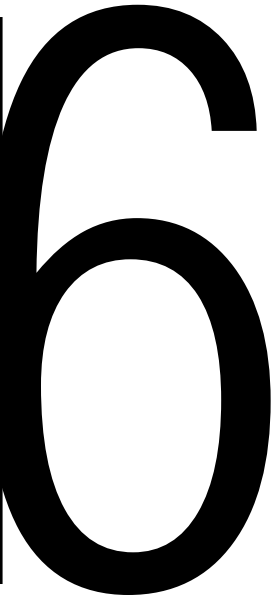




Figure 88. Empty chairs

Precedent studies



PRECEDENT STUDIES

"To dwell is to be protected from elements, but it is also a mode of belonging." Quinn 2003:161

INTRODUCTION

The following precedents outline the approach to be used in designing for the individual trader types derived from the conceptual approach of British contemporary artist Lucy Orta, who designs for people on the margins of society.

Fashion i.e. wearable shelter is the most basic shelter. Coupled with fashion's ability to construct identity, it becomes a starting point in generating the design from trader TYPE 1. Rather than seeing this trader as having a fixed point of origin, the act of dwelling is interpreted existentially as 'being' in space rather than mediated specifically by place (Quinn 2003:161). As such the precedents outline in sequence how the trader's urban furniture will be designed, starting from the most basic trader (Type 1), which is the least dependent on support from the built environment for day to day operation.

Throughout human history clothing has provided the body with wearable shelter. Both architecture and fashion remain rooted in the basic task of defining space and protecting the human form (Quinn 2003:2). Clothing and then architecture negotiate the relationship between private spaces and the public realm whilst defining our identity and place in society (Quinn 2003:5).

The fashion analogy emphasises the hypothesis of this thesis that advocates that the traders have a right to occupy space in the urban environment independent of authoritarian structures that were likely their source of alienation in the first place. It recognises that many street traders have suffered trauma in institutions or have failed to find a place in authoritarian structures that has led to their existence outside these structures (Quinn 2003:161).

EMERGENT ACTIVITIES

LUCY ORTA

The work of Lucy Orta, a British contemporary visual artist, is focused on addressing social conditions that condemn individuals to an existence outside the margins of society by bringing the invisible poor and disenfranchised into the foreground. She explores how, as well as the extent to which clothing and shelter can become one, she uses clothing to produce and define urban space, conceptually as well as materially recognising fashion's potential to describe degrees of separateness and individuality (Quinn 2003:158).

She explores the nature of social bonds, networks and systems of habitation that create community and sense of belonging through her works, demonstrating social inclusion and security that are often taken for granted (Quinn 2003:158).

She interprets the poor as urban wanderers who want to become visible and to receive sustenance (Quinn 2003:160). These urban wanderers, much like informal traders, participate in the urban fabric whether they are permitted to or not. According to Bradley (Quinn 2003:160): She operates in opposition to the political mandates that reassign the marginalised to alternative sites isolated from the mainstream public realm by merging public place, private space, architectural form and intimate apparel into a structure that can be manipulated and interpreted in personal terms according to need.

She creates her garments using discarded materials commenting on the need to reclaim wasted material and abandoned spaces (Quinn 2003:159).

TITLE: NEXUS architecture

DESIGNER: Lucy Orta

LOCATION: Exhibition has travelled around the world including Johannesburg

DATE: from 1993- 1998

DESCRIPTION

The garments, much like modular systems, are interchangeable. Being modular, the garments give a sense that although people are individuals, they are also components of a whole (Quinn 2003:175). Modular systems in architecture offer inhabitants an opportunity to expand and customise their environments. The wearers are linked through detachable chords which, when connected, represent the collective body illustrating the value of collective action and collaboration efforts (Quinn 2003:159). This work also suggests that physical bonds and proximity in turn generate social bonds (Quinn 2003:161).

Figure 89. NEXUS architecture



TITLE: REFUGE WEAR
DESIGNER: LUCY ORTA
LOCATION: Exhibition has travelled around the world including Johannesburg
DATE: n.d.

DESCRIPTION

Each individual piece of Refuge Wear was designed as a personal environment that could be varied in accordance with weather conditions, social needs, necessity or urgency. (Quinn 2003:161)

Figure 90. Refuge wear



TITLE: SPRING FALL 2007 COLLECTION
DESIGNER: Hussein Chalayan
DATE: 2007

DESCRIPTION

Fashion designer Hussein Chalayan establishes a dialogue between the body and the environment through this garment (Quinn 2003:128).

The dress is envisaged as an interactive machine that roams the city and engages with buildings as well as with the public. In so doing it stimulates a relationship with public space by adding personal experience into an urban environment which can otherwise be anonymous and harsh (Quinn 2003:130).

According to Chalayan:

"If you alter the way the body comes across in space around it, then the body alters everything in the space that affects it...The dress can also be transformed invisibly by the environment" (Quinn 2003:130).

Thus wearable elements that fit into the public realm could make the marginalised traders visible, giving them a public identity whilst fostering a construction of self (Quinn 2003:131).

Figure 91. Spring/Fall 2007 Collection



TITLE: After Words
DESIGNER: Hussein Chalayan
DATE: 2004

DESCRIPTION

The After Words collection/exhibition expresses the trans mutability of fashion as textiles that initially appeared to be chair covers transformed into sophisticated dresses. The collection demonstrates how functional objects can be disguised as clothing and worn on the body (Quinn 2003:126). Some of the garments were equipped with pockets and compartments that could hold essential belongings (Quinn 2003:125).

Following transformation of the chair covers into garments, the models were able to transform the furniture designed for the collection into pieces of luggage that were carried off the catwalk. This collection demonstrates fashion's potential to create a mobile environment (Quinn 2003:128).



Figure 92. Afterwords

TITLE: Umbruffla
DESIGNER: Acconci Studio, Vito Acconci
DATE: 2005

DESCRIPTION

This design is conceived of as a new umbrella you can wrap around yourself. One end is fixed to the waist whilst the other is fixed to the wrist so that both hands are free. It is made from two-way mirrored mylar. From outside the surface is mirrored, so that one can see through from the inside, but is camouflaged by reflections of the city whilst walking. From outside the surface is mirrored, so that one can see through from inside but camouflaged by reflections of the city whilst walking.



Figure 93. Umbruffla

TITLE: Bag panel dress
DESIGNER: Unknown
DATE: n.d.

DESCRIPTION

Textile traditionally used as shading or luggage is cut into a panel simply used as clothing. Innovative use of a common material in an unconventional way.



Figure 94. Bag panel dress

TITLE: Final Home
DESIGNER: Kosuke Tsumara, Japan
DATE: 1991 and ongoing.

DESCRIPTION

A brand of clothing that adapts and transforms to different needs sees the fusion of clothing and accommodation to become the ultimate shelter. Zip-fastened pockets on the clothing can be used to stuff ripped up newspaper for added insulation as well as emergency food and medical supplies (Tapham 2004:66).



Figure 95. Final Home

TITLE: Home Room
DESIGNER: Kosuke Tsumara in collaboration with Idée, Japan
DATE: 2000.

DESCRIPTION

An extension of the final home clothing line, it is more obviously recognisable as a form of shelter. A textile containing zip fastened pockets is used to cover a tubular frame (Tapham 2004:66).



Figure 96. Home Room

TITLE: Emergency Modules A - E

DESIGNER: Gregario Brugnoli-Errázuriz and students at the Architecture school, Faculty of Architecture and urbanism, Universidad Central de Chile, Santiago Chile

DATE: 2002

DESCRIPTION

A series of instant dwellings designed for conditions where traditional construction techniques are too slow. The materials used to manufacture the shelters are inexpensive, practical and readily available. The shelters are built using plastic plumbing tubes for the structural framework and plastic sheeting as skin.

Transparent plastic is used in core areas whilst opaque black plastic is used to conceal private spaces such as those used for sleeping.

In Module C one of the walls opens out to form an awning.

In Module B and D private and public spaces are defined by opaque screens which can be rearranged as needed (Tapham 2004: 72).





Figure 97. Emergency modules A - E

TITLE: 'FLEXSPACE| TEMPORARY HABITAT'
DESIGNER: Saranont Limpananont
DATE: n.d.

DESCRIPTION

This temporary habitat uses the human body as part of its structure. If nobody is inside, the habitat collapses and becomes junk. With the body as part of the structure, the cardboard provides a personal flexible space for the user. The form and space of this habitat can be adjusted to many patterns depending on activity. The second example with the male user demonstrates the possibilities of claiming a unit of space and a bit of privacy in an otherwise private domain. This project demonstrates that the human is the most important factor in any habitat and that a habitat is useless if nobody utilises it (Limpananont, S. n.d.).



Figure 98.
Emergency modules A - E



TITLE: Park Bench House
DESIGNER: Sean Godsell, Australia
DATE: 2002

DESCRIPTION

The Park Bench house acts as a bench by day and a bed at night. It has no armrests and other barriers that may prevent people from lying down. By lifting up the seat the user may climb inside. It is a simple shelter for people who sleep in public spaces. It is fitted with a solar panel that powers an automatic light that glows when the bed is occupied (Tapham 2004:26).

Designer Godsell recognises that a few members of the homeless community prefer sleeping on the street to staying at a shelter. Thus he provides space for rough sleepers acknowledging that barring rough sleepers does not solve the issue of homelessness.



Figure 99.
 Park Bench House

TITLE: Public seating system
DESIGNER: Bartoli Design, Italy
DATE: 2010

DESCRIPTION

Modular benches connect by way of half loops. Create opportunities for privacy or sleeping under loops.



Figure 100.
Public seating system

TITLE: Sonntag Seating
DESIGNER: Tim Kerp
DATE: n.d.

DESCRIPTION

A modular curved bench that allows for a variety of seating and relaxing positions. The modules allow for a variety of configurations that create different spatial connections and facilitate various interactions with friends and strangers (Dornob n.d.).



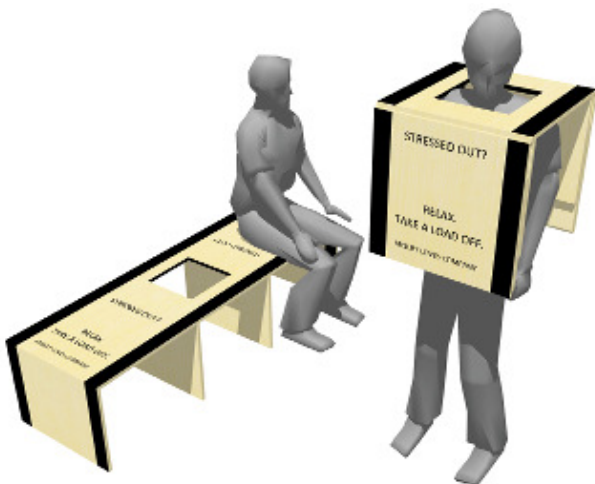
Figure 101.
Sonntag Seating

TITLE: Change of state
DESIGNER: Justin Hipp
DATE: 2009

DESCRIPTION

A participatory performance piece explores the subject of stress and its alleviation through the utilization of a transformable object that incorporates metaphor, notions of protest, and the invitation to shared experiences. The device used is a transformable object which, in its primary state, is a common urban object (a bench) that often links two disparate people in physical space, thus allowing for the possibility of physical proximity which may encourage dialogue. The bench becomes an invitational space for shared experiences. It is not simply a static entity; it can be reconfigured to become a portable sign board carried on the shoulders for a performance (Networked Cultures and Participatory Media: Media City 2009).

Figure 102.
Change of State



TITLE: ChairStoolBench
DESIGNER: Yvonne Fehling and Jennie Peiz,
 Remagen, Germany
DATE: 2007

DESCRIPTION

The chair stool bench reads as one plank of wood with traditional chair shapes that emerge and disappear from a large plank of wood. The design creates a range of seating options. Along the same bench the user may choose the desired level of comfort choosing a chair with a back as well as the degree of separateness within the public realm (Corpron & Auyeung 2007).



Figure 103.
ChairStoolBench

TITLE: Kontrast
DESIGNER: Uros Vitas
DATE: n.d.

DESCRIPTION

This multipurpose bench can be used as a bench and stool with adjustable length. Aside from being a bench, the Kontrast can also be used as a stool and table with adjustable length. I like the idea of it being a multipurpose bench. In the long term it saves cost from buying another product for different purposes (Home Dosh. 2010).



Figure 104.
 Kontrast

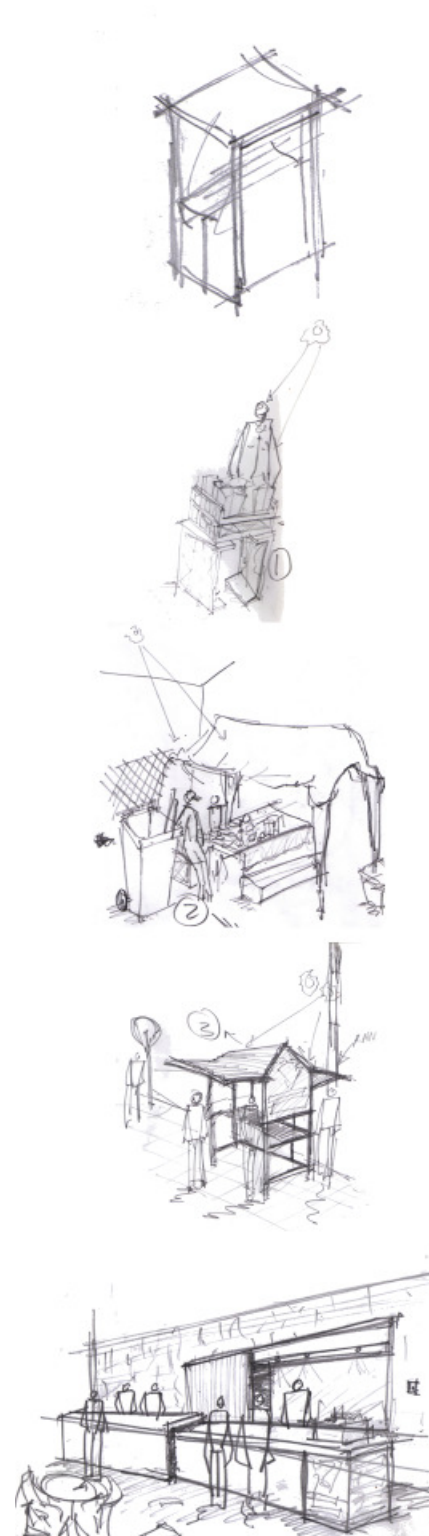


Figure 105.
 Summary of trader types