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Seams on a Mannequin : A catalogue to integrate tailors and designers into the urban fabric of Rosebank.

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Seams on a Mannequin

A catalogue to integrate tailors and designers into the urban fabric of Rosebank

"Fashion is architecture: it is a matter of proportions."

Coco-Chanel

Siphathisiwe Hlongwane
0705700j

Declaration

I Siphathisiwe Katurah Hlongwane student # 0705700j, am a student registered for the course:

Master of architecture in the year 2012.

I hereby declare the following:

I am aware that plagiarism (the use of someone else's work without their permission and/or without acknowledging the original sources) is wrong. I confirm that the work submitted for assessment for the above course is my unaided work except where I have stated explicitly otherwise.

I have followed the required conventions in referencing thoughts ideas, and visual materials of others. For this purpose, I have referred to the Graduate School of Engineering and the built environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my own work.

Signature:

This document is submitted in partial fulfilment of the degree Master of Architecture [Professional] at the University of the Witwatersrand, Johannesburg, South Africa, 2012

Acknowledgements

Special thanks to the following people who have always been so willing to help and gone out of their way to ensure that I achieve my goals this year and in all the past years

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and always giving me the freedom to choose

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Ruth sack-Imbali
Semi Taiwo-Semmy Designs
Steven Riley- Hyprop investments
Ineza Mutimura- The Hub
Busi Mbele- Richard Branson Entrepreneurship centre
Thuli- High Court Tailors
Thabiso Hadebe- Black Faff
Hussain Abubaka-African Craft Market
Jah Roots-Designer
Brenda-Fashion district
Charles-Jeppe street

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Glossary

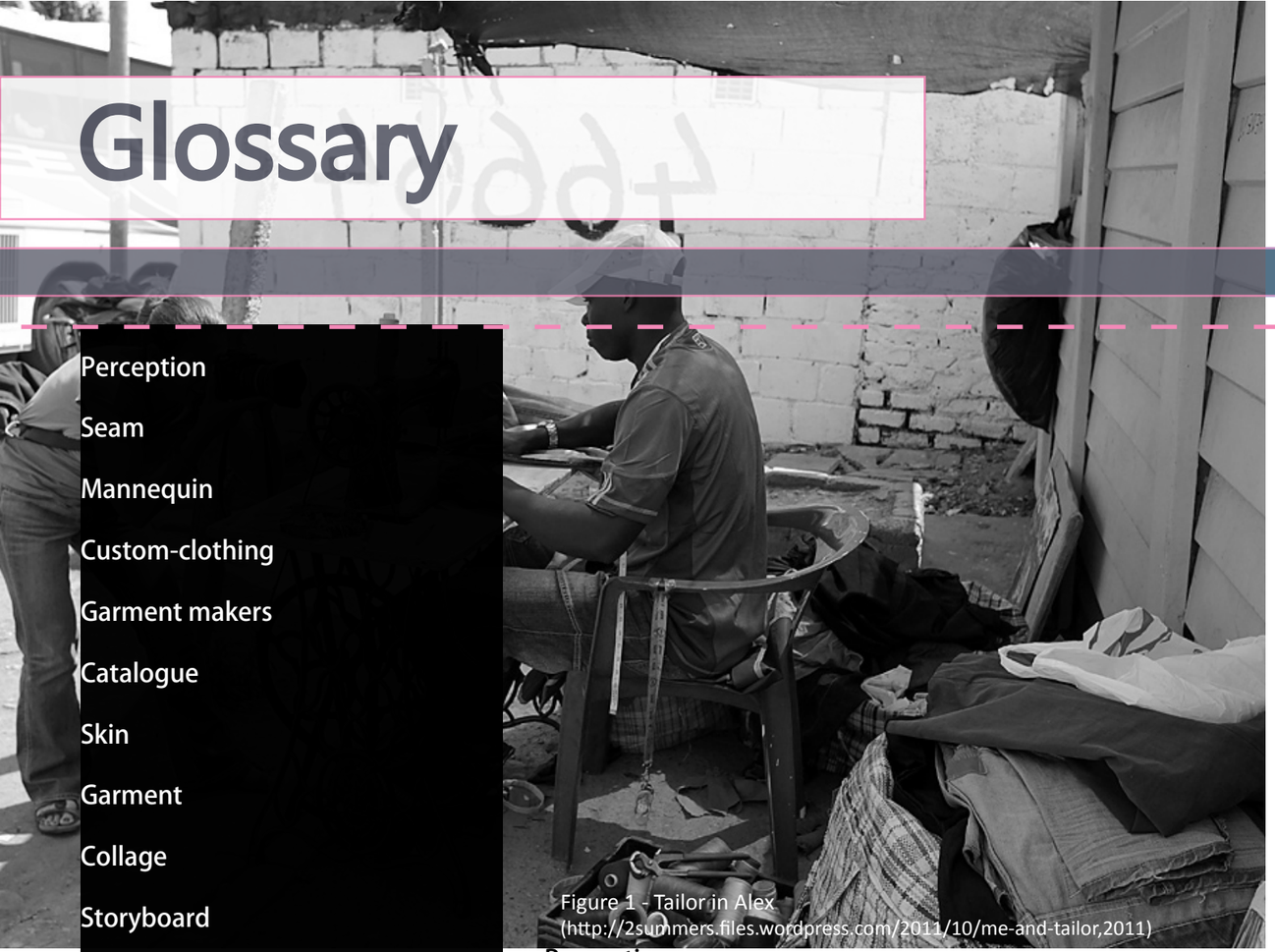


Figure 1 - Tailor in Alex
(http://2summers.files.wordpress.com/2011/10/me-and-tailor,2011)

Perception
Seam
Mannequin
Custom-clothing
Garment makers
Catalogue
Skin
Garment
Collage
Storyboard
Language
Fashionista
CBD
Fashion District

Perception:

i) The awareness of something through the senses sight, hearing, intuition

(OxfordUniversityPress, Perception, 2012)

ii) Processes, including memory, by which an organism becomes aware of and interprets external stimuli;

The way in which something is regarded, understood, or interpreted

(OxfordUniversityPress, Perception, 2012)

iv) Intuitive understanding and insight

(OxfordUniversityPress, Perception, 2012)

Seam:

i) The line where two or more layers of fabric are held together by stitches

(Oxford University Press, Perception, 2012; Dictionary.com)

Interpretation:

ii) An interface and connector between multiple panels and layers

(Delft University of technology, 2011)

Mannequin:

A life-size full or partial representation of the human body, used for the fitting or displaying of clothes (http://www.thefreedictionary.com/mannequin,2012)

Custom-clothing:

Clothing made to the specific measurements and directions of the client

Synonyms-tailored garment; custom-tailored, Customized clothing

Garment makers:

Tailors, designers, clothing, shoe, accessory, bag and jewellery makers

Any other forms of fashion creators

Catalogue:

A list or itemized display of articles for exhibition or sale, usually including descriptive information or illustrations. (http://www.thefreedictionary.com/catalogue)

Interpretation:

A space which acts as a template and display from which fashion lovers can view, select and purchase their desired attire and fabrics.

Skin:

i)Outer covering or layer of material used to dress the building or the body.

Collage:

An artistic collection of a variety of different images, or materials, placed together to communicate an idea or thought.

A collage may be used to identify or signify the lifestyle of a target group, the visual appearance of a product, the context of use and the interactions with the product.

Storyboard:

This is similar to a collage. The storyboard is a panel which tells the story of a product, from conceptualization to the finished product. This is a way of story telling and includes inspiration, precedents, materials and techniques to be used.

Fashionista:

A person that likes, or is passionate, about fashion and,or, following trends. They may express this appreciation of fashion through dress, or other forms such as photography.

Language:

i)The medium through which people communicate, transmit and exchange ideas.

ii)A set of governing principles, for example an architectural language

CBD:

Central Business District (Johannesburg for the purpose of this essay).

Fashion District:

A recently upgraded part of town which has been dedicated to Fashion and fashion related industries in Johannesburg CBD.

It takes up 26 Blocks and houses over 300 fashion-related micro-businesses, with seamstresses and tailors from across southern Africa

(The Johannesburg Development Agency [JDA], 2012)

Preface

Motivation:

Fashion has always provided an outlet for me to express myself. I have matured and learnt to understand different aspects of this field through daily dress, partaking in competitions, designing for clients and organizing events. The challenges are numerous and even more so for those, such as myself, that are not yet well established. I have dealt with time, money, knowledge and skills constraints and often found my self in difficult positions. This has meant taking on unconventional roles and I have sometimes found myself without a place to work from. Despite this I have been successful in my endeavours, architecture school prepared me in many unexpected ways.

An encounter with a handbag maker, on Wits campus at the Orientation week 2012, sparked a topic of interest. He was selling well made leather bags at just R250, about ten times less than the general retail price of quality leather bags at stores such as Diplomat and Nine West.
Like myself, not many garment makers have the necessary business acumen, facilities, skills and mentorship to either realise or acquire the true value of their works.

Seams on a mannequin is an exploration into how to create better working and economic conditions for tailors and designers, using architecture as a blank canvas, allowing for a collage of possibilities to sustain and advance them in the highly competitive fashion and garment industry.



(http://www.rbv-art.com/mannequins.html)

Abstract



(Word cloud of essay using tagxedo word cloud creator. Available at: http://www.tagxedo.com/app.html)

Perceptions determine the way in which we view people and in turn how we are viewed. Just as clothing can disguise the true identity of a person, facades can mask the real character of a building (Craik, 1994). These layers affect a lot of our choices: which building we will enter, where we will choose to shop, what we will purchase, and how much we are willing to spend on the product (Solomon, 1999).
A large number of garment makers are not as successful as they could be, as a result of negative perceptions. Despite that Johannesburg is in a post apartheid era many people are still marginalized and located in less affluent parts of the city.

Seams on a mannequin is an exploration into how architecture can break down perceptions about social standing and values which have lead to the marginalization of highly skilled garment makers.

These garment makers have been placed in buildings of less value, they end up generating less income than the high end brands and yet they are able to provide such a specialized service.

The Mannequin is a building designed with the intention of illustrating that garment makers can be able to sustain themselves if they are located in an upmarket precinct in which there is the desired client base for the garment makers.

The building will be located in Rosebank, a suburb in which there will be an opportunity for the garment makers to be exposed to the relevant clientele and also where upcoming designers would want to be located. Architecture may be used to brand the spaces from which these garment makers operate, thereby creating positive perceptions about them and the value of their products. This thesis proposes to add another layer to the existing urban fabric of Rosebank. A layer which will facilitate the efficient production, and the appreciation of the value, of customized clothing in the local context.

The building will act as a seam- stitching together this new layer with the existing urban fabric.
The building is titled the mannequin because it may be dressed up and dressed down. This creates opportunities for it to take different characters, through its unique ability to change through seasons, time of day and trends.

The hope is that the perceptions, which people have about the value of the service provided by tailors, will be deconstructed. This should initiate a higher awareness of the value in customized, and not just branded, garments and thereby produce a higher income for the tailors, and designers, so that they may be able to self sustain in upmarket precincts.

1.0 THEORY



(https://montrealinpictures.wordpress.com/2012/04/29/project-365-day-120-eva-b-boutique/)

Introduction



Figure 2-Pearls, unperceived valuable products

Perceptions prevent us from imagining a multitude of possibilities.

Through time and pressure the following amazing changes occur:

sand into pearls

coal into diamonds

caterpillars into butterflies

(http://www.123rf.com/photo_1268319_sea-shell-with-pearls-on-the-sand.html,2012)

Nothing is what it ‘seams’

Perceptions weigh heavily on our decisions and conduct. They determine the way in which we see and understand the world (Craik, 1994; Mills, 2003). People have preconceptions about product quality, product value, identity and social status dependent on the perceptions which they have developed from a combination of factors such as architecture, space, location, familiarity, popular belief, marketing and taste (Solomon, 1999).

The interpretations of a product’s value are associated with the lifestyle and status they project about the consumer (Goldhana, 2010). The consumer will often purchase products which they believe reflect the type of lifestyle they have or aspire towards. This affects consumer behaviour because people will determine which products to purchase, and where to make these purchases, depending on what they perceive aligns with their lifestyle. Perceptions of product quality may, therefore, be determined by the location of the products, the patrons within that location and the lifestyle associated with the location and the patrons (Solomon, 1999).

A large number of garment makers are not as successful as they could be. Despite the fact that Johannesburg is in a post apartheid era many people are still marginalized and located in less affluent parts of the city, around which there are many negative perceptions. This affects the number and types of consumers attracted to a store or location.

Architecture, therefore, has the power to create new, or solidify existing, perceptions about social identity, product value and product quality.

These perceptions affect the success or failure of individuals and businesses within the fashion and garment industry.
The fashion in which the commodification of architecture exists will be examined through the local and global context. Architecture may become a tool to brand and sell products, through aesthetics, adaptability and perceived associations with status and high quality.

The existing systems in architecture and fashion, which construct people’s perceptions, will be explored to determine how these systems may be maintained or deconstructed, to benefit tailors and designers thereby promoting their social and economic growth (Calefato, 2004; Mills, 2003).

Perception

In Architecture and Fashion



(http://fundamental-dis_lays.co.za/tag/truworths/ 2011)

Perception can be described as the awareness of something through the senses (OxfordUniversityPress, Perception, 2012). These sensations are often given meaning through our selective interpretation, which is highly dependent on cultural background and expectations from previous experience, over time this leads to biases which can be very difficult to reverse (Solomon, 1999).

They become intuitive responses (OxfordUniversityPress, Perception, 2012), creating the danger that people's choices can be misleading because they are no longer dependent on value and quality, but rather on ideologies and beliefs. People see what they want to see, processing stimuli and distorting meaning (Solomon, 1999).

In architecture, different features and characteristics may be designed to create perceptions about a building or structure. Scale is used to define different levels of hierarchy whilst the facade makes a statement about the building use and its patrons. A large scale building is often perceived as grand or important, whilst the use of low ceilings can indicate intimate spaces. The facade may be understated and simple for buildings such as warehouses and factories, with the use of affordable materials such as corrugated iron sheeting. In contrast to this, iconic buildings such as galleries and museums often have definitive facades which stand out and become a calling card for the building (Schittich,2006).

In fashion perception is created in the way a person dresses. A person may wear an outfit which either contrasts or expresses their personality. For example a conservative person may wear a daring outfit (Craik, 1994). The form of dress is also used to represent a person's class and status in society. Those who wear clothing perceived to be expensive are considered to be wealthy and highly regarded in society (Cox, 1998).In fashion the use of perception makes it possible to implement sales strategies such branding and seasonal sales because people will assume that they are receiving the service and quality that is being sold to them (Glazer, 2011).

It can be seen that in architecture and fashion, these external claddings can disguise and mask the true identity or, in contrast, give visual cues reflective of the building or person (Craik, 1994; McCracken 1990). These cues manifest in the expectations and attitudes of people towards what lies within the building or the person's character.

The façade of a building will determine the initial reactions and thoughts towards it, just as clothing can create perceptions about the identity of a person.

A building's function, its patrons can, therefore, be easily recognizable and determined by its external features and gestures. It becomes possible to discern whether a building is institutional, recreational or other, as well as the class, lifestyle and status of the people for which the structure has been made (Gott & Loughran, 2010)

The initial reactions and developed perceptions of the architecture,and space, will have a direct effect on the purchasing behaviours of the consumer as this will affect the perceived quality of the products (Solomon, 1999).
The consumer will negotiate product value, filtering and determining which products to purchase, where to make their purchase and how much they are willing to spend on the purchase. This is very evident in fashion.

The emergence of fashion linked individualism, class, wealth and consumption discourses, (Craik, 1994). The discourse of consumption became a means to distribute the aesthetic, creating a consumerists society by luring professionals to consume through advertising (Boyer, 1988).

This created fashionable statements with qualities of success, importance, attractions and desirability (Mc Dowell, 1984). The way a person dressed became reflective of their purchasing power and the amount of money they possessed (Solomon, 1999). A way to express this affluence was through custom clothing.

Custom Clothing

Custom clothing was originally a luxury only afforded by the wealthy elite. These tailor made garments were very expensive (Craik, 1994). Custom clothing marked a difference between the people who could afford it and those who could not and this distinction from the majority was an indicator of power and status (Craik, 1994; Cox,1998). Middle class aspirations to pursue this lifestyle culminated in branded clothing which had exclusive associations and could be afforded by the middle class (Craik, 1994). This led to the development of branded products.

In Johannesburg there are different forms of custom clothing and a variety of garment makers. Some are well established, with a loyal customer base, whilst others are trying to get recognition. The products and garments produced are of a wide variety . They range in the type of garments the individual specializes in and the style they use to create these garments. Garment makers work from different areas within the city and also from different types of spaces.

A lot of tailors will often share a joint space, to split the rental costs. This may be in a stand alone shop, or within a building with many other rooms of garment makers. Some of the tailors work from home, demarcating a space or room from which to work.

Internationally, the custom clothing market is very advanced in places such as Hong Kong, and Singapore. Custom garments can be made within approximately 24 to 48 hours. (HongKongTourismBoard, 2007). These places are well known and visited by tourists because they have a collective identity. People know that if they need to get customized clothing there is a specific location for this.

This custom industry, based in a collective facility or area, is yet to develop in the Johannesburg context and could be a great destination for tourists. In an attempt to achieve this, the Fashion District was conceptualized (Interview with Rob Hartgers,05/05 2012). The district does not seem unified, the different buildings are scattered across the site and it becomes very unclear where the beginning and end of the district is. This is because many shops of the shops in the fashion district sell products similar to those of the shops just outside the demarcated district. This is mainly characterised by knock off brands and cheap clothing.

This facility could enhance the awareness and success of the tailors and designers, by creating a clearly defined, easily accessible destination for this tailored service (Sack, 2012). This idea of the service tailored to the exact customer's requests and desires could be sold through a collective brand identity. The individual will still be able to maintain their specific identity by defining the unique qualities of their products.

There is a very diverse set of garments from all parts of Africa, and the world, because of the various people that have moved to Johannesburg and the adoption of different trends from globalization. The collective identity could be based on this diversity of custom garments.

Different spaces and types of custom garments in and around Johannesburg



Figure 3- Tailor (17th Street), Alexandra, Johannesburg, Gauteng, (http://www.flickr.com/photos/2012)

There are some tailors located within the city that work from the street. It is most likely that they are doing this to avoid paying rent whilst remaining visible and accessible to clients



(Hlongwane, 2012)



Figure 4- Tribal print garments- Arts on main

Tribal print is currently a big trend in fashion. These tribal print garments are created by adapting bags and shoes purchased from local shops such as Jet.

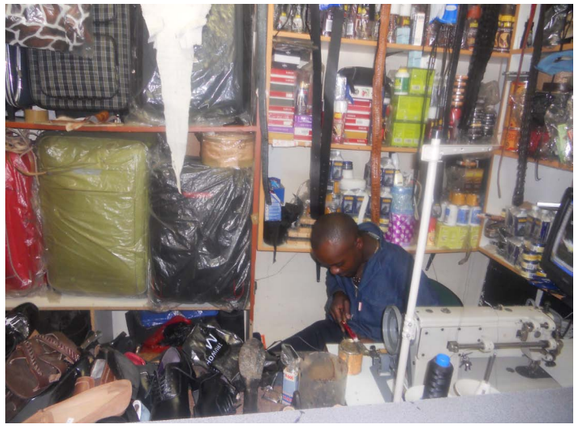




Figure 5 - Shoe maker in Braamfontein

The display space is combined with the works pace and there is a storage room at the back. He has different styles of leather sandals which are priced ranging from R250 going up. The aesthetic and workmanship of the shoes are not at the same quality as most mass produced ones. If he receives the correct training and skills he may be able to





Figure 6- Clothing vendors in the CBD

Charles and Frederick, brothers originally from Kenya, produce bags and earrings in the CBD. Their stall is located on Jeppe Street. They make they products whilst waiting on customers. The bags are about R100, and earrings R15.

They would like to be located in a more upmarket area in the city but can not afford the rentals





Figure 7- Home based tailoring

MaNyameka tailors clothes from a 9 m^2 room in her home located in Cresta. She is able to drive to clients for meetings but has many consultations from her home. She charged me R180 for this blue dress but she says she is able to charge R1000 or more with some of her clients.





Figure 8- Black Faff, online clothing label

This business is run online, through social media platforms, and marketed through their website.

The products are currently made from the homes of the various business partners, who are young entrepreneurs.

The target market is “cool urban kids” as well children because they like colourful items (Hadebe, 2012).

They make t-shirts, caps, jackets and custom artwork on shoes. It takes anything between 4 hours to three days to customize the shoes.

Black FAff deals with the Superga flagship store located in Rosebank Mall and Sandton City. Customers can buy their footwear in the store and request customization.

If they had more finances Black Faff would like to be located in popular malls where their products would be visible to more clients.

Their products range from about R100 to R900.

(All images by Hlongwane, 2012)



Figure 9- Semmymania designer label

Semi Taiwo is a designer in the fashion district, located in the square at Fashion Kapitol. He is originally from Nigeria and he produces mens and ladies clothes, which he is able to create within a day.

The space he works in is 32m² and rent is R 5 000.

His clients are are middle to upper income from different parts of the city . They are willing to come into to town to buy from him because they trust the quality of his service.

His clients are working class South Africans.

Semi would like to move to Sandton for the target market and because he says his clients will not feel out of place, as they do in the CBD.

He used to work in Sandton for another designer but says it costs about R3000 to rent the same amount of space as his shop



This dress is being sold for R 1500



waiting area and consultations



(http://www.blueplaques.co.za/article/markhams-get-blue-plaque-again)



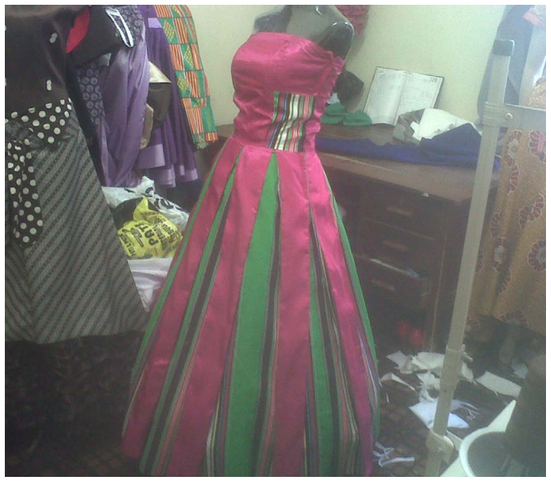
Entry

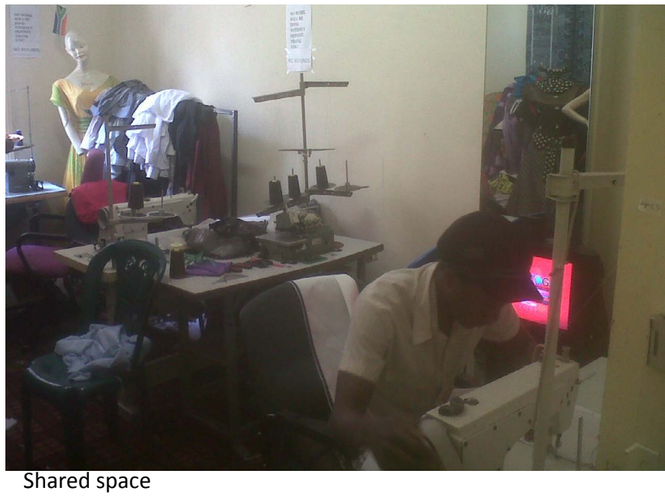
Figure 10- High court tailors, Ghandi Square

There are about 70 tailors in this building. There are four floors with 18 rooms on each.

Most of the tailors design African wear and there is also a big market for wedding dresses. The other services include evening, children's wear, casual and tracksuits.

I interviewed a tailor, named Thuli, who creates traditional wear. She has been tailoring since 2004 and says she gets most of her materials from Oriental Plaza or Pritchard street in the CBD. Thuli share the room with two other people and they pay a total rent of R1000. As a team they are able to make 3-4 dresses within a day. When asked about where she would like to be located she said she likes being in town because most of her clients are black. id she were to move she would go to Maponya mall in Soweto and not an upmarket location, where she does not perceive her clientele to be.

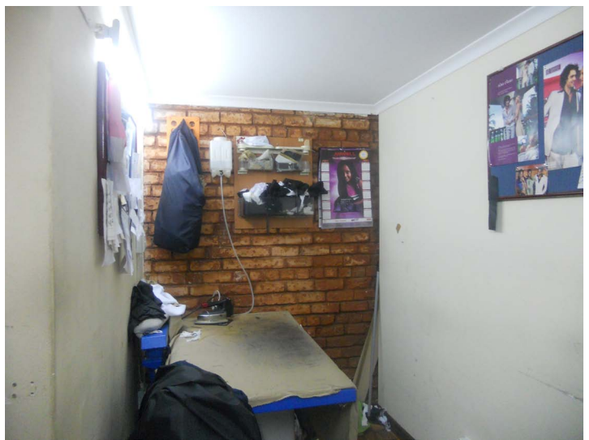




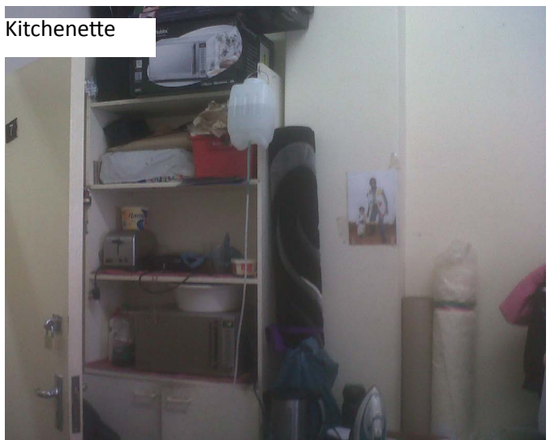
Shared space

Basic tools include a straight sewing machine, an overlocker





Kitchenette





(All images by Hlongwane, 2012)

BRAND IDENTITY

Perception of Product Quality

Branding is the way in which a person distinguishes their products from those of others.

Brand identity is the signature characteristics by which the products become recognizable.

Branding exists because people, and producers, want to be different from their peers. When technological advancements led to mass production, which made high quality productss seem low quality and easily accessible, people reverted to customizing to create this differentiated identity. Although this was the original objective, the customization and exclusivity has been lost because these branded products are now mass produced and mass distributed through chain stores such as YDE, a local designer fashion outlet.

The personal experience has been lost in this process and this has been further diminished by phenomena such as online shopping. As a result, people no longer even have to leave their home to purchase garments. This ability of people to access so many goods, on a global scale has created a heightened consumer orientated society characterised by constant upgrading (Godanha, 2010).

Branding can also be described as the perception of quality (Solomon, 1999). People's assumptions and expectations are shaped through their constant exposure to advertising, and their use, of the branded products. This is a powerful tool in sustaining business and creating a loyal customer base because a product stimulus is often interpreted in light of what is already known about the product and the characteristics of that brand (Solomon, 1999; Duplessis & Rousseau, 1999).

This is translated into the value people attach to garments. People will tend to buy branded and designer clothing because they trust that they are getting value for money (Duplessis & Rousseau, 1999). They are also buying into the idea that they are purchasing exclusive clothing. This may be seen as a misconception since many of these designer items are no longer one-off pieces, fitted to the individual client.

The use of branded products is also linked to associations of status and class since branding originally emerged as a result of Marx's theory of capitalism (Cox, 1998). According to Karl Marx, capitalism is the societal living system in which people are divided into hierarchies of class, according to wealth, and required to exchange money for goods. (Cox, 1998)

People will often perceive those wearing branded clothing to be wealthy and will associate them with a coveted lifestyle (Solomon, 1999).

People are now buying into the "exclusivity" that this branded clothing offers through its high prices, which makes it inaccessible to less affluent clientele

Perceptions of a brand constitute functional attributes such as price features, quality and symbolic attributes. Symbolic attributes constitute image, what we think it says about us when we use it. This is vital in the garment industry as there are strong associations with the brands which people wear, self image and status (Solomon, 1999).

Do we pay for the quality or the name and perception in the quality?

LOUIS VUITTON

- Brand identity is dominant
- Brand sells the goods
- Highly value and high cost
- Impersonal client-designer relationship
- Designer invisible
- Client has faith in the

$$$

BrandeD SpacE

Perception of Quality based on Architecture and space

Architecture is a symbolic attribute because marketers rely heavily on visual elements in advertising, store design, and packaging which all form part of branding and brand identity (Glazer, 2011).

The evaluation of a product is typically what it means rather than what it does. People see themselves as they imagine other people see them and in that sense, branded clothing and space helps to determine the perceived self, since people use an individual's consumption behaviours to make judgements about that person's social status (Solomon, 1999).

This meaning, as perceived by consumers, often constitutes a product's market position (Solomon, 1999). Knowledge of consumer characteristics then shape and determine marketing applications, defining the market for the product, and the techniques to use when targeting the consumers (Duplessis & Rousseau, 1999); Solomon, 1999).

This has resulted in sophisticated marketing strategies such as creating brand identity through architecture and space. The architecture has, itself, become an advertisement.
Kevin Erwin Kelley described this as "perception design", design marketing that is used to prompt consumers to buy through environmental "signaling" that influences their perceptions (Frampton, 2006).

In much the same way that people will buy branded clothing, fashion designers are commissioning "star" architects to be the authors and designers of their clothing stores and precincts (Moov+Daas, 2010). The clothing designers recognize that good design has the power to boost the prestige, marketability and sales of products (Barreneche, 2005).

The architects and designers are required to design provocative storefronts and interiors, reminiscent of the clothing brand (Barreneche, 2005). Although clients may walk into a store without knowing that the store has been designed by a renowned architect, they may be able to feel that they are within a designed environment. It then becomes possible to sell the identity of a brand through the architectural design.

The spaces are produced to market the lifestyle of the brand that people aspire towards (Boyer, 1998). This involves storytelling through the spaces and design elements.

When Rem Koolhaas designed the Prada epicenter in Los Angeles, he created a very simple and understated facade. One could almost walk past this building without noticing it. It is hard to identify its function or to guess that it is a store of the prestigious Prada brand. The building is still able to attract clients because it is a recognized store. Once inside, the light quality and interesting displays create the feeling of being in a different space. This is the desired effect since branding is all about differentiating from others.

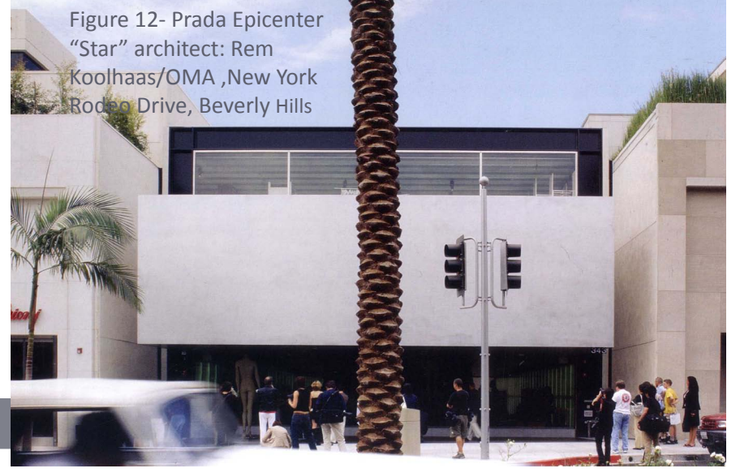


Figure 12- Prada Epicenter
"Star" architect: Rem Koolhaas/OMA ,New York
Rodeo Drive, Beverly Hills



(Barreneche, 2005)

"It lacks signage or even doors along the street"
(Barreneche, 2005:159)

A local example of this is The Maboneng precinct in Jeppestown. It contains buildings such as Arts on Main, an exhibition, retail and entertainment space and Main Street Life, an apartment building for artists. Jeppestown is an industrial precinct which comprises of many derelict buildings. Many people feared going to this part of the city because it was perceived as unsafe. Today it is a popular destination and a hub of activity because the space has been branded as vintage and artistic space. The entrance facade of Arts on Main has the original signage from when it was built, in 1911 (http://www.artsonmain.co.za/2011). Main Street life has each of its floors dedicated to different types of designers.
For instance, the second floor is dedicated, and only rented to fashions designers
Here the idea of personalization is sold, in the brand, to this niche market (Boyer, 1998). There is a strong sense of aspiring to be different and unique and this can be seen in the way in which the people



Figure 13- Arts on Main
The facade and other design elements at arts on Main represent the nostalgic concept
(Hlongwane, 2011)



LOCATION perception

Perception of product value based on Location, location, location!!!

Spaces and places are definers of social position and often the location of a fashion outlet, whether for production or retail, is chosen to attract a specific target market. (Craik, 1994; Duplessis et al, 1999).

Location and context becomes very important in determining the success of a building, business, brand or individual involved in the garment industry because the place in which something, or someone, is located may be seen as a reflection of the value provided.

The initial reactions, and developed perceptions, of the place will have a direct effect on the purchasing behaviours of the consumer as this will affect the perceived quality of the garments. The consumer will negotiate product value, filtering and determining which products to purchase, where to make their purchase and how much they are willing to spend on the purchase (Duplessis et al, 1999).

The inhabitation of the space or, location, becomes associated with various class and status judgments because the places which people will choose to occupy often reflect their buying power. The higher the buying power, the higher the hierarchy in society (Cox, 1998). Since products of high value are found in upmarket buildings and locations, people will gravitate to these upmarket spaces because people aspire to be highly regarded, and those with money are respected and viewed more highly in society than those without (Cox, 1998).

Shopping hubs in upmarket suburbs such as Sandton and Rosebank target the more affluent clientele and tend to have high end clothing stores and franchise outlets whilst areas such as downtown Johannesburg (the CBD) have been flooded with cheaper, knock off brands and, therefore, attract clientele with lower purchasing powers (Cox, 1998). This, coupled with people's negative perceptions of town and other less affluent parts of the city, ensures that people with specialized skills, operating from these areas of the city, are unable to make large profits.

Despite their skills they are unable to access the middle-upper clientele because they, and their products, are not highly regarded.
As a result, designers and retailers prefer to locate their fashion outlets in the upmarket suburbs. They are aware that long standing perceptions and stigma about the inner city still prevent people from making trips to, and shopping in areas such as the CBD (Leitch, 2012; Zack, 2012).

These perceptions and changes in the nature and state of the fashion industry, in Johannesburg, have evolved and occurred as a result of social, political and economic forces. In Johannesburg spatial planning of the apartheid era led to a lot of the perceptions which still exist today. Blacks and people of colour were displaced from the inner city and placed on the outskirts in townships and less affluent parts of the city (Tomlinson 2003).
During this time, the economy was flourishing and the land values in the CBD were as high as R200 000, ten times more than the values of land in the neighbouring suburb, Braamfontein (Lurie, 1968).

Figure 14 - Leather shoes
The images show how strong an influence location may have on price, and ultimately the income of a custom garment maker.

Left:
Leather shoe in the CBD
R30

Right:
Leather shoe in Rosebank
R599





Eloff Street became recognized as the greatest shopping street in the city, so much so that when the South African version of Monopoly came out, Eloff was the most expensive street in the board game. Eloff Street became likened to London's Oxford or Regent Streets (http://dojeloffstreet.blogspot.com/,2006).

When blacks began to move back to the inner city in the 1980s, this made it unattractive to the middle class and suburban white who feared potential crime and multi-racial living (Tomlinson, 2003). Businesses began to relocate to the northern suburbs, leaving the inner city with low rentals in modern, abandoned buildings (Tomlinson, 2003). This trend was fuelled further by independence in 1994 as foreigners and locals flocked to the inner city for economic opportunities. This capital flight, to the northern suburbs, led to the decline of Eloff street and the inner city as a whole (Tomlinson, 2003). Today Eloff Street, although inhabited by established retail stores, is no longer considered the best shopping street in Johannesburg . It is lined with food vending stalls and the negative perceptions of crime and filth, associated with the inner city, ensure that middle to upper income clientele to do not frequent it.

This shows that the location and context influence the type of consumer attracted to a specific area. This then determines the market price of products as well as the way in which the products are described.

At Arts on Main, a top may retail at R750 whilst its equivalent in Fashion square will fetch R150 and clothes in other streets of the CBD fecth only R5. Although these are all technically second hand clothing items, the ones in Arts on Main cost more because of the type of building they are located in and the perceptions associated with that building: nostalgia, vintage and exclusivity (Boyer, 1988). The clothing in the CBD is perceived to sell low quality goods, yet often the items are designer brands which have been sent in bales from the West (Gott and Loughran, 2010).

Figure 15- Effects of location on pricing



"vintage" top at Arts on Main, (Hlongwane, 2012)



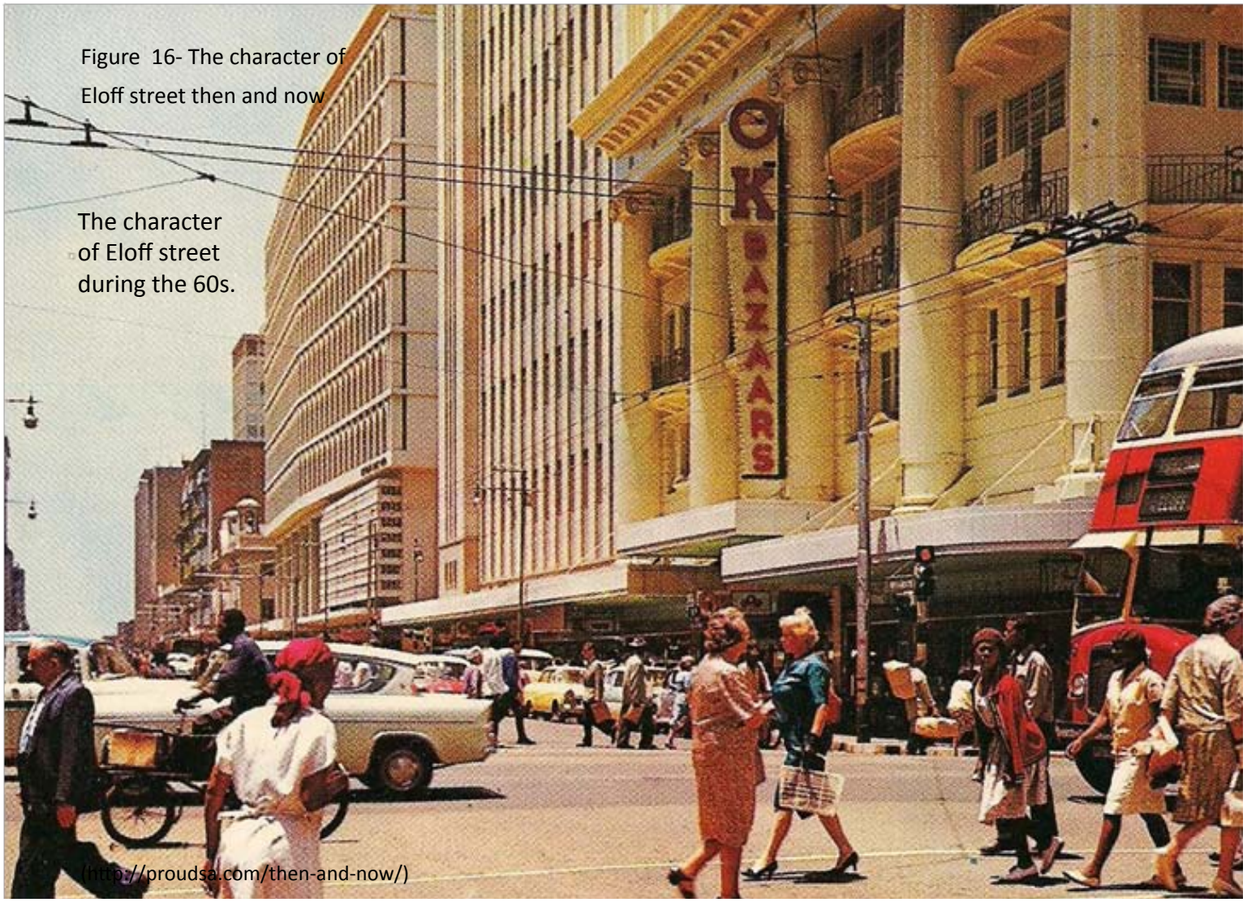
"vintage" top in Fahion Square, town



"second hand" item in the CBD

Figure 16- The character of Eloff street then and now

The character of Eloff street during the 60s.



(http://proudsa.com/then-and-now/)

The character of Eloff street today, with street vendors along the pavements



(http://dojeloffstreet.blogspot.com, 2006)

Figure 17- Saturday market at Fashion Kapitol



The Fashion District was also grossly affected by the decentralisation of the CBD. In an attempt to revitalise this once flourishing part of town, The Johannesburg Development Agency (JDA) invested money into the redevelopment of the district (http://www.jda.co.za/news-and-media-releases-2011/december/778-citys-new-fashion-market).

The district does not seem unified, the different buildings are scattered across the site and it becomes very unclear where the beginning and end of the district is. This is because many shops of the shops in the fashion district sell products similar to those of the shops just outside the demarcated district. This is mainly characterised by knock off brands and cheap clothing.

When speaking with Rob Hartgers in an interview on the 6th of May 2012, he noted that the JDA has pulled back from the Fashion district project for political reasons, and they have decided to reallocate their funding. The people in the district are struggling to make a living mainly because the neighbouring shops have very competitive prices (Hartgers, 2012). Hartgers (2012) says that the district needs a distinctive collective brand identity, for example “Made in the Fashion District” because at the moment people are not even aware that Fashion District exists .

Some garment makers and businesses within the district have moved out. One such example is The Hub entrepreneurship centre which recently moved out of the CBD and has relocated to Braamfontein because they felt they were not receiving as much business as they could because of people’s reluctance to go to town and other issues such as lack of parking

The shopkeepers within the area do not know that Fashion district is so large, a lot of them think it is Fashion Kapitol (Hartgers, 2012 personal communication).

Fashion Kapitol is a square located in the heart of the district on Pritchard Street(http://www.jda.co.za/news-and-media-releases-2011/december/778-citys-new-fashion-market). The upgraded square was launched in February 2011 with Johannesburg Fashion Week but at present the Fashion week is hosted in Crowne plaza hotel, Rosebank. This may be because the location of fashion Kapitol, in the CBD, is not appealing.

I made a trip to the fashion market held in the courtyard of fashion Kapitol every Saturday from 10am till 2pm. I arrived at noon and was very surprised to find that there were only about six stalls. It was very quiet and only a few people passed by whilst I was there, some of whom were only using this as a shortcut to the other side of the block.

Trends and fads

"Fashion is fleeting, style never changes"
Coco Chanel
(Hanisch, 2006 20120p:134)

Time and place

Architecture can be said to be fashionable because it is constantly evolving to accommodate and fulfil people's functional and aesthetic tastes and desires. It is a tool for shaping the spaces which people will choose to occupy, as well as the manner in which they will choose to occupy, and interpret, these spaces.

Architecture possesses many attributes of fashion:

•Style, way, manner, method, approach, trend craze, fad, mode, taste in thing
•Shape, mould, form, make, fit, alter, transform, create, frame, devise.
These words collectively define two distinct qualities:
•A prevailing system, custom or way of doing things
•The ability to change/adaptability (Gott and Loughran, 2010)

Fashion is made to clothe the body whilst architecture is made to clothe (define) space. This clothing of the body and space is often related to certain time periods and it becomes possible to identfy the era within which the clothing exists or existed.

Fashion constantly changes with time, dress on the other hand is considered stable, distinctive and related to the social practices of individuals (Gott & Loughran, 2010).

Clothing the body may be separated into different categories:

- Functional - uniforms
- Fashionable- seasonal and constantly changing with time
- Style-timeless fashion, stays fashionable despite changing seasons. For example some print in fashion.

Architects apply much the same concepts when designing buildings. There are buildings which are created for functional reasons with less emphasis on aesthetics. For example warehouses.

There are buildings which result from a trend or fad in an era. For example modernist buildings.
There are also iconic buildings created to stand out from the everyday ordinary.
This is similar to garments such as suits or ball gowns worn on special events or functions.

There are principles which remain in use many years after their introduction like the use of jeans as everyday dress and Le Corbusier's Domino diagram for construction purposes. This offered freedom and discipline of space,structure, form and expression (ARCHSA, 2012) and was even adopted and reinterpreted to suit the South African context by Rex Martienssen (ARCHSA, 2012). Often architects aspire to create buildings with this immortality, but this is not possible because there will always be new trends which result from the changes
in technology and social structure.

The high strata in society often dictate these trends. As it was mentioned earlier, fashion emerged as a result of consumerism and the discourse of wealth (Cox, 1998). High strata in society attempt to differentiate themselves from the lower strata through their clothing. When the lower strata catch on and begin to wear these trends, the higher strata attempt to find identity in the new trend/look (Godanha et al , 2010). As a result fashion is in a constant state of flux and truly kinetic (Zuk, 1970).

In the same way, architectural trends are dictated through different discourses in society. The changes may be the result of a new way of thinking or new materials which create different functional or aesthetic possibilities (Schittich, 2006).

The current trends in architecture and fashion are governed by the constant new technologies ,and rapid transfer of information, which allow for multiple possibilities (Schittich, 2006). It must be considered that a building has the potential to change in the future, to be altered, expanded, contracted, moved or terminated (Zuk, 1970).

A constantly changing architecture is required, this is in contrast to the static architectural monuments of Egypt, temples of the classical world and Medieval cathedrals of Europe (Zuk, 1970).

The extrapolation of lifestyle into architectural design can be seen in recent trends like sustainability. Energy efficiency and consciousness is being applied to all aspects of life and consumers are buying into this "green" age (Schittich, 2006). People will occupy buildings which they believe allow them to be part of a trend or lifestyle.

This has led to a lot of emphasis on the building skin, since this is the first statement which the building makes to people. It is no longer an ideal that the external appearance of a building should reflect its internal life (Schittich, 2006). Instead the skin may be completely separate from the building function. This has created a fixation on facades, resulting in many explorations of claddings and possibilities for the skin.

"Architecture too became into fashion and has been made a form of social climbing"
Carl Andre
(Gadanho, 20120p:8)

Figure 18: colour trend
Colour has also become a way to dress buildings and people.
Colour blocking is used in the fashion industry whilst architects are using rythm and patterns to justify colourful facades.



(file:///C:/Users/phsyj/Documents/2012/ARPL%207003%20DESIGN/book/images/analytica…olour-blocking-jamaica2.jpg, 2012)



MUSAC, contemporary art museum in the city of (http://www.allegramag.com/adios-a-mansilla/, 2012)

SKIN

Language-Masquerade

In both architecture and fashion there is a communication process which occurs through the façade, materiality and form. This language may be used either to hide, or express something about the character of a person or building. A conservative in daring outfit, a bold person in conservative clothing (Craik, 1994). This creates a system of masquerade in which dress consists of our body for others and for ourselves as others (Calefato, 2004).

"Through clothes we wear our bodies and fabricate ourselves"
(Craik, 1994 p:18)

The surface can be used to manipulate people's thoughts of what lies beneath. This is possible because of stereotypes.

Stereotypes are perceptions based on skin (Calefato, 2004). Stereotypes are a set of preconceived ideas, and social roles, about a group which are dependent on outward appearance and behaviour.

Clothes and skins become conveyors of meaning and value and individuals, buildings and spaces become bound to a set of perceptions constructed around these stereotypes (Calefato, 2004). Stereotypes can have negative or positive implications because the way people dress and the space they occupy may group them into dominant or subordinate social groups, respectively (OxfordUniversityPress, Stereotype, 2012; McIntosh, 1990).

Stereotypes have the same effect as uniforms. Uniforms can be a controlling device because they determine the manner in which people must conduct themselves and also the way in which people respond to those in a specific uniform (Calefato, 2004). This creates a system whereby signs and symbols in dress are used to identify hierarchies and social positions.

Building skins, much like garments, have the ability to communicate different ideas about social roles, positions, significance and identity.

The building skin may be used to signal which social group it is intended for, as well as to market the contents inside. The skin may be used as a threshold to the interior, or as a barrier preventing entry. In the 1970s, Robert Venturi identified and described two contrasting principes in the application of skin.

- The "decorated shed" , a diagram in which the facade carries the meaning of the building, yet is separated from the building volume
- The "duck" a building that derives its form from function.

A lot of the current buildings are reverting back to the decorated shed concept, which created a lot of the monotonous curtain walls of the 60s (Schittich, 2006). Unfortuanately architecture is unlike clothing, we can not shed it whenever we would like to (Schittich, 2006). In a world of ever changeing trends, caused by media and technology, a deeper consideration of the building skin is required. This may communicate the contents within the building, as well as allow for versatility.



Figure 19: Robert Venturi's critique of modernism (Schittich, 2006)

Figure 20: Centre Pompidou, centre for Art and Culture, Paris. An example of the duck



(http://www.richardrogers.co.uk/work/buildings/centre_pompidou/completed)

The building is turned inside out, with the services celebrated on the facade. This decision was driven by the need for internal flexibility. Each different service is colour coded.

The braced steel frame provides a surface onto which attachments can be made, allowing versatility.



(http://paigehohlt.blogspot.com/2011_02_01_archive.html)

Conclusion :

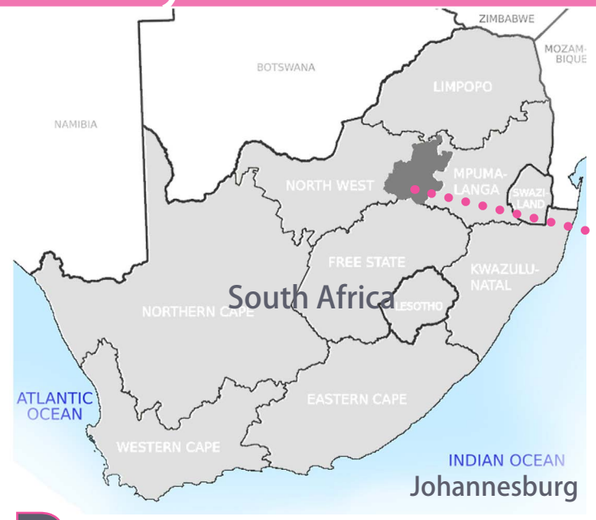
Our subjectivity has been heavily mediated by the discourses of wealth, consumption and the mass output of media and branding. This has led to our perceptions and understanding of space which often groups places, and people, in hierarchies in society (Dovey, 2010). Urban space also becomes branded and this ultimately structures the way people perceive and use it, behaving as stylized occupants and shoppers (Mills, 2003). In this way, location and architecture can communicate the characteristics of a specific space, to attract the desired consumers. This brings me to my topic of enquiry. If architecture is a language in what fashion can it communicate the quality and value of these undervalued garment makers and their products?

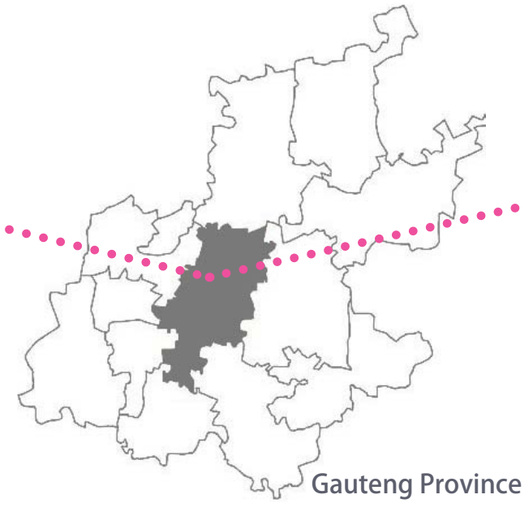
Architecture has the potential to create a better opportunity for the tailors and garment makers by changing the perspectives of the consumer and the meanings they attach to the garment makers and their products.

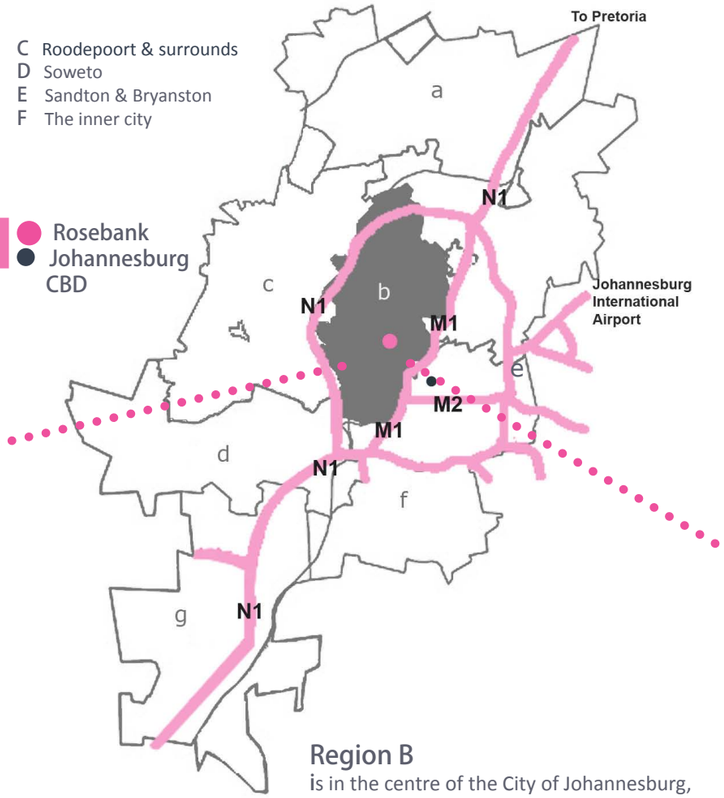
2.0 SITE ANALYSIS

Context

Locality

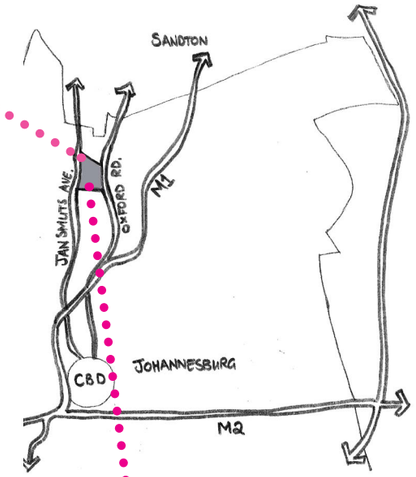






Region B
is in the centre of the City of Johannesburg, sharing its boundaries with four other regions.

Rosebank is loacted between the two major development nodes, Johannesburg CBD and Sandton. There is access from a variety of locations because the region has good connectivity to other places, via the highways and main roads which includes the N1/N3 and M1 Freeway. It is positioned at the narrowest point between the two major roads, Oxford Road and Jan Smuts Ave.



Rosebank is a trendy, commercial node with a pleasant working, shopping and entertainment environment (http://www.rosebank.co.za/ckfiles/files/rosebank_property_update, 2012). This elegant suburb is Johannesburg's second largest central business district and it is one of the most sought after business hubs in the country. According to a survey done, the total foot traffic to the Rosebank mall for the year 2011came to a total of 9, 4 million (http://www.themallofrosebank.co.za/about_location.htm).
The launch of the Gautrain services in 2010, has been a catalyst for a lot of development within the area which has led to an interest from both local and international corporate tenants (http://www.themallofrosebank.co.za/htm).

Rosebank consists of multiple layers, each with its own contribution to the area. The precinct has a over 200 retail outlets, very strong pedestrian links and activity, several hotels, residential buildings, markets, galleries, learning institutions, restaurants, cafes and nightclubs (http://www.rosebank.co.za/ckfiles/files/rosebank_property_update, 2012).

This is responsible for the shop owners and clients, international and local travellers and tourists, about 14 000 office workers, families and students attracted to the area.
At night the character of the place changes as it becomes a hub of activity for dining, movie and party goers and special events such as S.A fashion week. This creates major opportunities for retail spend.

One may see Rosebank as a seam: It is a suburb which integrates a variety of people, it appears to be a pocket where a balance is achieved between high and low end. Unlike the exclusivity of Sandton, or the avoided area of downtown Johannesburg, it is inviting to, and inhabited by, a mix of first and second economy people and spaces. It is one of the few in Joburg which has managed to maintain an inclusive character.
The mix of retail spaces includes high end stores such as Europa, located very close to the more affordable Rosebank rooftop market. The ability of these to coexist provides a unique context and urban setting which suggests the ability to sustain a building which can house both high end established designer brands with upcoming unknown brands.

Rosebank has a High MAS score which indicates that it is a desirable location and destination. This score is awarded by urban economists and it is determined by many factors such as road infrastructure, proximity and density. Market research shows that the likely clients, to an area, will come from within a 15 minute drive. This is beneficial to 'The Mannequin' because the majority of neighbouring suburbs have people with a high Lifestyle standard measure (LSM), which is the desired clientele. These neighbourhoods are Sandton, Dunkeld, Parkhurst, Westcliff, Emmarentia and Parktown (Hyprop Ltd, 2012).



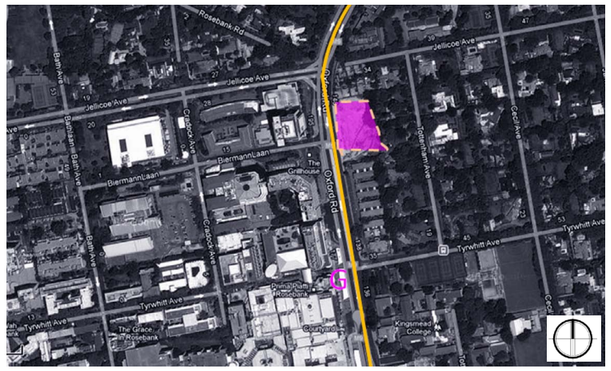
Exploration of potential sites

The site selection was dependent on the following factors:

Business opportunity-: The clientele within the area and their buying power
Access- Transport links and ease of acces to the site
Amenities- Existing supporting amenities and features
Diversity- Ability of the site to host a varied set of people. low, middle-upper income
Desirability- Where the tailors and designers would most like to be located.
Economic Viability- ability to sustain business in that area

The table shows the initial site considerations. All sites chosen were located on a corner to maximize on pedestrian and vehicular traffic. The sites are within precincts which may be able to sustain a creative industry. There were many negative and positive factors, of the different sites, which contributed to the final choice of Rosebank District. Interviews done with various role players indicated that garment makers would prefer to operate from an upmarket precinct, with affluent clientele, than in the innner city, with less opportunities to reach the desired target market.

"Some designers leave because they find it difficult to get clients. people do not want to come to town unless they believe in your service".
Semi Taiwo- designer in the CBD (Interview, 23 June 2012)

Site	Location map	Site characteristics	Panorama
1		Jeppestown-Inner city Cnr Main & Nugget Street Industrial precinct —Joe Slovo drive Located a few blocks from: Fashion District- Textile shops and related industries Maboneng Precincnt- Arts on Main; Main street Life size-2400m^2	
2		Jeppestown-Inner city Cnr Main & Nugget Street Industrial precinct — Joe Slovo drive Located a few blocks from: Fashion District- Textile shops and related industries Maboneng Precincnt- Arts on Main; Main street Life size-2400m^2	
3		Sandton-Region E Cnr West & Katherine Street Sophisticated shopping hub —Rivonia Road (G)Gautrain-direct link to airport; used by tourists and locals Nelson Mandela square Sandton City mall size- 2700m^2	
4		Rosebank-Region B Along Oxford Road Trendy, mixed use precinct —Oxford Road Gautrain- direct link to airport; used by tourists and locals The Zone mall, Rosebank Mall, Rosebank Mews Hotels Design district size- 4500m^2	This initial chosen site in Rosebank proved to be problematic because it is somewhat dislocated from the main pedestrian routes and the retail centres. The malls turn their back to the site and face an internal courtyard, giving the pavement a hard egde. Oxford Road, which was once pedestrian oriented, has become a highly motorized route dominated by vehicular movement. 

Site



The site is located on the corner of Tyrwhitt Ave. and Bath Ave. in Rosebank.
It is currently zoned as Residential 4 with a height allowance of 8- 10 storeys (RMD, 2012).

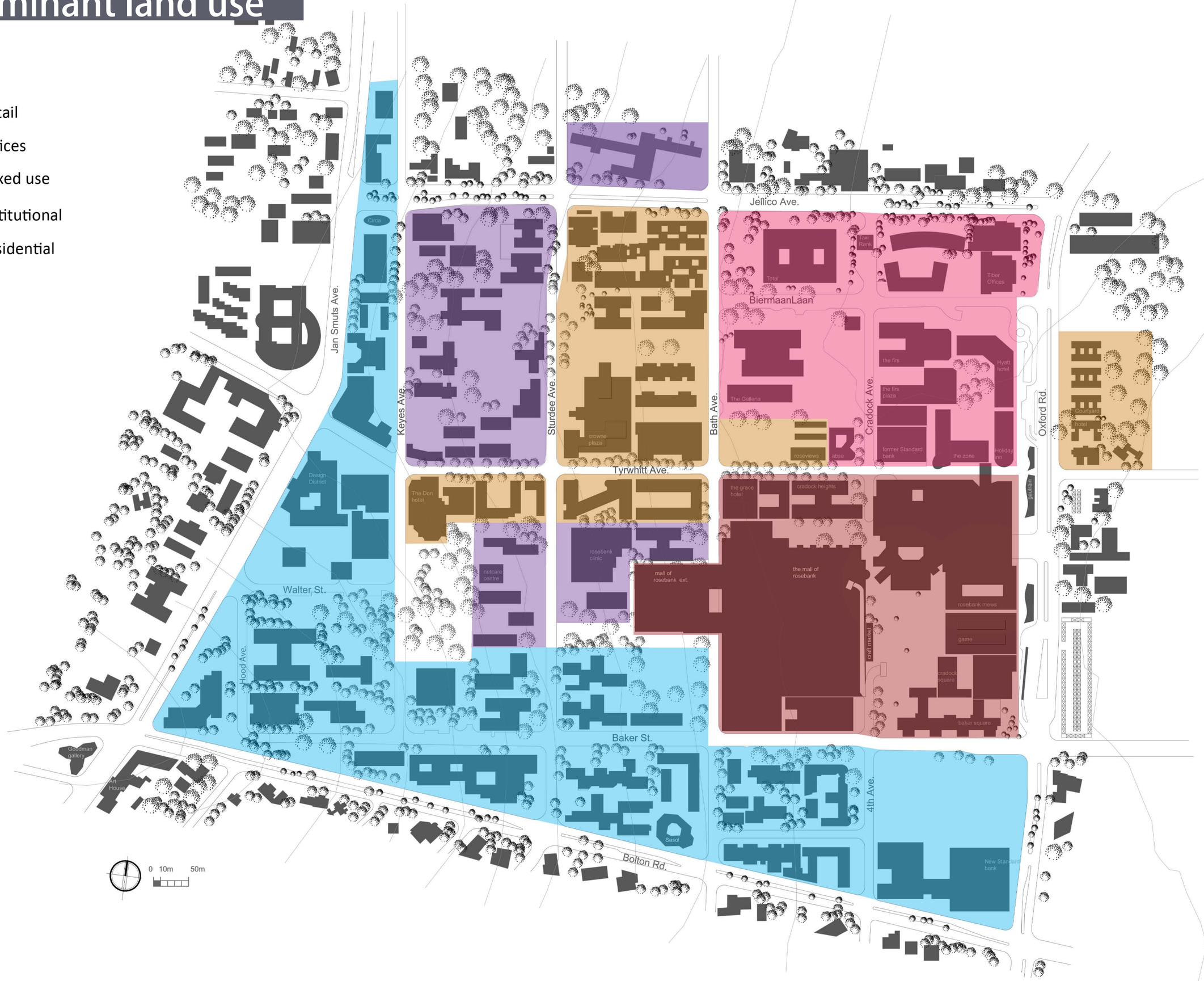
The existing, residential, buildings on the site are set to be demolished and the land is being sold for R55 million (Syndev Properties, 2012).

The site is ideally located to take advantage of the existing layers of the urban fabric.
The area is very pedestrianized with a lot of shopping and other fashion related amenities.
i)S.A fashion week offices are situated in design district, just down the road.
ii)S. A fashion week is currently held in the Crowne plaza hotel, a block away from the site. The mannequin could become the new venue
iii)Zone mall, Mall of Rosebank which is being extended on the previous Nedbank site
iv) There is Gautrain and a taxi rank routes, within close proximity to the

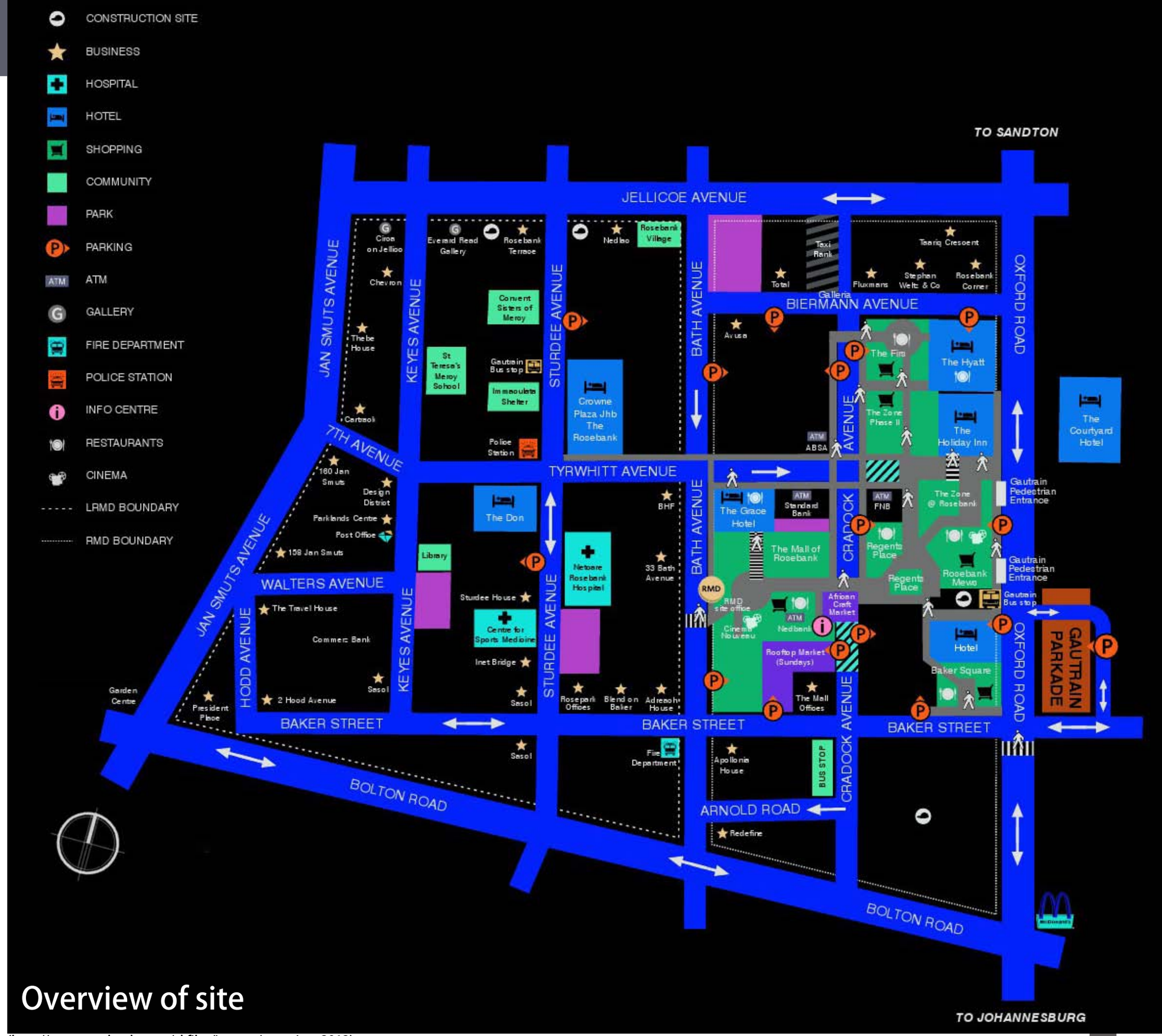
According to a recent survey, done by Hyprop, it was found that the customers would like access to a wider variety of clothing stores, restaurants and speciality stores the Rosebank area. (Hyprop Ltd, 2012)

Predominant land use

- Retail
- Offices
- Mixed use
- Institutional
- Residential



Site overview



Overview of site

(http://www.rosebank.co.za/ckfiles/images/rmap.jpg, 2012)

Amenities

Design District:

SA FASHION WEEK
THE BUSINESS OF FASHION

(ref)

- S.A Fashion week offices

LISOF
LEADERS IN FASHION EDUCATION

(http://www.lisof.co.za/, 2012)

- Lisof Design school

Rosebank Mews:

Tailors and designers:

- ZE Couturier fashion designer
- Observatory Tailors
- Gugulam dress designers
- Joe Master Taylors

Model agencies:

- Ice models
- Star models
- Casting directors
- Figures talent international
- Dj's model agency
- Gapa model agency
- Select models

Other:
Studio 05 school of fashion
The house of quality fabrics
Superbest dry cleaners

Baker Square:

- Tsunke & Sew What
  Fabric & Haberdashery
- Exclusive Dry Cleaners



Amenities

Immediate surrounding context



(https://maps.google.co.za/maps?hl=en&ie=UTF-8



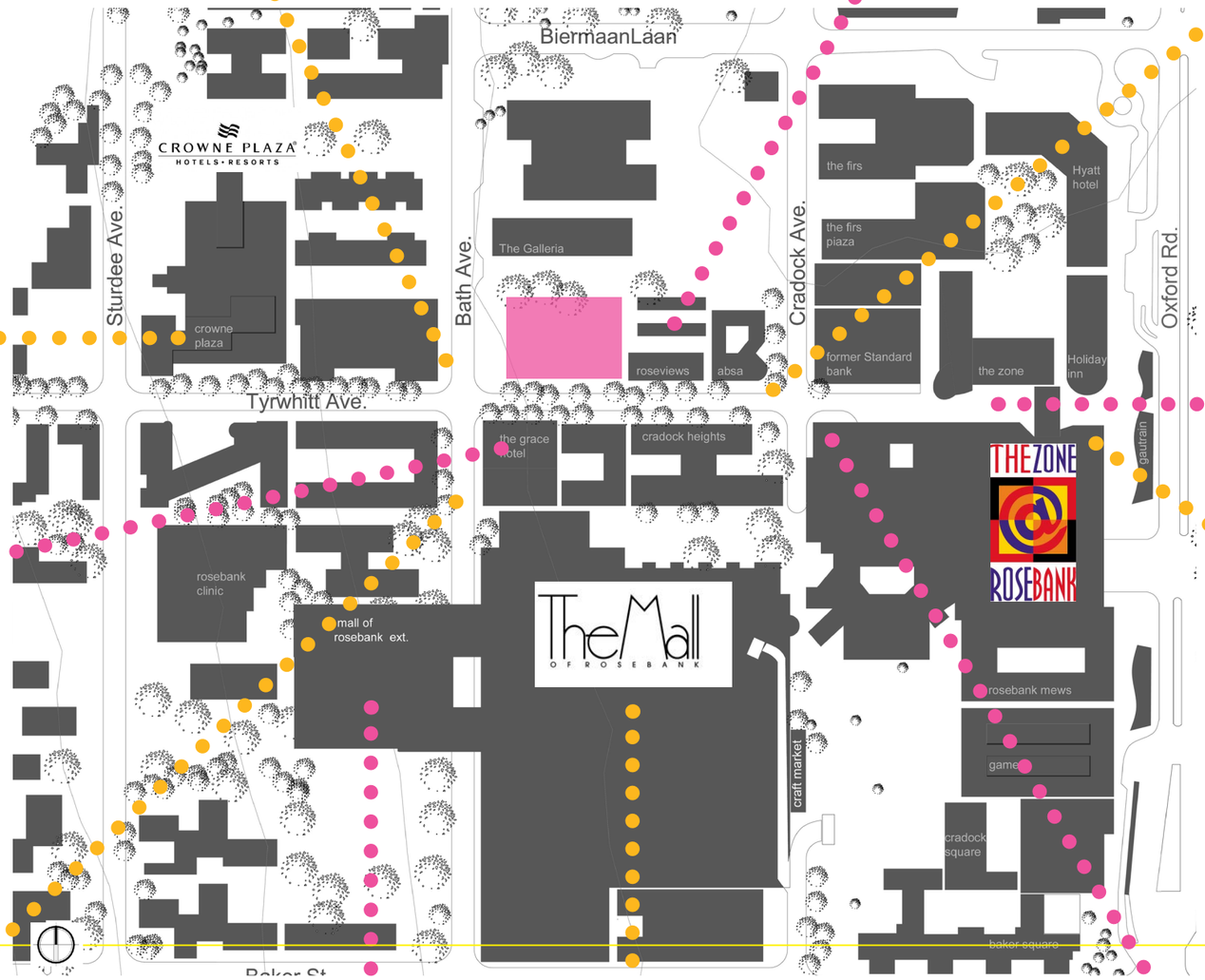
(Hlongwane, 2012)



(Hlongwane, 2012)

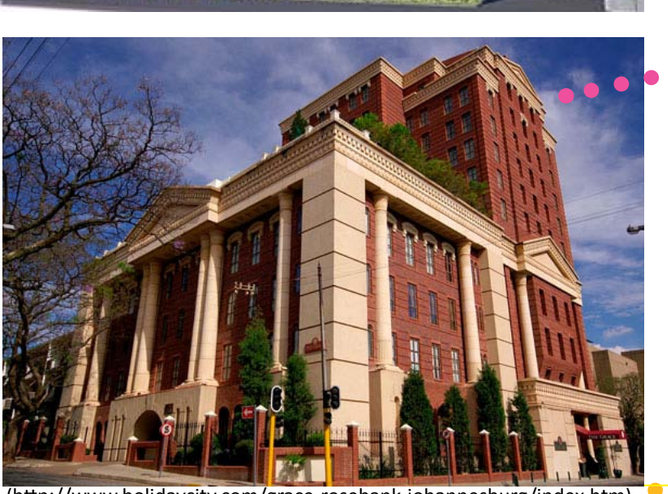


(http://crowneplazajohannesburg-therosebank.johannesburg.southafrica.mymotels.com/ 3/10/2012





(Hlongwane, 2012)



(http://www.holidaycity.com/grace-rosebank-johannesburg/index.htm)



(Hlongwane, 2012)



(Hlongwane, Oct 2012)





(Hlongwane, Oct 2012)



(Hlongwane, Oct 2012)

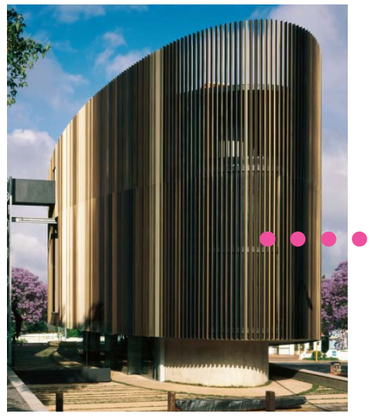
Periphery context



Design District
(Hlongwane, 2012)



Avusa, Media and entertainment organisation
(Hlongwane, 2012)



Circa Gallery







Gautrain-the site has a direct pedestrian link to the station entry
(Hlongwane, 2012)



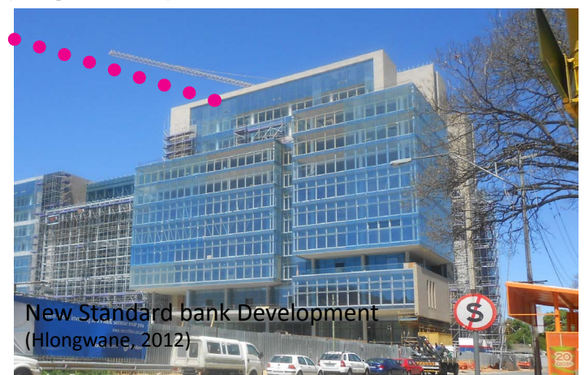
African Craft Market





Gautrain Parkade
(Hlongwane, 2012)





New Standard bank Development
(Hlongwane, 2012)



Police Station

Crowne Plaza Hotel
Formerly Rosebank hotel
Currently the venue for S.A Fashion
week

Residential building
4 storeys

Bath Ave.

Site:
Existing buildings to be demolished
(Syndev properties)
Land cost R55 Million

Roseviews
Residential apartments

Absa Bank

Cradock Ave.

Restaurants
Formely Standard Bank



Fnb

Cradock Ave.

Cradock heights offices

Grace hotel
opposite the site

Broadlands apartments

Bath Ave.

Between
Tywrhitt and
Biermaan



(Google earth images, 2010)

View up Bath Ave.
The left side of the road is residential with a pedestrian friendly street edge.
This is characterised by trees, planting and paving.



(Google earth images, 2010)

View down Bath Ave.
looking toward the site

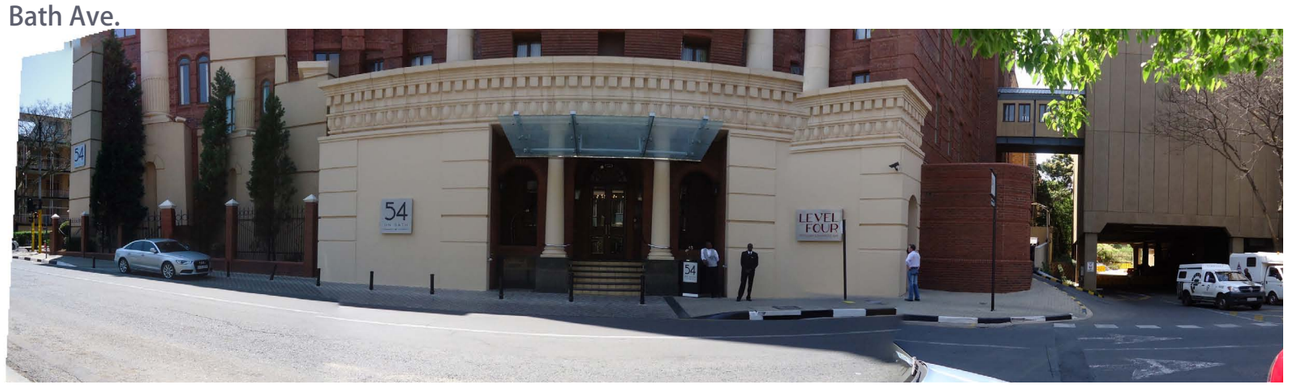


View down Bath Ave.
Staff and visitors entry to the Galleria complex



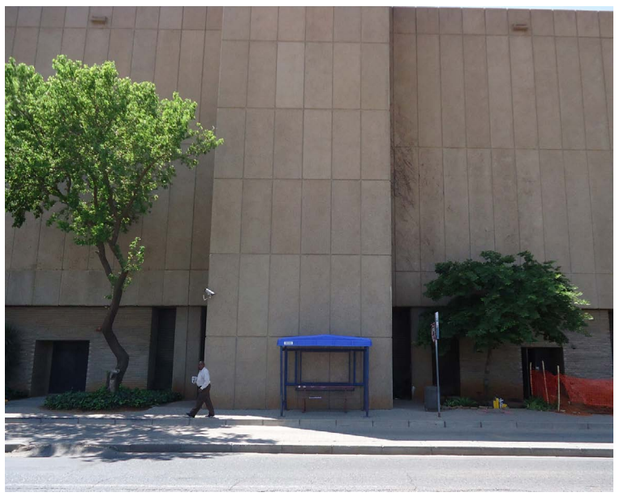
.
Service entry to Avusa

Bath Ave.

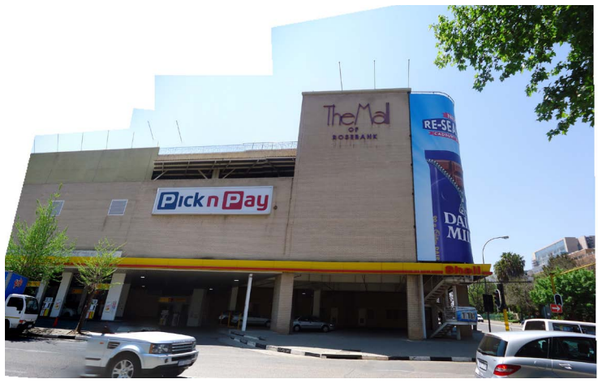


The edge on this part of bath Ave does not very pedestrian friendly.

Entry to 54 on Bath, previously and more commonly known as Grace hotel.
The guards standing at the entry, the change in paving and the poles on the pavement
make it uninvting to walk on this side



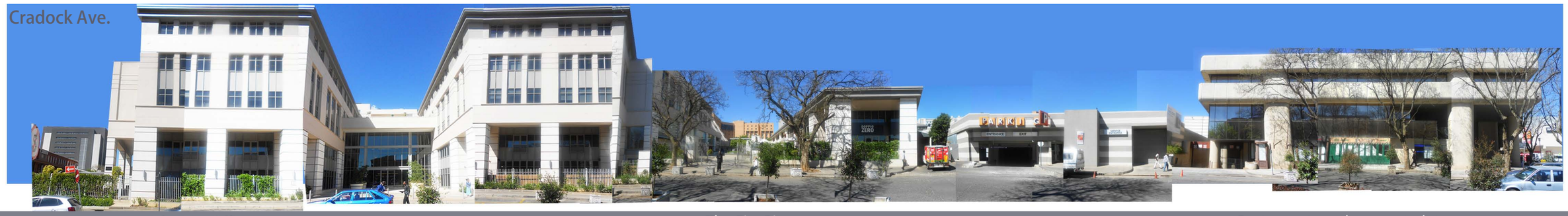
This service entry to the hotel and the Mall break the pedestrian pavement



The monolithic facade of the Rosebank Mall is blank and overpowering and the recess in pavement makes it less pedestrian friendly

The garage at the end means there is more dominant vehicle movement on this edge

Cradock Ave.

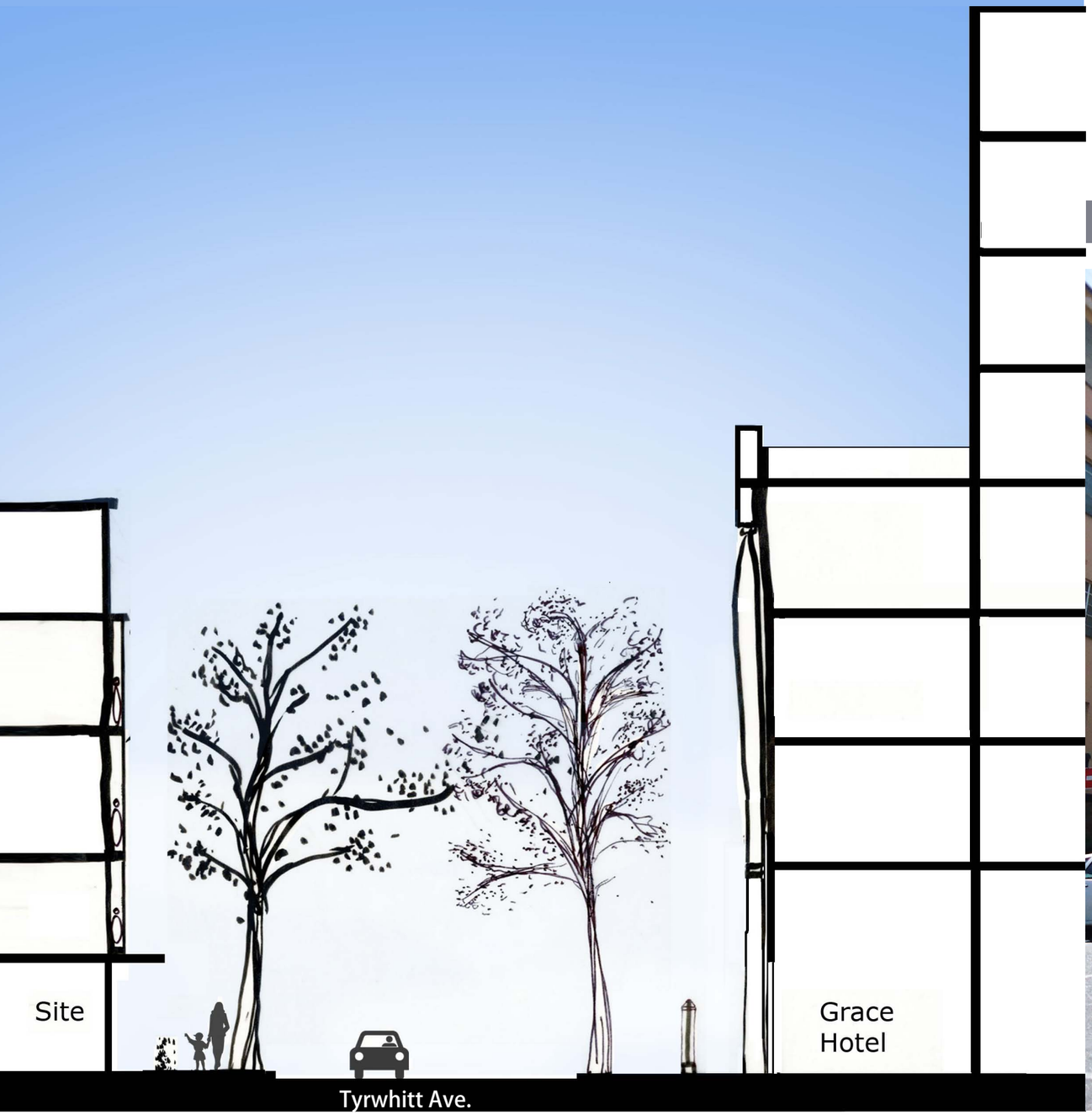


The Firs Offices

The Firs Piazza
Gated off courtyard
lined with upmarket restaurants

Restaurants and spaces to let
Former Standard bank

Existing street edge





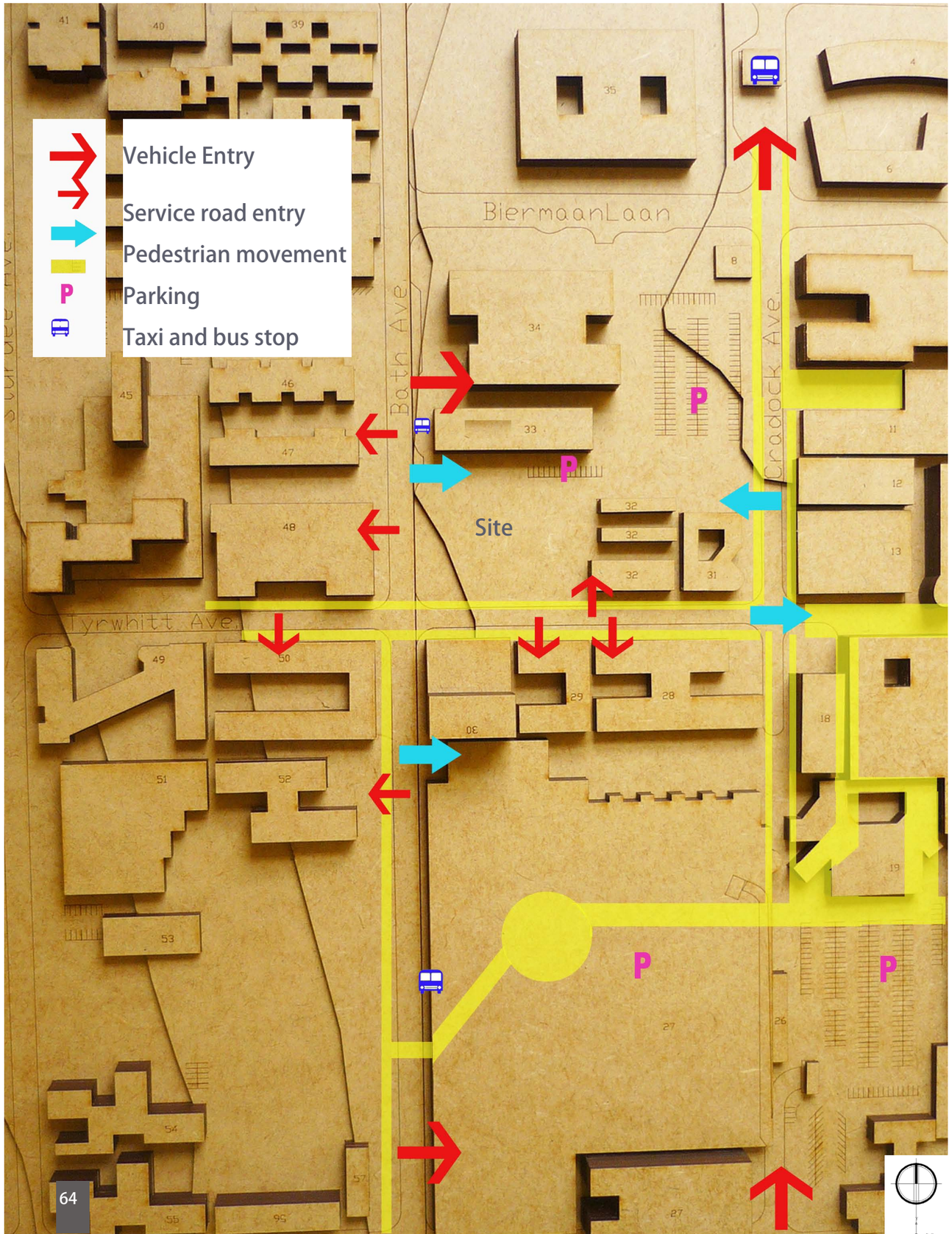


There is pedestrian movement along the pavements, with car access to the residential buildings along the edges

No parking is permitted in this section of Tyrwhitt Ave. during the day
The cones are removed to allow for evening parking

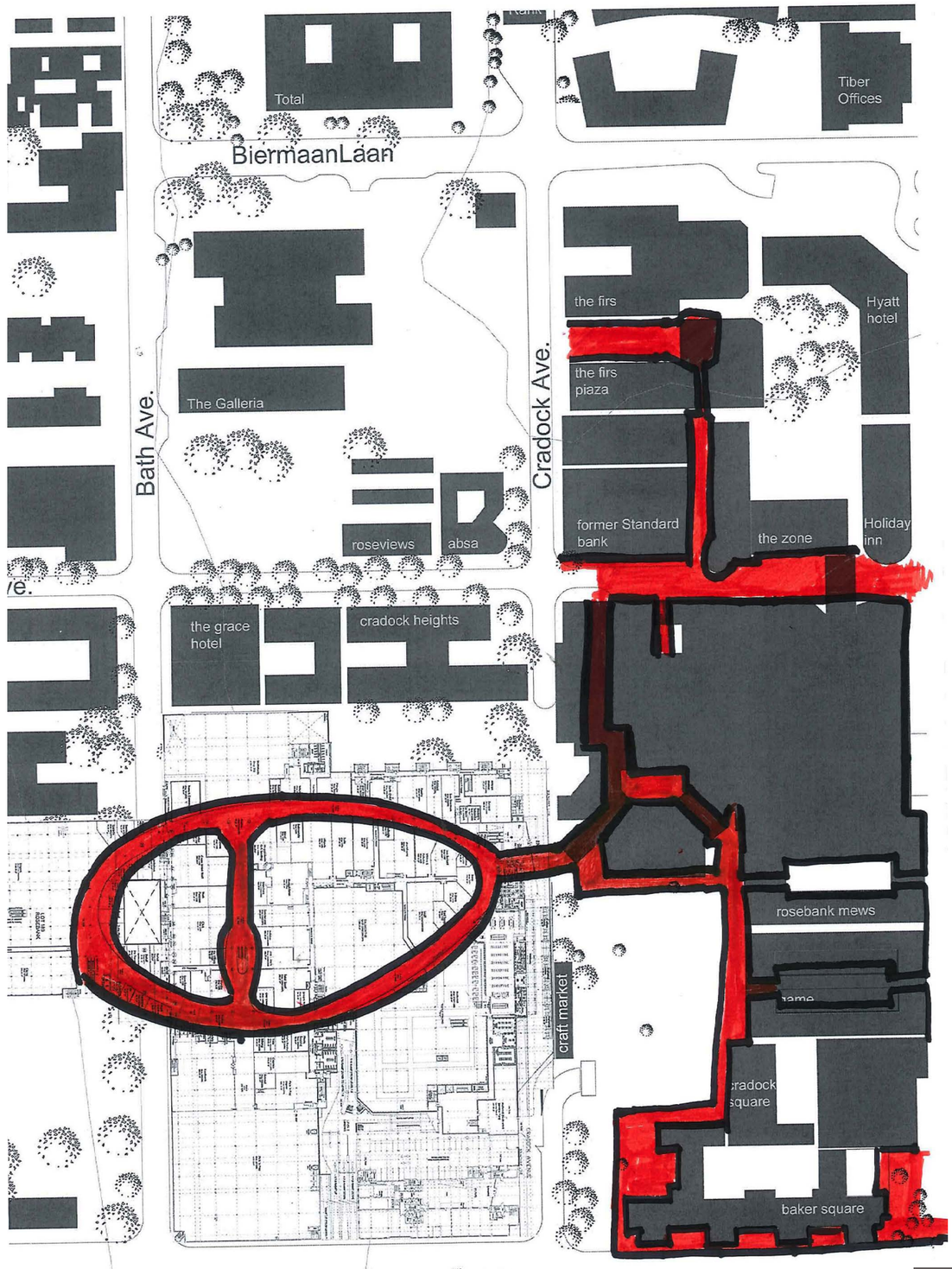
The existing trees and street lights are spaced 10 meters apart

Movement and entry



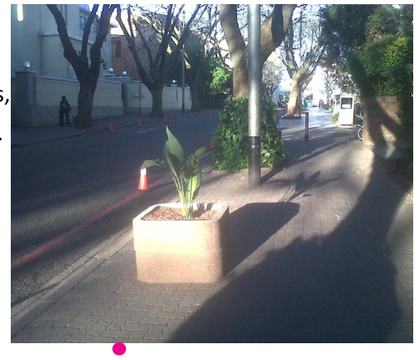
Future movement

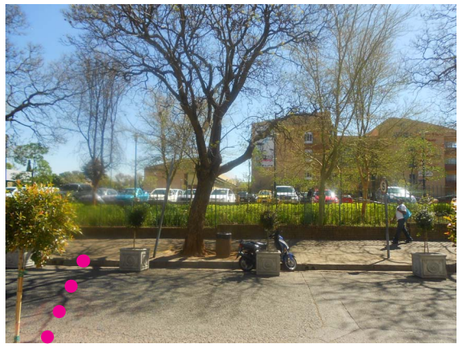
The red shows the major pedestrian pathways and passages between the malls and spaces. The mall extension will change the way in which people move across the area.



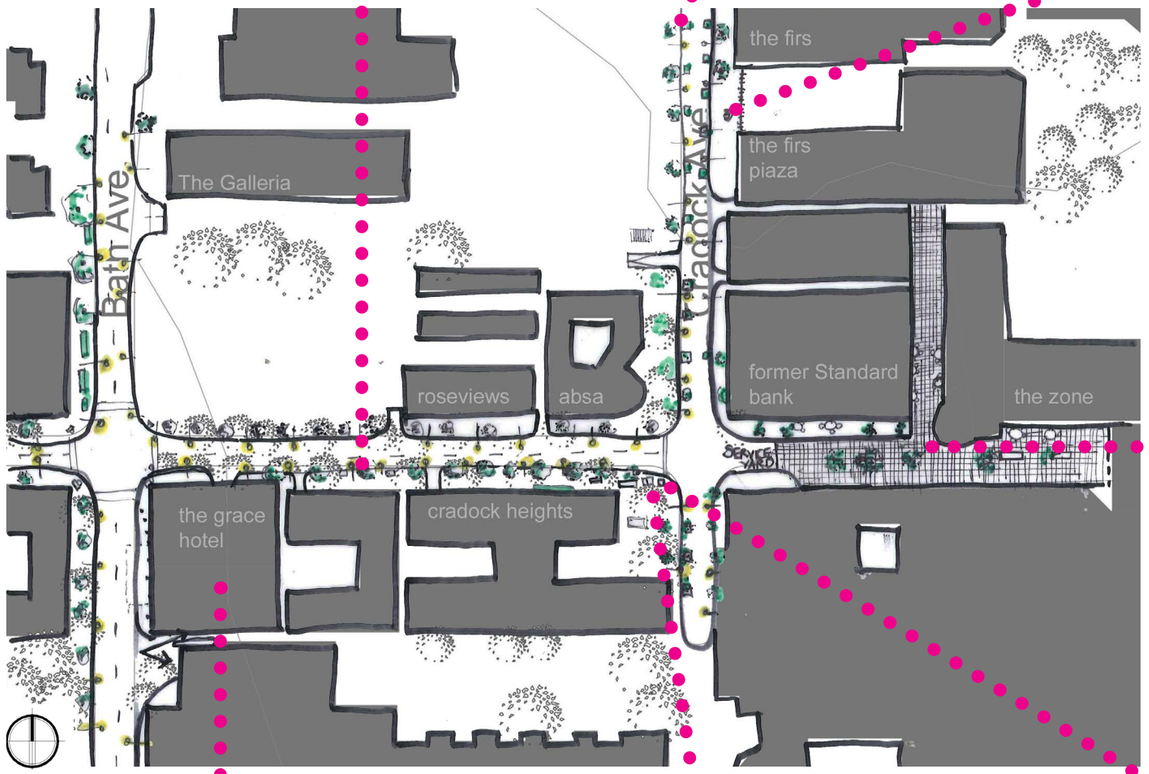
Existing Urban elements

The existing urban fabric is very pedestrian friendly. There are trees, street lights, pot plants and paved edges.











colourful paving , benches, trees, street lights and bilboards

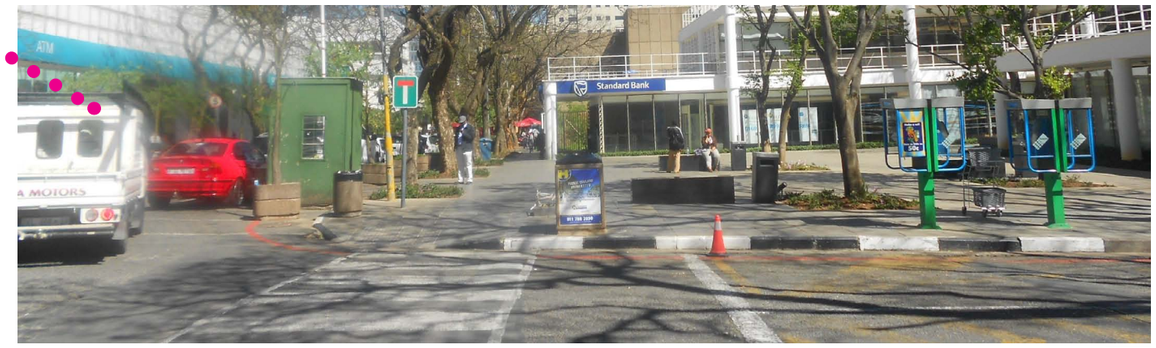




Rooftop of Grace hotel



seating



(All images by Hlongwane, 2012)

Skins in Rosebank

The facades, within the Rosebank district, create perceptions about the buildings. This section looks at some of the external skins and what these say about the buildings and their contents.



The scale of the Grace Hotel and the elements such as pilasters and pediments make it look like a grand and important



(http://archplanner.com/the-art-circa-gallery-located-in-rosebank-johan-nesburg-south-africa-by-studiomas-architects-urban-design)

Circa Gallery on Jellico Ave. has a unique facade and people can be seen as they walk up the building. It is possible to identify that this is not an ordinary building. It has been designed by “star”architects, Studio MAS.



African craft market
From the facade it is possible to perceive that this is a craft or tourist type of building.
The variety of shapes, colours and patternsare stereotypical of a curio shop.
It stands out from the bland Rosebank retail buildings palette of whites and greys



The Mall of Rosebank has a plain facebrick facade. the architectural language says nothing about the interior. We recognize its use through teh branded signage of the anchor store, Pick n Pay



1.0 DESIGN

(http://www.rbv-art.com/mannequins.html); http://flickrhivemind.net/Tags/holes,trypophobia/Interesting)

DESIGN BRIEF

Since negative perceptions about location prevent some garment makers from acquiring the best value for their goods, The Mannequin has been located in the upmarket precinct of Rosebank.

The challenges involve changing people's perceptions about the value of the products of the garment makers and also having an economically viable business model which makes it possible for this social project to be in this upmarket area.

This will be addressed by:
i) creating a collective brand identity which people would like to be associated with or would be curious about
ii) Layering established garment makers with upcoming or inexperienced tailors and designers. This will increase the marketability, promote learning and collaborations, as well as ensure the building can generate income through rentals.

The Design Brief is conceptualized through the design drivers:

1.0 Collective sales and display space:

This creates a BRAND identity for :
i) the COLLECTIVE
ii) the INDIVIDUAL

This brand identity must be able to dismiss negative perceptions about the products of tailors who were previously in non-upmarket precincts.

2.0 Unique selling point- 24-48hr turnover of products:
i) Training centre- Improve skills, time management and product quality through continuos learning and training programmes
ii) Studios- Liveable and adaptable so that people can work for as long as they need to in comfortable spaces
ii) Balcony work spaces:
These may be useable as extra space for seamstresses (working with the designer), freelancers and for events such as S.A. Fashion week which may require extra hands.

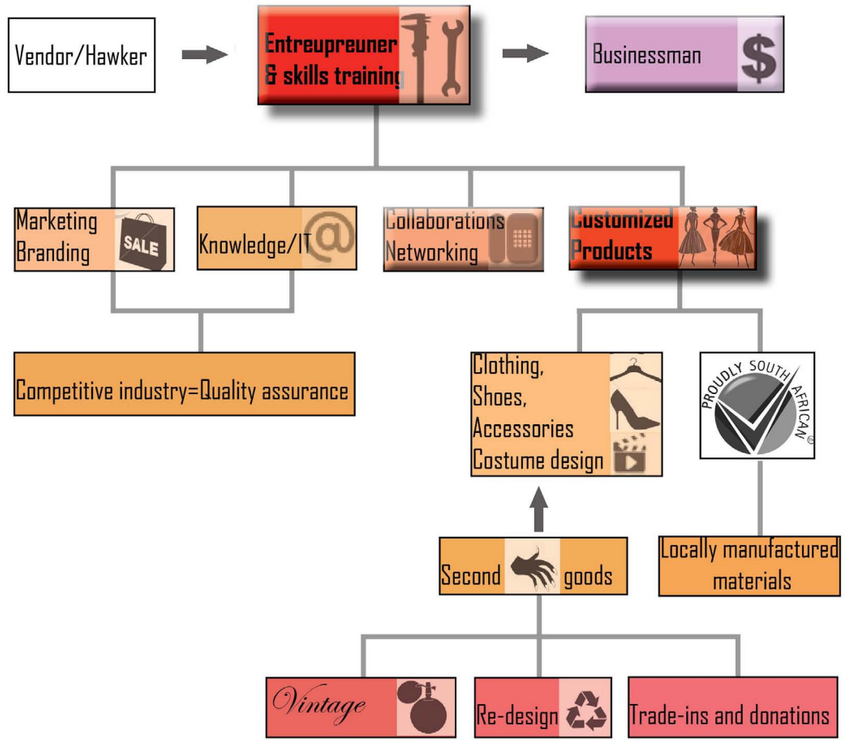
3.0 Events and social spaces:

Events generate income and well designed spaces cause people to linger. The longer people stay in a place, the more likely they are to make a purchase.
People may be able to host auctions; Fashion shows, castings, bookings online sales, Fashion tours, corporate events and fundraisers

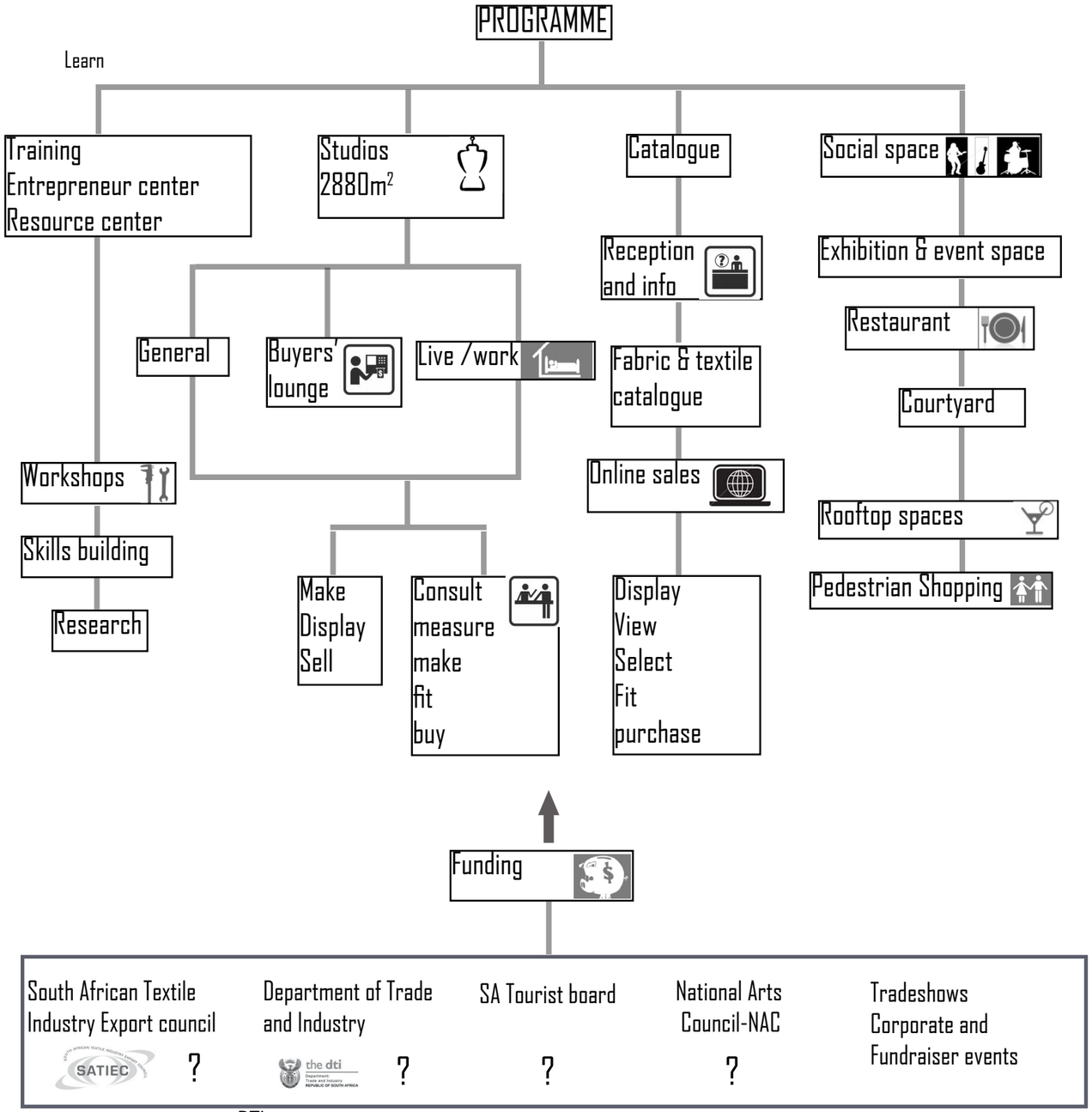
4.0 Buyers' lounge:
A space in which the garment makers can show case their work to potential retailers looking to create clothing lines. This is also adaptable and can be used for fitting, castings and other needs when not in use.

5.0 Entrepreneur centre:

To provide grooming in business skills and presentation



This image above shows some of my early thoughts and ideas on the desired outcomes



DTI
i)Supports a globally competitive S.A. economyInclusive growth and development (equity)
ii)Provides financial assistance & incentives through schemes such as

- Clothing and Textile Competitiveness Improvement Programme (CTCIP)
- Export Marketing & Investment Assistance Scheme (EMIA)

((DepartmentofTradeandIndustry, 2012)

Core

Programme	No. of units	Size m²/unit	Total Size m²
Catalogue	1	1440	1440
Fabric catalogue	10	64	640
Work Studios	60	variable	2880
Live/work studios	45	64	2880
Administration	1		120
Laundry and steam room	1	32	32
entrepreneur Centre	1		250
Training Centre	1		465
Resource Centre and bookshop	1		465
Restaurant	1	288	288
Courtyard			320
Basement Parking	140 Bays		3500
Cafeteria	1		150
Roof Exhibition and events			1200
Public Toilets	9	96	864
Total			15494

Support

Storage
changing rooms
communal kitchenettes
board rooms

Case Studies and interviews

The case studies were selected to understand the different aspects which contribute to the programme and spatial planning of the building.

The case study explorations involved investigating :

- The type of spaces rewuired for the business to run
- The nature of the spaces
- The size of the spaces
- The way in which spaces are used and the activities in the spaces
- The number of people operating in the buildings and spaces
- The rent values
- The business model and how income is generated
- Where the business is located and why it is located there
- Where people would most like to be located

The purpose of the interviews was to understand:

•What creates the gap between designers/brand names and hawkers/market sellers?
•What is necessary to provide a good, efficient working environment with the necessary amount of space for producing custom fashion items.

- What are the garment makers thoughts on location and where do the garment makers feel they would be best located in the city?
- What prevents hawkers from reaching the same status as high end brands as a result of skills and marketing strategies they are not implementing?
- What is an economically viable business model for sustaining this building within this area?

The interviewees were selected depending on the services and products they were able to offer, in terms of producing custom goods, their approachability and willingness to share information as well as the manner in which they attract customers.

Interviewing Process

Some questionnaires were standardized whilst others were asked in an unstructured, open-ended, conversation format to allow for flow, to obtain unexpected information and to make the interviewee feel comfortable. Not all interviews were in depth, some were general questions to get a rough idea of the system used by a particular trader, and also to see patterns or standard trade methods.

It was sometimes difficult to receive information regarding price and exact details of where goods are sourced from as this was regarded as trade secrets.

Standard Questionnaire

•Would you be willing to do collaborations or mentor programmes?

- What products do you make and/or sell?
- Where do you make your products?
- How much space do you need to make them and how long does it take to make an item?
- Where do you source the materials from?
- Where did you learn this skill?
- Do you like where you are based or would you prefer somewhere else; if so where?
- Do you have business cards/ a website?
- How much do you make in a day, on average?
- What is the busiest time of the week and year?
- Do you ever work at night and would you like to, if not why?
- Who are the majority of your clients
- Do you provide custom products if a client makes a specific request? How long would it take to deliver this product?
- Would you be willing to make products if clients brought their own material or old clothing/ pieces?
- What is your policy on bargaining and discounts?
- Do you wear or use any of your products for marketing purposes?
- Have you ever made anything outside of your skills upon request from a client?

Interviewees were informed that they did not need to answer any questions which they felt were inappropriate. The information has been recorded and collated to form part of the research.

Some of the interviews were documented in the essay .

African Queen



Interview with Nicola Leitch, Director of African Queen, 12 April 2012

African Queen is a local designer brand which produces hand-made leather bags, sandals, belts, purses, hats, with bead work detail, and a small line of clothing (Leitch, 2012).
It was conceptualized, and is run by, Nicola Leitch.
The products produced are high quality and fetch high prices.
Leitch did not get formal training but has had a background in fashion since the age of 13.

Business model:

1 head tailor
1 Personal assistant
7 tailors

Production factory in Bryanston, near her home.
Retail outlet in the Parks, along the Arts strip on Jan Smut Ave, Rosebank.

Tailors were sourced through scouting, training and workshops in the townships (Leitch, 2012).

All tailors had previous experience and skills which were upgraded.
Method to upgrade skills:
Buying handbags, taking them apart and recreating similar ones in leather to get the right stitching and lining (Leitch, 2012).
It took two years to reach the desired standard of quality.

Reason for choice of Rosebank as the location for the outlet:

Leitch (2012) had an interest in the strip along Jan Smuts Ave and was waiting for a spot to become available.
"I think its becoming quite trendy"

Thoughts on the inner city:

Leitch (2012) was asked to go open a shop in the Fashion district but declined the offer because she frequents the area, to get supplies, and feels that the people in the district are not the target market are for purchasing her custom handbags which range between R1000-R3000. She says a lot of people still see such areas as unsafe and that is part of why she located her retail outlet in Rosebank and not in the CBD (Leitch, 2012).
The customers are usually tourists who are willing to see different parts of the city, or locals who often do not have high purchasing power (Leitch, 2012).

Design-A-Bag:

There are corporate events in which clients are given a choice of beads, fabrics and linings to have a bag made to their cutom selection. The funds raised go towards a feeding scheme in Alexandra township (Leitch, 2012). Leitch was nomintaed for the Ernst and Young social entrepreneur, in 2011,for this and the work she is doing with upskilling tailors.

Challenges in the local design industry:

People are not willing to spend as much on locally designed clothing and designer labels as they are on imported brand names such as Louis Vuitton. This makes it difficult to sustain a business in the local industry and at the same time, exporting regulations make it difficult to tap into the international market (Leitch, 2012).

Suggestions:

Leitch (2012) feels that support is really needed for small to medium enterprises in the fashion industry. An accountant who could do the figures for businesses in order to get less taxes would be very helpful.

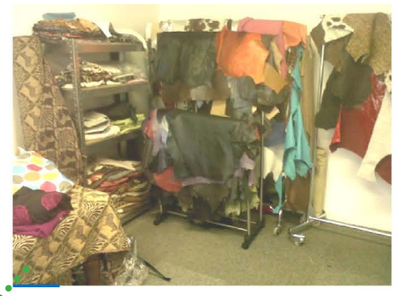


Display window facing Jan Smuts Rd. The signage is designed and scaled to attract consumers passing in vehicles



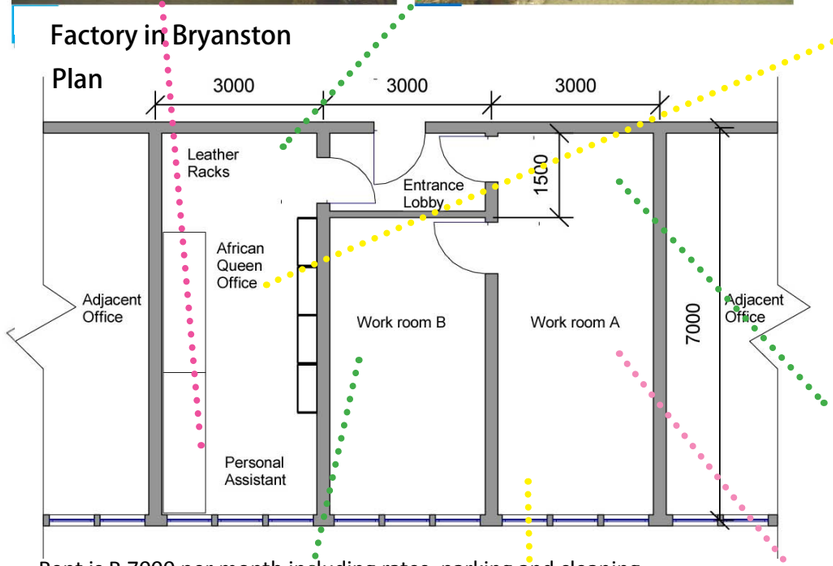
Display window on Wells Street. The display is transparent allowing the pedestrian to see into the shop.





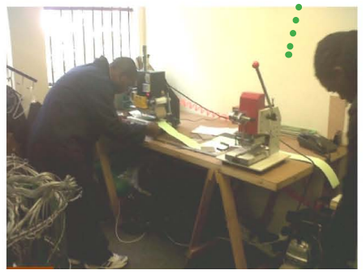


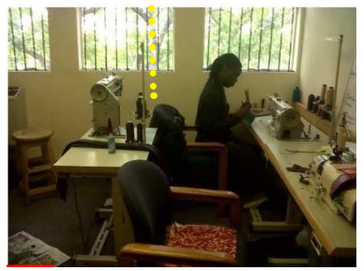
hand cutting, gluing, stitching, lining,



Rent is R 7000 per month including rates, parking and cleaning









Patterns are cut for the bags in this space



Branding of products



About 50 bags are sold in one month





Left:The bags are priced to target a middle-upper income group. According to Leitch, 2012, pricing startegy is very important. At times if a product, which was previously selling, is raised by just R100 it ceases to move off the shelves (Leitch, 2012).

Right: Use of more neutral colours as opposed to “African”colours”which are often bright and only appeal to tourists (Leitch, 2012).

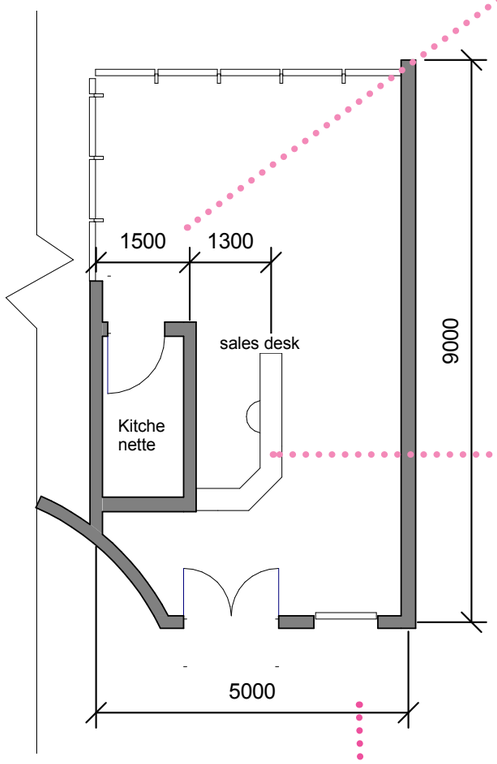


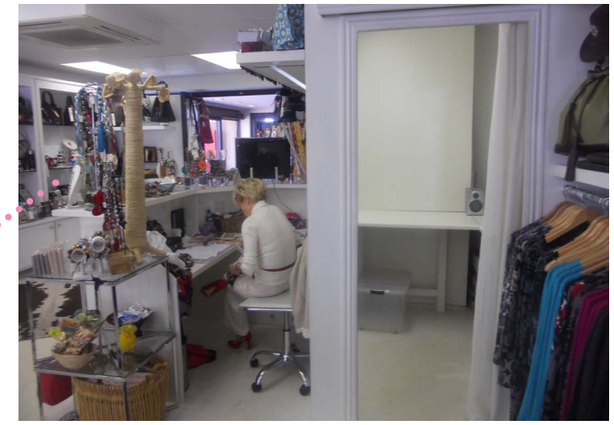


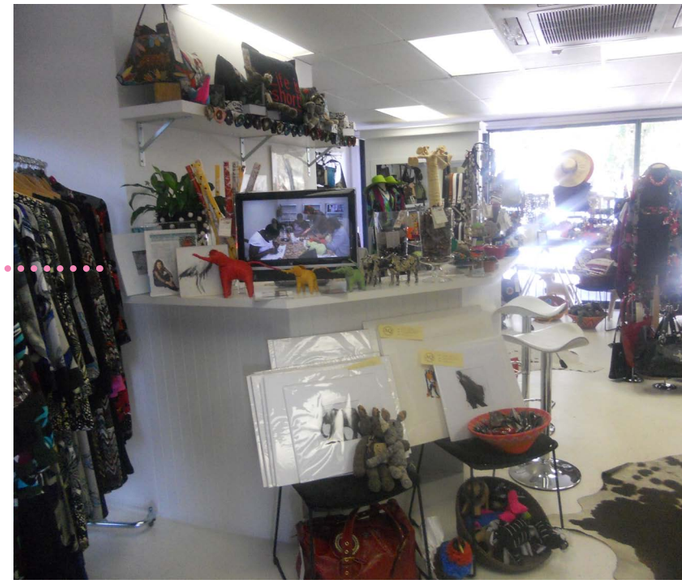
Left: Leather paletes for bags. Leather is made of Nguni meat. The patterns like cheetah print are painted onto this leather.

Right: The palettes for the bag interiors are made from suede and branded African Queen Prints (Leitch,2012).

Retail outlet in Rosebank







Posh interior for upmarket clientele



Enticing customers by displaying outside the store entry

(All images by hlongwane, 2012)

Centraal Beheer

Offices, Apeldoorn
Netherlands
Herman Hertzberger

Hertzberger, wrote extensively
on how to create multifunctional
spaces and elements to allow
for varied interperations and

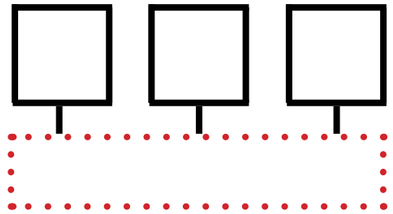
This office space has floor to ceiling openings between the blocks of offices. The spaces are light and spacious and create the feeling that workers are looking out onto streets outside. This openness also allows people to talk to people who would usually be kept separate by walls or floors, the multi level effect also lets them talk to poeple who would even be on different floors



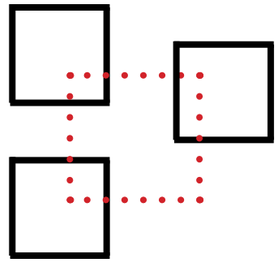
spaces allow for collaborations and meetings



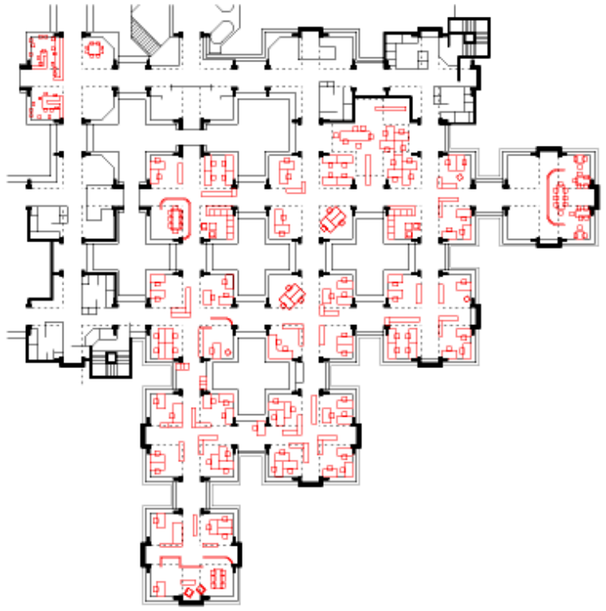
(http://batemanpaul2.blogspot.com/2012/05/centraal-beheer-apeldoorn-netherlands.html)



The typical office space with corridors off which



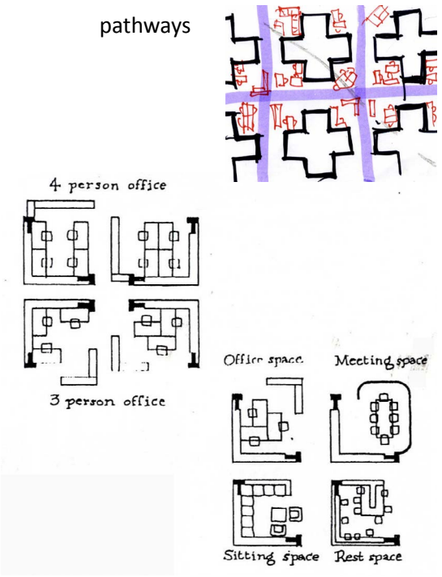
office modules of 9m x9m with space between the modules to allow privacy,light and a view



Floor Plan
(http://www.carusostjohn.com/media/artscouncil/history/structuralist/index_02.html)



(http://batemanpaul2.blogspot.com/2012/05/centraal-beheer-apeldoorn-netherlands.html)



The offices may be adapted to suit different users and functions.

The Hub

Entrepreneur centre and creative space

The location was in the fashion district at the time of the interview but they recently moved to Braamfontein because they believe they are not getting as much business in the CBD, as they could be.

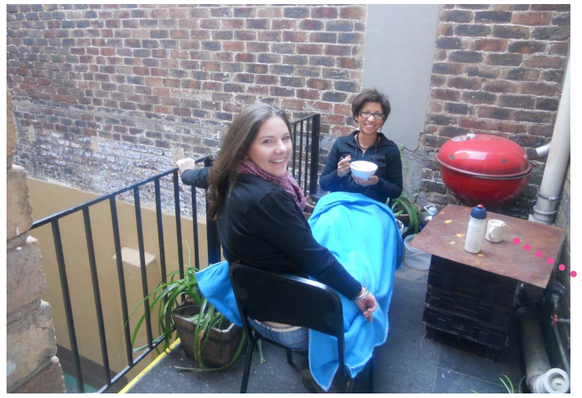
Interview on 5th July with Ineza Mutimura

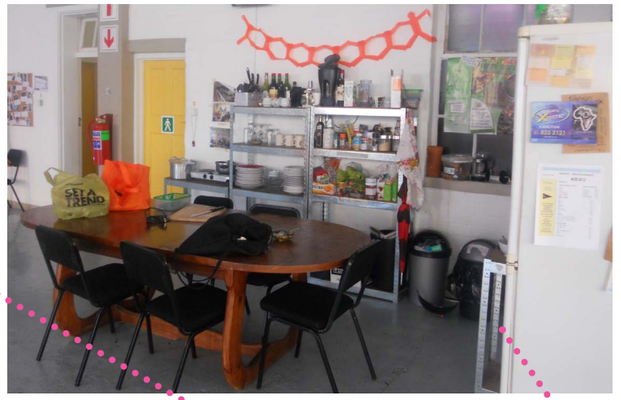
The hub provides a co-working space for entrepreneurs, networking and events.
The events generally have between 5-50 attendants and include focus groups, workshops, business clinics and social events. The There is a mix of well established and upcoming entrepreneurs which creates opportunities for mentorship and collaborations.

The work space is open plan, allowing people to have social interactions whilst working in a casual environment.
The multi- use room is rented out to generate extra income and is used to have bring and share lunches with the community.

Suggestions and requests:

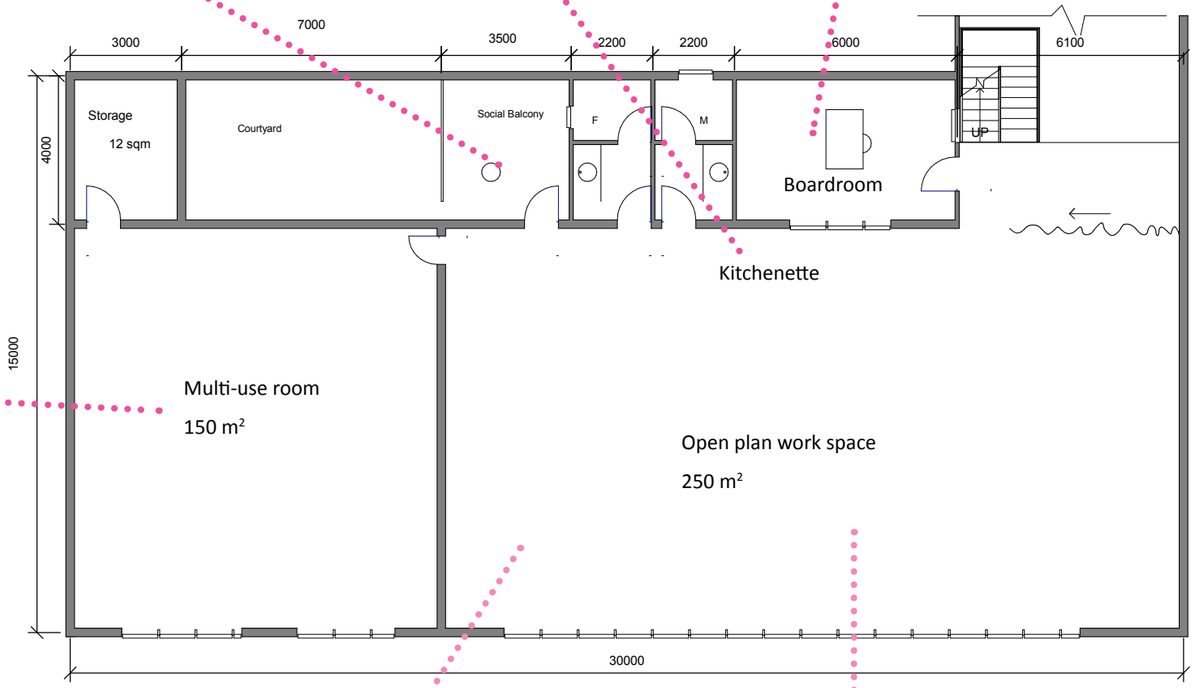
- Although people like the open plan work environment, they would like some level of privacy or optional private cubicles for certain times.
- A Library
- A more central location

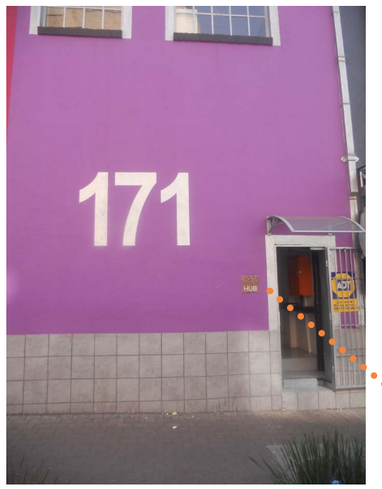






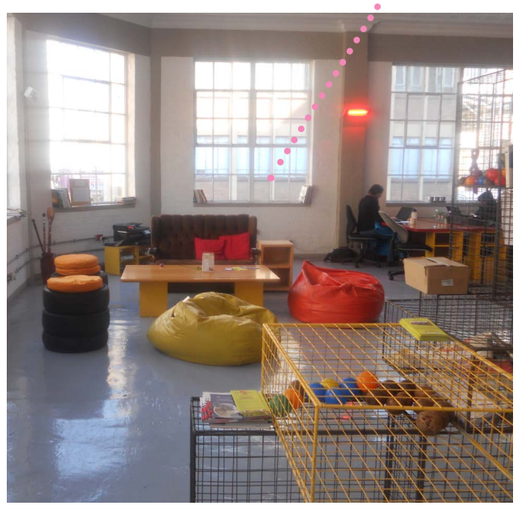


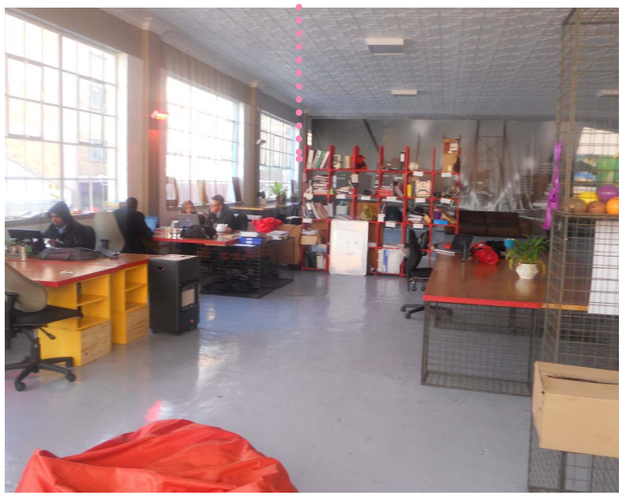




It was difficult to identify the building because most of the buildings in the Fashion District are colourful.
The signage is not very obvious, and I walked past the building when I was looking for the place. More emphasis has been placed on the Number.



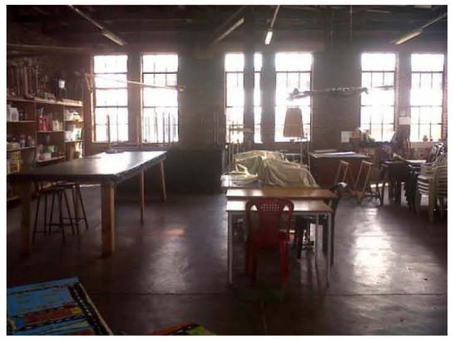




Imbali

This is a non-profit organisation which provides training and workshops in the crafts industry. There are approximately 35 students and the course runs for 3 years. The training centre is in the Bus Factory and the retail outlet is situated in Museum Africa, both in Newtown (Sack, 2012).





Workshop spaces





Retail outlet is inside Museum Africa and the exterior of the shop has an upmarket design.

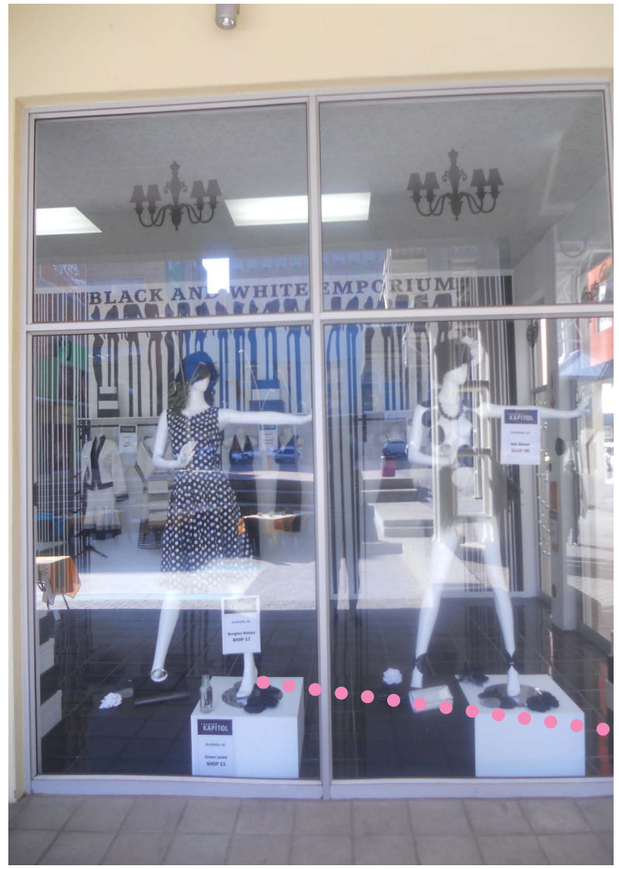




These skirts cost R225 and the bag on the left is worth R 350. According to Ruth Sack, most of the clientele is tourists because they are the ones who come to Newtown (Sack, 2012).

The amount of items sold in a week can vary from about 3- 10 or more (Sack, 2012).

Fashion square has a collective exhibition room. Each designer is allocated a space to display some of items for the theme set at that particular time





ZE Couturier

ZE Couturier fashion designer
Located on the second floor of Rosebank Mews

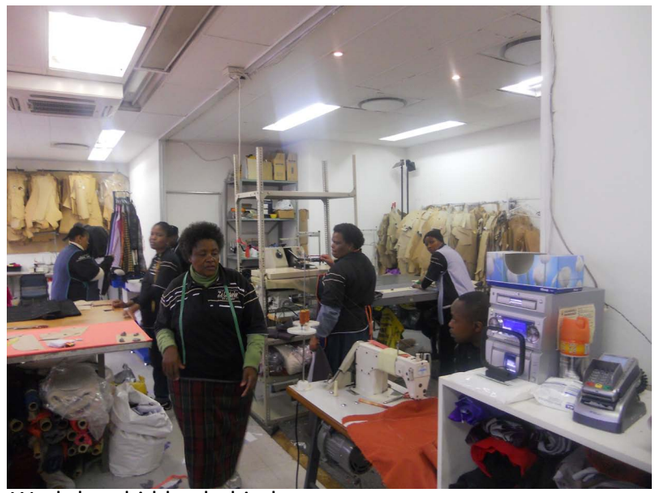
Business model:

1 Designer
1 Personal assistant
9 Seamstresses and tailors

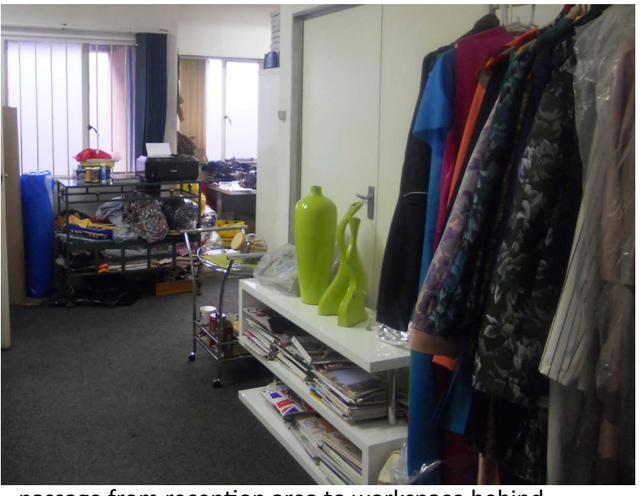
The business has been running for 18years and there is a loyal client base which follows the designer regardless of the location of studio

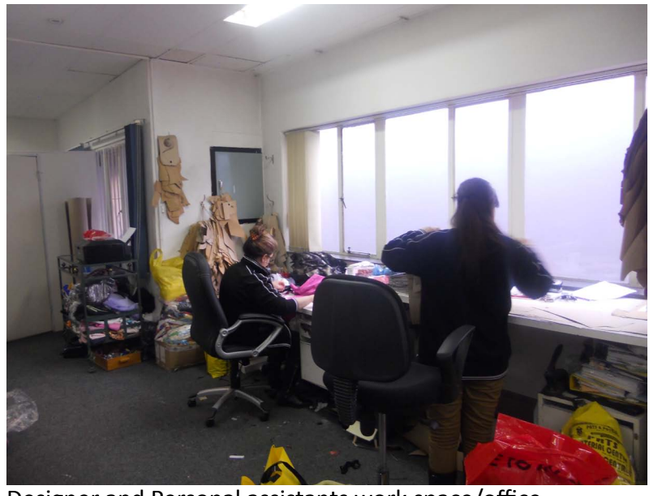
(Interview with the Personal assistant at Ze Couturier, 25 June, 2012)

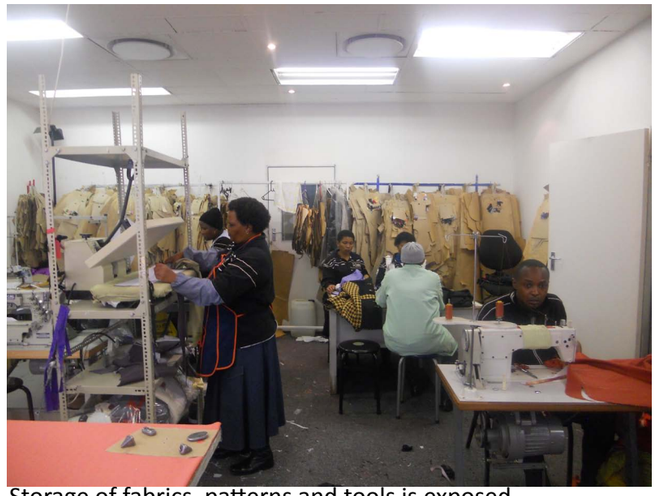

Reception area for client consultations

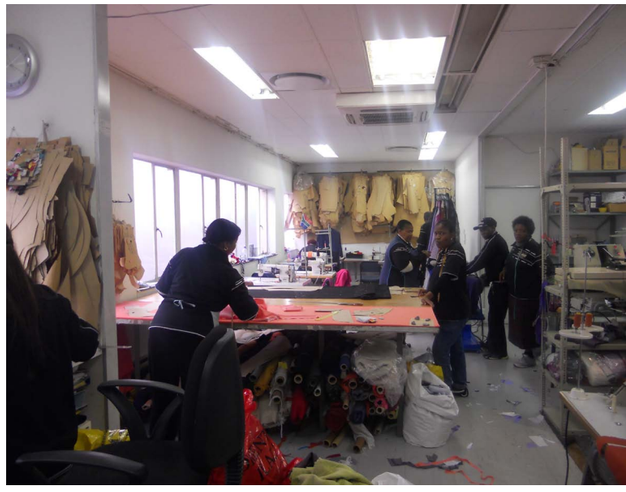

Workshop hidden behind


Kitchenette in the back


passage from reception area to workspace behind


Designer and Personal assistants work space/office


Storage of fabrics, patterns and tools is exposed



(Images by Hlongwane, 2012)

Urban spaces





Rooftop at Arts on Main





70 Juta Street

CONCEPT

Display, Transparency, Adaptability

Display:

Fashion lovers and fashionistas like to see and be seen.
The Mannequin will become a storyboard and a stage.

A storyboard allows for the displaying and viewing of the different signature ideas and garments.
A stage creates a setting for different masks of the building, and its occupants, to be flaunted and viewed.

Skin:

Since perceptions of a place are often initially formed by the interpretations of a building's facade, it is necessary to develop and articulate the skin so that it sets itself apart from other buildings within the local context and becomes a calling card.

Transparency:

The design and making process, of custom garments, is something to be celebrated. The handcrafting of one-off pieces, makes each one special and truly unique.

Capitalism took away this specialization by creating mass produced garments in unpleasent, crowded work environments. The enjoyment of the creative process became a labour process.

Experience:

Transparency will allow people to view and experience the storytelling of the production process, from the initial storyboard design to the finished piece, creating an intimate personal experience.

The garment makers will be able to work in an environment conducive to interactions, collaborations and support.

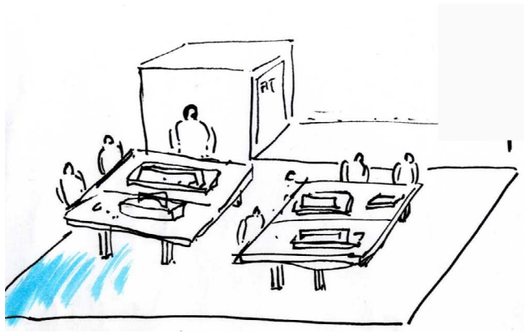
Adaptability

Trends and fads in architecture and fashion create a constant flux of ideas. A perpertual desire to be unique and stylish leads to new facades, masks, settings and stages.

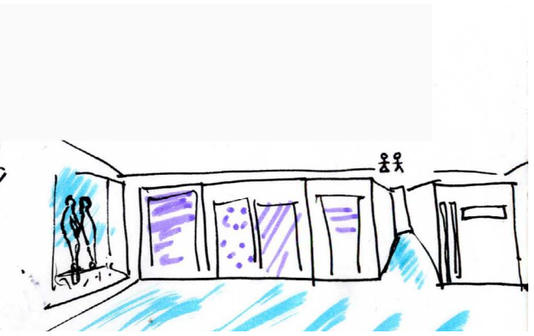
Flexible spaces will allow the garment makers to approriate the space to suit their specific needs, show their personality and allow for different events to occur.

Diversity:

The potential for the building to constantly change its character makes it intriguing to visit and allows for multiple possiblities of space use and interactions.

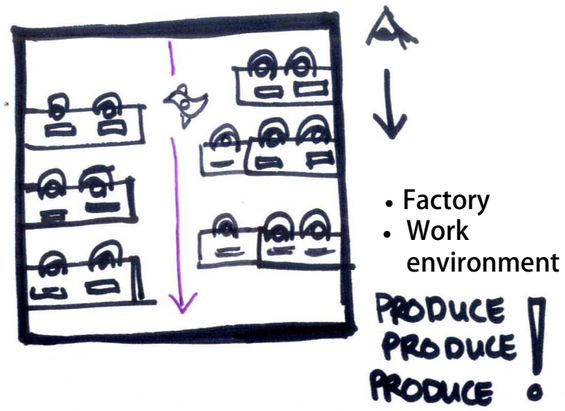


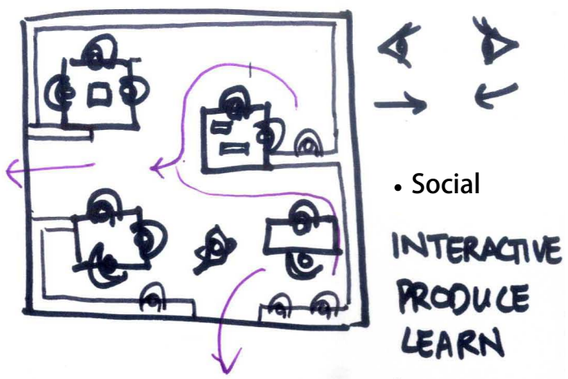
Not a market

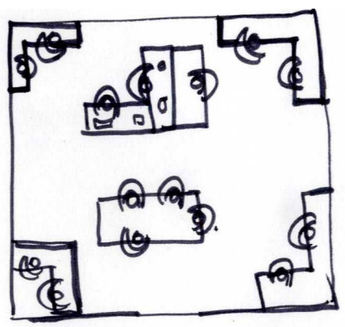


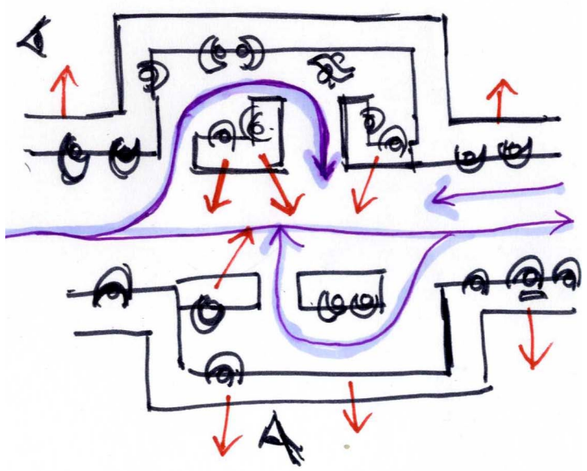
Not a mall

Alternative retail experience to the malls in Rosebank



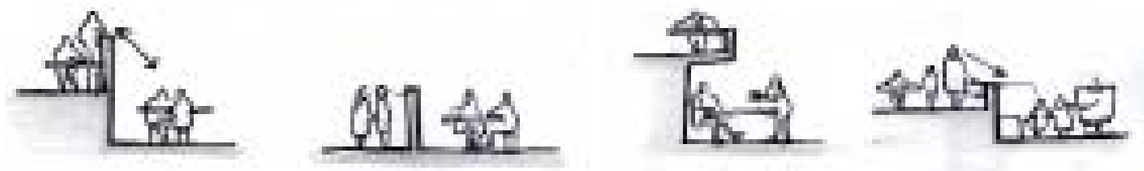












Balance view and seclusion

Legit in Braamfontein
The display constantly changes



1st October 2012
(Hlongwane, 2012)



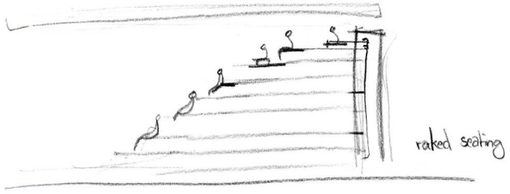
1st October 2012
(Hlongwane, 2012)

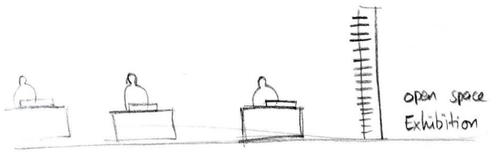


18th October 2012
(Hlongwane, 2012)



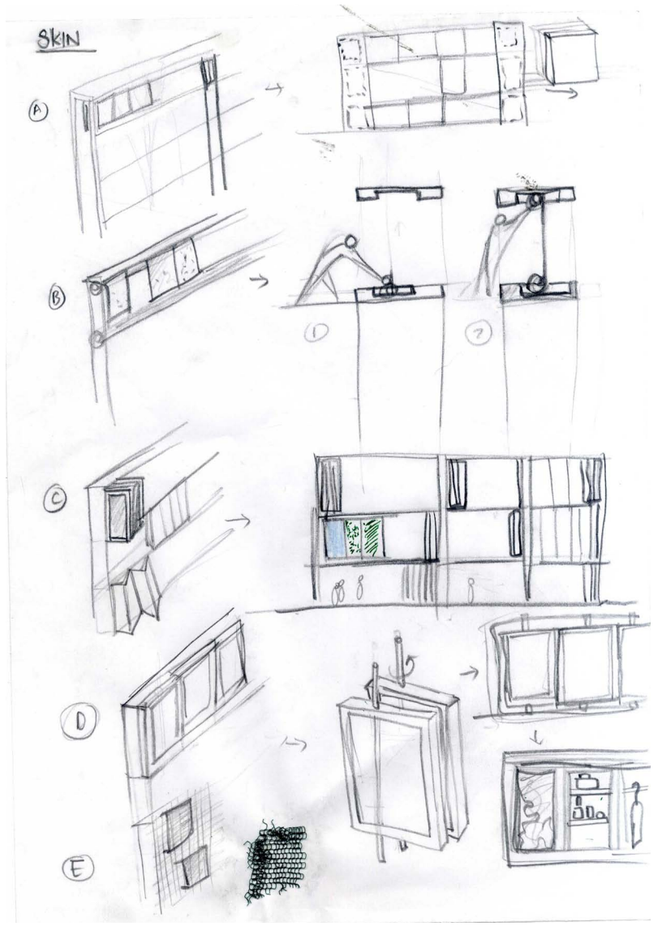
Spaces can be made to adapt to suit different functions and users







The facade must be able to transform so that it differs throughout the year, different seasons, collections and times of day.



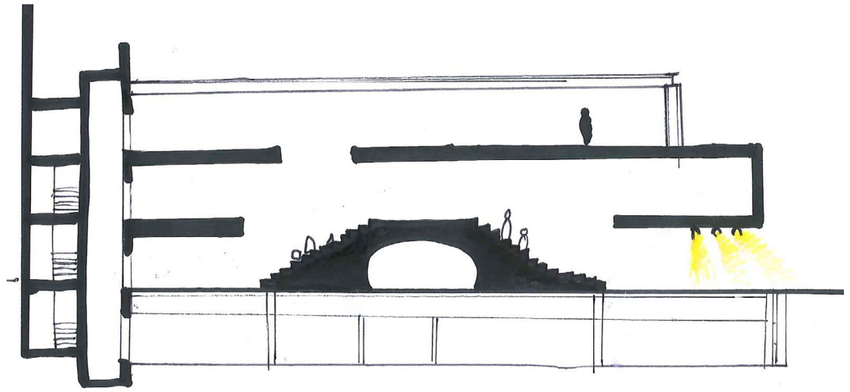
Different explorations of skin and how it may adapt to show different types of display.

D- rotating panels can be stacked away or pulled out.

Precedents of adaptable spaces

Prada Epicenter

Los Angeles
Rem Koolhaas, OMA



The space beneath the staircase becomes useable as it is hollowed out.

Third floor:
Koolhaas termed this as the “Scenario space” becuse it is meant to be constantly changing. The display is non traditional.

The stepped wooden platforms opposite the stage double function as bleacher seating and shoe display. (**Barrenche , 2005)**







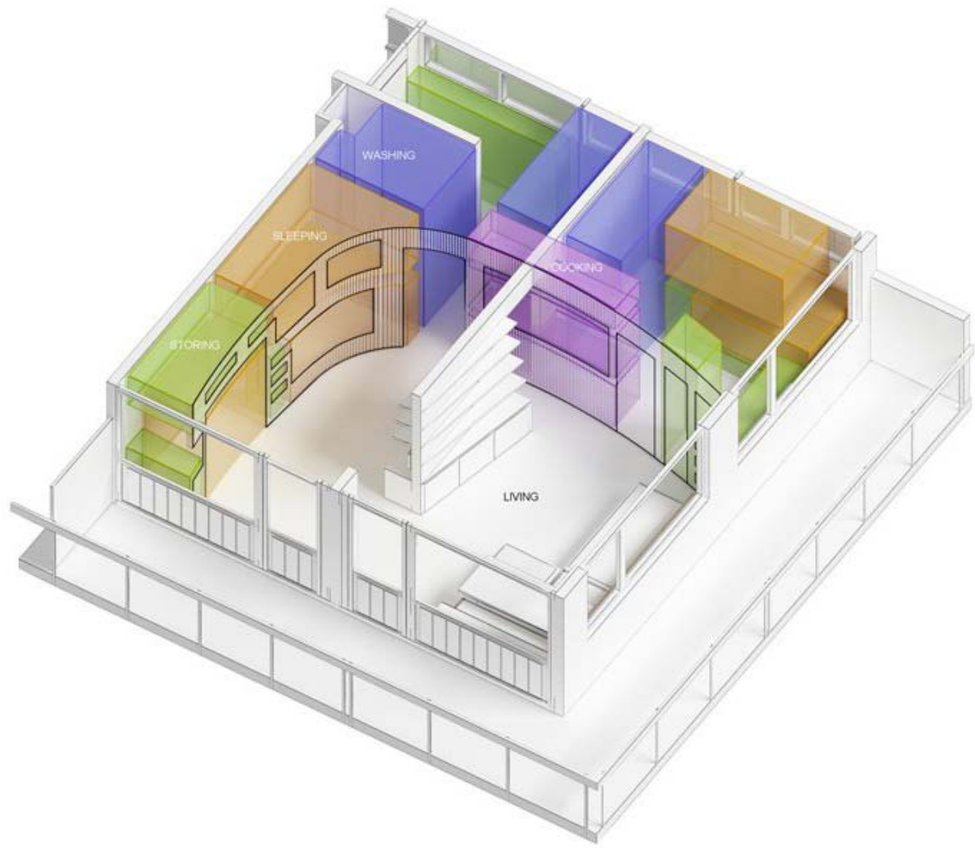
(Barrenche, 2005)

Menuires Ski Resort

H2O architects



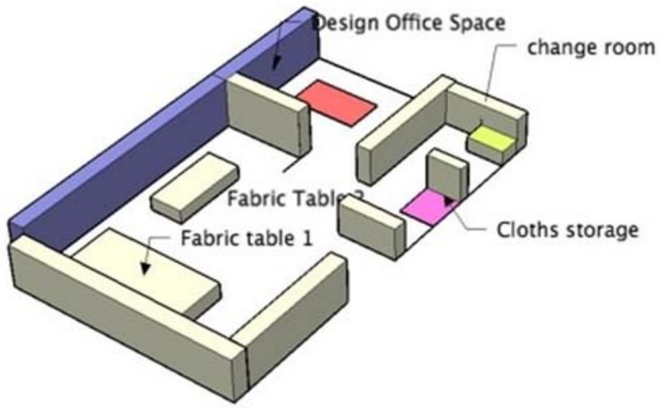
(http://www.contemporist.com/2012/10/08/s/)



Work spaces

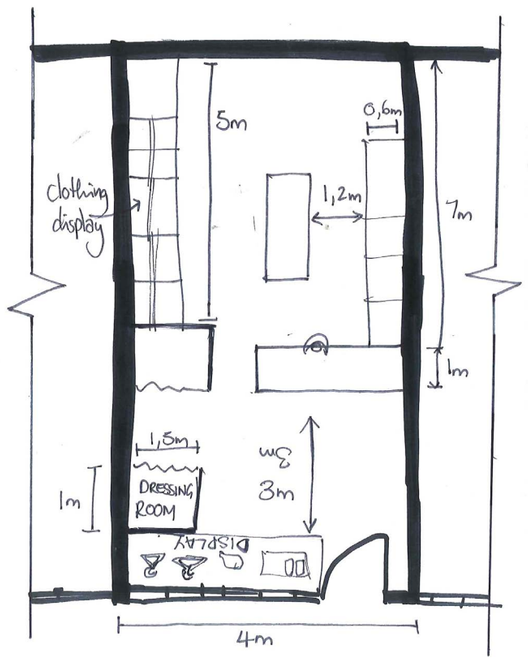


This is an example of some possible important elements for a fashion design studio.
The basic elements include a design area and a production area. Here also includes some extra spaces for storage of cloths and probably textiles.



A generic design of a fashion studio

Executailors Braamfontein





Double volume studio at Arts on Main

(Hlongwane, 2012)

Urban strategy

Just as clothing clothing must fit on the body, a building must fit into the context, within in which it is set.

It was established in the site analysis that the Rosebank district has a pedestrian friendly urban fabric in which buildings are woven and connected to each other through the layers of pathways.

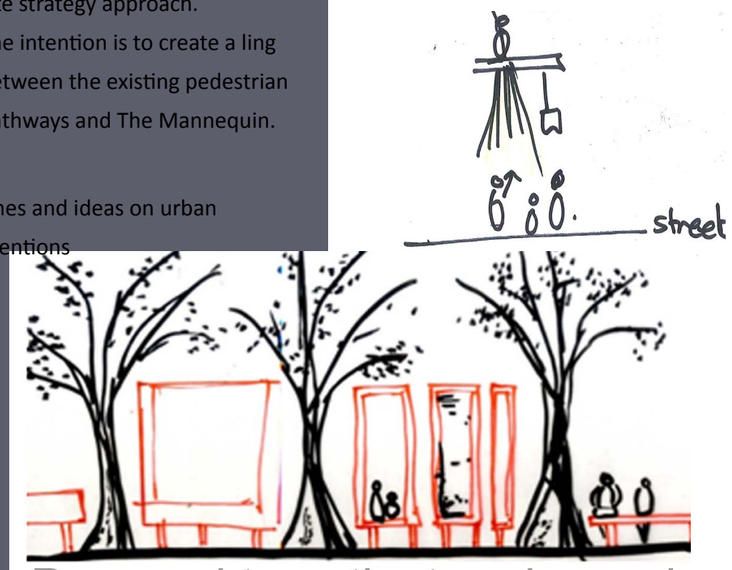
It is possible to stitch the Mannequin into this urban fabric and create a new strong pedestrian route. There is a possibilty to take advantage of the pedestrian traffic coming from the outdoor public spaces of The Zone Mall, The Firs, the Gautrain, The African Craft market and the future proposed extension to the mall of Rosebank.

The urban strategy will be approached in the following ways:

- Activate the street edge on Tyrwhitt, between Cradock Ave. and Bath Ave.
- Define the routes of movement to direct clients to the Mannequin

The images opposite show the site strategy approach.
The intention is to create a ling between the existing pedestrian pathways and The Mannequin.

Sketches and ideas on urban interventions

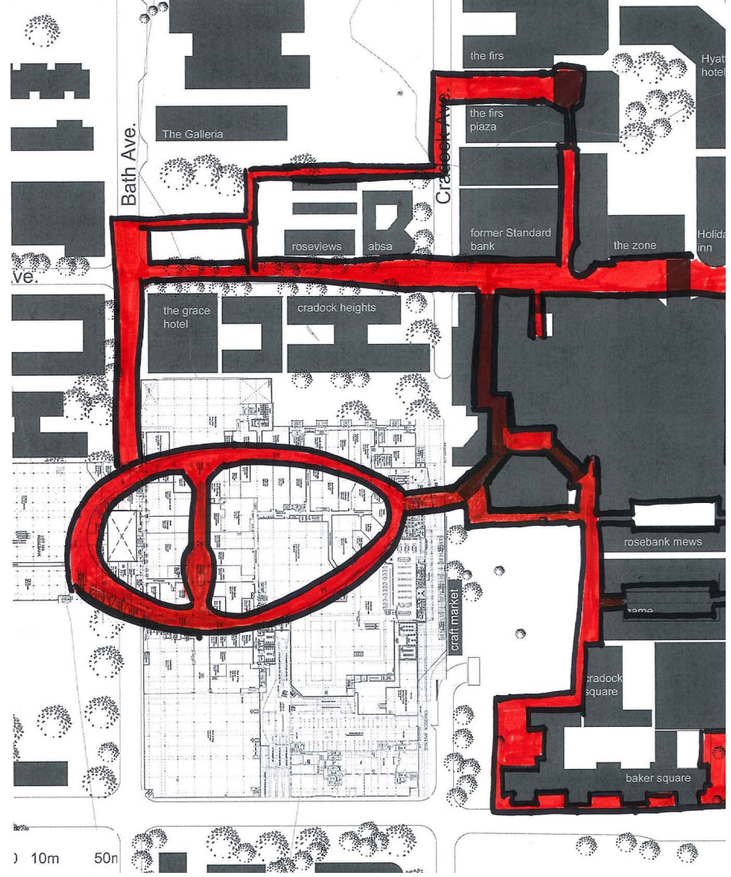


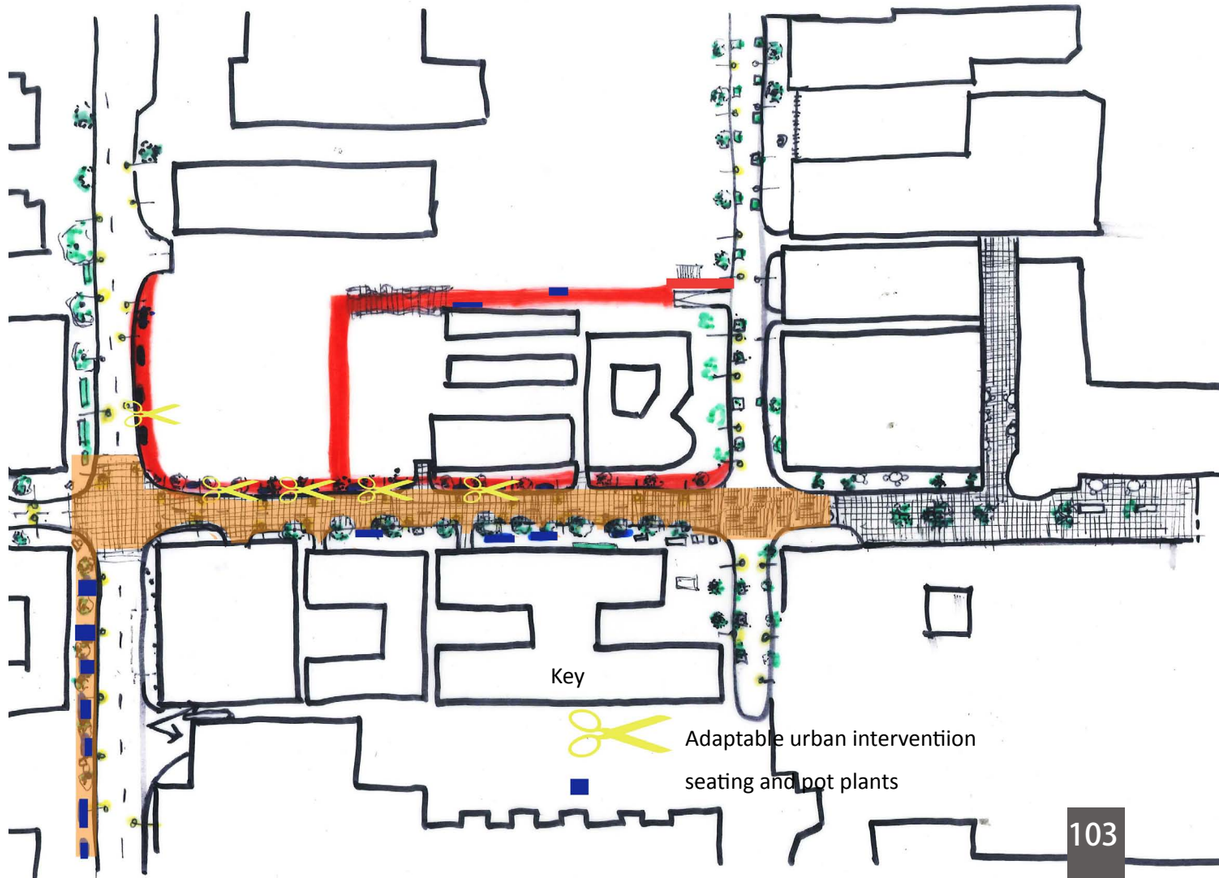
Activate the street edge

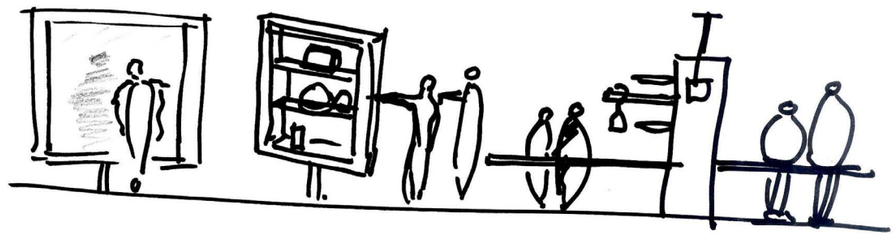


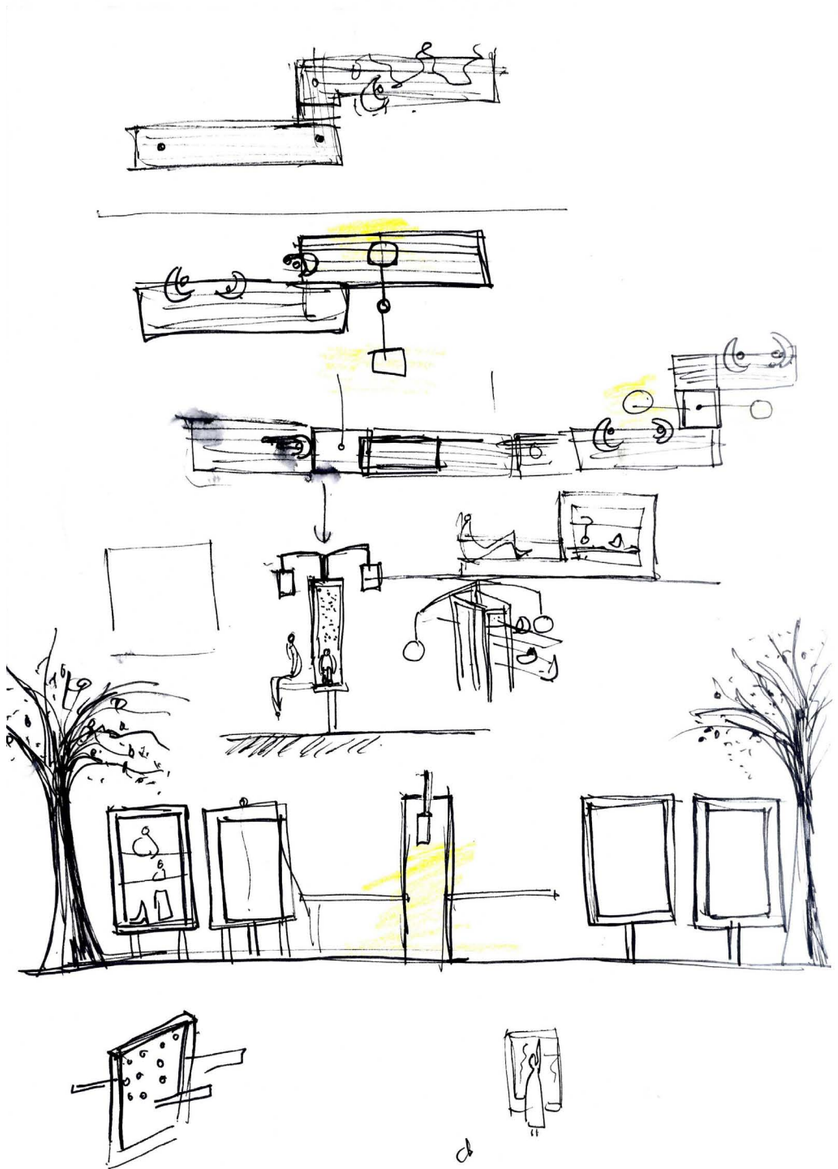
Direct and define the pedestrian movement

Site strategy

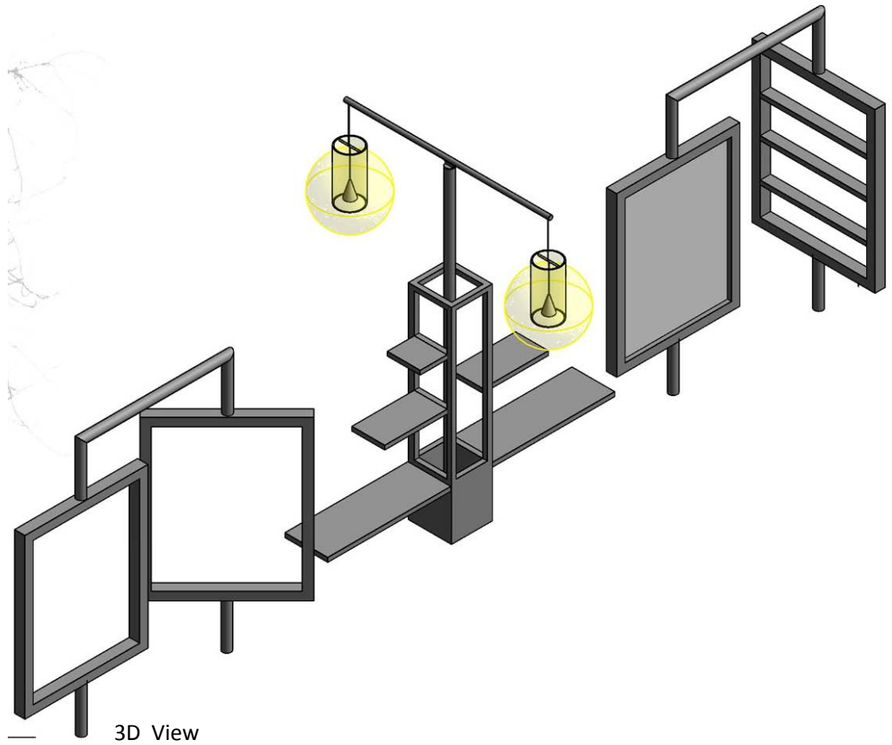




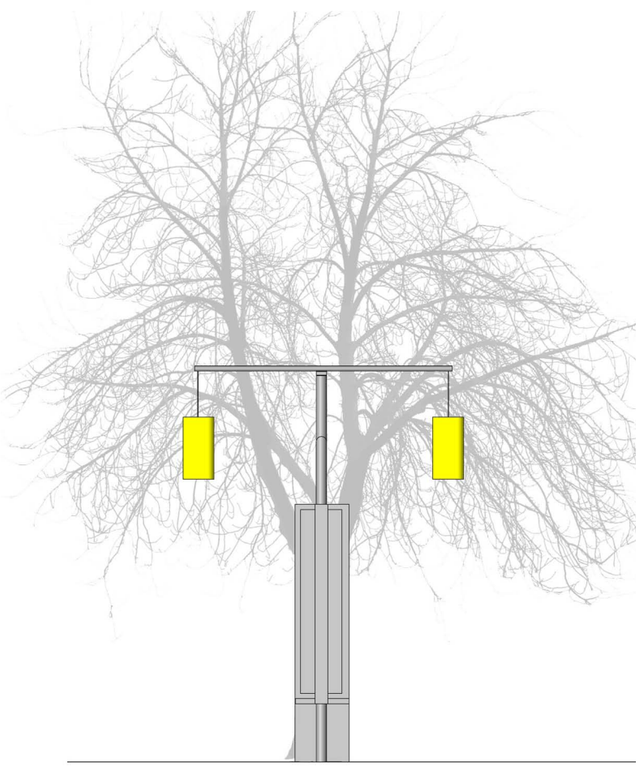




Designed element
for street egdes

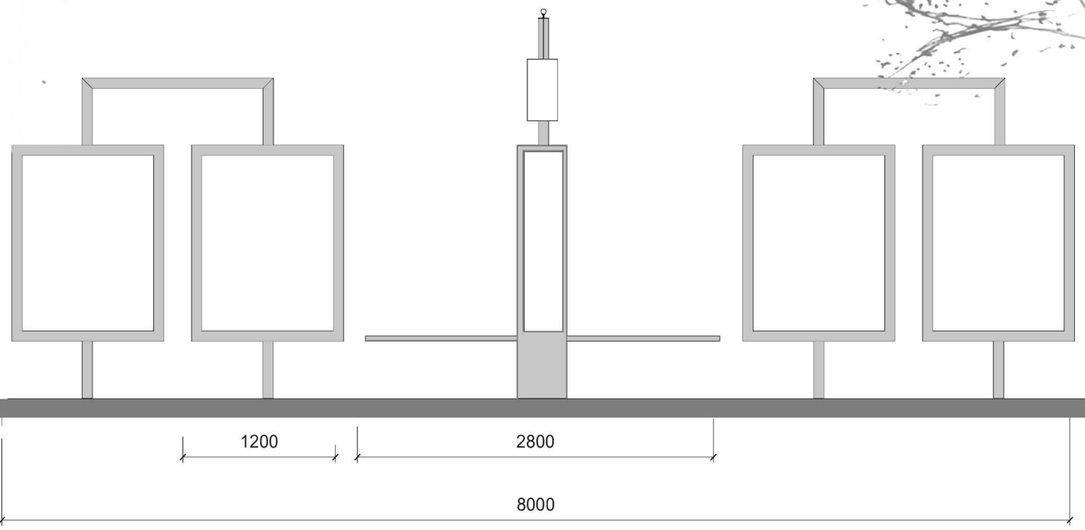


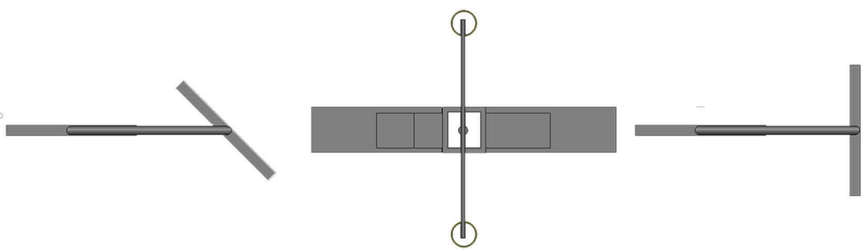
3D View

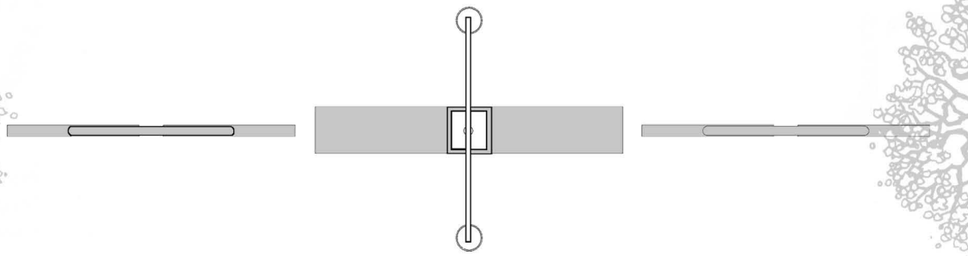


Side View







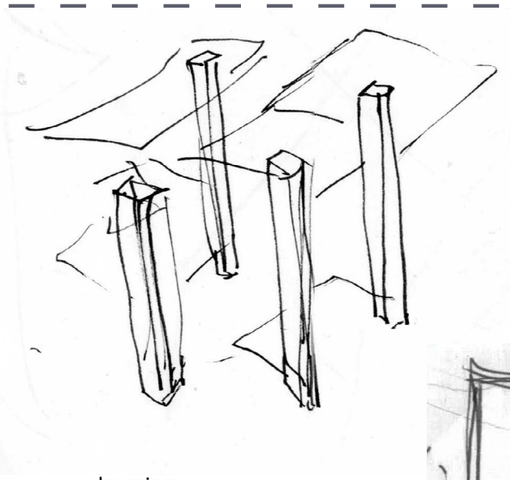


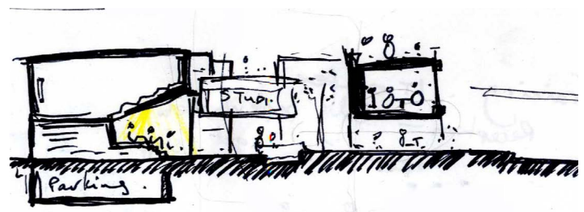
Urban Intervention

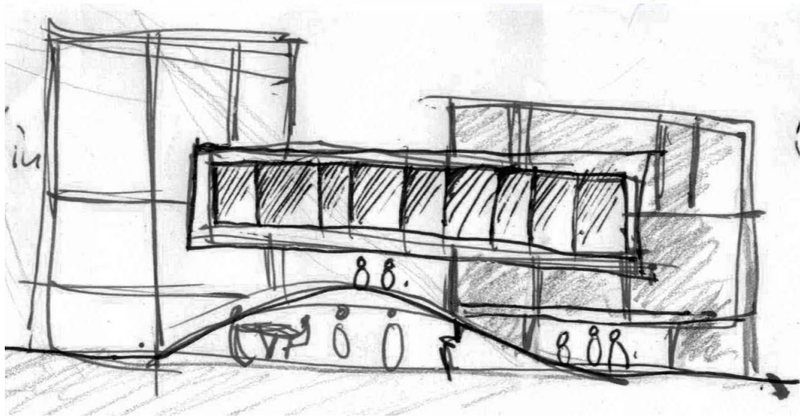
(Not to scale)

The adaptable rotating panels occur at regular intervals between the trees. They become useable as rentable stalls and also allow for sitting

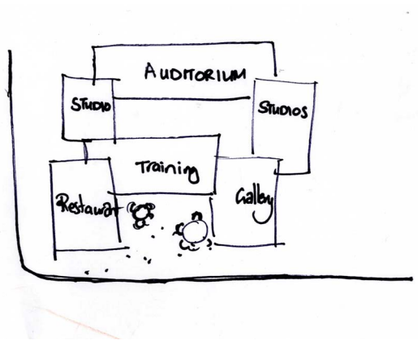
Charette

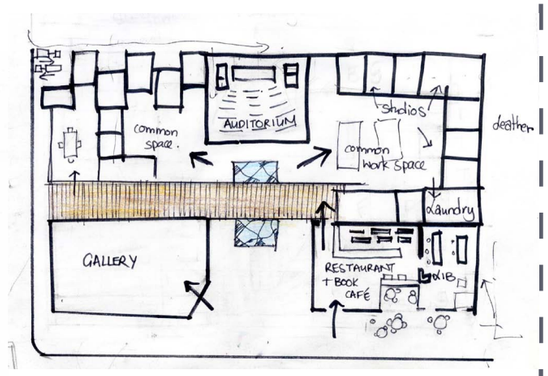






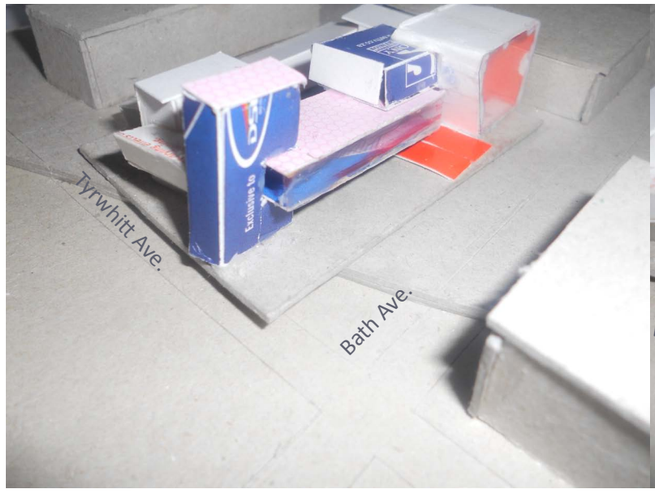
layering

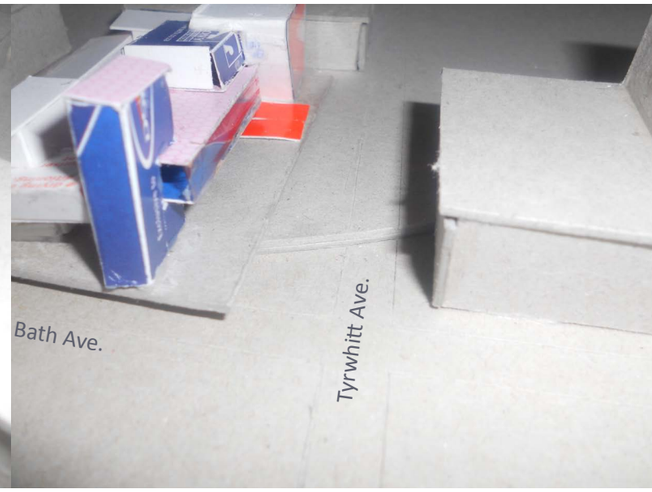


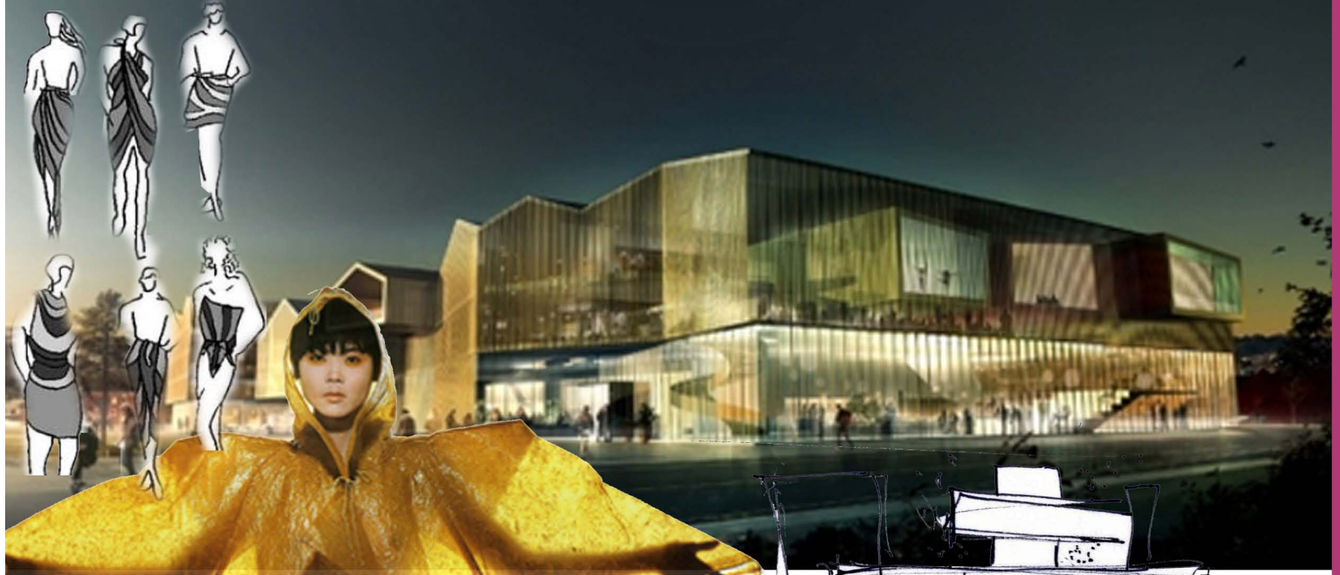




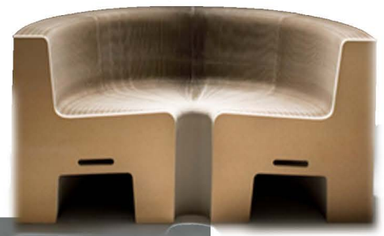


















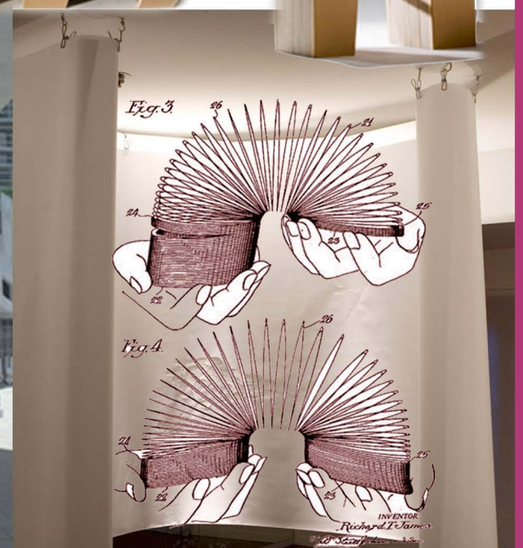


Fig.3.
Fig.4.
INVENTOR.



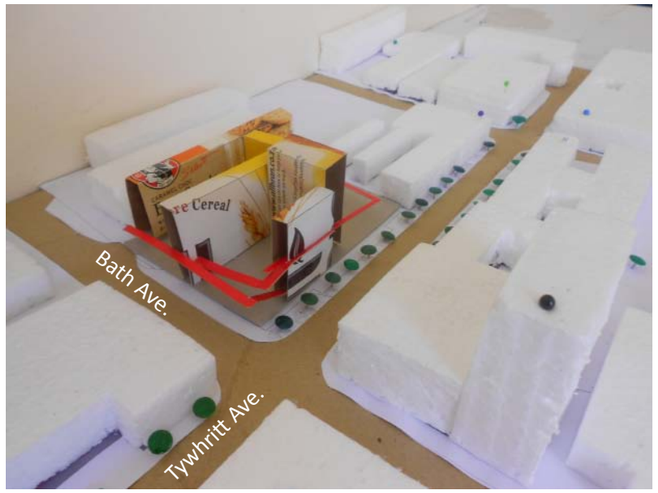






Sketch Design





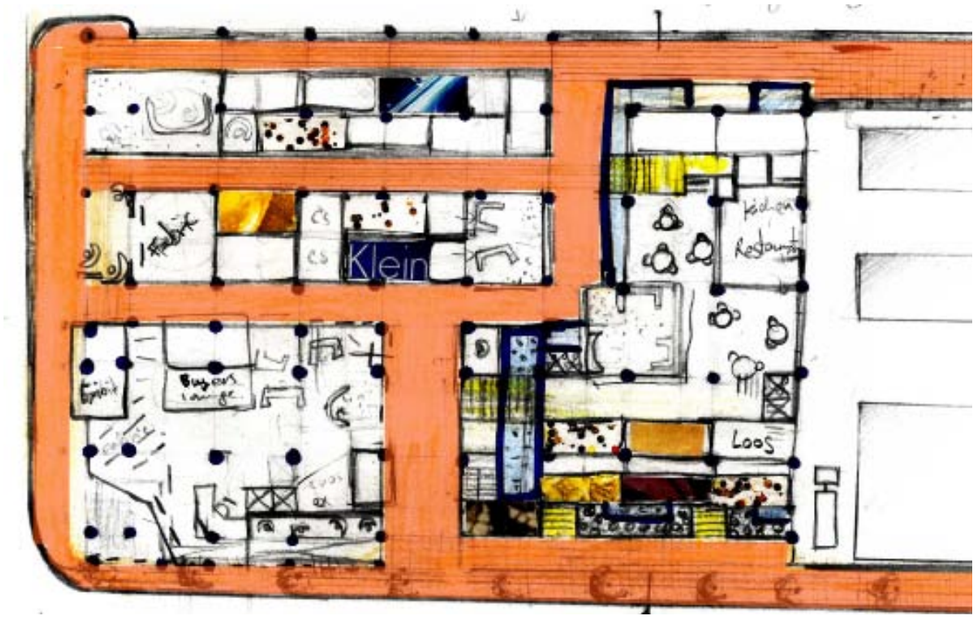






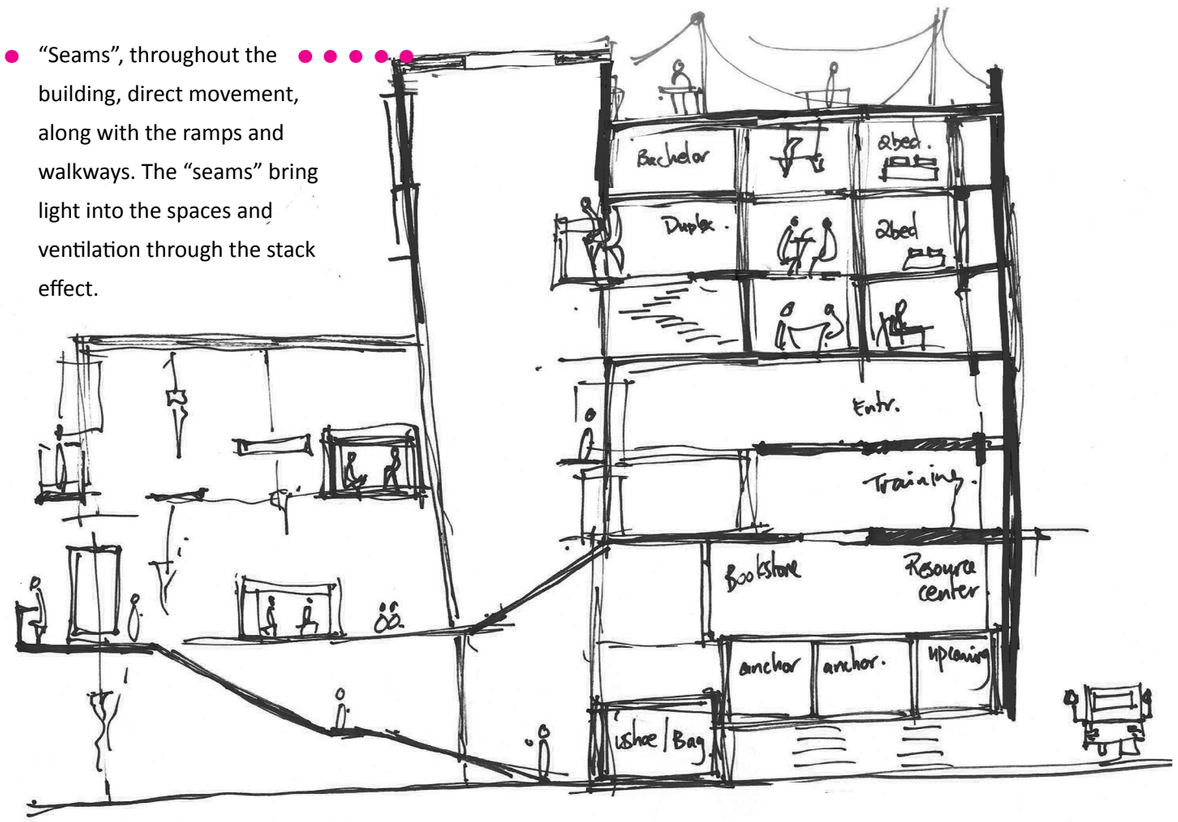


Concept model



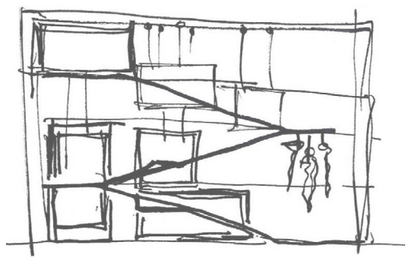
Conceptual plan

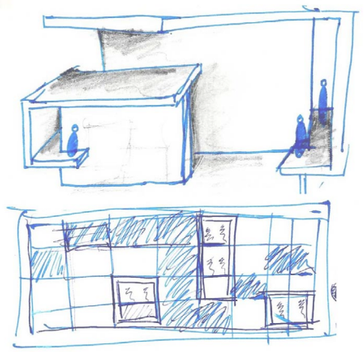
"Seams", throughout the building, direct movement, along with the ramps and walkways. The "seams" bring light into the spaces and ventilation through the stack effect.



Conceptual section

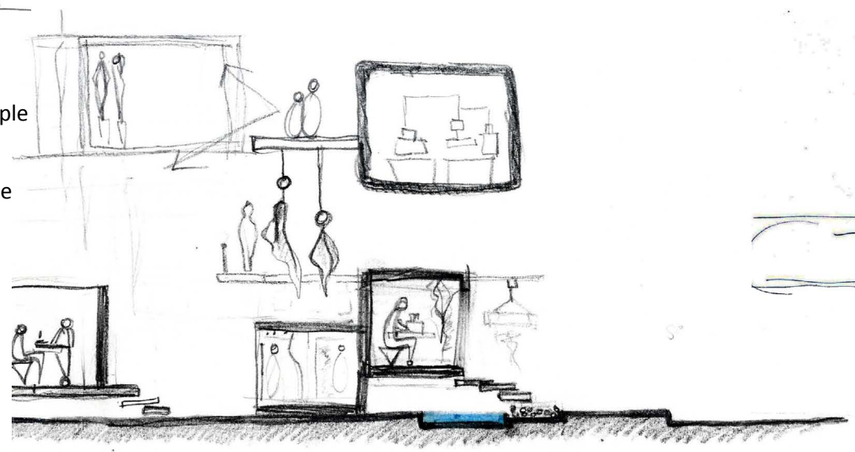
Conceptual sketches

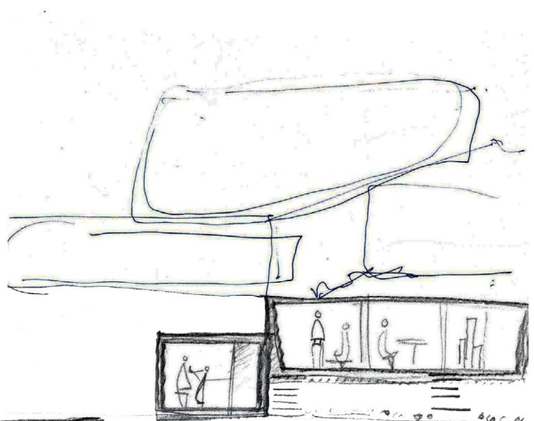


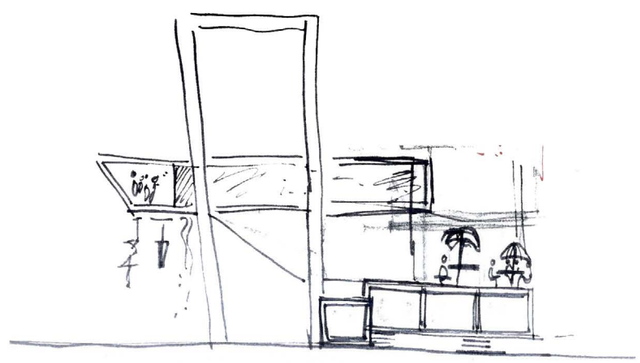


acade sketch:

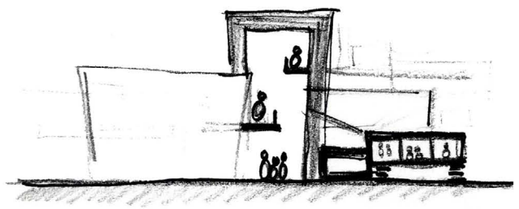
The ramps show the movement of people through the building and may also be used to hang and display products on the underside.

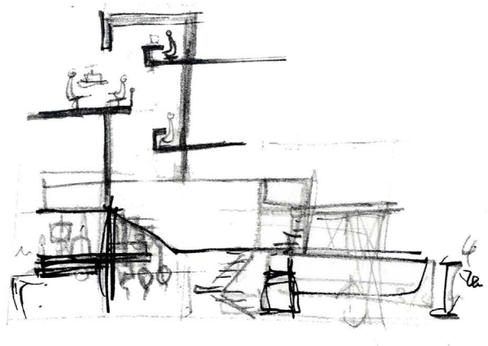


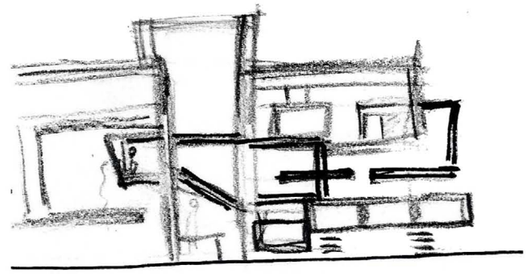


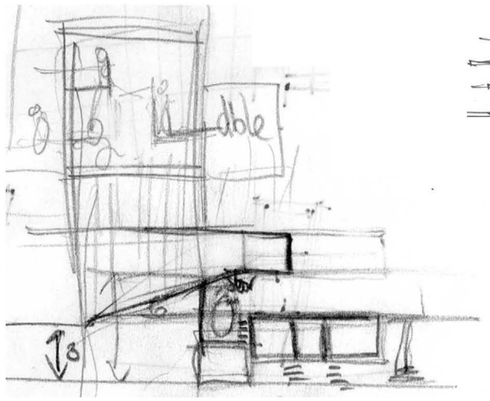


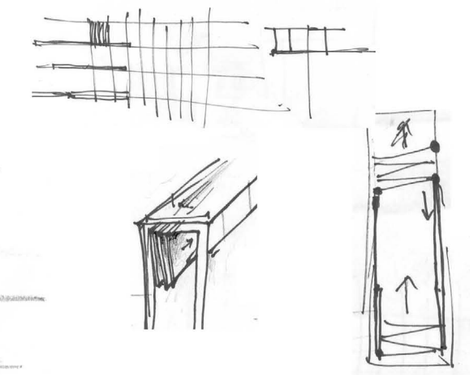
Facade and sectional explorations

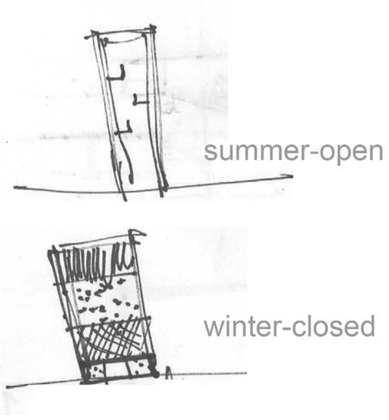














Legend

Consultaion pods

Circulation

Ramps

STUDIOS

FABRIC STORE

DRY CLEANER

STUDIOS

CATALOGUE

RECEPTION

PERGOLA

STUDIO

STUDIO

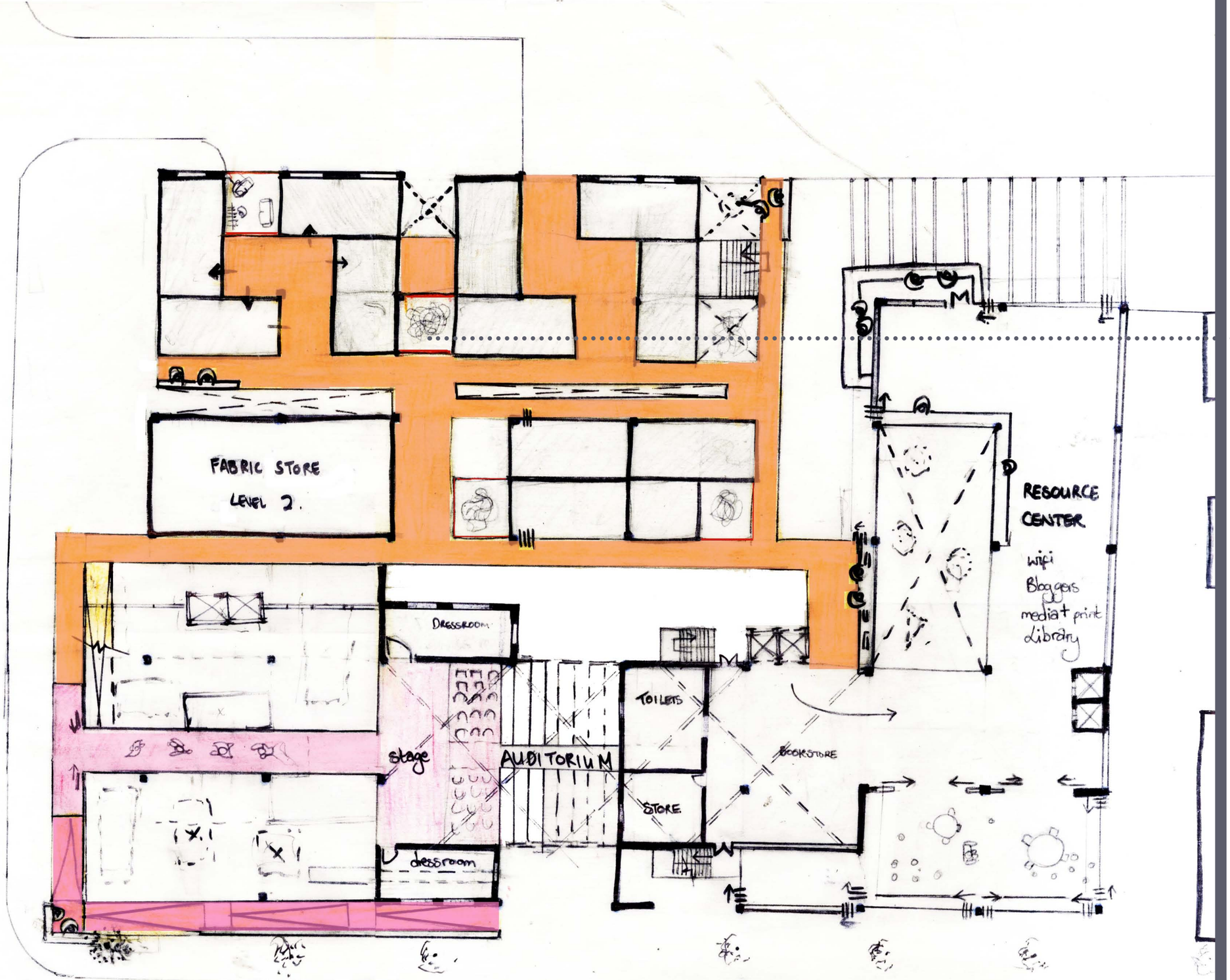
RESTAURANT

SERVICE LIFT

ANCHOR DESIGNER

ANCHOR DESIGNER

UPCOMING



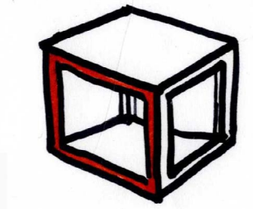
The buyer's lounge is a moveable adaptable box. It functions as a space in which to hold meetings with retailers looking to produce potential clothing lines of the garment makers. When not in use for such a meeting, the lounge may be adapted to suit other needs.

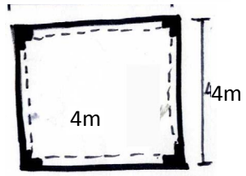
Buyers' lounge



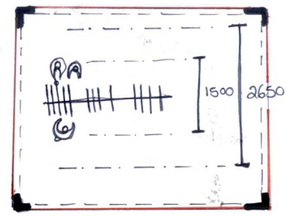
icon in plan



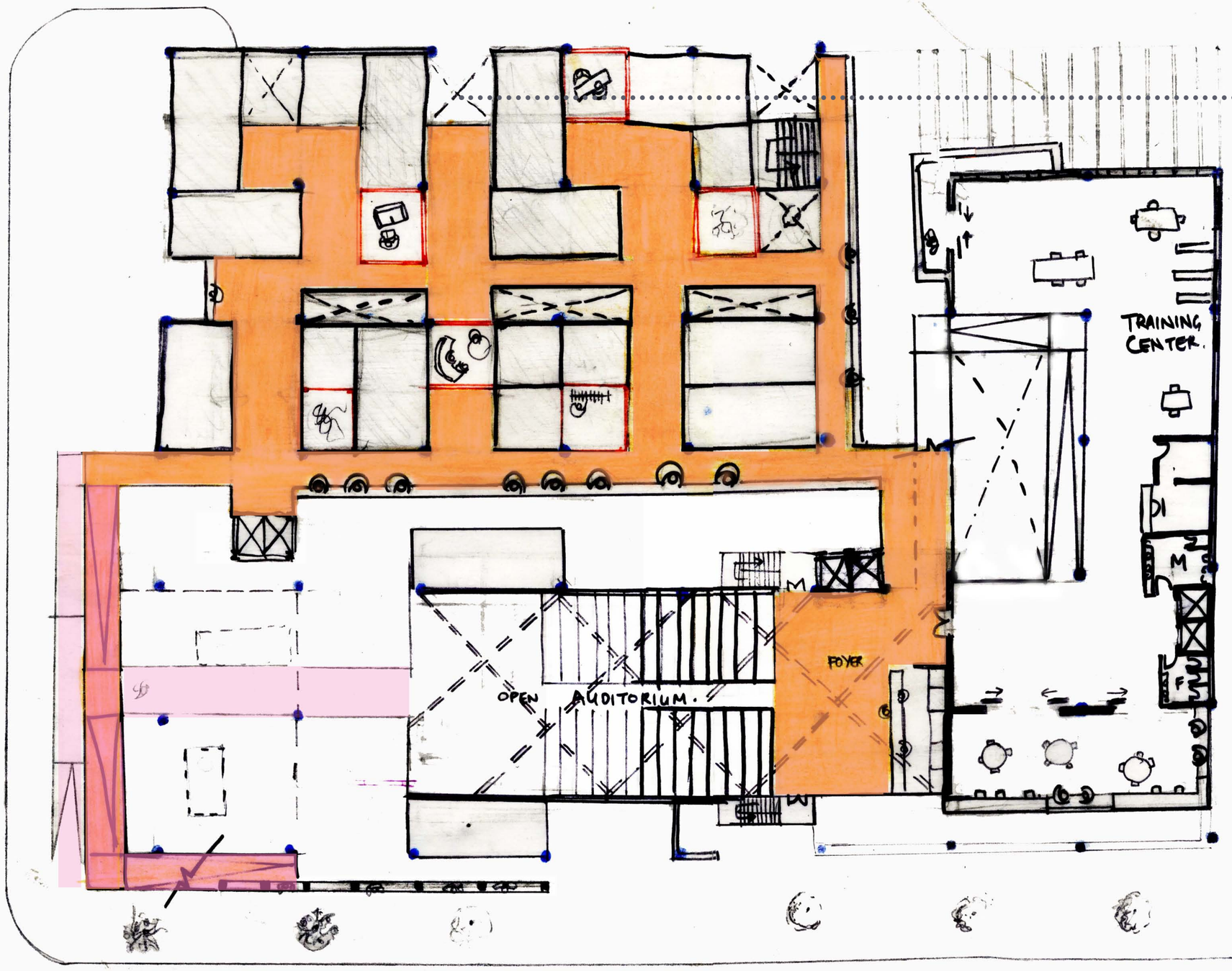


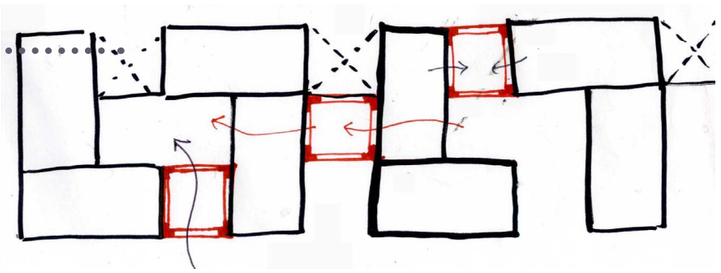




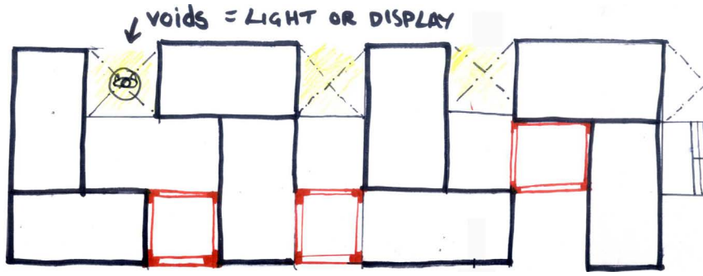


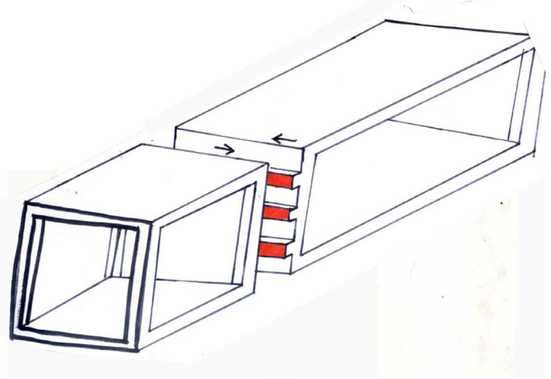
First floor

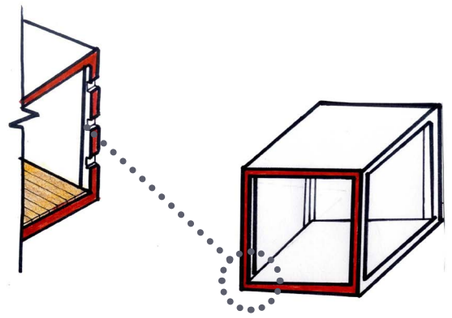




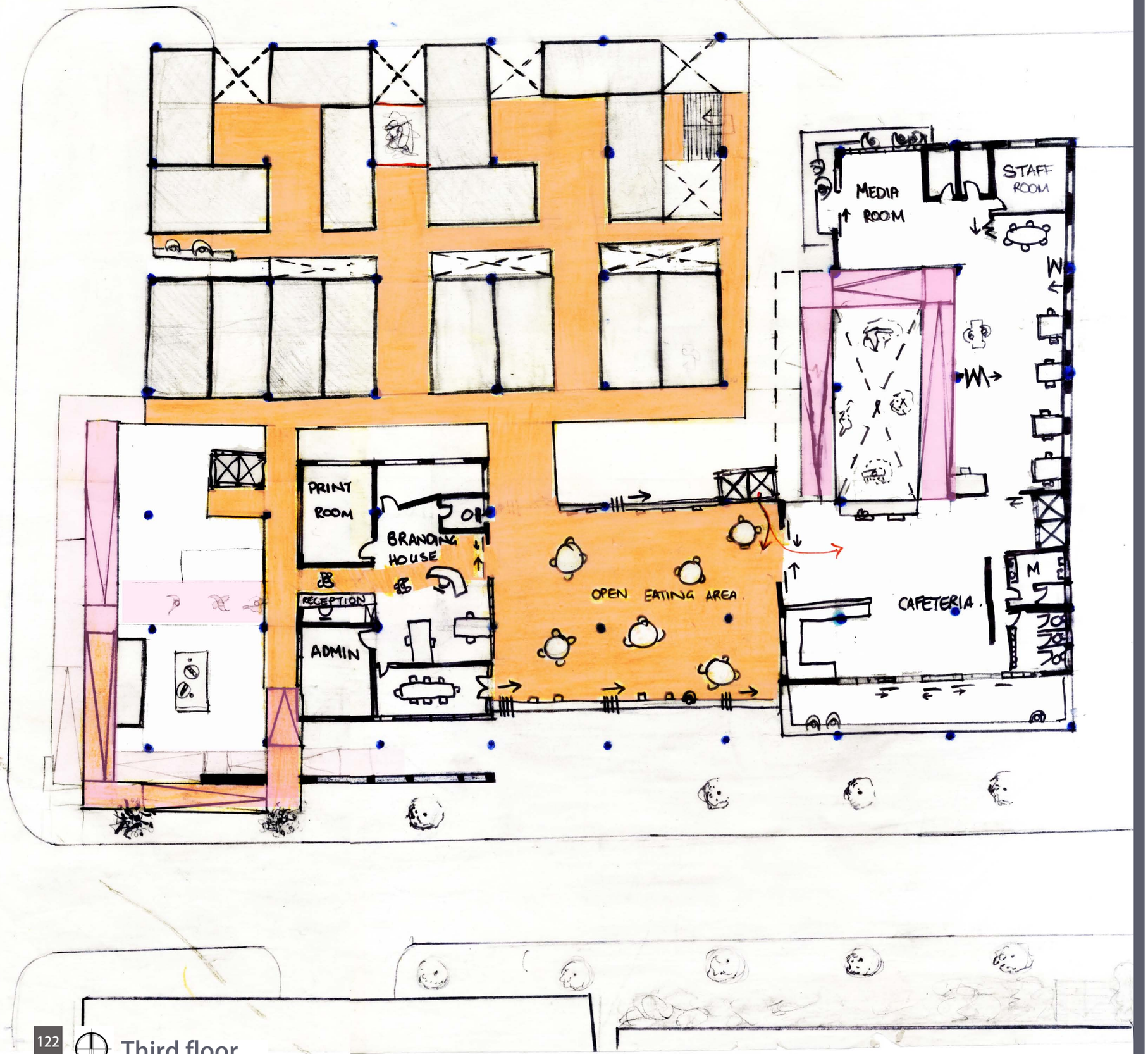
Box can be moved around and allows passage through





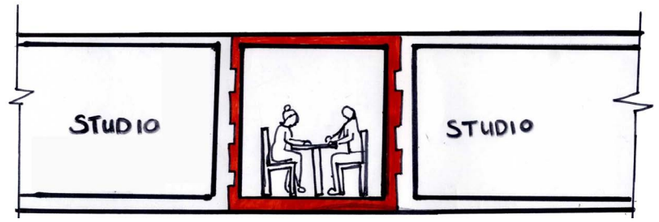


Second floor



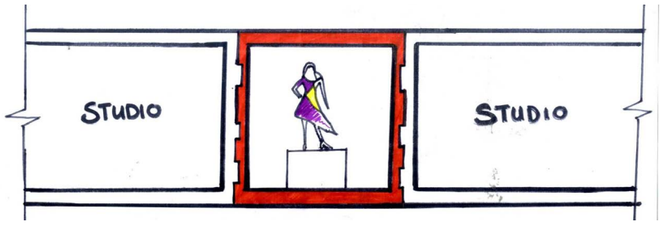
Third floor

- Different uses



- Meetings
- Collaborative projects
- Apprenticeship
- Social gatherings.

e.g. lunch breaks



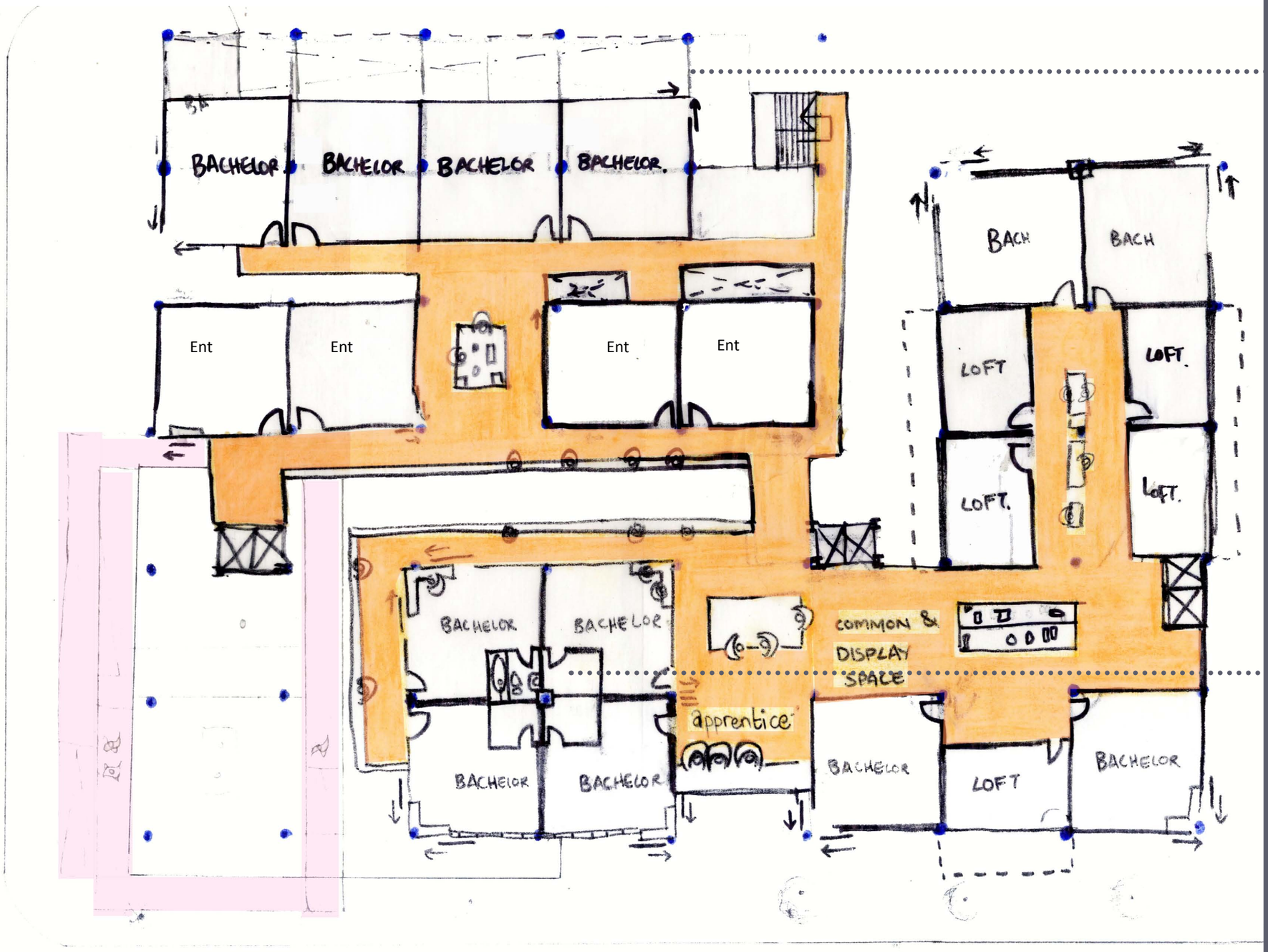
- Display

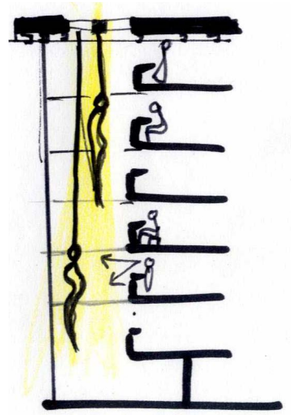


- Inspection
- Selection

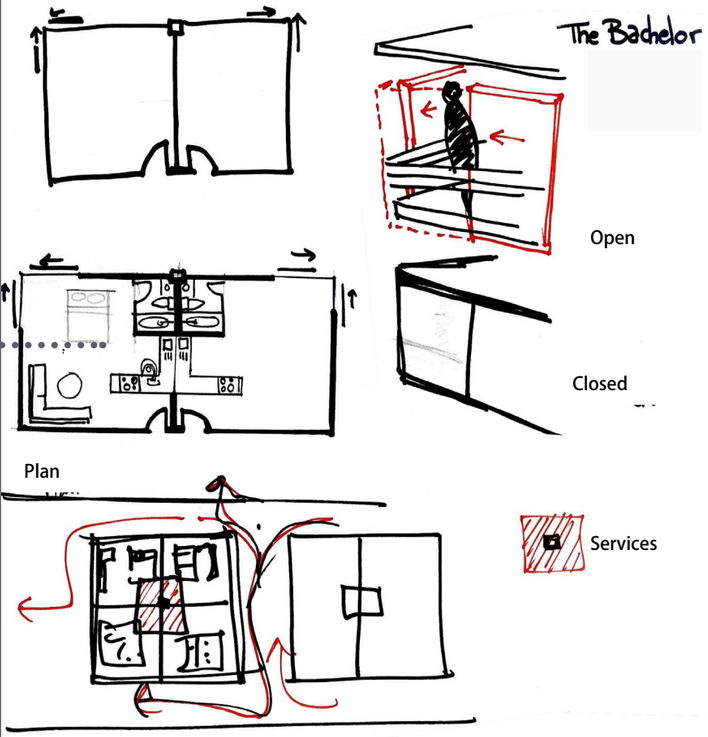


- Fitting

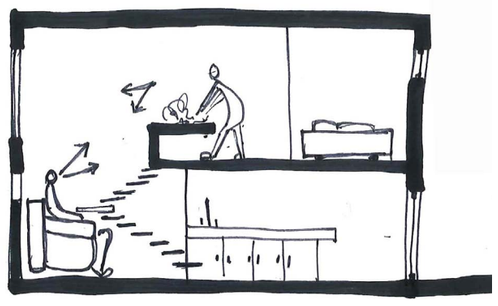




- The Bachelor

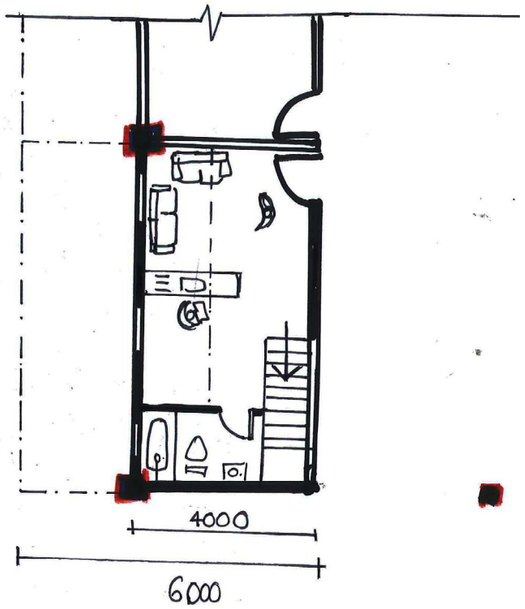


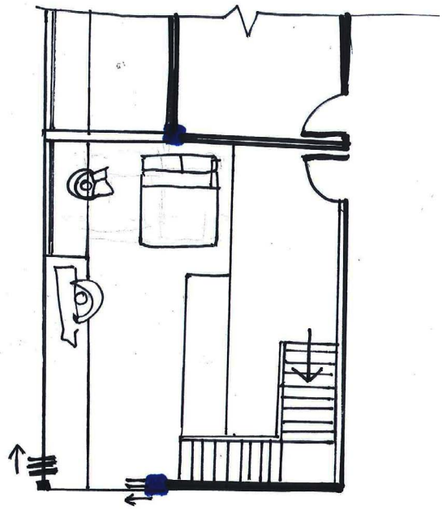
The entertainer



The Loft apartments

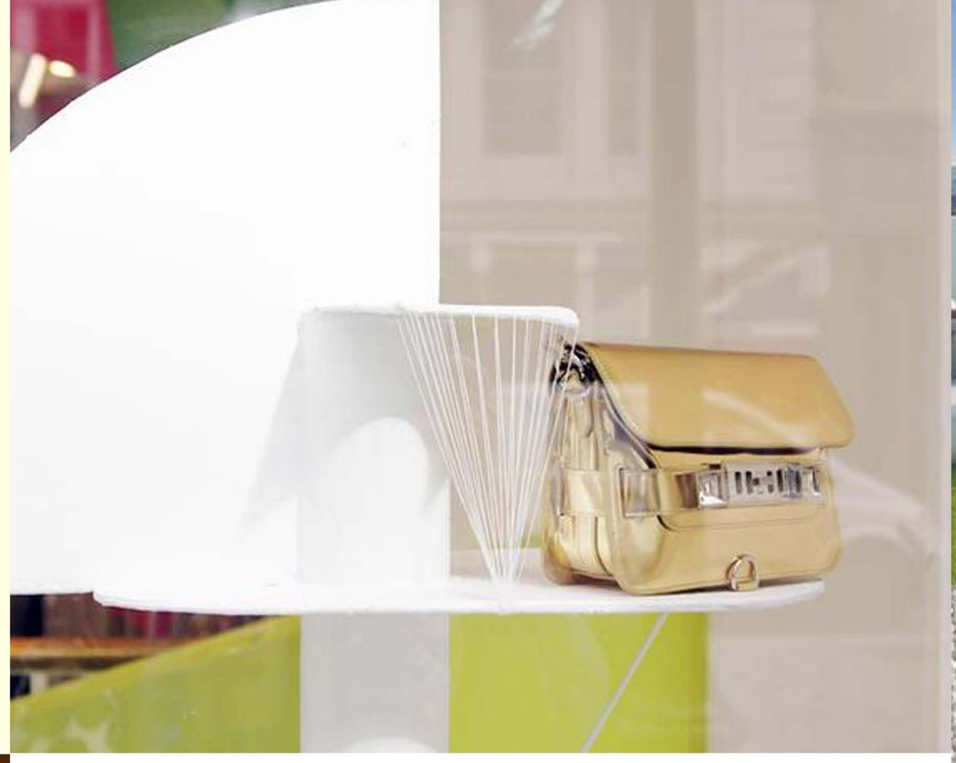




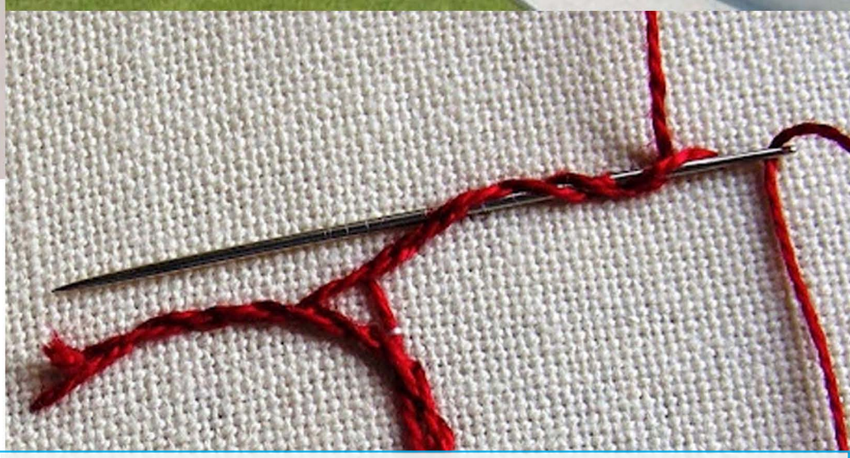


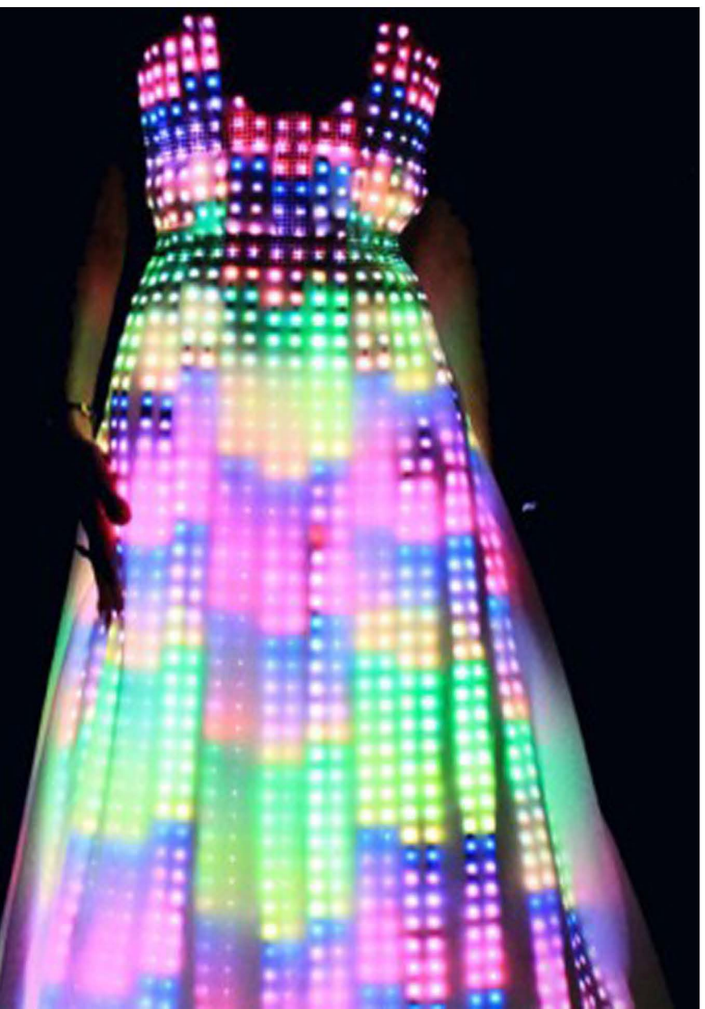
These typologies remain the same thoughout all design developments

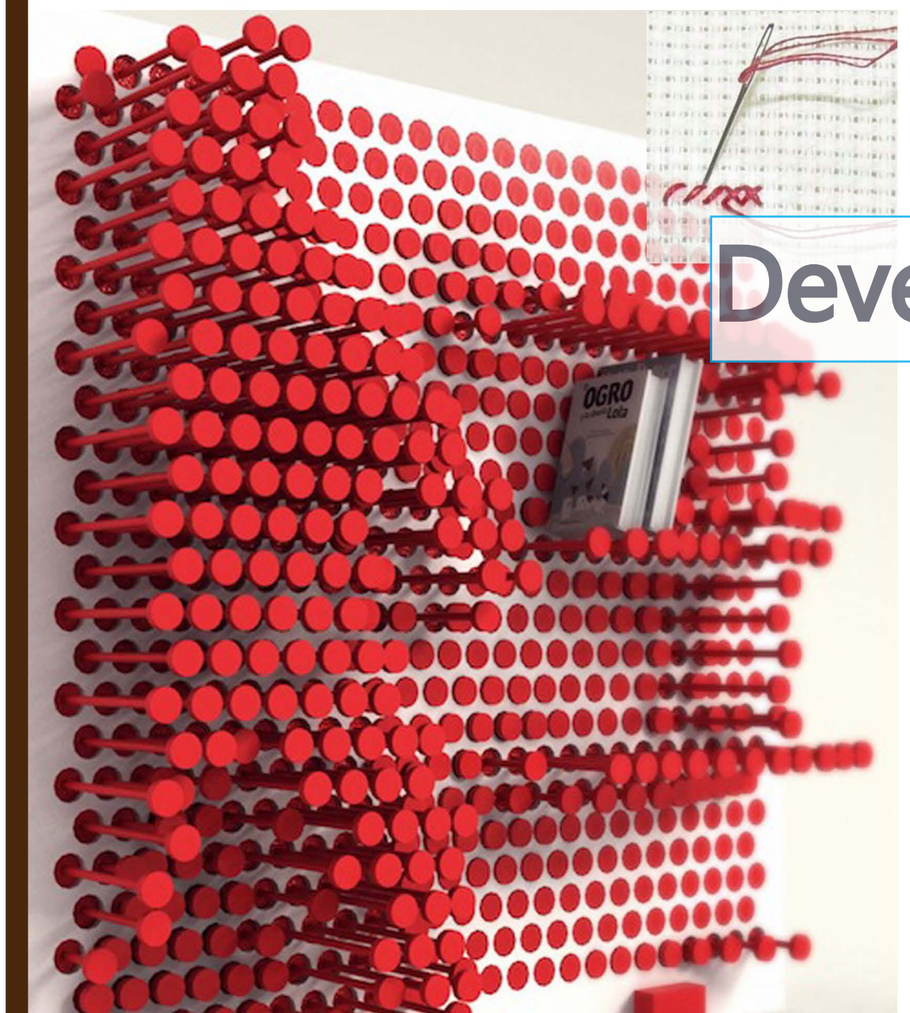










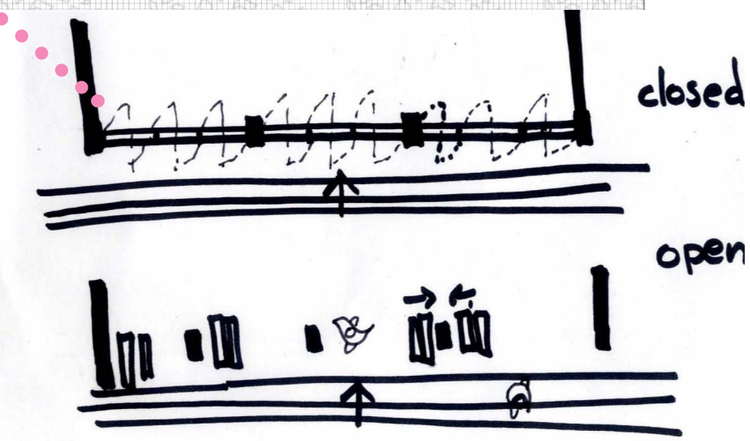


Developing the design



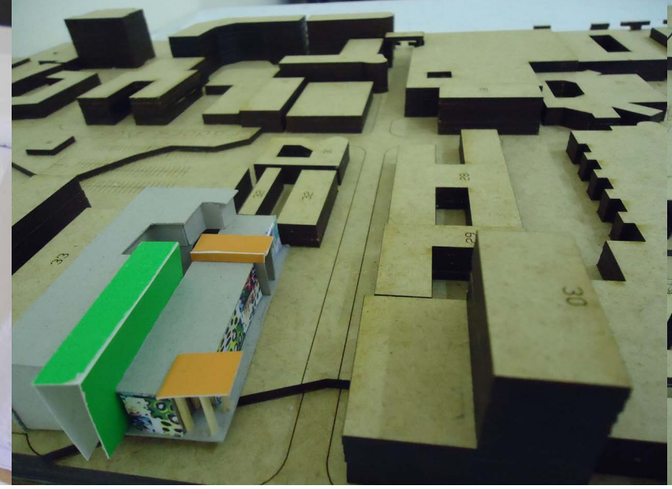
Ground Layer

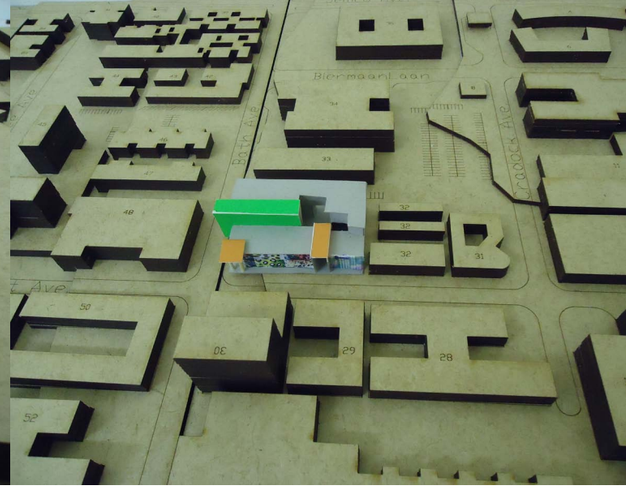
Panels i)slide away to create a matrix of variable space configurations. Creating multiple opportunities for fashion shows, events, expos, exhibitions, collaborative ventures much like the infinity dress.
ii)lit becomes a pattern template on which each individual tailor, designer chooses to make their cut, custom-made to their expression. This creates a facade with a constantly changing collage of ideas from season to season, day to night. Week to week.

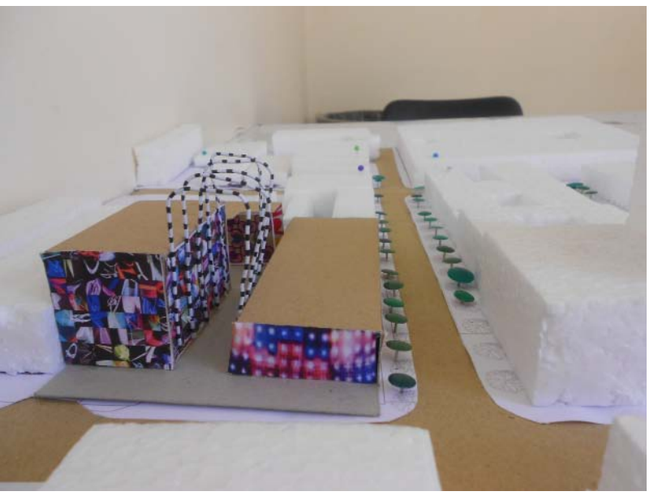


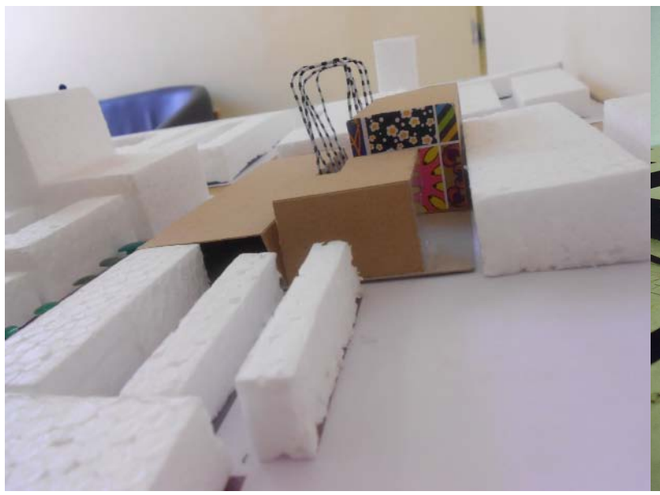


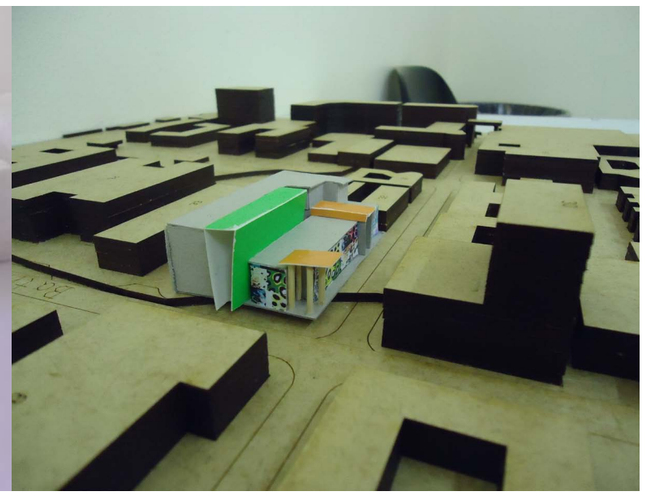




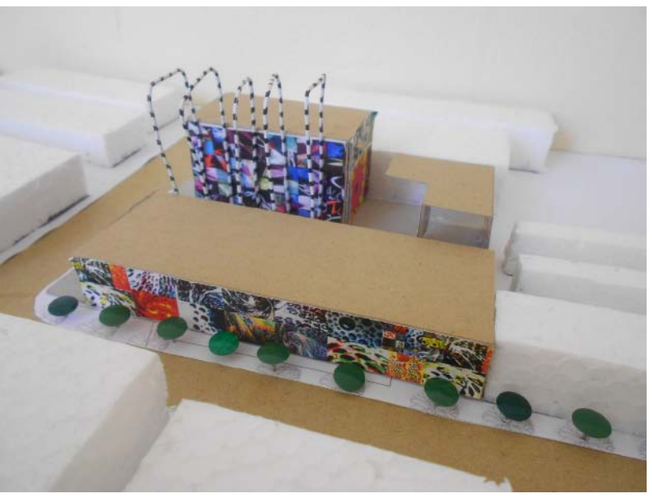




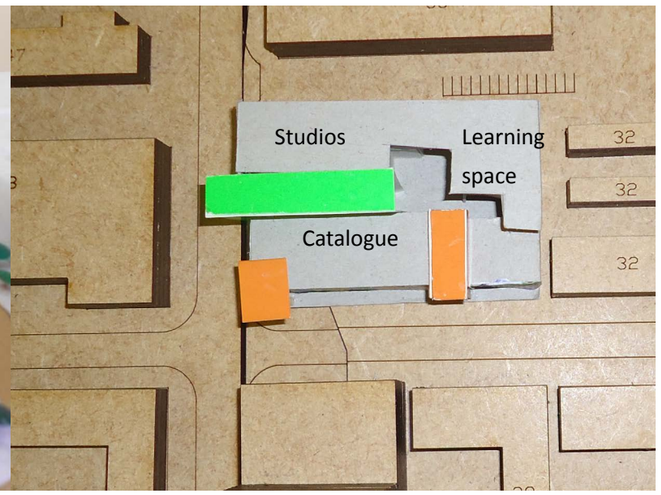


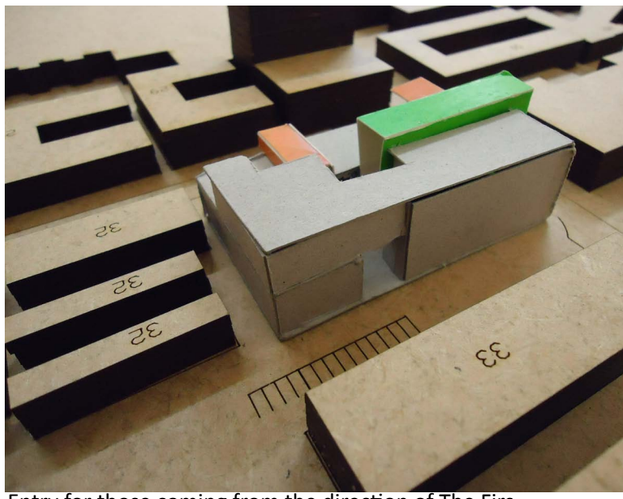






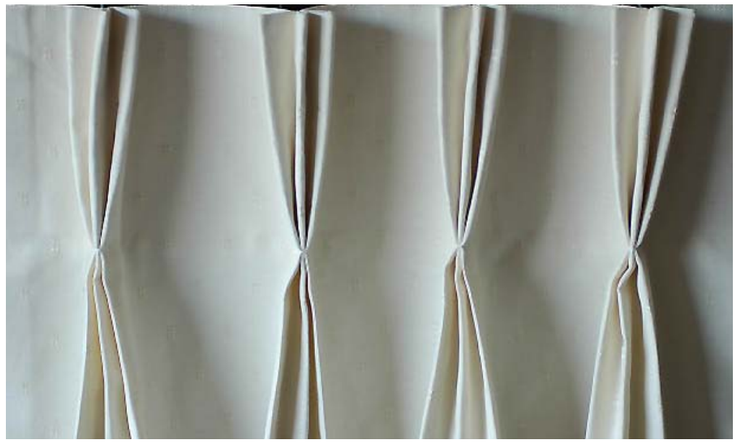




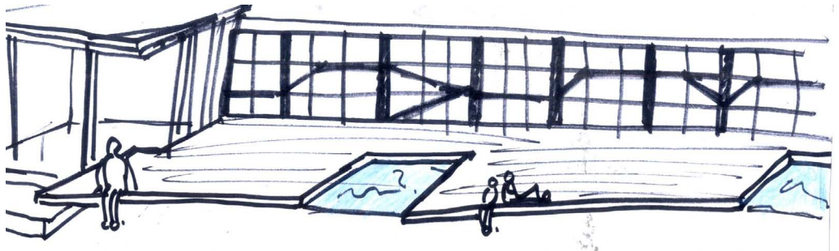


Entry for those coming from the direction of The Firs

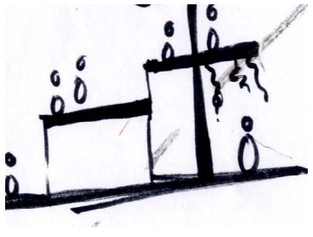
The facade was conceptualized as a series of rotating panels which are used to display the products of the different garment makers. The panels then create a collage facade through the placement of all these different ideas side by side.

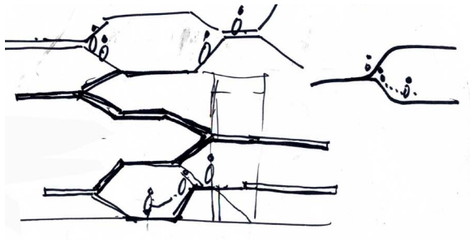


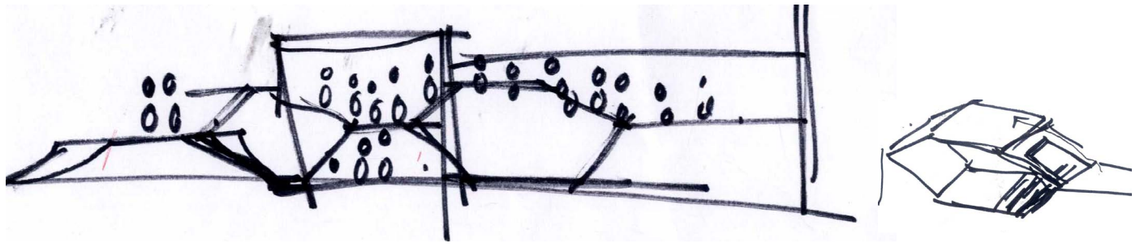
The design of the catalogue space was not dynamic enough. It needed to really show what goes on inside the building through the skin.
I then explored the idea of creating pleated runways which become internal streets
The pleats will be divided into the diffrent categories identified earlier in the research, such as the traditional wear.

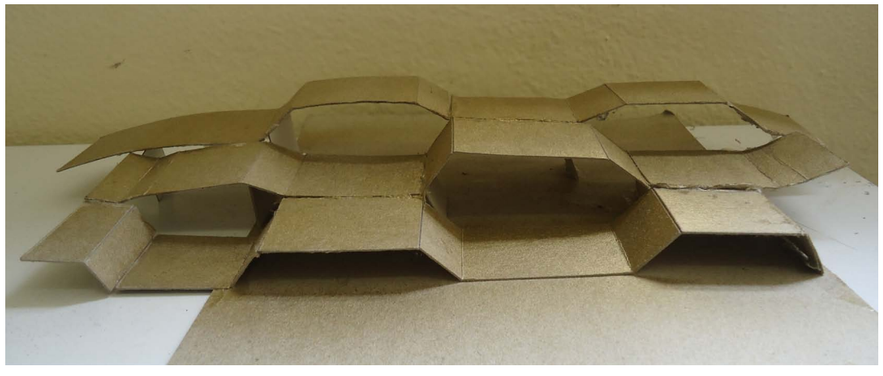


From the facade it becomes possible to see the movement of people as well as the processes which occur inside.



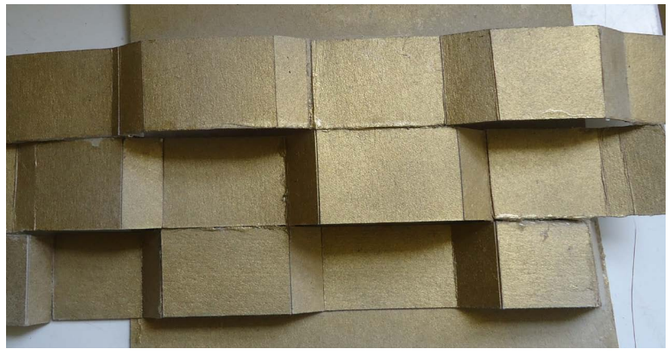


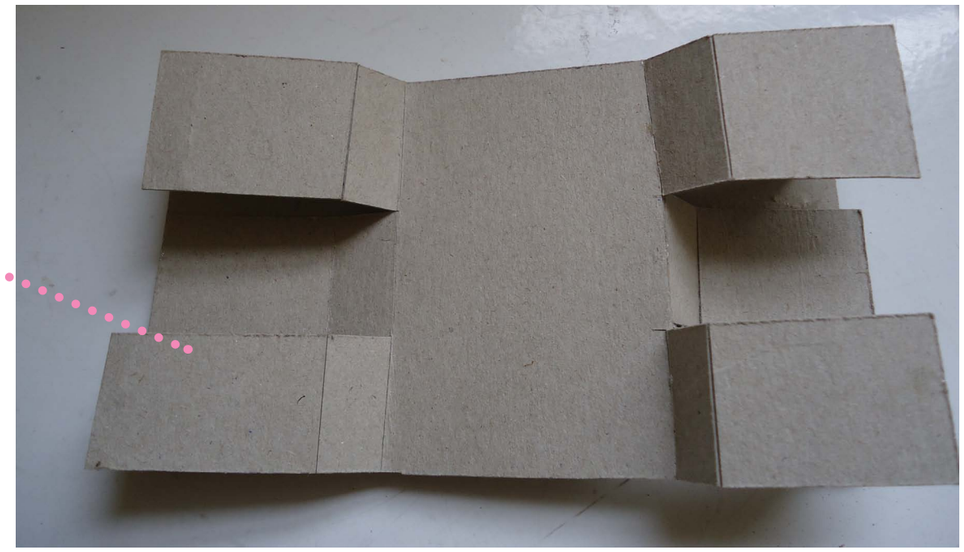












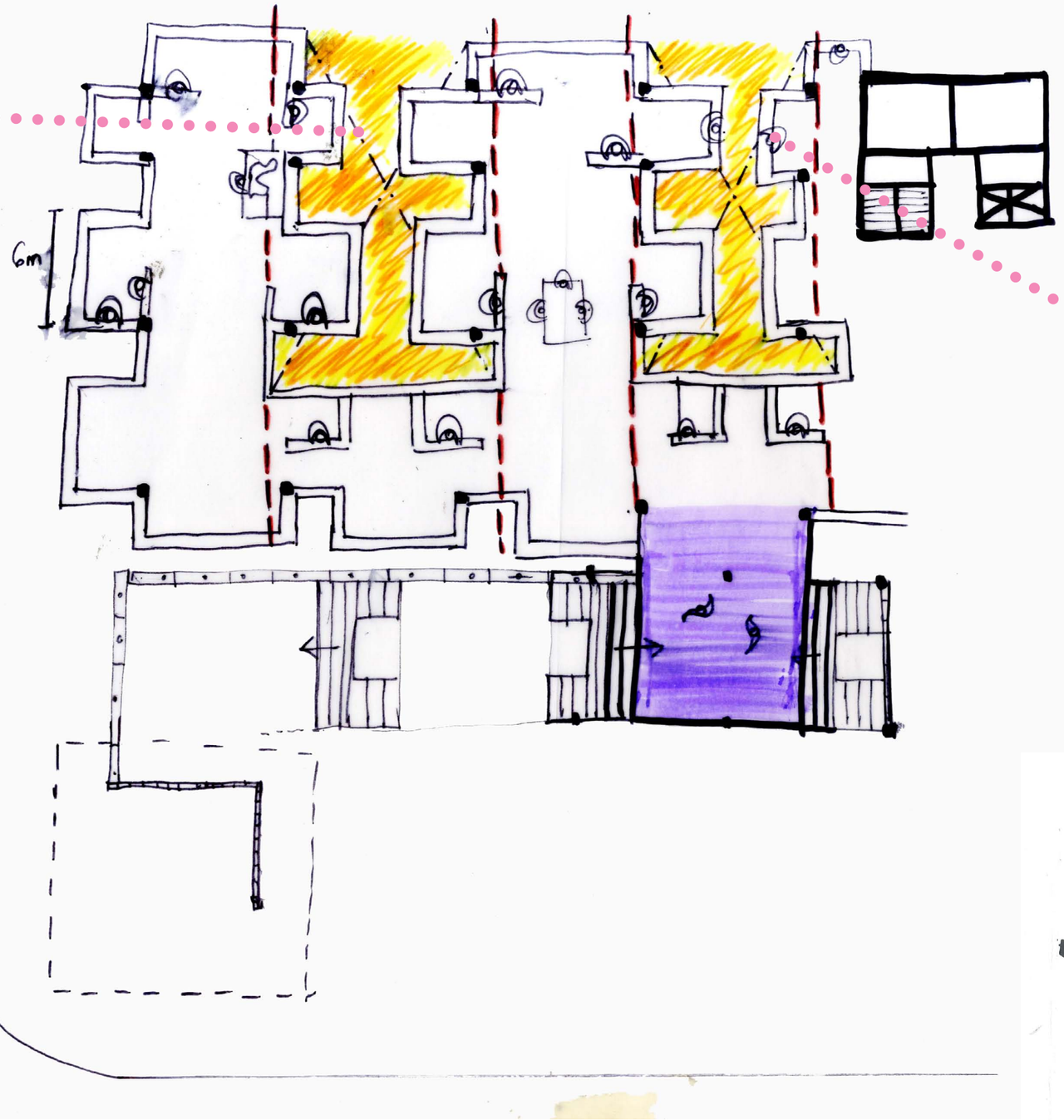
One pleat is made of a set of stairs going up to the next level with the middle cut out and going down to the lower level.

First floor

The pleat at 5m connects to workspaces

The void in the middle is skylit by the seam above

The work studios were too rigid and reflected the principles i was critiqueing. This arrangement offers better visual and physical interaction.

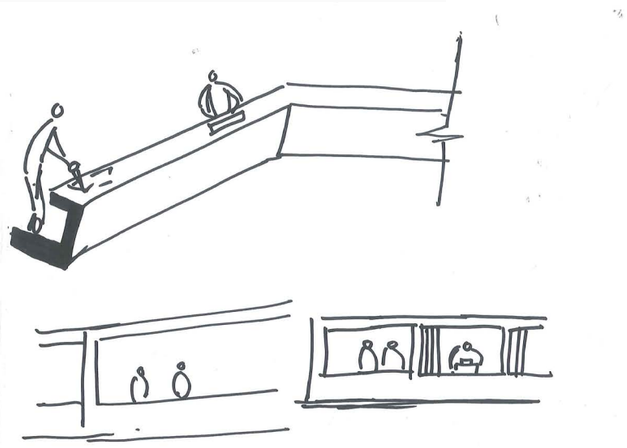




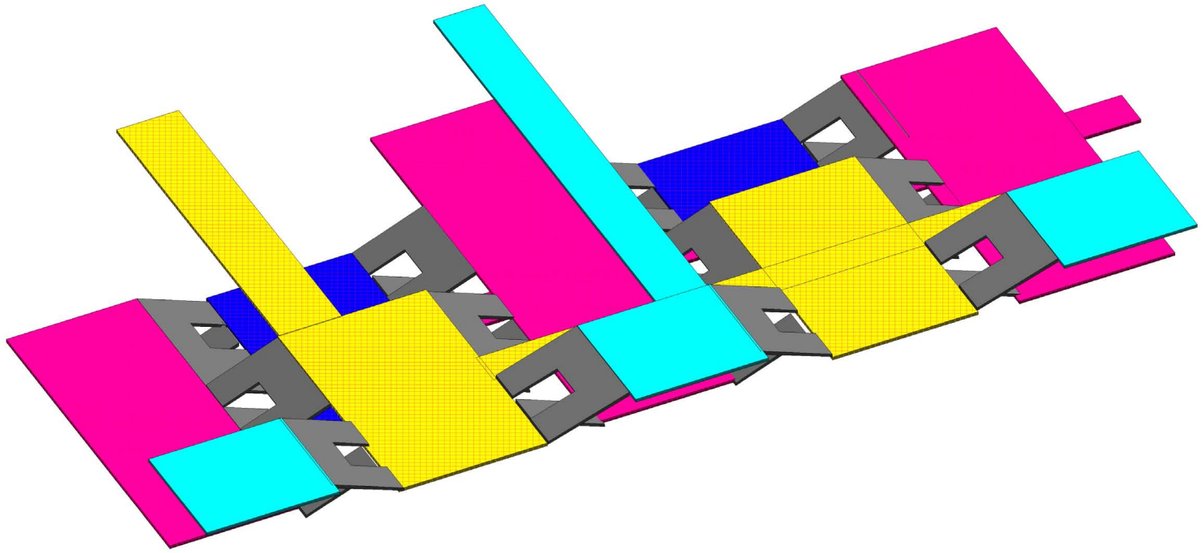


Free lancers can book slots

Designers can have multiple seamstresses

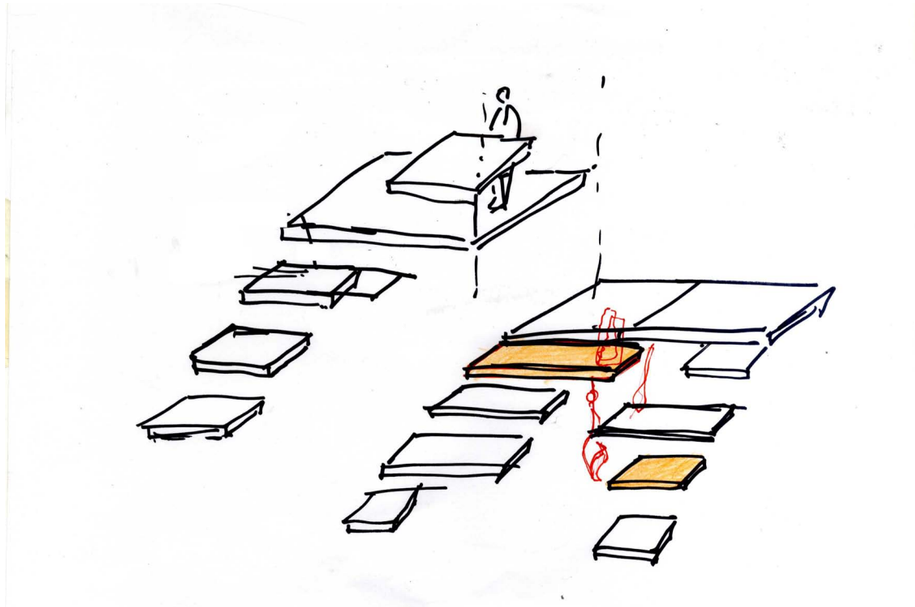


Panels close off the spaces for privacy



(Slopes represent stairs)

The pleats meet at half levels. Each half level is 2, 5m and the total space between two folds becomes 5m. The the levels connect to studios across. The products and fabrics on each level corresponds to what is being made in the studios.

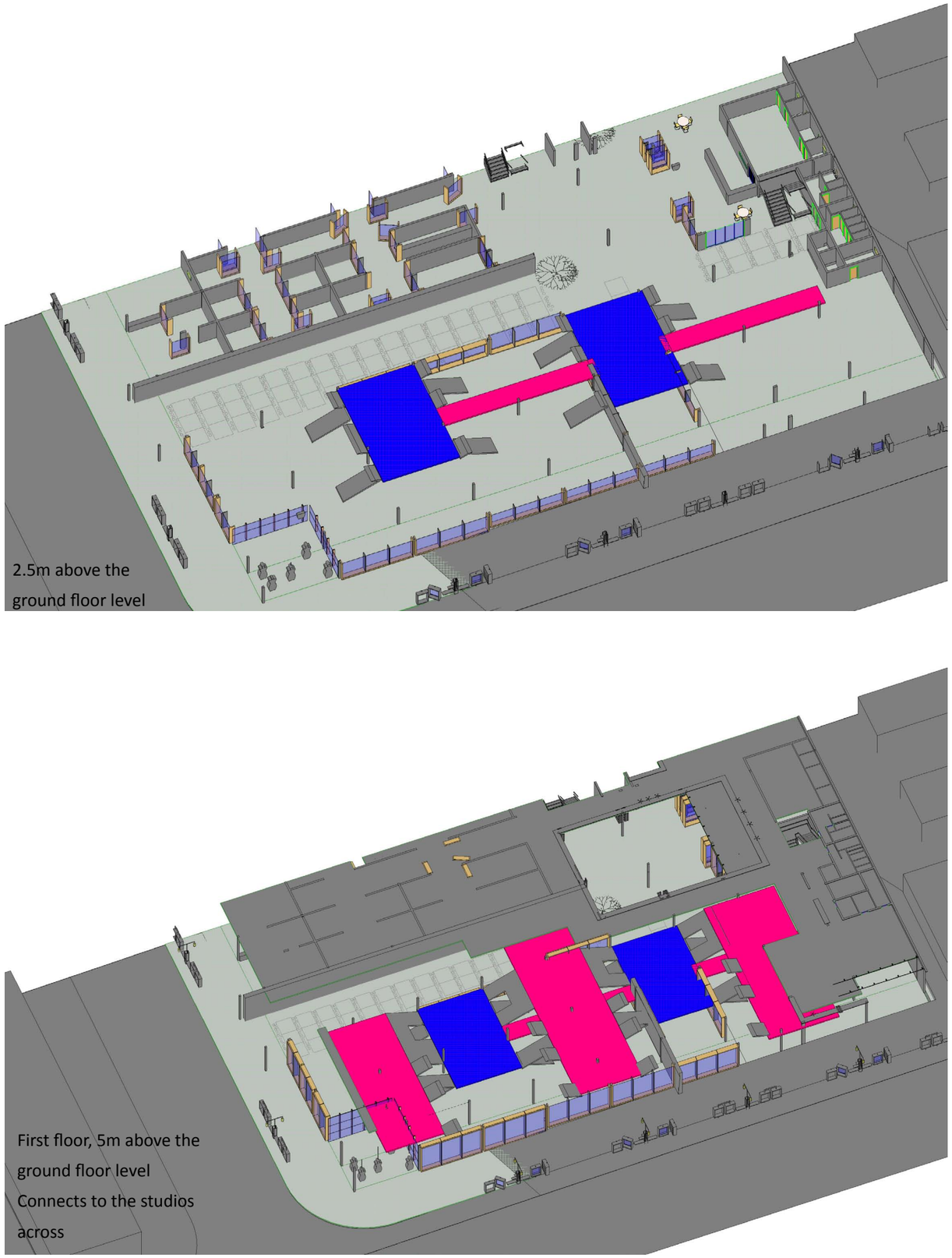


The stairs will be floating in order allow light through to the floors below.



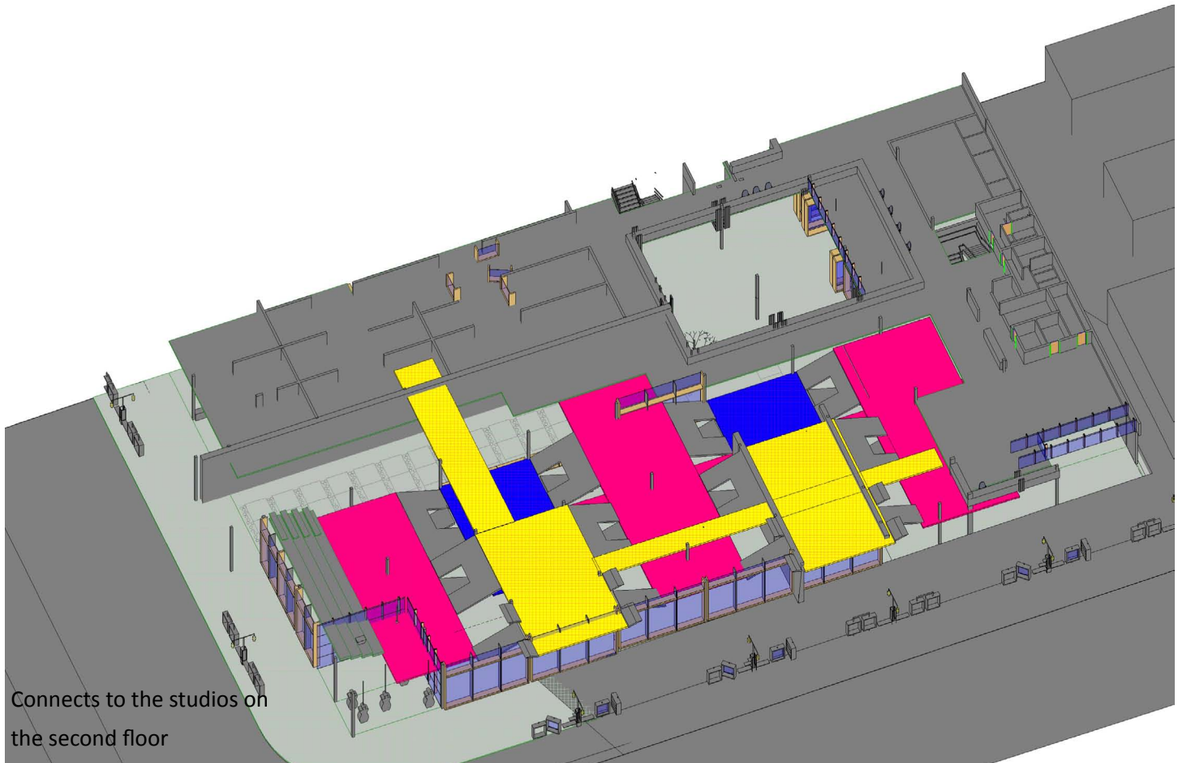
The corner detail is a 3 storey space with a roof from which mannequins and displays may be hung. The pleated walkway juts out over the pavement and provides lighting to passers by below.

Sequenceof the stairs

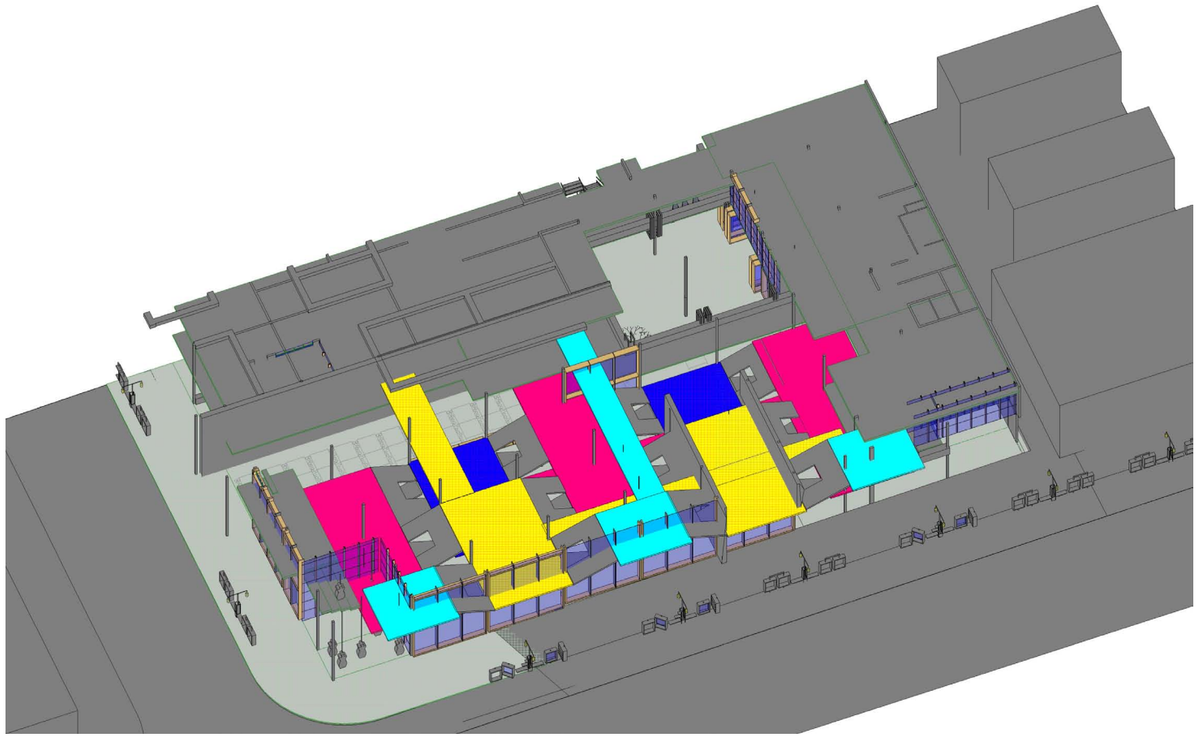


2.5m above the
ground floor level

First floor, 5m above the
ground floor level
Connects to the studios
across



Connects to the studios on
the second floor



FINAL DESIGN

Catalogue

Studios

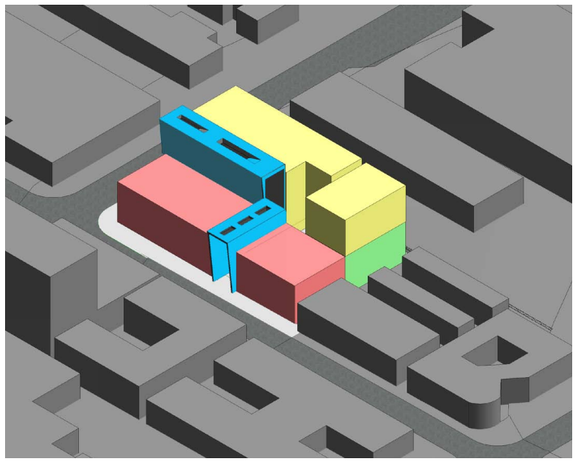
Inside-outside space

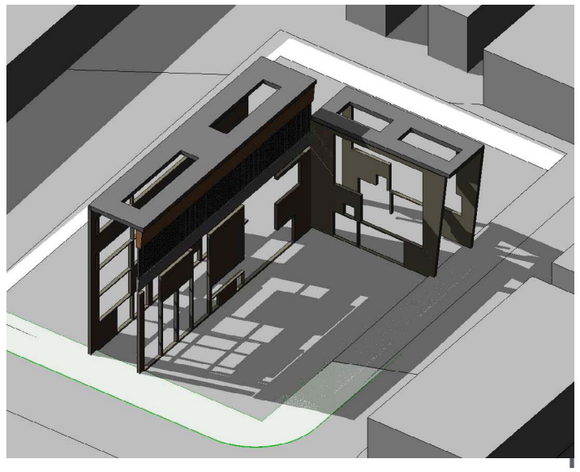
Continuity of space

Visual Permeability

Seams

Support





Sectional 3D of the levels- spaces overlook each other. People are able to see the garment making, and each other, as they move through the spaces.



Final model



View down Tyrwhitt Ave.



View from corner of Bath and Tyrwhitt Ave.



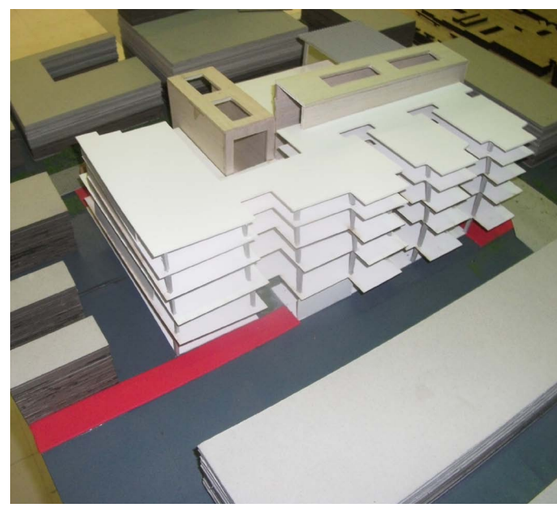
The seam leans over Tyrwhitt Ave. and defines the entry



Corner view



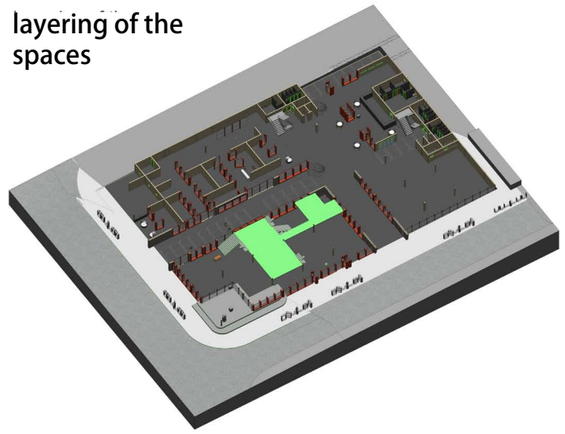
Site plan view

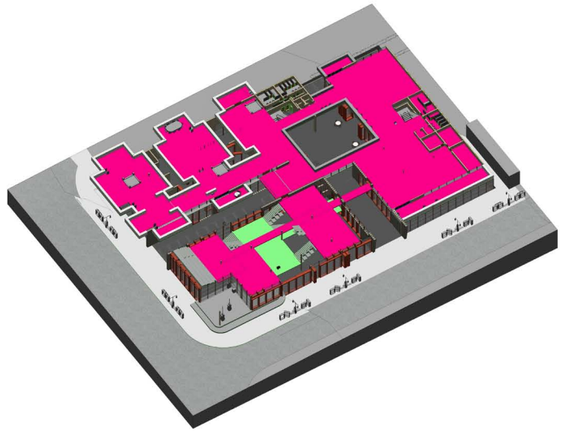


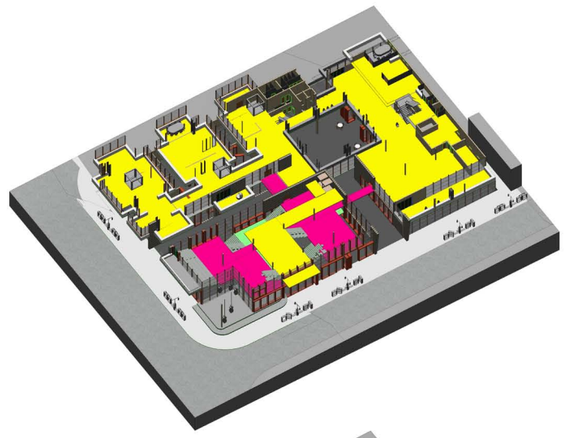
View of the studios

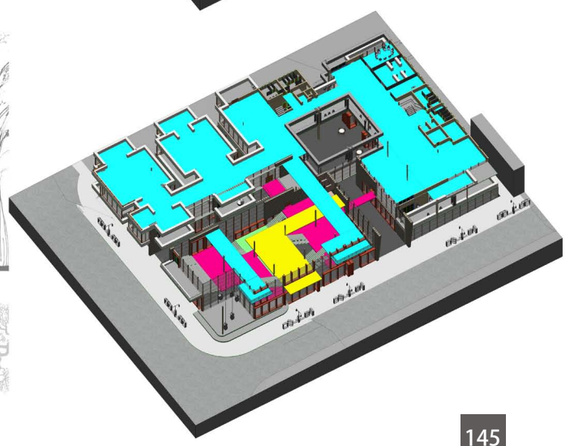


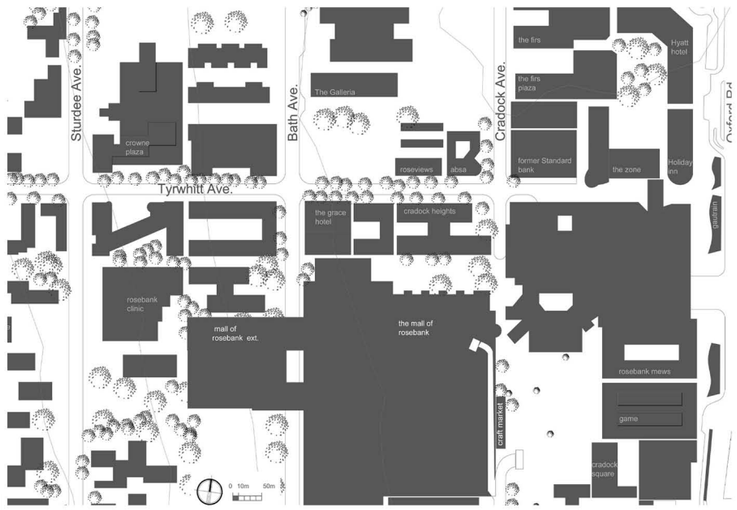
layering of the spaces



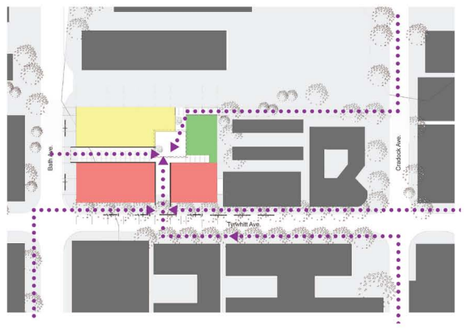




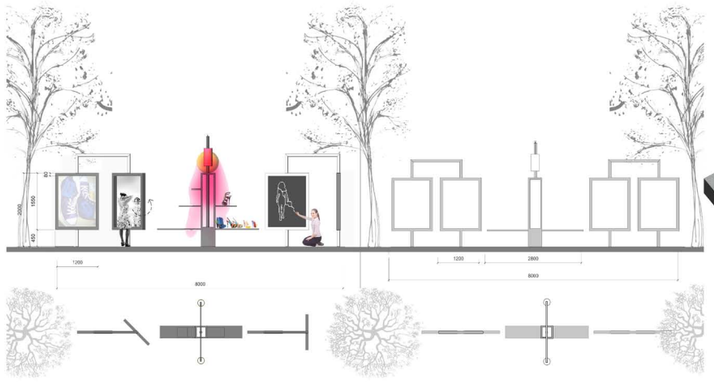




Site Plan

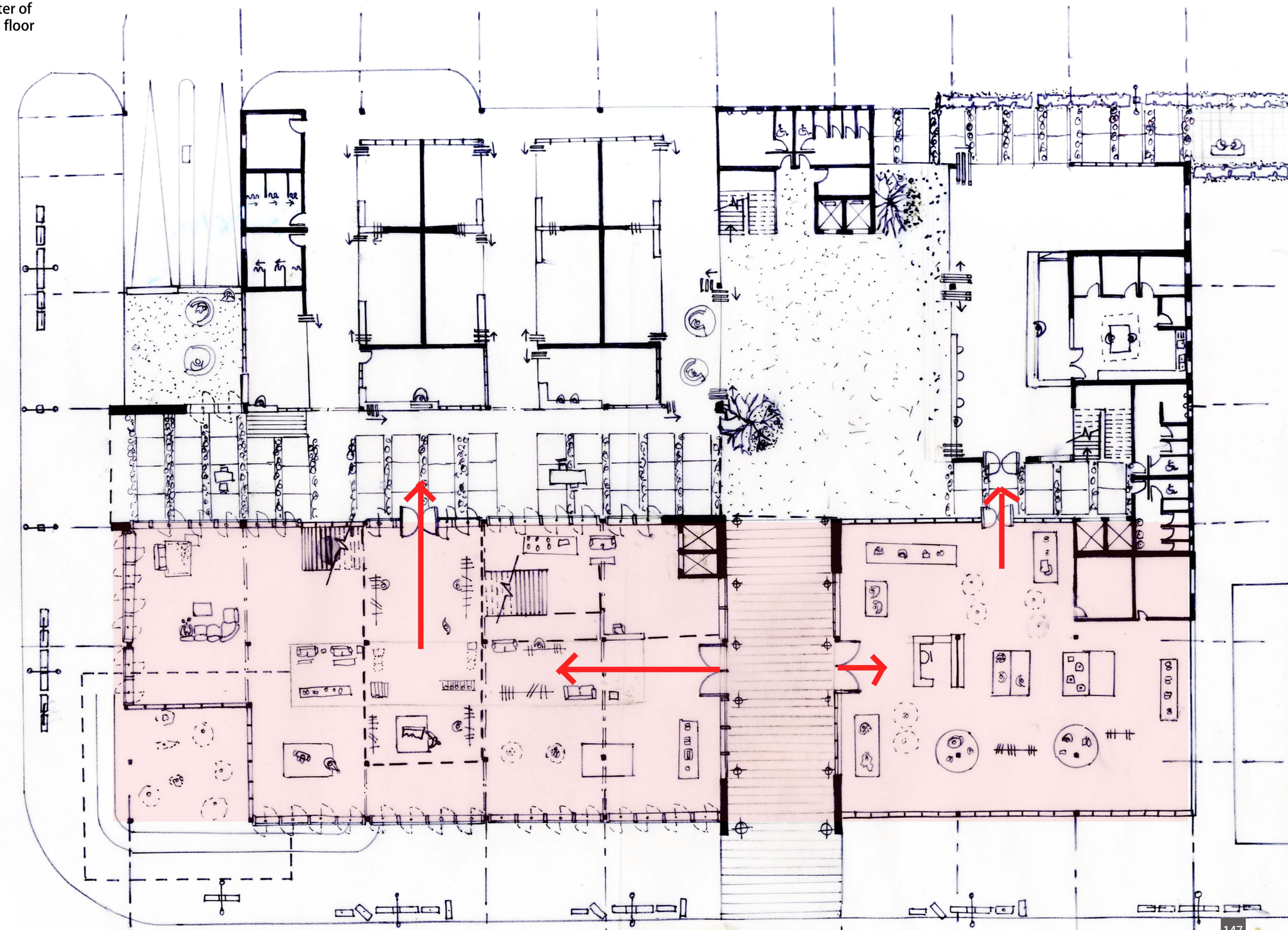


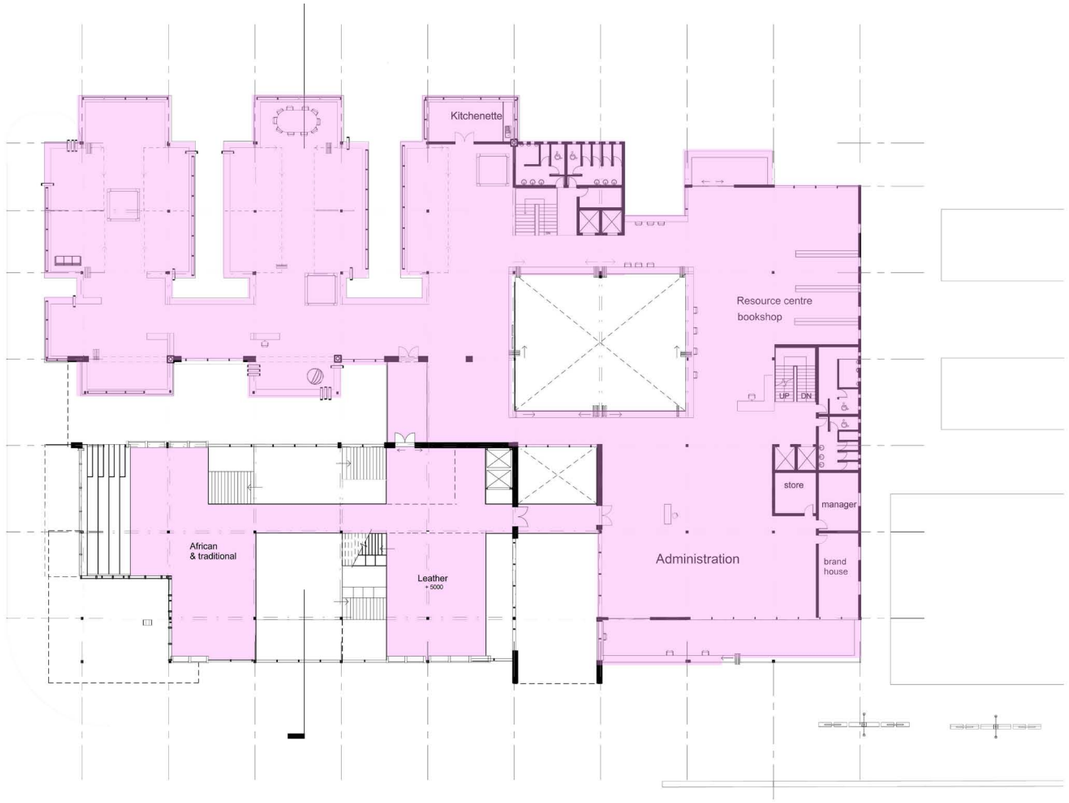
Proposed movement around the site



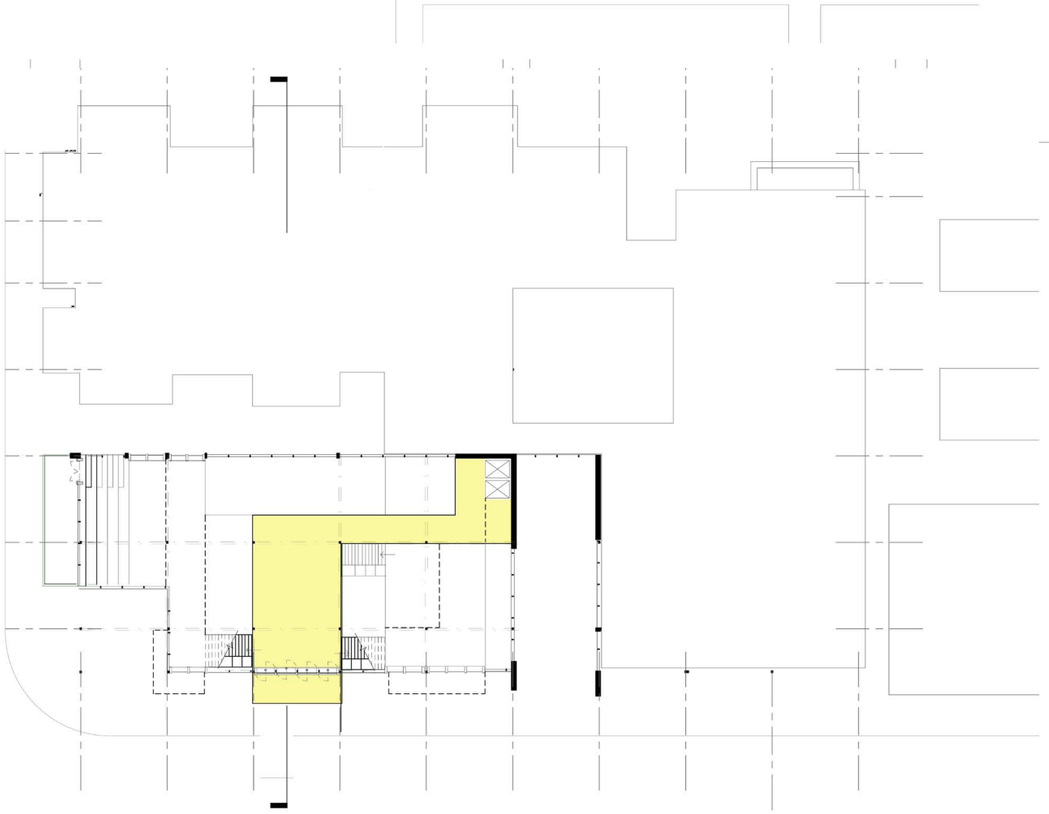
Urban intervention which allows adaptability for rentable stalls

Character of ground floor





First floor
Scale 1: 200



Mezzanine level 2
Scale 1: 200



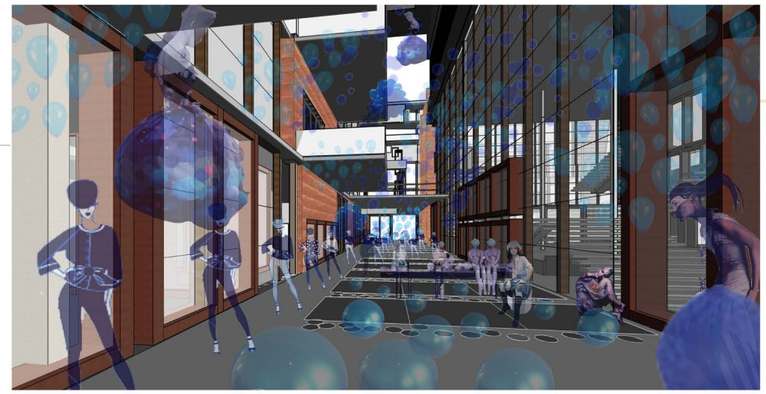
Perspective of studios
Spaces look onto each other and allow an interactive work environment

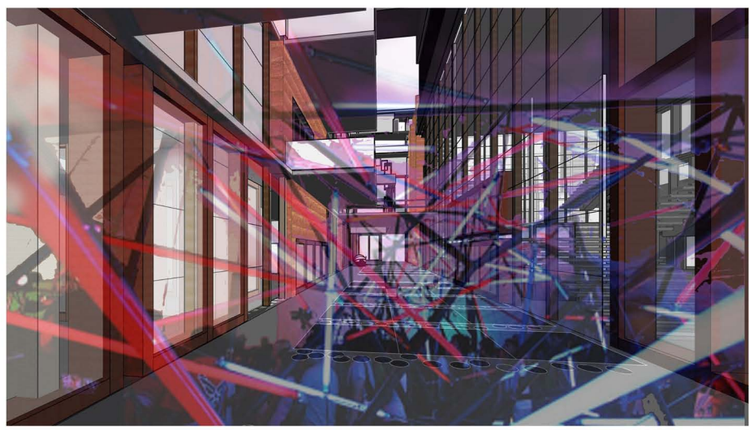


Freelancers can book slots

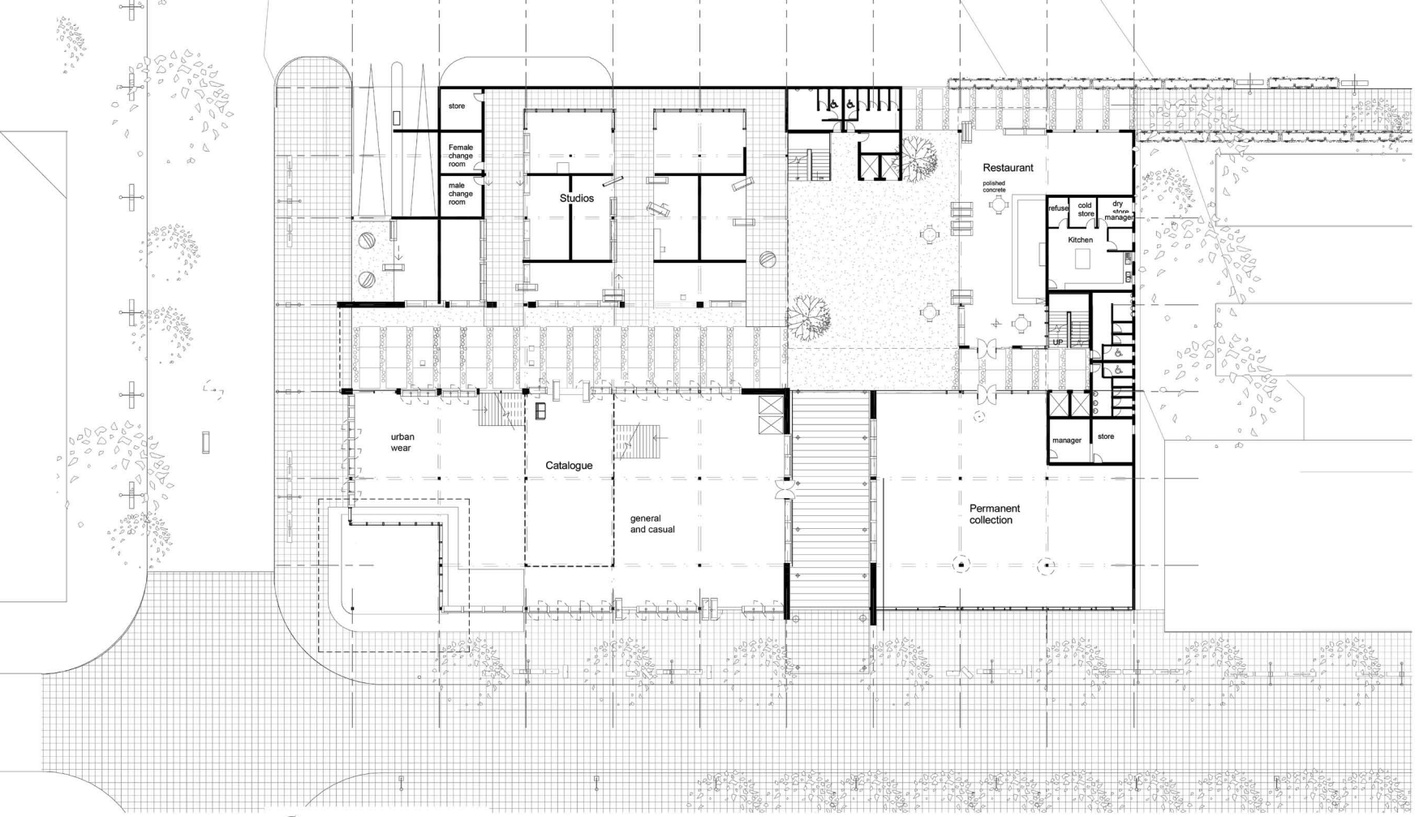
Designers can have multiple seamstresses

SAFW and other events increased number of people to allow for more production

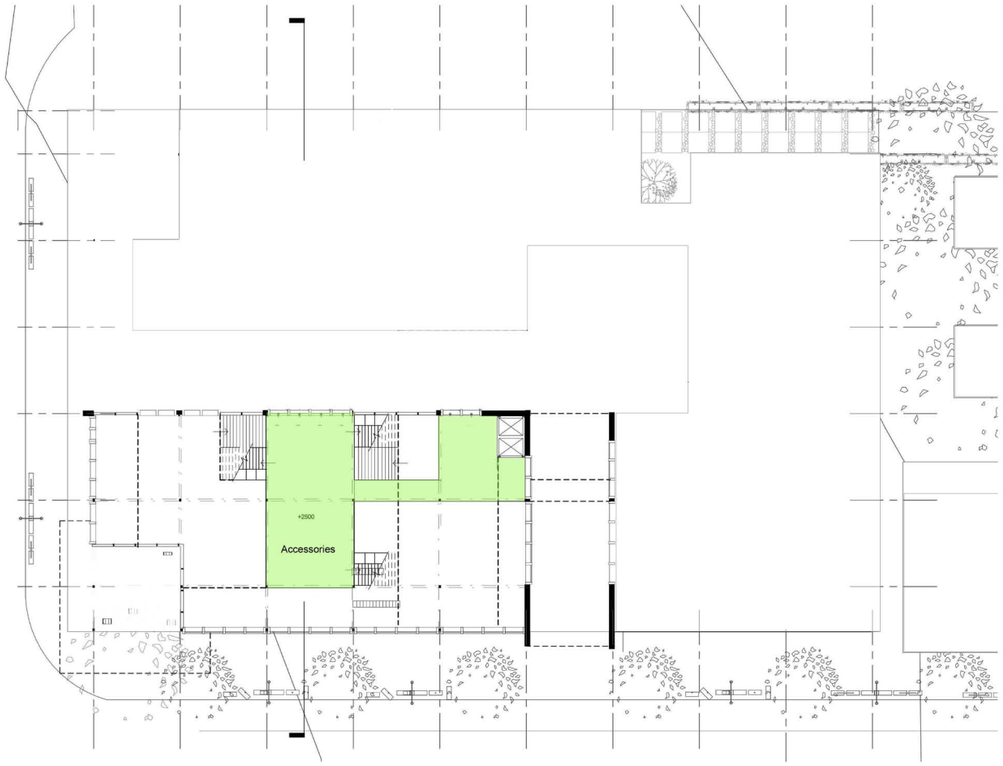




The interior of the seam changes character depending on the theme, event or time of day



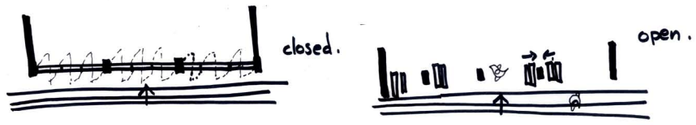
Ground Floor plan
Scale 1: 200



Mezzanine level 1
Scale 1: 200

Interior view of catalogue

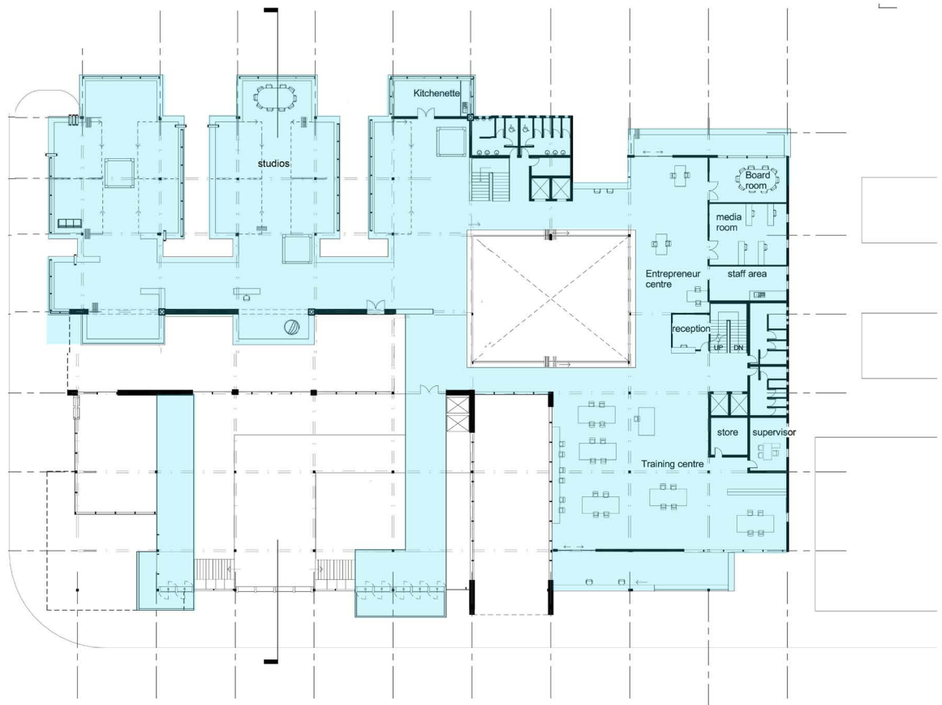




Rotating panels on the facade open up for events, weekend markets and Fashion shows
They remain closed on general days



The different spaces and work counters overlook the courtyard space, creating a more interactive experience. People may view the Production process

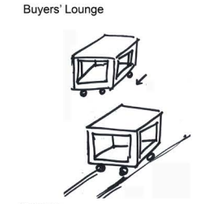


Second floor
Scale 1: 200

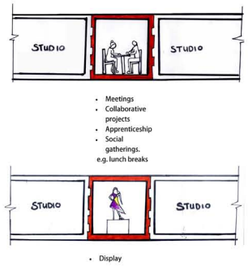


Third Floor
Scale 1:200

Buyers' Lounge



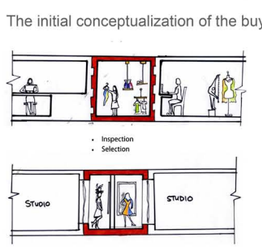
- Different uses



- Meetings
- Collaborative projects
- Apprenticeship
- Social gatherings, e.g. lunch breaks

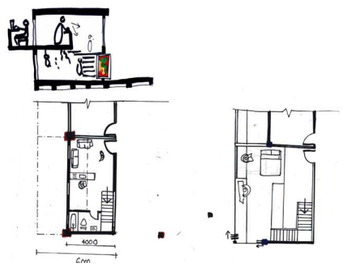
- Display

The initial conceptualization of the buyers' lounge

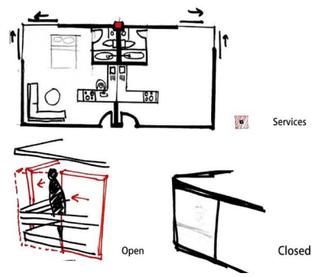


- Inspection
- Selection

The Loft apartments

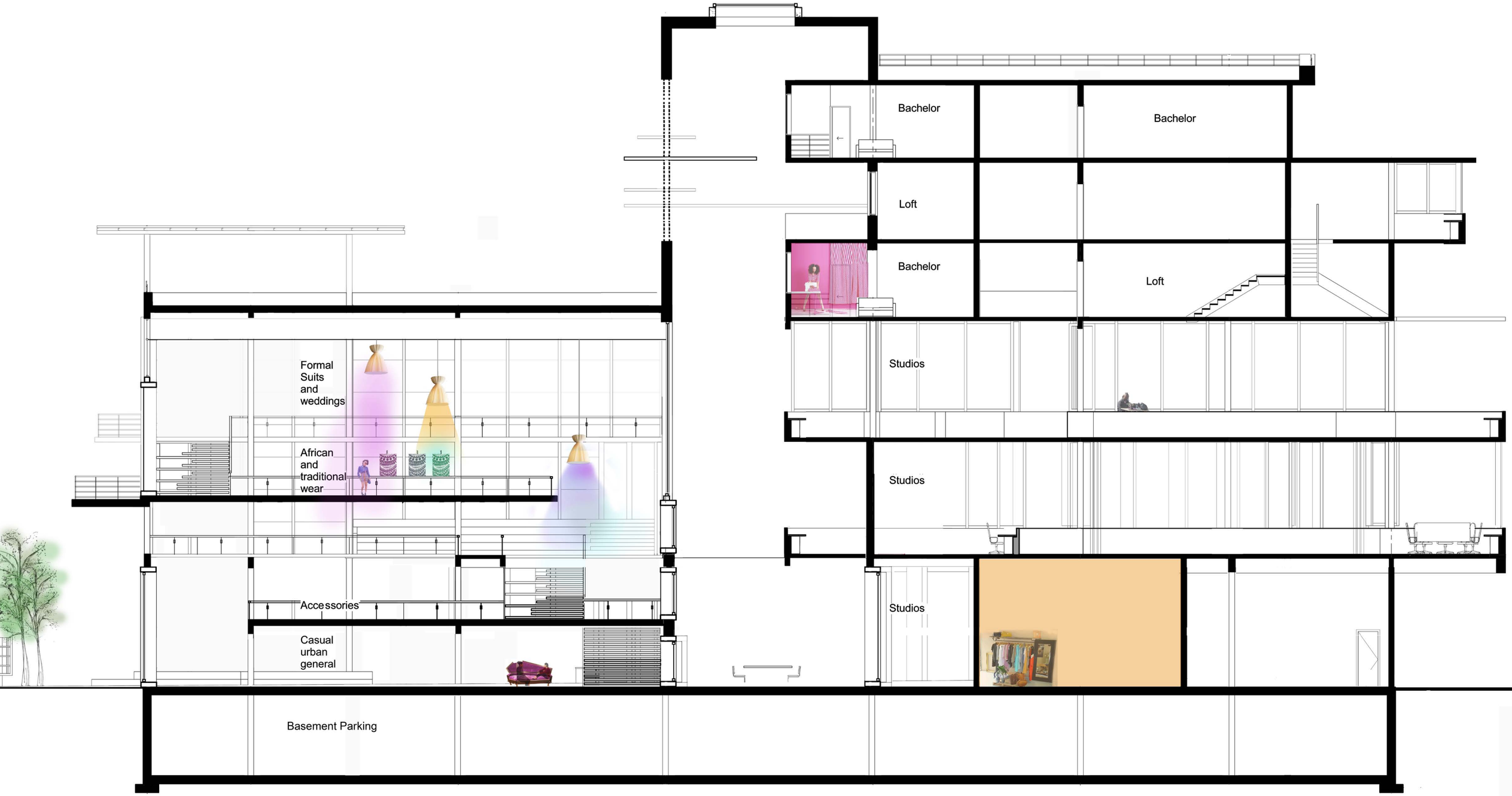


Bachelor unit





South Elevation
Tyrwhitt Ave.
Scale 1: 100



Section A:A
Scale 1: 50

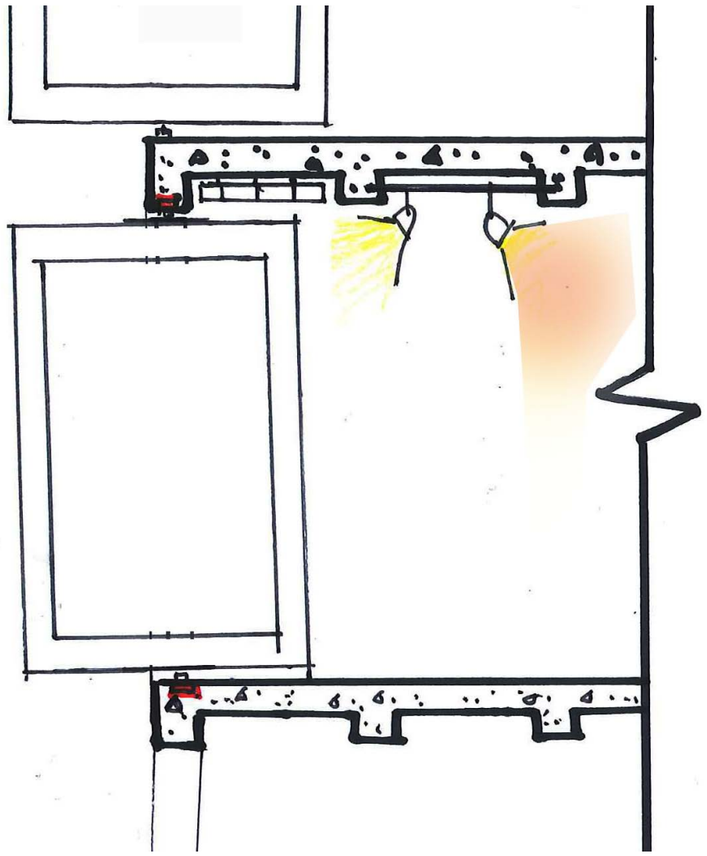
Technology

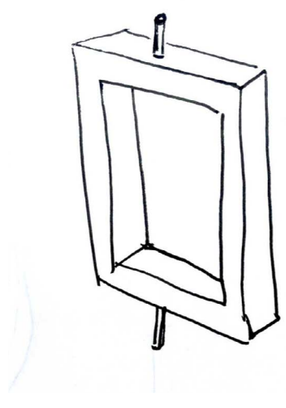
Adaptability:

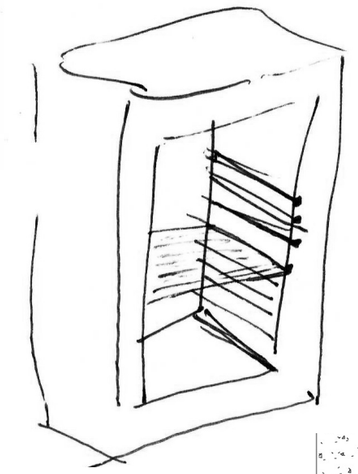
I have chosen to explore and detail the which allow the building to adapt to suit the different users and functions.
This is the rotating facade panels, a similar detail will apply to the urban furniture, The facade with display rods and the moveable buyers' lounge unit.

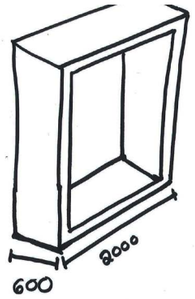
The chosen structural system is an 8 x 8m concrete column grid system with concrete coffered slabs with 1m spacing of the beams.

The spaces between the coffers may be used to place different types of lighting or to hang different displays.

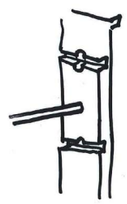




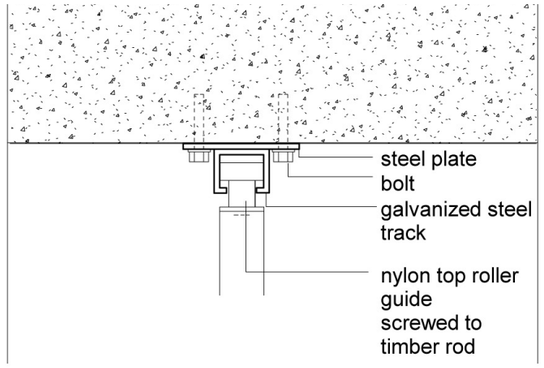


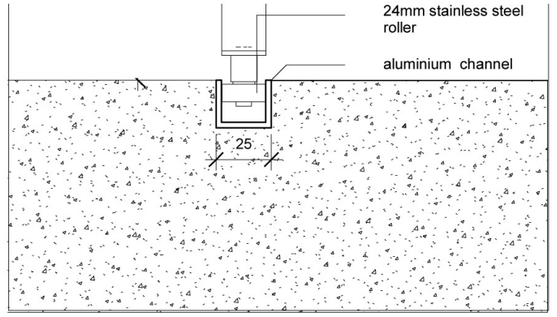






The shutters will require a track end to prevent them from sliding out.
light weight materials or a light frame with cladding are needed for this to be easily moveable.

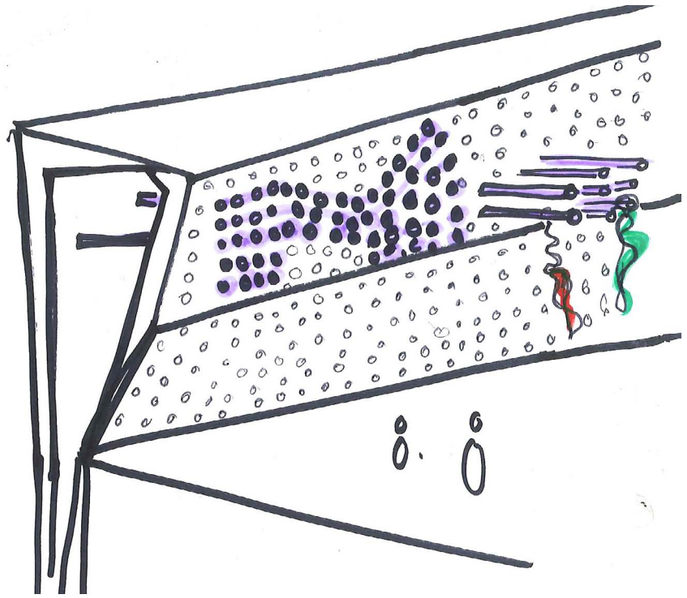




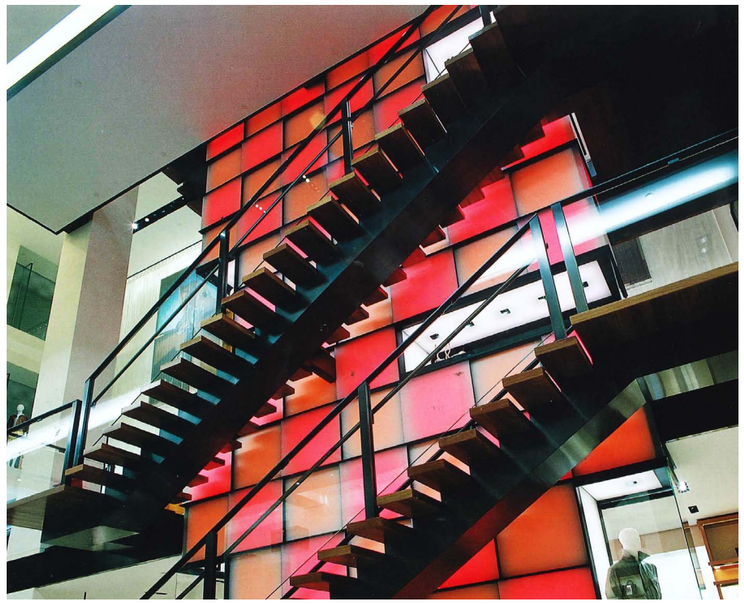
The inside of the panel becomes useable for shelving and , hanging and also placing fabric samples. The panel is 2m wide and will be glazed on the external side.

The seam facing Tywhritt Ave. will be used to advertise and display different events and products. A steel mesh panel, with holes, will run along the facade. Rods may be pushed through the holes to write out different words and also to hang, or hold up, garments, mannequins and other products.

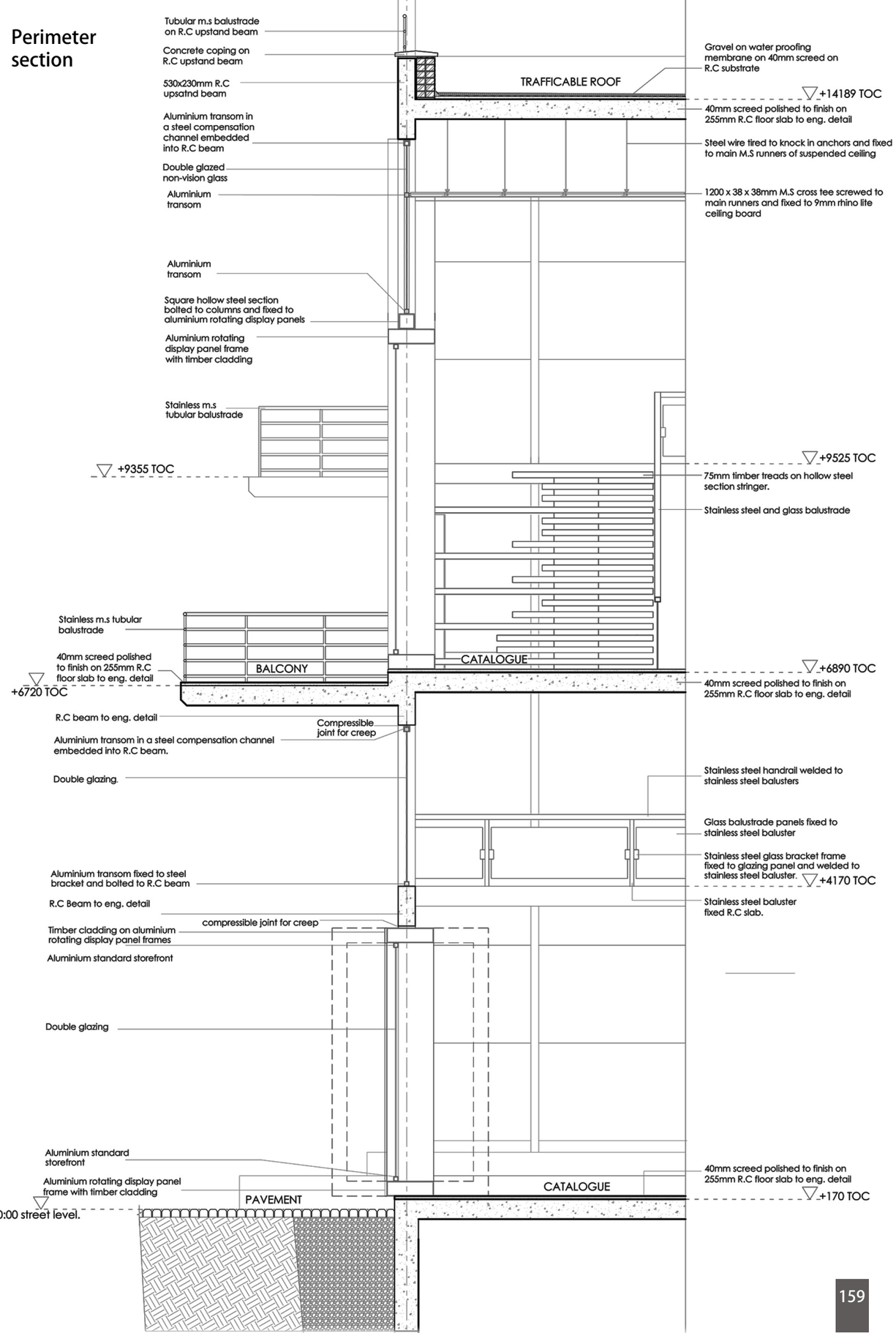
This is similar to the way in which media facades work although instead of creating a monotonous large, one dimensional plane, this facade takes shape and form in 3d. Its functional role of displaying and advertising is then directly translated to its look and character at that time.



Staircase detail- The use of floating treads on a centred steel stringer allows light into the lower sections of the building
Louis Vuitton store by Juni Aoki



Perimeter section



Conclusion

The intention of the Mannequin is to create changed perceptions about tailors and garment makers who have high quality products but do not often have the opportunity to excel because they are located in areas which are less affluent. Through interviews with various role players in the garment industry I found that garment makers in high end districts find it simpler to add value to their goods as buyers'perceptions of their products in these areas are already more positive than the perceptions of the goods of garment makers in less plush suburbs.

Architecture can be used to empower and uplift tailors, designers and garment makers by changing the perceptions about their products and the services they offer. The building skin, as well its location, affects and determine the way in which people will perceive the space and teh products offerred there.

The Mannequin becomes a building with a collective brand identity. It changes through time, day and seasons, along with the different associations of what is perceived to be of high value and status.

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