHION INDUSTRY TODAY

With reference to the discussed programme, it is important to understand why it aims to make its own clothes rather than merely importing them or mass producing them in a factory, and why this is so important.

Fashion plays an essential role in our society as a form of identity but is currently dominated by the globalised 'Fast Fashion industry', thus making local sustainable fashion a struggling niche market.

The fashion industry today can also be characterised by globalised, vertical incorporated production, which Cataldi et al (2010) defines as 'fast fashion'. Although the fashion industry is a strong vehicle of global economic growth, we cannot forget its significant impact on and its relationships within society and culture. Fast and mass production presently dominates the fashion industry, where the immense outsourcing of textiles and garments to developing countries inhibits these countries with developing their own individual, localised fashion industries, but rather supports the fast-paced production of today's consumerist based society.

In contrast, Cataldi et. Al. (2010) speaks of the 'Slow Fashion' market which is aimed at achieving a sustainable fashion industry. The 'Slow Fashion' approach supports responsible production, adding significance to the garment through quality design, and considering the garment`s relationship to both the environment and the garment maker. Slow Fashion is a unique concept that takes into account the consumer in order to support personal connections and awareness of the overall production process within the industry.

The purpose of the 'Slow Fashion' market is to establish and contribute to a

SUSTAINABLE SOCIETY, this is why the proposed programme is dedicated to creating clothes in South Africa, for South Africa by South Africans.

3.5 THE SOUTH AFRICAN FASHION INDUSTRY TODAY

3.5.1 THE GROWTH OF THE SOUTH AFRICAN FASHION INDUSTRY

Considering that this dissertation focuses on promoting local South African fashion and empowering underprivileged women within Pretoria, it is pertinent to look at the current South African fashion industry as well as other local brands within this context and see how they thrive.

During the time of the Industrial Revolution most fabric and clothes were shipped into South Africa as they did not have the sufficient required equipment to manufacture garments. South Africa had an abundance of leather thus, were able to make their own fabrics as well as sufficient textile resources. But much of the locally produced products were woven and hand crafted making them expensive and exclusive and were slow to produce. This resulted in the South African investors buying cheaper mass produced garments which were globally imported. Today even though garments and textile are still imported, South Africa has developed many of its own brands.

Since the early 1990s the South African clothing industry has been strongly affected by the impacts of globalisation and of trade liberalisation (Rogerson 2006) On the 1 January, 2005, the Global Quantitative Quotas were abolished which lead to a major change in the global and local textile industries (Palmi 2013). Retail buyers could suddenly increase the number of their international suppliers, offering the cheapest price on international orders, and thus allowing for higher profit on garments.

As a result, since 2005, the fashion and textile industry in South Africa has rapidly increased the number of imports into South Africa, largely from Asia where labour is cheap and available. This also speed up the retail selling process.

Due to the South Africa's labour laws which protect the rights of the local labourers, South Africa is far more expensive and it is often not viable for producers to create garments in SA. In fact it is seen as cheaper to outsource this to foreign manufacturers that exploit their citizens who work in damaged buildings for long hours for very little pay. However both sides of the coin have huge impact on what the consumer has to pay.

Figure 3.9 Mass produced clothing imports (Author 2013)

Figure 3.10 Textile imports and local garment production (Author 2013)

Figure 3.11 Diagrams illustrating the processes involved in thecurrent South African garment producton industry (Author 2013)

As a result of this, many local companies within the South African clothing and textile industry have had to reduce their labour forces as they are unable to compete with the Asian import based companies in terms of profit and turnover.

This import influx has brought forth the need to increase and strengthen the development of the textile industry as well as strengthen the growth of South African local design and production.

Recently, more South African clothing investors are looking at setting up factories in Lesotho and Swaziland, as the mainly Taiwanese-owned businesses in Lesotho and Swaziland would have to relocate due to the US's African Growth Opportunity Act (AGOA) which is due to end in 2015. But South Africa is not looking at exporting to the US and EU as the Taiwanese did, instead the relocation SA manufacturing to these neighbouring countries avoids higher labour cost in South Africa. The clothes are then imported back to South African retailers and sold in the South African retail market. Importing from these two countries is duty free as they are all members of the SACU-South African Custom Union (Godfrey, 2013).

An area that is already seeing growth is the recognition of local fashion designers who are trying to establish themselves in the industry through events such as SA Fashion week. This has resulted in increased activity within various interrelated industries aiming to serve 'Local fashion' over international imports such as the proudly South African initiative.

Activity is also beginning to show through private boutiques, fashion events such as SA Fashion Week, and with brands like Ginger Mary and Stoned Cherry becoming popular luxury items stocked by large local franchises such as Truworths, Woolworths and Edgars who supply the clothing to middle-income customers.

However, many South African designers struggle to launch themselves due to difficulties in manufacturing garments, getting exposure within the fashion industry, and competing in a market that is dominated by major retail chains of affordable imported garments (Palmi 2013).

Improvement is beginning to show, slowly but surely. Designers are overcoming the obstacles placed in their way and South Africa is starting to be recognised as a fashion force to be reckoned with.

In the Gauteng province, which is the third most significant cluster for clothing production in South Africa, there has also been a revival of the local clothing economy which in part is based upon the encouragement of new black clothing designers and fashion producers (Rogerson, 2006) through BEE and local support.

In addition, South Africa implemented quotas on imports of selected clothing and textile lines from China at the beginning of 2007 in response to major drops in production and coinciding employment losses in the domestic clothing and tex- tile manufacturing industry (van Eeden, 2009).

As a result , South Africa brands are slowly gaining a stronger foothold in the S.A. retail sector, becoming the prefered brands for many educated, middle income consumers. These will be discussed further in this chapter

RETAIL PRODUCTION DESIGN

Figure 3.12 Relationship imerging in the SA fashion industry (Author 2013)

Figure 3.13 Brief timeline of recent activity within the South African industry (Author 2013)

3.5.2   LOCAL BRANDS IN THE GAUTENG REGION

Considering that the local fashion industry is picking up and local brands are becoming popular items a few of these brands have been indicated below:

Mongoose Pretoria

Mongoose is a design and manufacturing company based in Pretoria, which focuses on hand crafted bags, home-ware, accessories and carved wooden novelties.

Mongoose works together with 20 previously disadvantaged men and women with the aim to empower them through teaching them skills in various crafts. Through this, they can become self-sustainable individuals who are then able to contribute back to society. The company also works together with other craft projects in rural areas, producing rural prints to use as fabrics. 50% Of the fabrics used to produce their products are created via these community based projects and printed by hand with silk screens by rural printers thus further empowering the individuals and communities involved (Mongoose 2013).

Each Mongoose design is unique and all products have the local and authentic home-grown aesthetic which makes it so desirable. The fabrics used are 100 percent natural fibers (mainly cotton, linen and hemp) which are colourfast and durable adding quality to each item.
The Mongoose line can be found in many stores around South African including at major retailer, Big Blue.

Out of Alex (1993) Johannesburg

Out of Alex is an embroidery project established by Jennifer Dunn in 1993, aimed to address the poverty and lack of job opportunities within the townships of Johannesburg. The vision of this line was to uplift impoverished local communities and thus Dunn developed a business model which allows women to work from home, allowing them to earn an income whilst still caring for their children. This project aims at generating income; producing opportunities for home-based township women (Ressel 2010) and currently supports 30 women from the town ships of Alexandra, Diepsloot and the greater Johannesburg area who create hand embroidered products that range from tableware to clothing and art pieces. The brands signature style includes depictions of township life which the creators can relate to. Recent commissions include 16 framed art pieces for food chain Nandos, as well as a 2.2 m masterpiece for flagship craft retail outlet, Msanzi.

Figure 3.14 Mongoose bags [left], community project [right] (Out of Alex 2013)

Figure 3.15 Out of Alex product [left], and skills workshops [right] (Out of Alex 2013)

3.5.3 LOCAL SOUTH AFRICAN RETAIL STORES

The following examples are of stores that specifically promote a single or a number of local designers within one store.

MeMeMe (2001) Cape Town

Mememe is a boutique which stocks South African designer clothing, accessories, shoes and handbags. The company was established in 2001 in Cape Town, by sculptor and fashion designer Doreen Southwood, whose goal is to establish an independent fashion emporium for South African fashion designers. Mememe is currently operating out of two stores, one firmly established in Cape Town and a new branch which has recently been opened in Johannesburg (Mememe 2013).

Young Designers Emporium (1995) Cape Town

YDE was founded in 1995 by Paul Brett Simon. The first YDE store was opened in September 1995 in Cape Town & thereafter a further 12 stores have been opened across South Africa. YDE's concept definition of their store is "a means to show-case the local talent of South Africa's clothing and accessory designers" (YDE , 2013). YDE has created a store for young, trendy customers of both sexes and is able to offer cutting edge, sexy, chic, expressive, edgy, underground and original clothing & accessories to customers who follow both local and international trends, but who are individualists who do not conform to set or per-defined standards. To do this YDE first opened its store showcasing only 10 designers which has since increased to 90 local fashion designers from across the country. The categories of merchandise include clothing, footwear, bags, accessories & jewelery. The Young Designers Emporium is one of many retailers who strive in identifying and supporting local fashion talent (YDE 2013).

Figure 3.16 Mememe store interior (Mememe 2013)

Figure 3.17 YDE store interior (YDE 2013)

Big Blue

Big Blue originally started around 1986 as a POP-up store in a flea market selling purely South African products. Big Blue started printing their own fabrics using local craft techniques, thus involving South African artists, printmaker and crafters. The stores currently houses ranges of international inspired fashions but they still stick to their core local prints and crafts. Big Blues philosophy is that shopping is an experience, thus each store is uniquely designed with numerous South African memorabilia.

Big Blue is environmentally and socially conscious- fabrics are recycled where possible and the brand works with local crafting groups like Hillcrest aids project, Diepsloot Crafters, Ilithuba, and Topsi Foundation, providing on-going skills development to these communities.

The Space (1999)

The Space, established in 1999 in Durban, is aimed at showcasing local South African designers such as Colleen Eitzen (founder), Amanda Laird Cherry and Miss Moneypenny, to name a few. The Space does not only sell clothing but also stocks a variety of novelties, kitchen ware, jewellery, gifts and cosmetics. The brand aims to celebrate individual style, thus each store is designed uniquely and thus never 'cookie cut'.

In conclusion, a lot can be learnt from looking at existing examples of local brands and retail stores in the South African fashion industry. The main problems that have been identified include the fact that you cannot distinguish between individual designers when purchasing a product from these store and the original designers are not properly acknowledged. Also, the designers, shops and products are not well advertised or promoted by either the branch or outlet selling them, which stunts growth in the industry significantly. On the other hand, one can see that South African local brands are increasing in numbers and popularities, and that this niche market is viable, vibrant and blooming.

Figure 3.18 Interior view of Big Blue (Big Blue 2013)

Figure 3.19 Interior view of The Space store (The Space 2013)

3.6 CONCLUSION

In conclusion, its is believed that the programme involving retail, production, exhibits and learning facilities is a viable one, one that will support and build-up all those that work within and around The Saxon Building.

This space will provide a platform for local designers and the community within the Gauteng region, to share skills, knowledge and showcase their talents and the art of 'craft' within fashion design. Thus, the Saxon building is envisaged to become a vibrant, cultural fashion hub, aimed at promoting and developing the local South African community and fashion industry.

The aim of this project is to inspire creative identity within the local fashion industry, as well as creating employment opportunities for women and engaging with the community as a multidisciplinary, collaborative space. And the Saxon Building is a prime location (as stated in Chapter 2) for the aims to unfold and create something beautiful.

The Saxon Building is also an excellent situation to advance the already growing niche of local design and production while simultaneously blurring the boundaries between the consumer and the manufacturing process.

Thus the creation of the proposed flagship store- a space for collaboration, creativity and well-being where customers and people involved in the production processes can interact with each other, spaces, and objects- will eventually become a symbol of high fashion and empowerment for all those involved. Allowing the Saxon Building to become a three dimensional embodiment of all that this vision is about.

As space is enclosed by garments, enveloped by architecture and occupied by bodies.

- Quinn 2003: 16

CHAPTER

THEORETICAL INVESTIGATION

4

4.1 INTRODUCTION

This chapter focuses on the theoretical approach which informs the concept and the approach to the design. Firstly, a brief summary introduces the fashion retail space followed by a detailed investigation into the history and development of retail stores. The essence of this chapter focuses on the parallels between interior architecture and fashion and this is further investigated through the relationship that both of these disciplines have on space and the user. As this relationship's significance is shown, so will fashions ability to play within the design of interior spaces be revealed. As well as how the elements of fashion can be reinterpreted into the design of spaces, allowing the user to reconnect with the space on an intimate level.

4.2. FASHION RETAIL SPACE

4.2.1 INTRODUCTION TO RETAIL

Over the years, fashion has continually evolved resulting in an industry that goes beyond-once was merely- the practical need of clothing oneself. Fashion -as described in chapter 1- has since been and still is a means of self-expression. Through this dissertation 'fashion' becomes more than just a means of expressing the identity of the consumer but also for the individuals involved in design and manufacturing process.

Just like fashion, shopping has constantly been reinvented, reformulated and redefined, and through this it reflects changes in society. Quinn (2003) describes 'shopping' as one of the few activities that unite the human race. This is because todays retail has permeated every area known to man and thus many social activities are currently being sustained through the shopping experience as a result. For example, clothing stores are merging with cafes, restaurants, art galleries and museums whilst at the same time public spaces are being reconfigured to include retail spaces within their development- these will be discussed further in chapter 5.

4.2.2 THE 'BOUTIQUE' AND THE HISTORY OF RETAIL

Traditionally, fashion trends were set by the wealthy, as an expression of their social status and wealth. The majority of the clothing worn was tailor-made through an order placed at the dressmaker or tailor. However this service was only available to the very wealthy clients, often of noble birth, who could afford the labour and materials, thus making fashion a privilege and luxury. However, the twentieth century and Industrial Revolution saw the rise of mass production and the emergence of the factory setup. Furthermore, the invention of technological machines (e.g.: the electric sewing machine) sped up the production of materials and garments, making them readily available and affordable to all. Suddenly, everyone could afford the height of fashion.

Historically, shopping was also separated according to gender, products or occasion. Over time stalls, became markets, markets became streets, streets became arcades, arcades became galleries and galleries became the department stores and shooing malls we know today.

Pimlot (2010: 20) describes *'The Boutique', "as a place that previously represented a little world unto itself, enticing customers to its interior, seducing them, offering them something exclusive, and reflecting their owners and their own individuality."*

Pimlot (2010) focuses on two events that played a significant role in the transformation of retail shopping, the first being the Industrial Revolution (1760-1820s) and secondly the French Revolution (1790).

Firstly, the Industrial Revolution bought about change in production and the distribution of goods through the increased speed of manufacturing and extension of the railway. The mechanical innovations such as mechanical weaving, the sewing machine and standardized sizes in clothing, lead to an accelerated and accessible way of production and consumption of fashion (Pimlot 2010). This resulted in a clear separation between functions, between public areas and the shop keeper's household; and between production and selling areas, which we are witnessing today.

The French Revolution and introduction of free trade legislation liberated shop keepers from the influence of the rigid guild system. At the time, the guild system ensured a spatial similarity where businesses of the same kind were concentrated in the same district. With the disappearance of these restrictions, it became possible for shopkeepers to move their shops and look for new forms of practice in any location in the city (Pimlot 2010). This spread the competition and allowed for many small businesses to thrive.

During the 1800's the 'Boutique' – housed in arcades- served as an exclusive outlet reserved for the growing middle class which sold luxury and tailored products to suit an exclusive lifestyle. The boutique consisted of a small shop with carefully crafted interiors providing specialist merchandise. From the 1900's onwards, these small shops that once existed in the arcades were forced to survive in other contexts such as boulevards and high streets (Pimlot 2010).

After World War II, the global economic collapse caused the 'boutiques' home, the arcade, to fall away into disuse, and the mass markets took over.

In Boutiques and other retail spaces: the architecture of seduction, Pimlot (2010: 80) identifies 2 conflicting realities during this time:

Firstly , in Britain, around 1957 the boutique typology became a specialised fashion outlet contained within a department store selling ready to wear clothes by specialised designers, such as Mary Quant, as opposed to wholesale fashion that dominated the main store. They took their small-scale, home-based production into small shops, and offered clothes and accessories to young customers who wanted to express themselves through the purchase of inventive and nonconformist designs. This, however, carried through the aura of uniqueness within a morbid context. The customers identified with these boutiques, where the owners' /designers' explicit ideas concerning a way of life, were woven into their products. These represented the interests and desires of their consumers and the interiors of the boutiques similarly reflected the designer and their ethos.

Figure 4.1 Collage of arcade boutiques (Author 2013)

At the same time large scale retailing began to emerge. This led the boutique to becoming a small outlet, generally for women, owned by an independent proprietor who is able to offer treasures, infrequently found elsewhere. Thus, the boutique became reserved for market sectors that were not involved in or threatened by mass production/ consumption, thus becoming a 'SPECIALITY SHOP'.

The consequence of this was that retail outlets stopped being shops where goods were sold adjacent to the workshops, where they were produced. Shops became stores where the sales area was a place to store goods produced somewhere else, this resulted in the emergence of new types of retailing such as department stores and commercial malls. The role of the 'silent agent' became more important resulting in self-service and a radical change in scale of the retail environment. During 1960, the 'boutique' reappeared but was still situated in the context of a highly developed and competitive mass market. However this placement, did not necessarily clash with the 'boutique' concept as many department stores rented space to individual merchants to increase profits, and the boutique model eventually played a role in the development of commercial malls. Thus the boutique became a 'stall', a shop-in-a-shop or private salon with a larger retail context.

In the last thirty years, the retail typology has gone under dramatic and continuous transformations, one which is distinguishable by the emergence of large-scale out-of-town shopping complexes such as malls and the other, new specialised shops in city centers.

Today, urban spaces are increasingly characterised by the rise of fashion labels, brand logos and advertisements fixed to buildings, this change is evident within the context of Church Street. Thus retail architecture is in essence re-branding urban space and contributes to the revitalisation if these environments, building and specifically interior spaces.

Historically spaces of retail were where the performances of making sense of the social, political and economic realms were played out. In these shops and boutiques these events were expressed on the surface of society as fashion and reflected in design as style (Vernet & de Wit 2007: xi) of both the clothing and the design of the interior spaces. Both fashion and the interior spaces encouraged social interaction between the users. Thus this is what this dissertation aims to achieve.

client   tailor

BOUTIQUES 1800-1950's

consumer   manufacturer   designer

MALL/ MASS PRODUCTION 1950's-PRESENT

retail   production   design

PRESENT DEVELOPING RELATIONSHIPS

Figure 4.2 Diagram illustrating changes between the relationships in the fashion industry (Author 2013)

4.2.3   BRIEF OVERVIEW OF THE TRANSFORMATION OF RETAIL FASHION STORES

TWO EVENTS THAT PLAYED
A SIGNIFICANT ROLE IN
RETAIL TRANSFORMATION,

1760 Industrial Revolution

1790 French Revolution & free trade

Boutique
an outlet reserved for the growing
middle class which sold luxury/ tai-
lored products to suite an exclusive
lifestyle.

Affordable to the wealthy
Custom made
Exclusive
Tailoring

'Ready to wear' with Haute couture

Affordable to majority
Ready made
Factory made

1914-18 - Great war

1939-45- Second world war

1800

1900

Global Retail Development

small shops in arcades

boulevard and high street

Figure 4.3 Brief overview of retail development (Author, 2013)

MASS MARKETS- [GLOBAL ECONOMIC COLLAPSE]

THE 'SMALL SHOP' WAS NOW ABSENT FROM THE CONSUMER PSYCHE AND THE 'RETAIL OUTLET' DOMINATED THE HIGH STREET AND MALLS, CATERING PREDOMINATELY TO CLIENTELE OF PREDICTABLE CIRCUMSTANCES AND SPENDING HABITS.

THE BOUTIQUE REAPPEARED

A SPECIALITY STORE BUT WAS STILL SITUATED IN THE CONTEXT OF A HIGHLY DEVELOPED AND COMPETITIVE MASS MARKET.

CONCEPT STORES

EUROPEAN RETAIL TRADERS DEVELOPED THE IDEA OF TAILORING A SHOP TOWARDS A LIFESTYLE THEME, IN THE WHICH SPECIALISED IN CROSS-SELLING WITHOUT USING SEPARATE DEPARTMENTS

PRESENT

THE BOUTIQUE HAS BECOME A HANDY HOLD ALL CONCEPT WITH ITS MAIN CHARACTERISTICS IT OFFERS:
ADVICE, EXCLUSIVITY, SERVICE

1950 — 1960 — 2000

LARGE SCALE SHOPPING- MALLS DEPARTMENT STORE

CITY CENTER STREET

SHOPS HAVE ALWAYS BEEN SENSITIVE AND RESPONSIVE TO TRANSFORMATIONS IN SOCIETY OFFERING AN ENVIRONMENT IN WHICH THEY CAN BE EXPRESSED.

4.3 PARALLELS BETWEEN INTERIOR ARCHITECTURE AND FASHION

Fashion is often referred to as the third layer around the body. The first and outer layer is the city scape which is organised into dwellings; the dwelling is the middle layer that surrounds the human body; and the final layer is a layer of clothing that cocoons the human body- the closest and most intimate layer of all three. All of these layers can be described as degrees of space which surround the body, and differ in scale and density, but never the less are all relative to the human form. The design of interior spaces thus acts as a link or mediator that brings the layer of architecture closer to the human form, shrinking the distance between body and building. Therefore, interior architecture acts as an intimate and personal, transition space between person and exterior, having a direct effect on the user.

Figure 4.4 Collage illustrating similarities between fashion and architecture (Author, 2013)

4.3.1 'FASHION' AS THE *FURNISHED BODY*

Interior architecture is the clothing of space. Ones clothes reflect ones iden-
tity and indicates something about the wearer's psyche, and in the same way
space has an effect on its users. Interior architecture is always present, it cant
be taken away or corrupted, as humans we are always associated with it. Sim-
ilarly, there is a clear relationship between architecture, interior design and
fashion. Architecture is the skin that shelters, protects or conceals a space and
person.

A building's fabric provides a protective layer from certain elements, clothing
shelters and comforts the body, and thus the relationship between body and
fabric is evident. But there needs to be a **mediator between body and building,**
something on an intimate scale. Within this void interior architecture emerges
and plays an important role.

As previously stated in chapter 1, the relationship between interior architecture
and fashion helps to shape identity and give meaning to both spaces, and their
users. Potvin (2010) explains that fashion is not simply that which is displayed
on the runway, in a magazine or in a department store window, but rather
fashion permeates every aspect of everyday life. Traditionally, interior archi-
tecture and clothing- which Potvin (2010) describes as the material culture
that emotionally, physically, cognitively and spiritually celebrates space and
body- are evidently located within fashion and architecture. Thus the links of
the **body, fabric and space are intertwined** through design and fashion.

*Fashion is an innate part of individual expression and
it is a cultural reflection of a point in time.*
(Cataldi et al02010: iv)

Fashion and interior architecture are also areas for both representation and embodiment of the user and their context; the visual and the tactile; the public and the private. What we wish to unmask, is the relationship between fashion`s private, intimate performance and interior architectures public, social face; where the material culture of fashion and interior design reveals identity and the traces of habitation.

As humans, we inhabit both our bodies and space and through interior design and fashion these are sheltered, given life, identity and pleasure. A body's identity is communicated through its choice of 'dress' – fashion and design.

Henri Lefebvre (1991) argues that space is not merely a "container without content", but that space is associated with "all aspects, elements and moments of social practices" (Potvin2010: 9) thus, interior architecture and fashion inform, exist in and inhabit space.

An interior space and fashion both give life and are given life through both their design and users. The human body associates itself within a space through its relationship with other bodies, the processes and objects contained within the space. Fashion and interior architecture, when experienced simultaneously, create a strong experience and understanding of the material and cultural world in the mind of the user.

Both interior architecture and fashion create an identifiable and meaningful image. This image in turn influences the users perception of a space, and as well as the publics ever changing perception of that person within the space's current situation in terms of time, culture and function.

Like the public perception, fashion is never static, but is continually being reborn and transformed. It is created as a result of the creative vision of the designer whom Potvin (2010) refers to as the director. This vision is then translated through the actor (user) who embodies it altering and transforming it into their own vision - different to another wearer of the designer's vision. Thus, the person who inhabits an item of clothing has the ability to transform it into a personal image, while at the same time clothing can invoke a certain image on the publics perception. But the director (the designer), represents the **location** where the actor (user) comes into contact with the designers creation, as well as the '**hidden' social structures** the creation has interacted with, all influence the users association with product and space.

Figure 4.5 Diagrammatic illustration of the relationship between building, dress and interior architecture (Author, 2013)

Potvin (2010: 12) also introduces the analogy of a theatrical play: identity, like a play, is staged, performed, embodied in and through the materiality of the body, fabric and space. He describes this performance as a component of an unconscious set of acts, gestures and expressions. This reinforces the idea that fashion and interior architecture are both related strongly to aesthetic experience, but this by no means makes them superficial, but rather illustrates the associations between the user's desire for pleasure in beauty and recognition of identity. Thus, the decorative components of design are essential to the adornment of the body and space, and therefore becomes an impressive and inevitable component within interior architecture.

Fabric provides a two-dimensional surface through which the three dimensions of space are created. Even though fabric is an aesthetic and tactile object, when being used or worn people being to interact and inhabit both clothes and spaces.

A further overlap between interior architecture and fashion was made by German architect and art critic, Gottfried Semper. In the nineteenth century he explained how in all Germanic languages, the word "Wand" [wall] which has the same root and basic meaning as "Gewand" [garment], directly refers to the ancient origin of clothing and type of the visible spatial enclosure created by walls (Pokin 2010: 14). Thus, textiles and walls are related in their etymological origin, which realises the enclosure, structure, wrapping, boundaries and protection of both space and body (Potvin 2010: 14).

Figure 4.6 Layered collage of dress and interior architectural forms (Author, 2013)

Through this, it can be said that interior architecture is a kind of dress and dress is a kind of interior space, which both reflect an individual's style and beliefs. Thus by creating spaces through surface, design, and fashion, these become methods of representation, as well as mediators of and for the embodiment of processes and its users.

In conclusion the theoretical investigation reveals the significant relationship that the design of interior spaces, fashion, and their materials, have on the embodied identity's. Thus Potvin (2010:4) is correct in saying that fashion and interior architecture exist as 'interstitial modalities of identity realisation and subject actualisation', which transcend the firm public/private boundary and further revealing the interior as an energetic, vibrant space of private delight and public display.

It is evident that the interactions linking fashion to interior architecture are endless, where the body is continually involved in a constant interactive performance within a space.

Thus, as fashion protects, extends, enhances, detracts, conforms to, and /or limits the contours of the embodied self, so does interior architecture, both creating social positions and the self itself (Potvin 2010: 90), within a specific environment.

Figure 4.7 Image of dress altering (Lenono Photo Archive)

4.3.2 ALTERING SPACE & FABRIC

Throughout history buildings have been adapted and reused, thus the remodeling of a building or space is not a new concept. However this can also be said for fashion; fashion is constantly changing and adjusting to new times and styles - garments are tailored, just as buildings are altered, to fit a specific type of body, time, and function.

'Adaptive reuse' is defined as the process that changes a disused or ineffective item into a new item that can be used for a different or the same purpose (Australian Government, 2004).

Within interior architecture adaptive reuse is the core process in altering existing buildings for new uses, while retaining their historic significance.

The inherent quality of a place and its surroundings, combined with the anticipation of its future use, crafts a multi-layered complexity which would be impossible to reproduce in a new building. Thus the building's relationship to its past, its current users and its immediate environment are vital when refurbishing an existing building.

According to Stone (2004:11) the relationship between the existing and the remodeling of a building are interdependent, as well as dependent on each other and on the cultural values associated with the building. Thus it is important to acknowledge that this culturally and historically significant building, that being the Saxon Building, once formed part of the community and contributed to the development of Pretoria CBD, creating a richly layered site. These layers are often lost through the years, and thus it is crucial to develop an approach towards the existing fabric that does not neglect the heritage value of the building. These approaches will be further explored in Chapter 6.

"Buildings outlast civilisations, they evolve and they are changed, but their reuse emphasises continuity. A building can retain a remembrance of the former function and value; it has a memory of its previous purpose engrained within its very structure.
(Stone 2004:9)

Potvin (2010) explains that even though fabricated spaces and draped objects are altered or changed repeatedly, they continue to live on, in some form in the same way. This is also applicable to buildings and spaces. Spaces are created and brought to life through the way in which the users inhabit, interact and associate themselves with the space.

Interior architecture and fashion both provide visual relationships which are ever changing, yet ever present, thus becoming living entities that evoke countless experiences for the user (Potvin, 2010). This is further supported by Mark Rakatansky's (1991) explanation of space - the hierarchy and degree of definition of spaces. Their size and location are all defined by and give definition to the social and psychological narratives of a space. But further, these spaces have a significant influence on the users` identity and the role they associate themselves with within the space.

The design of clothing and spaces both stylise cultural moments, but are further conveyed through personal experience. The way in which an interior accommodates high design with an approach towards trade, the clients and the users, incorporates social and cultural rituals directly into its built fabric (Vernet & de Wit 2007 xi).

4.4 CONCLUSION

Both buildings and garments can be interpreted as a skin which encloses, and at the same time, displays the human body. In some cases the skin needs to be altered to accommodate something new. By altering the interior of an existing building, the space created by the skin is better fit for the function. To be able to wear a building the spaces it creates need to fit, as well as respond to the users and its surrounding - and this is where interior architecture plays a vital role, as would a tailor.

Fashion design and interior architecture both respond to an individual and/ or a community's culture and identity, thus both of these arts reflect on the character of the individuals who occupy it. These elements bring people and building together, breathing life into the interior spaces.

"Interiors play a significant role in the patterns of changing use and meaning in contemporary cities"

(Vernet & de Wit 2007)

CHAPTER
PRECEDENT STUDIES

5.1 INTRODUCTION

As the relationship between fashion, architecture and interior architecture has slowly been revealed, it is now pertinent to see how this has been done in other similar projects. This chapter explores the merits of local and international precedents relevant to this dissertation.

The following five precedents were chosen because they relate to the proposed programme and design intentions of this dissertation.

> 5.1 Urban Outfitters Corporate Campus (2006)
> 5.2 St. Lorient (2007)
> 5.3 Portland Garment Factory (2008)
> 5.4 Le Mill Lifestyle Store (NA)
> 5.5 Prada New York (2001)

5.2 URBAN OUTFITTERS CORPORATE CAMPUS (2006)

Architects: Meyer, Scherer & Rockcastle Ltd
Completed: 2006
Location: Philadelphia, Pennsylvania, USA
Old use: Naval shipyard
New use: Corporate headquarters
Client: Urban Outfitters, Inc
Project Area: 285,000 sq f

The Urban Outfitters Corporate Campus transformed four dilapidated historic buildings, in Philadelphia's Navy Yard, into an 'award winning adaptive re-use headquarters' (McKnight 2003). The Navy Yard originally served as a ship building and repair facility from 1868 through to 1996, after which the site was decommissioned, leaving 187 buildings abandoned and dilapidated.

The architects skillfully mixed old and new, respecting the buildings' rich history while updating and revolutionizing the space. The new design is a brave mix of decay and history, and refurbished with exquisite decorative flourishes, thus embodying the company's corporate identity and aesthetic sensibility.

The architects created an environment that embodies the essence of Urban Outfitters. Instead of stripping the shipyard buildings clean, it was decided to preserve the scars, which the Navy had inflicted through the years. Also the old paint was kept on the walls and numerous materials were reused, for example: the new stairs were made from existing wooden beams, and the windows were removed, re-glazed, and reinstalled. The architects meticulously refined a 'lived-in' aesthetic which is more sympathetic with the design sense of its customer demographic, than with the company's old offices (McKnight 2003).

We didn't want it to feel like an office building...we wanted it to feel like

a workshop... The spaces are all designed to facilitate collaboration.

(McKnight 2003)

Figure 5.1 View of the interior of Portland Garment Factory (McKnight & Sebastian, 2003)

5.3 ST LORIENT (2007)

The way in which the design of Urban Outfitters focuses on utilizing the factory's original characteristics of the buildings industrial materiality influences the proposed design within the Saxon Building. Making full use of the open volumes, access to daylighting and re-purposing existing materials, the Saxon Buildings' interior space moves from production to creativity.

Application:
  + Eclectic mix of new and old elements.
  + Respecting the buildings' rich history while revolutionizing the space.
  + The way in which the company's corporate identity is carried through into the interior spaces.
  + By preserving the scars of the former use, it allows for a more richer and layered design.
  + Original material were reused in different ways.
  + Open plan layout.
  + Reusing and re-purposing existing materials.
  + Industrial aesthetic where the mix of materials provide a haptic layered feel.
  + The design of the interior contributes to the company's identity.

In conclusion, this project is a very good example of a design that effectively allows the old and new to interact and co-exist, while still allowing for a clean and appealing aesthetic for the user to experience.

Architects:	Andre Kriel -AK Consulting Architects
Completed:	2007
Location:	492 Fehrsen Street, Brooklyn, Pretoria, SA
Current use:	Fashion and Art Gallery
Client:	St Lorient
Project Area:	NA

St. Lorient was founded in 1979 by Lucy Anastasiades (the current owner) and her partner, Barbara Apostoleris, and caters for high-end bridal and formal evening wear.

The building houses a number of programmes fusing art and fashion in a single building. Its primary function being retail for formal evening wear and bridal wear, as well as a factory where dresses are designed and created. Its secondary function involves an art gallery, exhibiting local South African artists, which is housed within the circulation spaces.

The structure consists of five floor levels:

1. The basement used for parking and storage.
2. The ground floor used for retail of formal evening wear and changing rooms.
3. The first floor use for bridal wear and changing rooms as well as areas for private appointments.
4. The second floor houses the 'factory' and office-design space accommodating ten seamstresses, fabric storage, pattern-making, dress making and dress altering.
5. The fifth level is the roof level and is used to house exterior art displays, outdoor fashion shows and cocktail launches for new upcoming lines.

The north-western corner of the building houses the circulation space, which is easily recognisable by its orange glazed facade. Art work and other installations are displayed within this circulation space as well as amongst the clothing displays. The northern corner of the building consists of service spaces for dressing rooms as well as a kitchen facility. A continuous volume throughout the three interior floor levels creates an area for eye catching displays of garment and art, thus becoming the most prominent space within the building.

Lucy, together with a team of seamstresses and designer Shaun Remus, design and manufacture the garments within the building bringing together fashion, craft and art as well as providing job opportunities. Thus in conjunction with the ready-to-wear dresses available to the public, dresses are being designed and manufactured for customers individual style and preferences. The public however does not have access to the production 'factory' space, isolating the crafting process and people involved from the retail process and customers.

This separation between these processes and the people involved does not allow for an intimate collaborative work space and the customer is not part of the creation of the garment.

Application:
+ Mixed programme
+ In-house production
+ Staircase visual and physical mediator between floor and processes
+ Women empowerment through employment
+ Provide uniquely designed garments and offer tailoring services
+ Spatial layout of factory space
+ Promoting local talent

Figure 5.2 St. Lorient facade and interior views (Author 2013)

5.4 PORTLAND GARMENT FACTORY (2008)

Architect:	NA
Completed:	2008
Location:	Montavilla, Portland, Oregon
Current use:	Garment factory
Client:	PGF
Project Area:	NA

Portland Garment Factory is an independent manufacturing company that is aimed at 'reinventing local manufacturing' (Armstrong 2011). This artisanal workshop was established by Britt Howard, and offers pattern drafting, size grading, design consultation, sample construction, line production and garment manufacturing and focuses at serving local and independent designers, in the Portland area.

Portland Garment Factory (PGF) uses traditional craftsmanship and sustainable business practices to produce its garments. PGF is dedicated to integrating the design, development and manufacturing of individual clothing pieces. Furthermore, it offers an integrated client experience of the 'design to market process' (Matis 2011), as the clients are able to work with the pattern-maker and seamstresses, watching their ideas come to life.

We're able to provide jobs and create a real designer community here...We are working our way towards a version of a garment district.(Matis 2011)

As PGF is dedicated to integrating design, development and manufacturing of individual clothing pieces, this is intended to be carried through the proposed programme within the Saxon Building. This would offer an integrated experience of the 'design to market process' of fashion, allowing the customers access to the manufacturing areas, and watching the designers ideas come to life. This project is a clear example of how the processes in fashion can be brought together to include a collaborative and learning experience in the process involved.

Application:
+ Integrated client experience
+ Reinventing local manufacturing
+ Artisanal workshop showcase craft
+ Garment production process offers an integrated customer experience
+ The designers work with the pattern-maker and seamstresses and watching their ideas come to life
+ Create opportunities for designers to see their idea come to life

Figure 5.3 View of the interior of Portland Garment Factory (Matis, 2011)

5.5 LE MILL LIFESTYLE STORE

Architect: Ashiesh Shah
Completed: NA
Location: Mumbai, India
Old use: Rice mill
Current use: Multifunctional, lifestyle concept store
Client: Le Mill
Project Area: 15000 sq ft

Le Mill is a multifunctional, lifestyle concept store situated in Mumbai. It is housed in a refurbished former rice mill, which has been recently converted into a retail facility.

Its founders` (Cecilia Morelli Parikh, Julie Leymarie, Aurelie de Limlette, Anaita Shroff Adajania) main aim was to create a social space which would encourage customers to spend time and 'hang out', without the normally assumed restrictions (Pallayi. 2012).

In addition to the retail store, Le Mill also houses an organic café, a flower shop and a book shop. The design 'plays with levels, dividing and demarcating to create multiple sections allowing for an **explorative experience** (Pallayi 2012) which fully emerces the user in the retail experience.

Architect Ashlesh Shah has kept the structural addition to a minimum, maintaining the original high ceiling and rafters of the warehouse space. An industrial feel is further created through exposed HVAC ducts and ceiling-hung light fixtures. It has a **dramatic and honest effect** which is created through the exposed concrete floor and the removal of the false ceiling.

Application:
.   + Program offers a multifunctional retail store
            + Social spaces (cafe) support the main function (retail)
            + Industrial aesthetic of exposed roof and services
            + Mixed use
            + Change in levels define spaces
            + Industrial and honest aesthetic
            + Explorative experience

Furthermore, this precedent shows how many functions can be incorporated into a single space, while still holding a specific aesthetic throughout the design.

Figure 5.4 View of the interior of Le Mill lifestyle concept store (Pallayi, 2012)

5.6 PRADA NEW YORK (2001)

Architects	Rem Koolhaas and Ole Scheeren © OMA
Completed:	2001
Location:	575 Broadway, at Prince St. (SoHo), New York
Old use:	SoHo branch of the Guggenheim Museum
Current use:	Prada Flagship Store- Retail/branding
Client:	Prada
Project Area:	2,190 m2

OMAs idea behind the new design of the Prada store was to 'reinvent retail' (Tucker, 2004: 15).

Ole Scheeren (OMA project director and lead designer) explains that "at a time when commercial activity has invaded all public spaces and cultural institutions, this concept offers a redefinition of exclusivity: the possibility for public functions and programmes to reclaim the territory of shopping" (Tucker: 2004: 15). Thus, the theme of reclaiming retail territory is introduced through "the wave". This wave-shaped zebrawood slope links the street-level space and basement level, and has been designed in such a way, that when reconfigured, it creates a variety of different spaces. One of these spaces is an amphitheater which accommodates up to 200 people. The wave also conceals a stage that when unfolds it becomes a space for special cultural events, such as filming and lectures.

The double height space includes aluminium mesh cages on motorised tracks, suspended from the ceiling, in which merchandise is displayed. This adjustable display element allows for frequent repositioning of stock for maximum effect and adjustment of the spaces. The staircase also becomes a multi-use element, where shoes are displayed and customers sit amongst the mannequins, thus it becomes a space for waiting, observing, shopping and interacting as well as vertical circulation.

The Prada store is a good example of exemplary retail design that involves and emerces the customer in the retail experience and creating a space that is more than just retail. Furthermore the spaces complexity allows it to evolve and change continuously, creating ever-changing and exciting interior spaces.

Application:
+ Redefined retail space as a social public space
+ Provision for live entertainment and events
+ Stairs become more than just circulation, they become display
+ Multi-use elements
+ Suspended adjustable display elements which allows for reposition
   -ing and maximum use of space.
+ Spaces bleed into each other
+ Multi-use of spaces for events

Figure 5.5: View of the interior of Prada Flagship Store (Tucker 2004)

5.7 CONCLUSION

In conclusion, a great amount has been learnt and discovered through the investigation of these relevant local and international precedents.

Inspiring elements from these precedent studies are taken through and combined to create a rich, creative, intimate and collaborative design intervention for the Saxon Building.

. Figure 6.1 Conceptual intentions (Author 2013)

CHAPTER

CONCEPTUAL DEVELOPMENT

6.1 INTRODUCTION

This chapter explores the execution of the conceptual approach of the design, the intention and the scale of intervention. Firstly, the design informants and intentions are introduced, followed by the programmatic and building intentions. The concept is built around exposing the relationships between people, processes and time, and how these relationships can contribute to a richer, interactive, honest and memorable interior space.

The approach is defined through both the programmatic intentions and the building intentions. These will be discussed in further detail throughout this chapter. The proposed design aims to re-inject energy, and the historical and cultural significance back into the interior spaces of the Saxon Building by creating a links between the past and present. The conceptual design results from the theoretical investigation into fashion, retail and adaptive reuse.

6.2 CONCEPTUAL APPROACH

The aim of the proposed interior intervention intends to reconnect and acknowledge people and processes which have been lost, forgotten or hidden over time. Thus the relationships between these elements guides the design decisions.

As previously explored, fashion has the ability to conceal or expose elements, and through this meaning and relationship between the above mentioned elements will be crafted.

The **programmatic approach** aspires to expose and celebrate the processes, people and layers which all play a role in the design and manufacturing of fashion. Referring back to the origins of 'fashion' and how it was driven by its indigenous people and context, this will be carried through into the programmatic intentions, concentrating on celebrating local talent, craft skills and unique identity.

The heritage approach to the existing building aspires to expose layers of the past, either by stripping away from the existing structure or by inserting new elements which give reference to significant historical elements which have been lost. Through this, certain elements are celebrated by exposing the layers, currently concealed, and processes which have contributed to the Saxon Building over time, allowing for a rich, honest interior space.

EXPOSING RELATIONSHIPS BETWEEN:
PAST & PRESENT &
PROCESSES
>> HONEST AESTHETIC

Figure 6.2 Conceptual illustration of relationships (Author 2013)

6.3 DESIGN INTENTIONS

6.3.1 PROGRAMMATIC & SPATIAL INTENTIONS

The theoretical investigation into the 'boutique', how it previously represented a *little world, enticing customers to its interior, offering them something exclusive, and reflecting their designers and the customers own individuality* (Pimlot 2010: 20). The intention is to reestablish these relationships between the customers, the designers and the interior space.

The proposed multi-functional programme aims to re-establish the relationships between local fashion retail and production processes. This will be achieved through visual, spatial and physical relationships. The creation of these relationships can be expressed visually through the images below.

This is achieved through to the spatial design and programmatic distribution through:

+ New STAIRCASE -where the landing becomes a newly inserted mezzanine floor. These become a physical connection between the first floor (design and production) and the ground floor (retail). the proposed function of the new mezzanine floor is the workshop.

+ Newly cut away DOUBLE VOLUME- this provides a visual relationship between the floor and the processed taking place on each floor.
These enforce the relationship between

+ NEW STOREFRONT- this will provide a clear view from outside to the interior space. This emphasises the idea of exposing elements for what they are instead of hiding them.
These spaces aspire for collaborative design, manufacturing, skill sharing and selling

+ IN-HOUSE PRODUCTION

Combining all the above elements, the users are able to experience fashion in its true sense and as part of its process, providing an integrated experience for the users

exposing the interior

vertical circulation & make use of existing high volume by adding in a new mezzanine floor

Figure 6.3 Conceptual section showing relationships between different levels and spaces (Author 2013)

pull the customers through into the building

allow customer to access different floors

Figure 6.4 Conceptual illustration of volumetric relationships and circulation (Author 2013)

6.3.2 APPROACH TO HISTORICAL & CULTURAL SIGNIFICANCE OF THE BUILDING

The project aims to re-establish relationships between the buildings past and present, as there is currently little which refers back to the building and the sites past.

Relationships will be established through exposing layers and referencing back to elements of the original design, that have been lost over time. This will also be achieved through the introduction of new elements which are influenced by the original elements. Through this new elements are created which are suitable for this time but without neglecting or concealing elements which made up the building and contributed to what it is now. Thus through concealing materials and elements of the original structure, layers which have been concealed, will be exposed, creating a narrative of the buildings development over time.

The heritage approach to the building consists of preserving and celebrating the significant elements. A large amount of focus is placed on the form and style of the facade and the distinct intricate pattern of the original Victorian ceiling panels.

Figure 6.5 Historical form and spatial design informants

Figure 6.6 Historical haptic design informants (Author, 2013)

Figure 6.7 Structural design informants (Author, 2013)

The rich heritage of the area, the historic buildings and the people who were associated with them became valuable informants for the design. The approach to the existing fabric of the Saxon Building builds on the theoretical investigation into fashions idea of conveying meaning through concealing and exposing. Thus it was interpreted that the layers of the building and the site have undergone should be exposed, revealing the process of time through the building.

Referring back to the statement of significance in chapter 2, the memory of its function has always been retail, in an area which has also always been and still is a richly commercial area with mainly retail typologies. This has already been celebrated through the proposed programme in chapter 3. The treatment towards the facade was crucial as it is seen as an icon and landmark so it was preserved and unaltered.

original plan

existing plan

Figure 6.8 Development of the ground floor plan illustrating inspiration from the original layout of the Saxon Building (Author, 2013)

6.3.3 THE INTRODUCTION OF NEW ELEMENTS

The essence of the proposed design is to utilise the rich characteristics of the buildings original style, materialialty, large volumes and natural lighting to re-purpose the buildings function forming relationships from production to product.

The new elements contrast in materials and form to the existing but at the same time contribute to the language so that when it all comes together they compliment each other and work together creating a new layered environment. The new elements can be distinguished from existing by being offset but at the same time compliment the existing and celebrate the original elements of the Saxon Building which have been lost over time. The form of the new elements are inspired by the significant forms of the original design of the building and crafted with some reference to the historical form but giving them a twist either through the materials, or asymmetry.

This allows the new elements to exist in the present and not try replace what was there before and at the same time showing changes over time and not a frozen moment in time.

The relationship between exterior and interior and old and new is emphasised through the new storefront being set back from the facade towards the interior, creating a threshold space and celebrating the significance of the facade. This also allows the interior and exterior spaces to spill seamlessly into each other. The form of the new storefront is inspired by the original one but the new arcaded entrance is off axis distinguishing it as a new element and in know way tries to mimic or replace it the original storefront. The material of the new shop-front should allow clear views both to the exterior and the interior, thus is predominantly glazed and gated. Thus this new light weight permeable storefront does not compete with the robust, symmetrical facade.

original   existing   intention   proposed

Figure 6.9 Development of the ground floor plan illustrating inspiration from the original layout of the Saxon Building (Author, 2013)

6.4 CONCEPTUAL MODELS ILLUSTRATING DESIGN INTENTIONS

6.4 EXPLORATION OF VISUAL AND PHYSICAL CONNECTIONS

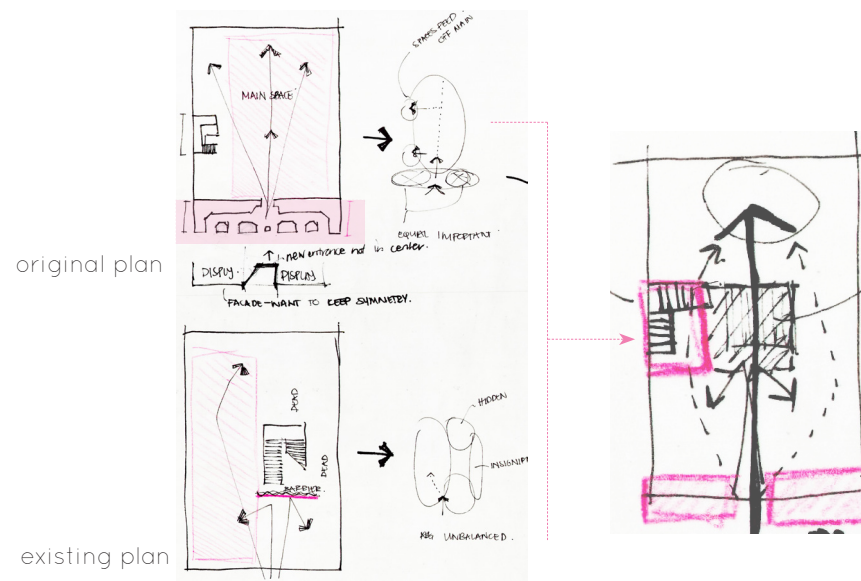The exploration of a new double volume in the existing first floor with a new staircase becomes a focal point within the proposed intervention.

Most of the natural lighting enters on the first floor thus the double volume allows light to penetrate the ground floor. The shape of the double volume is important as it begins to define specific spaces on both the ground and first floor and can also give them a certain hierarchy (which the concepts aim is to avoid). The form of the double volume should also encourage visual and spatial continuity and should avoid creating static spaces. The models below illustrate how a long narrow form encourages movement and induces progression inwards.

The double volume contributes to :

- Natural light dispersion
- Visual connections
- The definition of spaces above and below
- A continuous volume that penetrates both floors
- Spatial and visual continuity
- Physical connection between production and retail
- Encourages movement and induces progression inwards

Figure 6.10 Conceptual models illustrating development of new double (Author, 2013)

6.4.2 APPROACH OF NEW INSERTIONS TO EXISTING FABRIC AND ITS SIGNIFICANCE

The concept of the insertion of new fabric with regard to the significant existing fabric is explored in figure 6.12. The intention of the new mezzanine floor aims to connect both floors, becoming a mediation space. Thus the conceptual design 'plays with levels, dividing and demarcating spaces to create multiple sections' allowing for an explorative experience.

The models below also explore the removal paint and plaster of the existing walls, exposing the buildings true fabric. This is only removed in certain areas thus creating a layered effect of the buildings progression over time. The new elements and materials are permeable as to expose spaces and allow visual connections between functions and people. This reinforces the honesty of the spaces, their materials and functions

Structural additions are left to a minimum and where additional support is needed, the new structural system will contrast to the existing system. The existing gypsum ceiling panels are removed and fixed between the existing trusses. This opens up the ceiling exposing the roof structure which further informs the spacial design on the first floor. This allows for a crafted, industrial feel and aesthetic to the space as well as exposing HVAC ducts and introducing ceiling-hung light fixtures.

The new storefront illustrated below shows how new elements sit away from the existing and how transparent, permeable materials allows for a continuous visual connection and as well as supports natural light dispersion.

The extension of the base plane towards the interior creates another space and encourages visual and spatial continuity between the exterior of the building, allowing both outward and inward focus.

Figure 6.11 Existing roof structure above (Author, 2013)

existing ceiling panels are reinstalled between trusses

exposed ceiling structure

new permeable fabric

exposing the original fabric

Figure 6.12 Conceptual model of exposing existing fabric (Author, 2013)

new storefront

In

out

Figure 6.13 Conceptual model of new storefront (Author, 2013)

Through this exploration the spaces created by the new double volume resulted in very harsh edges and the spaces created became awkward, confined, and created a strong hierarchy to other spaces which are of equal importance. This exploration did not encourage a free flow of movement instead it created rigid spaces that did not flow seamlessly into one another.

Figure 6.14 Design exploration 1-June (Author, 2013)

6.6 CONCEPTUAL DESIGN EXPLORATION 2 (AUGUST)

This design exploration illustrates the new storefront and new mezzanine floor. The new double and mezzanine floor are rotated off axis, identifying them as a new elements as well as relating to the angle of the new storefront. The spaces created through the rotation of the new elements allows for a continuous flow through the spaces but the form still creates rigid harsh edges.

Here the new staircase become a distinct visual element connecting the three floors. Two types of vertical circulation are provided, made up of a lift and a staircase , both new insertions. These allow for a primary, more public means of circulation as well as secondary, more private one. The staircase not only becomes a physical connection but it becomes a sculptural display element. The floral embellishment of the original Victorian ceiling panels was reinterpreted and abstracted to create a contemporary pattern making up the permeable gated entrance, becoming an element of branded identity of the space.

DISPLAY

Figure 6.15 Design exploration 2- August (Author, 2013)

design and production above

new mezzanine insertion

permeable/ perforated
entrance

staircase become a catwalk used for display and fashion shows

Figure 6.16 View of new entrance, staircase and double volume - August (Author, 2013)

6.7 PROGRAMMATIC DISTRIBUTION AND VERTICAL CIRCULATION

1ST FLOOR: In-house design and production area.

NEW MEZZANINE: A training facility where skills are taught to underprivileged woman, here they would learn the basics of garment production such as cutting fabric, sewing, stitching and embroidering and then they will be able to work from home.

GROUND FLOOR: functions as the retail space including display area. The pay counter, changing rooms and cafe are situated against the back wall of the building pulling the customer to walk through the whole shop.

Figure 6.17 Programmatic distribution and circulation (Author, 2013)

Legend:
- fabric storage
- garment storage
- show case
- services
- sewing & cutting
- pattern making
- design
- workshop/training
- vertical circulation
- retail
- changing room
- services
- storage
- cafe
- storefront display
- pay point

Production
Workshop
Retail

First Floor
New Mezzanine
Ground Floor

Church Street
circulation

collection
customer alteration
seamstress

It's all about revealing the palimpsest of history, rather than sanitizing it back to one moment in time. (McKnight 2003)

6.8 MODEL DESIGN DEVELOPMENT

static fragmented spaces

MARCH 2013

long narrow field encourages
progression inwards
harsh rigid edges

JULY 2013

curved form creates softer edges
and ease of flow between spaces

SEPTEMBER 2013
(this will be explained in chapter 7)

Figure 6.18 Model representations of design development (Author, 2013)

6.9 SCALE OF PROPOSED DESIGN INTERVENTION

CORRUGATED IRON ROOF

TIMBER TRUSSES

NEW GYSUM CEILING
REMINISENT OF ORIGINAL VICTORIAN
PRESSED METAL CEILING

EXISTING CONDITION

SIGNIFICANT ELEMENTS OF THE BUILDING

Figure 6.19 Scale of proposed design intervention of the Saxon Building (Author, 2013)

REMOVAL OF ELEMENTS

EXPOSING LAYERS & FABRIC

NEW INSERTIONS

Figure 6.20 Mood board of materials and haptic qualities of proposed design intervention (Author, 2013)

6.4 CONCLUSION

Through skillfully mixing old and new, the buildings rich history is still respect-ed but at the same time it is revolutionised for its proposed programme and user. The proposed design concept involves an eclectic and a vibrant mix of history and culture.

The proposal of a multi-use space (including a retail space, café, garment design and prototyping area and training facility) encourages relationships through visual, physical, spatial and personal connections, allowing for an inti-mate shopping experience.

By utilising the rich characteristics of the buildings original style, materiality, large volumes and natural lighting to re-purpose the buildings function, rela-tionships are thus formed from production to product.

7.1 INTRODUCTION

This chapter illustrates the proposed design intervention, after the conceptual exploration. The chapter follows a narrative as one would experience the space, this starts firstly by introducing the new brand design. This is followed by an explanation of the intervention through sections, plans and three dimensional illustrations.

Through the introduction of a multi-use programme, the original function of the building, a retail store, becomes more accessible to a variety of users and the general public within and around the CBD.

Figure 7.1 New entrance into The Saxon Building (Author, 2013)

7.2 BRANDING

The intention of creating a brand is not only to use as a marketing tool, but also as an expression of what the brand aims to achieve, and a means of communication with the public. It creates a message to the public about this specific store and at the same time it creates an umbrella brand under which the personnel employed by the store will be known under and associated with.

Thus the new brand becomes a stamp of 'local, sustainable design' , something that most designers would like to achieve or be affiliated with.

The name 'INPRINT' was formed as a amalgamation of two words:

1. Imprint
- To produce a mark on a surface by pressure.
- To impart a strong or vivid impression on something

2. Indigenous
- Something specific or belonging to a specific area/ region
- Originating and living or occurring naturally in an area or environment

Figure 7.2 Exploration of logo design (Author, 2013)

Figure 7.3 Final logo design (Author, 2013)

layering elements>>>>> new element

June 2013

September 2013

DESIGN

PRODUCTION   RETAIL

Figure 7.4 Exploration and development of branding (Author, 2013)

The proposed brand identity provides a vehicle for designers to 'cotton on' a manufacturing base which supports a sustainable fashion industry. The brand differentiation come from doing something unique and this it what INPRINT aims to achieve. The idea behind a brand identity creates loyalty within it and people belong to the brand.

Designers would use this brand and logo as a support system for the development of their own individual brands, allowing this brand to support the designers under its umbrella, therefore the designers brand becomes interrelated with this brand.

Figure 7.5 Examples exploring how individual designers would be branding under the INPRINT brand (Author, 2013)

7.3 PROPOSED INTERVENTION

The theoretical investigation establishes that both buildings and garments can be interpreted as a skin which encloses, and at the same time, displays the human body. The parallels between these two disciplines illustrates that both need to be altered to accommodate something new. By altering the interior of the Saxon Building, the space created by the skin is better fit for the function. To be able to wear a building the spaces that it creates need to fit, as well as respond to the users and its surrounding - illustrating interior architecture's vital role within the fashion industry

The interior as a whole becomes a network of interactive spaces encouraging personal relationships and social interaction, thus engaging the public within the art of fashion. The existing character has been reinterpreted allowing the Saxon building to regain its former identity and significance. This investigation supports the idea that spaces, as with clothing, contributes to the identity of the users, the South African garment industry and the greater context.

EXISTING BUILDING

FACADE BEFORE

DESIGN INTERVENTION

FACADE AFTER

Figure 7.6 Illustrations of the Saxon Building before and after the proposed interior intervention (Author, 2013)

Figure 7.7 Axanometric diagram illustrating proposed design intervention (Author, 2013)

Figure 7.8 View of norther facade from Church Street (Author, 2013)

Figure 7.9 New store front set back from facade (Author, 2013)

Figure 7.10 Ground floor plan- not to scale (Author, 2013)

Figure 7.11 New Mezzanine Floor plan- not to scale (Author, 2013)

Figure 7.12 First floor plan- not to scale (Author, 2013)

12   13   14   15   16   17   18   19   20   21   22

Ceiling removed to exposed existing
roof structure. Beam are used to suspend
lighting and hanging fixture

exposed ac services and lighting

DESIGN /TAILORING

GARMENT STORAGE

WORKSHOP

First floor 5000

Mezzanine 3000

ENTRANCE

FITTING ROOMS

RETAIL

PAYPOINT

FFL 0000

Figure 7.13 Longitudinal section aa- not to scale (Author 2013)

Figure 7.14 Cross section bb- not to scale (Author 2013)

Figure 7.15 Circulation through the proposed design- not to scale (Author, 2013)

GROUND FLOOR-RETAIL

MEZZANINE FLOOR-WORKSHOP

FIRST FLOOR -PRODUCTION

Figure 7.16 Ground floor plan of evening event layout- not to scale (Author, 2013)

GROUND FLOOR

entrance

FASHION SHOW ROUTE

FASHION SHOW RAMP

GUEST SEATING AREA

VIEW OF THEH SHOW

changing rooms

Figure 7.17 Ground floor view of retail, new staircase and mezzanine floor (Author, 2013)

7.4 CONCLUSION

This chapter illustrates that the proposed design intervention has successfully created a collaborative, rich interior environment. It is evident that through fashion design and interior architecture certain relationships can be built between people, processes and time.

Through the adaptive reuse of the Saxon Building with a multi-functional programme, energy and meaning has been re-injected into the interior spaces and the fabric of the building. The proposed interior intervention provides a stimulating, creative and collaborative environment, while still celebrating the history of the building and its context.

Buildings outlast civilisations, they evolve and they are changed, but their reuse emphasises continuity. A building can retain a remembrance of the former function and value; it has a memory of its previous purpose engrained within its very structure.

(Stone 2004:9)

8.1 INTRODUCTION

This chapter investigates the technical resolution of the proposed design. Firstly the final design intervention is introduced through plans and sections illustrating the new interior intervention. Secondly the technical approach followed by the technical resolution of the final design intervention.

The technical approach to the new interior intervention within the existing building follows the heritage approach discussed in chapter 6.

These include that:
- The new elements and fabric are set back from the existing.
- The fixing of new materials to existing is **sensitively** done with the least amount of damage to the existing fabric.
- Junctions between old and new are emphasised.
- The new materials **contrast** to the existing.
- Joints between new elements are subtle and clean, where as the connection between existing elements are exposed and emphasised.
- Where possible, the existing elements that were removed are **reused.**

The following elements are investigated in detail:

Systems -Natural ventilation
         -Natural day lighting

Services -Artificial lighting
          -Water and sanitation

Fashion show event layout

Details -New column
         -New storefront with existing facade
         -New staircase
         -New display system

8.2 FINAL DESIGN EXECUTION

INPRINT

NEW STOREFRONT

Figure 8.1 Final storefront design (Author, 2013)

Figure 8.2 Ground floor plan-not to scale (Author 2013)

GROUND FLOOR PLAN

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

PATTERN MAKING

LOUNGE

DESIGN

TAILORING

RECEPTION

PROTOTYPE PRODUCTION

double volume

WORKSHOP

NEW MEZZANINE PLAN

SERVICES AREA

UNISEX WC

DISABLED WC

STAFF KITCHENETTE

MANAGMENT OFFICE

STAFF LOCKER AREA

FABRIC STORAGE

STORAGE ROOM
existing timber floors

FIRST FLOOR PLAN

Figure 8.3 New mezzanine plan- not to scale (Author 2013)
Figure 8.4 New first floor and plan- not to scale (Author 2013)

© University of Pretoria

C B A

BEAMS 10 650

FIRST FLOOR 5000

BALCONY 3900

MEZZANINE 2785

INPRINT

INPRINT
LOCAL FASHION HOUSE

FFL 0000
NGF -0020

NORTHERN ELEVATION

Figure 8.5 Northern elevation- not to scale (Author 2013)

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

A   B   C

▼ ROOF 14 200

50mm Isotherm thermal insulation

600x600mm reused moulded gypsum ceiling panels screwed to existing timber rafters with countersunk selftapping screw

existing painted glazing replaced with 3.38mm laminated glass (UV protection) from PFG Building Glass

existing roof beam built into wall with gutter

existing timber roof structure

▼ BEAMS 10 650

existing masonry wall

2151

8x1500mm SubstiTUBE Basic Tubular LED lamps (22W) by Osram suspended from existing timber roof structure

reused gypsum ceiling panels suspended above lounge

outline of new glass and steel structure lift according to engineer spec.

▼ 8749 Existing victorian gypsum moulded ceiling removed and fixed to existing rafters

existing glazing replaced with 12.76mm solar laminated glass (UV protection) from PFG Building

PATTERN MAKING

911

2039

2200

LOUNGE

DESIGN

Clearvu 'invisible wall' steel mesh fixed to 40x40mm hollow square tubing, powder coated matt black according to manufacturer Cochrane

3443

1900x190x14mm vertical engineered clip lock bamboo floor boards, carbonised (smoke finish)

book shelf

3468

2295

1598

903

drawers below

14mm click lock vertical engineered bamboo floor boards fixed to 22mm plywppd substrate fixed to 50x150 SA Pine timber joists installed in accordance to SANS 10400 Part T

9mm reused moulded gypsum boards screwed to existing timber joists with countersunk selftapping screw

▼ FIRST FLOOR 5000

DETAIL 3

1204

20mm diam new steel pipe grid, suspended with cables anchored with stainless steel eyebolt into to existing concrete slab, powder coated black

WORKSHOP

▼ BALCONY 3900

1403

70W Powerball HCI-PAR30 metal halide lamps spot lights by Osram suspended from new steel tube lighting grid

70W Powerball HCI-PAR30 metal halide lamps spot lights by Osram suspended from new steel lighting tray

291

754

▼ NEW MEZZANINE 2780

RETAIL DISPLAY SYSTEM D

STOREFRONT DISPLAY

22mm laminated eucalyptus fascia

DETAIL 7

300x1200x38 stainless steel mentis trench cover fixed with 80x40x5mm stainless steel tee chemically anchored into existing masonry wall and new mezzanine structure

20mm diam hollow steel pipe, bolted to brick wall with stainless steel pipe support powder coated (black matt)- see display system detail

wrought iron gate fixed to glazed storefront with weldable glass clamp

ENTRANCE

12.38mm toughened lamainated safety glass sliding door

new staircase

70w metal halide lights Poco System EFT recessed luminaires from Regent

2350

25mm screed layed on existing concrete floor finished with 1.5 colour hardener (Slate finish) from Cemcrete

New runway display platform with drawers below

Steps on roller castors

540

2340

new column and beam (see new column detail

50 mm diam hollow steel poles fixed to 50x200 SA Pine timber beams with stainless steel bracket

50 mm diam hollow steel poles, powdercoated (matt black) welded to steel baseplate expansion bolted to existing concrete slab

DETAIL 4

DETAIL 5

DETAIL 6

▼ FFL 0000
▽ UFEL -0025

SECTION BB
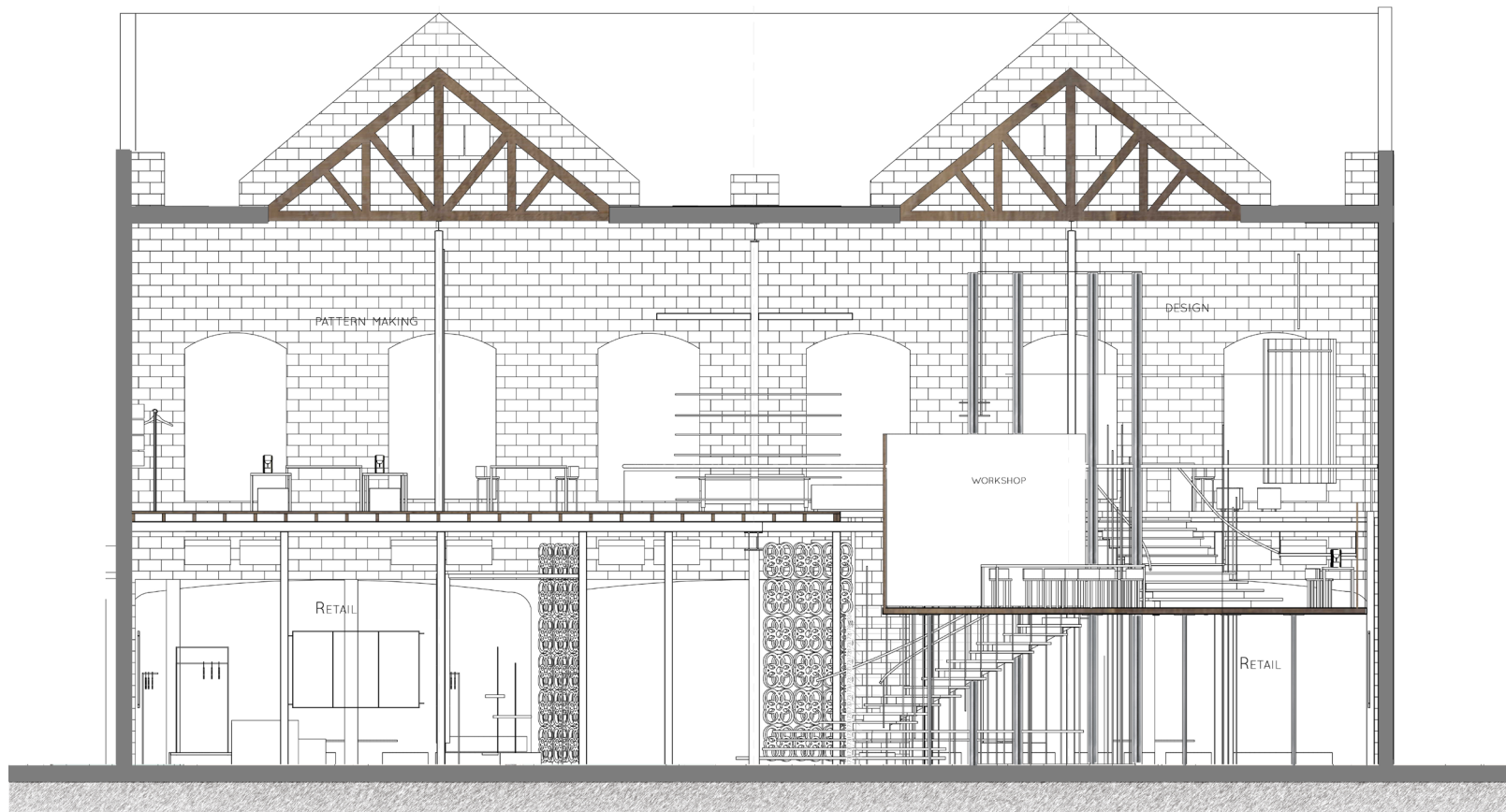
Figure 8.6 Cross section BB-not to scale (Author 2013)

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1 2 3 4 5

35W metal halide Powerball HCI-PAR30 lamps (Osram)

50mm Isotherm thermal insulation

600x600mmm reused moulded gypsum ceiling panels nailed to existing timber rafters with countersunk selftapping screw

existing timber roof structure

existing 0.6mm corrugated galvanised steel roof sheeting

ROOF 14 200

BEAMS 10 650

new beam chemically bolted to existing masonry facade with 300x100x10mm hot rolled channel at 540mm height

2 x 1500mm SubstiTUBE Basic Tubuar LED lamps (22W) by Osram suspended from existing timber roof structure

circular steel frame fitting pods suspended from existing roof stucture

outline of new glass and steel structure lift according to engineer spec.

suspended adjustable steel lighting grid

DESIGN   mirror   TAILORING

existing glazing replaced with 12.76mm solar laminated glass (UV protection) from PFG Building

stainless steel mentis grating (refer to detail 2)

adjustable stool

1900x190x14 vertical engineered clip lock bamboo floor boards, smoke finish

FIRST FLOOR 5000

DETAIL 1

20mm diam new steel pipe grid, suspended with cables attached to anchored eyebolt into to existing concrete slab, powder coated black

BALCONY 3900

70W Powerball HCI-PAR30 metal halide lamps spot lights (Osram)

new frameless glass storefront set back rom existing facade

NEW MEZZANINE 2785

DISPLAY WINDOW

RETAIL DISPLAY SYSTEM E 6.2m.sq

RETAIL DISPLAY SYSTEM F 12.6m.sq

mirror

CHURCH ST.
existing brick paving

ARCADE
existing concrete paving

2400x2000x 12.38mm toughened lamainated safety glass (UV protection) from PFG Building Glass

25mm screed layed on existing concrete floor with brass angle inlays,1.5 colour hardener (Slate) finish

70W Powerball HCI-PAR30 metal halide lamps spot lights (Osram)

FFL 0000
UFFL -0020

DETAIL 2

SECTION AA

Figure 8.7 Longitudinal section AA-not to scale (Author 2013)

6 7 8 9 10 11

new column (refer to column detail)

advertisement poster

Clearvu 'invisible wall' steel mesh fixed to 40x40mm hollow square tubing, powder coated (matt black) according to manufacturer Cochrane

WORKSHOP

GARMENT FINISHING & STORAGE

STAFF LOCKER AREA

reused victorian panels for suspended gypsum ceiling

70W Powerball HCI-PAR30 metal halide lamps spot lights by Osram suspended from new steel tube lighting grid

wrought iron gate fixed to existing masonry wall with anchor bolts

new staircase (refer to new staircase detail)

New mezzanine floor

RUNWAY DISPLAY PLATFORM

advertisement poster

12mm rubber floor sheets mirror (florworx) glued onto 22mm plywood substrate according to manufacturer (refer to detail 6)

FITTING ROOMS

CUSTOMER SERVICE

50x50x2 steel square tubing frame with 18mm plywood infill

new sales counter

355

730

210

mobile staircase

drawers below runway platform

Figure 8.8 Spatial perspective of new mezzanine floor (Author 2013)
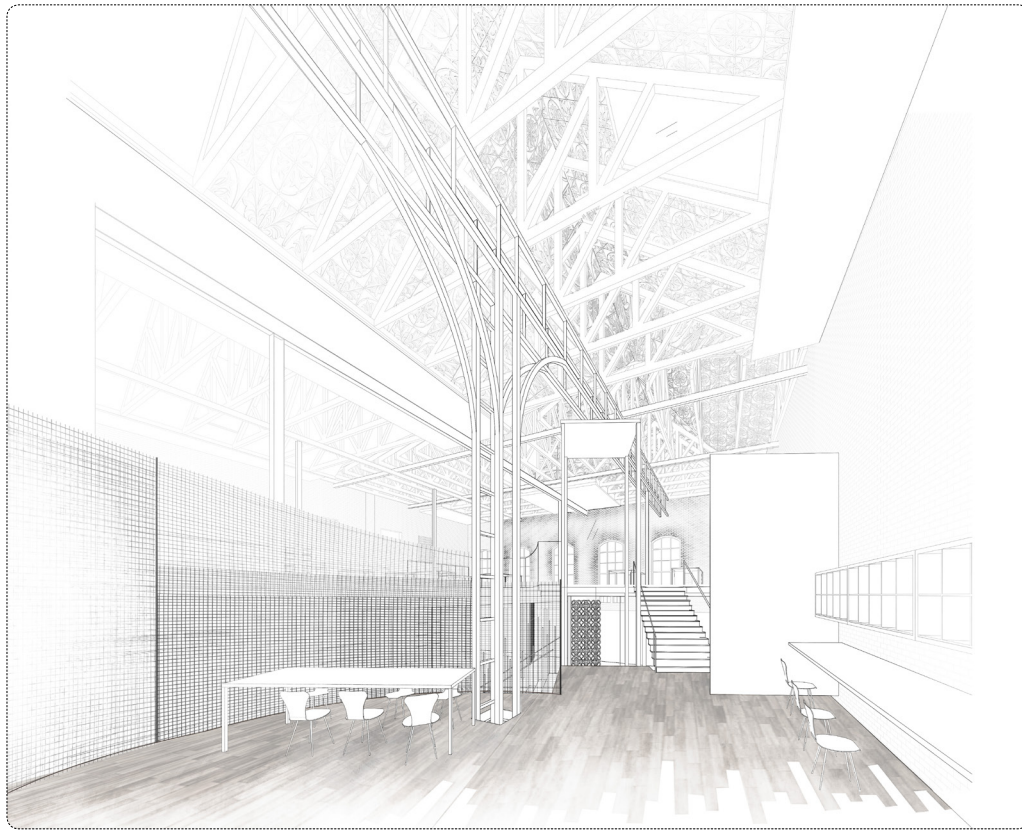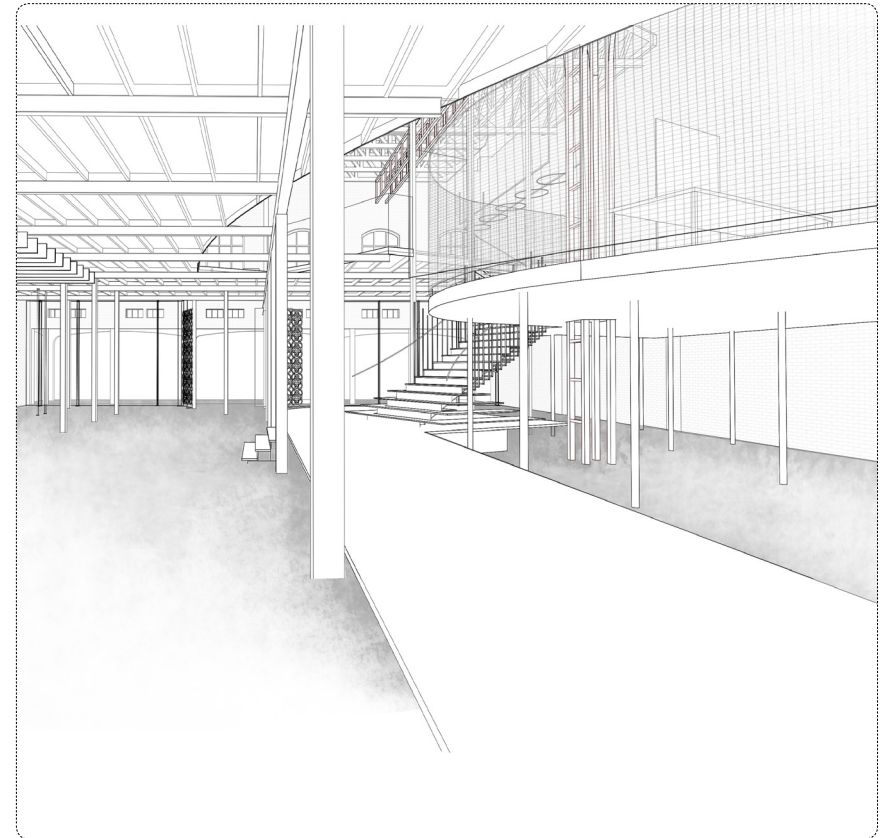
Figure 8.9 Spatial perspective of ground floor looking towards (Author 2013)

Figure 8.10 Spatial perspective of ground floor view inwards into the Saxon Building (Author 2013)

Figure 8.11 Perspective of new staircase and mezzanine floor (Author 2013)

8.3 TECHNICAL RESOLUTION

8.3.1 TECHNICAL APPROACH

The technical approach to the new interior intervention within the Saxon Building addresses the following elements:

- The treatment of the existing fabric
- How the new elements respond to the existing
- The material selection and finishes

Within the original building, there is a large amount of material that is in good condition, which has been adopted by the new intervention or given a new function. Thus iterating the existing building forms part of the new interior intervention creating a rich haptic spatial quality. The existing elements and fabric of the building are cleaned and removed of recent additions thus exposing the original elements and their changes over time.

The junctions between the old and new elements are celebrated through being offset from the existing fabric, either through a recessed space or through materiality thus distinguishing the connections between old and new. The new elements and their fixing is subtle and sleek thus brings focus to the existing elements and their construction. This is also emphasised through exposing the layers which were used to construct the existing elements. Mechanical fixing is used were possible allowing the materials to be reused and not jeopardise their integrity. The fixing of new materials to the existing fabric is done sensitively with the least amount of damage to the existing fabric.

The new material selection is informed by the existing materials allowing a honest haptic aesthetic. The new materials are of similar quality to the existing but differ in form and finish. This allows a distinction between the old and new, providing a coexistence in harmony.

Construction, ventilation, lighting, water , circulation and display units have all been investigated through the design and technical approach, so that when all combined, a cohesive whole emerges. Also clear examples of both technical and material approaches have been illustrated and resolved in the following:

-The new storefront
-The new column and beam
-The new staircase
-The new retail display system

The profession of Interior Architecture is viable in creating a grid and platform for encouraging and showcasing the local fashion industry within the Pretoria region. This is illustrated through the design of the new column which integrates the three levels within the building. The new double volume and staircase allows for public awareness in the production of garments and encourages access between retail and production. The new retail display system gives fashion designers an opportunity to express their uniques designs and concept to the public.

exposing existing materials and reused ceiling boards

new staircase with resued materials of existing staircase

new storefront set back

Figure 8.12 Image illustrating technical approach (Author 2013)

NEW BEAM 10 650 ▼

DESIGNERS WORK STATION

FIRST FLOOR 5000 ▼

BALCONY 3900 ▼

MEZZANINE 2785 ▼

ARCADE
existing concrete paving

DISPLAY WINDOW

FFL 0000 ▼
UFFL -0020 ▼

Figure 8.13 Section illustrating façade and new storefront- not to scale (Author 2013)

DETAIL 1

300x1200x38 stainless steel
mentis trench cover

80x40x5mm stainless steel tee
chemically acnhored into existing
masonry facade and conrete floor slab

M12 chemical anchor
cup square bolt into
existing concrete slab

M12 chemical anchor
cup square bolt into
existing concrete slab

led strip lighting (Spazio) fixed
to existing concrete flab
according to manufacturer

existing concrete
slab, exposed rough
finish

glass finish,
metal
laminate

4mm acoustic
underlay

22mm existing
timber panel
underlay

existing concrete floor slab

M6 chemical anchor cup square
bolt chemically acnhored into
existing concrete slab

50x50x6 hot rolled steel angle,
galvanised bolted to existing
concrete slab and glass fin

into pre-drilled holes

2400x2000x 12.38mm toughened
lamainated safety glass (UV
protection) from PFG Building Glass

Figure 8.14 Detail of new connection between the first floor and facade- not to scale (Author 2013)

DETAIL 2

50x50x6 galvanised steel angle
with M8 countersunk cap glass
bolts and 3mm silicon joint
according to manufacturer
(Dorma)

2400x2000x 12.38mm
toughened lamainated safety
glass (UV protection) from PFG
Building Glass

300x 25mm toughened
structural glass fin according
to engineers spec.

2mm aluminum cover plate

50x50x6 hot rolled steel angle
bolted to glass fin with
galvanised cup square bolt

50x50x6 hot rolled steel angle fixed
with M12 cup square bolt
chemically anchored into existing
concrete slab

Figure 8.15 Detail of storefront connection to existing ground floor slab- not to scale (Author 2013)

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

ROOF 14 200

50mm isotherm thermal insulation

600x600mmm reused moulded gypsum ceiling panels screwed to existing timber rafters with countersunk selftapping screw

existing timber roof structure

existing painted glazing replaced with 3.38mm laminated glass (UV protection) from PFG Building Glass

existing roof beam built into wall with gutter

BEAMS 10 650

existing masonry wall

8x1500mm SubstiTUBE Basic Tubuar LED lamps (22W) by Osram suspended from existing timber roof structure

reused gypsum ceiling panels suspended above lounge

outline of new glass and steel structure lift according to engineer spec.

8749 Existing victorian gypsum moulded ceiling removed and fixed to existing rafters

911

2039

2200

PATTERN MAKING

LOUNGE

DESIGN

existing glazing replaced with 12.76mm solar laminated glass (UV protection) from PFG Building

Clearvu 'Invisible wall' steel mesh fixed to 40x40mm hollow square tubing, powder coated matt black according to manufacturer Cochrane

book shelf

1900x190x14mm vertical engineered clip lock bamboo floor boards, carbonised (smoke finish)

drawers below

9mm reused moulded gypsum boards screwed to existing timber joists with countersunk selftapping screw

WORKSHOP

14mm click lock vertical engineered bamboo floor boards fixed to 22mm plywppd substrate fixed to 50x150 SA Pine timber joists installed in accordance to SANS 10400 Part T

FIRST FLOOR 5000

DETAIL 3

20mm diam new steel pipe grid, suspended with cables anchored with stainless steel eyebolt into to existing concrete slab, powder coated black

BALCONY 3900

70W Powerball HCI-PAR30 metal halide lamps spot lights by Osram suspended from new steel tube lighting grid

70W Powerball HCI-PAR30 metal halide lamps spot lights by Osram suspended from new steel lighting tray

22mm laminated eucalyptus facsia

NEW MEZZANINE 2780

RETAIL DISPLAY SYSTEM D

STOREFRONT DISPLAY

wrought iron gate fixed to glazed storefront with weldable glass clamp

ENTRANCE

DETAIL 7

new staircase

300x1200x38 stainless steel mentis trench cover fixed with 80x40x5mm stainless steel tee chemically anchored into existing masonry wall and new mezzanine structure

50 mm diam hollow steel poles fixed to 50x200 SA Pine timber beams with stainless steel bracket

20mm diam hollow steel pipe, bolted to brick wall with stainless steel pipe support powder coated (black matt)- see display system detail

12.38mm toughened laminated safety glass sliding door

New runway display platform with drawers below

new column and beam (see new column detail)

70w metal halide lights Poco System EFT recessed luminaires from Regent

25mm screed layed on existing concrete floor finished with 1.5 colour hardener (slate finish) from Cemcrete

Steps on roller casters

50 mm diam hollow steel poles, powdercoated (matt black) welded to steel baseplate expansion bolted to existing concrete slab

DETAIL 4

DETAIL 5

DETAIL 6

FFL 0000
UFFL -0025

SECTION BB

Figure 8.16 Cross section BB illustrating connections between existing and new- not to scale (Author 2013)

DETAIL 3

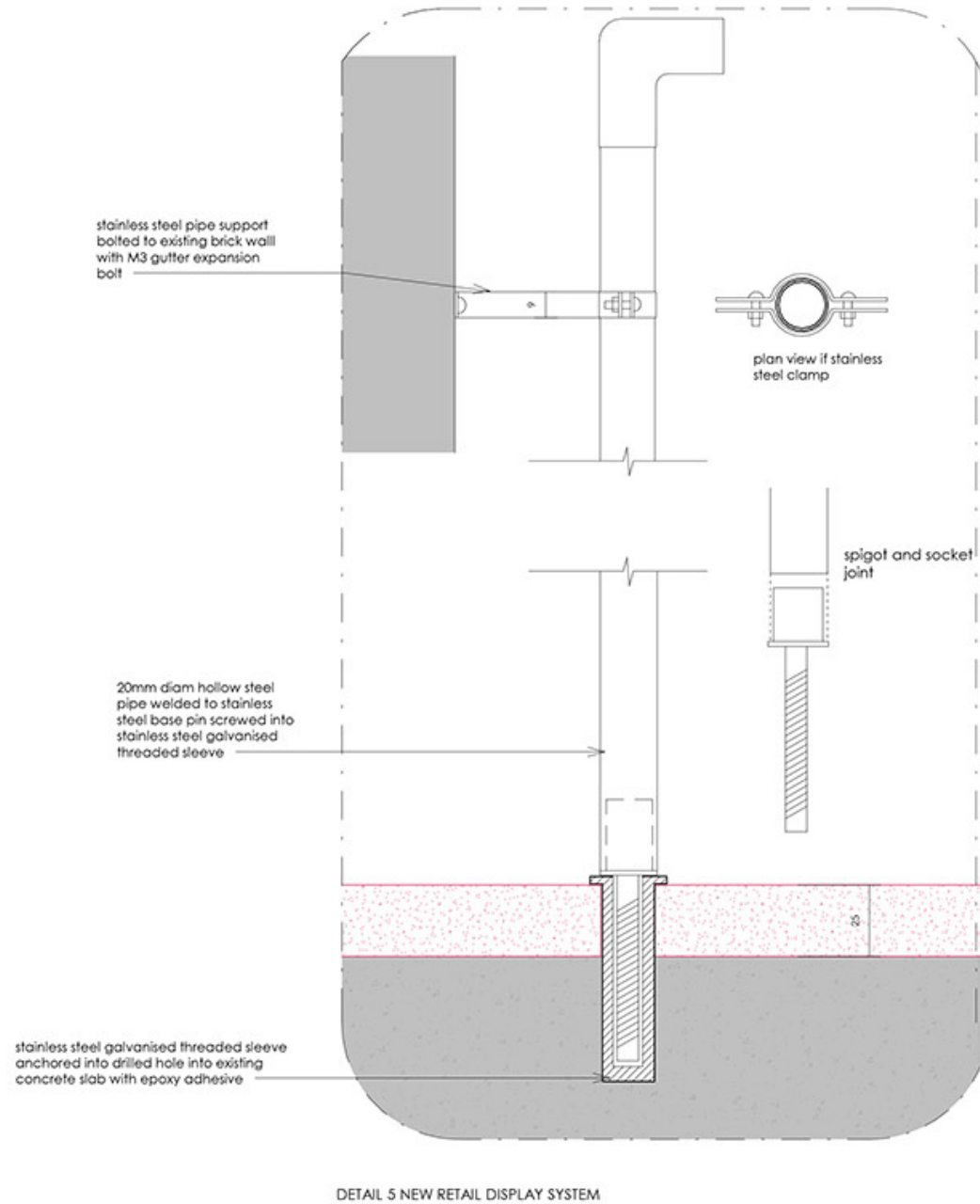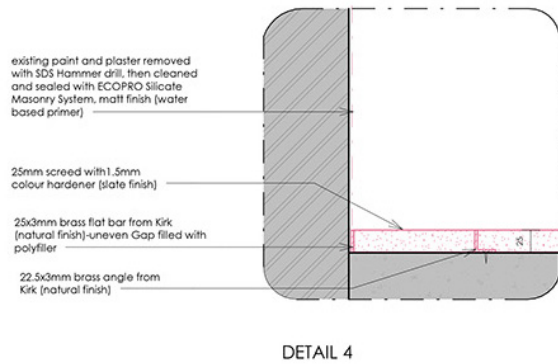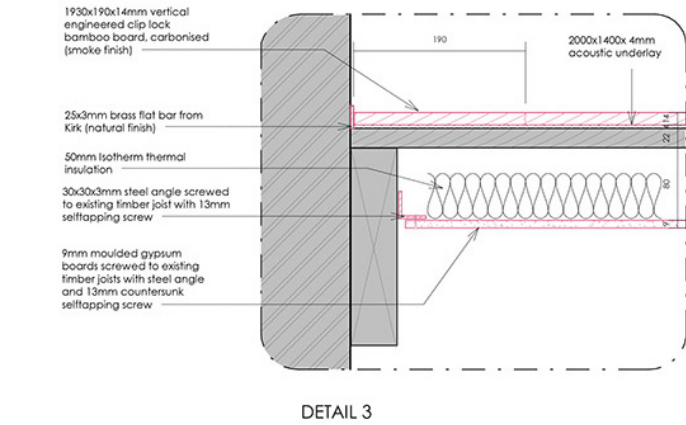1930x190x14mm vertical engineered clip lock bamboo board, carbonised (smoke finish)

190

2000x1400x 4mm acoustic underlay

25x3mm brass flat bar from Kirk (natural finish)

50mm Isotherm thermal insulation

30x30x3mm steel angle screwed to existing timber joist with 13mm selftapping screw

9mm moulded gypsum boards screwed to existing timber joists with steel angle and 13mm countersunk selftapping screw

DETAIL 4

existing paint and plaster removed with SDS Hammer drill, then cleaned and sealed with ECOPRO Silicate Masonry System, matt finish (water based primer)

25mm screed with1.5mm colour hardener (slate finish)

25x3mm brass flat bar from Kirk (natural finish)-uneven Gap filled with polyfiller

22.5x3mm brass angle from Kirk (natural finish)

Figure 8.17 Details between existing structure and new floor finish - not to scale (Author 2013)

stainless steel pipe support bolted to existing brick walll with M3 gutter expansion bolt

plan view if stainless steel clamp

spigot and socket joint

20mm diam hollow steel pipe welded to stainless steel base pin screwed into stainless steel galvanised threaded sleeve

stainless steel galvanised threaded sleeve anchored into drilled hole into existing concrete slab with epoxy adhesive

DETAIL 5 NEW RETAIL DISPLAY SYSTEM

Figure 8.18 Detail of new retail display systems connections to existing structure- not to scale (Author 2013)

custom shaped brass
corner by Kirk

115
210
120

12mm rubber floor sheets (florworx) glued
onto 22mm plywood substrate according
to manufacturer

17mm Supawood drawer
carcass finished with wood
veneer Crown Sapele, Stained
Black (PG Bison)

50x50mm SA Pine timber substructure with
bracing

DRAWER

steel drawer guide

260   260   280

290

steps on roller
castors with brakes

LED strip lights from
SPAZIO

existing concrete
floor slab

440

30

30

DETAIL 6 NEW RUNWAY DISPLAY PLATFORM

Figure 8.19 Section through new runway display platform- not to scale   (Author 2013)

14mm clip lock engineered bambood floor boards

existing timber joists

Clearvu 'invisible wall' steel mesh fixed to 40x40mm hollow square tubing, powder coated (matt black) according to manufacturer Cochrane

first floor 5000 ▼

32
60

steel hollow square post frame screwed to laminated eucalyptus fascia with self tapping screws

228x32mm laminated saligna beam, curved according to designb by Kwabo Poles

existing steel beam

steel hollow square post frame factory welded to steel base plate screwed to 22mm plywood substrate fixed to 50x150 SA Pine timber joists to with self tapping screws

14mm click lock vertical engineered bamboo floor boards fixed to 22mm plywood substrate fixed to 50x150 SA Pine timber joists installed in accordance to SANS 10400 Part T

40

mezzanine 2785 ▼

221.4

152x50 SA Pine timber joist

228x50 SA Pine timber joist

150

laminated saligna beam by Kwabo Poles screwed to timber joists with stainless steel self tapping screw

200

DETAIL 6 NEW MESH SCREEN

Figure 8.20 Detail of new steel mesh balustrade- not to scale (Author 2013)© University of Pretoria

8.3.2 FLOOR FINISHES

MATERIALITY OF GROUND FLOOR

25MM SCREED LAYED ON EXISTING CONCRETE FLOOR
WITH BRASS ANGLE INLAYS 1.5 COLOUR HARDENER
(SLATE) FINISH

MATERIALITY OF FIRST FLOOR

190.0X 190.X54 VERTICAL ENGINEERED CLIP LOCK
BAMBOO FLOOR BOARDS, SMOKE FINISH

MATERIALITY OF FASHION RUNWAY

12MM RUBBER FLOOR SHEETS (FLORWORX) GLUED
ONTO 22MM PLYWOOD SUBSTRATE ACCORDING TO
MANUFACTURER

Figure 8.21 Mezzanine Floor finish plan-not to scale (Author 2013)

Figure 8.20 Ground floor finish plan-not to scale (Author 2013)

Figure 8.22 First Floor finish plan-not to scale (Author 2013)

8.3.3 ARTIFICIAL LIGHTING AND CEILING PLANS

The lighting plan provides task lighting for the spaces when natural lighting is no longer sufficient. Effect and decorative lighting is also provided for creating a dramatic effect for retail display systems and highlighting certain elements during fashion show events.

TYPES OF LIGHTING
1. Task lighting
2. Ambient lighting
3. Decorative
4. Accent

LED strip lighting by Spazio
1500mm SubstiTUBE Basic Tubuar LED lamps (22W) by Osram
LED strip wall lighting
metal halide spot track lighting
metal halide down lighting
suspended decorative lighting
switch

New vertical timber slat suspended acoustic ceiling

suspended gypsum ceiling with reused victorian plasterboard panels

suspended steel piping grid for lighting and installations

Figure 8.23 Ground floor lighting & ceiling plan- not to scale (Author 2013)

Figure 8.24 Mezzanine lighting & ceiling plan -not to scale (Author 2013)

Figure 8.25 First floor lighting & ceiling plan-not to scale (Author 2013)

Figure 8.26 Ground floor fashion show layout-not to scale (Author 2013)

8.3.4 SERVICES: WATER AND SANITATION

KEY PLAN

Figure 8.27 Ground floor water & sanitation plan-not to scale (Author 2013)

KEY PLAN

Figure 8.28 First floor water & sanitation plan-not to scale (Author 2013)

8.3.5 FIRE ESCAPE ROUTES

During the refurbishment of the building in 2010, by Space Capades, the fire management plan was improved according to the Part T of the SANS 10400.

Figure 8.29 Ground floor fire exit route-not to scale (Author 2013)

Figure 8.30 First floor fire exit route-not to scale (Author 2013)

8.3.6 ENVIRONMENTAL SYSTEMS

PASSIVE VENTILATION

The Saxon Building's existing mechanical HVAC system, which is used for ventilation, cooling and heating, is energy intensive and has a high carbon footprint. A new passive ventilation system is introduced and where the limitations of the building's depth prevents this, it is supported by a new energy efficient HVAC system. The new artificial system will remain exposed, contributing to the industrial feel of the space. The stack ventilation and cross ventilation is supported by the large double volume as illustrated below.

NATURAL DAY LIGHTING

By removing the existing ceiling, the natural day lighting entering through the existing skylights is enhanced. Furthermore, by reusing the white ceiling panels and fixing them between the room trusses the white finish encourages and heightens light reflection throughout the space. The new double volume and use of permeable materials creates unobstructed spaces, and allows the lighting to flow into the spaces on the lower floors. Natural lighting is also able to permeate to the ground floor through the new openings along the facade whilst at the same time, promotes natural ventilation.

cooler air (shaded by the existing balcony) enters the building

removing existing ceiling allow for more daylighting through existing sky lights

existing vents opened up by removing the ceiling

removing existing ceiling allow for more daylighting through existing sky lights

Figure 8.31 Longitudinal section AA illustrating improved natural ventilation (Author 2013)

Figure 8.32 Cross section BB illustrating improved natural ventilation (Author 2013)

8.4 DETAIL RESOLUTION

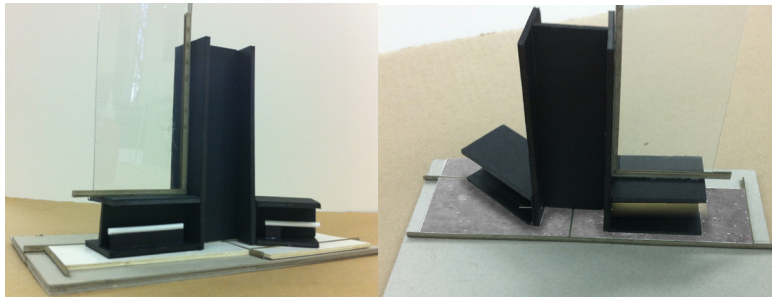## 8.4.1 FACADE AND NEW STOREFRONT

Figure 8.33 Models illustrating steel i-beams being reused as storefront framing (Author 2013)
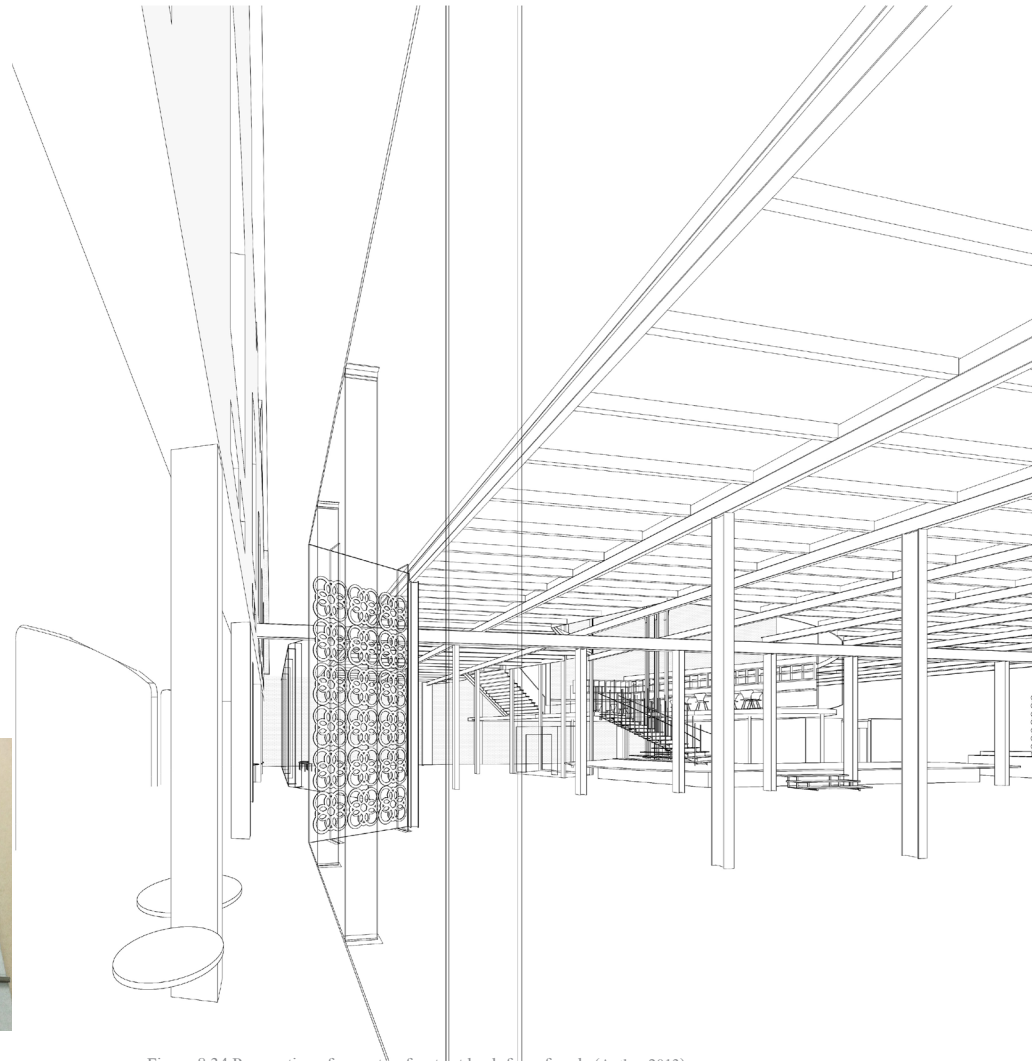

Figure 8.34 Perspective of new storefront set back from facade (Author 2013)

8.4.2 NEW STAIRCASE DESIGN

The new staircase is reminiscent of the original staircase
by its location on the ground floor plan. The railing is SANS
10400 Part M compliant and conceptually resembles a
'loom', and can be decorated for different seasons, or events
adding a striking visual appeal.

Figure 8.35 Elevation of new staircase-not to scale (Author 2013)

Figure 8.36 Explorative models of new staircase (Author 2013)

20mm stainless steel round hollow tube site welded to stainless steel base plate after being passed through pre-drilled 22mm diam hole in mild steel stringer. Stainless steel base plate bolted to stringer

270x2000x 25 mmm timber panels screwed to steel bar angles

1.2 mm perforated stainless steel riser

266

140

existing I beam removed reused as new staircase stringer

Figure 8.37 Staircase detail - not to scale (Author 2013)

40mm diam round meranti pole screw fixed to underside of stainless steel round sleeve shop welded to stainless steel bar, welded to 20mm stainless steel hollow tube balustrade

20

59

40

BALUSTRADE DETAIL 1.5

Figure 8.28 Steel pipe connection to stringer - not to scale (Author 2013)

RAILING DETAIL 1.5

Figure 8.29 Railing detail- not to scale (Author 2013)

PERFORATED STAINLESS STEEL/ COPPER

LAMINTED SALIGNA TIMBER RAILING

ALUMINIUM BLACK ROUND TUBES

STEEL FLAT BAR

REUSED I-BEAM STRINGER

EXIWTING STAIRCASE

STRING BALUSTRADE

PERFORTED STEEL STAIRCASE

Figure 8.30 Materials and fixing of new staircase (Author 2013)

TREADS
2000x 280x25mm
TIMBER PANELS SCREWD TO STEEL BAR

RISER
2000x 160x1.2mm PER-FORATED STAINLESS STEEL SHEET SCREWED TO STEEL BAR

BALUSTRADES
BENT STEEL TUBES WITH BASE PLATE WELDED TO STRINGER

STRINGER:
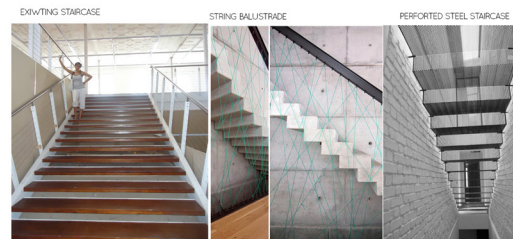REUSE I-BEAMS

BENT STEEL FLAT BARS WELDED TO STRINGER

Figure 8.31 Materials and components of new staircase (Author 2013)

8.4.3 NEW COLUMN AND BEAM

SEE DETAILED SECTION OF
FACADE & NEW STOREFRONT

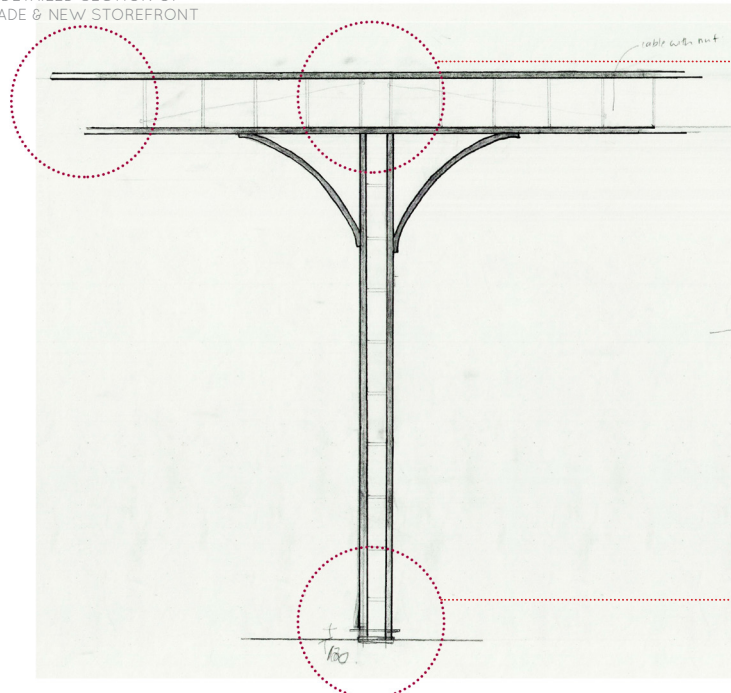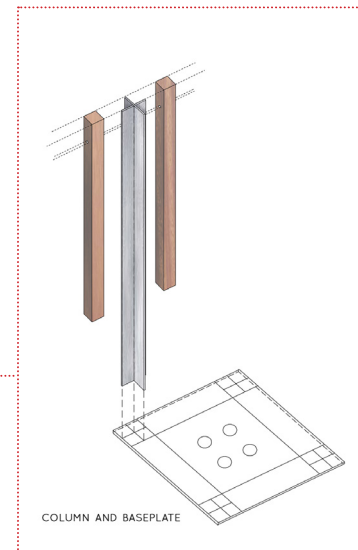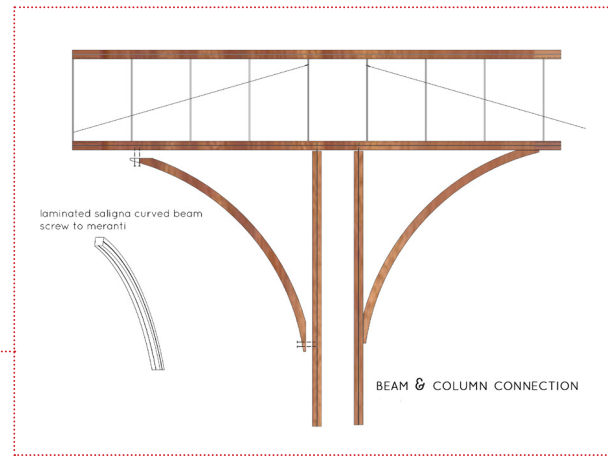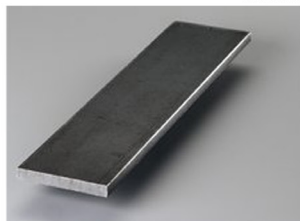laminated saligna curved beam
screw to meranti

BEAM & COLUMN CONNECTION

Figure 8.32 Elevation of new beam and column design (Author 2013)

COLUMN AND BASEPLATE

MERANTI TIMBER FINISHED

STEEL FLAT BAR

STAINLESS STEEL ANGLE BRACKET

STEEL CABLE CONNECTORS

BOLT CAPS

CHEMICAL ANCHOR BOLT

STAINLESS STEEL NUT CAPS

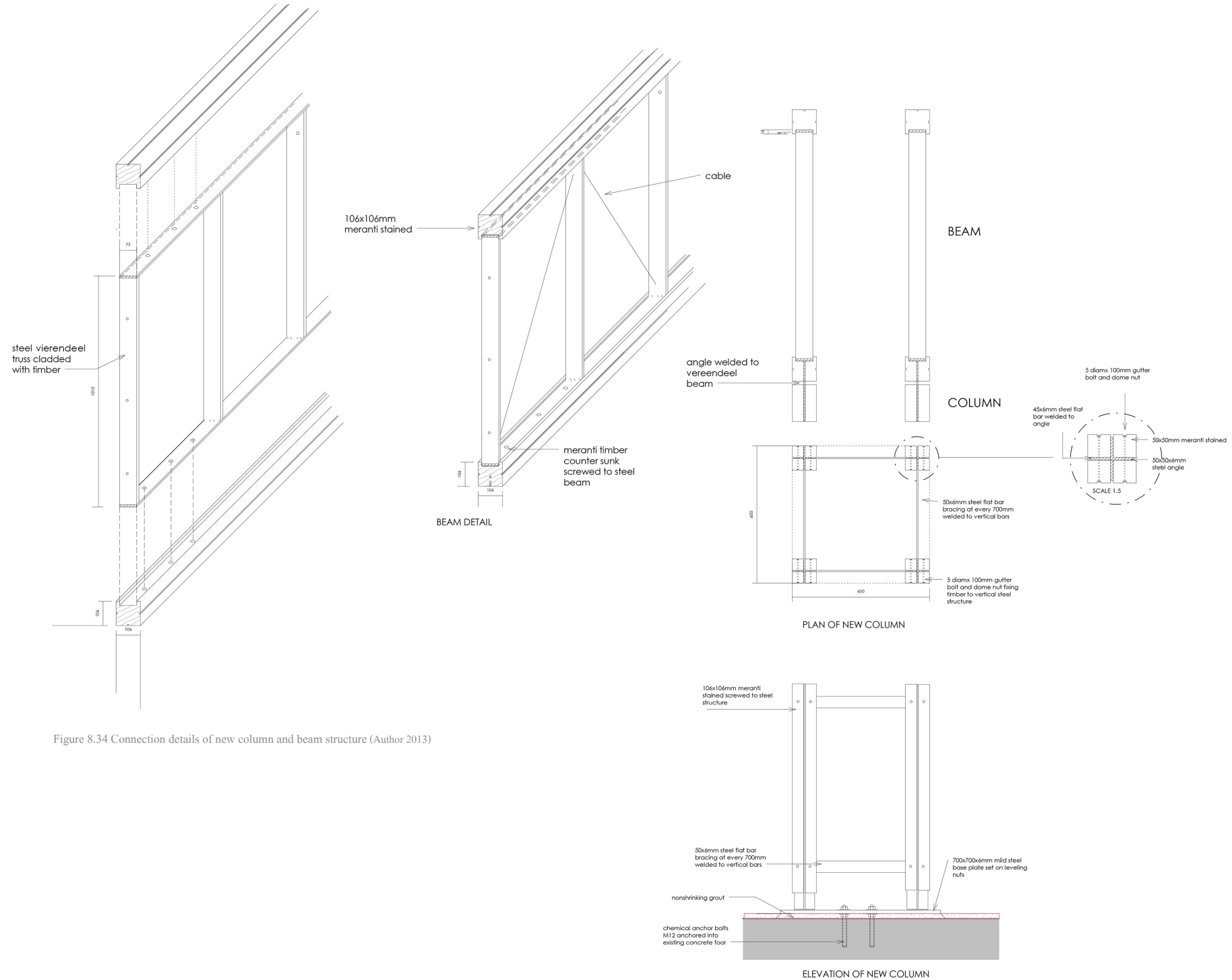Figure 8.33 Materials, fixing and details of new column and beam (Author 2013)
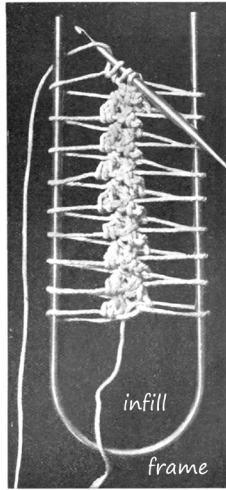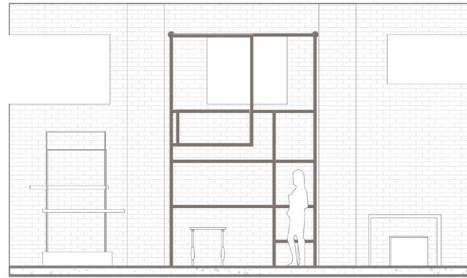
steel vierendeel
truss cladded
with timber

106x106mm
meranti stained

cable

meranti timber
counter sunk
screwed to steel
beam

BEAM DETAIL

BEAM

angle welded to
vereendeel
beam

COLUMN

5 diamx 100mm gutter
bolt and dome nut

45x6mm steel flat
bar welded to
angle

50x50mm meranti stained

50x50x6mm
steel angle

SCALE 1.5

50x6mm steel flat bar
bracing at every 700mm
welded to vertical bars

5 diamx 100mm gutter
bolt and dome nut fixing
timber to vertical steel
structure

PLAN OF NEW COLUMN

Figure 8.34 Connection details of new column and beam structure (Author 2013)

106x106mm meranti
stained screwed to steel
structure

50x6mm steel flat bar
bracing at every 700mm
welded to vertical bars

700x700x6mm mild steel
base plate set on leveling
nuts

nonshrinking grout

chemical anchor bolts
M12 anchored into
existing concrete foor

ELEVATION OF NEW COLUMN
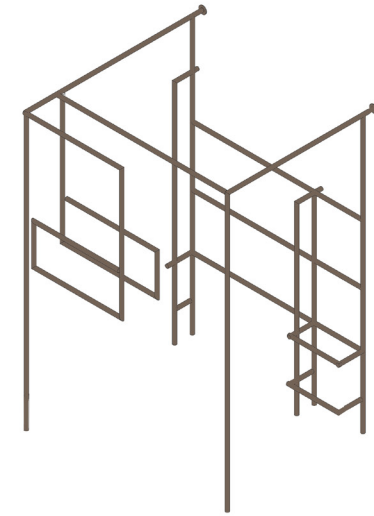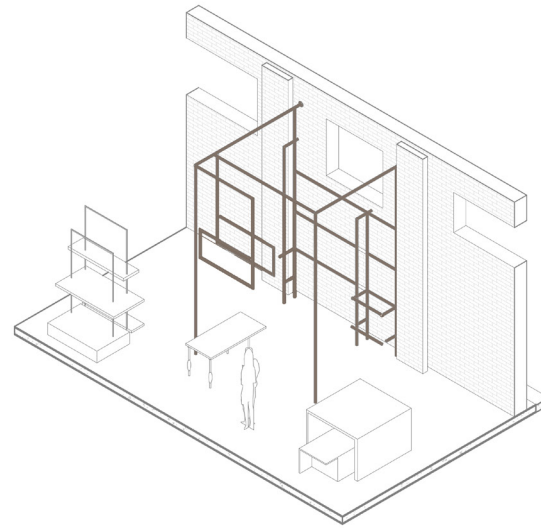
8.4.4 NEW RETAIL DISPLAY SYSTEM

INSPIRATION

FRAME PROVIDED BY INPRINT

infill

frame

Reused scaffolding Display assembly
Scale1.50

EXAMPLE OF VERSATILE USES OF THE DISPLAY SYSTEM

garment side view

shelving

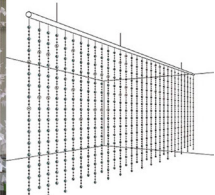alternate levels
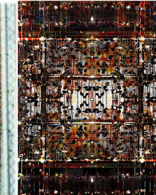
mobile

garment front view

basket
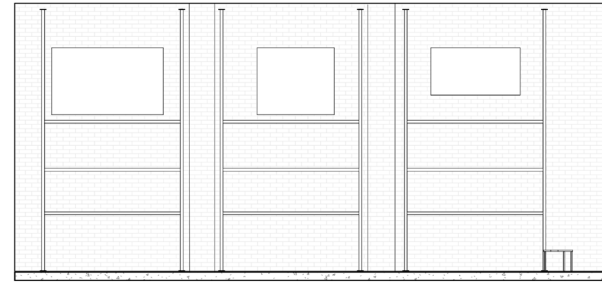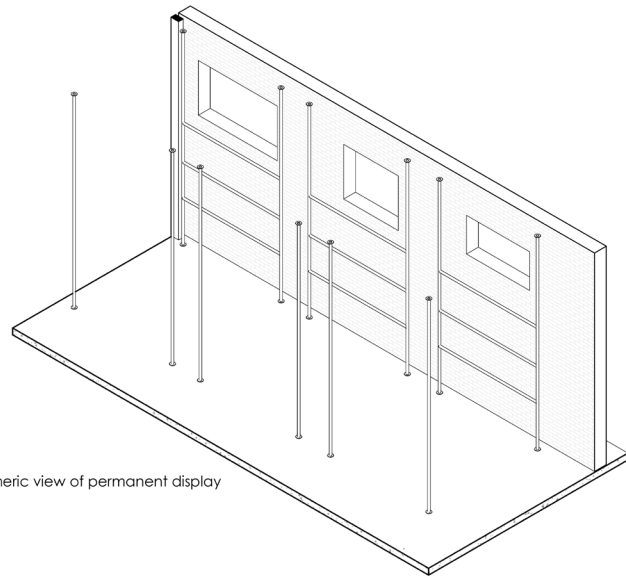
suspend

clip in signage

signage

EXPERIMENTAL MODELS

Figure 8.30 Exploration of proposed retail display system (Author 2013)

INFILL INSTALLATION TO DESIGNERS DISCRETION =PERSONAL CHARACTERISTIC OF DESIGNER AND THEIR DESIGN

PROMOTE OWNERSHIP AND CRAFT

Figure 8.35 Exploration of proposed retail display system (Author 2013)

axonomeric view of permanent display
systems
1:50

Elevation of permanent display systems
1:50

VERTICAL ELEMENTS DEFINE
POCKETS, NO WALL AS THEY
OBSTRUCT VIEWS

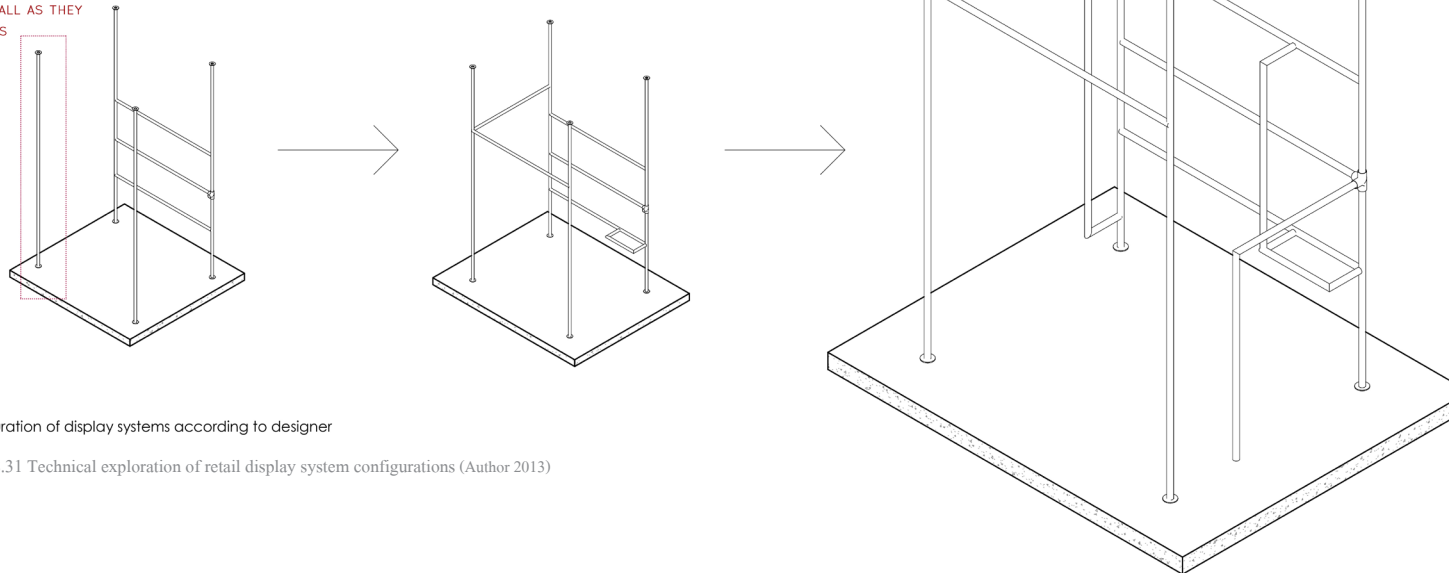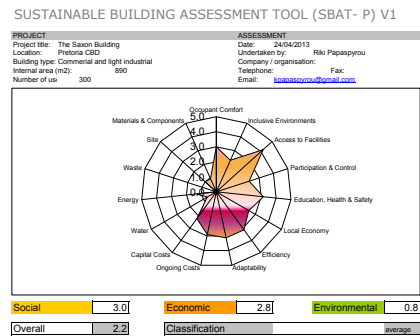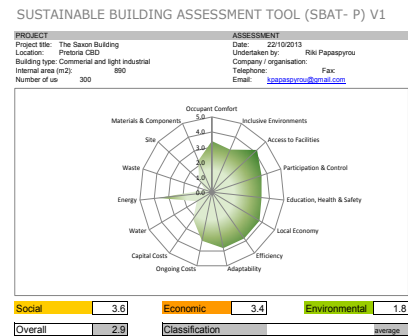Configuration of display systems according to designer

Figure 8.31 Technical exploration of retail display system configurations (Author 2013)

8.7 SBAT RATING SYSTEM

8.7.1 Graph illustrating SBAT rating before proposed intervention

8.7.2 Graph illustrating SBAT rating after proposed intervention

SUSTAINABLE BUILDING ASSESSMENT TOOL (SBAT- P) V1

SUSTAINABLE BUILDING ASSESSMENT TOOL (SBAT- P) V1

The existing building and its programme was evaluated using the SBAT rating tool as well an evaluation was done after the proposed design intervention. This tool was used to test the building and its programme as it reflects co-hesive assessment including social, economic and environmental factors. The technical resolution of the design intervention is SANS 10400 compliant.

8.6 CONCLUSION

As shown throughout this chapter, many elements of the design have been fairly resolved up to this point in terms of technical resolution, but will still be further resolved for the final examination.

Branding, construction, ventilation, lighting, water , circulation and display units have all been investigated through the design and technical approach, so that when all combined, a cohesive whole emerges. Also clear examples of both technical and material approaches have been illustrated and resolved.

In conclusion, this proposed design intervention has been proven to be technically viable, as well as potentially feasible, benefiting both the individual within the building and the surrounding communities in which they live.

The investigation presented through out this dissertation crafts a distinct relationship between interior architecture and fashion, and has revealed that this has existed since the beginning of mankind. Furthermore through the adaptive reuse of the Saxon Building into INPRINT- a design with a multi-functional programme- energy and significance has been re-injected into the interior spaces and the fabric of the building. The proposed interior intervention provides a stimulating, creative and collaborative environment, while still celebrating the history of the building and its context.

Through exposing and giving reference to certain elements of the Saxon Building, a relationship between past and present is revealed, celebrating the building in its entirety. By honouring the original elements, the intervention is able to inspire both the designers, the seamstresses, as well as the customers. Through housing a production, design and sewing workshop within one building, and encouraging personal and visual links the relationship between fashion retail and the craft of garment production are all celebrated. This also gives the users a sense of inclusion, empowerment and ownership.

By redefining the relationship between interior architecture and fashion through encouraging relationships between the designer , manufacturer and customer the ideals of the original 'boutique' typology have once again been realised opening the door for the development of similar stores throughout Pretoria, contributing to the inner city renewal plan.

The platform created through the promotion of local designers and local craftsmanship encourages a sustainable fashion industry. This also refers back to fashion how it originated through cultures who created something meaningful and aesthetic from elements in and around their context. Allowing the designers to see their ideas come to life, it creates a sense of identity and pride both within themselves as well as in a large competitive fashion market. As well as acknowledging the manufacturer as being an integral part of the process, this recognition allows them to feel a sense of belonging, and that they and their contribution is integral to the process.

The reinfusion of energy into the interior space of the Saxon building allows the interior, and the building as a whole to regain its significance and reference to the sites historical significance and programme.

The multi-use program, that still incorporates the original use of the building (that being retail), allows the building to become more accessible to a variety of users and the general public. As a result the interior as a whole becomes a collaborative space.

The interior as a whole becomes a network of interactive spaces encourages personal relationships and social interaction, teaching and simultaneously engaging with the public through the craft of fashion.

The investigation into this relationship have also shown that a design of an interior has the same effect on a person as clothing does. The way in which clothing can influence the wearers perception of themselves, as well as the community's perception of them. This relationship has been considered throughout the design, enhancing it by giving the design another meaning.

Thus in conclusion the existing character of the Saxon Building has regained its former identity and significance through the proposed intervention. The design also supports the idea that spaces, as with clothing, can contribute towards the identity of the users, the South African Fashion and Garment industry and the greater context of Pretoria as a whole.

CONCLUSION

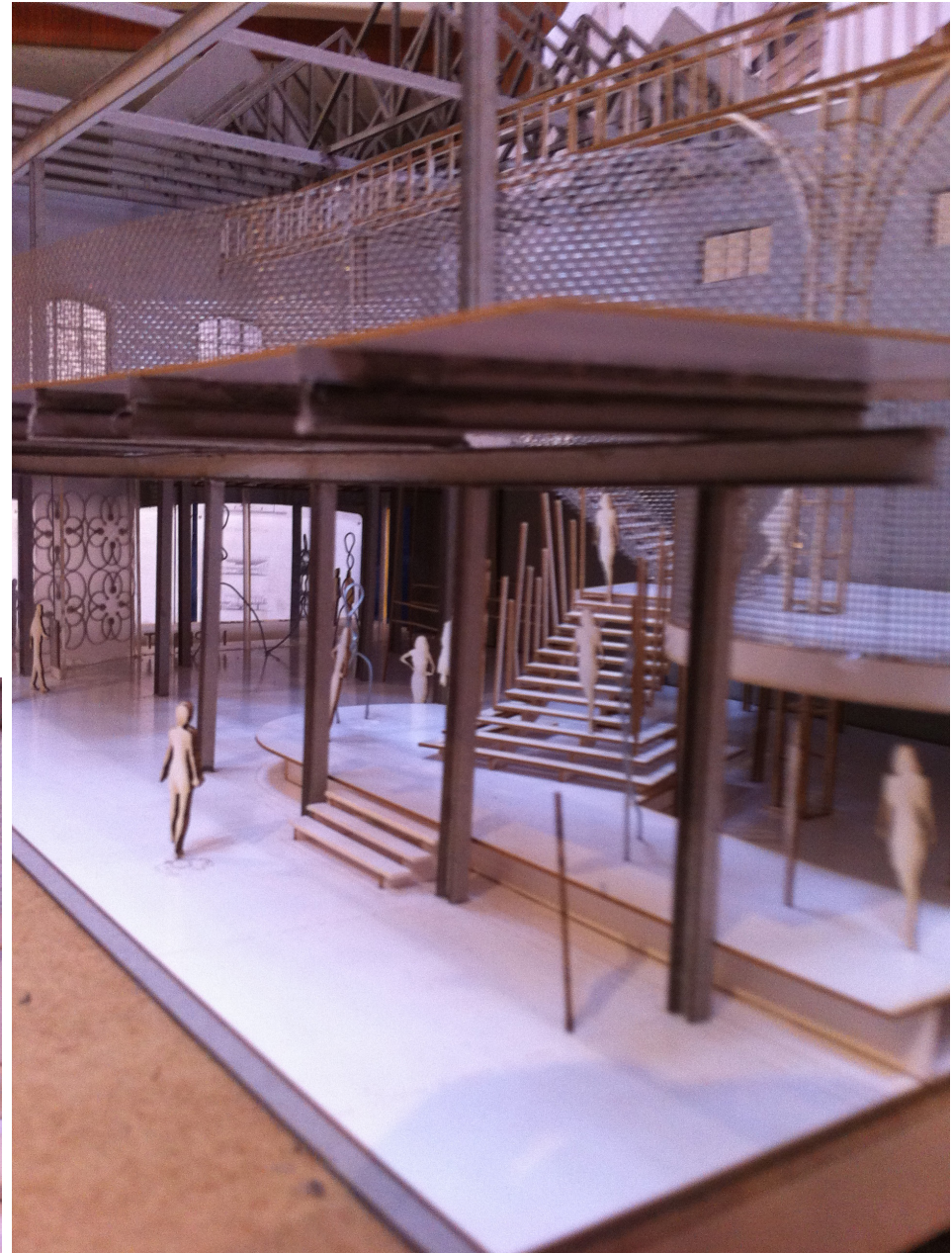Figure 9.1 Photographs of final presentation (Author 2013)

Figure 9.2 Photographs of final model (Author 2013)

Figure 9.3 Final material board (Author 2013)

Figure 9.4 Interior view of final model (Author 2013)

Figure 9.5 Perspective of final model (Author 2013)

Figure 9.6 Photograph of the new storefront of the final model (Author 2013)

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Fashion is not something that exists in dresses only. Fashion is in the sky, in the street; fashion has to do with ideas, the way we live, what is happening.

-Coco Chanel (Potvin 2010: 1)