

Third Skin
Urban Identity:
Fashion Nexus

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aan my pa, ma, en my broer: dankie vir jul liefde en geduld

Summary

Summary

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

The initial purpose of this project was to explore the influence architecture has on other design disciplines, in particular fashion design. But it became evident that so many things other than their immediate environment inform fashion designers, that the pursuit of an architecture that inspires fashion is futile. Fashion transcends the spirit of the day. Instead of architecture influencing fashion design, architecture embodies fashion's identity while fashion and architecture together facilitate an identity for the consumer and the place of consumption.

Consumption is seen as a form of cultural production. A shift from production to consumption, and *visa versa*, has changed the focus of how buildings are used and experienced, and by extension, how and why buildings are erected.

The primacy of the skeleton has given way to the primacy of the skin. For fashion houses, the skin of a building has become an essential medium for the promotion of their identity.

The emphasis of the project thus shifts to the exploration of architecture as the identity giver to a site and its context, the client and the consumer.

Introduction

What is the architect's position towards the global shopping trend and retail design? In her article *Between Architecture, Fashion and Identity* Jane Rendell contemplates the relationship between the architect and the 'consuming' world. She notes that the discussions of the relationship between fashion retail and architecture are entwined with political and theoretical attitudes to consumption. (Rendell 2000:8) (The search for the answer to the above question will not deviate into a political debate, as it would not serve the purpose of this thesis.)

Rendell (2000:9) explains the scenario of the topical, but also tricky physical place where architecture, fashion and identity come together. If the displaying of objects in a shop window, the designing of the window and the shop itself are all acts determined by their context, they can serve only one purpose – to sell. The architect plays a passive role in the service of commodity capitalism... However, in our western version of democratic and liberal late capitalism, things are not that simple. How, then, should we understand "to sell"?

The consumer purchases goods and services [commodities] for his own needs. To consume is to obsess, to use up or expend, to destroy or be destroyed or to waste. (Collins 1987:184) Could consuming be more than this? Could it be less? John Fiske's theories about the commercial and the popular might provide insight:

The market economy of late capitalism is awash with commodities, it is impossible to escape them. There are a number of ways of understanding commodities and their role in our society: in the economic sphere they ensure the generation of wealth; they vary from basic necessities of life to inessential luxuries, and, by extension, can include non-material objects such as television programs, a woman's appearance, or a star's name.

They serve two types of function, the material and the cultural. The cultural is concerned with meaning and values: All commodities can be used by the consumer to construct meanings of self, of social identity and social relations. (Fiske 1992:11)

Rendell understands that the problem is embedded in popular culture. We can consider the relationship between architecture, fashion and identity in terms of everyday life, where the commodities one buys and the places in which one buys them are set within the context of popular culture.. shopping is a socio-economic activity that is becoming increasingly important. (Rendell 2000:9)

To understand the concept of shopping as a socio-economic activity I turn again to John Fiske:

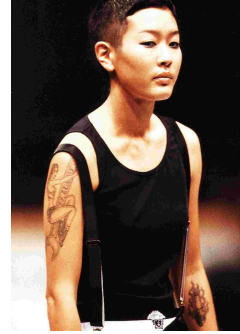
Popular culture in industrial societies is contradictory to its core. On the one hand it is industrialized - its commodities produced and distributed by a profit-motivated industry that follows only economic interests. But on the other hand, it is of the people, and the people's interests are not those of the industry.. To be made into popular culture, a commodity must also bear the interests of the people. Popular culture is not consumption, it is culture - the active process of generating and circulating meaning and pleasures within a social system: culture, however industrialized, can never be adequately described in terms of the buying and selling of commodities.

By "the people", then, I mean this shifting set of social allegiances, which are described better in terms of people's felt collectivity than in terms of external sociological factors such as class, gender, age, race, region, or what have you. Such allegiances may coincide with class and other categories, but they don't necessarily: they can often cut across these categories, or ignore them.

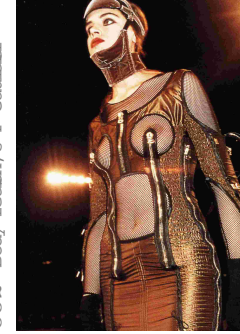
Popular culture is made by the people at the interface between the products of industries and everyday life. Popular culture is made by the people, not imposed upon them; it stems from within, from below, not from above. Popular culture is the art of making do with what the system provides.

What is distributed is not completed, finished goods, but the resources of everyday life, the raw material from which popular culture constitutes itself. Every act of consumption [and by extension consumerism] is an act of cultural production, for

001 Ashian Model, Jerry Shimizu



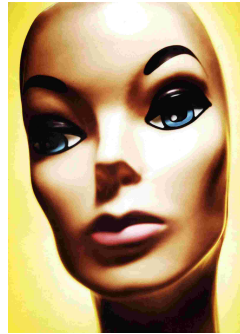
002 Body fetiSh, J-P Gaullier



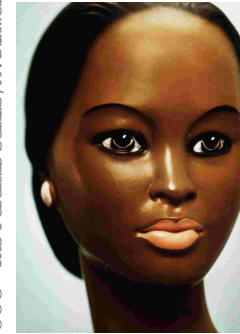
003 Shocking nudes, V Westwood



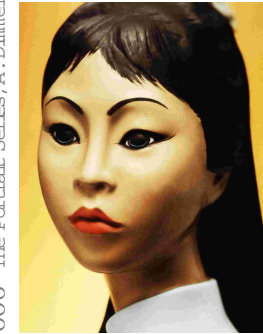
004 The Portrait Series, A. Dimmel



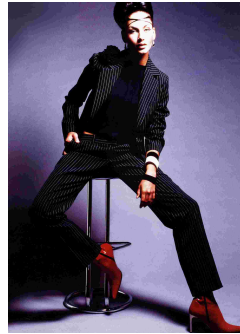
005 The Portrait Series, A. Dimmel



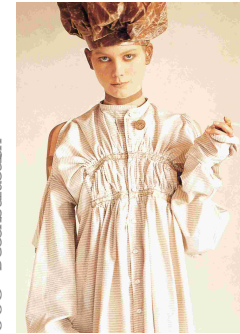
006 The Portrait Series, A. Dimmel



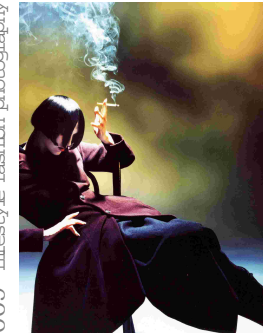
007 Power dressing



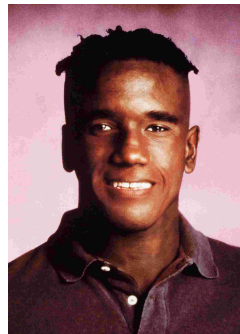
008 Deconstruction



009 Lifestyle fashion photography



010 Black Arnold



011 White Michael



012 Black Queen



consumption is always the production of meaning. At the point of sale the commodity exhausts its role in the distribution economy, but begins its work in the cultural. (Fiske 1992:23-35)

Indeed, this is what Rendell understands as consumerism. Shopping is a complex "weave" of different spatial practices: displaying, exchanging and consuming. Consumption, the selection and acquisition of goods, is not simply the act of buying and selling. (Rendell 2000:10) Shopping is now seen as a proactive pursuit, playing a dynamic part in the formation of social and lifestyle identities. By choosing and buying certain goods, the consumer identifies with status, lifestyle or social identity.

She puts Fiske's argument about consumption, being the production of meaning, in architectural terms. It can be argued that consumption is a form of cultural production, but in architectural terms production has a distinct meaning: the design and construction of a building by an architect and builder for a client. A shift from production to consuming (and vice versa) has changed the focus on how buildings are used and experienced after completion. (Rendell 2000:9)

Sally Mackereth puts the relationship between social allegiances and fashion retail in perspective, the place where new meanings are most vividly produced through consumption. Contemporary fashion cannot be contained in the garments we wear. Where you shop and what you surround yourself with have also become a means of expressing certain values and attitudes. In our overpopulated, increasingly urbanised world, brands express tribal allegiances. Fashion is now, more than ever, an indulgence, expressing status, kudos and 'belonging'. It enables people to mark themselves out from the anonymity of the city and align themselves with a particular group. (Castle 2000:61) The consumption of contemporary fashion, by extension, produces identity.

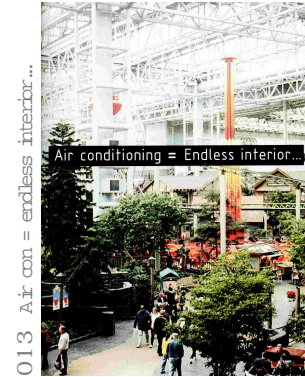
In Borden (2000:14) agrees: In shopping for clothes one is above all searching for identity, for a layer in which to drape one's self-image in relation to the city. Borden uses the city to argue against the homogeneity

of predictable goods in routine spaces as provided by mega-mall shopping complexes. It is the differentiation of the city that is most important, in wandering and interacting with others, one may find another new space, shop or item. (Borden 2000:14) The relationship between fashion and architecture in the city is about antihomogenisation. Urbanism means multiplicity, not the [false] multiplicity within [a shopping mall], but the possibility of true multiplicity in the city. Therefore the interaction between fashion and architecture is, or should be, about this variation, about finding different ways to mediate the relationship between self, clothing, place of purchase and urban context. (Borden 2000:15)

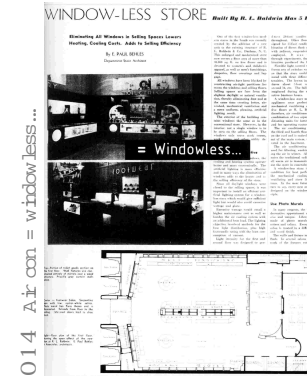
If fashion is about identity then the city is about experience. We come closer in establishing the architect's position towards fashion retail other than providing fashion with the commodity of retail design. In experiencing the city one can come closer to realising one's identity. Thus, fashion retail serves the city by providing something different to consume. It serves the consumer by providing something that can produce meaning, while providing a setting that further enriches the experience of the consumer.

Borden writes about the City Quarter: the newly fashionable part of town becomes one in which to cruise and get lost a little, on the lookout not for fashion stores that you know, but for those you do not.. This is the architecture of the unknown, of the promise of a new discovery. (2000:16) Or is it the architecture of complex experience?

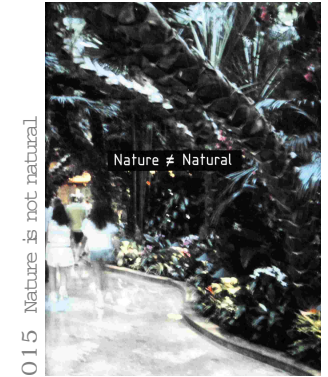
When arguing about diversity, Thom Mayne states that, as with art, the experience of diversity in a city make a more developed human being.. The movement away from an essentially simple and orderly way of life, to a view of life as complex and ironic is what every individual passes through in becoming mature. The essence of human development is in developing the capacity for ever more complex experience.. Our modern penchant for unification and simplification must be broken. And this, then, is the key issue - the recognition that diversity is the natural order of things. To accept this rather than looking to replace it with something



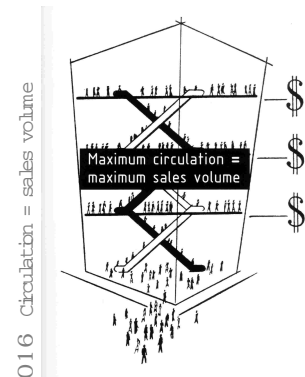
013 Air con = endless interior...



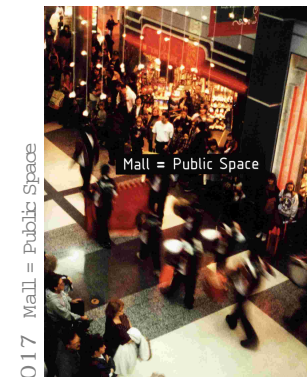
014 Air con = windowless...



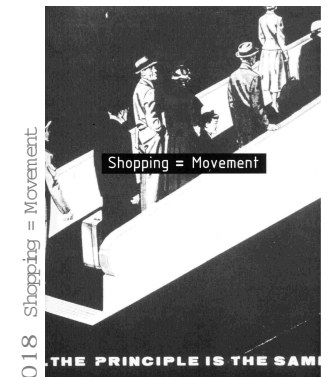
015 Nature is not natural



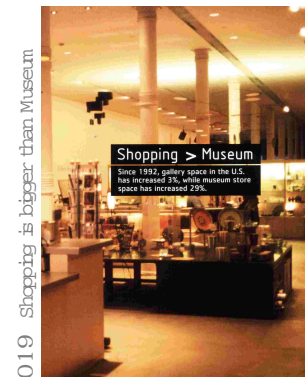
016 Circulation = sales volume



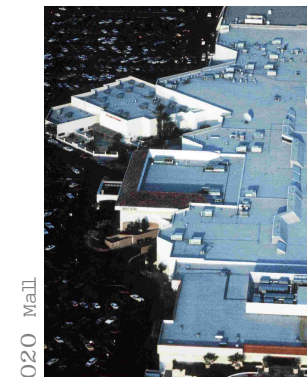
017 Mall = Public Space



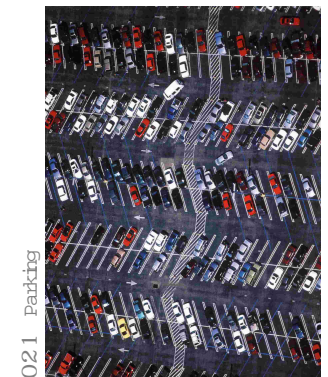
018 Shopping = Movement



019 Shopping is bigger than Museum



020 Mall



021 Parking

The above noted statements and graphics are discussed in the argument presented, either directly or subtly. Read the statements, think about them. How true are they? How real? How real should they be?



022 City in Motion

fixed, stable, whole, is to utilize the tremendous energy of the city. (Mayne 1992:49)

We return to Rendell who, through studying the works of Walter Benjamin, came to understand the city in terms of motion. Benjamin's interest in the more generic figure of the urban flâneur strolling through the city offer a new model of urban experience. The flâneur suggests that different sites may be connected through a mobile narrative, one that relies on the interrelation of place for its storyline rather than on a character-driven plot. (Rendell 2000:10) From Benjamin's working in fragments' Rendell concludes that everything, from design detail to Barbie doll, tell us something about the larger issues at stake.. Mundane objects and places, from telephone booth to wooden spoon, open the world of critical and political commentary on urban history and modern life. This view of architecture as integral to everyday life is important to the contemporary discussions about the importance of architecture, fashion and the role of consumption in constructing identity. (Rendell 2000:10)

If architecture is integral to everyday life, and if it is the finer grain of urbanism then one asks if mundane places provide only mundane experience and thus, mundane identity? If a place has a strong and coherent identity, would mundane buildings exist? Or do vibrant buildings provide the urban area with a distinguishable identity?

To be mundane, the everyday, ordinary, or banal, is to standardise, to make or become or be compared to the standard. Standardisation and globalisation could be the possible death of distinctive identity. Rashied Din, interior designer for Donna Karan, Ralph Lauren and Calvin Klein to name but a few, agrees that a great threat to this brittle business [the distinguishable identity of a fashion house], built on image and personality, currently lies in globalisation. (Castle 2000:54) There are essential tensions at the core of fashion retail. While entry into mass markets requires globalisation and standardisation, fashion is driven by novelty. (Castle 2000:53)

Novelty is a fickle friend to any designer:

Designers set out to innovate, to cover new ground. Nevertheless, in nine out of ten cases a new design is a creative combination of concepts that have existed before. It is already difficult to create anything novel in this sense, let alone making something that is completely new to the world.

The inability to create completely novel designs can easily lead to frustration and cynicism. If cynicism reigns, design can become an uninspired cut-and-paste profession. Many of these mediocre designs will be good enough to be dubbed successful, if the market accepts them. Design then easily degenerates into being a cheap trick.

Novelty is an elusive target to aim for. Maybe it should not ever be aimed for directly – if it occurs, it is often the result of a personal journey of discovery. (Dorst 2003:47)

Julian E Markham, author of *The Future of Shopping* (1998), asserts that today, it's no longer enough to do it well, you also need to do it new... The new factor needed to succeed today is the introduction of true innovation, which not only dramatically impacts on existing operations, but surprises and delights customers by surpassing their expectations. (2000:25)

Markham's article is about the change the Internet brought to retail design. Because retailers are finding it difficult to make their offers different from that of their competitors, and want to promote a distinctive message, they try to introduce innovation by creating an interactive experience for the consumer through the Internet. One of the fascinating predictions by two smart retailers, given the enormity of the investment every year that is still being added, is that "50% to 75% of retailing will be extinct within a decade". (Koolhaas 2001:37. This prediction forms part of Rem Koolhaas' article *Junk Space*.) But Markham argues that sensual stimulants such as feel, smell, taste, are absent in a virtual world and that it is difficult to see how an Internet screen can replace the personal experience of shopping. The Internet is a valuable retail tool, but as an ancillary to personal shopping. (Markham 2000:27)

The architectural imagination does not normally acknowledge sensuality, even though our culture is saturated with it. Architecture is supposed to be serious; money, calculations and gravity are its ingredients, not glamour and sex. (Van Berkel et al. 1999:140) This is why the predictions about the decline in retail space can be understood – it is a logic and rational argument. True to form, in a conversation with Charles Jencks, when asked about the use of sexuality in the design of the Prada store, Manhattan, Koolhaas denies the connection with sexuality.

But retail, and by extension also retail design, is part of popular culture, which is never rational but mostly emotional and complex. The private imagination of architecture disengages itself from the material and from public imagination, which is in reality impossible. (Van Berkel et al. 1999:155) The architectural imagination is as much informed by the environment as it is by the misty, semi-conscious preoccupations of the collective vision, such as magazine glamour, sex and celebrity. (Van Berkel et al. 1999:156)

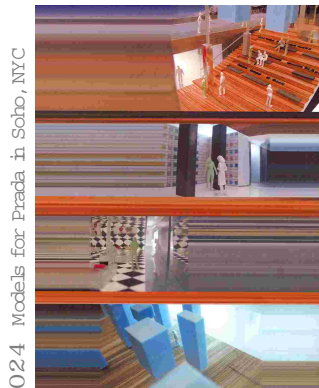
To repeat the initial question, what is the relationship between the architect and the global shopping trend now that we understand that it is embedded in popular culture?

Zaha Hadid, in her contribution to *The End of Architecture?* (1992), attempts an answer. The new role of the architect is to comply with competitively asserted standards of efficiency, to cater for commercial clients, increasingly with the objective of representing corporate identity or else of satisfying the fluctuating standards of good taste. The profession is thus torn into two distinct aspects: architecture becomes pure technique, as if it were a branch of engineering; or it becomes image-production, as if it were a branch of advertising. (Hadid 1992:27)

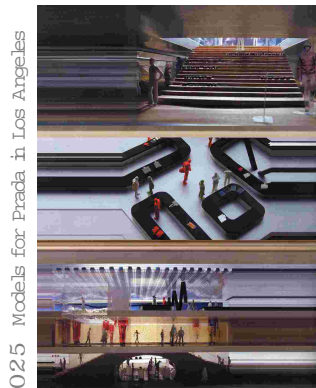
Ben van Berkel and Caroline Bos tries to define The New Concept of the Architect. The architect is going to be the fashion designer of the future. Learning from Calvin Klein, the architect will be concerned with dressing the future, speculating, anticipating coming events and holding up a mirror to the world. Network practice extends existing forms of co-



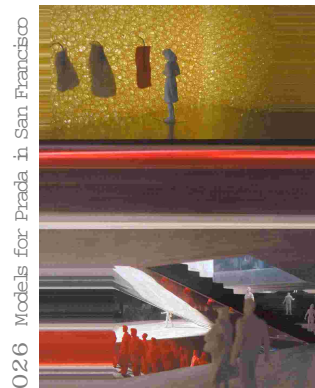
023 The Prada Key



024 Models for Prada in Soho, NYC



025 Models for Prada in Los Angeles



026 Models for Prada in San Francisco

operation with clients, investors, users and technical consultants to include design engineers, financiers, management gurus, process specialists, designers and stylists. Making use of new technologies, the network architect benefits from the increasing transferability of knowledge. The will to invent is fundamental, ensuring that the basic values of the discipline, ranging from geometry to materialism, are always evolving. (Van Berkel 1999:27-28)

Jane Rendell explains her view of the retail architect:

It is in the 'acting out' of shopping in and through architecture, and the 'acting out' of the purchase and use of architecture, that identities are continually constructed and reconstructed.. As magazines like Wallpaper* make perfectly clear, it is only in the combining of places - shop, home, work place and play space - and the juxtaposing of things - dresses, forks, computers and bricks - that we fully articulate who we like to think we are. And time is important. There are the times and places of consideration and deliberation, of desire before consumption; and there are the periods and environments occupied postpurchase, where products are displayed and enacted through use.. Increasingly, it is not only the goods bought in shops that say something about who we are, or would like to be, but also the design of the shops themselves.. It is not those architects who are passive, but rather those who challenge the status quo, who delight in being on the edge, who are most in demand. By being a bit 'different', they are able to create a distinct site and identity for a product. (Rendell 2000:11)

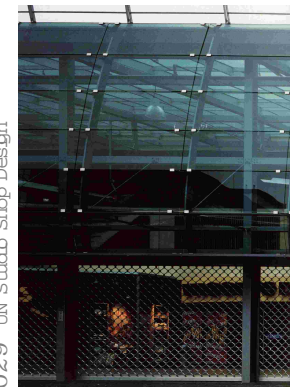
Joan Ockman sums it up well. "Just as 'make it new' was once the battle cry of the avant-garde and is now the drumbeat of the fashion industry, so 'experience' used to refer to something you had or underwent in the course of the quiddities of daily existence. Experience today is something to be architecturally engineered." (Ockman 2002:78)



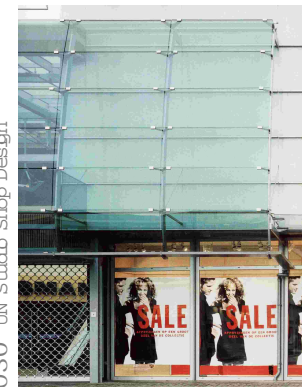
027 Calvin Klein's Future



028 UN Studio Shop Design



029 UN Studio Shop Design



030 UN Studio Shop Design

The initial purpose of this project was to explore the influence architecture has on other design disciplines, in particular fashion design. But it became evident that so many things other than their immediate environment inform fashion designers, that the pursuit of an architecture that inspires fashion is futile. Fashion transcends the spirit of the day. Instead of architecture influencing fashion design, architecture embodies fashion's identity while fashion and architecture together facilitate an identity for the consumer and the place of consumption.

The purpose of the project thus shifts to the exploration of architecture as the identity giver to a site and its context, the client and the consumer. The physical and metaphysical place where architecture, fashion and identity meet is founded in popular culture.

The form of the decision making process to determine what the project would exactly be, where it will be and whom it will be for, is circular. The spirit of the project is the starting point, but is by no means fixed. It is very much influenced by who the client is. The spirit of the project decides an urban context where the project would be most suited. The city's context informs the choice of precinct where the site might be. A detailed study of the precinct makes the most appropriate site evident while the in depth investigation of its context decides what is needed in the project. When that is established, the most suitable client can be chosen. And in its turn, the client influences the spirit of the project. The project will not only explore architecture as a means to identity, but will embody a spirit of movement, vibrancy, youth, urbanity and layering, very much like clothes wrap around us and defines our socio-economic identity.

The following arguments are arranged in a linear manner but it is important to keep the circular form of decision making in mind to fully understand the decisions the author has made. It is important to understand, to ask why and to investigate rather than to base fundamental decisions on assumptions. It not only the author who is concerned:

031 1920's Modern Experimentation



032 Sexual Revolution, 1976



033 Old and Beautiful, 1995



"Advertisers must tell consumers that they are each special individuals so that they will buy the same mass produced products - then consumers can construct their individuality by the unique combination of goods and services they buy."
(QUICK 1997:167)

The Harvard Design Project on the City began as a response to a pervasive condition of the architectural practice, in which the architect is asked to intervene in, but never to appreciate or understand, a given situation. An architect's interests are ultimately determined by a series of random encounters with projects and clients that do not allow an independent investigation of issues or conditions outside their field of vision. Thus architects operate, by definition, with ulterior motives; the capacity for independent analysis, research or investigation is simply not within their repertoire. It is becoming increasingly important for architects to operate on a level independent of architecture, in order to understand, at the most basic level, the phenomena affecting the development of architecture and the city. (Lavalu et al. 2001:116-117)

Problem

Peter Noever invited several “leading exponents of a new cultural spirit” to join in a debate about the topic *The End of Architecture?* at the “Vienna Architecture Conference” on June 15, 1992. The party argued, amongst other topics, about clients and competitions and the following was made evident: one of the designers was very successful and acclaimed in the architectural, academic society, but could not get clients interested to build his work. In fact, few of the architects present had any success. To quote Wolf Prix, “We are losing one competition after another against normal, so-called ‘obedient’ projects... The [unfavourable client’s] argument is: ‘[Your building is] 15 percent more expensive! You want [me] to build it?’ So you can say, okay, knowing that, I’ll never slant a beam again, because I know I will lose the project. This is the problem of our profession.” (Freiman 1992:106)

It seems impossible to find the right backing when commercial clients are only concerned with the return on their investment. And yet one might find the right backing in the world of fashion retail where brands channel enormous budgets into refitting shops, the most conspicuous display of wealth and power, having historical precedents only in the huge expenditure of royal families, political figures and religious institutions. (Castle 2000:59) It is with images, which are ubiquitous and relatively cheap, that fashion and architecture use one another, not simply as backdrops or celebrity head count, but as guarantees of cultural acceptability. The traditional role of patronage, the commissioning of significant buildings, is now the preserve of the luxury retailers. (Pawley 2000:7)

Unfortunately, having a clothing brand as a client does not mean that a fashion designer, a person well versed in design logic, is your client. Ten years ago, the question of brand ownership was easily answered: it was the designer whose name was on the back of your jeans, but the rush of fashion companies onto the stock market has changed their ownership dramatically. (Goldstein 2001:77) The everyday design decisions concerning the brand’s image, are not made by the fashion designer but by the creative director, a profession that emerged out of the need to co-ordinate the image and licence of each product.

The demands of the creative director could leave the architect with no room for innovation. Some brands are just too big to allow individual expression, they are just too settled in globalisation to allow diversity in image. Iain Borden calls them the chains that must seem predictable and safe while simultaneously mixing a whiff of cosmopolitan internationalism with the scent of youth. (Borden 2000:15)

To be sure that the brand stays intact, fashion houses decide on minimalist principles to unite all aspects of the brand into one identity. The image of some of these big fashion houses' outlets, like Issey Miyake, Jil Standers, Dolce & Gabbana and DNKY, have fallen into the minimalism trap, an architecture for those who do not feel the need to ask questions, be they about materials, prices of cleaning instructions: hence the blank walls, blank windows, blank price-tags. (Borden 2000:16)

These retailers are playing an elitist and dangerous game. The shop visit should hold out the hope of a fulfilling personal experience and service satisfaction. In such a scenario, it is extremely important that the delivery and perception meets the expectation. (Markham 2000:26) This is where designers have to gamble. The Minimalist 'art gallery' layout, a long parade from entrance to display racks, makes some shoppers feel as if they are in a goldfish bowl. Those shoppers are unlikely to return. The design must meet the principal objective: enhance the retail offer, assist the sale and make the customer feel good. Architecture and spatial design have become major elements in retail presentation. Their place in the overall scene and promotion of the retailer, the merchandise and the message is a delicate balance of complementary aesthetics, seduction and comfort. (Markham 2000:26)

Here and there one finds little gems, clients with the right frame of mind that allow retail designers to establish the identity of the outlet. One of these is Marni, the previously mail-order-based business, who is accommodating the changing needs of fashion in a totally unprecedented way. They employed Future Systems to design three new shops. Future Systems' design will give Marni further opportunities to express the mood of any collection, by giving them freedom to alter at will the colour of the resin

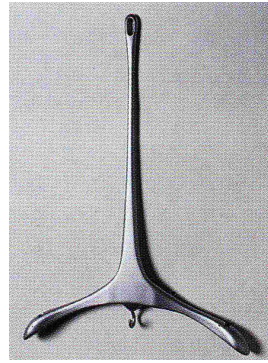
0 3 4 Future Systems for Marni



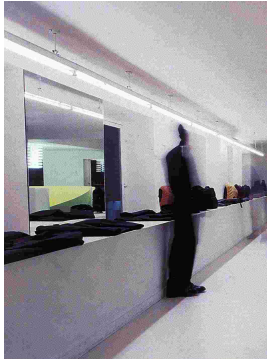
0 3 5 Future Systems for Marni



0 3 6 Future Systems for Marni



0 3 7 Droog for Mandarinina Duck



0 3 8 Droog for Mandarinina Duck



0 3 9 Droog for Mandarinina Duck



0 4 0 Droog for Mandarinina Duck



0 4 1 Droog for Mandarinina Duck



0 4 2 Droog for Mandarinina Duck



paint on the walls and floor. Hanging in the middle of the space, single garments can be walked around, encouraging customers to touch and experience them as individual sensuous objects. (Castle 2000:47)

Instead of imposing rigid architectural spaces, the Marni shops will make architects think about ways of building stores for designers able to move with their collections, and place emphasis on the beauty of the clothes themselves. It is in a sense the reverse of the Minimalist trend that employs the luxury of permanent materials, marble, stone, and wood, for what add up to no more than disposable interior spaces. (Castle 2000:47)

Another interesting and different design is the retail space for Mandarinina Duck, a brand that made its name with its range of stylish luggage and expanded into wider fashion by launching their first series of stores in Paris. Mandarinina Duck wants to be instantly recognisable, not because every shop is exactly the same, but because every store is distinguished by its design. (Picchi 2001:54)

Both Marni and Mandarinina Duck are small fashion houses who are not competing with names like Benetton and The Gap, whose architecture is never contained in any single store but is dispersed globally, through hundreds of other such stores in cities over the world. (Borden 2000:15) Neither Marni nor Mandarinina Duck have given in to the overwhelming popularity of white walls and pared-down spaces that have led the look of stores to converge. Given that many of the products in high-fashion shops are often very similar, following a season's trend, shops risk losing their point of difference, and thus their identity, among their competitors. (Castle 2000:54)

A globalised brand would not be the best choice regarding this thesis. The author wants to explore how architecture can reinforce identity of the individual, within the fashion industry and in an urban context, while introducing something different.

Turning from global to local, the South African fashion industry suits the intention of the thesis. Despite stiff competition from imports and lukewarm support at home, the local fashion industry has blossomed in recent years. International journalists have started making the long haul to the South

African Fashion Week, with some 150 million viewers world-wide witnessing last year's [2001] event on CNN. (Burton 2002:39)

The SAFW is very much involved with the urban regeneration of Johannesburg's CBD. The SAFW carried an innovative message about inner-city renewal in 2002: Turbine Hall in Newtown became the centre of fashion. Presented in conjunction with the Johannesburg Development Agency (JDA), the show's entrance fee for the public allowed one to take a journey into Johannesburg's inner-city by bus, giving a glimpse of some of JDA's inner-city renewal projects. Stops on the tour included Johannesburg's emerging fashion district, the Constitution Hill development in Braamfontein, and the renewed heart of artistic activity, the Newtown Cultural Precinct. (Majola 2002:1)

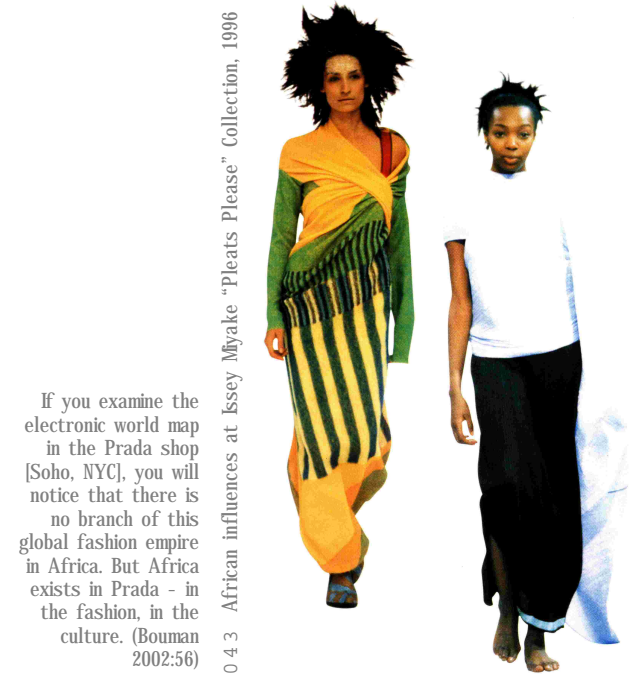
Johannesburg has in recent years received increased international recognition for its fashion industry with magazines like Spruce* taking notice of what is available here in the same way as they take notice of what is happening in New York, Berlin or Sydney.

The fashion industry is still young, but imbedded in an African identity. This has sparked revival. In the last three years factories [garment and accessory] have opened as smaller, more efficient operations, and most important, they have found a more secure niche market: ethnic African designs, which are becoming popular and can not be produced by Asian sweatshops because they are very individualistic (Davie 2003:1).

Unfortunately, local designers are limited in terms of fabric availability. Local mills are loath to weave small quantities of cloth, forcing all designers to either all use the same fabrics, or import small batches of unique fabrics. Our designers have less access to textile innovations than international designers do (Burton 2002:46).

This creates a constant backlog if South African designers want to compete internationally. (And here the author would like to stress that international recognition is not the same thing as being known as a globalised brand.)

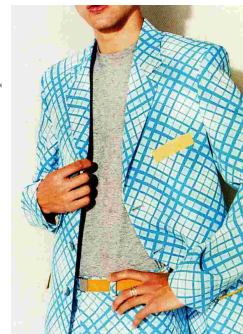
In the international fashion world new textiles are making a tremendous



If you examine the electronic world map in the Prada shop [Soho, NYC], you will notice that there is no branch of this global fashion empire in Africa. But Africa exists in Prada - in the fashion, in the culture. (Bouman 2002:56)

0 4 3 African influences at Issey Miyake "Pleats Please" Collection, 1996

0 4 6 Giteon featured in Spruce*



0 4 4 Spruce*



0 4 7 Manrienne Fassler



0 4 5 Stoned Cherry's design force



0 4 8 Malcolm Kluk featured in Spruce*



0 4 9 Abigail Betz



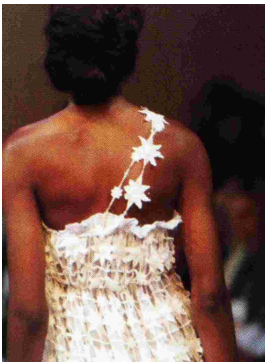
0 5 0 Clive Rundle



0 5 1 Clive Rundle



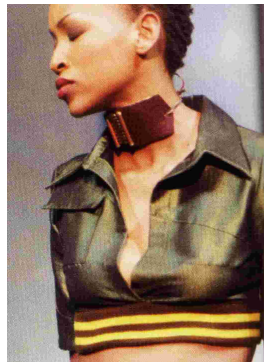
0 5 2 Malcolm Kluk



0 5 3 Malcolm Kluk



0 5 4 Stonned Cherry



impact. The intricate tailoring previously necessary to shape a garment is now giving way to simple, classic silhouettes displaying these sophisticated textiles. Fashion designers worldwide are aware that the future of fashion is in the area of fibre technology, and realise the importance of selecting the right fabrics for their collections. More fashion designers are employing textile designers, or are themselves researching the wide range of textiles available. (Braddock 1999:100)

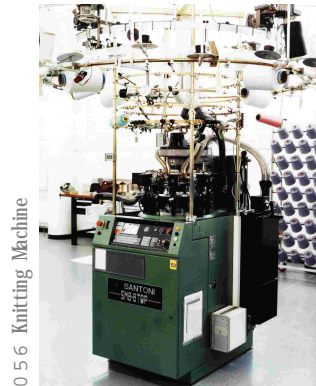
The aim of this design investigation is the provision of an identity for the urban setting, an identity for the client as well as for the customer. Textile technology can be included on a urban design scale where people come to a specific city block to find textiles and what have you, while the focus of this investigation can still be on the design of fashion retail space where the identity provided is more personal.

Laser Cutting Machine
Used for the collections of Giorgio Armani, Chanel, Versace and the Swiss designer Daniel Herman. The machine cuts the fabric very finely, leaving no frayed edges so stitching is not required. One person controls the machine. (Malmros 2001:200)



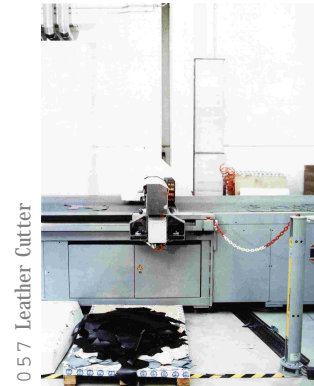
0 5 5 Laser fabric Cutter

Single Cylinder Circular Knitting Machine
The machine makes the seamless tubes that are the base for the production of dresses, skirts, bras, knickers. It has a fine gauge (32 needles per inch) used to make the sheerest hosiery. One knitter is in charge of eight machines. (Malmros 2001:202)



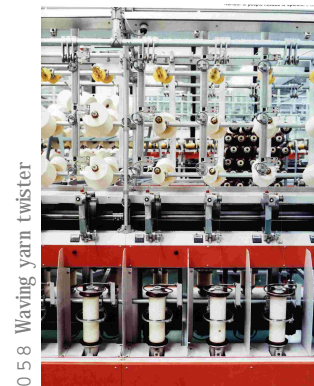
0 5 6 Knitting Machine

Ultrasonic Cutting System for Leather
Used for Prada sport shoes, the machine reads the dimensions of the leather and marks out the possible defects. It then cuts out the leather with minimum wastage. Works best on plain leather. Two people operate the machine. (Malmros 2001:201)



0 5 7 Leather Cutter

Twisting Machine
It makes elastic cotton, wool and corduroy by twisting and preparing the yarn and, in some cases, adding Lycra fibre to it. The machine works automatically. (Malmros 2001:199)



0 5 8 Waving yarn twister

Client Profile

South Africa's fashion industry is non-existent according to Lucilla Booyzen, director of South African Fashion Week, which will be held for the eighth time this year. She and others are trying to build up the industry. In an interview with the author Booyzen explained that, although there has been some international exposure of the SAFW and a handful of South African fashion designers have had the opportunity to showcase their work overseas, our fashion industry is disadvantaged. We do not have the resources to establish ourselves as players in a very competitive industry.

South African fashion designers work in isolation, disconnected from each other. It seems as if there is not a common goal to shape our fashion industry into a leader in its field. Each of the forty odd designers who showcase their work at the SAFW only meet once a year and scatter across the country afterwards, using the same-old same-olds every time in an effort to be innovative and failing in many ways. Resources are not pooled to make development more efficient. Durnig interviews with three South African fashion designers voiced concern about where South Africa is heading also that there is pressing need for someone to take leadership.

The Department of Trade and Industry has, in the past, pumped over R750 000 into the 2003 SAFW. Dr. Tembeka Mlauli, the DTT's Director of Textiles and Clothing, is optimistic. She says: "We have so much untapped potential and so many exciting opportunities to explore in the development of our industry. I have no doubt that South Africa is going to make its mark in the international fashion arena in the years to come and the SA Fashion Week is one of the first steps in our journey towards that outcome." (Davie 2003:1)

For this to be realised, the next step would be the development of a high-quality textile industry contained within one central city block in Johannesburg. The city is the obvious choice because its international airport and already established textile base. The project could be sponsored jointly by the Department of Trade and Industry, the South African Clothing and Textile Work Union, Blue IQ and the Johannesburg Development Agency.

The Newtown Cultural Precinct is close to the Fashion District in

downtown Johannesburg, a place where up-and-coming students and fashion designers have a support structure to establish themselves. It is not only students that flock to this area but also established names in South Africa, for instance Black Coffee, will relocate to this part of town. In an interview with the author, Jacques van der Watt, creative force behind Black Coffee admitted that his store in Rosebank would move to the Fashion District this year, as his monthly expenses will be halved and his studio would be closer to the Oriental Plaza, the fabric Mecca west of Johannesburg's CBD.

West of the Newtown Cultural Precinct and adjacent to the M1-freeway is the light industrial zoned area of Newtown. The textile development and production facility will be housed in this zone.

The city block chosen, after a study of Newtown's character, is directly opposite the Mary Fitzgerald Square with the M1-freeway forming its eastern boundary. The area is discussed in the context study.

The development will entail production facilities on three different scales to accommodate small textile producers, specialised textile development and production and large textile mills that can eventually contribute to the country's export market. South Africa has the potential to further develop and refine wool, cotton, wild silk and synthetic textiles. (See Yvonne Onderweegs' thesis, *Wild Silk: Processing Facility*, 2004)

The large-scale industrial development will focus on fine textile design and development, catering for designer studios as well as providing offices for different stakeholders to be represented in the development.

A part of the city block will be dedicated to retail and garment production. This part of the larger development will form part of the public domain, it is on the western edge of Mary Fitzgerald Square. This part of the greater city block, facing Gogh Street, the De Villiers-Graaff highway and Mary Fitzgerald Square, is the site chosen. The project is called *Urban Identity: fashion nexus*.

The site facing the square is the transitional volume between a big public space and an industrial development. These two functions are opposites of one another. The Square hosts celebrations, markets, and formal public



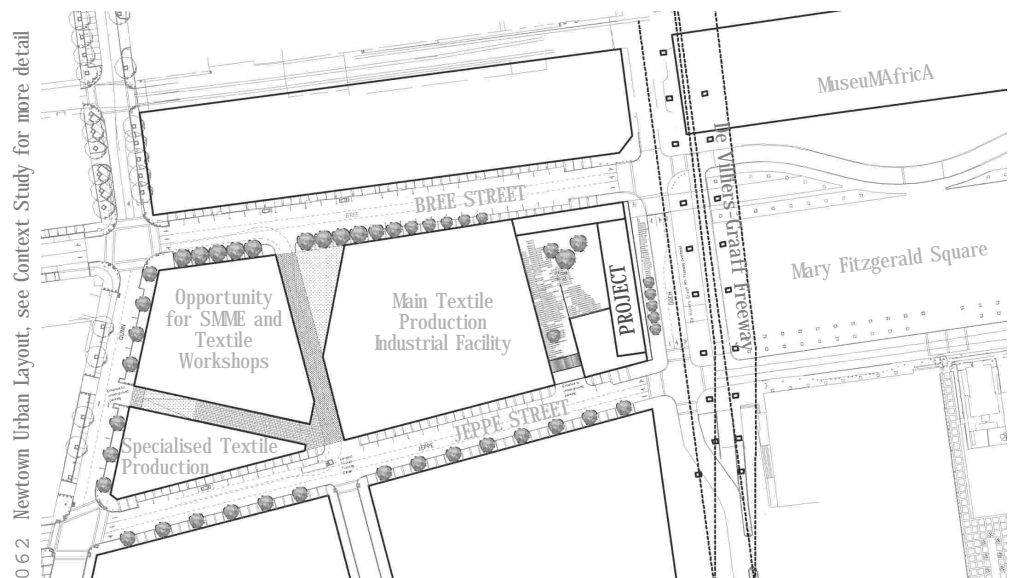
0 5 9 Textile texture



0 6 0 Msisoni on Stephan Burks



0 6 1 Msisoni knitwear pattern



0 6 2 Newtown Urban Layout, see Context Study for more detail

events. Industrial developments, on the other hand, are places the broader public doesn't often experience; it is a private and secluded world for many.

The divide between these two functions is a double volume vehicular national freeway with a constant stream of movement most of the day. This is a visual break in the urban landscape and is read as an ongoing façade.

Looking in a western direction from Mary Fitzgerald Square, a person will see the ground and first levels of the proposed development while a motorist will experience the highest level at speed. Coming closer, a person should distinguish different elements expected to be part of such a building like entrance, shop interface, signage and so forth. Standing in front of the building, a person read what the concept, or finer grain and pattern, behind the development. The concept for the larger framework and urban design is the weaving of a textile industry into an urban rejuvenation scheme.

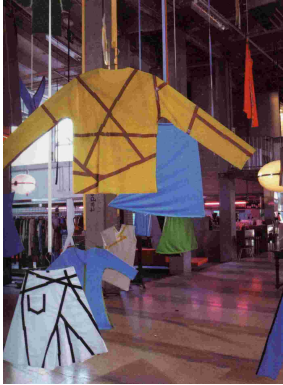
The programme consists of fashion retail space, fashion design studios, manufacturing workshops, a restaurant and cocktail lounge.

The client, *Twelve Year Cycle*, is a group of twelve fashion designers who have come together with the common goal of pooling their resources to achieve greater quality of design and production, whilst establishing a brand to which all of them conform. As the name of the brand implies, the designers aim to create items of such superior quality in design and fabrication so that a basic garment could last for more than a decade. The keywords defining the image of their brand are robust, basic, urban, vibrant, industrial, on the edge, and young-in-spirit.

0 6 3 Tape Collection



0 6 4 Tape Collection



0 6 5 Tape Collection





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071

The client is fictitious and was created to aid in the argument presented. One of the examples of innovative, experimental designers the author looked at to create a client, is Grit Seymour. "Seymour created a line of clothes in cotton jersey and stretch fabrics held together by a special boning tape that renders traditional seams superfluous and gives garments a highly graphic appearance."

Context Study

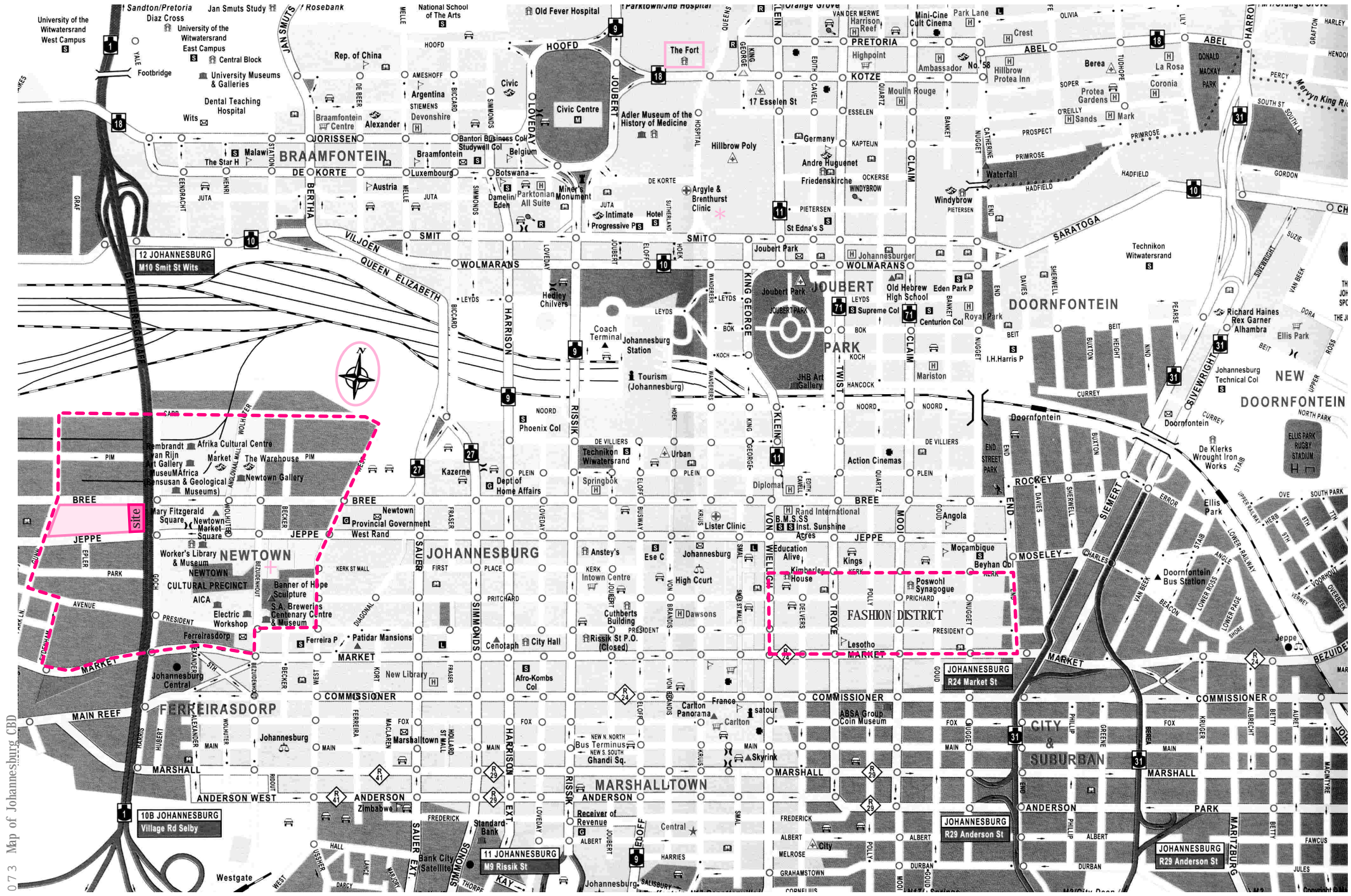
Alike all South African cities, Johannesburg is an apartheid city, not welcoming the variety of social classes of this country. Lisa Findley (2002:53) writes about apartheid-scarred Johannesburg. Beginning in the early 1990's, as the end of apartheid approached, businesses started to move from the once-prosperous CBD primarily to the upper-class enclaves like Sandton, several kilometres to the north... Motivated by both economic and racial fears, the "white flight" from Johannesburg turned into a flood after the first democratic election IN 1994. As businesses abandoned the city, the empty streets became dangerous, leading to more businesses leaving. Many an underused office building now provide a silent backdrop to the informal trading occupying the city sidewalks, while squatters illegally, but openly, occupy others.

Surprisingly, the story of central Johannesburg, a fast-forward version of the declining fortunes of many American cities in the late 20th century, is now moving into the next chapter: redevelopment. City and Provincial governments are committed to long-term investment in urban redevelopment. There is a consensus among decision-makers that the economic and cultural vitality of its cities represents South Africa to itself and to the world. This makes Johannesburg a key player in attracting and maintaining investment and tourism. Consequently, an alliance of government interests, building on the city's efforts to make the downtown both safer and cleaner, are in the process of turning Johannesburg around. (Findley 2002:53)

The Newtown Cultural Precinct is one of 10 mega-projects identified in Gauteng as part of the Strategic Economic Infrastructure Investment Programme, known as Blue IQ. Other projects include the Gautrain Rapid Rail Link, the Gauteng Automotive Cluster, Wadevill Alrode Industrial Corridor, the JIA Industrial Development Zone, the City Deep Transport Logistics Hub, the Cradle of Humankind World Heritage Site, Constitution Hill, Dinokeng and Kliptown. (Blue IQ website) The Newtown Cultural Precinct is of strategic importance to the Johannesburg CBD because of its potential to promote innovation, culture and tourism (Knoll 2001:21) Follows on page 26

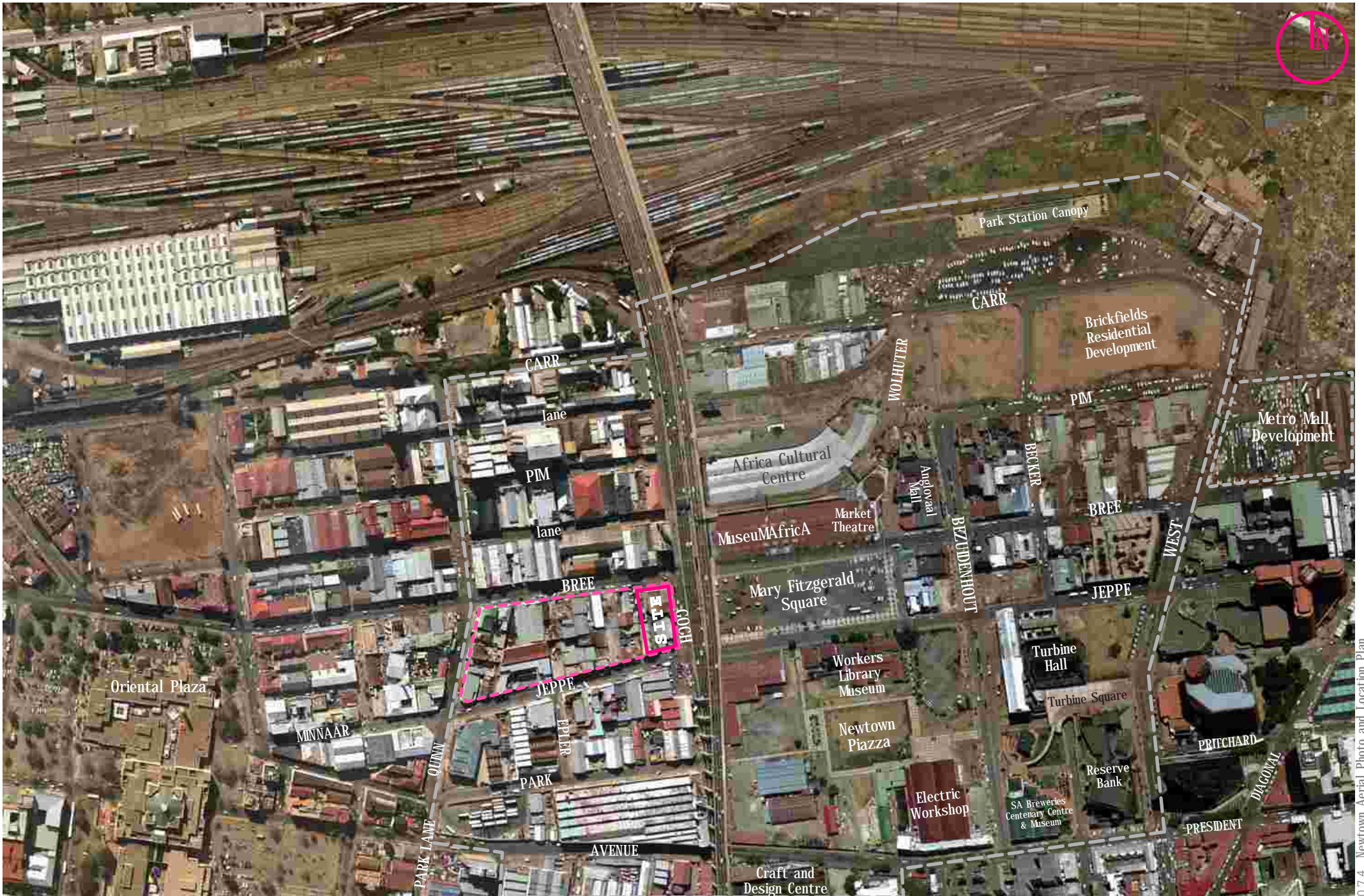


0.7.2. Aerial Photo of Johannesburg CBD



07.3 Map of Johannesburg CBD

* km se site
+ bea se site



074 Newtown Aerial Photo and Location Plan

0 7 5 Newtowntown Aerial Photo



0 7 6 Metro Mall Main Entrance on the corner of Bree and West Streets



Newtown

The redevelopment of Newtown will involve a mix of public and private investment. A number of impressive infrastructure upgrades, including the Nelson Mandela Bridge that together with an interchange to the M1 south links Newtown with Braamfontein, and the new transport interchange and retail complex, Metro Mall, improve public access and open the area to private investors. Metro Mall was designed by Urban Solutions. The Mary Fitzgerald Square redevelopment as well as upgraded movement corridors like Quinn, Goch, Jeppe, Bree and Bezuidenhout streets are already in place.

The historic area of Johannesburg already has a strong cultural base in the form of a number of memorable buildings, including museums, theatres and galleries, and is well placed to become the cultural heart of Johannesburg (Knoll 2001:21)

Situated in the heart of the Newtown Cultural Precinct, MuseumAfrica is Johannesburg's premier history museum and is housed in what was once the city's first fruit and vegetable market built in 1913.

Its main exhibition is called "Johannesburg Transformations" which focuses on the history of Johannesburg in the 20th century and examines some of the momentous changes that have swept through the city in the last century prompted mainly by the discovery of gold.

Themes covered include the impact of gold on the workers, the emergence of a unique urban culture, the punishing effect of the housing crisis that promoted the emergence of informal settlements across the city and finally, the struggle for democracy and the long walk to political freedom.

The museum also houses the South African Rock Art Museum, the Bensusan Museum of Photography and the Geological Museum. (Newtown Programme April 2004 2 June 2004)

Also housed in the old fruit and vegetable market is the Market Theatre, made famous as the first integrated theatre, playing a pivotal role in the struggle against apartheid through the encouragement of debate and challenging ideas. It is infused with theatrical history, from the posters

0 7 7 MuseumAfrica and Bree Street



0 7 8 Market Theatre



of Athol Fugard plays that premiered there to the Grammy and Tony award-winning musicals like Sarafina.

The Workers' Library and Museum was once a workers hostel, now recycled to educate people about apartheid. The intervention speaks of a mature approach, offering dignity without mummification of the building or its grotesque past. The new mezzanine level and its elegant detailing, floating within the existing building introduces spatial dynamics, offering an appropriate setting for new uses, changing the perception of the mediocre space. Existing generic devices are emphasised to introduce legibility and dignity. Combining elements of its past and dynamic present, the project offers a sanctuary and balm for the workers' soul. The interventions were designed by Alan Lipman and Henry Paine (Architects in association) and were awarded an ISAA Award. (Anonymous 1996:17)

Park Station, an early Johannesburg landmark, has "returned" to the city. The station canopy, designed by Dutch architect Jacob Klinkhamer and manufactured in Holland in the 1890's, is to house the new Transnet Railway Museum. The Canopy is an elegant steel structure, more lightly framed than others of the period and finely detailed. The vaulted spaces are almost cathedral-like. (Brink 1990:29)

Because of its historical significance, the canopy has long been recognised as a building that may house a railway museum. Recently a Transnet site in Newtown was identified as appropriate for such a development. The canopy has been moved but the Museum has not realised yet. It is emphasised in the Newtown Cultural Precinct Urban Framework.

The creation of open space for the enjoyment of people is a vital element in the redevelopment plan. Mary Fitzgerald Square has been chosen as the focus of this as it is spacious and is historically relevant. The square is adjacent to the Market Theatre and MuseuMAfricA. It is named after Mary Fitzgerald, who made an impact on the early history of Johannesburg through her participation in various political and labour movements. (Knoll 2001:21)

A national competition was held for the redesign of the Mary Fitzgerald



Square and adjacent open space. The scheme entered by Urban Solutions was selected. Introducing the curve (or kink) in Bree Street, opposite the entrance to MuseuMAfrica, was considered an important feature of the scheme.

The design connects streets and open spaces and gives priority to pedestrians by treating the streets as public open spaces, providing generous sidewalks without kerbs, pedestrian-friendly crossings and on-street parking. Vehicular access will be maintained, but all spaces will encourage pedestrian movement by vehicular speed reduction elements. (Knoll 2001:23)

Mary Fitzgerald Square has a capacity of over 50 000 people, providing outdoor space for a wide array of activities, including film festivals, concerts, markets, carnivals and exhibitions. The Square itself will be clad in different surfaces and street trees will define the southern edge. Only two types of trees will be used – one for streets and the other for open space. Construction materials will be kept to the minimum: smooth paving stones for pedestrian areas; rough paving for street surfaces. Steel light poles will have the dual function of lighting both streets and buildings and concrete for fixed seating and drinking fountains. The Urban Solutions team kept the design as simple and robust as possible, taking their cue from traditional cities and creating a low maintenance environment. (Knoll 2001: 23)

Site

Through studying the Newtown Cultural Precinct Urban Design Plan, one understands the site better. (A summary is provided in Appendix A.) It is through the Urban Design Plan that the specific site was chosen. The site is indicated on figures 72 to 75. Bree, Goch and Jeppe Streets bound the site's northern, eastern and southern sides. The western side of the site is formed by a proposed textile development industrial facility.

The site was chosen because of the dynamic relationships it has with surrounding features. It is firstly the transitional volume between the public square and the private industrial development, and must include semi-public and semi-private space. The Urban Design Plan stipulates the following: The interior of each block should be considered with importance, as a place within

0 8 8 De Villiers-Graaff Freeway along the western side of Mary Fitzgerald Square



0 8 9 De Villiers-Graaff Freeway and Mary Fitzgerald Square seen from MuseuMAfrica's entrance (tents used for the Africa Day Celebrations.)

its own right. It should form an important ingredient of the semi-private domain of the Newtown Precinct. The development of each site/erf should recognise it as an equally important frontage and respond to it accordingly. (GAPP sa31)

Secondly, its eastern façade will form the backdrop to the elevated highway running alongside Goch Street, but will read by two different users: the pedestrian on Mary Fitzgerald and the motorist on the De Villiers-Graaff freeway. Interestingly enough, the Urban Design Plan considers this specific site's eastern façade to be a Primary Activity Edge (an active ground floor use engaging the public environment) although the freeway is in front of it. The relationship between the freeway and the site can produce an unusual interpretation of Primary Activity Edge.

Thirdly, the northern façade of the entire city block in which the site is located has to relate to the southern façade of Bree Street, comprising mainly of old warehouses, which is deemed to be retained because of its historic value.

Fourthly, the Urban Design Plan stipulates that the site in question must have a hard-edged mandatory building line, a mandatory colonnade or covered walkway and must be a point of architectural accentuation. The site, as already mentioned, has two visual readers on two levels: from ground level to approximately 9m above ground level, pedestrians, and from 9m to approximately 16m above ground level, motorist on the freeway. The mandatory colonnade can be used to divide the eastern façade to form two parallel parts with each a different kind of architectural accentuation.

The site currently has three buildings on it, housing the following businesses: Hair World, Ram's Takeaways & Cafeteria, Mad Max Auto Repairs, and T.J. Panel Beaters. The existing structures will be demolished, but the buildings have informed the scale of the new project as the freeway dwarfs the conventional height of one- and two-storey buildings. As the new project has to be a point of architectural accentuation, a different scale is needed.



0 9 0 Site seen from under the freeway



0 9 1 c/o Bree and Goch Streets



0 9 2 c/o Jeppe and Goch Streets, full view of Ram's Takeaways, Hair World and Mad Max Auto Repairs



0 9 3 View down Jeppe Street

Other JDA Projects

The other large central Johannesburg precinct where the JDA and Blue Q are catalysing development is radically different from Newtown, but more significant to the new democracy, is Constitution Hill. The international competition for the new national Constitutional Court was won by a collaborative entry by OMM Design Workshop of Durban and Urban Solutions of Johannesburg. (Findley 2002:56)

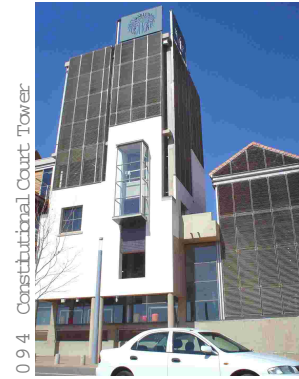
Constitution Hill is the site of Johannesburg's notorious Old Fort Prison Complex, commonly known as Number Four, where thousands of ordinary people were brutally punished before the dawn of democracy in 1994. Many of South Africa's leading political activists, including Mahatma Gandhi and Nelson Mandela, were detained there.

While the Newtown and Constitution Hill projects will not alone save downtown Johannesburg, they are already having the ripple effect that the JDA and Blue Q had hoped for. Private investment in the central city is increasing. Smaller public and private redevelopment projects, including the JDA's efforts to revitalise garment manufacture in the Fashion District, are in place, while artists and designers are occupying abandoned warehouses. (Findley 2002:56)

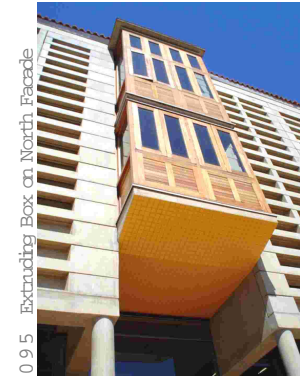
The Fashion District is a project in line with Johannesburg's 2030 economic development strategy. It is in the CBD's eastern sector, an area traditionally associated with the garment industry. The JDA is upgrading the area. (Dhliwayo 2002:1)

A parallel initiative will see intense marketing programmes to help position the fashion district in what the marketing director calls the "Urban Age of African Fashion". Fashion shows have helped raise the profile of the district, allowing young designers to show their works. The area offers training to fashion practitioners through institutions linked to the Department of Labour. (Dhliwayo 2002:2)

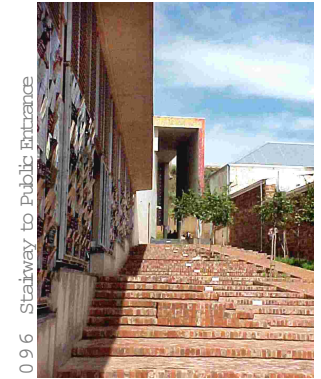
In 1994 the Johannesburg Sewing Centre opened at 109 Pritchard Street. It supplies micro businesses in the district with accessories in small quantities at reasonable prices which only manufacturers would offer. It also



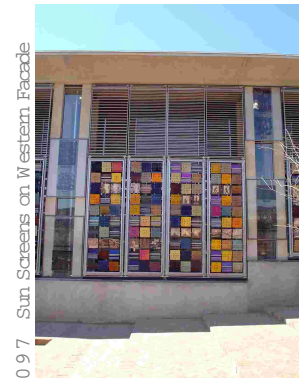
0 9 4 Constitutional Court Tower



0 9 5 Extruding Box on North Facade



0 9 6 Stairway to Public Entrance



0 9 7 Sun Screens on Western Facade



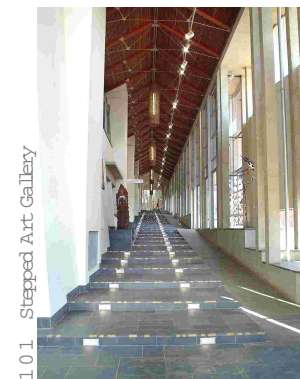
0 9 8 Public Entrance Porch



0 9 9 Filtered Sun in Public Lobby



1 0 0 Slanted Columns in Public Lobby



1 0 1 Stepped Art Gallery



1 0 2 South Facade, Constitutional Court



1.0.3 SewAfrica Building, Pretorius Street



1.0.4 SewAfrica Fashion



1.0.5 SewAfrica Studio



1.0.6 SewAfrica Fashion Show



1.0.7 SewAfrica Interior

supplies dress patterns in six different languages, empowering more people to learn skills and start their own business. (Davie 2003:2)

Lectures are given by final year Fashion Design and Clothing Management students from Wits Technikon. The centre offers a practical three-year fashion design course, with business administration skills as well as a bridging year for students who don't qualify for entry into the Technikon. (Davie 2004:3)

The Fashion Shack will exhibit the products of a "creative hub of young designers" on the ground floor of SewAfrica. Designers will be housed in the building and guided for two-years to develop a viable business plan, with the help of Open for Business, an entrepreneurial and empowerment initiative, funded by the City of Johannesburg, Investec Bank and Technikon SA. (Davie 2004:1) These young designers, some graduates from the Technikon and some from SewAfrica, will rent a package deal in the hub. This will provide space for creating their designs, access to pooled machinery and equipment (which they would not be able to purchase), changing rooms, a display area and administration facilities such as secretaries, telephone, fax and boardrooms. (Davie 2004:2)

The emphasis of the new Fashion District in Johannesburg's CBD is on skills development and relieving unemployment. The JDA is co-ordinating the project. The rental from each designer will sustain the project.

0

3

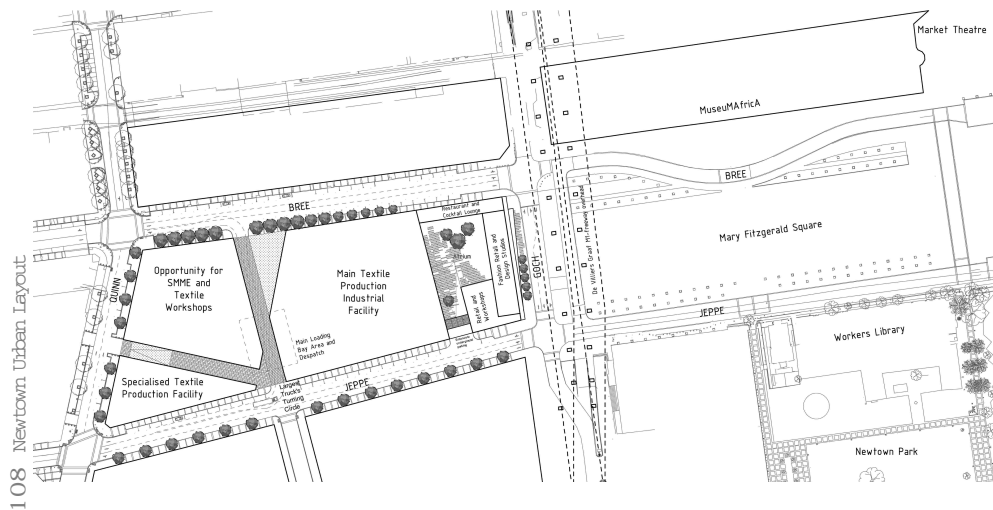
2

Design Development

The description of the design development is divided into two sections. The first concerns contextual influences and guidelines provided for the Newtown Development Precinct by the JDA, while the second deals with current theory regarding retail design.

The form, scale, composition and material choice of the building is informed by the Newtown Cultural Precinct Urban Design Plan and the Newtown Cultural Precinct Design and Development Manual. Besides the general guidelines (a summary of which is provided in Appendix A and B), the Urban Design Plan stipulates the following about the city block and site chosen for the project:

- * Bree, Jeppe, and Quinn are primary vehicular movement streets.
- * Bree and Quinn Streets form part of the Public Transport System.
- * The eastern side of the city block bounded by Jeppe, Quinn, Bree, and Goch Street should be a primary activity edge with an active ground floor that engages the public.
- * Goch, Bree, and Quinn Streets will be treated as a landscaped boulevard.
- * The entire southern façade of Bree Street between Goch and Quinn Street is deemed to be of historic value and must be retained.
- * The site boundary along Bree, Goch, and Jeppe Streets are mandatory build-to lines.
- * The façade on Goch Street must have a colonnade or covered walkway.
- * The site should be architecturally accentuated.
- * Goch Street must have a road surface that integrates with Mary Fitzgerald Square.



Form and Scale

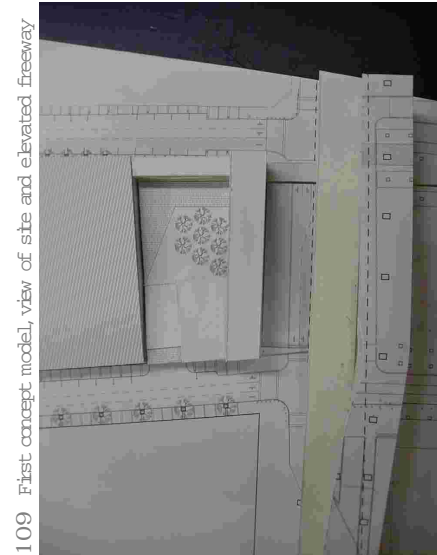
The overriding group form sought is that of a street-related wall architecture, characteristic of the Johannesburg CBD. In all respects, the mass and form of the building are to respect the existing buildings and respond to existing contours and levels of the adjacent streets.

The form (two-dimensional plan) of the building is a product of:

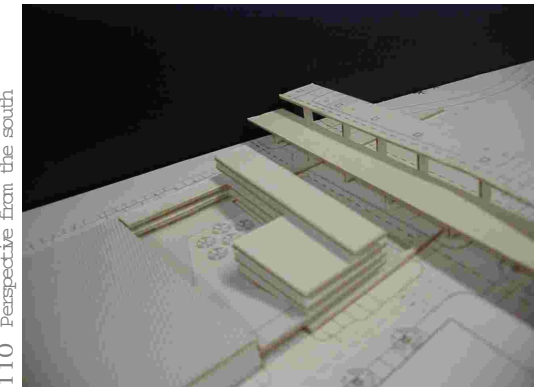
- * The mandatory build-to lines.
- * The inclusion of a private courtyard.
- * The position of the entrances for the basement parking.

The following was considered in deciding on the scale of the building:

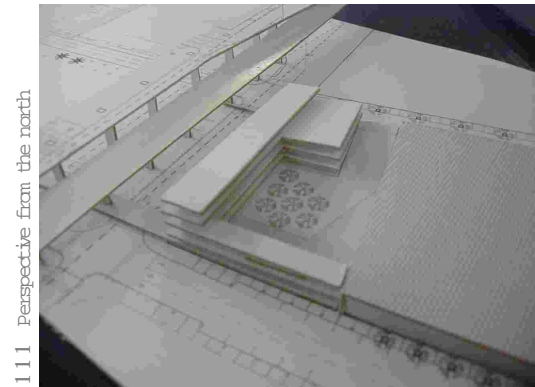
- * The Urban Design Plan states that the height of a building is a critical ingredient to the spatial qualities being sought. In keeping with the existing scale of the urban environment, building heights of three to four storeys are encouraged.
- * Competing with the elevated freeway, the building is eighteen metres in height. It has three storeys, each with a floor-to-ceiling height of 4.2m, containing at ground level retail space, a restaurant and the courtyard; and at the upper levels, the second floor of retail space, manufacturing workshops, fashion design studios and a cocktail lounge.
- * Considering the likelihood of future changes in programmatic requirements and building function, a floor-to-ceiling height of 4.2m can be considered flexible, seeing that it can accommodate a variety of industrial functions (like the manufacturing of musical instruments, clothing and shoes, theatrical props etc.) and commercial activities.
- * Building facades of historical value should be retained and integrated with the redevelopment of the site. Considering the scale of the southern façade of Bree Street, the northern façade of the proposed building should be no more than one storey, as not to compete with the historic structures along Bree Street, the height of which range between six and nine metres.



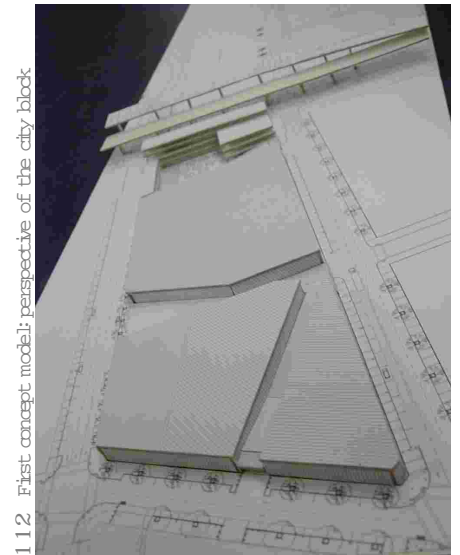
109 First concept model, view of site and elevated freeway



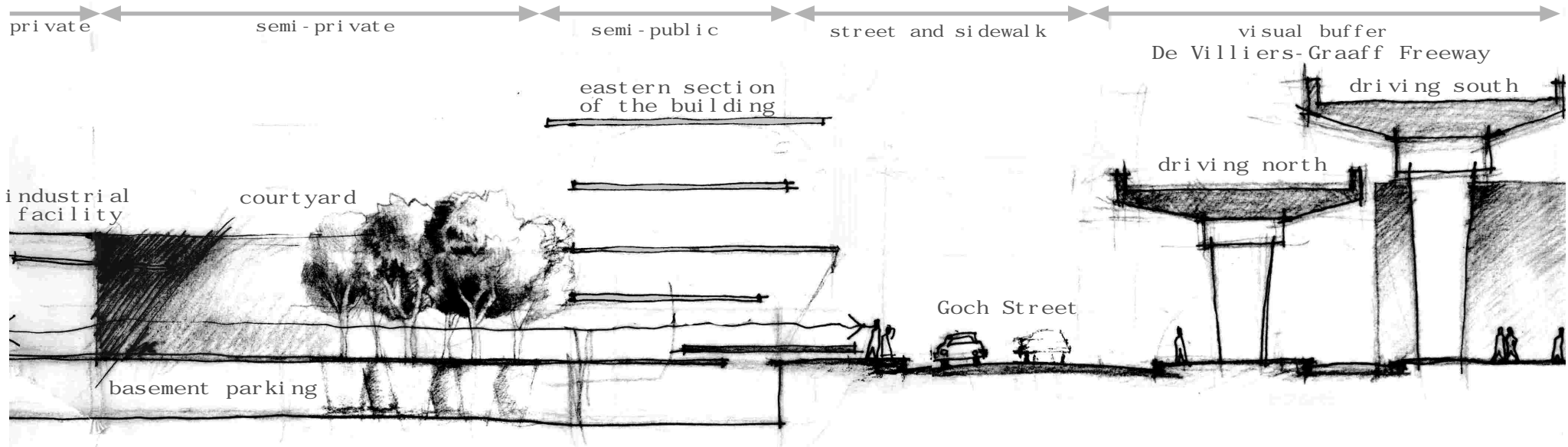
110 Perspective from the south



111 Perspective from the north

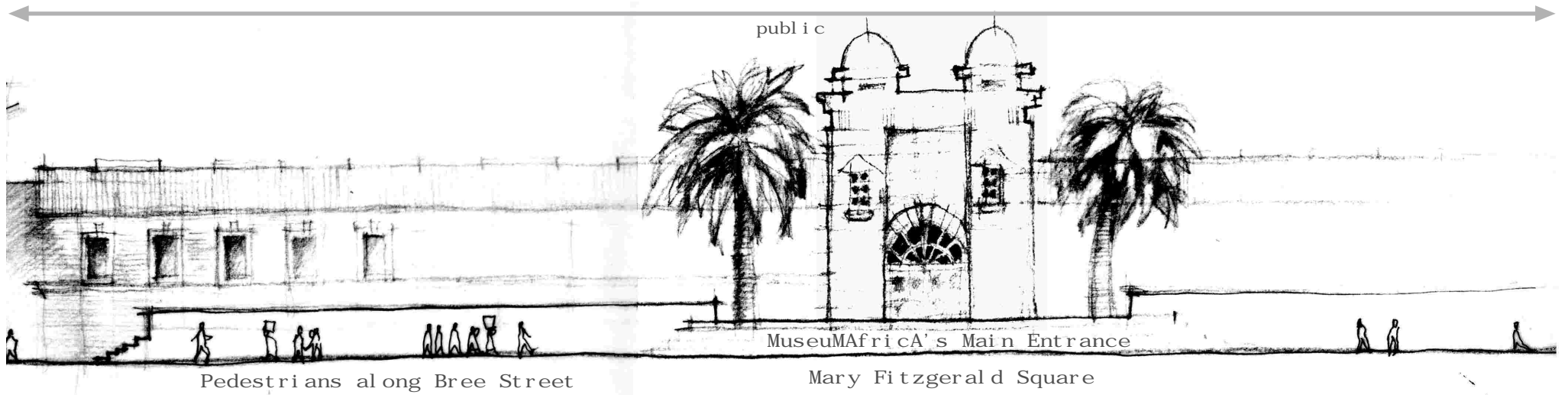


112 First concept model; perspective of the city block

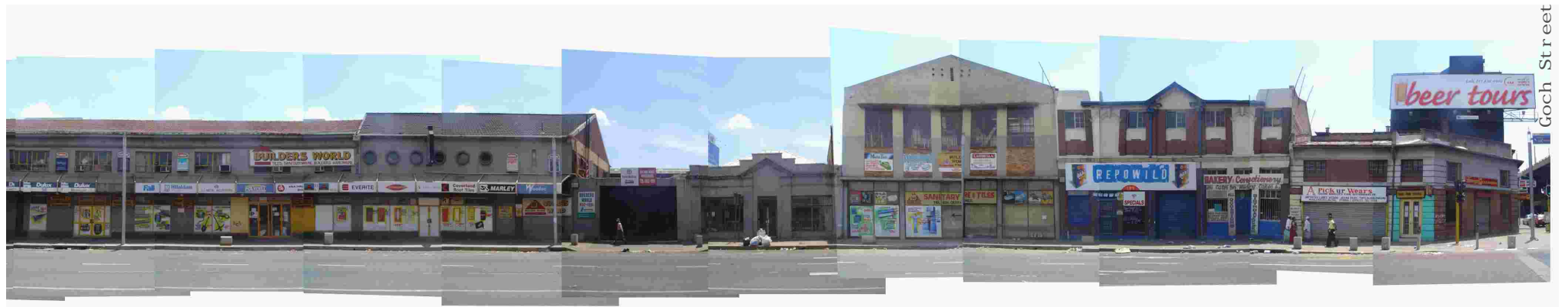


114 Historic south facade of Bree Street





113 Section through square, freeway and building. This was one of the first concept sketches drawn to analyse the site and explore the relationships between the different elements in its context

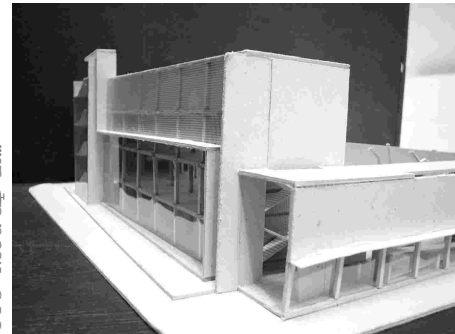


Regarding the form and scale of the building, the following guidelines provided in the Urban Design Plan and the Manual is taken into consideration:

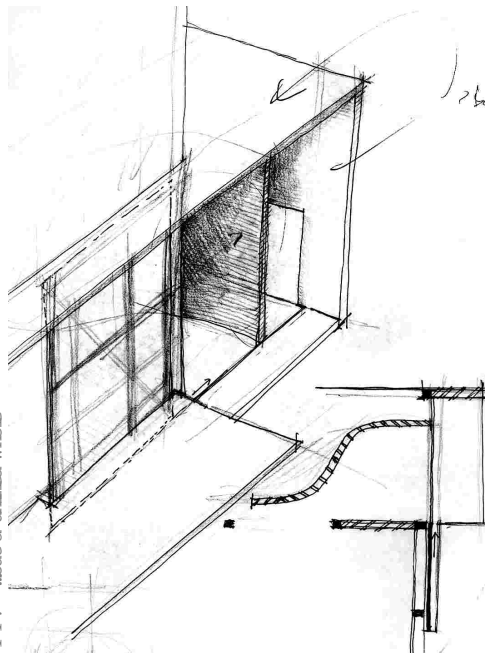
- * The positioning of buildings on site should achieve legibility, a sense of arrival for the visitors, and the optimisation of views.
- * The interior of each block should form part of the semi-private domain of the Newtown Precinct. The development should recognise this as an equally important frontage. (I.e. The surface of the courtyard is an extra façade.)
- * Because of the emphasis of the courtyard, the edges defining the courtyard become important. The building has an additional north, south, east, and west façade.



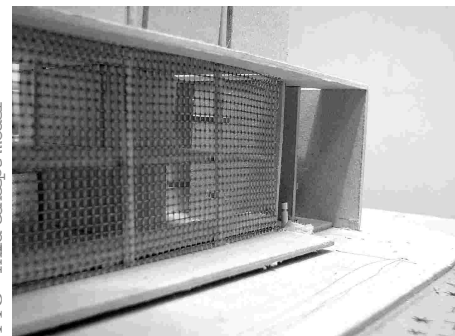
115 Second concept model.



116 Not a clip-on...



117 ...but a unified whole



118 Third concept model.



119 View of the north-eastern corner.

The main entrance ties together the different scales and the composite form of the building. The entrance is positioned on the north-eastern corner of the site (the corner of Bree and Goch Street), where the two wings of different scales meet. The Goch Street building mass relates to Mary Fitzgerald Square and the elevated freeway, while the Bree Street section of the building relates to the historic façade across the street.

The position of the main entrance is justified by it being on a primary vehicular movement street - which is part of a public transport system, on a primary activity edge, and on the corner of two streets that are treated as landscaped boulevards. Pedestrian movement concentrates along Bree Street.

Although it would be a logic decision to make the main entrance a point of architectural accentuation, one of the massive columns of the freeway is in the direct line of sight of pedestrians and motorists approaching from the east, thus making it useless to attract attention to this point.

The focus should rather be on the 60m long, eastern façade, which engages the public and form a backdrop to the elevated freeway. The skin of the building is a plane, rather than a point of architectural accentuation.

The main entrance however remains important. It is the connection between two vastly different parts of a building and is critical in ensuring

that neither wing reads as a clip-on. The entrance is inviting, drawing people into the core of the building. It provides views into the northern part of the building, which houses the restaurant and the cocktail lounge, and to the courtyard and retail space. Because the main entrance is a double volume space, it gives a sense of arrival for visitors.

Composition

The composition aims at elegance. Clearly articulated systems of proportioning, horizontal expression, and vertical modulation is of utmost importance in expressing dignified solidity and strong composition.

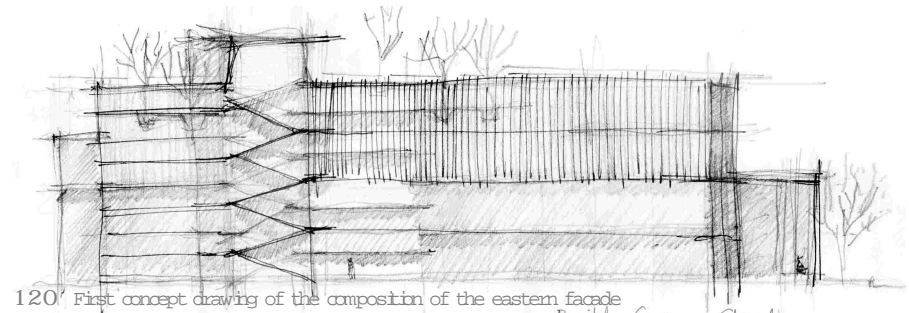
Each of the facades is divided into bays of five metres with the floor-to-floor height is 4.5m. The eastern façade consists of thirteen bays. The first bay of this façade (containing the main entrance) is wider to signify the difference of the corner in relation to the rest of the building.

The inclusion of a colonnade, with a 2m-cantilever canopy, divides the eastern plane into two sections. Glazing systems are used for both sections of this façade; the top system is set in front of the columns and floor edges, while the bottom system is set behind only the columns and in front of the floor slabs. This creates a colonnade with the same scale as the entrance. The canopy is extended to form the roof of the entrance and the northern section of the building. Bending 90°, the continuous line of the canopy becomes a homogeneous roof-wall.

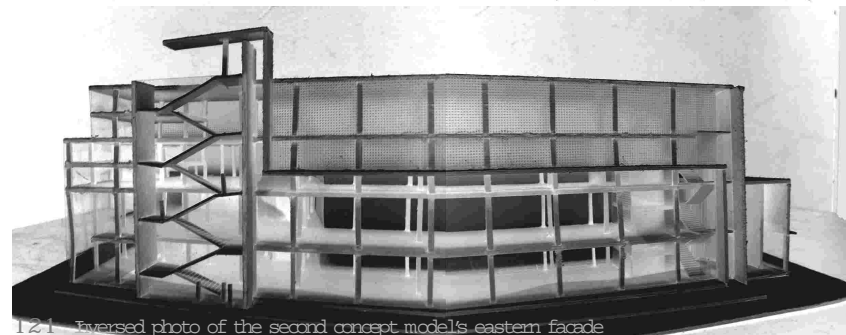
A second canopy is employed to divide the northern façade into two sections: below the canopy are columns, with glass set between them; and above a clean, concrete façade. The right end of the canopy bends to form the doorstep of the service entrance's steel sliding door.

The studios, workshops, and retail space are serviced by one fire escape staircase. As the National Building Regulations requires, the staircase is the mandatory 45m or less from any point in the building and is wide enough to accommodate the estimated occupancy on each floor.

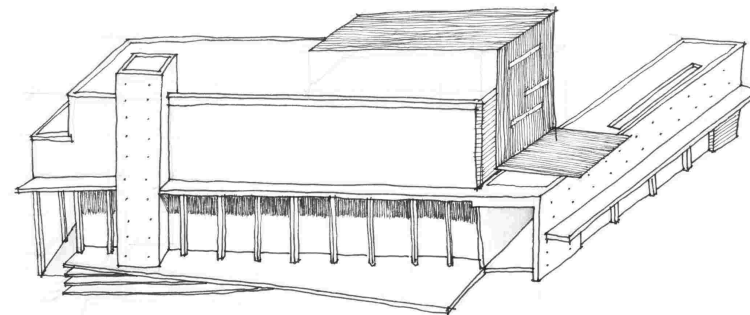
It forms an integral part of the eastern façade. The vertical shaft balances the recessed height of the main entrance in an asymmetric composition.



120 First concept drawing of the composition of the eastern facade
Possible Eastern Elevation



121 Reversed photo of the second concept model's eastern facade



122 Final concept sketch concerning form, mass and composition

It anchors the eastern façade, and repeats the mass and solidity of the columns of the freeway.

C i r c u l a t i o n

Access to the building is provided by two entrances on Goch Street, two elevators and ramp from the basement parking, and two smaller entrances from the courtyard to the main entrance area and retail space.

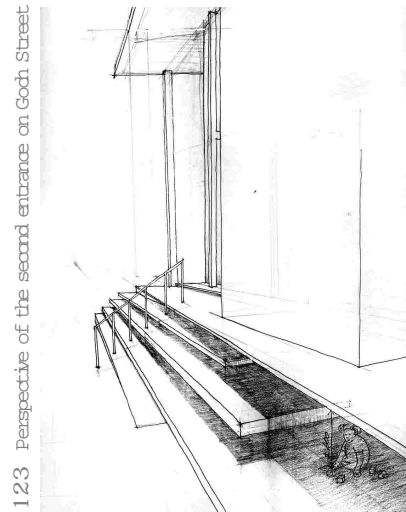
The main entrance on Goch Street provides access to the restaurant, elevator lobby, and courtyard. The secondary entrance, on the corner of Jeppe and Goch Street, provides access to only the eastern wing containing the retail space. The site falls approximately one metre to its southern side. The level change is not accommodated in the retail space, as the flow of customers should not be inhibited. The entrance level of this space is thus higher than the sidewalk. A ramp overcomes this obstacle.

Access from the basement parking to the eastern wing is provided with elevators. The elevators are each placed close to the Goch Street entrances. One serves the elevator lobby and public interface on each level; the other serves the role of primary connector between retail, workshop, and studio space. Both elevator shafts are made of off-shutter concrete, echoing the vertical shaft of the fire escape staircase on the eastern façade.

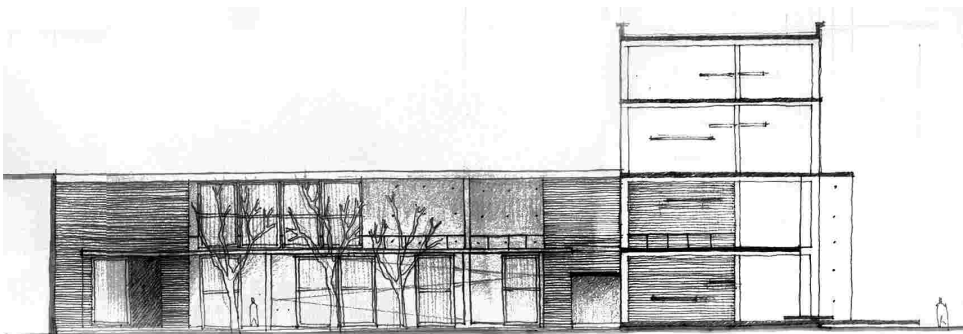
The basement and courtyard is connected with a ramp. From the courtyard, access is provided to all the functions on the ground floor.

With the first storey of the northern façade being a solid concrete wall, the cocktail lounge has only a view of the courtyard to its south. It is a semi-private and exclusive space, turning its back on the busy street. Above the ramp is a strip, glass, louvered roof, allowing light to wash the smooth concrete.

This space is accessed by the ramp, positioned next to the columns and glass planes on the northern side of the ground floor. Steel handrails are filled with safety glass, allowing pedestrians to view the activities of the restaurant and the tree-planted courtyard beyond. The ramp echoes the freeway, an element of movement, in front of the eastern façade. Just as



123 Perspective of the second entrance on Goch Street



124 Section showing the southern facade of the restaurant and cocktail lounge

one would view the activities of the eastern façade with the freeway in front of it, the internal workings of the northern part of the building is partly obscured by the ramp.

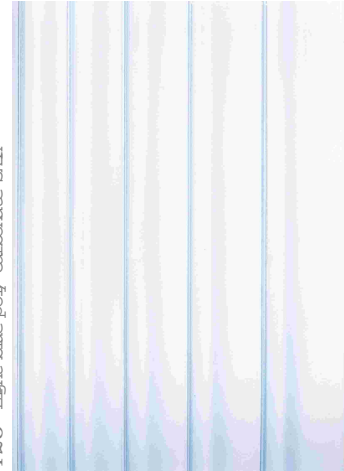
Materials

The Newtown Cultural Precinct Urban Design Plan was created to ensure coherence between new insertions and existing building fabric concerning form, mass and material choice. Legibility, character, and respect for the context of Newtown are emphasised continually in the Urban Design Plan. To ensure that the guidelines are followed, proposed developments will undergo a strict process of review, in the briefing, design, and construction phases of the project.

The recurring materials used in the buildings and infrastructure of Newtown are red brick, concrete, and steel. High quality materials such as suitably treated glass, anodised or coated aluminium, stainless steel, epoxy coatings, and suitably treated wood are accepted by the Urban Design Plan.

The design in question uses concrete, steel, brick, glass, expanded metal, and polycarbonate.

125 Light blue polycarbonate skin



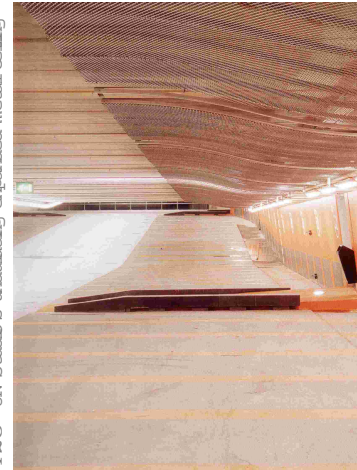
126 Light blue polycarbonate skin in aluminium frame



127 UN Studio's undulating expanded metal ceiling



128 UN Studio's undulating expanded metal ceiling



Skin

The author researched the relationship between cultural identity, skin, architecture, and fashion before starting the design process, to insure that the concepts, design decisions, and processes are not articulated exclusively by means of posterior rationalisation. Theory and technique, just as theory and material imagination, are increasingly disconnected from each other. The private imagination of architecture ostensibly disengages itself from the material and from public imagination, which is in reality impossible. The argument about the relationship between identity, skin, architecture and fashion, is the underpinning influence in all the decisions made in this scheme.

To summarise the argument presented in the introduction: consumption is seen as a form of cultural production. Commodities (which are consumed) serve two kinds of functions, the material, and the cultural. The cultural function is concerned with meanings and values: All commodities can be used by the consumer to construct meanings of self, of social identity and social relations. (Fiske 1992:11)

Sally Mackereth puts the relationship between social identity and fashion into perspective, fashion retail being the place where new meanings are most vividly produced through consumption. Contemporary fashion cannot be contained in the garments we wear. Where you shop and what you surround yourself with have become a means of expressing certain values and attitudes. Fashion is now more than ever about a level of indulgence. It enables people to mark themselves out from the anonymity of the city and align themselves with a particular group. (Castle 2000:61)

Ian Borden (2000:14) agrees. In shopping for clothes one is above all searching for identity, for a layer in which to drape one's self-image in relation to the city.

A shift from production to consumption, and visa versa, has changed the focus of how buildings are used and experienced, and by extension, how and why buildings are erected.

The primacy of the skeleton has given way to the primacy of the skin. Surfaces have acquired depth, becoming dense, complex substances

equipped with their own identities. (Lupton 2002:31)

For fashion houses, retail space has become an essential medium for the promotion of defining brand values. Unlike the clothes themselves, it is not limited to the extremities of the human body. A spatial skin offers the potential for a far more engulfing and engrossing physical and visual experience than that of mere clothing. (Castle 2000:61)

The questions regarding skin are profound, not superficial. Where are its boundaries? What is its status? Is it surface, depth, or both? Skin is the space of flux, of oscillating conditions. When Paul Valéry once noted, ironically, that "the skin is the deepest," he drew attention to skin as a surface of maximum interface and intensity. (Imperiale 2002:55)

A school of contemporary architects are placing the focus on surface and skin, compressing illusions of the depth of an interior onto the surface or skin of a building. Jacques Herzog and Pierre de Meuron address shells, layers, and wraps in their buildings. Exterior skins are built up through layers of veiling, or are inscribed with figurative imagery, invoking what might lie behind the surface. (Imperiale 2002:56)

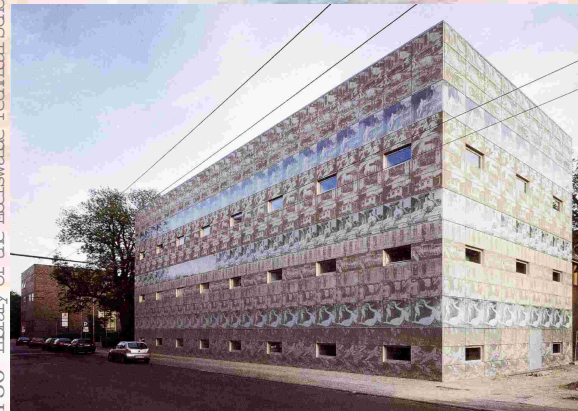
The Eberswalde Technical School Library, in Eberswalde, Germany, has images marked on the concrete panels (using a cure retardant), and silk-screened onto the glass windows, creating a "tattooed" skin. While each frame contains a single image, the images are applied in repetitive ribbons that encircle the building, creating a unified whole. Although this is not an art library, the repeated images bring to mind the art of Andy Warhol, leading exponent of the Pop Art ("Popular Art") movement.

The use of imagery on both the glass and the concrete belies the inherent nature of each material: the glass becomes semi-opaque while the concrete attains a shimmering lightness. (Imperiale 2002:56)

The Eberswalde building clearly articulates Ellen Lupton's statement that the skin has become the emphasis in design; acquiring depth, density, substance, and identity.

New materials are able to respond to light, heat, touch, and mechanical stress. Translucency and mutability have replaced transparency and permanence.

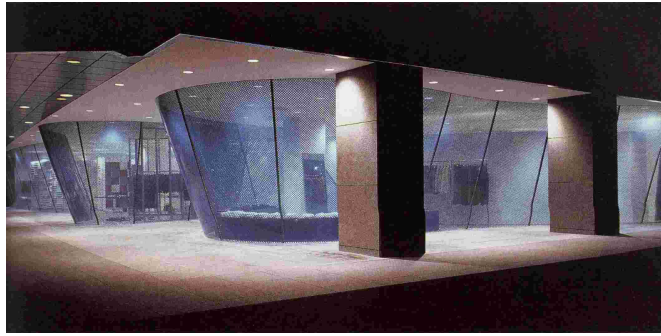
1.30 Library of the Eberswalde Technical School



1.31 Corner view of etched concrete facade



1.32 Comme Des Garçons



The outer envelope has detached from the interior volume. Flexible membranes are embedded with digital and mechanical networks. Industrial skins have assumed a life of their own. (Lupton 2002:31)

Skin is a two-dimensional surface that wraps around the volumes of the body. Sometimes it is taut, clinging tightly to the musculature beneath, and sometimes it is slack, hanging in loose folds. Fashion often celebrates excess material, finding beauty in wrinkles and creases, as surfaces eddy around the body or take on their own dimensionality. In architecture, flat materials are folded or warped to create load bearing structures, objects that are all surface. Skins are woven through space, from inside to outside, ceiling to floor. (Lupton 2002:208)

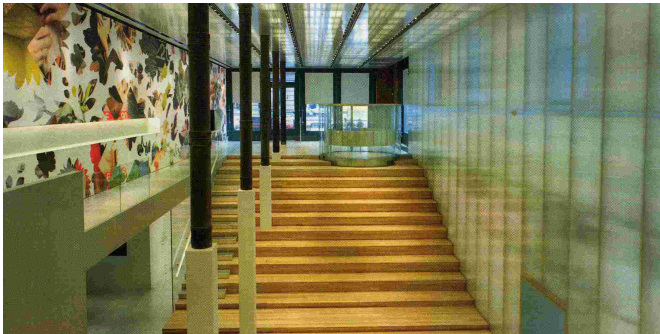
Undulating skins, weaving through space, reoccur constantly in the design of contemporary fashion retail space. The Comme des Garçons' flagship store in Tokyo was built, under the directorship of Rei Kawakubo, by Takao Kawasaki (interior design), Future Systems (architect/façade), Christian Astugueville (art director/interior), and Sophie Smallhorn (artist/interior). The undulating glass façade, overlaid with blue circular dots, allows passers-by only glimpses of the interior space. (Jodidio 2001:300)

Future Systems devised a different kind of connection between street and interior. Instead of an internal organ, the practice has created a piece of street theatre. Here architecture and fashion converge and contributes to the image Comme des Garçons wishes to project – an image that goes beyond clothing.

In the Prada store in Manhattan, New York, an undulating floor plate links street and basement levels to create one large, double-volume space. In this shop, designed by Rem Koolhaas, the hybridisation of commerce and culture, of economy and consumption, of representational and public space is achieved by allowing different programmes and corresponding typologies to intermingle. For instance, the main area is a museum-like space where merchandise is exhibited.

A skin with substance, layers, and depth is employed in the Louis Vuitton shop, Roppongi Hills, Japan. It was a collaborative project between

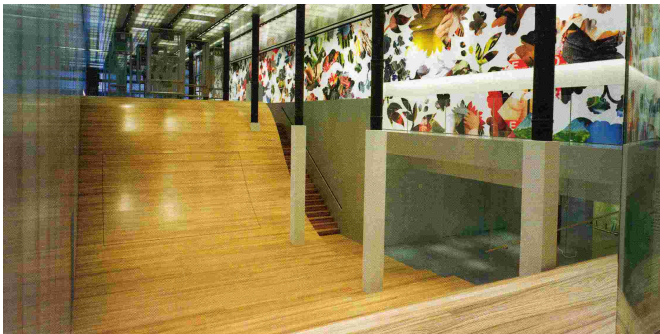
1.33 Prada, Manhattan



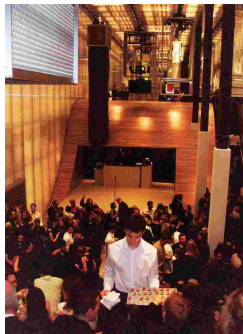
1.34 Prada's launch party



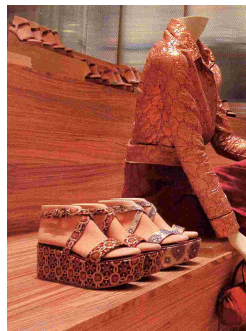
1.35 Prada's undulating floor



1.36 Prada's launch party



1.37 Prada exhibition



1.38 Prada exhibition



Jun Aoki, Louis Vuitton, and Aurelio Clementi. The exterior facade consists of a honeycomb arrangement of transparent glass tubes with a depth of 300mm. The interior is partitioned by skins, made up of stainless steel rings, similar to the tubes of the exterior wall. In short, through repetition at a small scale, the large scale is generated. The medium scale is composed of the products alone. (Anonymous 2003:49)

The influence of the of skin as surface with substance and depth, as well as skin as a woven element through space, is evident in the design decisions of the thesis project.

The main entrance, which connects the two wings of the building, can be read as a pivotal point around which people gather and disperse throughout the complex. This entrance provides access to the restaurant, elevator lobby, and courtyards; as well as inviting views of all these spaces.

Consisting of a double volume space with a curved brick wall, the entrance welcomes and guides visitors into the complex. The brick wall divides the main entrance into an exclusive foyer for the restaurant and a public foyer for the rest of the building. From the public foyer the elevated lobby, public toilets, and courtyard are accessed.

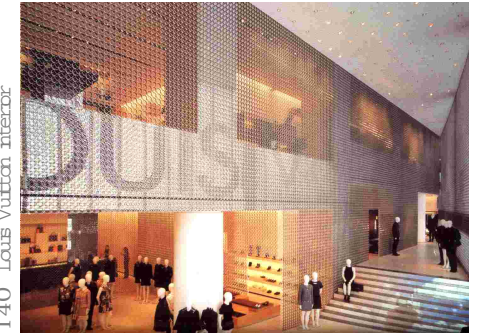
While the curved brick wall is draped in the main entrance volume, the translucent polycarbonate skin wraps around the unisex public toilets. Two skins of polycarbonate are screwed to a steel frame, creating a private core that forms part of the language of the curved brick wall, the undulating expanded metal ceilings, and the articulation of the eastern façade.

The eastern plane, fronting Mary Fitzgerald Square and the elevated freeway, is horizontally divided into two facades by the mandatory canopy required by the Urban Design Plan.

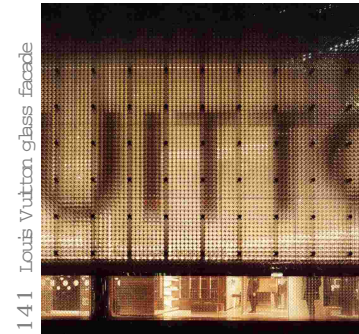
The bottom section is the ground and first floor façade, and is the shop front facing the square. Made of a suspended glass assembly, this façade is set behind the concrete columns and canopied by a 2m-cantilever slab. The upper section is the second and third floor façade and is a planar bolted, double glazed skin. Set in front of the concrete structure, the glazing is held in place by stainless steel glazing-boss castings connected with cables to



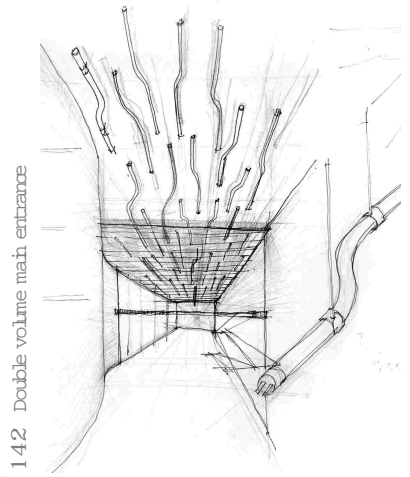
139 Louis Vuitton, Roponggi Hills



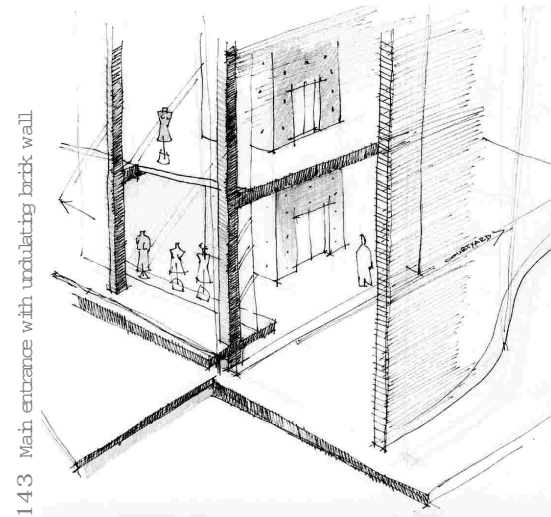
140 Louis Vuitton interior



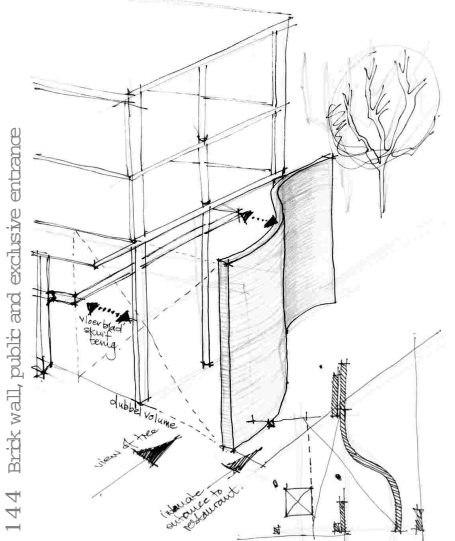
141 Louis Vuitton glass facade



142 Double volume main entrance

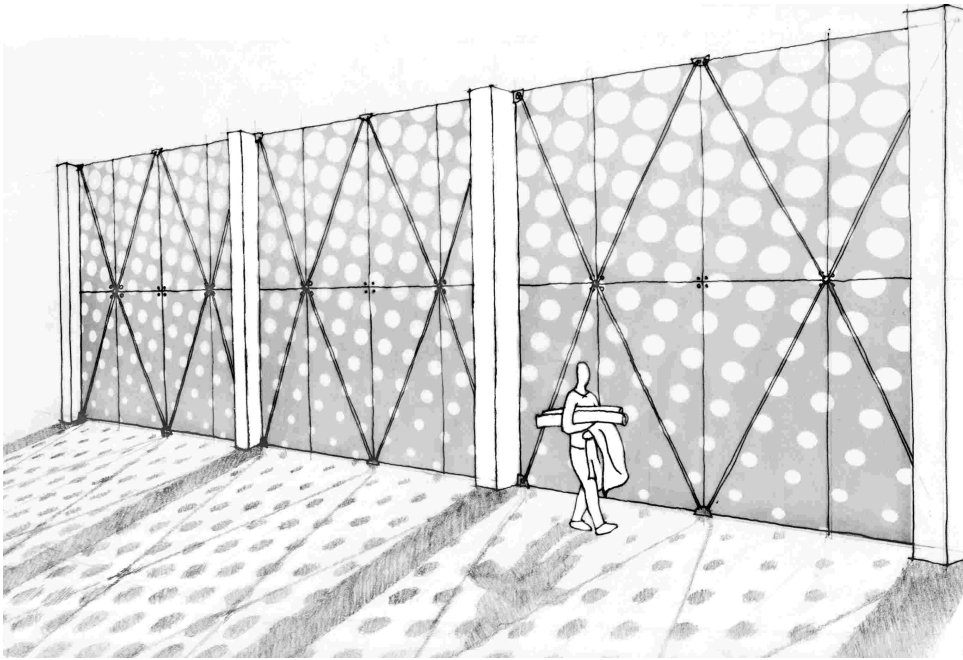


143 Main entrance with undulating brick wall

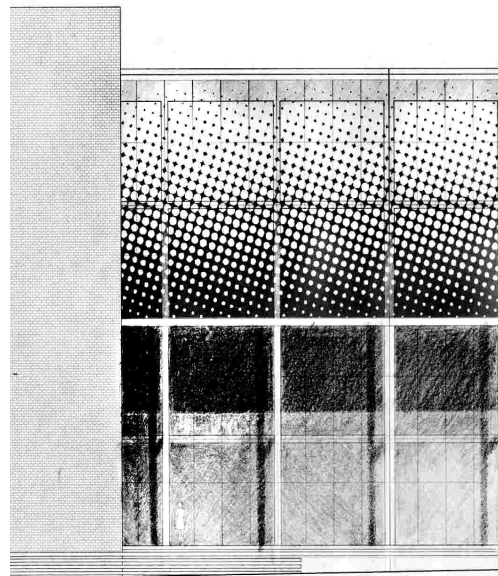


144 Brick wall, public and exclusive entrance

145 Interior of fashion design studios



146 Eastern Elevation



the ends of the concrete columns.

Facing east-north-east, the façade receives direct sunlight from eight until eleven o'clock in the morning during summer, from nine until midday during spring and autumn, and from ten o'clock in the morning until one o'clock in the afternoon during winter. The elevated freeway, situated parallel to this façade, provides shade from sunrise until the times noted above.

The glass for the bottom section of the façade is laminated and coated with a low emissivity coating. The glass for the top section of the façade is two skins of laminated, low emissivity coated glass planes separated by spacers, to create a cavity filled with Argon gas. The surface is printed to obscure the view through the glass.

The dot matrix printed on the glazing has no direct reference to any image or symbol. At most, one can argue that the pattern suggests a woven material. The size of the dots is graded, creating a dense, translucent and private skin for the fourth floor and a more transparent skin for the third floor. The dots are arranged on a grid of 390mm centre to centre and the matrix is rotated 18°. The size varies between 112mm and 530mm in diameter.

Surface printing, when viewed from a distance, produces a light veiling effect like a net curtain. The level of obscurity in the veiling effect depends upon:

- * The light transmission - determined by the portion of the surface covered by the printing. If 20% of the glass is covered, 75% light will be transmitted. If 80% of the glass is covered, 37% light will be transmitted.
- * The pattern design.
- * The distance of the observer from the glass surface. The closer the observer, the more discernible are the details of the pattern. More distant observation results in an overall veiling in light and colour. (Button and Pye 1993 67-71)

Motorists viewing the façade at speed will not recognise the larger dot matrix but rather read the plane as obscured. Pedestrians will be able

to identify the pattern of the printing, while the occupants of the building would see each individual dot.

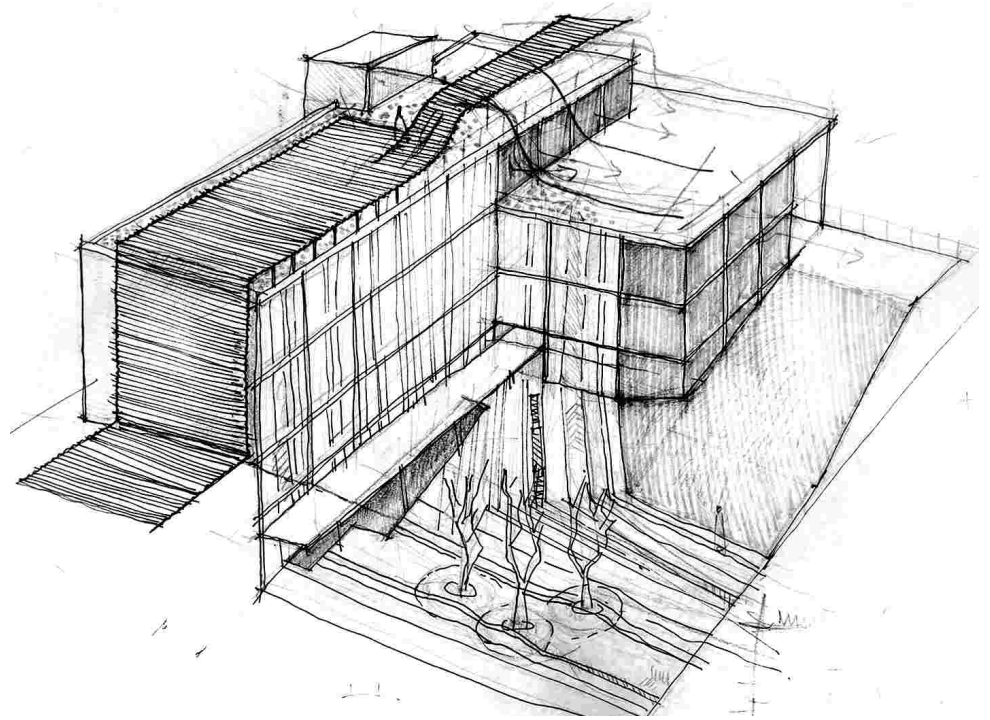
As the Urban Design Plan stipulates, the roofs of buildings, especially those visible from the freeway, must be treated as an additional façade. A single air-conditioning plant, servicing the retail space, studios, and workshops, is on the roof. It is screened with perforated steel sheets, and covered with corrugated iron that folds over the northern edge of the building to become a part of the northern façade.

The emphasis on surface does not end with the articulation of the façades, but extends to the treatment of the courtyard. According to the Framework Goch Street must have a road surface that integrates with Mary Fitzgerald Square, and the courtyard materials are extended through the main entrance to form part of the semi-private domain of the Newtown Precinct.

Rectangular concrete tiles, red brick, and grass are laid in such a manner as to blur the boundaries between the courtyard and the enclosing buildings. The arrayed placement of the concrete tiles is continued on the eastern sidewalk. The trees in the courtyard are a reminder of the luscious trees between the established building fabric of Newtown.

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

147 Concept development: Elevated view of courtyard



Appendix A

Urban Framework

The Newtown Cultural Precinct Urban Design Plan is the more detailed elaboration of the design principles and policies identified in the approved Newtown Urban Design Framework.

The development concept of the Newtown Cultural Precinct Plan, underpinned by overall development objectives, is focused on the Cultural Core, encompassing the area bounded by President, Goch, Carr and West Streets. It builds on the existing activities of the Market Theatre, Africa Cultural Centre and MuseumAfrica complex on Mary Fitzgerald Square, the Dance Factory, the Electric Workshop, and the South African Breweries Museum activity clusters. (GAPP sa:10)

The spatial structure of the development concept is based on an interlinked public environment, which integrates the existing key activities and forges further linkages to adjoining areas and activity clusters. Pedestrian dominant routes and lanes connect three primary public places: Mary Fitzgerald Square, Newtown Plaza and Turbine Square, forming the main elements of the public environment. A number of additional pedestrian routes radiate from the core area, forging linkages to the Johannesburg CBD and Church Street (east), to the Oriental Plaza (west), to the Craft Centre and the West City initiative (south), to the Transnet Railway Land and Braamfontein (north), and north-east to the Metro Mall. (GAPP sa:10)

Newtown West, encompassing the area bounded by Avenue, Quinn, Carr and Goch streets, is different in character and land-use to the Cultural Core and is a distinct zone with the opportunity for regeneration and upgrading, forged by to the Cultural Core.

The development emphasis the creation of a human-scaled, active, and vibrant public environment. (GAPP sa:12)

The Development Objectives aim to turn the Newtown Cultural Precinct and the Western Sector into a special place:

- * Pedestrian environments where people can walk, sit, relax and shop.
- * A series of quality public spaces, both soft and hard, of varying character to accommodate a variety of uses.
- * Revitalisation of the urban fabric and historic buildings.

- * Good local access by extending the road grid and creating streets for people.
- * A strong residential component for a variety of income groups.
- * Improvement of access by car and public transport.
- * A mixed-use environment utilising both old and new buildings.
- * A clean, safe and secure environment. (GAPP sa:14)

Land Use

Emphasis is on a mixed-use development within a cultural and art milieu, encouraging the complex integration of culture, art, entertainment, retail, commercial, office and residential activities.

The activities and uses within the buildings at ground level are critical to maintaining a sense of continuity and a vibrant, urban life. Developers are encouraged to use the ground floor, as far as possible, for retailing, entertainment, restaurants; uses that can flow out onto the sidewalks adjacent to, the building.

Above ground floor, the design of the building and the uses on the upper floors are to encourage looking out onto the public environment. Facing out of office and residential uses from upper floors, together with balconies, is encouraged. (GAPP sa:16)

Urban Space and Landscape

The urban environment of the Newtown Cultural Precinct is characterised by a public network comprising pedestrian walkways and routes, piazzas and public squares. More semi-public courtyard lanes have been identified, for the use by adjoining businesses for courtyard parking, landscaping and places of relaxation.

Proposed landscaping is structured so that it adds to the aesthetics, legibility, sense of place, linkage and physical comfort of the environment. Elements used are:

- * Formal planting of street trees along the primary routes to form boulevards.
- * A second order of tree planting to define important areas of the public environment, pedestrian routes and secondary streets.

- * The extensive utilisation of formal planters and landscape features throughout the public environment.

- * The inclusion of soft green spaces such as local parks. In addition colonnades and/or covered walkways is proposed to enhance the overall physical comfort and protection from the elements.

More private courtyards have been considered throughout the design, which should include significant landscaping and green space, contributing to the overall landscaping of the precinct. (GAPP sa:18)

Movement

“Pedestrian dominant” refers to an area where pedestrians take preference, but where limited parking and slow-moving vehicles are allowed to move through. The parts of Jeppe and Bree Streets, along Mary Fitzgerald, are designed to be part of the square, with the aim of closing these streets if required for events.

The primary vehicular movement streets (Quinn, Bree, Jeppe and West) provide access into Newtown and promote the efficient through-flow of traffic. Two Activity Streets, or “High Streets”, have been proposed, namely Carr and Bezuidenhout Streets. These are envisaged to have more intensive retail and other activities fronting onto them, with significant on street parking, wider pedestrian pavements, catering for entertainment, restaurants, daily needs and convenience shopping. The remainder of the road network forms local secondary access roads, which provide circulation throughout the Precinct, with on-street parking. (GAPP sa:16)

Built Form Directives

The developers are required to design their buildings to define space: buildings are used in grouped form to define the edges of the public environment.

Consequently, the buildings should be sited to stand on their boundary lines and collectively form a human scale to achieve a feeling of containment and natural surveillance, giving the public a sense of security. This is underpinned by active ground floor uses facing on to the public environment.

The mechanism used to promote the built form include mandatory and desirable build to lines, building zones, and the definition of colonnades or covered walkways.

Buildings and facades of historical value have been identified for conservation. Historic buildings are to be retained and recycled and facades retained and integrated with the redevelopment of the site.

Height of buildings is a critical ingredient of the spatial qualities being sought. Buildings are thus encouraged to be three to four storeys, in keeping with the existing scale of the urban environment.

The development of landmark buildings of distinct character is also promoted, as well as the architectural accentuation of buildings at important locations along the public environment. This is to promote legibility. (GAPP s.a.20)

Appendix B

Baseline

The intention of the urban design guidelines in the Newtown Cultural Precinct Urban Design Plan (GAPP Architects and Urban Designers, approved by the Greater Johannesburg Metropolitan Council in August, 1999) is to ensure the development of a cohesive urban environment that responds to its urban and topographical location and to Newtown's goals and experience. It is a framework within which architects and developers can contribute to the urban form as agreed by the JDA.

The document is intended to set the architectural and aesthetic goals recommended for the Newtown Cultural Precinct. These goals will be used for the Western Zone to ensure that the character of the precinct can be read via its movement systems, urban spaces and building forms.

A summary of the rest of the Newtown Cultural Precinct Plan is provided in Appendix A. The Design Guidelines is part of the Urban Design Plan, but is more suited as part of the Baseline.

Abstract of the Design Guidelines

The architecture must have contextual and historical significance to the Johannesburg CBD, and to Newtown. Buildings must define space rather than be objects within it. The built fabric should be defined by high floor area ratios; minimum heights that achieve an acceptable degree of enclosure of the public environment; and a clear definition of build-to-lines ensuring strong edges. Pure copying of historic styles is discouraged.

The overriding group form sought is that of a street-related wall architecture, characteristic of the Johannesburg CBD. In other words, urban spaces must be lined by a continuous façade of buildings. While heights, build-to-lines, and architectural styles may vary slightly, the net result should be a complex façade onto the public environment. Gaps between buildings are discouraged.

The interior of each block should be considered as import, a place in its own right. It should be part of the semi-private domain of the Newtown Precinct. The development of each site/erf should recognise this as an equally important frontage and respond to it accordingly.

Pedestrian entrances and circulation should be clearly emphasised from the street and the inner core of the block. Thus the building becomes a double frontage development. A hierarchy of spaces ranging from public to private is encouraged. The area must be as user-friendly and accessible to all people. Thus ramped access to buildings should be an integral part of the building's sense of arrival. Specialised facilities for mothers and children, the elderly and the disabled should be provided.

No signage may appear on the façade above the ground floor, other than the name of the building. Discreet and restrained signs are encouraged; in other words no flashing or moving signage is allowed. Signs should be of high quality, durable and colourfast materials.

Landscaping should enhance the architecture, to create a greening of the city fabric and to emphasise the relationship between built and natural elements. Landscaping must complement adjoining sites to create a unified landscape running across boundaries rather than defining them. Indigenous planting is encouraged and attention to routine maintenance must be incorporated. 20% of the site (hard and soft landscaping) must be planned and detailed by professionals.

The Newtown Cultural Precinct Design and Development Manual (GAPP Architects and Urban Designers, Nov 2003) covers the overall development intentions and other requirements that is covered, though in not so much detail, in Newtown Cultural Precinct Plan. The Design and Development Manual was developed to help interpret the Newtown Cultural Precinct Plan and is key in guiding development proposals. The manual serves as the first briefing document of any development in the Newtown Cultural Precinct.

Site Planning Directives and Guidelines

On-site vehicular circulation, including road widths, sight lines, turning radii, parking and loading bays must conform to standard required by the Local Authority.

Service entrances from the road should share access with other traffic. Where specific and frequent service is required special loading facilities must be incorporated. These should be screened so that they are not visible from surrounding roads and pedestrian systems.

Loading bays, refuse disposal, storerooms, electrical meters etc. should be treated as an integral part of the building and suitably screened from all views by walls, earth mounding and/or dense planting.

Precinct security is undertaken in the form of a City Improvement District, which will include surveillance cameras, security patrols and the provision of a control room for the development. Individual security for buildings should be situated in the reception area of each building. Access control to covered parking is an integral part of the building's design, with parking garages specifically designed with the right level of lighting.

In general, perimeter development in Newtown is encouraged, and should be achieved by a build-to line, which generally coincides with the boundary of the site. It creates enclosures for the street space and allows internal private courtyards located at the centre of the sites.

The building occupants must abide to the regulatory non-smoking practice and designated smoking areas must be provided.

Site Work Constraints

In general, the ground level of buildings should be as close to the proposed pavement or street level as possible. The aim is to provide a direct relationship between the ground floor activities and the associated street and pedestrian routes. Basements may protrude only 1,2m above pavement level.

Excavations required for basements and semi-basements should be designed in sympathy with the natural form and slope of the site. Where basements protrude above pavement level, the materials and design of these structures must be incorporated into the building design. Blank facades along streets and pedestrian routes should be avoided.

Site works required for access to individual sites, whether for vehicular or pedestrian purposes, must be designed in sympathy with the natural form and the proposed level of adjacent streets. Any ramp into a parking basement must have a level area as it enters the building before ramping down or up.

Surface water from individual buildings may not be discharged above pavement levels and must be discharged into the surface water drains provided within the streets.

Form of Exterior Elements

In all respects the mass and form of the building are to respond to existing buildings, existing contours and the proposed levels of the adjacent streets and express the dignified sense of stature of an urban environment.

The principles governing the setting-out of buildings on the site should achieve legibility, a sense of arrival for visitors, and the optimisation of views.

The emphasis in mass and form is constantly placed on elegance, be this in the spirit of the building, its lightness in the topography or the dignified solidity of a strongly composed building.

Elevations should be contemporary but take their clues from existing buildings in the Precinct. The mass and form intentions are on elegance with clearly articulated systems of proportioning, horizontal expression and vertical modulation.

Materials

High quality materials such as suitably treated glass, anodised or coated aluminium, stainless steel, epoxy coatings, and suitably treated wood are acceptable.

All surface coatings are to be long lasting, enduring in quality and appearance and requiring only low to moderate maintenance.

Wall materials may vary from load-bearing brick or high-quality masonry block or suitable stone, ceramics, granite or marble, to lightweight frames and panel systems.

All roofs, whether pitched or flat, are to be dealt with as conscience elements of façade treatment. Even flat roofs, whether behind a parapet or not, should be suitably treated with aggregate, pebble, tile or planting, particularly those viewed from the elevated freeway.

Site Landscaping Directives and Guidelines

The JDA has developed the public environment as well as the street spaces and pedestrian routes. Buildings fronting these elements must relate in mass, detail and landscape elements. Landscaping of individual sites must complement that of adjoining sites to create a unified landscape running across boundaries rather than defining them.

All planted areas must include an irrigation system to ensure that proper maintenance is guaranteed. All hard surfaces must be designed to accommodate proper storm water drainage.

Well-designed lighting of the building exterior and surroundings should be provided for security and aesthetic reasons and should complement the architecture and the landscaping.

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