

TRADITIONAL SOUTHERN AFRICAN DRESS AND ARCHITECTURE

KWENZEKILE NXUMALO

TRADITIONAL SOUTHERN AFRICAN DRESS AND ARCHITECTURE

**Towards the Design of the
Durban Institute of Fashion**

KWENZEKILE NXUMALO

DOCUMENT COMPLETED IN PARTIAL FULFILMENT OF THE ACADEMIC
REQUIREMENT FOR THE DEGREE OF MASTER OF ARCHITECTURE IN
THE SCHOOL OF ARCHITECTURE, PLANNING AND HOUSING,
UNIVERSITY OF KWAZULU NATAL

JUNE 2008

DECLARATION

I hereby declare that this dissertation is my own unaided work. It is being submitted to the School of Architecture, Planning and Housing, University of KwaZulu-Natal, Durban, for the degree of Master of Architecture, and has not been submitted before for any degree or examination at any other University.

Signed by me,

on the 27th of June 2008.

Abstract

Traditional African dress is a wide subject area. This study focuses on the influences of art forms such as fashion design on contemporary architectural design. There is past historic influence that can be identified in creating an identity for contemporary clothing and architectural design. Studying South African traditional clothing and architecture will inform the design for the Durban Institute of Fashion.

The historic focus on dress has been limited to that of traditional South African origins and evolutions. This study will seek to identify the traditional aesthetics that were used in the history of dress and architecture whose details will be studied to explore the identity that the aesthetics present. The South African cultures studied include the Zulu, Tswana, Ndebele, Swazi, South Sotho, Xhosa and Cape Dutch.

African traditional architecture is the main focus of this project. This study will seek to determine the relevance of African methods for a new architectural approach in South African architecture. The study of traditional building decorations will show how the aesthetics are transferred to architecture to express identity. To support this, a study of building technology and culture has been included. A review of contemporary architecture in South Africa studies and observes how the inclusion of tradition African architecture and decoration can address current issues.

The link between studying clothing fashion and this architectural project will be achieved by addressing traditional dress, contemporary fashion designs and African identity. This will include an understanding of traditional African influences on dress from historic times to the present day. The cross-cultural influence focuses only on the western immigrants' influence.

The aim of this document is to obtain from the above an informed approach to the design expressing African identity for the Durban Institute of Fashion.

Acknowledgments

The love and support from my family, friends and classmates kept me going throughout the production of this document.

This proposal document would not have been a success without the help from special people. I would like to thank Deon Brewis, Alethea Duncan-Brown, Professor Derek Wang, Derek Van Heerden, Professor Frescura and Professor Adebayo for helping me and guiding me through this study. I also thank the staff from UKZN architecture library Tim Reddy, Janine Caramanus, Mukesh Kemrajah and Michele Jacobs, and the Killie Campbell library, Mrs N. Somers and Mrs S Gibson. I appreciate help from DUT library staff member, Vincent Mkhize. I thank the staff at Shakaland.

I would like to express my gratitude to the following people for allowing me to interview them about fashion and traditional dress and architecture for this document.

Lindiwe Khuzwayo – fashion designer and head of Lindiwe Khuzwayo Fashion Academy.

Philippa Kethro – lecturer at Durban Institute of Technology, Department of Fashion design.

Brian Erickson- lecturer at Linea Academy of Fashion Design

Dudu Mbatha – head of Zizamele Fashion Academy.

Amanda Laird Cherry – fashion designer of Amanda Laird Cherry Designs.

Phumzile Nkosi – tour-guide of Phansi Museum.

Gaff Gafoor - M A Gafoor Architects

CONTENTS	PAGE
CHAPTER 1: INTRODUCTION	
1.1 RESEARCH PROBLEM	2
1.2 HYPOTHESIS	2
1.3 KEY QUESTIONS, AIMS, METHODS AND LIMITATIONS OF STUDY	3
 CHAPTER 2: LITERATURE REVIEW AND THEORETICAL FRAMEWORK	 8
TRADITIONAL ARCHITECTURE AND DRESS IN SOUTH AFRICAN HISTORY	8
2.1 <i>TRADITIONAL ARCHITECTURE</i>	9
2.2 <i>TRADITIONAL AFRICAN INFLUENCE IN CONTEMPORARY ARCHITECTURE</i>	22
2.3 <i>TRADITIONAL AFRICAN DRESS</i>	33
2.4 <i>CONTEMPORARY EXPRESSIONS OF IDENTITY</i>	49
 CHAPTER 3: PRECEDENT STUDY: CONTEMPORARY FASHION DESIGN INSTITUTIONS INTERNATIONALLY	 55
3.1 <i>SCHOOL OF FASHION AND GRAPHIC DESIGN, UTRECHT, NETHERLANDS</i>	55
3.2 <i>FASHION SCHOOL OF DESIGN AND MERCHANDISING, L.A. USA</i>	61

CHAPTER 4: CASE STUDY: FASHION DESIGN	66
INSTITUTES IN DURBAN:	66
4.1 <i>DEPARTMENT OF FASHION AND</i>	
<i>AND TECHNOLOGY, D.U.T., DURBAN</i>	66
4.2 <i>LINEA FASHION ACADEMY, DURBAN</i>	74
 CHAPTER 5: THESIS DESIGN REPORT:	 79
5.1 THE CLIENT	79
5.2 SITE SELECTION	84
5.3 THE BRIEF	90
5.4 THE DESIGN DEVELOPMENT	95
 CONCLUSION	 103
LIST OF ILLUSTRATIONS	105
BIBLIOGRAPHY	111
APPENDICES	
A BULWER PARK SITE	
B CENTRUM SITE	
C VICTORIA PARK SITE	
D ILLUSTRATION: 109	
BUILDING PLANS	
BUILDING ELEVATIONS	

CHAPTER 1: INTRODUCTION

“The international validity of traditional African art and design remains unchallenged... The pieces on display such as the Benin bronze mask and others from throughout the continent display the aura of a past period in Africa... Traditional kinds of housing and basic shelter, less grand than the iconic architectural masterpieces, have also been recorded by many authors such as Rudofsky as being examples of authentic African architecture which is timeless in nature and design “

-Uduku O and Zack Williams A., 2004:95.

Artefacts express identity by communicating through visual images of symbolic forms and shapes. As part of art, fashion design and architecture may consist of artefacts that communicate people's identities and backgrounds. In South Africa, elements from traditional African dress and buildings are used to define African identity and its transformation in contemporary design.

In this document, the evolution of identity of traditional culture since the beginning of a democratic South Africa (1994) will be studied in both clothing and architectural design. This will inform a new generation of an appropriate design of a building for a Fashion Institute. In this design project, namely the Durban Fashion Institute, Lindiwe Khuzwayo poses as the client. The Lindiwe Fashion Academy is an existing institute that is set to form collaboration with other fashion design experts to build a Fashion Institute in Durban. Currently the Lindiwe Khuzwayo Fashion Academy expresses African identity in contemporary clothing designs. This will inform the choice of identity that the Durban Institute of Fashion will express.

A Fashion Design Institute is expected to be a place that inspires new ideas for design, which includes learning activities such as the formulation of ideas and sharing, and expressing these amongst up and coming fashion designers. This is also a platform for individuals to develop and become icons and leaders in the broader communities of South Africa.

1.1 RESEARCH PROBLEM

Architecture in the urban environments of South Africa has predominantly reflected western identity due to colonial influences. In South Africa, since liberation from oppressive governance, post 1994, transformation has also been reflected in fashion and architectural design. When designing a contemporary building in this country, it would be appropriate to contribute to the new South African image by reflecting its proud peoples' varying cultural identities.

Kultermann (1969) stated that there had been less concern with developing a contemporary architecture in Africa compared to those of other continents. This may be because the colonial architecture continues dominate the urban areas of African cities. African identity needed to be expressed more in the architecture of African cities by presenting images with vernacular elements. Lipman (2003) also stated that the corporate office blocks of urban South Africa are not reflective of local design. Most current activities in the CBD of Durban have been situated in old office buildings as have some fashion design schools. The revitalisation of the African identity, either in new buildings or renovated ones, may express identity through images that will make a mark in the history of this contemporary period.

1.2 HYPOTHESIS

This thesis seeks to explore African decoration and motif patterns in traditional architecture and dress can relate to contemporary expression of identity through architecture and dress.

1.3 KEY QUESTIONS, AIMS, METHODS AND THE LIMITATIONS OF THE STUDY

The research topic *Traditional Southern African Dress and Architecture* is too broad in scope as a study for this document. The following key questions, aims, methods and limitations were set to provide a focus so that the expectations of this document could be met within its limited time frame. Furthermore the purpose of the document was mainly to inform the design of the Durban Institute of Fashion Design

Key question 1:

What characterises traditional Southern African Architecture, Southern African dress and decorations, historically and contemporarily?

Aim 1:

To analyse the traditional symbols, form, colour and textures/materials used in the history of Southern African clothing and architecture.

Method 1:

This study began by reviewing the literature and documentation of both architecture and clothing in terms of their symbolism and their evolution. The key issues concerning African identity were, for example the historic impact and cross-cultural impact in the selection of materials, colours, structure, patterns and symbolism used both fashion and in architecture.

Fields studies and interviews were conducted as research for this document. A visit to the Phansi Museum in Durban also informed the development of theoretical framework in Chapter 2. The visit included the viewing of the displays of Southern African traditional dress and an interview with the tour-guide, Phumzile Nkosi about the symbolism of the traditional African dress elements. This informed the presentation of symbolism of traditional dress in this document.

Limitations 1 :

The area of this study, the history of traditional Southern African dress and architecture, was limited to the history of current South African borders only, but as an example of external influences, European historical dress was mentioned. This excluded all other Southern African countries.

The Southern African historical studies were only taken back as far as the sixteenth century as to minimise the extent of the documentation that was reviewed for this research document. This excluded all the immigrations that occurred earlier than this time.

Traditional African dress and architecture within the study area and time mentioned above are the only types of artefacts addressed in this document. Therefore the following were omitted to minimise the study subject area which could have included more traditional art form for instance crafts, crockery, and ornaments. Decorative elements, for example wall decorations (for architecture) and traditional aprons (for dress) are the only other art forms included in this study.

Key question 2:

How do contemporary buildings relate to history and its physical context? What architectural language can be chosen to communicate and express an identity with African influence when designing a contemporary building in South Africa, for instance a fashion institute?

Aim 2:

To investigate examples of the contemporary architecture in South Africa with historic and contextual influences and to learn how they relate to the current South African identity.

Method 2:

Documentation in books, articles in magazines and information from the internet about contemporary architecture with traditional African influence were reviewed. An interview with the architect, M. A. Gaffoor was also

conducted to learn about contemporary architecture. This was done to explore the scope of traditional African expression in the theoretical framework. This sub chapter was also developed through visiting commercial buildings like Ushaka Marine World and Shakaland and analysing elements imitating traditional African architecture in their contemporary environment.

Limitation 2 (Extent):

This extent of this study could not be limited by the scope of the document in terms of researching information to determine the requirements to design a Fashion Institute as a result commercial and institutional buildings were included in the study in order to support the theoretical framework. These were chosen so as to observe the use of traditional African elements in contemporary architecture. During the research it was found that the selected types of buildings in South Africa were most informative for this study.

Question 3:

What characterises contemporary South African fashion design?

Aim 3 :

To study contemporary fashion design in South Africa and to understand what inspires the creativity of a fashion designer.

Method 3:

A field study was conducted to investigate the work of contemporary fashion designers and institutes of fashion. The purpose of which was to support and develop the theoretical framework on the contemporary fashion design and traditional African elements. This was carried out through informal interviews with fashion designers working in Durban.

The questions and responses from the interviews, which are mentioned in the sub-chapter 2.2, were concerned with the views that these designers have about the incorporation of traditional elements into contemporary designs and the influence of fashion design on architecture.

Question 4:

How does fashion design influence the architectural design of a fashion institute?

Aim 4 :

To learn how to create an appropriate environment for studying fashion design and furthermore which can assist in the expression of a cultural identity that is influenced by fashion design.

Method 4:

Chapter 3 included an analysis of precedent studies of clothing design facilities, a literature review of current journal articles that identified current trends in architectural planning of fashion design schools internationally. Although these were international institutions, learning from them was directed to the architecture and included its influences from fashion design.

Limitation 4 (Extent):

Extent of the study: The precedent studies in this document included examples of fashion design schools outside Africa to learn more about the influences of fashion on architecture. During the research it was found most informative to research outside the African limits, learning from well known examples of fashion design facilities.

Question 5:

How do existing fashion design schools function?

Aim 5 :

In chapter 4 the Case Studies were conducted in order to study the planning of the fashion design institute. The objectives of this study were explored in chapter 5 and whose findings from the above would be implemented in the design of the Fashion Institute. This was to minimise the wide subject area of the project topic. The results from analysing and criticising the findings were either selected or derived from the design project of the Durban Institute of Fashion. The main aim was to understand how to design a fashion institute

that functions successfully, firstly by relating to the context of the building which is situated in Durban and secondly about learning about African identity and how this could be applied to the final design.

Method 5:

Visits to existing fashion design schools around Durban developed Chapter 4: Case Studies. This contextualised the existing status of the fashion institutes in the city. These field studies included visiting the Durban Institute of Technology (now the Durban University of Technology) and the Linea Fashion Academy. The aim was to learn from existing fashion schools' principles for the design of the Durban Institute of Fashion and to adapt the more successful elements of the designs and to improve upon the less successful elements.

By focusing on the above key questions, aims, methods and limitations of study, this document seeks to reveal how the aesthetics of traditional African art can be used and transferred to architectural and fashion design.

CHAPTER 2: LITERATURE REVIEW AND THEORETICAL FRAMEWORK: TRADITIONAL ARCHITECTURE AND DRESS IN SOUTH AFRICAN HISTORY

INTRODUCTION

This chapter introduces the focus of this study and describes the elements that contribute to forming the architectural language that the Institute of Fashion Design will be using. The chapter will seek to identify what is defined as traditional South African architecture and the influences of colonialism in the past. These two influences will inform the language chosen to communicate the architecture of the Institute of Fashion.

Before the sixteenth century, African people called Nguni and Sotho people were, according to historians, occupying the Eastern Cape and the Southern Highveld. The earliest recorded instances of Nguni occupation were found to be in 1589 in an area that later became Northern Zululand. (Isichei E, 1997:144). In 1647, a Dutch vessel was wrecked in the present-day Table Bay at Cape Town. The first Europeans to attempt settlement in the area built a shelter and stayed for a year until they were rescued. Shortly after that in 1652, Jan van Riebeeck representing the Dutch East India Company, established a Refreshment Station at the Cape of Good Hope, the southernmost tip of Africa. (www.sahistory.org.za). Europeans then started to enter Southern Africa.

Before the Europeans settled in Southern Africa, the Nguni people were living in chiefdom structures and their type of dress and architectural structures were identified in respect of these separate chiefdoms. Only later came the differentiation between Northern Nguni, Southern Nguni, and Sotho peoples through centralised socio-political structures. (Maylam.1986: 21). The Northern Nguni were mainly Zulu, Ndebele and Swazi speaking, whereas the Southern were mainly Xhosa speaking people. Sotho people were a group consisting of Pedi, Tswana and South Sotho speaking. Artefacts, that symbolised different African identities in those particular areas of Southern

Africa, are analysed in this study of traditional architecture and traditional dress.

2.1 TRADITIONAL ARCHITECTURE

Architectural form can broadly be seen as a product of environmental and social circumstance. Its form appears to be more greatly bound up with the values of society. (Denyer.1978:116). African traditional architecture reflects the differences of the people and their cultures on the continent, through form, detailing and adornment. During the research it was found that the predominant typology of the traditional African architecture is residential with its own spatial typologies there are however no traditional commercial or public buildings.

Some differences were also based on stratification in these societies through power, wealth or age. Royal compounds would be larger, have more retainers, and cattle. Although the homesteads often had a slight differentiation in terms of their status, the basic house types remained unchanged. (Rapoport.1969:11). Shapes and forms that defined the cultures of these dwellers were derived by the layouts for single dwellings and homesteads.

2.1.1 AFRICAN SETTLEMENT LAYOUTS

Marital arrangement in traditional South African cultures was commonly polygamous. In most situations, men visited their wives' houses (refer to ill.1) on different days, as they did not have real houses of their own. This circumstance changed in certain tribes as with time some African people adopted Christianity and monogamy. The dwelling layouts evolved and changed to accommodate these new cultural identities.

Biermann (1977), stated that *“a Zulu homestead was a pastoral way of life centred on the cattle kraal- that is the man's domain- with the domed houses of the wives and their children surrounding it.”* This is an example of a culture using a circular shape as its dominant centre to create a nucleus that defines their architecture. (refer to ill.2).

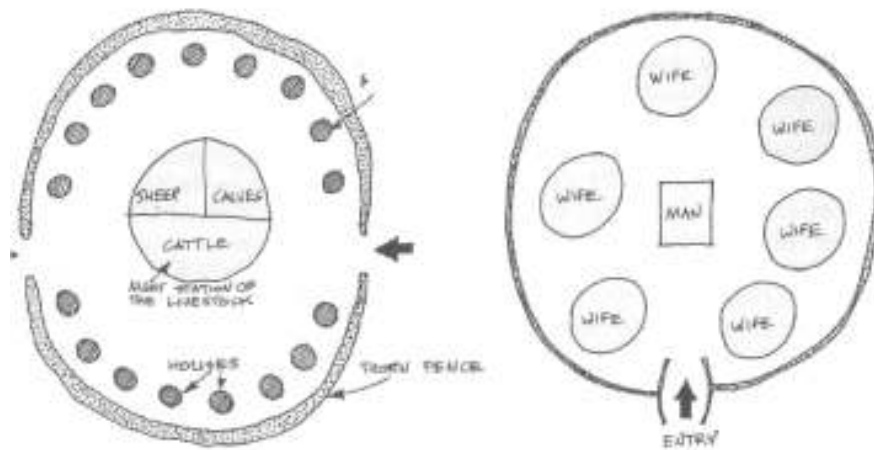


Illustration 1: African homestead layouts as pastoralist (left), and polygamists (right)

It is as if the exclusion of unmarried girls' houses in the illustration indicates their houses were among their mothers', to keep them close and guide them through their growth. The exclusion of the house of ancestors could be that the kraal was also known as the place for ancestors. As it was where heads of the homesteads (the elderly men) were buried and was located in the centre of the homestead.

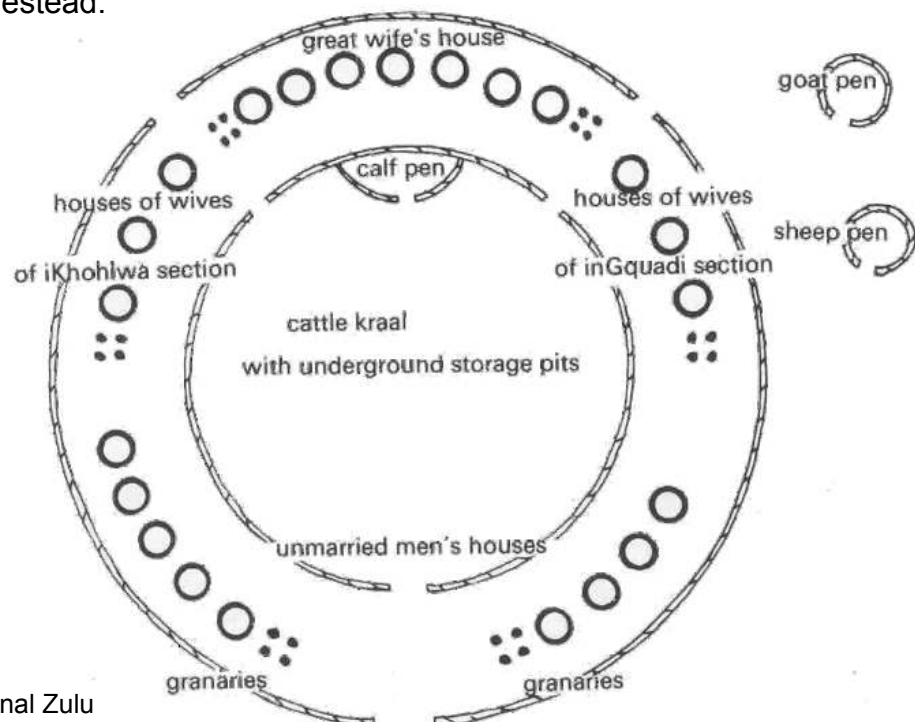


Illustration 2: Traditional Zulu homestead layout.

Another concept of homestead layout is the gender driven arrangement as Frescura (1985) stated, that it was used for layouts of individual dwellings to differentiate cultures. Using orientation of the sexes, some cultures like the Swazis and the Shanganes believe in allocation of the male domain on the right side and female on the left. Others like the Xhosas, Tswanas and Sothos believed in doing the opposite; male on the left and female on the right. The analysis also determined the positions of the wives' houses, the first, second and third wife, and also the orientation of byre's entrance (the cattle barn gate).

2.1.2 TRADITIONAL HOUSE FORMS

African traditional houses convey forms thorough expressing the building materials and technology which are elements of African identity. In the history of shelter, the earliest inhabitants of Southern Africa, as Frescura (1981) stated was circular. This could have been, because they were influenced by the natural surrounding which consisted of a curvilinear landscape and as Africans they associated with it.

“Fitness to purpose, directness and forcefulness of the African traditional villages, together with their harmony with the landscape evoke an enthusiastic response. They have unity of plan, site and materials that generate this response.” (Rappoport.1969:76)

The traditional round dwellings range from small one-man huts, to houses with a wider diameter. The evolution of these typologies was due mainly to the decrease of local natural materials and the increase of external influences from Western culture.

According to Frescura(1981), traditional house forms have evolved through four stages that differ from those before and after them, by structure and building technology, summarised as follows:

Beehive Dwelling

This form and shelter is the earliest from after the pre-historic form. An example of a culture that uses this type of traditional architecture by expressing its identity, in its form, material and technology are the Zulus. (refer to ill. 3)



Illustration 3: Zulu hut at Shakaland

Dwellings with Cone Roof on cylindrical walls and on cubical walls

These forms evolved their composition as elements with change of material used. An example of a culture that reflects this type of traditional architecture and expresses its identity with additional pattern painting on the wall is the Xhosa. (refer to ill. 4)



Illustration 4: Venda hut (left) and Xhosa hut (right)

Dwellings with Hipped Roofs and Gable Wall Roofs on cubical walls.

These forms sometimes have inclusion of verandahs. Architecture in all cultural groups evolved to this type. Ndebele architecture, (refer to ill 5) reflects their identity mainly through painting on flat surfaces and cubical walls of traditional architecture, are utilised efficiently.



Illustration 5: Ndebele dwellings

Dwellings with Cubical Load Bearing Walls and Lean-to Roofs, These forms have rear falling corrugated iron. The 'highveld' dwellings are associated with this type of architecture. The Tswana culture is reflected in this dwelling form and additionally through painting decorations. (refer to ill.6)



Illustration 6: Tswana dwelling

Verandahs are other elements that were added in the evolution of traditional architecture. This was adapted as it fitted in with the life style of Africans. Rappoport (1969) stated that the creation of the larger *place* for living was common among the traditional people of Africa. A house was a small part of the larger realm and representative of its private realm. Verandahs were an extension of the public space. Public activities were held within the homesteads where a hierarchical arrangement of spaces from public to private allowed for accommodation of different activities.

2.1.3 CONSTRUCTION TECHNOLOGY

The methods of building that were used in traditional African architecture were determined by available materials and labour skills. These methods were out of minimal resources and they were efficiently utilised to produce stable buildings. Different types of technology, for instance the framework, were associated with different cultures. Below is the analysis of the four types of traditional architectural form as discussed above. This is to unpack the building materials and technology of creating the forms, and stating which African cultures are identified with these types.

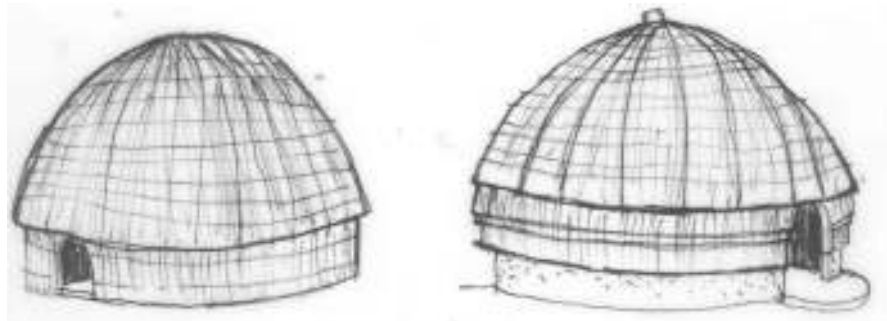


Illustration 7: Beehive dwellings

Beehive Forms

Beehive dwellings (refer to ill. 7), employ a weaving/thatching technology. The walls form part of the roof as they share a common timber structural framework. (refer to ill. 8). This type is mainly associated with the Zulu culture, though other African cultures in South Africa also link to it in early history of their architecture.

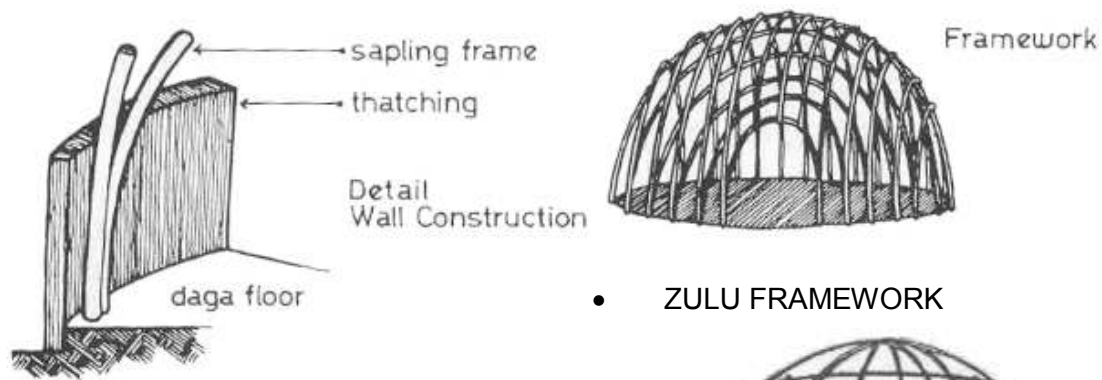


Illustration 8: Beehive technology

Conical Roofs

Huts of conical roofs with cylindrical walls and cubical walls (refer to ill. 9) were characterised as:

- Walls and roof that have different identifiable structural elements.
- Timber structures were of vertical posts, in the wall, that supported the timber roof frame.



Illustration: 9 Conical roofed dwellings

- Different cladding material was used. Wall cladding was either filling with *daga* packing only or first filling with solid monolithic earth

brickettes or then finishing with *daga* plastering. Roof cladding was thatch tied with grass ropes. (Refer to ill. 10)

Most South African cultures associate with this type, such as: Zulu, Ndebele, Xhosa, Tswana, Sotho and Venda

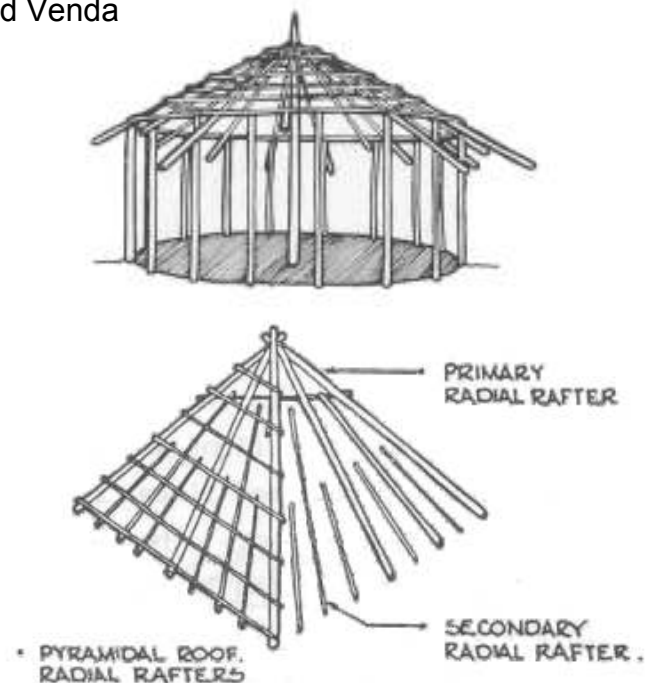
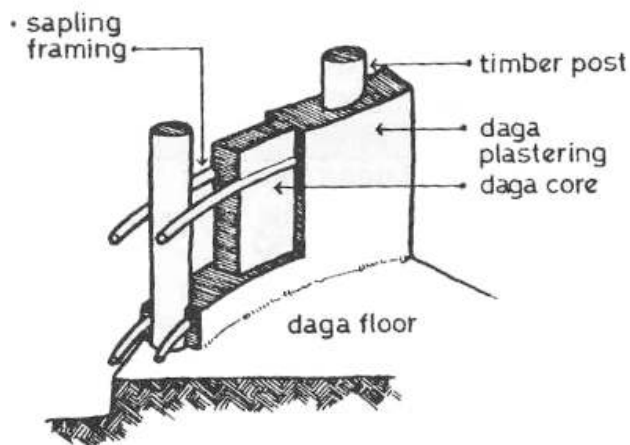


Illustration 10: Conical roof technology

Ridge Roof Forms

The cubical walls and ridged roofs, (refer to ill. 11 and 12), have the following characteristics:

- Linear floor plan development of load bearing walls and roof of triangulated trusses, with a ridge.
- Walls have more homogenous timber frame and *daga* packing infill and *daga* plastering.
- Roofs have 'A' frame roof trusses and thatch or corrugated iron sheets cover them.
- Building technology and materials relates to the traditional African cultural identities, as the linear walls and thatched roofs are built with the same timber frame method used for the round conical roofed dwellings.

Most cultures adopted the linear form, as it allowed for the additions to the dwellings.

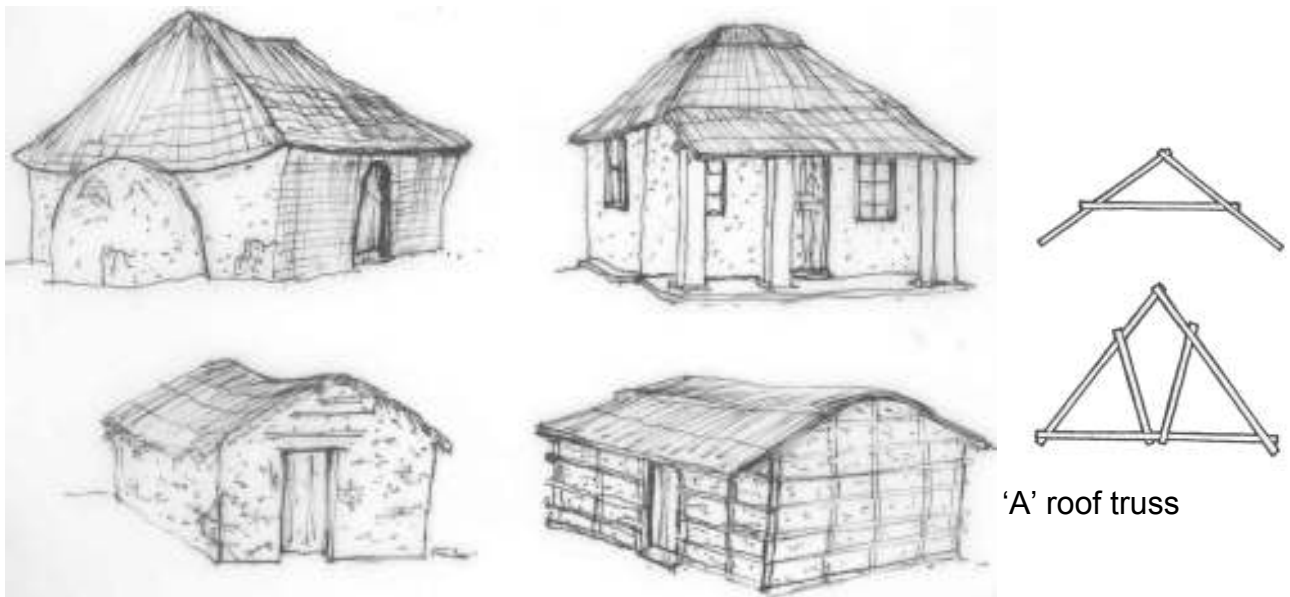


Illustration 11: Ridge roof dwellings

Lean-to Roofs

Cubical walls, (refer to ill. 12 and 13), with lean-to corrugated iron roofs are an obvious product of industrialization and have the following characteristics:

- Load bearing walls with the same structure as above
- They sometimes have low parapet walls
- The roof has a single pole beam structure and corrugated iron sheets.

This form is mostly associated with the highveld area, where there is a Tswana cultural identity.

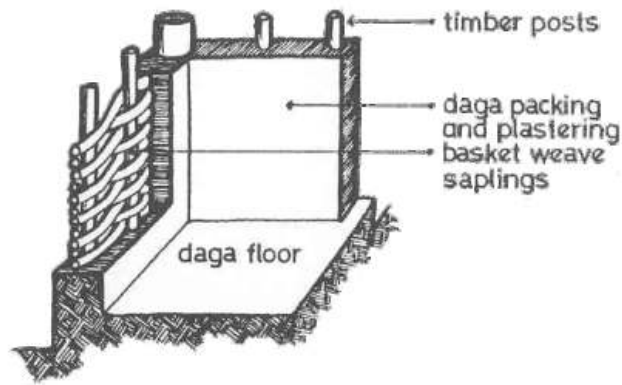


Illustration 12: Cubic wall and ridge roof technology

African traditional architecture which comprised mainly of housing, generally defined the different cultural images. As specific forms through their technology expressed the identity of the related users of the houses, this reveals that art on architectural decoration is symbolic of the identities. Building forms, structures and materials reflect the identities of their users.

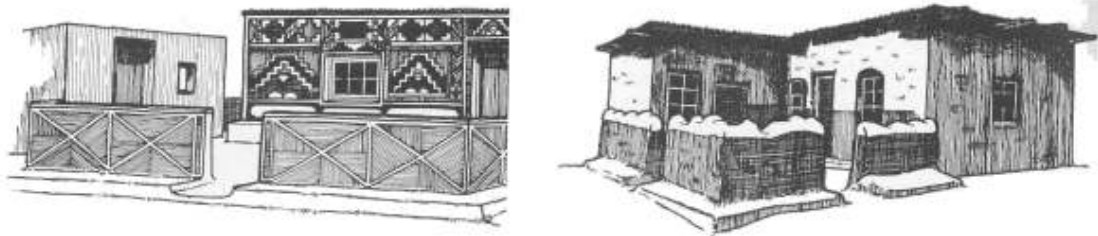


Illustration 13: Lean-to roof dwellings

2.1.4 ARCHITECTURAL DECORATIONS

African traditional architectural expression is evident in the detailing and adornment that is reflected on facades. Symbolism on these decorations represents the culture, status and position of people in their communities. In some societies, like in those of the Africans, there are differentiations in house forms based on stratification. (Rappoport A,1969:56) A house may be more decorated, and have a roof with more bands of thatching compared to others. The skulls or scalps of enemies may be displayed as symbols. Columns may

have carved elaborations. The decorations on the parts of the houses such as supports and doors may be symbolic.

The techniques of deriving patterns were from limited resources that African people had. Denyer (1978) analysed the common decorative motifs that adorn African houses, explaining two ways in which they were used. Firstly the decorative motives are analysed as cellular designs, usually made up of two alternating, serially repeated units, one being the positive and other is negative, for instance one light one dark or one raised and one incised. The designs are based on geometrical shapes and completely cover the surface of which it is found. (Refer to ill 15). Secondly the motifs are analysed as intricate linear designs based on curved lines often with much interlacing. (Refer to ill 14.) The designs are applied to a neutral ground.

Decorative patterns represent time-honoured stories and legends, and they depicted battles, conquests and ceremonies involving historical events. (Jefferson.1973:20). Vegetation, animals and time are also influential elements for creating appropriately adorned traditional architecture. Different symbolic patterns have been created for traditional art in parts of the African continent.

The adornments of buildings from thresholds to tips of the roofs, seems to have been guided by the building techniques, nature of materials and purpose of symbolism. Decoration is more commonly applied to some architectural features than to others. In the traditional South African homestead the common areas that were decorated were the homestead entrances; granaries and grinding sheds; sacred, ceremonial and community buildings; wives' rooms; doorways; inner walls and roof pinnacles. (Jefferson.1973:21). This was used to define the character of spaces, their edges and thresholds into those spaces. A few of the decorative patterns of traditional architecture in South Africa are presented below.

Ndebele Paintings

Ndebele wall painting (refer to ill.14) has been an inspiration through history for different cultures like the Sotho, and for contemporary elements. At

KwaMsiza, the Ndebele village on the farm Hartebeesfontein near Pretoria, some walls have images of painted buildings with turrets and arches. These paintings resemble government buildings in Pretoria. These mural decorations have patterns and colours that resemble those in the beadwork. (Nettleton and Hommond-Tooke.1989:112).

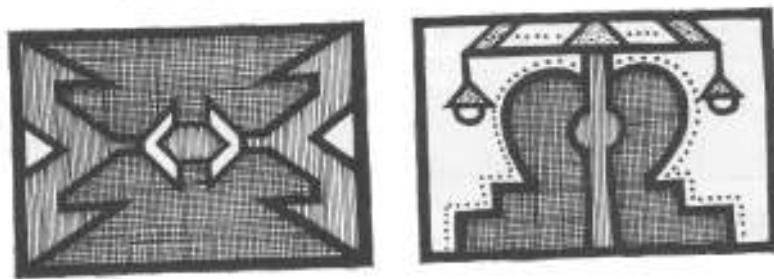


Illustration 14: Ndebele wall decoration

Sotho Mouldings

Sotho wall decorations are done with inscribed and painted technique (refer to ill. 15). Frescura (1981) described this method as; the use of a sharp twigs or combs to create patterns while the plaster is wet on the wall. Plant motifs are the common patterns created. These decorations are associated with women's cultivation responsibilities and their fertility. For this reason women are the decorators of the Sotho walls.

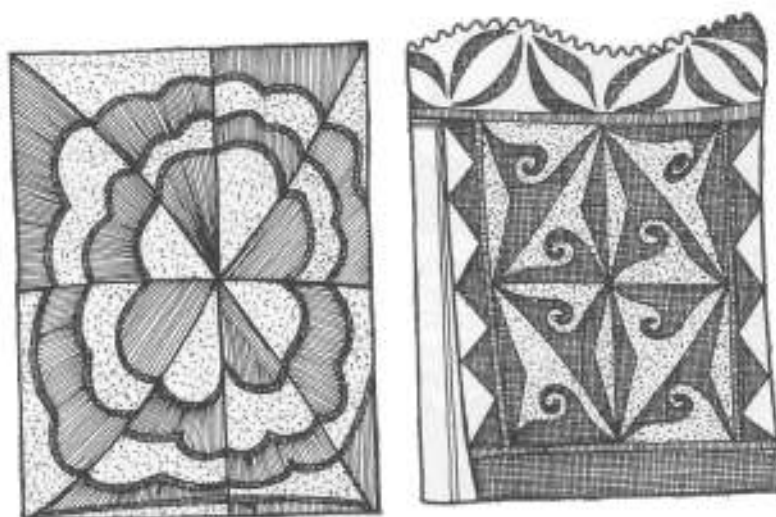


Illustration 15: Sotho wall decoration

Venda Mouldings

Venda wall mouldings (refer to ill. 16) are done by scooping out wet plaster to form a design. Frescura(1981) stated that it is a bas-relief sculpted technique. The patterns created normally reflect elements of contemporary inspirations, sometimes shown as “diamonds” or “spades” from playing cards are.

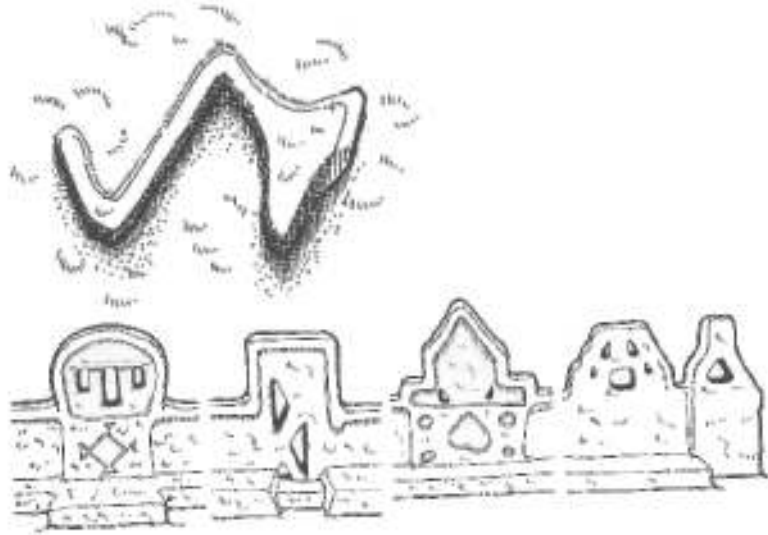


Illustration 16:Venda wall decoration

Zulu Rope Weaving

Zulu grass rope decorations of grass technology are created on the beehive walls (refer to ill. 17). The first step which is plaiting of grass to make rope, is then tied into patterns on the grass walls between structural elements. Rope work is the adornment primarily used as a fixing element to tie down the thatch covering of the dwelling.

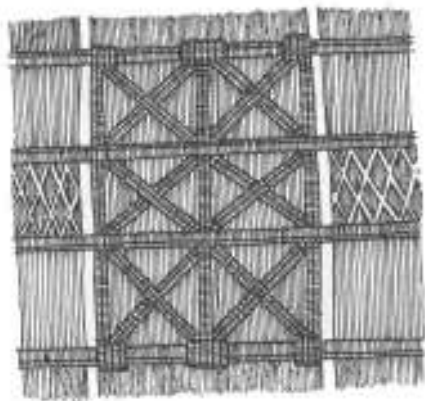


Illustration 17:Zulu rope decoration

Decorations are artistic elements on African traditional architecture. They express cultural identity as much as all the other structural elements in the buildings. They also reflect the inspiration that the traditional architecture gets from the African cultures.

Decorations in traditional architecture carry symbolism about status and classes of people in their families and communities. Adornments were also a medium of communication between the human beings and the spiritual realm. For example, decorating the tips of the traditional domes and cone roofs meant reaching for the higher supernatural being. This was done to ask for protection against evil, famine and infertility.

2.2 TRADITIONAL AFRICAN INFLUENCE IN CONTEMPORARY ARCHITECTURE

It is observed that some contemporary buildings in South Africa reflect traditional African elements architecturally. Selected examples were included in this research through literature review, site visits and an interview with an architect involved in the design. A visit to Shakaland, a tourist entertainment resorts at Eshowe, was conducted to get an insight of the traditional Zulu way of life. Shakaland was built as a model of a traditional Zulu royal homestead. (refer to ill. 39). The observations from the visit were compared with the architecture in the urban environment that adopted traditional African elements.



Illustration 18: Zulu architecture and dress, at Shakaland

The display of a hut on timber structural post as a watch-out point defines the arrival point, (refer to ill. 18). This method might not be a Zulu traditional element. Its shapes, materials, structural expression and details, model the traditional Zulu architecture. The organic arrangement of dwellings around the kraal has been defined in the literature review as a traditional layout.



Illustration 19: Details of traditional Zulu architecture in the huts at Shakaland

The building technology of using timber structure, thatch and *daga* infill was observed as a method that also expressed the cultural architecture. Adornment and details define special elements such as the treasured area. These areas are symbolically decorated with objects like an elephant skull. (refer to ill.19). The timber columns decorations are grass ropes tied around

the columns at the bottom, middle and top of the column. Different shapes of colours and animal prints are painted around the columns. These elements appear to copy other African cultural decorations such as Ndebele painting. (refer to ill. 20).



Illustration 20: Decorative posts inside and outside the dwellings, at Shakaland

Elements that are found in the architecture of Shakaland are noticeable in some contemporary architecture in Durban. It is noticeable that Zulu traditional architecture had an influence on the design of Ushaka Marine World, in Durban. This complex of entertainment and commercial activities consists of an organic layout even though it is situated in the rectilinear urban inner city. The most convincing elements are the dome shaped units resembling the traditional Zulu beehive dwellings. (refer to ill. 21).



Illustration 21: Beehive roofs and post structure, at UShaka Marine World

Steel structures painted in dark brown resemble timber posts in Shakaland, as they are also decorated around with a tied rope and different coloured shapes

paintings. (refer to ill. 22) The recessed and raised animal mouldings on the walls may be representative of the KwaZulu Natal nature which is part of Durban. Other decorative techniques like mosaic and relief wall decorations give the impression of other cultural identities incorporated in this contemporary architecture.



Illustration 22: Beehive roofs and post structure, at UShaka Marine World

An interview with Gaff Gafoor of MA Gafoor Architects, gave insights into the concept of another commercial building in Durban that employed Zulu culture in its design. M A Gafoor architects were the technical designing team of Sibaya Casino in Durban. The design concept of Sibaya Casino, done by North Point Architects, was obtained from a Zulu village. Gafoor stated that the concept of Sibaya Casino is the Zulu shield being protective to the building. (refer to ill. 23 and 24).



Illustration 23: Sibaya Casino aerial view and wall decorations

The traditional Zulu homestead, Gafoor stated, had a free central space, where as Sibaya Casino has the main dome at the centre. In this way it shows that the concept was not to follow the exact setting of the traditional Zulu homestead, but to obtain some of the traditional Zulu symbols and then using them in a contemporary architectural building to suit its function. The Zulu kraal, which is part of the whole casino entity, is built with more reference to the traditional Zulu village.



Illustration 24: Wall decorations of Sibaya Casino

The two examples above appear to have been influenced by the Zulu identity in their architecture. It was clear that borrowing elements from traditional architecture emphasises the expression of the identity of the architecture.

Some contemporary buildings in South Africa took their architectural language as expressions of African identity. One example is the Legislature for Northern Cape Provincial Government in Kimberley by Luis Ferreira da Silva. (refer to ill. 25).

The new Legislature, beyond its immediate administrative functions, marks a new beginning in the city's history: as symbol of both remembrance and healing, and as a landscape that connects the city's people to their divided past and to a shared future. The site for the Legislature buildings was strategically positioned to merge the fabrics of the 'black' township of Galeshewe and the main 'white'

Thorsten Deckler, Anne Graupner & Henning Rasmuss. 2006.

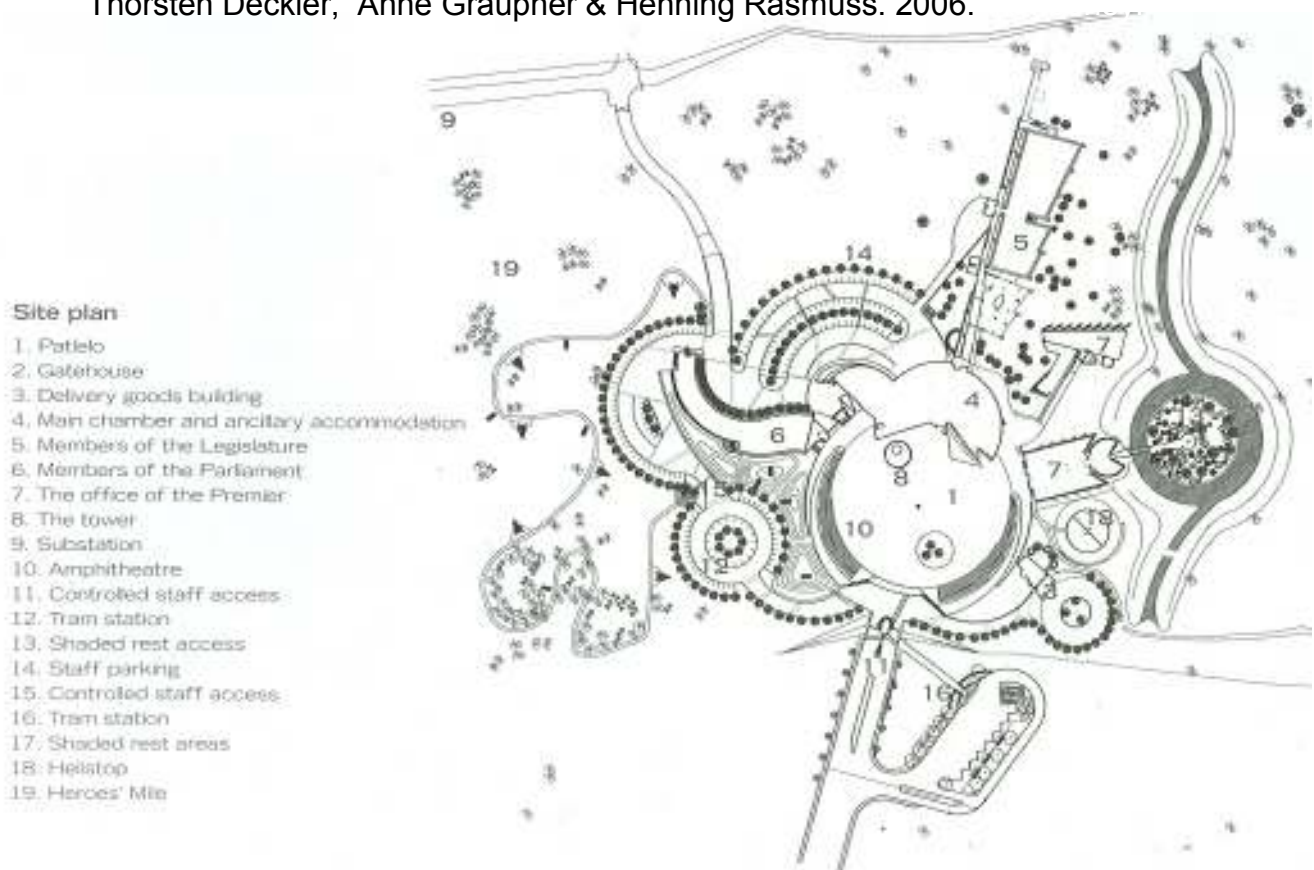


Illustration 25: Plan of the Lagislature for Northern Cape Provincial Government

The dominant curvilinear layout of the complex, imitates the traditional African layouts. The buildings are grouped around a gathering space or *patlelo*. (Deckler T.2006:12) This space is named after a large circular central feature of *isibaya* in which cows are milked. (Schapera I, 1934:563). It seems like the organic layouts are the concept that was derived from traditional African architecture.



Illustration 26: Legislature for Northern Cape Provincial Government

Deckler (2006) states that, a single interpretation in the architectural design, to exclude many other valid histories, was seen as important to avoid. The buildings were representative of the diverse cultures of the Northern Cape Province. Various local artists took part in the project of building adorning each building.



Illustration 27: Legislature for Northern Cape Provincial Government

The organic forms are derived from many diverse cultures, industries and influences of Kimberley (Deckler T.2006:12). The art details are in various forms such as the organic mosaic wall cladding. That expresses mixed cultural influences. (refer to ill. 26 and 27). The recessed and raised mouldings on the walls resemble Venda mouldings in contemporary buildings. The Lesheba Venda Village Lodge in Limpopo is an example of these contemporary buildings. (refer to ill 28).



Illustration 28: The Lesheba Venda Village Lodge at Soutpansberg, Limpopo.

Another example of a building that expresses African identities is the Nelson Mandela Interpretation Centre at Alexandra in Johannesburg by Peter Rich Architects. Its spatial and material design is driven by combination of site constraints and clues learned from the organic yard and street structure of Alexandra (Deckler T.2006:49).

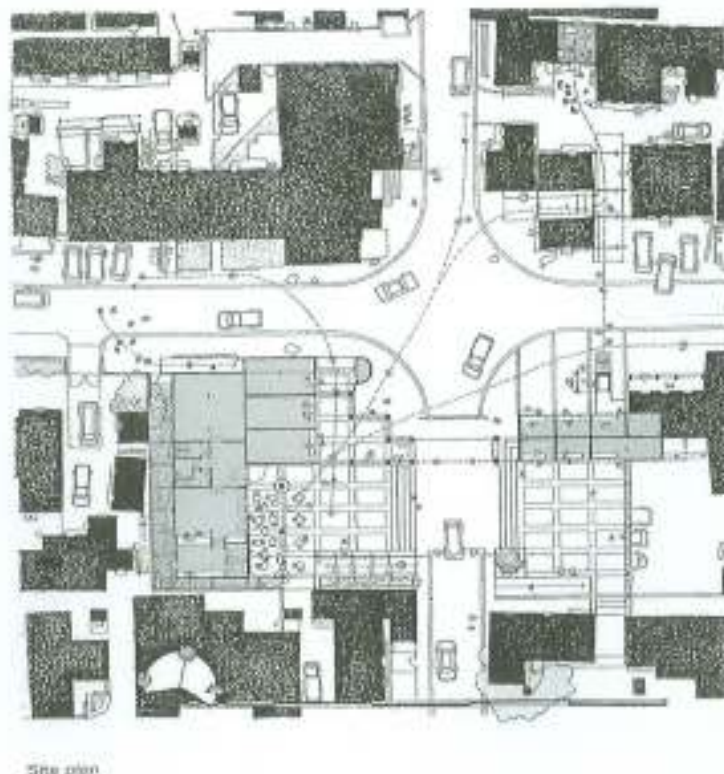


Illustration 29: Site plan of the Nelson Mandela Interpretation Centre

The different ways that this centre appears to express African people's identity is being able to integrate with the informal nature of its context whilst it has a distinguished character. The layout shows that while the building went over the limited urban space and occurs in two corner sites, it enhances the

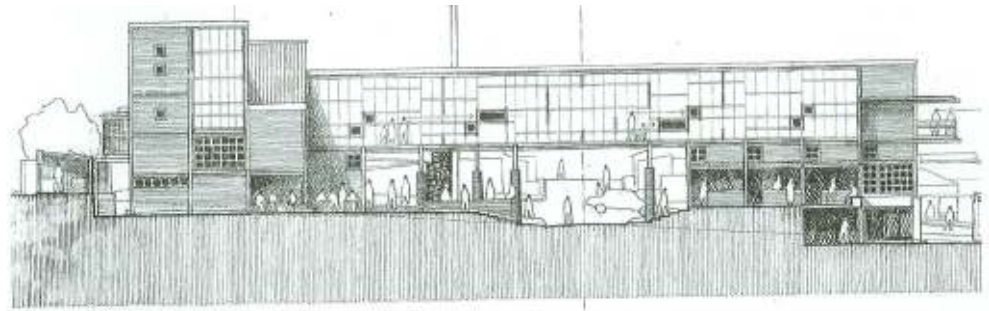
pedestrian movement and gathering spaces. (refer to ill. 29). Deckler (2006) stated that the centre is situated in a high-density urban community with a particular spatial and social history. This place was born from speculative settlement with land ownership rights for black citizens.



Illustration 30: The Nelson Mandela Interpretation Centre

The form of this building is regular and rectilinear as opposed to an organic African layout. The way it tends to adapt from informal building construction appears to relate to the African identity (refer to ill.30,29 and 32). The first floor ground plane functions as a bridge and gateway and it houses a walk-through archive telling the stories of the lives of ordinary Alexandra residents. (Deckler T.2006:50).

Illustration 31:
The Nelson
Mandela Centre



In addition, its architectural dialogue is set up between rural-handmade-material finishes and urban-recycled-manufactured waste materials, for example these are resourcefully displayed in the physical fabric of Alexandra (Deckler T.2006:52). Most informal dwellings are built from rectilinear timber frame and infill of different materials such as roof metal sheeting, timber boards and plastic sheets. The image of the Interpretation Centre expresses the primary structural framework and different infill panels.

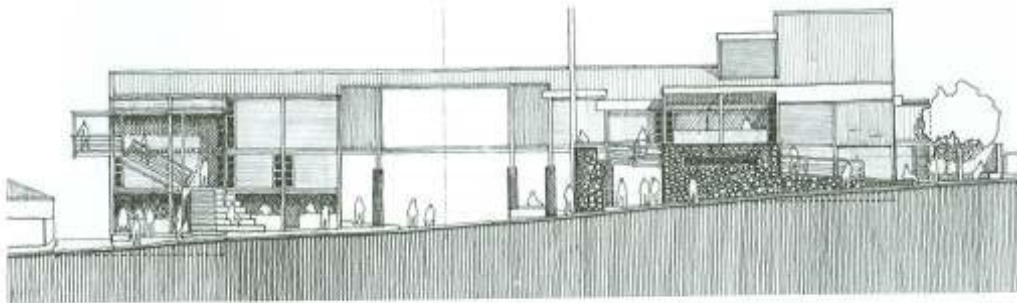


Illustration 32: The Nelson Mandela Interpretation Centre

CONCLUSION : TRADITIONAL ARCHITECTURE AND INFLUENCE.

The previous descriptions of the traditional layouts, forms and structures, bring an understanding of what characterises traditional African architecture. The activities within the dwellings are derived from the architecture of traditional dwellings. This is observed from the family arrangements and activities influencing settlement layouts. The dome shape is the primary form of the traditional dwellings, but cubical buildings are still considered traditional due to the materials and decoration used. The building structure of post and infill is expressed throughout the evolution of traditional dwelling architecture. Thatch is the main roofing material in traditional African architecture, though nowadays it has been substituted by industrial materials such as metal sheeting. The architectural decorations are expressive of different cultures through different methods ranging from painting, moulding and weaving. These shapes and patterns on the decorations communicate African identity.

From understanding what characterises traditional architecture, the study of contemporary examples reveals the influences of traditional African architecture in present day architecture. Shakaland is a model of the traditional Zulu homestead and a study of Sibaya Casino and Ushaka Marine World revealed how traditional elements were depicted in these thematic buildings. Organic layouts, dome forms and decorations relate to Zulu homestead but these are not derived from the activities of the users as it was done traditionally.

The other examples of contemporary architecture in which traditional African influences are used, the identity of present day African people is expressed in the form of traditional architecture. The Kimberley Legislature is expressive of diverse cultures in the Northern Cape thorough its artistic forms and decorations, whereas the Nelson Mandela Interpretation Centre expresses the building methods that African people used in high density cities.

2.3 TRADITIONAL AFRICAN DRESS

In this sub-chapter the presentation is divided into two topics; cultural dress codes and identity, and the external influences on traditional dress.

2.3.1 CULTURAL DRESS CODES AND IDENTITY

A visit to the Phansi Museum and an interview with the guide, Phumzile Nkosi, was conducted during the study research. This was to learn about symbolic elements of the Southern African traditional dress. Phumzile was originally from Ngoje area at Vryheid KwaZulu Natal. This was where she learnt about the symbolic expressions of the traditional Zulu dress, from her family elders and the community. She learnt further about traditional dress of other Southern African cultures through research and help from Jenny Hawke. Jenny is an expert in the study of traditional African dress from a museum at Eshowe.

Phumzile stated that dress codes differed according to tribal areas as from the earlier years of the Zulu kingships. Traditional dress also identified different cultural group, in dress codes. Forms of decoration reflect appropriate principles which were guidelines about the life of those people.

Although the inhabitants of a larger Africa today live in cities and dress in Westernised ways, Africans continue to adorn themselves as their forebears did centuries ago in the smaller communities and villages (Jefferson.1974:32). Phumzile stated that, traditional dress still expresses cultural and personal identity in rural South Africa. Different traditional dress aesthetics represent different personal identities in diverse South African cultures. Traditional dress as art applies patterns through materials, shape, size and colour to express identity.

Dress codes, even in history, have been used to identify the position that African people held in their families and communities. Dress codes also reveal the visible rationalization as well as the invisible ones. The former being gender and age group, and the latter including cultural group, puberty stage, courtship, marriage status, religion, natal and fatal situations.

2.3.1.1 GENDER DIFFERENTIATION

Africans have been celebrating their gender identity through dress, culturally different but similar in accordance with age. Babies had the least covering dress, but as they grow up into adulthood they covered up more. Babies were completely naked except for a bead or string girdle and occasional necklace or charm, for protection against evil (Schapera.1946:143). Phumzile stated that the beaded babies' necklaces are made by traditional healers with medicinal beads. That is to help the babies to teeth well. The string girdle is also used for measuring how the babies grow.

When the children grow up and become stronger, they are expected to fulfil their roles as responsible members of the community. Little boys become herders. They start by herding sheep and goats, and as they grow, they herd cattle. The herder boys' dress reveals which culture they belonged to. (refer to ill. 33). Skin fringes and a back skin apron, *ibheshu*, are for the Zulu boy, whilst a loin cloth and a blanket are for the Sotho boy. They carry sticks as part of their identity.

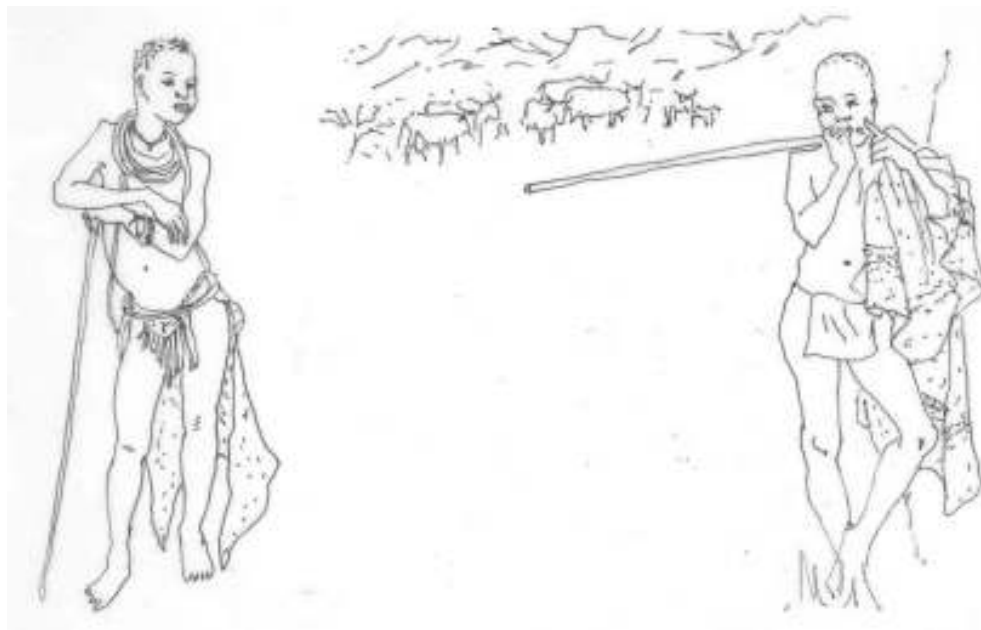


Illustration 33: Herd-boys, Zulu (left) and Sotho (right) in their cultural dress

Tyrell (1983) stated that on the other hand, little girls work at home under the wing of the adult women. This draws them more into what is often called the drudgery of the traditional woman's life. This contrasts with the boys' life in respect that they go out in the country in crowds to explore their manliness and independence away from parental supervision. Therefore girls, identity resemble their mothers, as well as the decorations they have on their dress. A Ndebele little girl is adorned with a colourful hoop which express the cultural identity and a Sotho girl will have a blanket on to express hers. (refer to ill. 34).



Illustration 34: Young girls in their cultural traditional dress. Sotho (left) and Ndebele(middle) and a representation of a Zulu girl (right)

Ms Nkosi stated that young African people, both girls and boys, have less covering and more revealing dress symbolic of being young and available for courtship after puberty. This was different for married adults, especially women whose dress was more covering to symbolise their marriage and mothering status.

2.3.1.2 PUBERTY STAGE CELEBRATION

When girls and boys reach puberty, it is part of their identity in the African tradition to undergo ritual experiences that passes them into adulthood. Different cultures have initiation schools for reaching puberty stage. Ritual

ceremonies for are held as graduation celebrations thereafter. Traditional dress is used to express the African identity during these activities.

Initiations differ according to gender. Young men undergo circumcision together with puberty rites. This is still done in cultures like Xhosa, Ndebele, Pedi, Sotho and Venda. These first nocturnal emissions are ritual performances to a boy and by him. Xhosa boys attend the school as '*abakhwetha*', and their dress represents the phases they go through in the initiation schools. Young men express growing from boyhood to manhood by changing from the less covering to more covering dress. (refer to ill. 35).



Illustration 35: Xhosa dress of initiation school, for circumcision (left), and dancing (right)

During initiations for women, the young women are firstly excluded from the community and then introduced back with a celebration. This is symbolising birth into adulthood. Some cultures like the Zulu, have men also undergoing this ritual. Venda young women go initial school called *domba*. (refer to ill. 36).



Illustration 36: Dancing Venda girl in
Domba initiation school

Young women dress in a revealing way before passing initiations to express their availability for marriage. Ms Nkosi stated that arm bangles called *ngushe* were originally worn by Zulu warriors. The arm bangle became part of traditional dress for all young Zulu men and women. This is their celebration of being youths. The decorations on the *ngushe* symbolise the origins of the wearer in term of tribal area and/or their religious organisation, for example the *Shembe* worshipers.

2.3.1.3 ADULTHOOD REPRESENTATION

Traditional African women's dress is more expressive and dynamic than that of men. Zulu woman adorn themselves differently according to their identity from courtship to marriage. (refer to ill. 38). Ms Nkosi stated that most Southern African cultures have women dress changing as the women grow. When the women get married they express respect for their in-laws by covering up. This is still happening in rural areas as it used to be in history. Married Zulu women wear longer skirts up to knee height called *isidwaba* and capes called *ibhayi* over their shoulders. The skirts are made of hide from the *lobola* cows. Decorations of their entire dress as well as on the capes indicate their different places of origins, mainly through colour. (refer ill 37). The women from Umvoti area have dark blue colour on their dress decorations. The women from Mkhomazi area have bright colours on their dress decorations.



Illustration 37. Representation of Zulu traditional dress for women from different origins. From left to right; Msinga women, Mvoti women, Mkhomazi woman, Mangwane woman.

The sizes and shapes of the hats called *isicholo* also indicates a Zulu woman's origin. Women from Msinga area are known with big flatter hats.

Ms Nkosi stated that married Zulu women also wear leggings called *izigqizo* at lower parts of their legs. This controls the men's eyes away from the attractive parts of the women bodies. Another additional piece of dress is an apron which is worn hanging from the breast height. This is worn by pregnant women who become first time mothers.

The apron is made and decorated in symbolic materials and patterns. It is made from a buck skin as the buck is a highly active animal. It is believed that the apron will stimulate the new born to grow healthily. The decorations on the apron are beadwork and they are only done by a spiritual person, for example the traditional healer. The symbolic patterns on the aprons are believed to be protecting the pregnant mother and the unborn child from evils. The beadwork is removed by the mother after child birth and use the apron as the baby blanket.



Illustration 38: Dress code for Zulu womanhood, courtship stage (left), bride (middle), married (right)

The Ndebele dress is known for its colourful details. Married women wear additional blankets over their shoulders. (ill. 39)



Illustration 39:
Ndebele colourful
beaded dress
Unmarried(left)
Married (middle
And right)

Men also represent their growing stages in their dress. Ms Nkosi stated that Zulu men have their dress expressive in additional dress pieces and colour which had external influences such as colonial and religious. At Umvoti area, men wear dark blue shirts together with the back skin apron and skin fringes

called *ibheshu*, as expression of their origin. Shembe worshipping Zulu men are known for wearing white tops together with *ibheshu*.

Illustration 40: Representation of a Zulu man from uMvoti area.



Swazi men represent their identity with adornment on their dress and heads (refer to ill.41). Swazi men also add dress pieces such as necklaces and head feathers as they become older.



Illustration 41: Dress code for Swazi manhood, common man dress (left), courtship stage (middle left), special dance dress (middle right), old man wear head bands

2.3.1.4 COMMUNITY IDOLS REPRESENTATION

Other identities represented through dress in South African traditional communities are those of chiefs and witchdoctors.

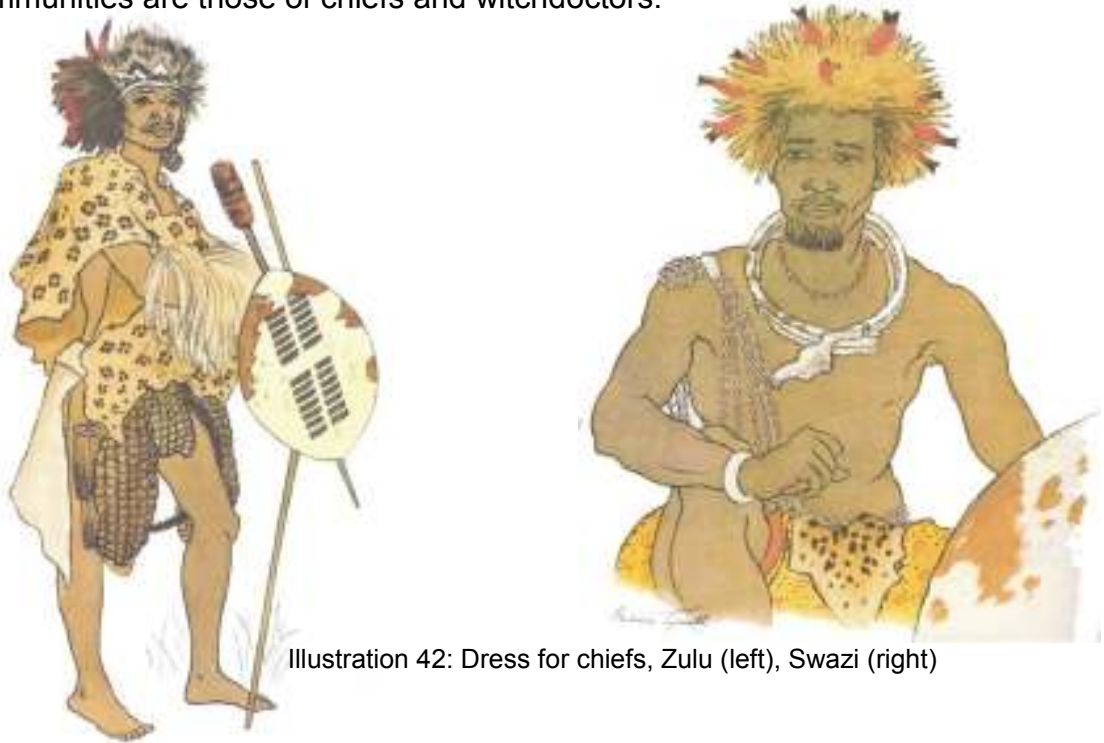


Illustration 42: Dress for chiefs, Zulu (left), Swazi (right)

The skin of the powerful leopard is symbolic to royalty. It is therefore part of the chiefs' dress in the Zulu culture together with a feathered crown. (refer to ill. 42). Swazi chief's dress also includes leopard skin and red bird feathers. Pink beads on the Swazi chief are of the Royal regiment.

Witch-doctors have beaded hair, inflated animal bladders and bird feathers on their hair. These are part of their dress together with traditional dress from different cultures (refer to ill.43. As spiritually orientated people, these healers include white beads in their dress to protect them from evil spirits in the homes of their patients. (Tyrrell.1968:158.)



Illustration 43: Witch-doctors in cultural dress, Xhosa (left), and Zulu (right)

The goatskin strap over the shoulders and under the arms is another element in the witch-doctors dress. The Xhosa witch-doctors carry a '*sjambok*' from the hippo's hide to drive away evil spirits. The doctor's bag of medicine and the smoker's bag complete their dress. Zulu witch-doctors also keep the spirits away by carrying the '*sjambok*' and a switch from a wild beast's tail.

2.3.2 EXTERNAL INFLUENCES ON TRADITIONAL DRESS

The Nguni people (refer to ill.44) historically had an economy based on herding, cultivation and hunting. They then produced materials for clothing from products of those activities.

Trade from the Portuguese, the English and the Dutch as early as the mid-sixteenth century and later the seventeenth century, also brought new material for dress. (Maylan1986:31). Africans gained ivory, beads and brass. Aesthetics of different identities were created on dress from these materials.



Illustration 44: Different Bantu tribes with traditional dress

Dress was also produced from animal skin. African women generally wore aprons or skirts made of cows' hide. The Zulu skirt called *isidwaba* was worn with decorated cloaks of soft skin on top of the ordinary dress. Northern Nguni men mostly wore skin tail and fringe sporrans, for an example the Zulu *ibheshu*.

Vegetation was also used to create part of dress. Vegetable fibres were used to create underlying dress to cover the private parts (Schapera, 1946:143). Reeds were also used to make special dress like the ceremonial attire and dress for spiritual iconic people. Xhosa and Shangani men wore nothing but a penis shelter of calabash or palm-leaf, covering the glans. (Schapera, 1946:143).

As early as the fifteenth century, the Sotho people who have longed occupied the southern highveld in chiefdoms, were moved westward. They adopted the San hunter-gatherer lifestyle and dress. Other groups experienced severe dislocation, through political movements and adapted different life styles including the type of dress.



Illustration 45: Traditional Sotho in leather dress, capes and skirts

Dress also reflected the different responses to climate in the Southern Africa. South Sothos, being mountain people, covered themselves with capes made from animal skin (refer to ill. 45). Later, through trade, blankets replaced the skin capes, and became the Sotho's identity dress together with the conical hats.

Loinskin among the Venda was worn between the legs and tucked behind into the waist girdle to hang down in a flap. This was elaborate dress of vegetable fibre for girls passing through the initiation ceremonies. This was also to show that their identity links with the earliest Northern pastoralist immigrants.

2.3.2.1 THE EUROPEANS

Western culture impacted partly in history of the Southern African dress. Migration of western culture happened through shipwrecking, trading and colonialism, possibly as early as the sixteenth century. The Dutch, the English and other western immigrants brought their own cultural dress into South Africa.



Illustration 46: Western dress from the 19th to 20th century.

In contrast to African dress during the sixteenth and seventeenth century, European dress was mainly produced in dark colours to set off other decorative trim elements (refer to ill. 46). Laver (1951), described it as dress that comprised of many separate elements. Women wore farthingale, petticoats, corsets, outer skirts, bodices, sleeves, stomachers, ruffs and even cape or bum rolls. Men wore multi-layered dress made up of stockings, britches (3/4 trousers), under shirts and outer doublet. Voluminous could have been caused by the many layers. This multi-layering was associated with wealth identity as servants were required to help during dress time. Dress then attempted to improve upon the human form by changing the contours of the hips and the torso for highly contrived and decorative body.



Illustration 47: Western influenced dress, through contact with missionaries.

Due to colonisation, Africans adopted elements of Western identities and also had their dress modernised. Form and material of the westernised dress worn by Africans changed to a limited extent as some of the decorative art that expressed African identity were still part of the dress.

Tyrell (1968: 20) stated that dress such as that of the Pedi in South Africa included voluminous skirts and ample leg-o-mutton sleeves that have layers underneath (refer to ill. 47). This, stripe decorated, patterned dresses are worn with the traditional *back skirt* of goatskin and fringe ornaments of string threaded with beads embroidered on it. This identified mother status in Pedi culture (refer to ill. 48).



Illustration 48: Western influence dress of the Pedi with African identity adornment.

2.3.2.2 DECORATIVE SYMBOLS

After initiation men and women are ready for the marriage phase, but first they go through the stage of courtship. Beadwork, in cultures like the Zulus, is adornment that is media of love communication used during courtship stages. (refer to ill. 49, the love letter).

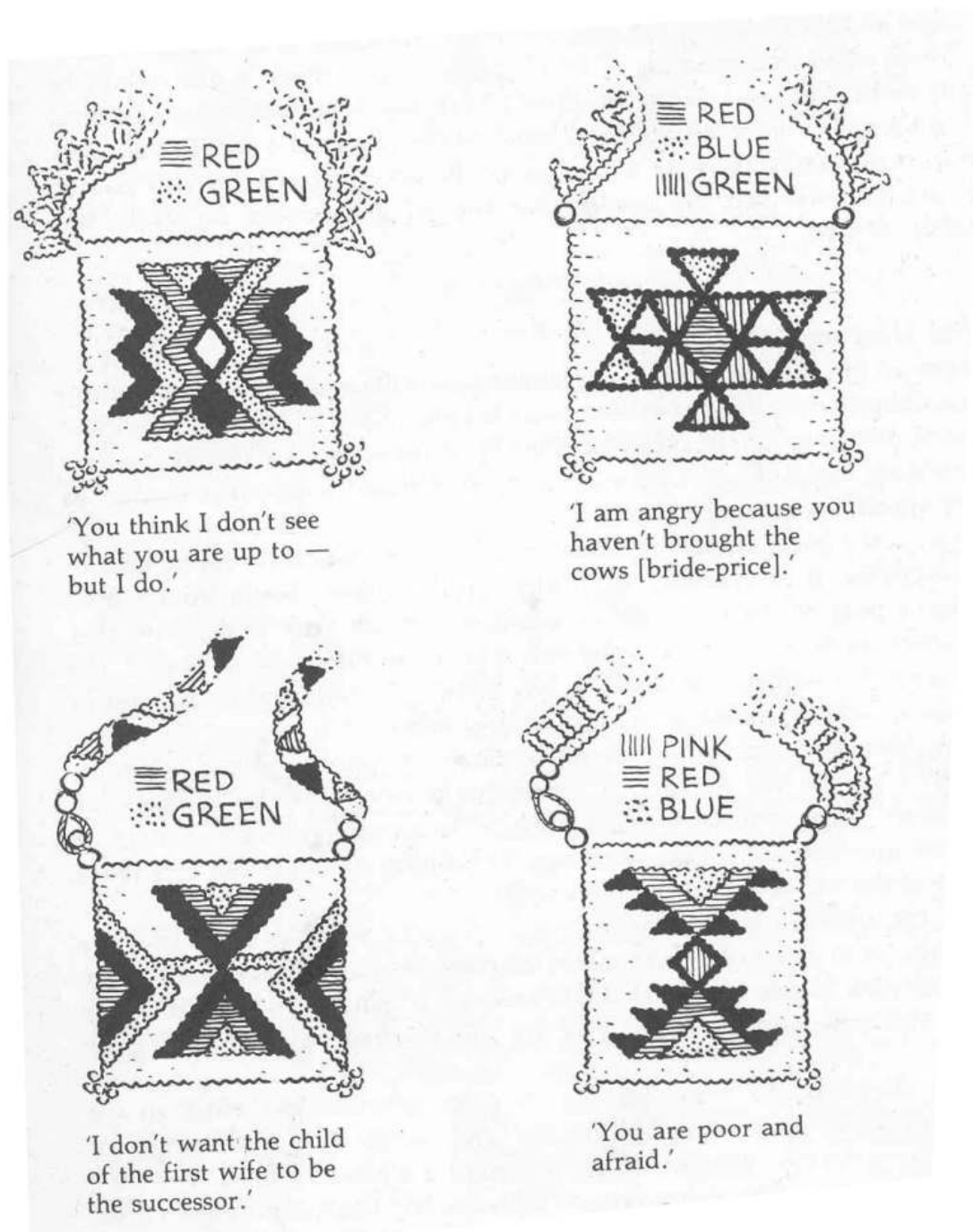


Illustration 49: Symbolic beadwork that is for messaging.

The symbolic decorations of bead work are common in almost all the cultures in Southern Africa. From the interview with Ms Nkosi, she stated that traditionally colours and patterns were always used symbolically in dress. The meaning behind each colour depended on the subject around the person using it. The colours generally symbolised the following:

- White - luck
- Red - love, protection
- Green - jealous
- Black - exclusiveness
- Blue - the sea.

2.4 CONTEMPORARY EXPRESSIONS OF IDENTITY

In the history of South African traditions, art reflected many of things, because it was, and still is clearly a part of life. (The Information Service of South Africa.1975:17). Fashion design and architecture are forms of art therefore they can contain elements that are about people's lives. This part of Chapter 2 focuses on implementing historic African identity in contemporary fashion design and architectural design. Various examples of contemporary fashion designs are viewed to present the elements with historic African significance.

2.4.1 INFLUENCES BY AFRICAN ELEMENTS ON CONTEMPORARY FASHION

African symbols are still used today in South African fashion design, for example in dress decoration. It is shown in popular media that historic art forms, ranging from patterns, colours, and materials are incorporated in contemporary designs. These formed a very important part of people lives in the history of South Africa.

“Ethnic dress, in fact, seemed part of a local effort to stabilize a radically compromised identity, yet it was also a mark of displacement from centres of social and cultural production”. (Comaroff.1985 : 21)

Interviews with the experts in South African fashion industry were conducted during the research for this study. The purpose was to obtain their views about the use of traditional African art in contemporary dress design.

Dudu Mbatha who is a director of her own fashion academy, was born in Emabheleni, a rural area of KwaZulu-Natal. She learnt about traditional dress as she grew up. Dudu learnt about the making of traditional Zulu wear, for example '*isidwaba*', from schooling in the earlier years of her life. In her contemporary designs she uses industrialised materials like cotton to produce similar skirts.

Philippa Kethro is a lecturer in the Department of Fashion at the Durban Institute of Technology. She agrees that African art used in the trend setting of clothing design, is the art reflected on most contemporary designs, including

architecture. In dialogues with designers about contemporary design with African identity, 'ornamentation' and 'adornment' have been portrayed as the keywords. Kethro's view was that earlier, beadwork had a huge influence in African art in fashion design. Later, other forms of wearing with traditional art were also reflected in contemporary wear. This is shown, for example, in designs with aprons influenced by *'ibheshu'* a traditional dressing for Zulu men.

Lindiwe Khuzwayo directs the Lindiwe Khuzwayo Fashion Academy. She poses as the principal client for this document's design project. African influence in her design is expressed through the use of earthy colours. She learned from traditional use of bead work and colours to communicate in symbols. Lindiwe Khuzwayo stated that in her designs she also reflects African cultural style with a Western twist. This is to keep up with international standards which evolve with time.

Khuzwayo has been designing for themes events such as "Out of Africa" and "Culture to Couture" Fashion Shows. She expressed elements of traditional cultural garments with ethnic colours resembling animal hide and beadwork accessories in contemporary style. (refer to ill. 50 and 51).



Illustration 50 : Designs from Lindiwe Khuzwayo

Khuzwayo uses materials that are mostly imported from India as the international influence in the African themed design. She stated that she observed Indian cultural style as one of the elements setting the fashion trend in contemporary clothing.



Illustration 51 : Designs by Lindiwe Khuzwayo

Brian Erikson, lecturer at Linea Fashion Design Academy stated that fashion designs from different areas in the world have attempted to balance the indigenous creativity with global style. This is to communicate and market globally. He argues that the originality of identity is less successful when contemporary designs pursue African theme designs. He stated that it can be taken to a certain extent as there always have been influences from other cultures.

Erikson stated that when liberation was gained in South Africa, like in most countries on the continent, there was a need for *self-discovery*. As a fashion design lecturer, he has been exploring artistic methods of design approach. He used methods involving architecture to teach fashion design. One of his projects was about deconstructing an element and arranging it in a different form. (refer to ill.52).



Illustration 52: Fashion design school project by Brian Erikson

He mentioned that Indian influence has been considered by successful South African designers. These include designers such as Terrence, Gideon, Caron Monk and Froncoir. Brian stated that the Egyptian influence has been the African influence to the Western in historical times.

Amanda Laird Cherry, a top fashion designer in South Africa, stated that she is inspired by South African cultures in her designs. (refer to ill. 38). She stated that her initial inspiration during the 1980's were the 1960's life in townships. The *pantsula* type of men, and their music theme influence her designs. She agreed that traditional African elements are setting contemporary trends in fashion design, and they are also used at an international level.



Illustration 53: Designs from Amanda Laid Cherry

African ceremonies, like the Xhosa initiation ceremony and the *shembe* worshipping gatherings inspire her designs. She stated that she adapts from ways of wearing Western clothes and adding African dress elements. This is like the method of wearing suits and traditional *bheshus* at the same time. Those methods already bring a twist into modern clothing fashion. Sotho *seshoeshoe* and Zulu *mblaselo*, also give her ideas about her new designs.

She stated that influences from nature, for example animal print decorations, are setting contemporary trends. Natural colours that are earthy bring a comfort zone to contemporary designs. Indian traditional wear is the latest

adornment style in South Africa and abroad, Amanda stated that. She also gets inspiration from Morocco, Kenya and Malawi.

The analysis of patterns, colours and rhythm used by the contemporary fashion designers expresses traditional African art for example, illustration 53 presents a contemporary dress with colour patterns such as those of the traditional Ndebele dress, illustration 38 presents dress with materials such as that of traditional Sotho dress.

CONCLUSION: TRADITIONAL AFRICAN DRESS AND INFLUENCE

The study of the history of dress showed that immigration into South Africa had brought the growth of cultural diversity. Dress codes have been defined in detail to reveal the aesthetics components of dress for different identities. There are various identities of Southern African tribes some of which have been presented for the purpose of this project. It is clearly that there is more to the shapes, colour and materials than their physical form, that traditional dress express

Dress has had a long cross culture in its making. Traditional dress had aesthetics in forms of art that symbolised principles of people's lives. It has been presented in the above sub-chapter how the dress has also been influenced differently by western culture.

Experts in fashion design, agree about that identity representation is an important element in dress design. Inspirations may come from a variety of cultures, but a product will be a model of expression of its user. South African designers intend to produce uniquely South African identity.

CHAPTER 3: PRECEDENT STUDY: CONTEMPORARY CLOTHING DESIGN INSTITUTIONS INTERNATIONALLY

In this chapter, information about existing institutes of design including fashion is the focus. This is to understand how successful the performance of the buildings has been in their chosen architectural language.

The precedents for this study are:

- The School of Fashion and Graphic Design, Utrecht, Netherlands.

This example has been selected because the institute facilitates the study of fashion design and as such is informative in viewing the planning layouts thereof. Furthermore the influence of dress on the glass wall around the building itself, is studied as an influence of fashion design on architecture.

- The Fashion Institute of Design and Merchandising, Los Angeles, USA.

This example has been chosen to inform this study in the manner in which different types of layouts can be used when studying fashion design. The expression of culture in its location of Los Angeles is studied in this project.

3.1 SCHOOL OF FASHION AND GRAPHIC DESIGN, UTRECHT, NETHERLANDS Architect: Erick Van Egeraat, completed in 2004

The school is part of the Visual Art and Design Department in Utrecht's technical college which is a widespread suburban campus. (refer to ill. 54). The original planning of the building was done by the Building Department of Utrecht's Local Council subsequently EEA Architects(Erick Van Egeraat) took over project. The school is a low rise building of 3 blocks built around a courtyard. (Van Cleef C.1998:53)

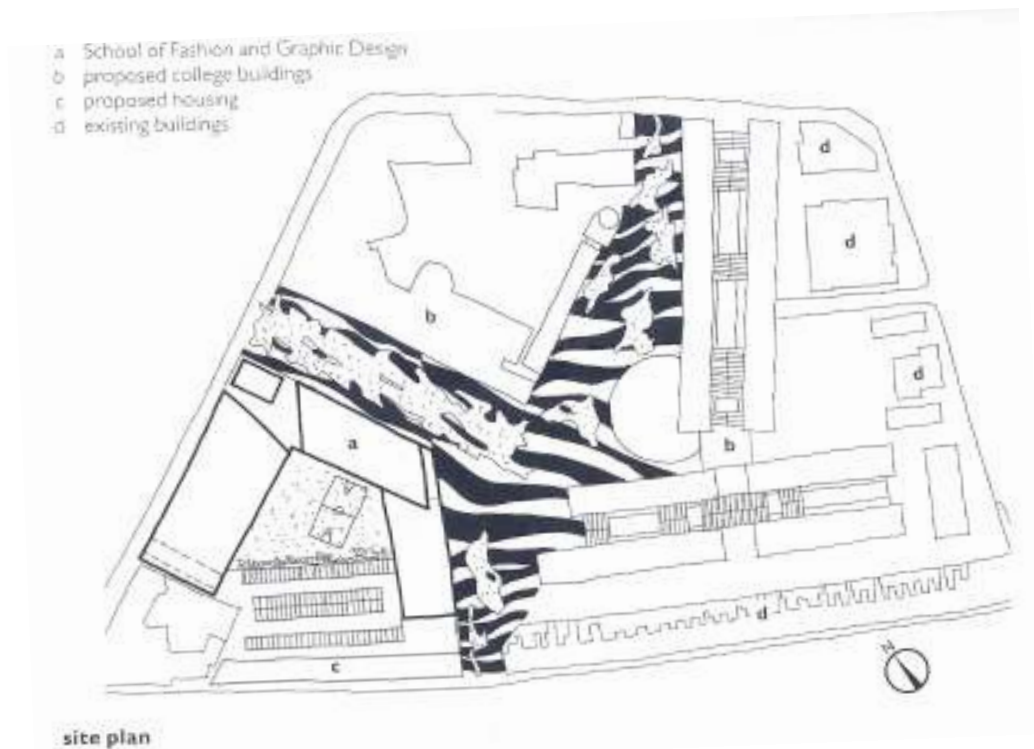


Illustration 54: Siteplan of the School of Fashion of Fashion and Graphic Design, Utrecht

3.1.1 DESIGN ACTIVITIES IN CELLULAR SPACES

The activities in the school building are divided amongst the blocks (refer to ill.55). The planning is based on cellular rooms and centralised corridors. The passages are wide enough to contain socialising activities. (Van Cleef C.1998:53). The block on the west, comprises of classrooms. The middle block contains the auditorium, the canteen and the facilities of a Montessori school. The block on the east also has classrooms and a gymnasium. The school of Fashion and Graphic operates mainly in the west side block. The other two blocks contain activities that can be done outside the school.

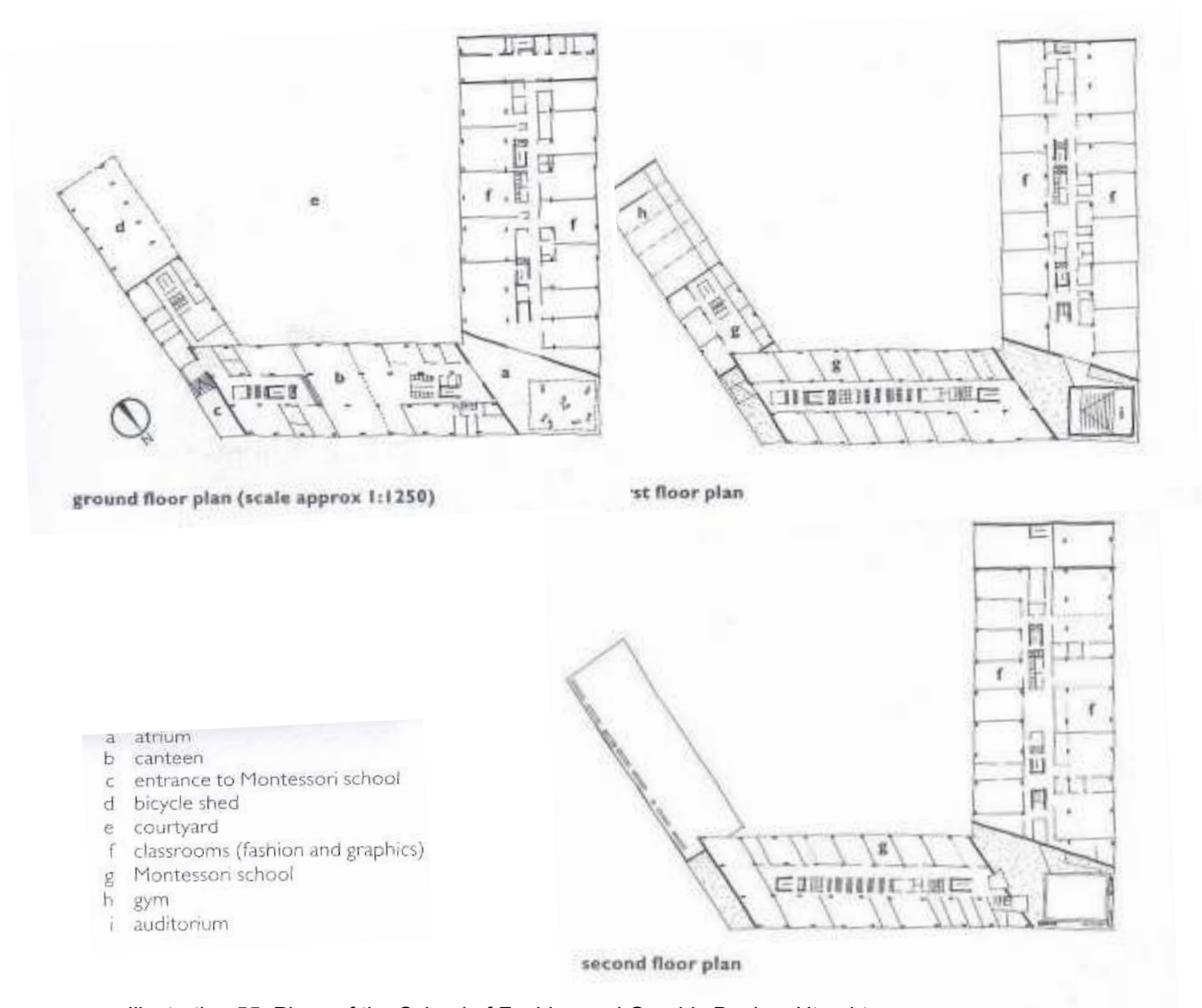


Illustration 55: Plans of the School of Fashion and Graphic Design, Utrecht

The layout of the school is a conventional school plan. There is strong division between private spaces like classrooms and public noisy spaces like corridors. The reason for such spatial organisation is to facilitate the Visual Art and Design Department programme. Students in the Faculty have their own workspaces where they can work individually on their assignments. These workspaces allow teachers to provide better individual supervision. (<http://english.hku.nl/hku/show>).

There are other communal spaces utilised by the students of the department for example the faculty has a large number of workshops and studios. These are equipped with professional equipment and materials. Students can work on their own projects independently and under the supervision of a workshop

assistant. There are workshops for wood, metal, 3D design, printmaking, screen printing and fashion. (<http://english.hku.nl/hku/show>).

Other spaces in the Department are the library and the canteen. The library has a large collection of books and digital media about visual art, culture and education. The canteen is for eating, drinking and relaxing. The rear space of the canteen is also an exhibition space for students' projects and assignments. It offers free access to students and other visitors. (<http://english.hku.nl/hku/show>). The way the canteen is utilised indicates that the cellular spaces can be multifunctional.

The circulation spaces, for instance the corridors, are wide enough to facilitate exhibitions. Students' work is regularly exhibited in the entrance atrium, hallways, stairways and in various departments. (<http://english.hku.nl/hku/show>).



Illustration 56: The entrance atrium of the School of Fashion and Graphic Design, Utrecht

The entrance atrium (number A on plans), has a fractured orthogonal plan and a luminous high volume space. It is enclosed by a glass screen wall and glazed roof (refer to ill. 56). The small auditorium with translucent fibre glass

cladding is positioned in the atrium. The complex layering of the atrium and the auditorium contrasts with orthogonal ranks of the classrooms. The link from auditorium to classrooms is a glazed bridge (Van Cleef C.1998:57).

From this precedent, the employment of cellular spaces in a fashion institute seems to be functional but it fails to allow maximum interaction of students during the use of these spaces. The incorporation of a voluminous atrium creates a platform for multi-activities and is a unique character of the building.

3.1.2 FASHION AND GRAPHIC DESIGN AS INSPIRATION FOR ARCHITECTURAL ELEMENTS

The building has an interpretation of its identity through the detailing of its facades. The building is sheathed in a delicately transparent external skin of aluminium framed glass wall. This has been defined as an audacious yet economic gesture that affirms the independence of the building from a conventional college block (Van Cleef C.1998:56). The design concept for the new facades expresses the school's teaching disciplines of fashion and technical subjects (<http://www.eea-architects.com/projects/vlu.shtml>).



Illustration 57: The glass envelope around the School of Fashion and Graphic Design, Utrecht

Architect, Erick Van Egeraat, stated that the glass envelope (refer to ill. 57) is compared with a gauze veil. It simultaneously conceals and reveals the

facade. This is a metaphor for exciting unexpected changes of fashion. (Van Cleef C.1998:55). This concept addresses what fashion design is about.



Illustration 58: The glass envelope around the School of Fashion and Graphic Design, Utrecht

The graphic design school has its expression on the facades revealing a relative identity. The concrete structure, plywood sheathing and mustard coloured insulation, are in contrast to the transparent screen behind it.

“.. the syncopated rhythm of random window openings animate the secondary elements as they are perforating the doubly functional surfaces like a computerised pundit card’. (Van Cleef C.1998:57).

The detail of the glass wall connection to the external walls is of simple technology with a far-reaching environmental impact. Cleef (1998) stated that the horizontal slits between the variably sized glass panels help to ventilate the cavity.

The details on the simple elevations express a strong link between the architecture of the building and its activities. In the Durban Institute of Fashion elevations will represent the African cultural identity influences on the client's fashion designs. This chapter also reveals the importance of technology details. (Refer to ill. 59). The glass wall provides a secondary glass skin, which provides insulation for the building. The steel grille at the bottom of the glass skin allows ventilation into the windows of the building.

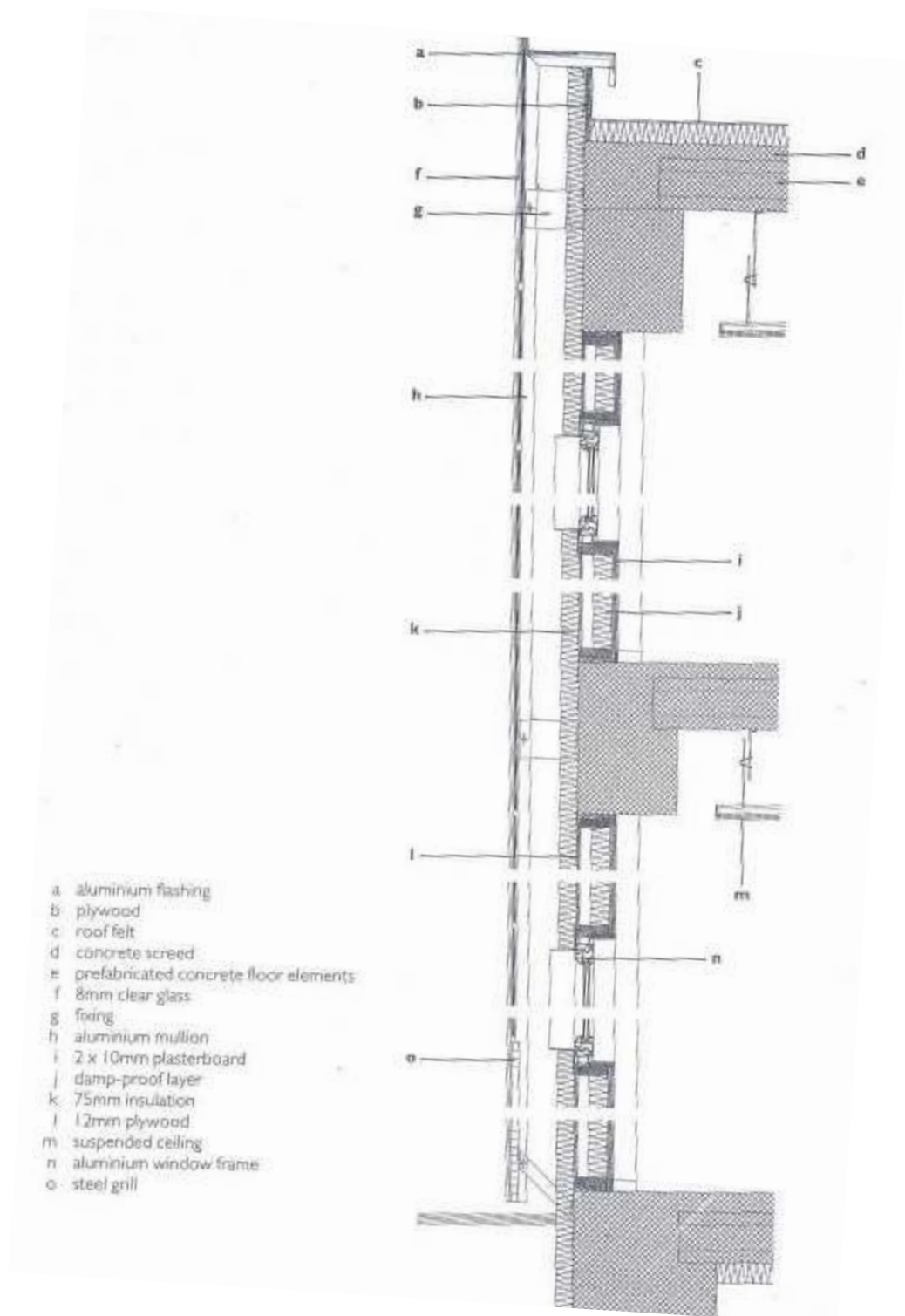


Illustration 59: Section through the glass envelope around the School of Fashion and Graphic Design, Utrecht

3.2. FASHION INSTITUTE OF DESIGN AND MERCHANDISING, LOS ANGELES, USA. Architect: Clive Wilkinson

The Fashion Institute of Design and Merchandising (FIDM) designed in 2004 is located in Los Angeles, USA. It was developed from revitalising a former bank built in 1926. The existing double height volume space was divided into two parts separated by the lobby. This institute provides studios and study area on the urban campus (Lubell S.2006:123).



Illustration 60: The Fashion Institute of Design and Merchandising, LA

3.2.1 DESIGN ACTIVITIES IN A COMMON SPACE.

The two open spaces on either sides of the lobby accommodate several activities in each space. In the L-shaped space on the East side, there are computer spaces and individual study spaces. The rectangular shape on the West side is for drawing and for group activities (refer to ill. 61). These common spaces seem to allow physical and visual linking of the activities (Lubell S.2006:123).

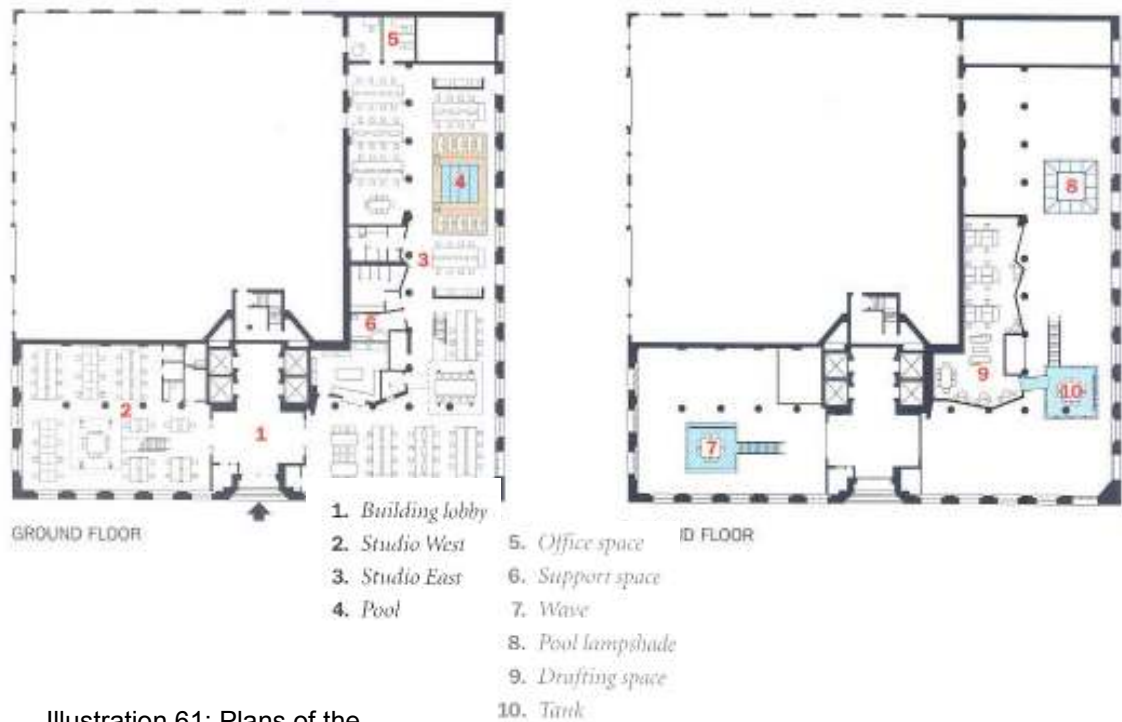


Illustration 61: Plans of the Fashion Institute of Design and Merchandising, Los Angeles

There are three special spaces that highlight the characteristic aesthetics of the building. Firstly, the aquarium-like 'Tank' for group meetings. It is a 5,2m x 5,2m box elevated on a 2,4 m high steel columns. It is enclosed with a blue neon light strips running along the sides to symbolise a water line (refer to ill. 62).



Illustration 62: The 'Tank' at the Fashion Institute of Design and Merchandising, L. A.

Secondly is the 'Pool', which a sunken space for lounging and casual discussions (refer to ill. 63). It is a 900mm high platform made of palm wood and fitted with upholstered blue floor mats. There are deck chairs set around for computer use. Above is a suspended 5,2m x 5,2m polyester light shade which glows from fluorescent lights. It is covered with vinyl and supported by steel frame.



Illustration 63: The 'Pool' at the Fashion Institute of Design and Merchandising, L. A.

Thirdly is the 'Wave' for studying and discussions. It is a box enclosed with dry walling and elevated on four stilt-like angle steel columns (refer to ill. 64). This box is connected to the studio with a steel staircase.



Illustration 64: The 'Wave' at the Fashion Institute of Design and Merchandising, L. A.

The common space allows visually interaction of activities in the Institute. The definitions of specific areas like the Meeting Space and the Computer Space, in this precedent, present the high volume character of the whole building. In the Durban Institute of Fashion, high volumes are employed in the common spaces like the foyers and also in fashion design activity spaces to allow multi-functions and the visual connection of spaces.

3.2.2 EXPRESSIVE SPACES FOR FASHION DESIGN ACTIVITIES.

The FIDM Institute employs mostly high technology techniques through its appearance and performance. The nature of the building technology, which is light and transparent, greatly influence the creation of floating spaces. Thus, the most modern wireless computers appear as the influence of interactive spaces.

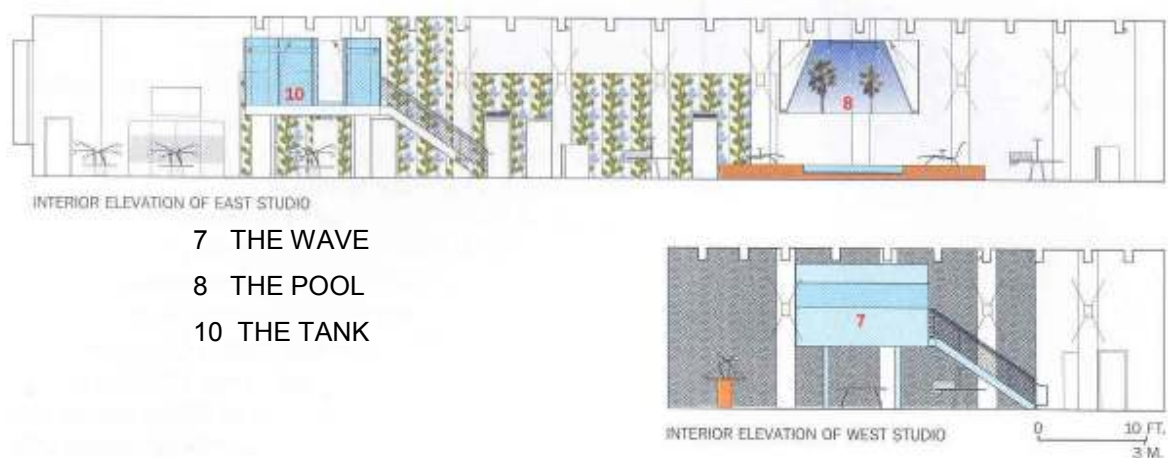


Illustration 65: The sections through the Fashion Institute of Design and Merchandising, L. A.

The detailing inside the institute interprets the fashion design language through architecture (refer to ill. 65). Pop culture motifs and stylish touches reflect the fashion-conscious student body to convey a breezy Southern Californian attitude (Lubell S.2006:123). The banking hall's concrete shell, concrete columns and mechanical elements are exposed to create a rough-edged industrial loft look. This invigorates the school image with an original interior that would inspire students in their creative work. Whilst serving as

inspirational decoration, some finishes have secondary functions. The cotton fabric printed with coloured cactuses and flowers covers the walls to help absorb sound (Lubell S.2006:123).

The floating furniture seems to be purposefully chosen to fit the performance of the institute. Workspaces are flexible via wireless internet and low computer desks (called 'tatami tables') with rectangular shaped faux-fur sitting cushions. There are also long open tables with sliding dividers to allow students to work together and individually.

CONCLUSION

This chapter revealed that contemporary buildings for fashion design can express a variety of characters. The glass wall at the Utrecht school of Fashion and Graphics brings identity to the school building as a symbol of dress. This element is also functional as it provides insulation and ventilation to the building. In this way, the building relates to the context and environment by dealing with its prevailing weather conditions.

Los Angeles is well known for its tropical beaches and the people's culture of an outdoors lifestyle. This is represented in the Institute of Design and Merchandising where special areas in the building were designed with the concept of water i.e. blue, pool, tank, wave, all relating to the ocean. The deck chairs represented the beach activities. The tropical is expressed with wall graphics of plants.

CHAPTER 4: CASE STUDY: FASHION DESIGN INSTITUTES IN DURBAN

Site visits to the existing institutes of fashion in Durban was conducted to analyse the spaces and to investigate if there is any expression of identity about fashion or the culture in the area of these institutes.

In this chapter, two of the well known fashion design institutes will be addressed. These are chosen because they are located in Durban KwaZulu-Natal. This is the setting for the Durban Institute of Fashion. The functioning of these institutes will be looked at to learn about the activities that are offered in the fashion schools of Durban. The architectural image of the institutes is analysed to establish if the buildings' language relate to African identity.

4.1 DEPARTMENT OF FASHION AND TECHNOLOGY, D.U.T DURBAN

The Department of Fashion and Technology is part of the Durban University of Technology (DUT). It is a five storey building situated on Brickfield Road, Westridge, Umngeni South in Durban which is an industrial area in the City.

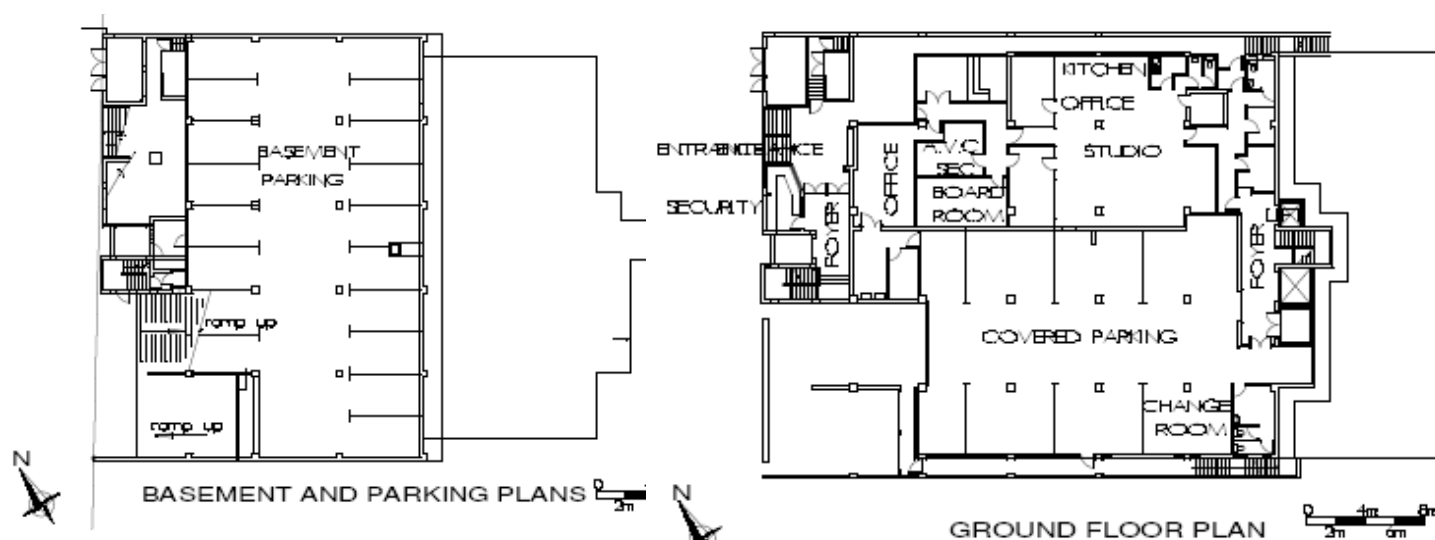


Illustration 66: Ground floor plan and basement plan of DUT

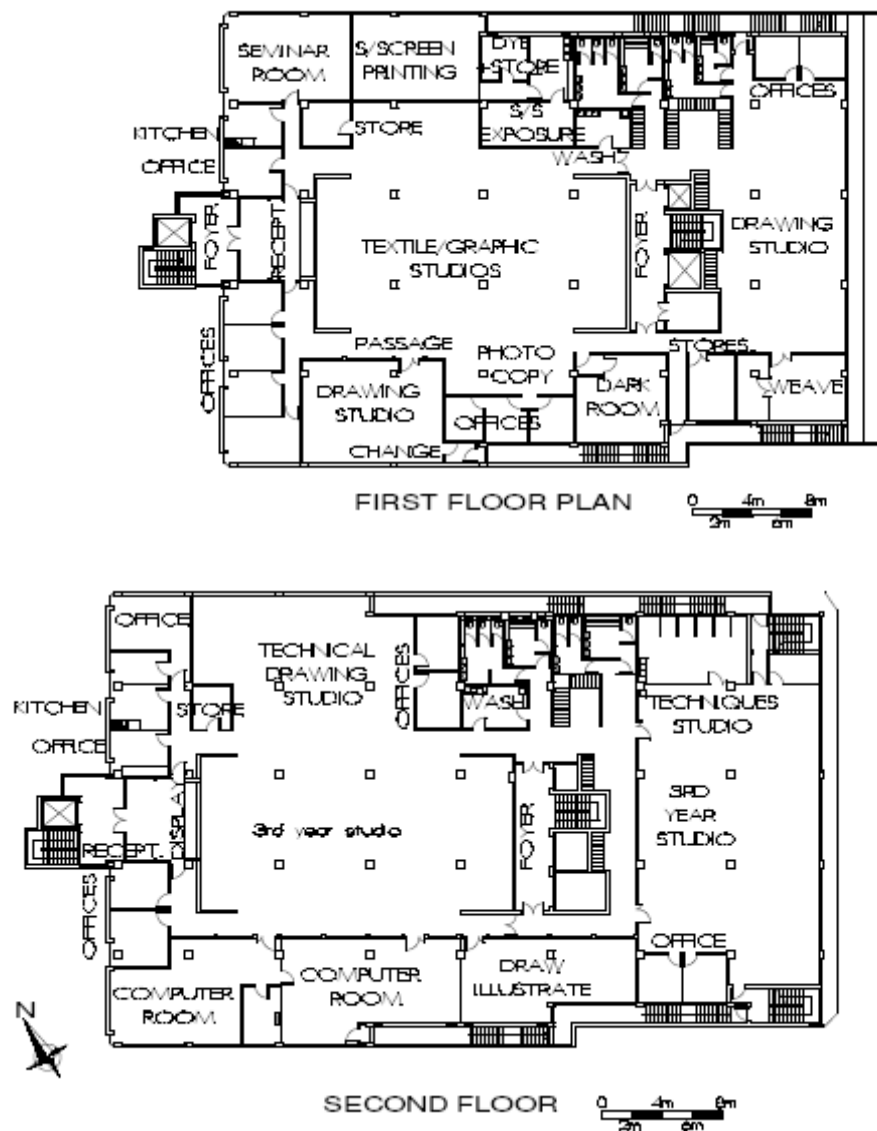


Illustration 67: First floor and second floor plan of DUT

The plans indicate smaller cellular spaces around big opening spaces. Graphic art activities are done in the lower levels, (Refer to ill 66 and 67), whilst dress making activities are done in higher levels (refer to ill 68).

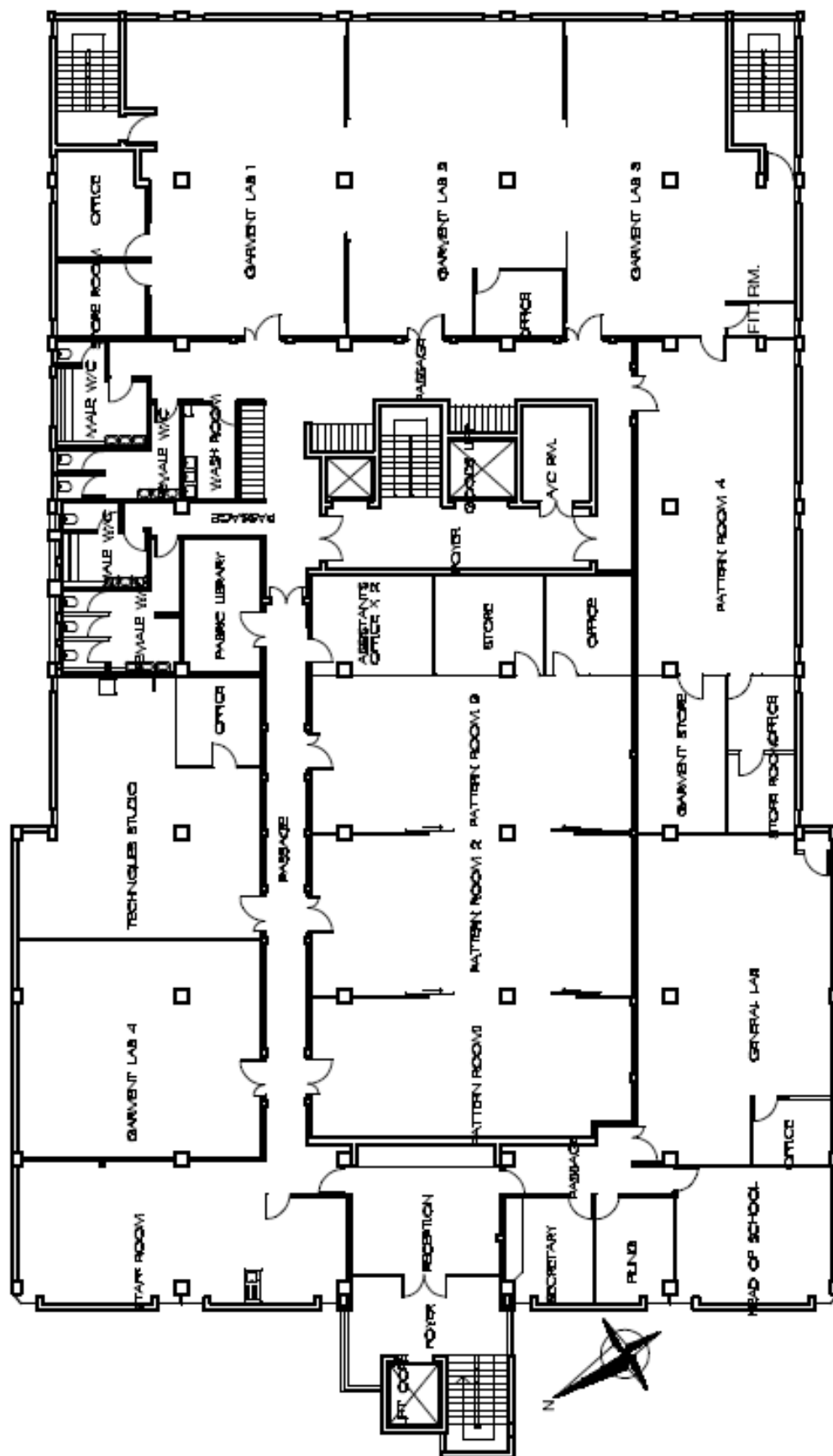


Illustration 68:

Third floor plan of DUT

The spaces for fashion design activities are allocated in cellular rooms entered from corridors. Pattern Making occurs in big studios with big flat tables of about 1,5m x 2,5m sizes. (refer to ill. 69). Spaces for a lecturer or a demonstrator have the bust forms available for modelling work.



Illustration 69: Pattern Making Studios at The Department of Fashion and Technology in DUT.



Illustration 70: Creative Art Studios at The Department of Fashion and Technology in DUT.

Creative Art Design is done in smaller studios with smaller table of 1m x 1,5m size. (refer to ill. 70). Inner wall surfaces are used for pinning up work for a crit. Sewing spaces are more particular because the sewing machines are required to be fixed in adequate spaces. There is also space for ironing where fixed ironing boards are arranged in an orderly manner. (refer to ill. 69). Additional tables for cutting material are present near the sewing and ironing equipment.

The above spaces analysed, can be grouped as rooms for practical work. The theoretical studies are conducted in classrooms, where there is conventional classroom equipment and furniture such as desks and chair.



Illustration 71: Sewing and Ironing spaces at The Department of Fashion and Technology in DUT.

Each classroom/studio has a lecturer's office associated with it. (refer to ill.71 and 72). Resource facilities that are present in the institute include the library, the fabric resource room and the computer room.



Illustration 72: Lecture rooms and offices at The Department of Fashion and Technology in DUT.

These resource spaces are laid out in a regular manner for instance the Computer Room is equipped with rows of tables with computers and

printers on them. (refer to ill. 71). This is a conventional computer room for any learning institute. The Fabric Library is a small room behind a glass wall. (refer to ill. 68). This is uniquely a fashion design resource room.



Illustration 73: The computer room and the fabric resource room at The Department of Fashion and Technology in DUT.

Other important spaces in the institute are the management offices. They are arranged as cellular rooms with a corridor. (refer to ill. 74). They are leading from a foyer of the third floor where the administration Reception is. In the Reception, there is a display of students work and fabrics. (refer to ill. 72).



Illustration 74: The Office passage and the foyer display at The Department of Fashion and Technology in DUT.

The cafeteria is allocated in the top floor. This is an enclosed space with a selling counter and sitting area with table and chairs. The cafeteria connects to a big outside space on the roof top. (refer to ill. 75).



Illustration 75: The Cafeteria at The Department of Fashion and Technology in DUT.

The DUT building is a five story solid block along a street and adjacent to a row of buildings facing the Brickfield Road. (refer to ill. 76). The buildings set back from the street edge and create an open space mainly used for parking and off loading.



Illustration 76: Aerial photo of The Department of Fashion and Technology in DUT.

The vehicular dominant front space of these buildings is uncomfortable for pedestrian movement. This appears to contrast with the layouts offering an African identity character, where open spaces allow for free and safe pedestrian environment, for instance the contemporary buildings in the Literature review.

The front facade of the DUT building has a wall with colourful mosaic cladding expresses the identity of this building. (refer to ill. 77). This is representative of a fashion institute as colour expressions have been symbolic in the history of dress and in the African culture.

Illustration 77: The front elevation of The Department of Fashion and Technology in DUT.



The graphic expression on the feature interprets the creative art that is done inside. The rest of the facade is representing modern architecture with glass strips and concrete structure expression with brickwork infill. Comparing the DUT building to the examples of fashion design buildings mentioned in the precedent studies, it is noticeable that there less influence of fashion design on the DUT building's architecture. There is not enough to learn from the architecture of this South African fashion institute to implement in the Durban Institute of Fashion to express African Identity.

4.2 LINEA FASHION ACADEMY, DURBAN

The Linea Fashion Academy in Mayville, Durban is a two storey building with a basement and is situated on Charles Strachan Street. This is a small street linking with a highway off ramp.

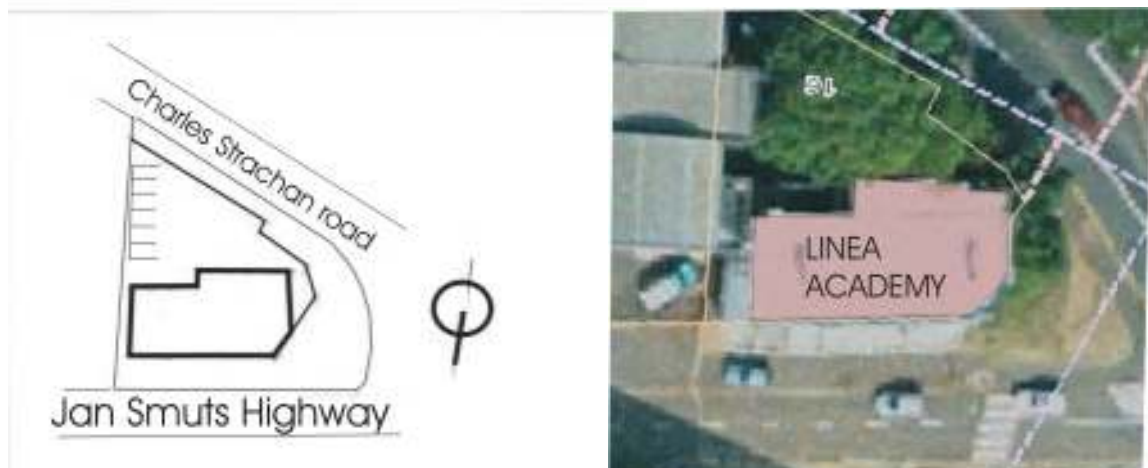


Illustration 78: Linea Fashion Academy site plan

The Academy for only 20 students is in a small building with limited spaces for activities. The activity spaces are linked physically and visually. Circulation between spaces is extended by changing of floor levels through stairs.

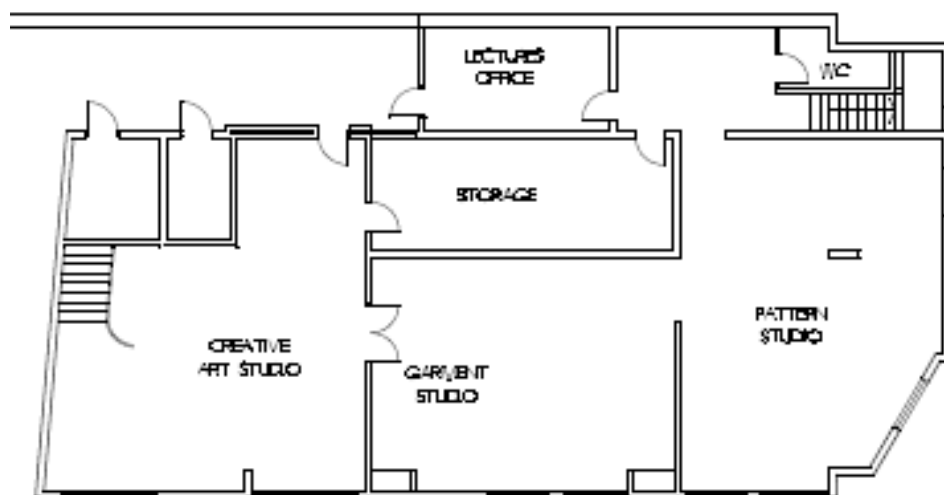


Illustration 79: Basement floor plan of Linea Fashion Academy

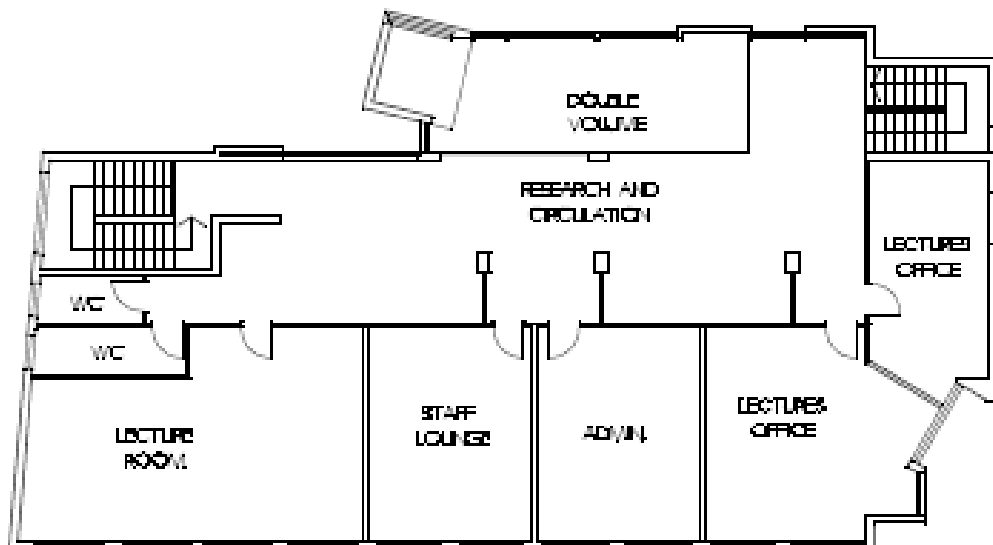
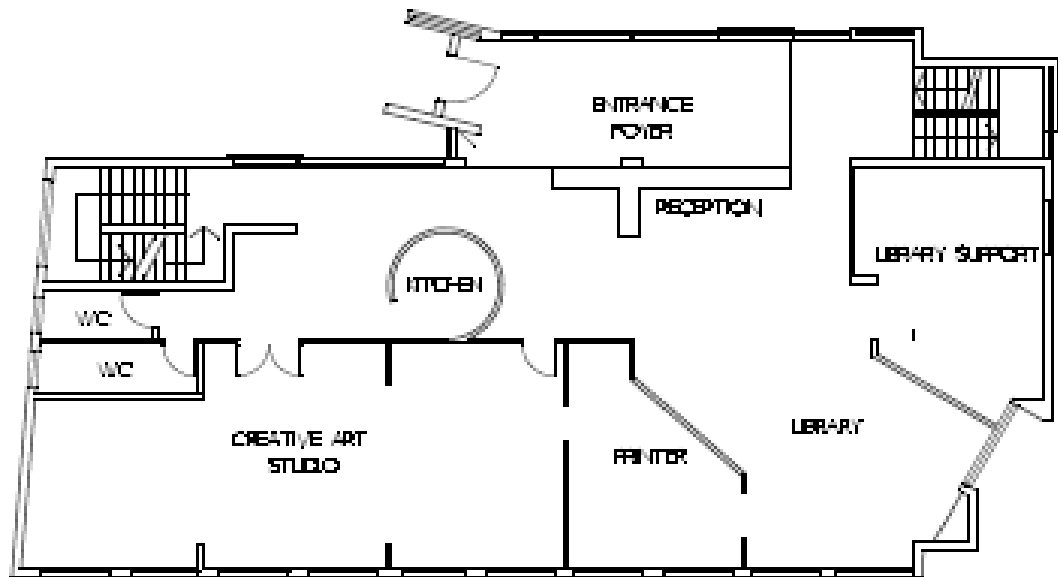


Illustration 80: Ground floor and first floor plan of Linea Fashion Academy
 The spaces for pattern making, sewing and ironing link with one another.
 (refer to ill. 80 and 81).



Illustration 81: Pattern Making and sewing spaces at The Linea Fashion Academy

The area for cutting fabrics is filled with large tables of 1m x 2m size and tall chairs, while the sewing area has sewing machines arranged in rows. The ironing area is a small corner space which is directly connected to the sewing area.

Illustration 82: Ironing space at The Linea Fashion Academy



The design art activities are conducted in enclosed classroom spaces with conventional furniture and equipment such as desks and chairs. (refer to ill.83). There are additional computers and the bust forms as part of the equipment.



Illustration 83: Classrooms at The Linea Fashion Academy

Theoretical studies are conducted in a classroom with rows of table and chairs only. The resource activities are allocated in a multipurpose area. The library is also a space for tutorials and has computers also. (refer to ill. 84).

More computers are allocated in spaces offsetting from the corridors.



Illustration 84: Resource rooms at The Linea Fashion Academy

The entrance space on the ground floor comprises the reception desk and sitting space with displays of fashion design work on bust forms. (refer to ill. 85). The entrance space links visually with the outside open space for sitting. The enclosure of the front space prevents vehicular access which would interfere with the pedestrian friendly environment. This manner of creating a gathering space is different to the African layout of centralising the open space. It seems ambiguous to create a separation of the open space from the street with a thin fence, resulting in vehicular noise interrupting any gathering activity in the space.



Illustration 85: The Reception at The Linea Fashion Academy

The front facade of the building follows a modernist approach of pure forms. It has the horizontal expression of stark line decoration which manipulates the double storey height for human scale. (refer to ill. 86). These lines also contrast with the vertical expression of the entrance allowing it to stand out and be celebrated.



Illustration 86: The front elevation at The Linea Fashion Academy



CONCLUSION

Both of the case studies are examples of modernist buildings with no African identity. The plan layouts indicate solid block rather than organic. They are both of heavy masonry structure that is not expressive of traditional African.

The DUT building is expressive with colour on the front elevation mosaic feature. This can relate to colour expression of African identity, though it is clear that it was not intended.

The stark lines on the façade of Linea Academy are moulded in recessed and raised technique of dark and light colours. This can also be related to traditional African decorations, though it was not intended for it. These schools are clearly understood in terms of functioning as fashion design institutes. The common activities presented are important and should be accommodated in a design of the new Durban Fashion Institute.

CHAPTER 5: THESIS DESIGN REPORT

5.1 THE CLIENT: LINDIWE KHUZWAYO AND THE LINDIWE KHUZWAYO FASHION ACADEMY

Lindiwe Khuzwayo is the founder and the director of the Lindiwe Khuzwayo Fashion Academy situated on the second and the third floor of the ABSA Building on Smith Street. During an interview with Khuzwayo, she mentioned that to establish a place for various fashion is valid. The idea has been discussed among fashion experts in Durban to develop an entity similar to the Fashion District in Johannesburg.

The Fashion District, a project of the Johannesburg Developing Agency in line with the city's 2030 long-term economic development strategy, is situated in the inner city's eastern sector. The District incorporates some 26 city blocks on the eastern end of the CBD, bounded by Jeppe, End, Commissioner and Von Weilligh streets. It houses over 100 fashion-related businesses. The area also offers training to fashion practitioners through institutions linked to the Department of Labour. The agency is to undertake upgrading of the public environment including roads and telecommunications and the refurbishment of old buildings. (www.joburg.org.za)

The fashion district has been in the eastern part of the CBD for over half a century until the late 1980's and early 1990's, when the local industry went into decline. Fashion shows have helped raise the profile of the district, allowing young designers to showcase their works. (www.joburg.org.za)

The Durban Fashion Institute is an upgrade of the existing Lindiwe Khuzwayo Academy and also an establishment in Durban of an entity similar to the Johannesburg Fashion District. The existing location of the Lindiwe Khuzwayo Academy is in the inner city of Durban where former office spaces have been filled with various small business activities. Therefore the existing fashion academy is in spaces that were not designed for such a learning institute, and are not suitable for rapid growth of fashion design activities. The spaces were

organised by the owner and director of the institute to fit her needs for a small fashion academy in a limited space. The analysis of the existing spaces focuses on the functions and the preferable identity expression chosen by the client in the spaces. This is to inform the design of the new Durban Institute of Fashion.

5.1.1 FASHION DESIGN WITH AFRICAN IDENTITY

The institute operates both as an academy and the private fashion design business for Lindiwe Khuzwayo Fashion Designs. It has been discovered through the media that the expression of identity in this Fashion Academy is mainly African. The statements that are mentioned in the Literature Review from the interview with Lindiwe Khuzwayo, reveals that the inspiration of the work done in this facility is mostly African.



Illustration 87: Reception displays at The Lindiwe Khuzwayo Fashion Academy

The displayed work on the bust forms and photographs from articles is reflecting African art with its colours and shapes. (refer to ill. 87 and 88). This manner of displaying adds African character in the identity of the place.



Illustration 88: Article on Lindiwe Khuzwayo Designs

African identity expressed in the existing Lindiwe Khuzwayo academy is adopted in the new design of the Durban Institute of Fashion. This is for continuing with the success of expressing African identity in, firstly, fashion and secondly, the architecture of post 1994 South Africa for example the precedent studies of this document.

5.1.2 FUNCTIONS AND SPACES IN THE FASHION ACADEMY

The fashion design activities are arranged in spaces that were not originally designed for them. This is inconvenient for this academy. The problems facing the performance in the existing spaces include overcrowding, lack of ventilation, lack of light and lack of space order for public and private. Though there are problems with the building, the academy presents the required accommodation for a new Fashion Institute. This means that the new Institute will continue with the existing activities. The existing spaces have to be analysed to understand their functions.

The Reception is an open space arrival point which provides an introduction about the academy and the business. There are displays of achievements of Lindiwe Khuzwayo and her Fashion Academy (refer to ill. 89). The lack of

natural lighting makes the space less welcoming to visitors. The display of achievements is not defined specially.



Illustration 89: Reception at The Lindiwe Khuzwayo Fashion Academy

From the Reception there is an entry to the Lounge. This space with sofas surrounded with fashion design equipments and fabrics is the client entertainment area. (refer to ill. 90). Magazines and videos are means of advertising what the Fashion Academy is about. The Lounge and the Fabric Storage space are in one room. The displaying shelves work as partitions of the spaces. These spaces are overcrowded, lacks lighting and ventilation. The Fabric Storage space also functions as the Sewing Space. Though it is positive to have a multi-functional space, the disorder brings discomfort to the visitors and users of the building.



Illustration 90: Client entertainment area and fabric storage space.

The Director's Office is a big space leading from the Fabric Storage. This is where she also does her design work. Next to the door way is a golden

curtain hanged to create a Fitting Room (refer to ill. 91). The Fitting Room is located inappropriately due to shortage of spaces .



Illustration 91: Entrance to the director's office.

More sewing and ironing occurs in inadequate spaces linking from the Reception and the Lounge. (Refer to ill. 92). Lighting, ventilation and circulation spaces are lacking in this space. The working equipment is not placed properly for the users.



Illustration 92:
Sewing and
Ironing space

The big space situated on the third floor with classroom spaces is the Multi-functional Hall. (refer to ill. 93). This is a where major school events for instance the examinations, exhibitions and fashion shows occur. The height of this space is inappropriate for celebration events such as fashion shows where special lighting is fitted high up. The space is not easily divisible for

different activities occurring at the same time, such as the examination for different classes.



Illustration 93: Multi-functional space

The analysis of the existing Lindiwe Khuzwayo brought an understanding about its identity expression and functioning. The theoretical functioning of the Academy is to bring forth African identity in fashion design. This is engaged in the new design of the Durban Institute of Fashion. The practical functioning of the academy has to be enhanced by providing adequate accommodation of activities with enough space, light and ventilation.

5.2 THE SITE SELECTION

Three sites, within the Durban CBD were evaluated for the suitability to facilitate the Fashion Institute. These were the Victoria Park Site on Brickhill Road, the Centrum Site in the city centre and the Bulwer Park Site on Bulwer Road. (refer to Illustration 94 and appendices A, B and C). A study to compare the three sites was conducted by measuring their performances as part of the city centre. Performances had to suit the architectural and social priorities of the Fashion Institute. A site to be chosen has to accommodate the upmarket trend setting character within the city for the Fashion Institute.

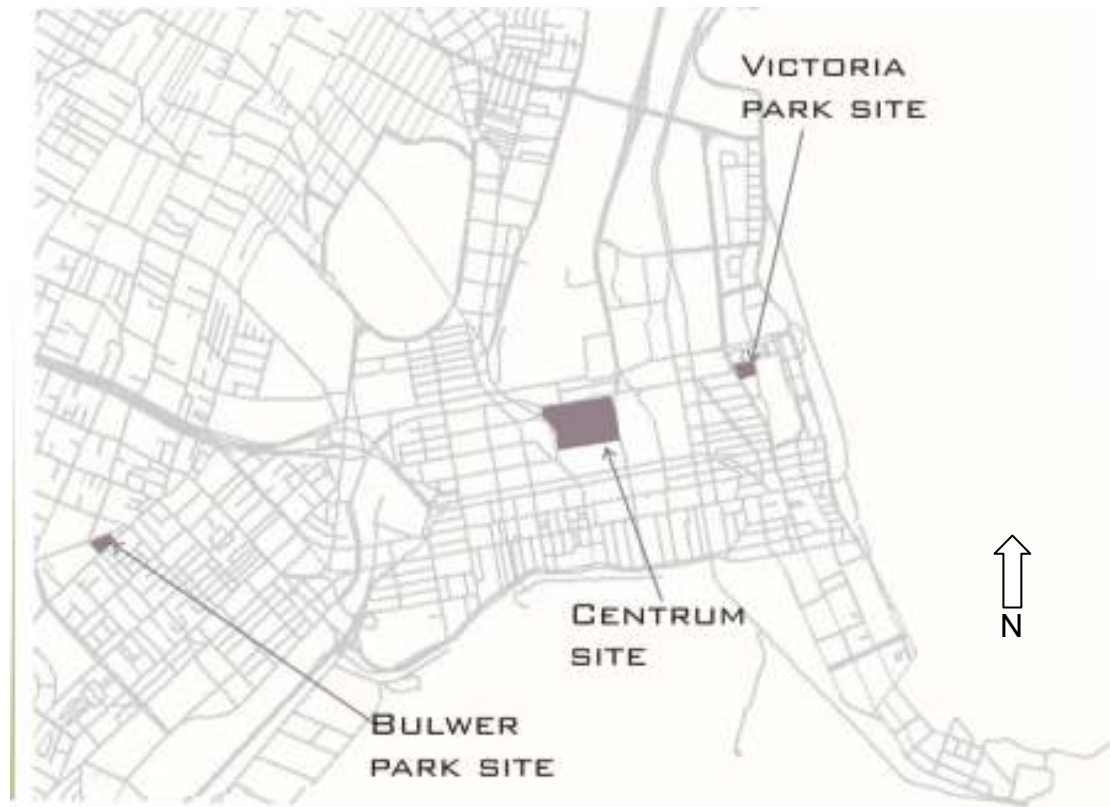


Illustration 94: Location plan of sites selected.

The priorities measured were: good orientation, controlled accessibility, good visibility from the main roads, good views from the site and the slope. The table below indicates a comparison of the performances between the three sites.

The indication symbols are as follows:

= sufficient
 = fair
 =insufficient































FEASIBILITY STUDY	SITE LOCATION		
	BULWER PARK	VICTORIA PARK	CENTRUM SITE
ARCHITECTURAL PRIORITIES			
NORTH ORIENTATION			
CONTROLLED ACCESSIBILITY			
VISIBILITY FROM MAIN ROADS			
GOOD VIEWS			
SLOPE			
SOCIAL PRIORITIES			
FORMAL TRADING			
TOURIST ATTRACTION			
UPMARKET ACTIVITIES			
LEARNING INSTITUTES			
RESIDENTIAL			

Illustration 95: Table of measuring performances of three sites

The Bulwer Park Site was chosen as the best site to meet the requirements of the proposal.

The site is between the natural environment of Bulwer Park and built environment. There are two to three storey buildings for residential and special commercial, institutional and office activities. Though the site is presently an open space with trees, it was historically a residential site where two rows of houses were demolished for a soccer field which was never built.

The road on the North side, Bath Road, is currently enclosed at both its ends and no longer functions as a drive through road. This created a danger zone for people living and working around the site. Theft and assault occasionally occurs in this space because it lacks surveillance.



Illustration 96: aerial photograph of the site and surrounding; positions of site illustrations

A defined 5 850 m² area, partly used as parking for the adjacent KZNSA Gallery, at present, is the chosen main site for the Fashion Institute. An extension Northwards over the existing Bath Road is required for revitalisation and creation of surveillance around the site.

The existing slope of the site is approximately 1:25, and has a difference of about 3m from Bulwer Road to Bath Road. The site is sufficiently exposed to North orientation and has exposure to Eastern city views. The built environment has an historic architectural character of Durban, with various historically conserved buildings including the KwaZulu Natal Institute of Architects building.



Illustration 97: Existing built environment across the site

The features of the existing historic buildings are relating to the streets. This is express by the covered walkways and verandas, high pitched roofs with detailed gables and corners, and details windows. (Refer to ill 97, 99 and 100)



Illustration 98: Existing site view from the south corner

The site is a green space between buildings and roads, it has trees indicating it as a continuation of Bulwer Park on its North side. (Refer to ill 98).



Illustration 99: Existing built environment around the site



Illustration 100: Existing built environment around the site- cnr of Bulwer & Davenport Roads

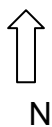
The analysis of the site shows the potential of the site to accommodate a special complex such as the Fashion Design Institute. From the table of measuring the performance of the three sites, the Bulwer site is indicated with the most sufficient site performances. The historic architectural character around the site brings out the potential of site. This can attract people with interest in a specific identity and the new Durban Institute of Fashion will present its identity.

5.3 THE BRIEF.

The requirement of designing the Fashion Institute is to create a complex that provides for several departments; education, fashion design businesses, management, and creating and selling fashion related accessories. The challenge for the fashion institute is to be an appropriate contemporary building with identity relating to its context and has to function successfully.



Illustration 101: Development of the brief on site



The fashion institute integrates with the vibrancy of the Durban CBD to a limited level so as to attain a special up-market identity.

5.3.1 FUNCTIONAL REQUIREMENTS

The institute is a complex comprising of three departments interrelating with another (refer to ill. 102). The academic department is where training in

fashion design occur. This is to produce professional fashion designers that will be recognised as creators of new trends and styles in clothing fashion.

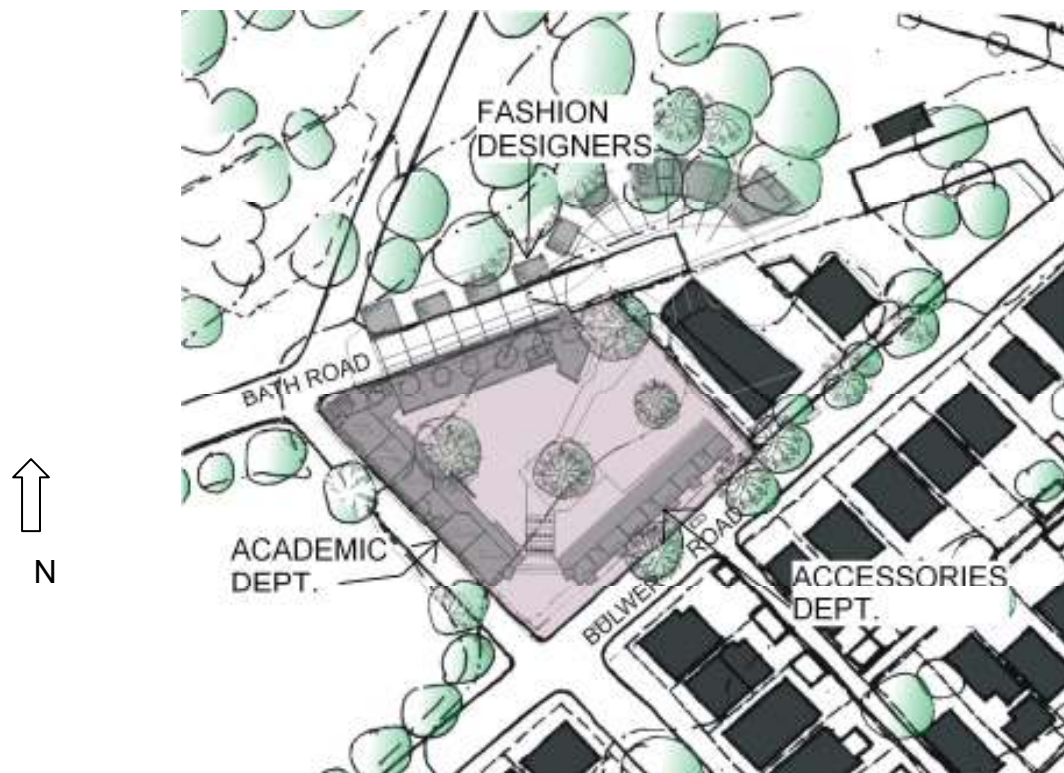


Illustration 102: Durban Fashion Institute on site

The accessories department is where items relating to clothing fashion are produced and sold. Artisan and business people who create and market accessories such as jewellery, shoes and bags, will be renting spaces. This department is for making and selling their products.

Another department of this institute is the Fashion Designers Department. This department is for different fashion designers' businesses. There are spaces for designing clothes and administering their businesses. Other related spaces for the functioning of the school are the showcase space and a dining space. These spaces are for multi-purpose events. They can be used by the three main departments for exhibitions and shows. They allow the clients to rent them out to other events coming from outside the institute.

5.3.2 SCHEDULE OF ACCOMMODATION

ROOM NAME	NO. OF OCCUPANTS	ROOM AREA	ROOM DESCRIPTION
FASHION DESIGN SCHOOL			
3 X ART WORKSHOPS	21 STUDENTS IN EACH	53 m ² X3=156m ²	Large rooms with Worktops, high chairs and machinery
5 x DESIGN STUDIOS	30 STUDENTS IN EACH	135m ² X5=675	Large rooms with movable partitions furnished with work desks, art stands high chairs and burst forms.
2 x LARGE LECTURE ROOM	72 STUDENTS IN EACH	80m ² X 2=160m ²	Large room with rows of desks and chairs
SMALL LECTURE ROOM	30 STUDENTS	40m ²	A room with rows of desks and chairs
CRITS ROOM		80m ²	A large room with sitting space and platforms and burst forms
COMPUTER LAB	18 STUDENTS	40m ²	A room with rows of work desks and computers. A discussion space is also provided.
LIBRARY		85m ²	A large room with book shelves, discussing/reading tables and a control counter.
ADMINISTRATION AND MANAGEMENT			
STAFF OPEN PLAN OFFICES	4 ADMINISTRATION STAFF MEMBERS	40m ²	Open space and a passage to other offices. Office desks, chairs and lockers are provided.
STAFF CELLULAR OFFICES	4 LECTURER OFFICE	4X10m ² =40m ²	Small rooms equipped with office desks, chairs and lockers
DEPUTY DIRECTOR'S OFFICE		16m ²	A small room equipped with office desk, chairs and lockers

DIRECTOR'S OFFICE		40m ²	A large office space with 2 secured store rooms. Office equipment of a work desk, chairs and locker is provide, and also design equipment and lounge furniture.
PRODUCTION AREA			
MATERIALS RECEIVING AND TESTING AREA		85m ²	Large room with a laboratory and an office. Worktops in rows are provided.
FABRIC WASHING AREA		35m ²	A room with worktops washing machines and wash troughs.
2 X FABRIC STORES		45m ² X 2=90m ²	Rooms with shelving along the walls
FABRIC CUTTING ROOM		92m ²	A large room with cutting machines worktops and shelves underneath
2X PRESSING AND SEWING AREA		60m ² X 2=120m ²	Open spaces in different levels accessed with ramps. Fixed Ironing boards, worktops, shelving and sewing machines are provided.
CHECKING AREA		20m ²	A small space with worktops
2 X PACKAGING AND BRANDING AREA		60m ² X 2=120m ²	Open spaces in different levels accessed with ramps. Worktops shelves, trolleys and chairs are provided
CLOTHING DELIVERY AREA		40m ²	Open space with worktops, a desk and chairs. 2 store rooms are provided
6 X ACCESSORIES WORKSHOPS		25m ²	Rooms furnished with worktops, shelving and machinery.
6X ACCESSORIES SHOPS		25m ²	Rooms furnished with shelving, counters and lockers.

FASHION HOUSES			
6 X SELLING SPACES		27m ² x 2 storeys =54m ² ea. 54m ² x 6=324m ²	Rooms furnished with shelving, fitting rooms, counters and lockers.
6X DESIGN STUDIOS		22m ² X6=132 m ²	Rooms furnished with worktops, art stands, burst forms, office desks and chairs
CAFETERIA			
DINING AREA	84 PEOPLE	180m ²	Large room equipped with dining table and chairs. Store rooms are provide linking the sitting area.
KITCHEN		85m ²	A room equipped with cooking machinery. Adjacent spaces are the serving counter/ bar and store rooms
MEZZANINE LEVEL DINING AREA	94 PEOPLE	265m ²	Large room equipped with dining table, a bar counter and chairs. Store rooms are provided.

5.4 THE DESIGN DEVELOPMENT

The footprint of the fashion institute buildings aligns the surrounding streets of the site, Bulwer Road, Ebor Avenue and Bath Road. It also creates an open space in the middle of the site (refer to ill 102). The design of the fashion institute building developed to be mainly rectilinear blocks. Even though the traditional architecture has circular layouts and dome forms, these are not adopted for the design of the Durban institute of Fashion. This is an architectural decision.

The blocks are solid along Bulwer Road and from the south view where site relate to the existing buildings surrounding it. The building is more fragmented and curvilinear on the Bulwer Park side where site relate to a natural environment with trees. (refer to ill 103 and 104).



Illustration 103: South view of the building.

Open spaces for gathering activities are surrounded by buildings. This is learnt from traditional African layouts for example the Zulu homestead.



Illustration 104: North West view of the building.

The Durban Institute of Fashion incorporates spaces that allow multi-use. This is to enhance the interaction of students when doing design activities. (refer to ill 105)

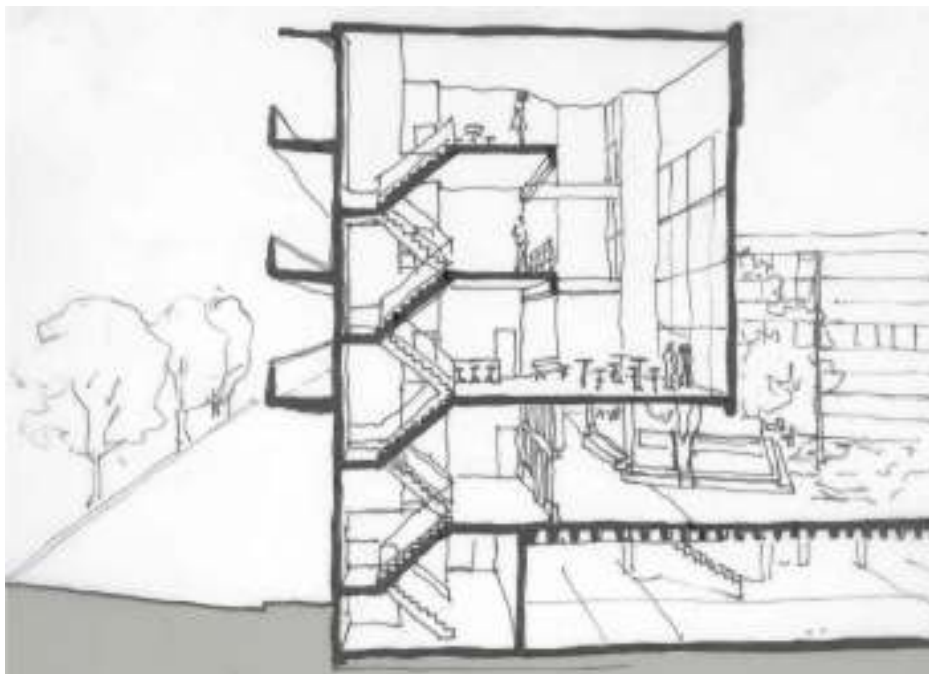


Illustration 105: Section through high volume foyer between design studios



Illustration 106: Aerial view of the building

The expression of structure that traditional African architecture presented inspired the structural design of the Fashion Institute to be expressive of its primary structure. Traditional architectural decorations influence details on the walls of the Durban Institute of Fashion. Panels of art, communicative of traditional dress, are part of the wall of the institute. (refer to ill 106) The art is of diverse with traditional African details presenting the multi-cultural identity.

The site is excavated to create half basement parking with retained trees . The ground floor level of the accessories block can be entered from the underground parking whilst the first floor level can be entered from the open space. (refer to ill 107). Access steps from underground are surrounding the retained trees. (refer to ill 108).

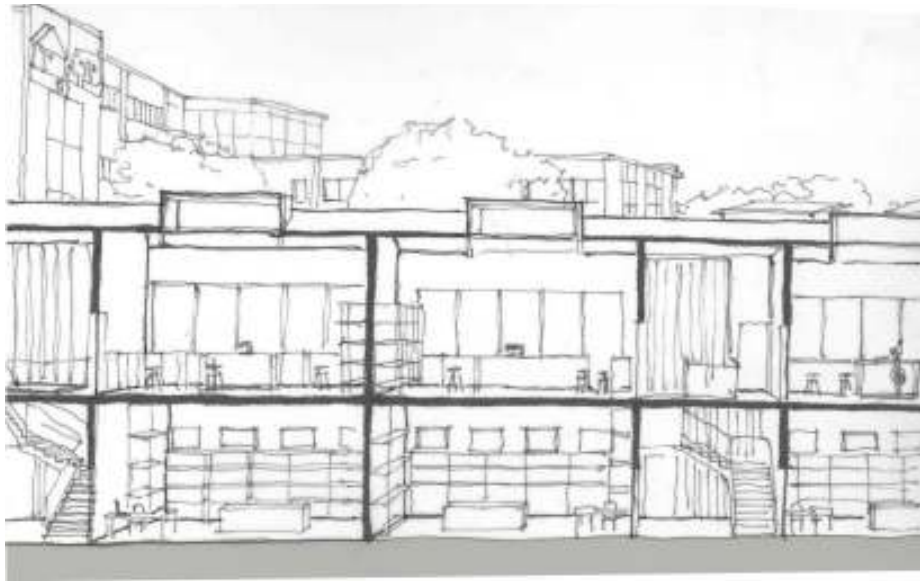


Illustration 107: Longitudinal section through Accessories workshops and shops

The existing KZNSA gallery forms the part of the edge of the middle open space. To integrate even more with the gallery the institute extends over to its north side creating another open space surrounded by fashion designers blocks and a cafeteria. This space celebrates the gallery as a focal point, and visually connects to other spaces and Bulwer Road through the grand stair. (refer to 103).

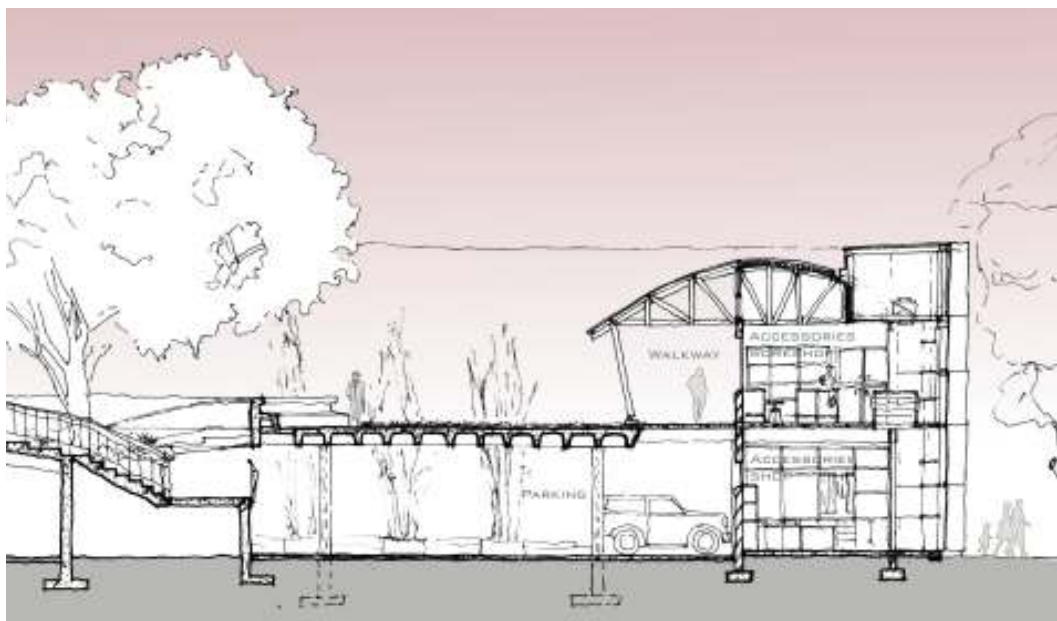


Illustration 108: Section through accessories block and underground parking

The existing Bath Road on the Northern side is developed to be a flexible space. This space is between the clothing production block, and the fashion designers buildings. The space is generally open and occasionally covered with a tensile membrane on steel cables. The space is created to be a circulation space and to accommodate fashion shows and exhibitions (refer to ill 109).

5.4.1 THE BUILDING TECHNOLOGY

The nature of building technology and materials is partly influenced by the existing buildings and partly by natural environment. The Accessories Building proposed along Bulwer Road, is built of plastered brick work and has steel framed glass boxes. The solid walls are adopted from the existing Victorian Buildings and the glass covered framed boxes are from the modern buildings like the KZNSA.

The technology of the Fashion Institute is inspired by the ways that the evolving fashion trends tend to adopt historic styles. Like fashion, this Institute borrows elements from historic times. This is done by expressing structural elements on the outside of the building blocks. The main Fashion School building is built from concrete beam and column structure with brick work and strip windows enclosure. Steel frame and cladding panels display 'African memory' art. This is part of the African identity embraced by the building. The flat concrete roof lays back for the detailed walls to be more expressive (refer to ill 109).

The light weight fashion houses, next to the park, explore characters contrasting with existing elements to present a new design approach. These 'houses' express the different shapes through structural members. The lightness of these buildings is expressed also on the floors. They are of steel frames and pre-stressed light weight concrete panels. Their roofs are light weight with steel supported metal sheeting. The same technology is used in the cafeteria. (Refer to ill 109 and 110)

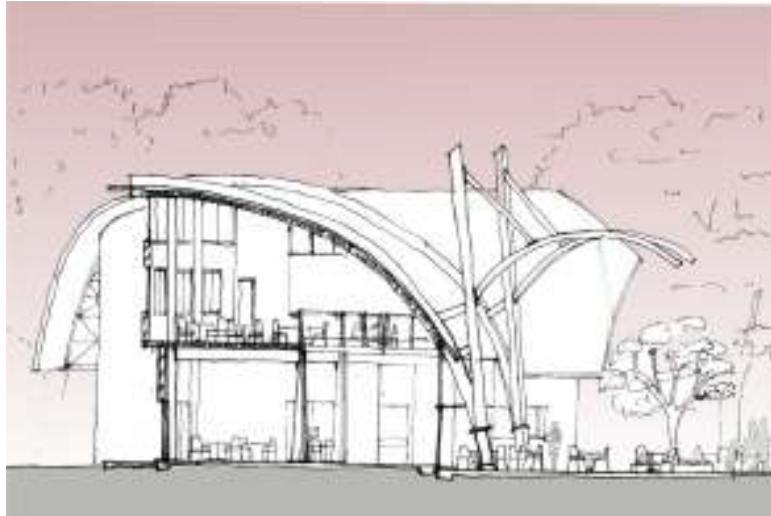


Illustration 110: Section through Cafeteria

5.4.2 ENVIRONMENTAL INTERVENTION

The building design intervenes with the environment through its details of dealing with the climate of the area. The open spaces created in between the buildings provide maximum ventilation into the buildings (refer to ill.111).

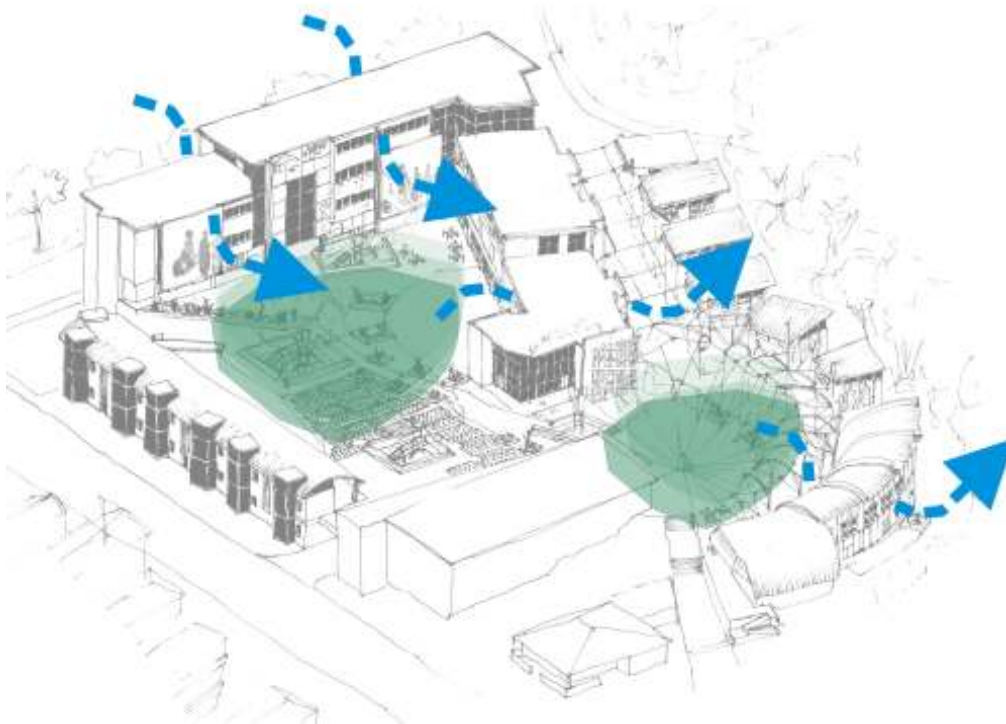


Illustration 111: Open spaces provide ventilation into the buildings

Ventilation is also enhanced into the underground space by creating stair and plant boxes around existing trees. These have ventilation details to allow air in and out of the covered space (refer to ill 112).

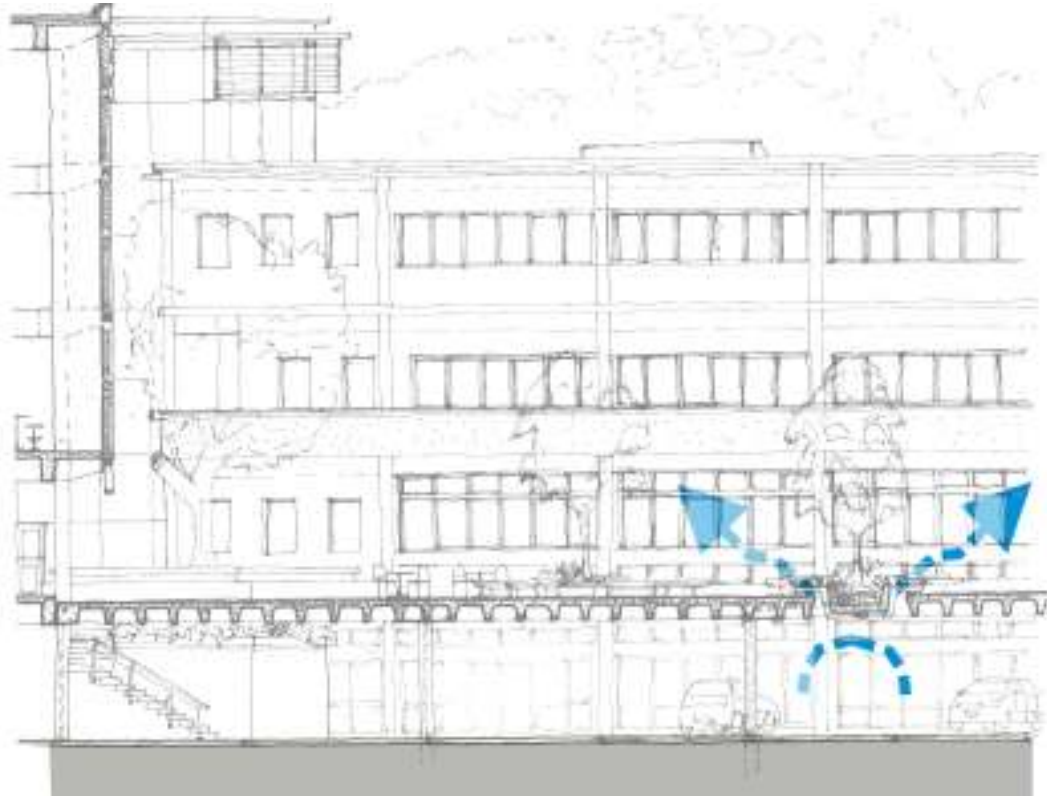


Illustration 112: Section through underground parking and plant box

Sun control is enhanced by the protruding light weight elevation panels providing overhangs on glazed walls. (refer to ill.113). Adjustable louvres are incorporated where windows are exposed to the sun.

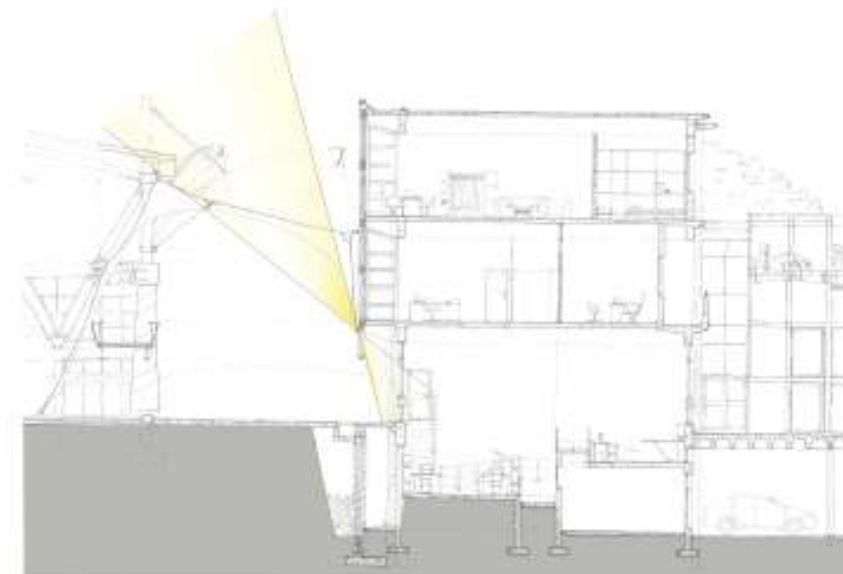


Illustration 113: Sun control for the clothing production room

The light weight panels are detailed with insulation to provide temperature regulation and acoustics for the building (refer to ill 114)

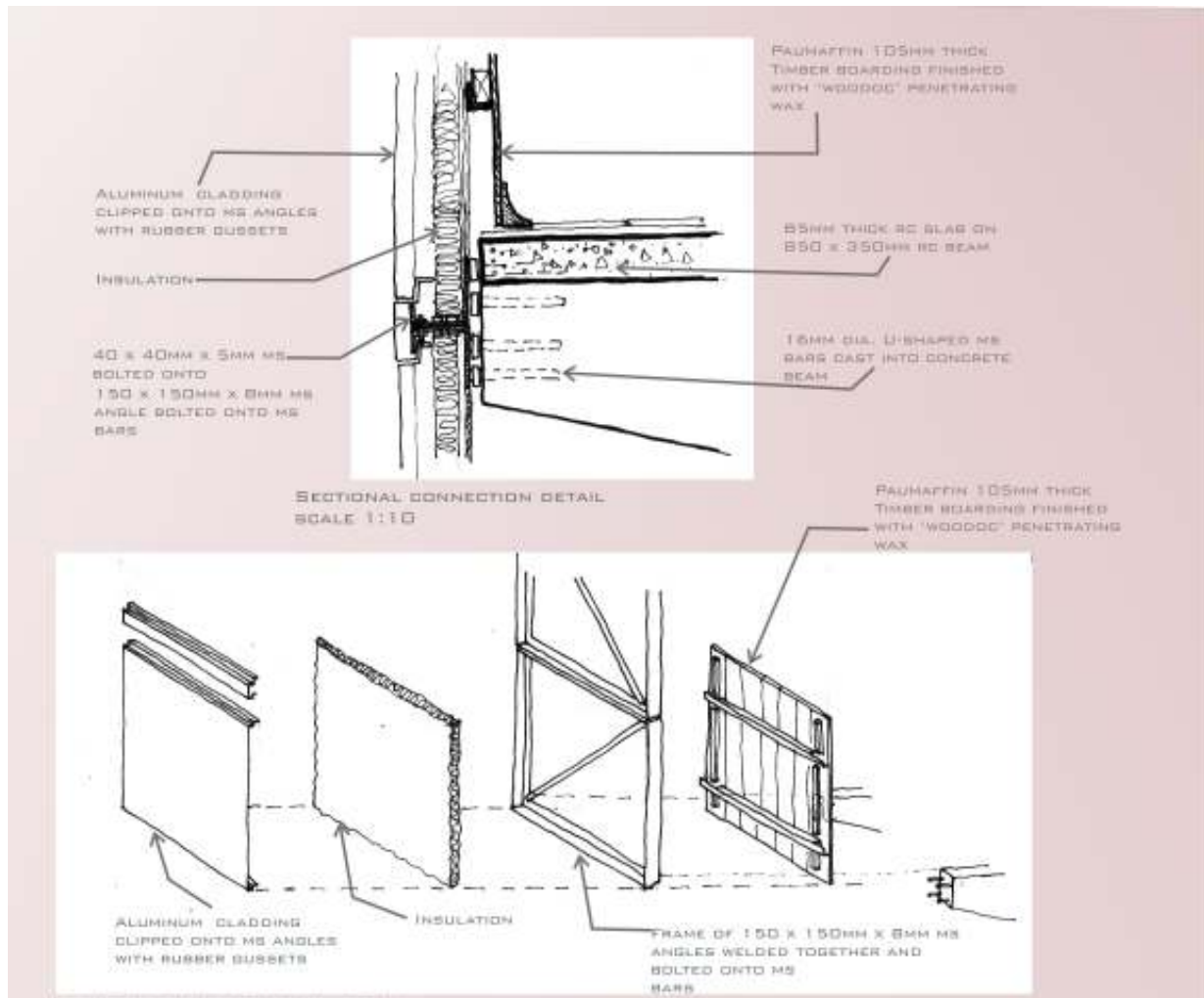


Illustration 114: Details of the light weight panels

CONCLUSION

The purpose of this study, as mentioned in Chapter 1, was to collect information about the identity of traditional African dress and architecture to inform the design of the Durban Institute of Fashion. The presentation of different types of African dress, in Chapter 2, from gender representation to growing stages and marital and royalty statuses, indicated that there is symbolism in the dress elements. This is expressed through shapes, materials and colours. In the traditional architecture sub chapter, different types of shapes, materials and adornment in African cultures also express symbolism in the building elements.

Though circular forms, beehive domes and rondavels were presented as earliest types of traditional African architecture, it is also revealed that rectangular forms were adopted and fitted in the traditional identity with materials and adornments of colours and shapes partly symbolising African cultures. From Chapter 2 it was learnt that expression of identity has clearly been part of peoples' lives through history, and that that is how the South African people have reflected their image.

The examples of contemporary designs of dress and architecture with traditional African elements indicated that current identities can be expressed symbolically in materials, structures shapes and colours. In this manner new architecture can express transformation while bringing back historic memories. The selected precedent studies revealed that in fashion schools, the setting of spaces for fashion design activity can be planned with open plan or cellular spaces but multi-purpose and gathering spaces are important.

The adoption of the traditional African layout concept fitted well for the planning of the Durban Institute of Fashion. It was also learnt from the precedent studies that imitating of dress elements in architectural detailing for example a glass wall used as gauze, is symbolic in the institute of dress design.

The lessons in this document, for developing the design of the Durban Institute of Fashion, may also be set for other contemporary architecture in the country to minimise the Western identity expression and maximise South African identity in the built environment.

LIST OF ILLUSTRATIONS	: SOURCE	PAGE
Illustration 1 : African homestead layout	: Rappoport A, 1969: 57	10
Illustration 2 : Traditional Zulu homestead	: Denyer , 1978:112	10
Illustration 3 : Zulu huts at Shakaland	: Author	12
Illustration 4 : Venda hut and Xhosa hut	: www.toursaa.com & www.ezakwantu.com	12
Illustration 5 : Ndebele dwellings	: Becker , 1979:216	13
Illustration 6 : Tswana dwelling	: www.toursaa.com	13
Illustration 7 : Beehive dwellings	: Frescura F, 1981:46	14
Illustration 8 : Beehive technology	: Frescura F, 1981:123	15
Illustration 9 : Conical roofs	: Frescura F, 1981:70	15
Illustration 10: Conical roofs technology	: Frescura F, 1981:51	16
Illustration 11: Ridge roofs	: Frescura F, 1981:84	17
Illustration 12: Cubical walls and roof technology	: Frescura F, 1981:84	18
Illustration 13: Lean-to roof dwellings	: Frescura F, 1981:103	18
Illustration 14: Ndebele wall decorations	: Frescura F, 1981:167	20
Illustration 15: Sotho wall decoration	: Frescura F, 1981:167	20
Illustration 16: Venda wall decoration	: Frescura F, 1981:167	21
Illustration 17: Zulu rope decoration	: Frescura F, 1981:167	21
Illustration 18: Zulu architecture and dress, at Shakaland	: Author	23
Illustration 19: Details of traditional Zulu architecture in the huts at Shakaland	: Author	23
Illustration 20: Decorative posts inside and outside the dwellings, at Shakaland	: Author	24
Illustration 21: Beehive roofs and post structure at UShaka Marine World	: Author	24
Illustration 22: Beehive roofs and post structure at UShaka Marine World	: Author	25
Illustration 23: Sibaya Casino	: M. A. Gaffoor Architects	26
Illustration 24: Wall decorations of Sibaya Casino	: M. A. Gaffoor Architects	26
Illustration 25: Plan of the Lagislature for Northern Cape Provincial Government	: Deckler T,2006:11	27
Illustration 26: Lagislature for Northern Cape Provincial Government	: Deckler T,2006:10	28
Illustration 27: Lagislature for Northern Cape Provincial Government	: Deckler T,2006:12	28
Illustration 28: Site plan of the Nelson Mandela Interpretation Centre	: Deckler T,2006:47	29
Illustration 29: The Lesheba Venda Village Lodge	: www.lesheba.co.za	29
Illustration 30: The Nelson Mandela Interpretation Centre	: Deckler T,2006:46	30
Illustration 31: The Nelson Mandela Centre	: Deckler T ,2006:49	31

Illustration 32: The Nelson Mandela Interpretation Centre	: Deckler T,2006:49	31
Illustration 33: Herd Boys in their cultural Dress	:Tyrrell B, 1968	34
Illustration 34: Young girls in their cultural dress	: Tyrrell B, 1968	35
Illustration 35: Xhosa dress on initiation School	: Tyrrell B and Jurgens 1983	36
Illustration 36: Dancing Venda girls in Domba initiation school	: Tyrrell B and Jurgens 1983	37
Illustration 37: Zulu traditional dress for women from different origins	: Author	38
Illustration 38: Dress codes for Zulu women	: Tyrrell B and Jurgens 1983	39
Illustration 39: Ndebele beaded dresses	: Tyrrell B and Jurgens 1983 and Author	39
Illustration 40: Zulu traditional man dress from uMvoti	: Author	40
Illustration 41: Dress codes for Swazi men	: Tyrell B and Jurgens 1983	40
Illustration 42: Dress for Chiefs	: Tyrrell B, 1968	41
Illustration 43: Witch-doctors cultural dress	: Tyrrell B and Jurgens 1983	42
Illustration 44: Different Bantu tribes with traditional dress	: Tyrrell B, 1968	43
Illustration 45: Traditional Sotho in leather dress, capes and skins	: Frescura F, 1985:44	44
Illustration 46: Western dress in sixteenth and seventeenth century	: www.historypages.net	45
Illustration 47: Western influenced dress in Southern Africa	: Tyrrell B, 1968: 20	46
Illustration 48: Western influenced dress of the Pedi with African identity	: Tyrrell B, 1968: 67	47
Illustration 49: Symbolic beadwork	: Tyrrell B and Jurgens 1983	48
Illustration 50:Lindiwe Khuzwayo Designs	: www.lindiwekuzwayo.co.za	50
Illustration 51: Lindiwe Khuzwayo Designs	: www.lindiwekuzwayo.co.za	51
Illustration 52: Fashion design school project by Brian Erikson	: Author	51
Illustration 53: Designs from Amanda Laid Cherry	: www.rage.co.za	52
Illustration 54:Siteplan of the School of Fashion and Graphic Design, Utrecht	: Van Cleef C,1998:55	55
Illustration 55: Plans of the School of Fashion and Graphic Design, Utrecht	: Van Cleef C,1998:57	56

Illustration 56: The entrance atrium of the School of Fashion and Graphic Design, Utrecht	: Van Cleef C,1998:57	57
Illustration 57: The glass envelope around the School of Fashion and Graphic Design, Utrecht	: Van Cleef C,1998:53	58
Illustration 58:The glass envelope around the School of Fashion and Graphic Design, Utrecht	: Van Cleef C,1998:55	59
Illustration 59: The detail of the glass envelope Around the School of Fashion And Graphic Design, Utrecht	: Van Cleef C,1998:55	60
Illustration 60:The Fashion Institute of Design and Merchadising, Los Angeles	: Lubell S, 2006:123	61
Illustration 61: Plans of the Fashion Institute of Design and Merchadising, L. A.	: Lubell S, 2006:124	62
Illustration 62: The 'Tank' at the Fashion Institute of Design and Merchadising, L. A.	: Lubell S, 2006:123	62
Illustration 63: The 'Pool' at the Fashion Institute of Design and Merchadising, L. A.	: Lubell S, 2006:124	63
Illustration 64: The 'Wave' at the Fashion Institute of Design and Merchadising, L. A.	: Lubell S, 2006:124	63
Illustration 65: The sections through the Fashion Institute of Design and Merchadising, L. A.	: Lubell S, 2006:124	64
Illustration 66: Plans of Department of Fashion at Durban University of Technology	: Ark@Tek	66
Illustration 67: Plans of Department of Fashion at Durban University of Technology	: Ark@Tek	67
Illustration 68: Third floor plan of Department of Fashion at Durban University of Technology	: Ark@Tek	68
Illustration 69: Pattern Making Studios at The Department of Fashion and Technology in DUT.	: Author	69
Illustration 70: Creative Art Studios at The Department of Fashion and Technology in DUT.	: Author	69

Illustration 71: Sewing and Ironing spaces at The Department of Fashion and Technology in DUT.	: Author	70
Illustration 72: Lecture rooms and offices at The Department of Fashion and Technology in DUT.	: Author	70
Illustration 73: The computer room and the Fabric resource room at The Department of Fashion and Technology in DUT.	: Author	71
Illustration 74: The Office passage and the foyer display at The Department of Fashion and Technology in DUT.	: Author	71
Illustration 75: The Cafeteria at The Department of Fashion and Technology in DUT.	: Author	72
Illustration 76: Arial photo of The Department of Fashion and Technology in DUT	: www.durban.gov.za	72
Illustration 77: The front elevation of The Department of Fashion and Technology in DUT.	: Author	73
Illustration 78: Site Plan of Linea Fashion Academy	: Govender S, 2007	74
Illustration 79: Floor Plan of Linea Fashion academy	: Govender S, 2007	74
Illustration 80: Floor Plan of Linea Fashion academy	: Govender S, 2007	75
Illustration 81: Pattern Making and sewing spaces at The Linea Fashion Academy	: Author	75
Illustration 82: Ironing space at The Linea Fashion Academy	: Author	76
Illustration 83: Classrooms at The Linea Fashion Academy	: Author	76
Illustration 84: Resource rooms at The Linea Fashion Academy	: Author	77
Illustration 85: The Reception at The Linea Fashion Academy	: Author	77
Illustration 86: The front elevation at The Linea Fashion Academy	: Author	78
Illustration 87: Reception displays at The Lindiwe Khuzwayo Fashion Academy	: Author	79

Illustration 88: Article on Lindiwe Khuzwayo Designs	:	Author	81
Illustration 89: Reception at The Lindiwe Khuzwayo Fashion Academy	:	Author	82
Illustration 90: Client entertainment area and fabric storage space at Lindiwe Khuzwayo Fashion Academy	:	Author	82
Illustration 91: Entrance to the director's office. at Lindiwe Khuzwayo Fashion Academy	:	Author	83
Illustration 92: Sewing and Ironing space at Lindiwe Khuzwayo Fashion Academy	:	Author	83
Illustration 93: Multi-functional space at Lindiwe Khuzwayo Fashion Academy	:	Author	84
Illustration 95: Location plan of sites selected.	:	Author	85
Illustration 95: Table of measuring performances of three sites	:	Author	86
Illustration 96: Arial photo of the site	:	www.durban.gov.za	87
Illustration 97: Existing built environment across the site	:	Author	88
Illustration 98: Existing Bulwer Park site view from the south corner	:	Author	88
Illustration 99: Existing built environment across the site	:	Author	88
Illustration 100: Existing built environment across the site	:	Author	89
Illustration 101: Development of the brief on Site	:	Author	90
Illustration 102: Durban Fashion Institute On site	:	Author	91
Illustration 103: South view of the building	:	Author	95
Illustration 104: North west view of the building	:	Author	96
Illustration 105: Section through high volume Foyer in the building	:	Author	96
Illustration 106: East view of the building	:	Author	97
Illustration 107: Longitudinal section through Accessories block	:	Author	98
Illustration 108: Section through accessories Block and underground parking:	:	Author	98

Illustration 109: Section through academic building and fashion designers blocks	:	Author	appendix d
Illustration 110: Section through cafeteria	:	Author	100
Illustration 111: Open spaces providing ventilation	:	Author	100
Illustration 112: Section through underground ventilation	:	Author	101
Illustration 113: Sun control	:	Author	101
Illustration 114: Details of light weight panels	:	Author	102

BIBLIOGRAPHY

BOOKS:

Becker. P. 1979. “ *Inland Tribes of Southern Africa*”. London: Granada

Biermann. B. 1977 “*An African Village: A Case Study. Housing People*”.
Johannesburg: Donker.

Comaroff J. 1985. “ *Body of Power, Spirit of Resistance : the Culture and History of a South African People*”, Chicago: University of Chicago Press.

Deckler T, Graupner A and Rasmuss H. 2006. “*Contemporary South African Architecture in a Landscape of Transition*”, Cape Town: Double Storey.

Denyer. S. 1978. “*African Traditional Architecture, An Historical and Geographical Perspective*”. London: Heinemann.

Frescura.F.1985. “*Major Developments in Rural Indigenous Architecture of Southern Africa of the Post Difaqane Period*”. Johannesburg :University of Witwatersrand.

Frescura.F.1981. “*Rural Shelter in Southern Africa*” Johannesburg: Ravan Press.

Isichei E. 1997.”*A History of African Societies to 1870*” Cambridge:
Cambridge University Press.

Hammond-Tooke. D. and Nettleton. A. 1989. “*African Art*”. Johannesburg: AD Donker.

Jefferson. L. E. 1974. “ *The Decorative Arts of Africa*”. London: Collins.

Kultermann. U.1969. "*New Directions in African Architecture*". London: Studio Vista.

Laver J.1951. "*Drama : Its costume and Décor*", New York: Studio Publications.

Lipman A. 2003. "*Architecture on my Mind : Critical Readings in Design*", Pretoria: Unisa Press.

Maylam P.1986. "*A History of the African People of South Africa : from the early Iron Age to the 1970s*", Cape Town: David Phillip.

Rapoport.A.1969. "*House Form and Culture.*" London: Prentice-Hall International

Schapera I, 1946. "*Bantu-Speaking Tribes of South Africa*". Cape Town: Maskew Miller Ltd.

Tyrrell B. 1968. "*The tribal people of Southern Africa*", Cape Town:Bulpin

Tyrrell B and Jurgens P. 1983, "*African Heritage*", Johannesburg: Macmillan

Uduku O and Zack-Williams . 2004, "*Africa Beyond the Post-colonial: Political and Socio-cultural Identities*", London: Ashgate Publishing, Ltd

JOURNALS:

Van Cleef C, 1998 May. "*Fashion Sense*". Architectural Review. Vol. 203, no. 1215, pp. 53-7.

Lubell S, 2006 May. "*Clive Wilkinson combines Minimalist cool and glam at the FIDM Design Studios in downtown London*", Architectural Record, pp 121-125

MAGAZINES:

Hair and Beauty Africa. 2005 October/November "*Passion for Fashion*" pp 16-17

BROCHURES:

The Information Service of South Africa. 1975. *"South African Tradition"*.
Pretoria: South African Department of Information.

WEBSITES:

www.lindiwekuzwayo.co.za accessed in 2006 January

www.rage.co.za accessed in 2006 January

<http://english.hku> accessed in 2007 September

www.eea-architects.com accessed in 2007 September

www.sahistory.org.za accessed in 2008 June

www.ezakwantu.com accessed in 2008 June

www.lesheba.co.za accessed in 2008 June

Existing activities in the area:

- Residential
- Schooling
- Exhibition
- Commercial
- Office

Accessibility to the site is by means of:

- Public transportation on Frere Road, Davenport Road
- Private transportation straight from Bulwer Road.

Orientation of the site:

- Approachable from South East and North West.
- North West view is a Public Park
- Further South East view is the Harbour.

Feasibility Advantage

The site has fair visibility, orientation and accessibility.
The view from the site is good and the slope 1:10 is appropriate.

Disadvantage

There is too little pedestrian activities due to less informal trading and tourism.



FASHION INSTITUTE

SITE ANALYSIS : BULWER ROAD





VIEW FROM POINT A

Existing activities in the area:

- Touring
- Exhibition
- Commercial
- Office

Accessibility to the site is by means of:

- Public transportation on Ordinance Road, Soldier Way, Pine Street and Commercial Street.
- Private transportation straight from Ordinance Road and Aliwal Street.

Orientation of the site:

- Approachable from North and East.
- A public park is the view on the South.
- In the centre of the CBD, views are mainly high raised buildings on the South.

Feasibility
Advantage

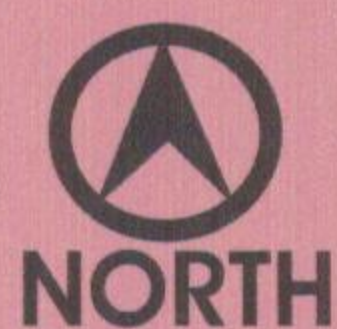
The site has good orientation, visibility and accessibility.
High volume of pedestrian movement due to available trading and tourism

Disadvantage

The site is too flat and the views are not interesting.



ZONING AROUND THE SITE



FASHION INSTITUTE

SITE ANALYSIS : CENTRUM SITE



VIEW FROM POINT B



Existing activities in the area:

- Touring
- Exhibition
- Commercial
- Office

Accessibility to the site is by means of:

- Public transportation on Brickhill Road
- Private transportation straight from Brickhill Road and Marine Parade.

Orientation of the site:

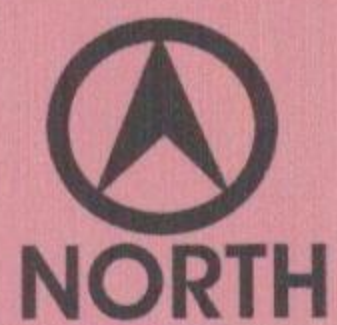
- Approachable from West
- A public park is the near view on the East and the sea is visible behind high raised buildings.

Feasibility Advantage

The site has good visibility and accessibility. High volume of pedestrian movement due to available trading and tourism. A slope of 1:8 is appropriate for entrance decisions.

Disadvantage

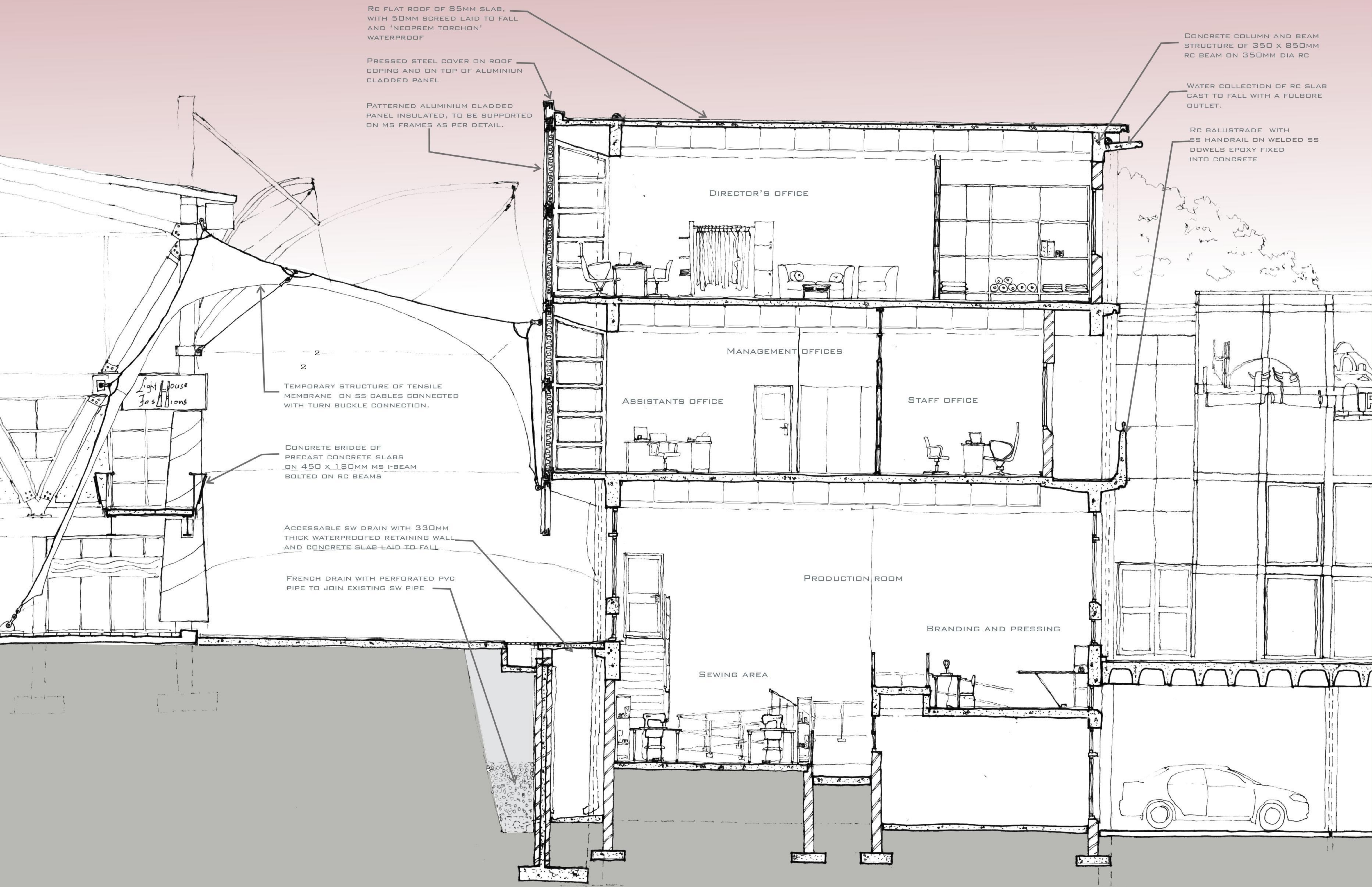
The West orientation is bad for approaching the site.

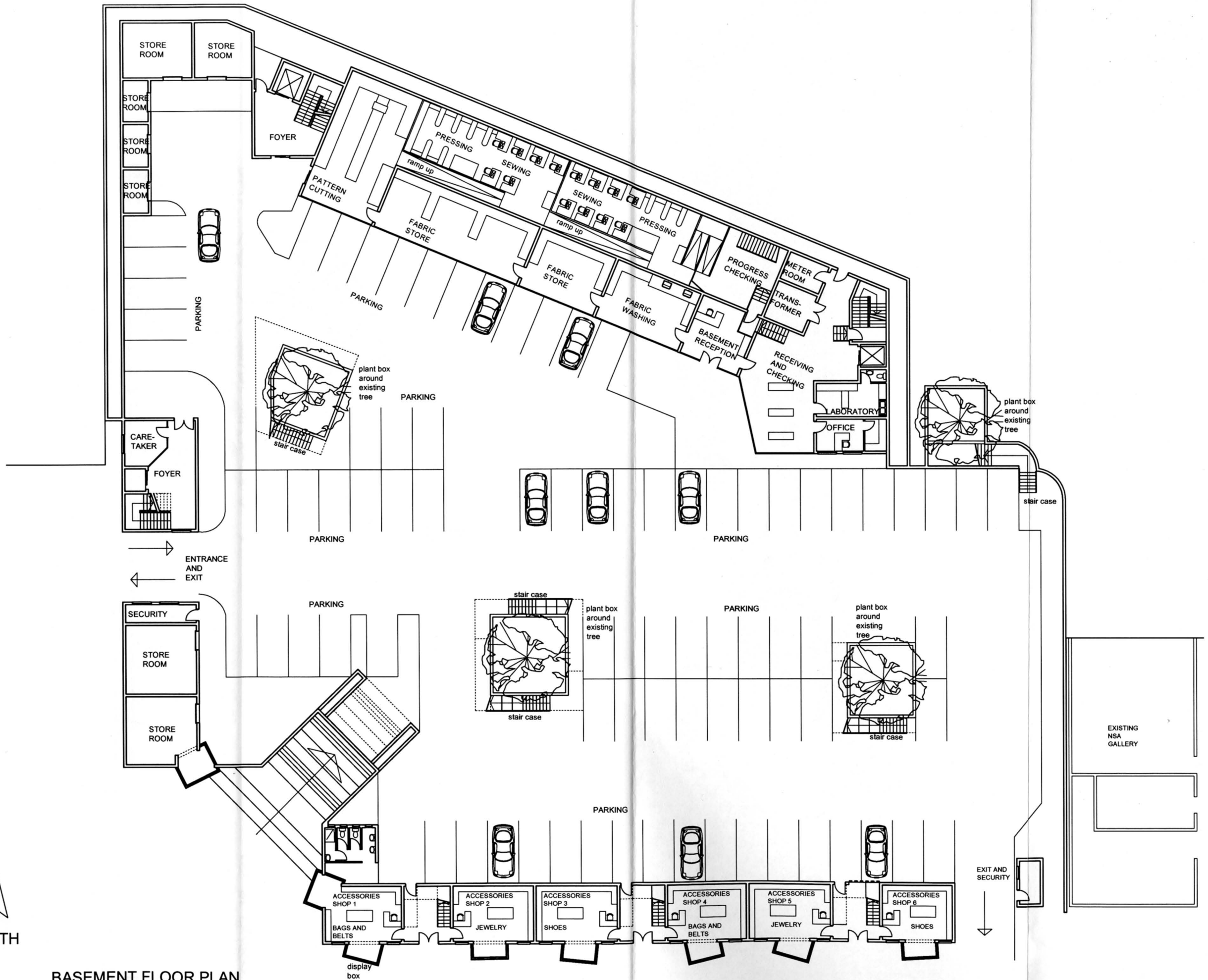


FASHION INSTITUTE

SITE ANALYSIS : VICTORIA PARK

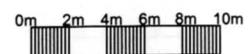


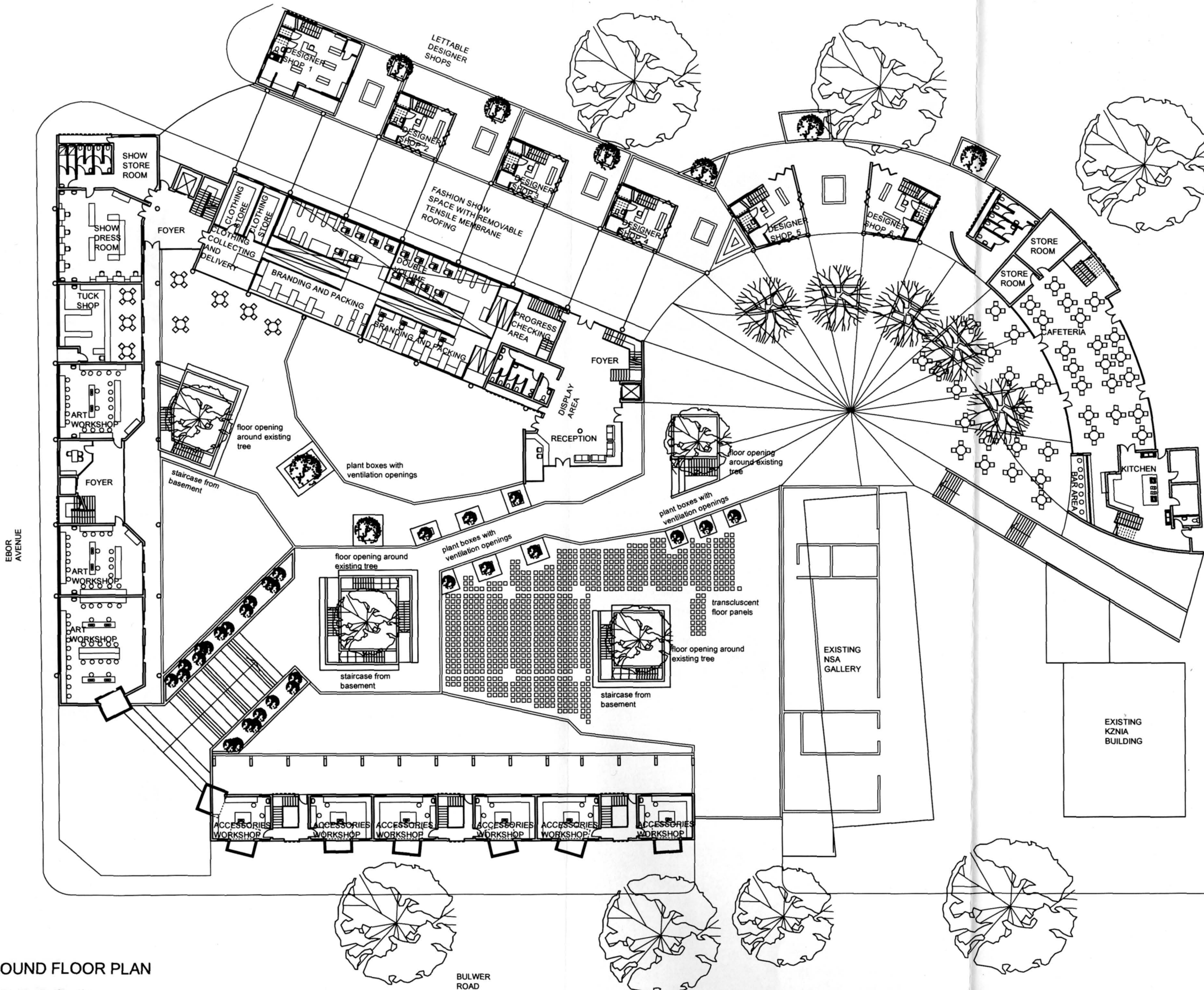




NORTH

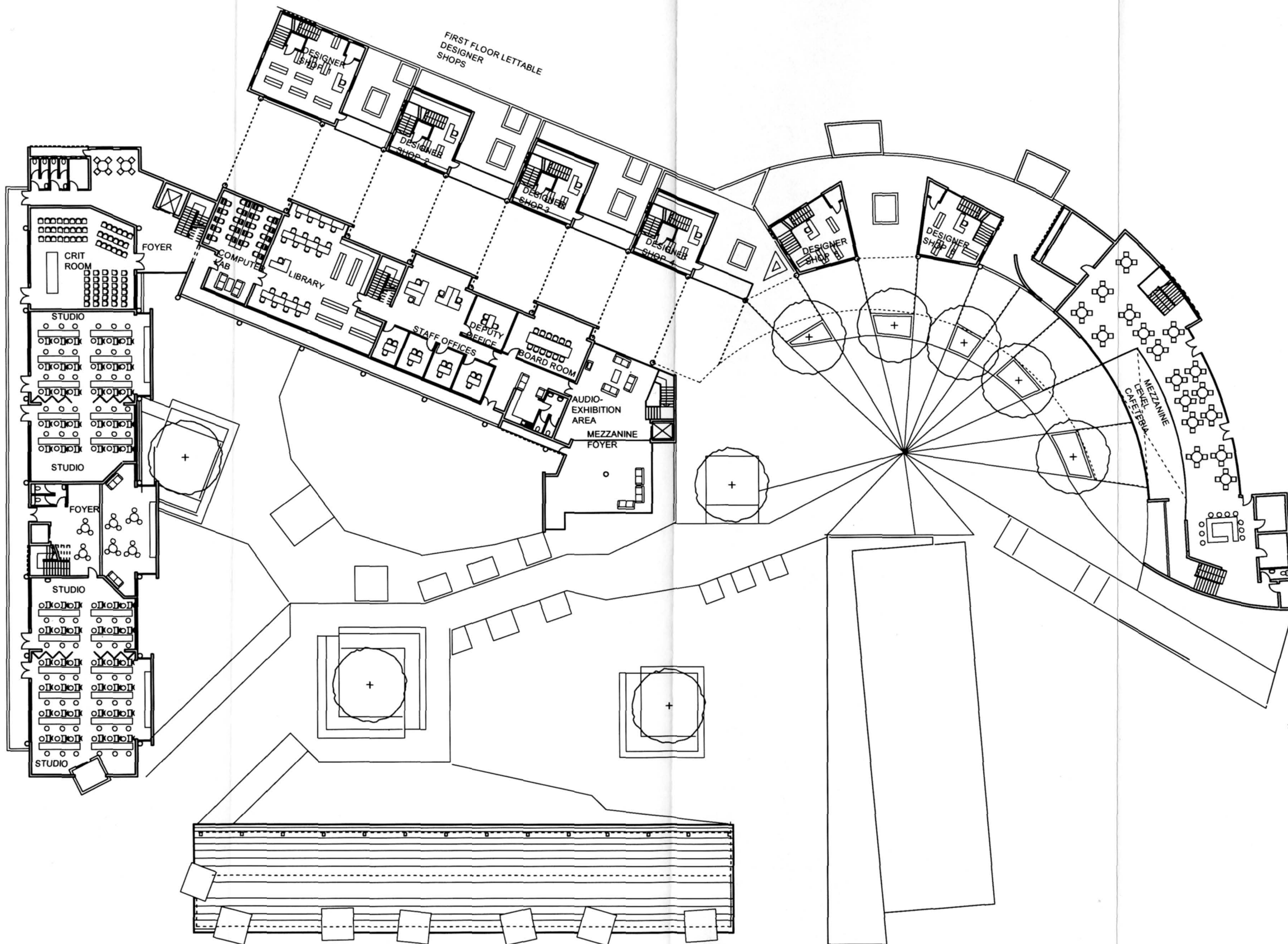
BASEMENT FLOOR PLAN





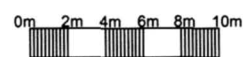
GROUND FLOOR PLAN

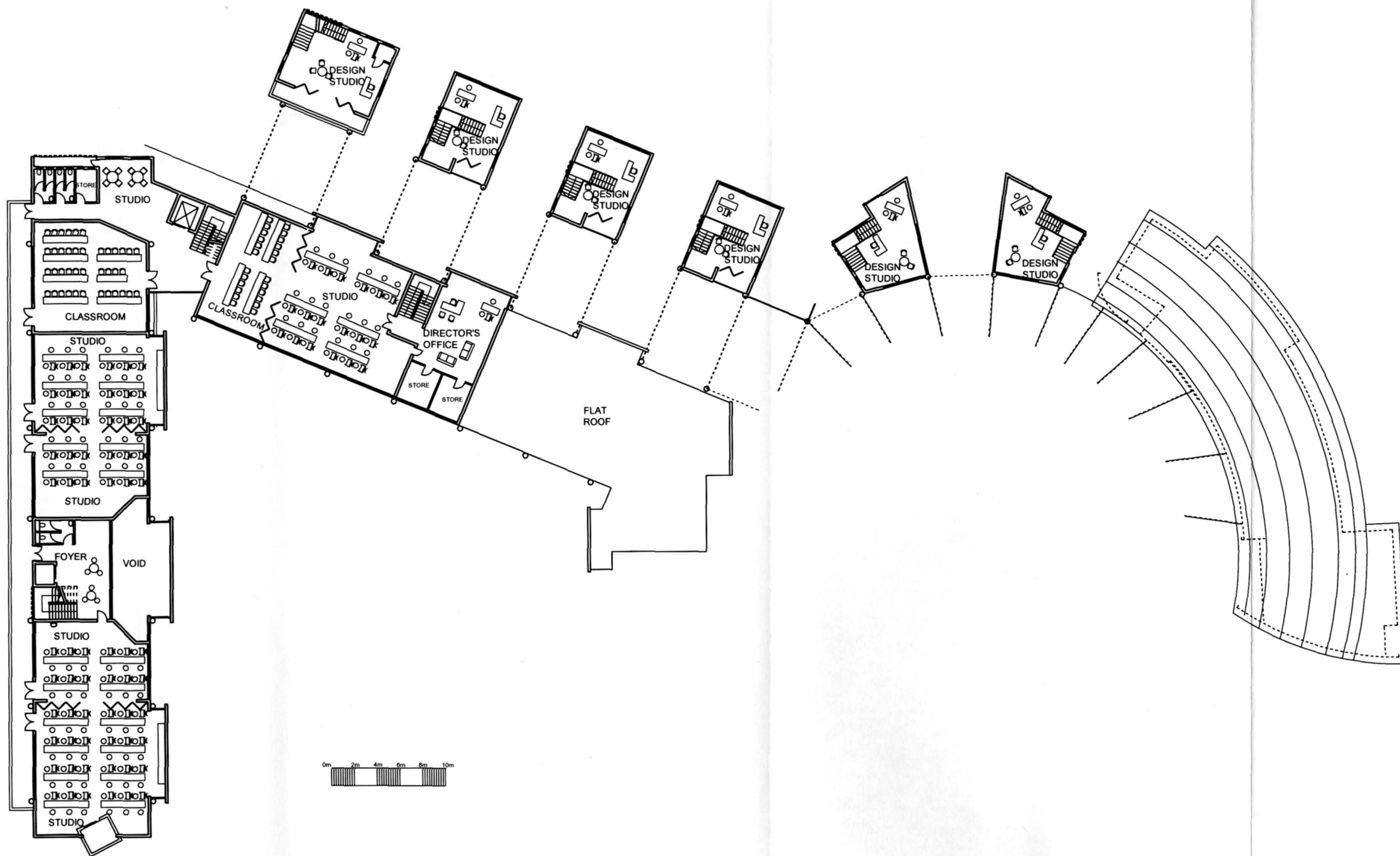
0m 2m 4m 6m 8m 10m



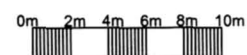
NORTH

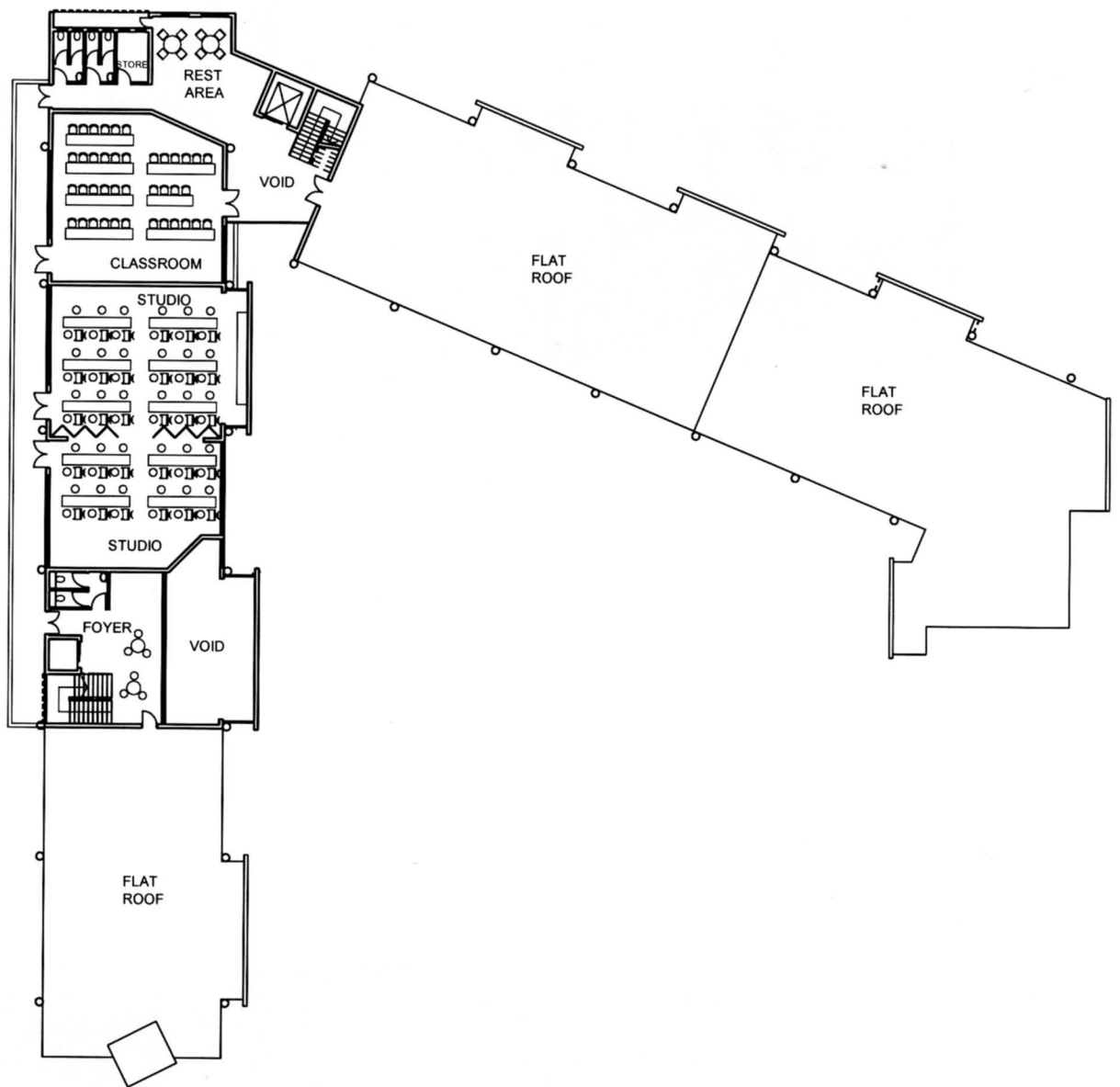
FIRST FLOOR PLAN



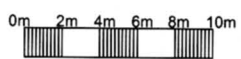


SECOND FLOOR PLAN





THIRD FLOOR PLAN





NORTH EAST ELEVATION - DESIGN LEARNING STUDIOS
SCALE 1:100



NORTH ELEVATION - MANAGEMENT AND RESOURCE CENTRE
SCALE 1:100