

***un*Dressing Spectacle**
An Architectural Discourse on the Event of Space

by

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author's declaration

I hereby declare that I am the sole author of this thesis.
This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

abstract

Woven within fashion and dress is the innate ability to create atmosphere and transformative experiences. Architecturally, the façade of a building acts as its skin, having responsibilities that exceed the functions of shelter and materiality. The process of dressing buildings create and shape dynamic relationships with all the elements of its surroundings. Beyond the basic need for convenience and protection, both practices operate as part of a larger world of personified and tailored objects that create ambience and space.

This thesis, entitled *unDressing Spectacle*, explores the parallels between the fashion and architecture within the context of their own industries as well as each other's. Themes of *dress* and *undress* are juxtaposed onto both crafts - literally and metaphorically - at three different scales: the adornment of the individual; the design object within society and the urban fabric; and the discourse between branding and the economic condition.

Creating the framework for fantastic events within the urban fabric, this thesis takes the form of a *Fashion & Design Event Centre* upon which the discourse between user and the design object unfolds. Placed in Toronto's vibrant west end, the building is a symbol of permanence and an icon for fashion and design. The proposed design is the manifestation of the inherent conflict within the thesis, juxtaposing fashion's ability to seduce and manufacture desires with the complex structuring of neutral spaces to allow for a multiplicity of users and events. At the city scale, the luminous and dynamic layers of building skin attracts and lures; as users approach and ultimately enter the building, the imagery is transformed into unique atmospheric experiences. This thesis harnesses the glamour of fashion as the medium to ignite the re-imagination of architecture's value and the interpretation of beauty and style, providing the means for experiences to transcend into a world of spectacle.

Paris saw the budding of my love for fashion, but it was my friends and family who truly nurtured me in its blossoming. Thank you to all who have been with me through this entire journey; it was you who sat through endless thesis discussions, and also you who knew when it was just best to not ask.

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“ Clothes and courage have so much to do with each other. ”

-Sara Jeannette Duncan

dedication

*To my Father and Mother
who gave everything so that I could be where and who I am today.*

“the showroom”

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“ ...fashion is architecture:
it is a matter of proportions ”

coco chanel



image 0.01 gucci handbag

grandma's gucci purse

prologue

One of my first encounters with haute couture was my grandma's Gucci handbag. As an active child found dresses to be a nuisance, I could not understand why this purse was so special. It was soon revealed to me that this seemingly ordinary accessory actually cost thousands of dollars – the idea was unimaginable! What made this purse better than others that perform the same function? In high school, I went through many phases of attire and even began sewing and altering my own clothes. I learned that personalizing my clothing allowed me to express myself and alter how I was perceived. Fashion had taken on new meaning for me.

Years later, I was living in Paris near the Eiffel tower amongst chic little boutiques and cafés, minutes away from Pont Alexander III, Champs Élysées and the Christian Louboutin store. I had chosen architecture as my career path and my education had taught me the value of aesthetics, forms and imagery as a medium for communication. I now possessed a unique set

of tools capable of transforming experiences within myself and my surroundings and though I was still unsure what fashion represented to me, I was fascinated by its energy and glamour.

I loved architecture for its capacity to generate change and as my love for fashion grew, I began to identify parallels in both as tangible forms of cultural and self-expression. Buildings in an urban fabric generate public interaction, become icons for a city and challenge existing trends. In my quest for designs capable of stimulating emotions, providing a sense of empowerment and creating places of comfort and intimacy, I realized that fashion was the spark that would truly ignite my work. Though their languages differ, fashion and architecture share design principles that enable them to speak to individuals emotionally, spiritually and intellectually. My relationship with fashion began young and though it took years to blossom, I now appreciate its bold and dynamic energy as both an art and business.

This thesis is the juxtaposition of my two greatest passions, where architecture, with its obligations to permanence, function and system, is brought into a playful tension with the vibrancy of fashion as a source of personal freedom. Considering the power of a Gucci purse, the opportunities are endless when the two are amalgamated; the glamour of fashion affirms the endless possibilities of architecture. I believe that architecture needs to have fun and take risks, that an architectural program inspired by fashion, with a flexible platform can construct identity and become the hyper sensitive expression of trends in our culture. I dream of walls that change colour and imagery as easily as a dress and the vibrancy of special events changing the atmosphere of the city! Fashion is a form of performative art and by regarding architecture in similar terms of atmosphere, experience and spectacle, we inject the glamour, energy and dynamism into the architectural objects of our urban fabric.



atmosphere & spectacle
beyond fashion & architecture

chapter one

I think that dressing and the mask are as old as human civilization and that the joy in both is identical to the joy that led men to be sculptors, painters, architects, poets, musicians, dramatists - in short, artists. Every artistic creation, every artistic pleasure, presumes a certain carnival spirit, or to express it in a modern way, the haze of carnival candles is the true atmosphere of art. ¹



image 1.02 skin + bones : constructing volume

transcending experiences

Clothing and fashion possess the innate ability to create atmosphere and transform experiences beyond the functions of convenience and protection. Similarly, architecture as a form of media that is influenced by, and also influences other forms of media such as fashion, art, economic trends, technologies and all forms of design creativity, has responsibilities beyond materials and shelter. Like fashion, architecture informs structures of feelings

and embodies reactions and desires within tailored objects that create ambiance and space. Both practices have consequences upon the individual as well as the collective, as their creations strive to transcend the everyday. The discourse between user and fashion, as it is projected onto the built environment sets the groundwork for this thesis. Their capacity to generate spectacle and inspire, constructs the backdrop upon which life unfolds.

...finding inspiration



image 1.03 day's end (building cuts project), gordon matta clark, 1975

*“Art and architecture safeguard the foundations of individuality and dignified life. This, in my view is the shared task of all art.”*²

Architecture, in part, has lost its way, and this thesis taps into the vibrancy, spectacle and glamour of the fashion industry in an attempt to help rediscover its identity. This body of work begins with a written analysis of the parallels between the fashion and architecture industries, and subsequently, the lessons that can be learned from fashion and dress that will allow the architectural experience to transcend into more personalized, memorable and unique moments. While the whole of this thesis draws from a plethora of both written and design precedents, much of it is inspired by the works of a few key authors who have studied similar topics of aesthetics, architecture and dress.

Juhani Pallasmaa is a Finnish architect, writer and professor whose piece entitled *Aesthetics and Existential Space; the Dialectics of Art and Architecture* states that art

and architecture have always been “richly intertwined.”³ Architects have always used painting and sculpture to explore their ideas, while artists such as Gordon Matta Clark deconstruct architectural objects and transform them into works of art. Unfortunately, architecture’s recent emphasis on functionality and rationality has led it to lose focus on art and history, resulting in soulless and lonely built objects. Pallasmaa believes that “both artistic and architectural images are metaphoric representations of the world and the human condition. Artistic images are external to us, whereas architectural images become integrated with our very being; we exist through architecture.”⁴ However, while the artistic image can lead to creative freedom, the integration of art and architecture must include a careful understanding of their differences

and weaknesses as well as their similarities and strengths. Poetic and meaningful imagery within art and architecture has the power to liberate, ignite the imagination and strengthen one's sense of self. Yet, while architecture must maintain a strong relevance to aesthetics as a desire for beauty, unlike art, architectural space is not only viewed, it is entered and used. His affirmation that architecture "arises simultaneously from acts of inhabitation and glorification"⁵ alludes that architecture exists only when there is something to glorify.

Fashion at the Edge author Caroline Evan chose to analyze fashion - an industry typically rooted in glorification and glamour - by its context and historical precedents as a means of uncovering its contemporary visual culture. "I love fashion and I am as fascinated by the material conditions of its production and its business

protocols as I am by its symbolic and cultural meanings."⁶ Within the themes Spectacle, Modernity and Deathliness, Evans fuses together works of fashion designers, photographers and theorists to argue fashion's ability to create meaning out of an ephemeral and consumption based society. She believes that fashion is at the core of the contemporary and expresses the deepest thoughts and concerns of Western culture. The work of Alexander McQueen is referenced as it most dramatically reflects the fears and frivolities within himself and society. The vivid, yet distressed dark fashions of the 1990s, such as McQueen's *Highland Rape* Collection uses fashion imagery to "articulate the anxieties as well as the pleasure of identity, alienation and loss against the unstable backdrop of rapid social, economical and technological change at the end

of the twentieth century."⁷ Evans brings in commodity, capital and image in her study of spectacle, stating that fashion shows - spectacles within themselves - are "a form of commercial seduction through novelty and innovation."⁸ Fashion designers such as John Galliano are criticized for creating overly theatrical pieces. While Pallasmaa looks at architecture as a form of functioning art requiring an aspect that can be glorified, Evan studies fashion contextually, with its defining ideas of glamour and pulls it back into real life and the tangible.

While fashion is often considered to be ephemeral, soft and even unreliable, it possesses a exhilarating energy that designers are able to capture with a simple piece of fabric. Brooke Hodge, curator of the exhibition entitled *Skin + Bones: Parallel Practices in Fashion and Architecture* at the

Museum of Contemporary Art in Los Angeles also wrote and compiled a book for the exhibit that became the starting point for this thesis. This unique exhibit focused on the increasing overlap between architecture and fashion, believing that "interpreting strategies from each others work and engaging with issues of body, shelter and identity, they have forged new connections between disciplines."⁹ Hodge compares historical examples, stylistic parallels, notions of shelter and identity, tectonic strategies and creative processes of the two industries. Hodge believes that the recent commission of well known architects by major fashion houses is only the beginning; as architects study their new clientele they are recognizing the great potential of fashions creative energy that can and will generate exciting and innovative hybrid practices in design.

...architecture
and fashion
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of the era.

In understanding that fashion can fortify desires and aspirations, design possesses a relevance to all aspects of life. This thesis considers both fashion and architecture on similar terms, as art that is lived-in. As such, they are equal in their capacity to influence and therefore hold a responsibility to good design by balancing form and function as well as creating spectacle, effect and atmosphere. Successful design requires that the function of the object is met and that the form and aesthetics are pleasing, relevant and stimulating. Architecture is seen as “monumental and permanent, using rigid and highly durable materials,”¹¹ while fashion is often considered to be ephemeral and superficial. Though many believe that the fashion industry’s assiduousness for outside appearances exploit the idea of beauty, using it as a

means of generating revenue, it is imperative to appreciate the value of aesthetics as a means of accessing inner desires in the urban fabric and the individual.

The evolutionary significance of beauty is present in all aspects of culture; from fine arts, to aesthetics of the body, image and environment. With the last century witnessing an increasing influence of technology, there has been a shift towards function in an era of mass production that has led to a diminishing emphasis on beauty. Despite its inherent uselessness – or rather its narrow utilitarian usefulness – beauty possesses an innate and powerful ability to seduce and ignite the imagination. Just as the ambiance

“... the aesthetic continues to exercise its seductive influence, its power to unveil, its capacity to imply rather than to constitute the intense apprehension of reality.”¹⁰

of a sunset provides an atmosphere of contemplative serenity, beauty is the muse that provides meaning to the urban fabric; stripping aesthetics from design removes

human value, leaving behind a city of lifeless walls. By drawing from all facets of the surrounding environment, its inhabitants, traditions and dreams, design has the potential

to offer expressions of place and self, define epochs of style, establish staples and transform desires and experiences. Design - specifically architecture and fashion - are then manifestations of psychological, social and economic conditions of self and society; the forms that they take become the trends and icons of the era.

Both utilitarian in origin, dress, re-dress, shelter and protection are the roots of fashion and architecture. Dress is a term commonly associated with fashion, however, when one sees Massimiliano Fuksas' mile long glass canopy over the *Milan Trade Fair*, it is inarguable that it drapes, envelopes, shelters, clothes, dresses and thereby unifies the entire Convention Centre (image 1.05).

Another recurrent concept within fashion is *re-dress*, with luxury brand designers Viktor & Rolf creating some of the most dynamic

examples. Their Fall/Winter 2010-2011 collection, entitled *Glamour Factory* was a spectacle to behold at Paris Fashion Week as they evolved and pushed the ideas they began in their 1999 *Babushka* collection with *Russian Doll*. Supermodel Kristen McMenamy entered the stage wearing what seemed like the entire season's collection; layer by layer the two designers deconstructed her outfit, the pieces were removed, transformed and used to re-dress other models. "The process continued... as each successive coat-layer, in black and shades of metal-grey, was peeled

away; a wool-trench whisked off to disclose a silken mac, which, in turn, was removed to show a satin taffeta coat. Zips were undone, drawstrings loosened or tightened, sleeves turned inside out, belts cinched in – and another model was 'dressed-up' and moved away down the catwalk. Finally, McMenamy was left in just a flesh-toned corset."¹² The show then went into reverse, as models entered the catwalk, one-by-one, Victor and Rolf plucked garments off of them, transformed and re-dressed McMenamy; by the end of the show, her new

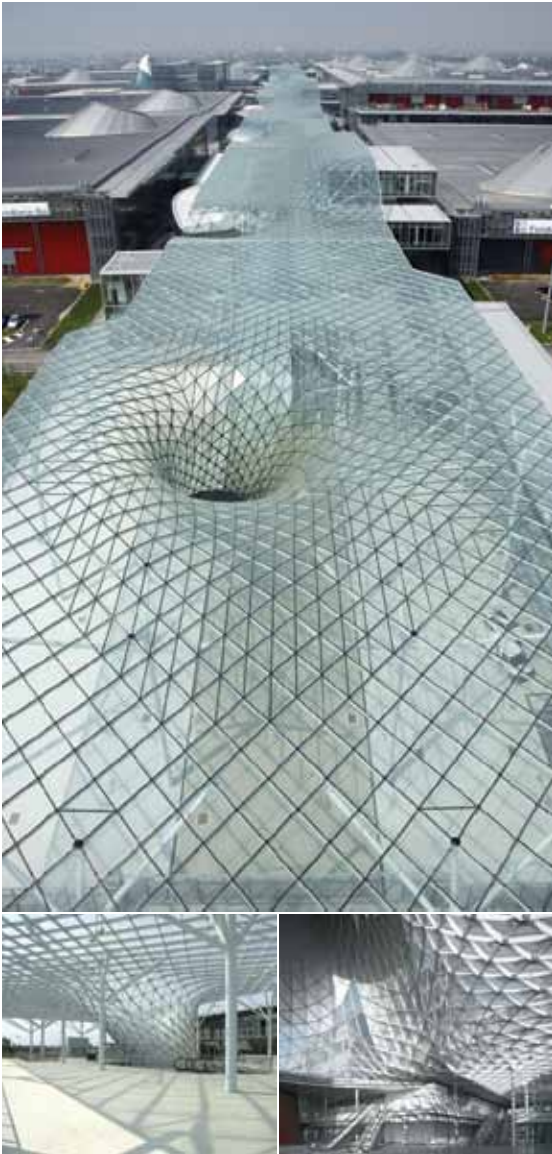
outfit had been reconstructed from thirteen different pieces.

Architecture's response to re-dress is exhibited in Frank Gehry's 2009 addition and renovation of the *Art Gallery of Ontario*. In a similar manner that Viktor & Rolf adorned their models, the existing building structure is the frame that was once dressed, then re-imagined, stripped and re-dressed in a new language; the original parti was deconstructed. This act reinvented its character, the way it speaks to its users and its iconic presence in the city.



image 1.04 viktor & rolf, *glamor factory*. paris fashion week (march 2010) : fall/winter 2010 collection

image 1.05 massimiliano fuksas, milan trade fair, 2005



Fashion and architecture demonstrate countless parallels in social, economical and individual significance by their ability to provoke and stimulate. It is possible to consider them as two of the most relevant powers in design as the products of these two industries constitute the surrounding urban fabric and possess the ability to offer personalized experiences. Unfortunately, in a world where efficiency is often the highest priority, these two forms of design have grown apart. While the fashion industry has maintained a firm focus on aesthetics, contemporary architecture has had difficulty keeping a balance between function and form. Beyond the basic role of dress to clothe and protect, the fashion industry's search for beauty and seduction has evolved to become a conditioner of desire, an economic power and a form of high art. To

consider architecture in a similar way that fashion and the ideas of dress and re-dress are perceived requires a shift in the emphasis from basic functionality to that of aesthetics. While a good building must have a strong understanding of required functions, successful architecture requires a departure from the basic programme and utilitarian needs in search of a deeper significance, one that strives to accurately represent and give back to the society and individual from which it stems. Unfortunately, because "architecture at large has lost its interplay with the artistic world, it has also rejected its essential dialogue with its own history and traditions."¹³ If architecture continues to distance itself from its artistic origins, it will become increasingly difficult to follow in its traditions of creating spaces that are functional, beautiful and meaningful.

This thesis pushes architecture to forge a stronger relationship with its users, similar to the constant dialogue that exists between an individual and fashion; the expression of self through one's clothing, their spatial experience and the resulting external response. Trends are set by the fashion industry as a compilation of current events and subsequent reactions. Regardless of one's choice to reject or conform to them, each person is affected and responds in their own way. As the garments, styles and looks become available to and purchased by the public, they are arranged to suit each person's unique desires. As these styles appear on the streets in daily life, they create atmosphere. Whether relaxed, charged, shocking, formal, or traditional, they then contribute back to the urban fabric of a city so that the entire design process is cyclical. Understanding this

narrative between the individual and collective as it is mediated by one's attire can provide a glimpse at some of the most important questions when dealing with any facets of design. Why do certain trends exist; what is and will be popular; what will be the response to a new style; will the products sell; how will it affect the urban fabric; when is introducing a new style most effective; and what messages do individuals want their clothes, built environment and design choices to portray?

Fashion is imaginative, bold and not afraid of taking risks; it is also conservative and subtle, determined to appeal to tradition. This thesis aims to shift the values currently associated with contemporary architecture to those more commonly practiced in the fashion industry; it will do so by using event and spectacle as the catalyst that will shock,

'This... stuff'?... You think this has nothing to do with you.

You go to your closet and select... that lumpy blue sweater, for instance... But what you don't know is that that sweater is not just blue, it's not turquoise.

It's not lapis. **It's actually cerulean.**

And you're also blithely unaware of the fact that in 2002, Oscar de la Renta did a collection of cerulean gowns. And then I think it was Yves Saint Laurent... who showed cerulean military jackets?... And then cerulean quickly showed up in the collections of eight different designers. And then it, filtered down through the department stores and then trickled on down into some tragic Casual Corner... **that blue represents millions of dollars and countless jobs** and it's sort of comical how you think that you've made a choice that exempts you from the fashion industry when, in fact, you're wearing the sweater that was selected for you... from a pile of 'stuff'.¹⁴

awe, calm and provoke, leaving a resonance of everything that the built environment can offer. For this purpose, architecture shall be imagined as a form of dress and adornment. By temporarily removing all functional components of a building and seeing it instead as a design object comparable to a haute couture garment, and the built environment as a series of pieces of a collection, the architectural object can be simplified and returned to its raw design idea - its parti. This purified architecture is clear and tangible, thereby generating spaces that have a simple yet unique design that can be easily translated for any event and personalized for all users. Recognizing self, object, space and event as fundamental elements necessary in all design, contemporary architecture can define a basis by which the human condition operates and is inspired.

Design has the capacity to be completely tailored to an individual, reflect their feelings and stimulate new ones. Drawing influences from its surroundings, fashion is unique in its power to define trends and condition desires, dictating the next 'must-have'. For architecture to mimic this idea of people-centricity - specifically in the Greater Toronto Area - requires an in depth exploration of current design trends and how they affect the individual and collective imagination of the city. In the study of style, beauty and dress of the individual, paralleled with the relationship between the fashion industry, societal trends, art movements and economic conditions, architecture has the potential to reignite spectacle within spaces and the overall urban fabric. The design that will mediate this notion of (re)discovering ties between architecture and fashion

will be a major event centre and new headquarters for the Fashion Design Council of Canada. The glamorous world of haute couture will be paired with administrative functions of the FDCC and resources for aspiring designers such as the TFI. As the new hub for dynamic and spectacular design events in Toronto, the building proposal aspires toward the renewal of aesthetics within contemporary architecture.

The fashion industry's understanding of spectacle to shock and awe is built upon existing and urban conditions; when applied appropriately in architecture, spectacle goes beyond glamour and glitz, it can stimulate change at multiple scales and elevate user experiences. The late fashion designer, Alexander McQueen was famous for his compelling and evocative designs that were exhibited in extravagant stagings

of his own fantastical and sinister world. Deliberately shocking and even offending his audience, his shows and collections “blurred the boundary between runway show and a new kind of installation art.”¹⁵ McQueen’s craftsmanship was perfectly executed, each piece given the highest amount of consideration, including the individual who would model it, how it would be accessorized and the setting in which it would be presented. Each of his collections were shown with a unforgettable display of theatrics and drama, having utilized everything from robotics, taxidermy, industrial waste, film, to natural elements, as well as models of all shapes, sizes and forms. McQueen’s meticulous and precise orchestration of each garment and detail in his work transformed clothing into event, a space into a spectacle and had everyone craving for more.



fall/winter 1998



spring/summer 2001



“sarabande” s/s 2007



“natural distinction un-natural selection” s/s 2009



spring/summer 1999



fall/winter 2001



“the horn of plenty” f/w 2009



spring/summer 2000



“scanners” s/s 2003



“widows of culloden” s/s 2006



“plato’s atlantis” s/s 2010



“it’s only a game” s/s 2005



“la dame bleue” s/s 2008



final collection, f/w 2010

image 1.06 alexander mcqueen, fall/winter 1998 - spring/summer 2010 collections & runway shows



image 1.07 peter zumthor
bruder klaus chapel, 2007

Swiss Architect, Peter Zumthor has accomplished similar effects in architecture. His work creates ambiance, event and drama within the forms and ornamentation of his buildings and spaces. His *Bruder Klaus Chapel* in Mechernich, Germany stands monumentally at the edge of a field and consists of one simple, open air space. Built by local farmers, with local materials and traditional methods, the tiny chapel combines structure, frame, surface, adornment and environment together with culture and narrative to create a dramatic, meaningful and provoking design and space. As an object of striking simplicity and beauty both in the landscape and from within, the chapel is representative of architectural innovation as well as the community and its people that it was built by and for.

With the emergence of the modern metropolis, the design

object asserts that architecture itself is a form of media that is influenced and shaped by other forms of media, including fashion. Fashion has always existed in human culture but together with the development of modern architecture, design, and media, fashion has now become a mass phenomenon. Modernism helps define the culture from within the individual of a city and is responsible for both the positive and negative aspects of a person's consciousness. Promising personal growth, progress and transformation, modernism "sees space as something to be shaped for social purposes and [is] therefore always subservient to the construction of a social project."¹⁶ Within the modern metropolis, the individual, society and economy are inherently linked and form the framework by which almost all aspects of the current urban fabric

is created. This thesis argues for the importance of architecture to mimic the relationship that a user has with his or her clothing, in doing so, the industry gain education of how the parts of a city interact with each other and with design, thereby creating a dynamic and successful dialogue between the user and their inhabited space.

“ the belief
that space is
a category
proper to
architecture
is a modern
notion...¹⁷ ”

THE INDIVIDUAL, ADORNMENT & DRESS

In *The Metropolis and Mental Life*, Georg Simmel makes a claim that “[t]he deepest problems of modern life derive from the claim of the individual to preserve the autonomy and individuality of his existence in the face of culture, and of the technique of life.”¹⁸ With the presence of fashion in the city as a form of mass media and its influence in reshaping the identity of the city, the individual becomes indispensable; “the nineteenth century demanded the functional specialization of man and his work... However, this specialization makes each man the more directly dependent upon the supplementary activities of all others.”¹⁹ From the mutual dependence between individual and collective, a narrative emerges as a guiding factor in the design and proliferation of

spaces in modern architecture that have the capacity to host events and generate stimulating user experiences that negotiate between space and user. This dynamic and transformative textural quality of space then acts as a catalyst in returning architectural practice to its traditions of a truly meaningful and inspirational built environment. “Architecture like art aspires to express the human condition... Meaningful architecture strengthens our awareness of reality, or rather the enigma of reality, and of ourselves.”²⁰

Design sensitivity, in both fashion and architecture is capable of not only individualizing experiences but also conditioning human desires. Fashion has built its industry upon the careful study and forecast of overarching trends,

personal wants and collective needs. Clothing is an expression of specific emotions, thoughts and ideas of the individual in response to their surroundings and as a manifestation of their subconscious. This opportunity for personalization makes the idea of dress accessible and relevant to everyone - from the fashion-forward, to fashion rebels. The study of individual desires as well as trends is related to psychology and the unconscious. The unconscious predicates much of one’s needs, wants and attractions; built upon one’s culture, upbringing and surrounding influences, it is the manner in which the unconscious processes all of this information that is subsequently revealed in one’s attire and ultimately in their perception of beauty.

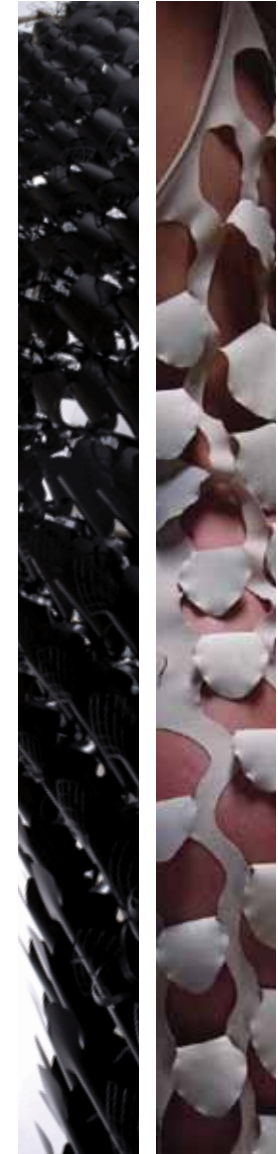


image 1.08 elena Manfredini, *installation merletti* (2008) & *clad cuts dress* (2005)

All textiles and cladding materials are a form of dress that serve the basic function of protection. When considered as a method of adornment, their intrinsic value is exponentially increased as it is now linked to beauty and unconscious desires. However, dress does not always need to suggest ornamentation, in accepting that beauty is unnecessary from a utilitarian standpoint, its true essence is revealed; the recognition of its vulnerability forges a stronger relationship between user and design. Just as a favourite knit sweater can calm and console, or a pair of high heels can instil confidence, the push for architecture to interact more directly with the individual to create tailored spaces will create buildings that are composed of experiential responses to expressions and feelings.

THE COLLECTIVE, TRENDS & METROPOLIS

“An inquiry into the inner meaning of specifically modern life and its products into the soul of the culture body, so to speak, must seek to solve the equation which structures like the metropolis set up between the individual and the super individual contents of life. Such an inquiry must answer the question of how the personality accommodates itself to the adjustments to external forces.”²¹

As city dwellers acclimatize to the modern urban centre, the city also evolves to suit the demands of its people. The urban fabric’s ability to define trends and condition desires is prevalent in design. Beyond history and cultural traditions, the city is composed of current events, economic conditions and the collective voice of its citizens’ desires and needs. The fashion industry’s insight into the persuasive powers of luxury and spectacle is a lesson for architecture. In a society that is so quick to forget, this thesis aims to harness the catalytic power of public events set in inspiring thoughtful spaces.

When Coco Chanel’s classic and simple silhouette came into popularity (image 3.03), Le Corbusier stated that the progressive and liberating nature of women’s fashion in the 1920’s provided lessons for modern architecture. In stripping down dress to its bare-essentials, women were accentuated in their pure and true nature; they remained beautiful in the new style of purposeful and task-oriented fashions.²² An architect must understand a building’s needs and ensure that the design is efficient and functional to suit the needs of current societal demands.

Technology, natural disasters, wars, economical crisis, politics and the recent emphasis on sustainability have all had different, though equally relevant consequences on the metropolis. By understanding how the city, urban life, culture and design have been affected, designers can begin to interpret the driving forces behind trends and desires of the individual and the collective unconscious. Cities that are the most in tune with their urban conditions tend to push limits, challenge conventions and generate energy, resulting in a charged urban fabric that is beautiful and stimulating.

“In the discourse of advertising the technical need for design is always accompanied by the cultural need for atmosphere.

The two structure a single practice: they are two aspects of a single functional system. And both mobilize the values of play and of calculation - calculation of function in the case of design, calculation of materials, form and space in the case of atmosphere.”²³

Successful architecture may be measured by the ambiance and vibrancy of a space, the effectiveness of its functioning programme and by the revenue generated as a result of a good design attracting visitors. The current trend of rebranding public spaces in North American cities has picked up speed over the past few years as people have begun to recognize the value associated with branding, not only for its economic benefit but as a way to tap into the unconscious and commodify one’s imagination.

Despite the fact that people in creative trades often neglect the importance of economics and revenue in the creation of their work, claiming that their creative energies contribute to more noble and artistic causes, they must learn to use their talents and skills to promote their work and gain exposure thereby allowing

their creativity to thrive. Funding and revenue are pertinent to the accessibility of art. The prêt-à-porter collections that fashion designers create with their haute couture pieces are a great example. While haute couture is a form of art, effective in evoking shock, excitement and energy, prêt-à-porter is in the streets, directly creating and transforming space in everyday life. Fashion designers understand that a ready-to-wear line is not a disloyalty to their ideas, rather they are the pieces that are purchased, worn, generate the revenue needed to continue their high art collections and interact with individuals and a society on a daily basis.

Branding is a tool and method of conditioning human desire, engaging interest, stirring controversy and generating monetary value in design. Clients support the distribution of design

ideas, thereby conveying the messages of the designer. The fashion industry specifically forecasts upcoming styles and is by far the most successful form of art, in terms of design influence and economic power. They understand what people like, why they like it and even determine future trends. By studying processes of the fashion industry, architecture may begin to effectively use and manipulate aesthetics in their works to accommodate for the needs and wants of individuals and the collective. In an industry that produces the world’s largest and most expensive objects that form the built environment, architects need to transform their design ideas into provoking, meaningful projects that offer moving individual experiences in order to become an influential power economically and in the creation of the urban fabric.



image 1.09 peter eisenman,
max reinhardt haus, berlin 1994



image 1.10 oma, cctv building, beijing 2010

The ability for conscientious design to evoke spectacle in terms of city presence and experiential impact is an invaluable quality in architecture. To ensure the future success of architecture within Toronto, architectural practices must reincarnate design methodologies that are devoted to a dynamic discourse with existing social conditions and trends. This thesis proposes within the playful tension between fashion and architecture, inspiration can be found for creating meaningful and provocative design objects that possess a deeper reflection of self.

Peter Eisenman's 1992 proposal for *Max Reinhardt Haus* in Berlin, J. Meejim Yoon's 2005 *Möbius Dress*, and OMA's *Headquarters for China Central Television (CCTV)* completed in Beijing for the 2008 Summer Olympic Games, all utilize the Möbius strip as the guiding form and overall parti of

their designs. Although the form is adapted for each respective project, the international presence, longevity and success of a form as simple as the Möbius strip in both fashion and architecture demonstrates the strength, relevance and transformative qualities that a clear parti can have when applied appropriately to any design. A successful and aesthetically pleasing design does not need to be complex or over-analyzed. Beauty is not only in the eye of the beholder, but also relates to experiential qualities of space and its significance bears upon its ability to find relevance and last in today's urban centre and continue to offer excitement and inspiration.

As a result of the "changing situations and relationships between the production and consumption of architecture,"²⁴ the significance of a building within an urban centre requires

the consideration of the modernist approach. Architecture must respond to new parameters of place through the re-evaluation of spatial organization, while acknowledging a new attitude towards process and production. The modern design object, whether a dress or a building, therefore represents the narrative between the city and user and does so by being a generator of events and stimulating experiences. In the recognition of beauty's power of seduction, this thesis aims to rediscover the value of architecture

in everyday life by harnessing the vibrancy and glamour of special events in thoughtful spaces.

The research and theory of this thesis is brought together in the proposal for a Fashion & Design Event Centre [FDEC] in downtown Toronto. This event centre is not only a viable and necessary addition to the city's cultural initiatives and economic condition, but also affirms the fact that architectural design that is inspired by the energy, glamour and dynamism of fashion has the potential to inspire new

relationships with the individual and the collective. Furthermore, the architectural practice can gain a better understand on the power of branding and imagery as a method to attract users and special event programming to the building. This would thereby create a successful and fruitful project that is not only financially stable, but also able to generate revenue for itself and the rest of the city by becoming a Toronto icon for fashion and design and a catalyst for change.

The design of the building

required a careful balance between function, precise programming, a flexible pallet for special events and glamour. Textiles and dressmaking ideas are echoed in the design of the layers of skin that are wrapped within and around a simple building frame. Each layer is unique in its experience with the users, surface texture and building system but remains consistent with a similar, textile inspired, motif. Moments of energy and activity are highlighted by the removal of certain layers of skin and the entire building is



image 1.11 j.meejim yoon / MY studio, *möbius dress*, 2005



image 1.12 building skin



image 1.13 translucent concrete



image 1.14 dynamic wall




image 1.15 urban landscaping

wrapped around a large glazed wall system that is illuminated and is able to change imagery and colour electronically. Surrounding a grand atrium, this dynamic wall is not only visible from all interior public spaces, but also at the city scale, as a beacon for fashion and design. From a distance, users are drawn to the lights and sparkle of the dynamic wall as it acts as a billboard, displaying images for special events, then as one moves closer and ultimately inside, the wall transforms into atmosphere and ultimately into unique experiences for each individual.

The renegotiation of the value of architecture into every day lives can be achieved through the use of spectacle as the catalyst for evoking interest and generating dynamic energy into the North American built environment. In the exploration and consideration of the individual's experience

of space, the presence of the architectural object within the city, as well as the events that stimulate and awe, the design industry is provided with the necessary tools for the reconstitution of the urban fabric. The proposed Fashion and Design Event Centre will be a hub of creative energy in Toronto, offering amenities for all, from small education groups, to large buyers, international labels and independent designers alike. It will give back to the community in function and vibrancy and offer Toronto a versatile and iconic backdrop for spectacular public events that will inspire and transform the city. The resulting urban fabric is therefore composed of thoughtful spaces that respond to both individual and societal needs, and successful architecture that provides tailored experiences that reflect the trends and desires of all scales.



“architecture cannot be neutral and is, in a sense, a very old-fashioned medium inasmuch as it completely involves us physically and refuses to let us get detached about it.”²⁵

image 1.16 alexander mcqueen, fall/winter 2011

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- 2 Juhani Pallasmaa, *Aesthetics & Existential Space* (Oslo: ROM for Art and Architecture, 2005), 11.
- 3 Pallasmaa, 1.
- 4 Pallasmaa, 6.
- 5 Pallasmaa, 3.
- 6 Caroline Evans, *Fashion at the Edge* (London: Yale, 2003), 3.
- 7 Evans, 4.
- 8 Evans, 67.
- 9 Brooke Hodge, *Skin + Bones: Parallel Practices in Fashion and Architecture* (London: Thames & Hudson, 2006), 12.
- 10 Ignasi de Solà-Morales, *Differences: Topographies of Contemporary Architecture*, trans. Graham Thompson, ed. Sarah Whiting (Cambridge: MIT Press, 1997), 61.
- 11 Hodge, 11.
- 12 Hilary Alexander. "Viktor and Rolf autumn/winter 2010-11 collection: Layered Look from the Factory of Glamour at Viktor and Rolf," *Telegraph.co.uk*, 07 March 2010, <<http://www.telegraph.co.uk/fashion/7391481/Viktor-and-Rolf-autumnwinter-201011-collection.html>>.
- 13 Pallasmaa, 1.
- 14 *The Devil Wears Prada*, David Frankel, 20th Century Fox, 2006, DVD film.
- 15 Kristin Knox, *Alexander McQueen: Genius of a Generation* (London: A&C Black, 2010), 7.
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- 17 Solà-Morales, 104.
- 18 Georg Simmel, "The Metropolis and Mental Life," *The Sociology of Georg Simmel*, trans & ed. Kurt H. Wolff (New York: The Free Press, 1950), 409.
- 19 Simmel, 409.
- 20 Pallasmaa, 2.
- 21 Simmel, 409.
- 22 Le Corbusier, *Précisions sur état et l'Architecture et de l'Urbanisme* (1930), trans. Edith Schreiber Aujame (Cambridge: MIT, 1991).
- 23 Jean Baudrillard, *The System of Objects* (London: Verso, 1996), 30.
- 24 Solà-Morales, 96.
- 25 Ursprung, 365.



BARCELONA
PATRONAT
MUNICIPAL DE
L'HABITATGE

image 2.01 miralles / tagliabue _ embt
santa caterina market, barcelona 2005

adornment & dress

art of the skin, frame and mind

chapter two

Desire, dreams and imagination are leading factors that inspire design; within them resides the power to tap into one's unconscious. In part, an individual's surrounding environment, cultural upbringings and personal experiences constitute their likes and dislikes, as well as what provokes and stimulates them. Good design builds a city that has the convenience and amenities needed for everyday life, that is also meaningful and charged and where people are inspired. A creative city fuels artistic innovation and expression, while dress and adornment provide everyone with an accessible medium for artistic communication.

Attire and ornamentation hold connotations of culture, society and distinction, "the first purpose of clothes... was not warmth or decency, but ornament."² While some Native tribes imply rank through body art,³ the Chinese culture historically predicated one's refinement

adorned in emotions

The ambience of an environment possessing certain specific plastics and acoustic characteristics depends on the individuals who find themselves there... The quality of the environment and its ambience no longer depends on material factors alone, but on the manner in which they will have been perceived, appreciated and used...¹



image 2.02 the dress of shadow (2008)



image 2.03 fontaine bleau, hotel lobby/lounge & bleau bar, miami beach

and social status by hair length, whiteness of skin, smallness of feet and of course attire. In the North American city, the main drivers of urban centres are technology and an abundance of imagery associated media. As the technological era progresses with alarming speed, the need for self-expression and moments of contemplation becomes vital. Not limited to artists or designers, fashion is a form of art within reach to all; it is a method of expression and embodiment of feelings that allow people to

stand out and make a statement, or hide in the masses.

Architecture can be considered in similar terms as fashion when it is understood that both practices are forms of media that use design to articulate messages and trends of self and pop-culture. As a filter for both conscious and unconscious creative impulses, the way in which people inhabit their clothes and their built environment is an indication of the value found in the amalgamation of architecture and fashion into arts of the mind,

body and soul. As Giuliana Bruno states, “[i]n fashion as in architecture, one ‘suits’ oneself to space.”⁴ A stronger understanding of self can be achieved by developing an awareness for man’s natural inclination for beauty and recognizing dress as a projection of one’s unconscious. Similarly, a fortified relationship between self and their surroundings can reveal the framework by which the unconscious is predicated and indicate how the urban fabric can best adapt to the needs and wants of the individual.

“ fashion is a lifestyle, it’s a choice, it’s a freedom of expression. you have to live it, you have to love it, you have to breathe it. life is all about love and glamour.⁵ ”

BEAUTY IS IN THE EYE OF THE BEHOLDER

“Fashion is a factory that manufactures desire,”⁶

Fashion uses attire to create allusions of individual style and both conscious and unconscious desires. The fashion industry spends a great deal of energy on interpreting and forecasting preferences, with notable success in understanding not only what people need, but also their wants. When Adolf Loos wrote that “[t]he urge to decorate one’s face and anything else within reach is the origin of the fine arts,”⁷ he refers to man’s instinct to invent, create and express. Not limited to artists, adornments in the form of clothing provides an accessible means for anyone to do so; “[t]he creation of something new is not accomplished by the intellect but by the play instinct acting from inner necessity. The creative mind plays with the objects it loves.”⁸

All individuals have a capacity for emotion and expression, with unique reactions that are a result of their traditions and experiences. The work of artists, directors, fashion designers and architects are windows into their psyche that aim to not only relate to their viewers’ consciousness, but also to provoke their subconscious. Some of the most provocative and controversial statements on self and pop-culture are demonstrated in the works of fashion photographer, Helmut Newton. Using sex with fashion in his erotic prints, his images are powerful expressions of unspoken innermost desires.

Beauty, desire and adornment are prominent qualities in fashion; illustrated in their works and imagination, the fashion industry bases their practice on arousing

feelings, creating experiences and selling the glamorous lifestyle. Beauty is evocative, powerful and inherently linked with desire; it is not a necessity but rather a result of human emotions and wants, informed by one’s societal conditioning and personal experiences. The idea of adornment references beauty and ornamentation; it is “not *although* adornment is superfluous, but *because* it is,”⁹ that the true nature, quality and *raison d’être* for it becomes apparent. When applied to the built environment, architecture is the art of creating space and demands a strong relationship with the individual so that the resulting built environment is memorable, unique and comprised of beautiful experiences.



image 2.04 helmut newton, two pairs of legs in black stockings

DRESSING THE UNCONSCIOUS

“Adornment is never anything except a reflection of the heart,”¹⁰

Design calls upon the unconscious by expressing ideas and feelings that the conscious has repressed or disregarded. Adornments are an outlet for inner thoughts and dilemmas as it mediates an understanding of the unconscious by creative means. Clothes are “expressive of hidden and largely unconscious aspects of individual psyche, as forms of usually unintentional non-verbal communication.”¹¹ Infused with history, social connotations and personal significance, clothing and attire are filters by which an individual is perceived and subsequently placed in social categories. While the built environment can instil an air of tranquillity, awe or energy, fashion can provide a direct and tailored interaction with the individual.

Jungian theories regarding an individual’s conscious and subconscious state that “the ego is the conscious of part of the shadow... The shadow contain[es] contents that could have been incorporated into the ego if it had developed in a different environment...

Although the shadow feels dangerous to the ego, it may actually contain qualities that are needed for the person’s further individuation.”¹³

This discourse between the ego and shadow produces a powerful energy that - when channelled into architecture, as it is in fashion - inspires meaningful design, giving transformative qualities to the architectural medium and creating

spaces where the “[e]go and shadow are no longer divided but are brought together in an – admittedly precarious – unity.”¹⁴ The unconscious pushes the limits of creativity while the conscious applies the necessary skills and knowledge to express

“i have never known a really chic woman whose appearance was not, in large part, an outward reflection of her inner self.”¹²

and explore further into the shadow. “For it is the function of consciousness not only to recognize and assimilate the external world through the gateway of the senses, but to translate into visible reality the world within us.”¹⁵

Every time someone selects their attire, they are acting beyond the function of dress and illustrating the dialogue between shadow and ego in an act of creative expression. Together with the ambiance created by their outfit that is then projected onto their surroundings,

they give meaning and raison d’être for the adornment both of their body and space. Relevant to mind and body, fashion is a form of expression that gives everyone creative

freedom; “[a]rt is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purpose through him.”¹⁶

“When one has a style of one’s own, it is always twenty times better.”¹⁷

Fashion and dress are forms of performative and sculptural art; it is a medium that embodies current trends and technologies, affects its surroundings and expresses both conscious and unconscious yearnings. Elizabeth Wilson states that “fashion not only protects us from reminders of decay; it is also a mirror held up to fix the shaky boundaries of the psychological self. It gazes the shifty identity, freezing it into the certainty of image.”¹⁸ Alexander McQueen created each of his collections with love and care; his works were catalysts for change, returning beauty to worldly chaos and challenging social norms. Most importantly, his collections were autobiographical, having “a lot to do with my own sexuality and coming to terms with the person I am –

it was like exorcising my ghosts in the collections. They were to do with my childhood, the way I think about life and the way I was brought up to think about life.”¹⁹

Style is a product of mass media and the individual’s perception of beauty. Coco Chanel, an avant-garde of fashion and an icon in style and elegance said that “fashion fades, only style remains the same.”²⁰ Her statement suggests that clearly defined personal style can provide permanence in the ephemeral design industry and city life. In architectural practice, style can be interpreted as the overarching design theme or parti. The implementation of a clear and well-developed parti throughout a project creates clean, fluent spaces that stand out iconically within the urban fabric.

image 2.05 gabrielle 'coco' chanel from coco chanel & igor stravinsky, 2009 film



“She liked to “wear” herself out in public, to design the map of her body... Clothes, a real passion for her, were fabrics of fabrication: excessive constructions, textures of seduction... She wore beautiful things... extravagant, lavish apparel fashioned her image, shaped her figure. Her dresses were hyperbolic, ironic voyages into femininity. They accentuated her bodily ‘architecture’: corset like structures framed shapes, double skin, marked curves, rounded breasts... Her outfits were assemblages, luxuriant montages with seductive inner mechanisms. The ensemble was always open to ready deconstruction...²¹

“you don’t buy clothes – you buy an identity.”²²



image 2.06 lady gaga
mtv video music awards - 2010



image 2.07 herzog & de meuron
forum barcelona, 2004



image 2.08 forum barcelona, interior



image 2.09 antonio gaudí
casa batlló, barcelona 1877



image 2.10 hussein chalayan, afterwords, fall/winter 2000

At the scale of the individual, “[c]lothes and accessories are expressions of how we feel, how we see ourselves – and how we wish to be treated by others.”²³ Fashion is a form of media that uses sex and glamour to market garments, designer, events and the wearer. Clothing can be functional, event specific, revealing or concealing; both conscious and unconscious decisions made in the selection of an outfit, result in dress that has the capacity to affect the mood of the individual wearing it and influence those around them. Some forms of dress are chosen specifically to suggest an air of elegance and formality while others are shocking and offensive; “[w]omen dress alike all over the world: to be annoying to other women.”²⁴ Fashion can instigate envy, happiness, instil confidence, provoke self-consciousness or create a comfortable and relaxed

atmosphere. Representing both the conscious and unconscious, clothing becomes the language through which one presents themselves and communicates with the rest of the world.

Fashion designer Giorgio Armani believes that “an outfit is only as beautiful as how it compliments the person wearing it.”²⁵ Fashion focuses on the individual and its success depends upon the messages portrayed by the garments and the look and feel it provides consumers. When an individual selects their attire, they are challenging and beginning a discourse with their concept of beauty. Fashion communicates their inner emotions, thoughts and ideas as a response to their surroundings and a manifestation of their unconscious. The fashion industry markets clothing as a widely accepted and accessible form of personalized creative

expression. Not limited to industry professionals, fashion’s immense authority affects all in some way, shape or form.

Fashion and architecture are idealistic and responsive to the culture from which they originate. Designer Hussein Chalayan is recognized in both the architecture and fashion worlds for his work that contemplates personal identity, the fragility of life and the power of creative expression. His *Afterwords* Fall/Winter 2000 collection began with an exhibition of a vaguely domestic setting of four chairs and a coffee table. Models entered the staging area and quickly transformed each piece of furniture into dresses and compact luggage cases. The performance addressed his experiences and ties with the 1990s Balkan conflict, suggesting the idea of “leaving behind one’s home ‘with nothing but the clothes on your back.’”²⁶

While fashion and clothing have an indisputable dialogue with its users, architecture often lacks a developed response to the individual’s conscious and unconscious. Although some of the most famous modern architectural works are celebrated icons that represent a place, idea or mood, their contextual interpretation with individuals is limited. The *Forum Barcelona* by Swiss Architects Herzog & de Meuron is a public building that sits monumentally against its landscape and makes a bold and harsh design statement amongst a sea of Gaudi’s organic motifs and the adjacent urban park. Unfortunately, its oversized cavernous ground plane of the exterior “appeared to be a no-man’s land of patterns and blank facades.”²⁷ Similarly, the interior spaces - though interesting - do not engage with the users or create a narrative for the exhibits.

On an everyday basis, the individual's experience of space is similar to that with fashion; just as an inherited watch can be both sentimental and powerful and a fur coat adds an air of glamour, architectural spaces also speak to its users and for the designer. While one's clothes and stylistic choices display their desired self-image, their residence, favourite coffee shop and workplace are also telling of one's character. Functioning at multiple scales, adornment, dress and personal style in both attire and built environment work hand in hand to inform one's inhabited space and portrayed persona, ultimately defining the atmosphere of their surroundings.

The evolutionary significance of beauty stems back to the classical era, unfortunately it has "steadily declined in the course of modernism until now it seems

to have lost all relevance to the arts."²⁸ With a focus on function, contemporary architecture emphasizes the importance of a clear design parti but often lacks balance between context, clean lines and inspired experiences. Because complete experiences in contemporary aesthetics are rare in everyday life, events of spectacle are relied upon to display the full potential of beauty within a culture. Special events within today's culture not only signify a healthy urban centre and economic condition, but are also catalysts for change, transforming a neutral space into a stunning and dynamic stage and rekindling the relationship between the human condition and urban fabric.

The *event of dress* is a notion that celebrates the adornment of space by its architectural qualities, the event and the users, forming a connection between them. Gropius

declared that "architecture is not a question of material or structural reality but of the effect of the particular surfaces it presents to the observer."²⁹ Adding to this, Vidler's writings in *The Architectural Uncanny* state that while architectural features cannot be measured for their implied feelings, there is vast historical and psychological evidence that architecture functions as cultural emblems of experience.³⁰ Together, these statements imply that space that is fashioned by way of attire and experienced through event possesses lasting significance on urban life. A coat of paint and a lush fabric have similar functions in fashion and architecture; they are mediums that transform surface and aesthetic, fashioning textural and experiential space. In this manner, an architect can fashion a space as precisely as a tailor can construct an outfit.



image 2.11 gisela stromeyer
elie tahari showroom, nyc 2004



image 2.12 saks fifth avenue, nyc 2010

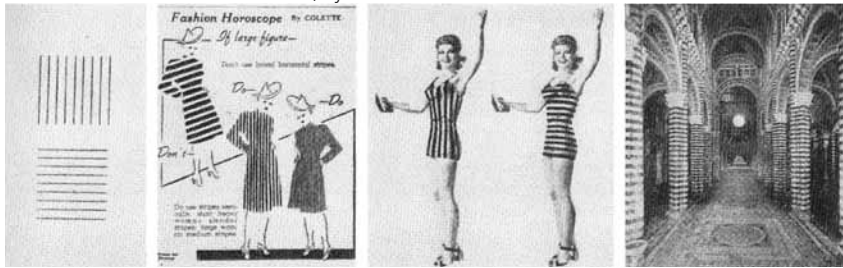


image 2.13 walter gropius, "design topics," magazine of art, 1947
psychological effect of visual patterns illustration

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- 2 Thomas Carlyle, *Sartor Resartus* (New York: Oxford, 1987), 30.
- 3 Adolf Loos "Ornament and Crime (1908)," *Ornament and Crime*, trans. Michael Mitchell, (California: Ariadne, 1997), 167.
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- 29 Mark Wigley, *White Walls, Designer Dresses* (Cambridge: MIT, 1995), 103.
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society on display |
urban fabric & haute couture

chapter three

image 3.02 frank lloyd wright, solomon r. guggenheim museum, 1959



collective imagination

In the discourse of advertising the technical need for design is always accompanied by the cultural need for atmosphere. The two structure a single practice; they are two aspects of a single functional system. And both mobilize the values of play and of calculation – calculation of function in the case of design, calculation of materials, form and space in the case of atmosphere. ¹

The architect, Frank Lloyd Wright once said “[g]ive me the luxuries of life and I will willingly do without the necessities.”² As a professional whose work requires a high consideration for functionality, his statement was bold; Wright was reflecting upon the importance of the narrative that he believed fashion, architecture and design must have with the individual. Having established that the desire for luxury is greatly based upon one’s personal taste, this chapter studies the wider influence of design at the scale of a society and its people. Societal influences at the scale of the city have the ability to not only shape an individual’s taste, but also define overarching trends and even the culture of a city.

“Frequently shunned and derided, typically fickle and vain, style is never absent. Regardless of the qualities of a particular style, it remains the unique expression of collective sensibility and the closest architecture comes to expressing a social engagement”³ Resulting from the juxtaposition of history, technology, economy and the collective imagination, the styles that are adapted at a societal level are telling of the unique identity of a culture and its urban fabric

part of this strangeness of dress is that it links the biological body to the social being, and public to private.†

Dress, and ultimately fashion, connect the individual to the public eye. It speaks for the wearer, making a statement for and about the person and their surroundings. Architecture performs a similar function at a larger scale; its interaction with users, the urban fabric and the economic condition results in a building with a specific presence, place and character in a city, regardless of its public or private nature. The ideals that are portrayed by fashion and architecture are not only dependent upon the individual or object, but are also greatly affected by the external city and culture in which they exist.

To determine what people want to wear, where they want to live, what they need to own and what events they want to attend, a thorough understanding of their world and the drivers of their desires must be acquired. The buildings and

forms within a city, mass media, history, current technology and surrounding people all attribute to an individual's tastes and preferences.

The fashion industry utilizes all of these variables to

sculpt an industry that seduces people to purchase and wear what they deem to be the next trend; consumers in the streets of a city then become walking advertisements. Fashion designer Roberto Cavalli understands the importance of staying connected both professionally and socially; his labels post regular updates on multiple trending sources and he personally attends discos and parties to spend time with the young people –the trendsetters – to see what they are wearing, what they like and what turns them on.

“The finest clothing made is a person’s skin, but, of course, society demands something more than this.”⁵

Society has attached a very strong meaning to aesthetic and designs, which has in turn shaped the way that individuals define and react

to their idea of beauty. Beauty is different for every culture and

era, it is in many ways something that possesses characteristics that the individual or the urban fabric is lacking and has a yearning for. A beautiful building or dress, then, is something that is considered to be beautiful because mass media, history, technology and - therefore society as a whole - has deemed it so. It is the role of designers to challenge society's ideas of beauty; through their imagination and innovations, they must work to keep up with the fast-paced city life to encourage constant growth in self and the collective.

A great deal of the success of the fashion industry is predicated upon their ability to foresee future trends and identify consumer likes. The *Donegar Group* is the fashion industry's leading trend forecaster, offering comprehensive perspectives on retail and merchandising within ever-changing global fashion communities.⁶ During the March 2010 edition of *Semaine de Mode Montréal*, a presentation was given by Courtney Kramer of the Donegar Group as part of *+Le Showroom*. The presentation, entitled *Tendances / Printemps 2011* (Seasonal Outlook for Spring 2011) discussed upcoming trend predictions and the effects of multi-media on the fashion industry. Topics included the lack

of coherence within recent works (such as Vivienne Westwood's fall/winter 2010 runway collection), big picture consumer shifts in retail and 'fashion's white noise;' mass media overloading the industry, turning style into the new celebrity and concerns that fashion is moving straight from the designer to the public. Finally, she listed crucial design guidelines for upcoming seasons: *Require vs. Desire*, the new consumer want for story behind products; *Beyond Desire*, demands for extras such as special events and local artist sponsorships; *Multi-Media Integration*, it is no longer enough for designers to just have a website; *Curated Concepts*, guided merchandise that incorporates lifestyle and art; *American*

Revolution, new media recalling heritage icons and a revival in craftsmanship; *Escapism*, offering a whimsical alternate state of reality; and *Outsider as Insider*, the concept of 'geek chic', where the unconventional is now fashionable.⁷

The fashion industry must always think ahead; designers begin work on collections 18 months in advance and this March 2010 edition of SMM showcased upcoming collections for Fall 2010, with presentation focusing on the Spring 2011. The design principles laid out by the Donegar Group called for designs with pure and cohesive partis, representing society's need for clear, meaningful ideas to balance the fast-paced ephemeral culture that the internet

and mass media has created. Fashion must again redefine itself to maintain its position as a relevant and respected form of art and communication: "because fashion is constantly denigrated, the serious study of fashion has had repeatedly to justify itself. Almost every fashion writer, whether journalist or art historian, insists anew on the importance of fashion both as a cultural barometer and as expressive art form. Repeatedly we read that adornment of the body pre-dates all other known forms of decoration; that clothes express the mood of each succeeding age... Too often, though, the relationship that of course exists between social change and style as of dress is drawn out in a superficial and cliché-ridden way."⁸



image 3.03 vivienne westwood, fall/winter 2010-2011 runway collection, paris fashion week 2010



image 3.04 crystal palace, joseph paxton, 1851

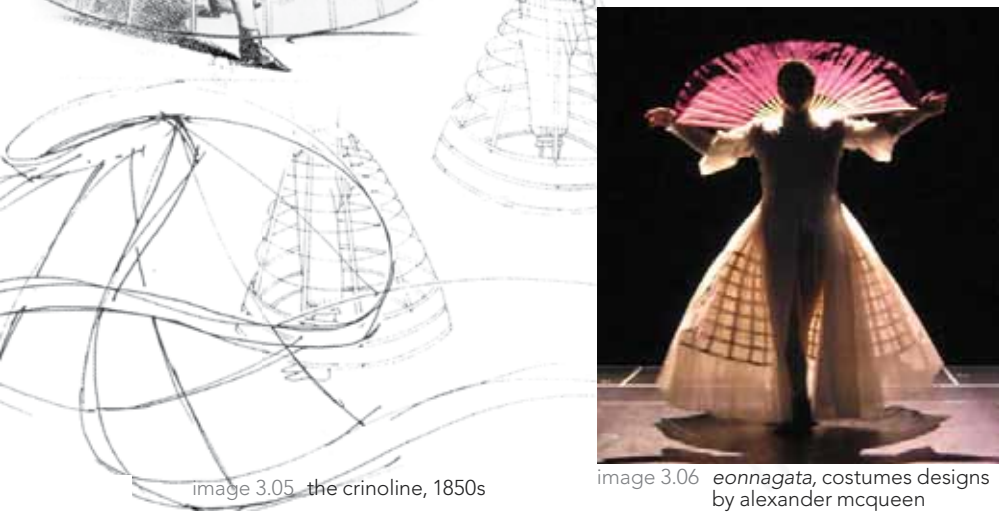


image 3.05 the crinoline, 1850s



image 3.06 eonnagata, costumes designs by alexander mcqueen

“The metaphor of architecture as clothing can be traced back to Vitruvius and possibly even earlier. Historic costumes reveal the axis of fashion and architecture in period dress, in many garments that were ornamented and even constructed according to architectonic references.”⁹ Clothing and fashion accessories such as hats and capes often mimicked the forms found within the architecture of an era, from the pointed arches of Gothic architecture to the columns and buttresses of the Elizabethan era.

Sir Joseph Paxton’s winning design of the *Crystal Palace* for the Great Exhibition of 1851 was radical for its time. It married the capabilities of the time’s technology with the exhibition requirements, for fast construction and spaces with large flexible open floor plans. At around the same time, a similar technology made an appearance in fashion with the invention of

the crinoline; it was a thin metal frame that paralleled the metal framing construction of the Crystal Palace. Used under women’s skirts, it provided the look of the full-bodied skirt that was popular at the time, replacing dozens of layers of burdensome fabric with a lightweight structural frame.¹⁰ In 2008, Alexander McQueen found similar inspiration in his costume designs for Robert LePage’s production of *Eonnagata*. McQueen translated the tragic tale of the eighteenth century diplomat, general and transvestite Chevalier D’Eon into a series of “typically sublime, gender-crossing fantasies that acknowledged not only Kabuki and Louis XV but also 21st century couture, including an elaborate military jacket, embroidered kimonos and a ‘petticoat cage’ – a hooped underskirt worn under crinolines.”¹¹

A revolutionary of her time, Gabrielle 'Coco' Chanel brought out the beauty within pure and simple fashion design. In the 1910-20s when women were expected to wear confining corsets and voluptuous feminine dresses, Chanel boldly wore and designed clothing influenced by menswear using loose silhouettes and jersey, a material typically used for men's underwear. Her style redefined women's fashion, maintaining a high-end, but simple elegance to her collections without sacrificing comfort or practicality; "styles of dress have evolved in a continuous progression of innovations and changes. Historians and social analysts have reports that many of these changes have been influenced by shifts in the social environment and lifestyle of a society."¹²

The functional, minimalistic nature of her work was influential

in the rise of modernity; "not only had architecture begun to embrace women's fashion as a paragon of modernism, but it became unclear whether fashion was leading architecture or vice versa."¹³ The architect Le Corbusier greatly admired the direction that women had taken towards what he believed to be the future of dress. In his 1930 article entitled *Précisions sur un état présent de l'architecture et de l'urbanisme*, he speaks openly on their new form of aesthetics:

Woman... has brought about the reform of her dress. She found herself in this dilemma to follow fashion and by doing so gave up what modern technology and modern life had to offer... So woman cut off her hair and her skirts and her sleeves. She goes around bare-headed, bare-armed with her legs free, and she can dress in five minutes. Moreover she is beautiful; she enchants us with the grace of her figure... The courage, the enterprise, the inventive spirit with which woman has revolutionized her dress are a miracle of modern times. Thank you! / What about us men? A dismal state of affairs! In our clothes, we look like generals of the Grand Army and we wear starched collars! We are uncomfortable."¹⁴

The superfluous and inefficient components of fashion had been trimmed off to reveal a newfound mobility that the modern woman required in her dress. Simultaneously, architects such as Le Corbusier were in search of a pure aesthetic in the architectural form. Reflecting back now to the Donegar presentation, current society is again returning to the idea of the simplified form and clean parti illustrating the cyclical nature of the design industry.



image 3.07 gabrielle 'coco' chanel, 1937



image 3.08 Le Corbusier
Précision, 1930



“Fashion has always been influenced by modes of transportation, the architecture of a period, and the customs of the people. Prosperity and poverty are recorded in the fashions of the ages, as are frugality and extravagance. Fashions have been named for men and women, for leaders, and for painters of note or vogue; and inventions have also had

a part in contributing to the language of fashion.”¹⁵ This century presented society with some of the most profound parallels between fashion and architecture. In the 1920s and 30s, the modern simplicity of the International Style architecture - demonstrated in works by Mies van der Rohe and Le Corbusier - paved the ground for the 1970s and 80s work of fashion designer Calvin Klein. Klein’s work was never ornamental, always presented in neutral shades with streamline silhouettes, possessing a resonance of the minimalist architectural designs before him.

Architecture and fashion have always shared views on ideas such as shelter and egress, cultural implications, societal influences and relationships with the users. This relationship has

been further elevation since the beginning of the 21st century with countless collaborations between designers of the two crafts: “for almost a decade, architects have been competing for fashion projects with the zeal they once showed for museum and gallery commissions.”¹⁶ The results have taken on projects of all scales and forms. Leading architects such as Rem Koolhaas, Tadao Ando, Renzo Piano, Herzog & de Meuron and Massimiliano Fuksas have all completed projects with major fashion houses such as Prada, Armani, Maison Hermès and Issey Miyaki. Meanwhile, “architects around the globe are employing the principles of fashion design to create membrane structures and mobile buildings.”¹⁷ Fashion designers Pierre Cardin, Roberto Capucci and Gianfrano Ferré are trained architects who use architectural principles to

design and make clothing rather than the traditional methods of tailoring. And although many other fashion designers, such as Alexander McQueen, Shigeru Ban, Hussein Chalayan, Issey Miyake and Rei Kawakuba do not have architectural training, their work resonates with a strong sense of built form and figurative sculpture; their collections are wearable interventions in space with architectural presence. Chalayan even claims to be able to relate more with architects than fashion designers and juxtaposes the technologies of both industries to realize the creativity of his imagination.

The design styles adopted by both architects and fashion designers are a reflection of societal and economic conditions as well as their own personal experiences and tastes. The distinct styles that

“Environmental and cultural conditions influence fashion designers and architects alike. When viewed as part of a historical continuum, both garments and buildings are invaluable anthropological artifacts that mark important cultural and economic conditions, stylistic preferences, and new developments in technology and materials.”¹⁸

designers carry throughout their creative works often become their recognizable staple. McQueen is known for the satirical undertones in his highly architectural and structured clothing, whereas Frank Gehry’s architectural style is notably whimsical, sculptural and organic; both are highly influenced by nature, yet their works are vastly different. British fashion designer Vivienne Westwood is famous for her daring use of sex and fetishism in fashion and was the first to introduce the corset into outerwear.¹⁹ She is also largely credited for initiating the British punk scene with her clothing designs for the *Sex Pistols*. Santiago Calatrava is a Spanish architect,

sculptor and structural engineer who fuses all three trades into his highly recognizable designs. His work is sculptural and maintains a strong resonance of his engineering roots, exposing his efficient structures in clean white lines that are distinct in their landscape and adaptive to their context

Architects who work directly in both fashion and architecture include Gehry, Elena Manferdini and Zaha Hadid; they carry their unique aesthetics into other practices of design. In 2006, Gehry launched an exclusive line of jewelry with Tiffany Co. The pieces in his collection echo forms that are prevalent in his architectural work, often



image 3.10 kengo kuma associates
lmvh headquarters, osaka 2004

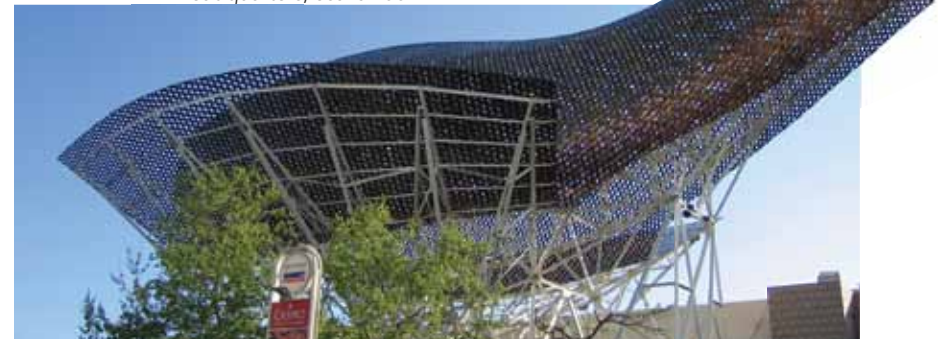
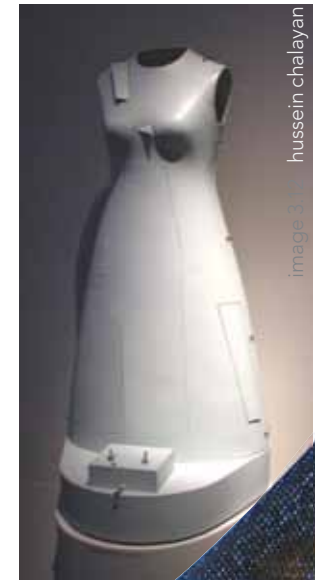


image 3.11 frank gehry, fish sculpture, villa olimpica, barcelona spain 1992

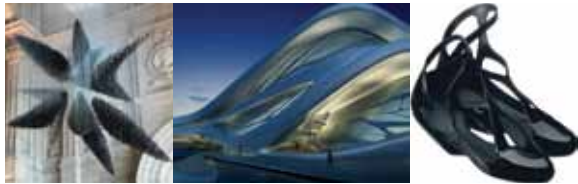


image 3.13 zaha hadid, various works



image 3.15 maxxi, rome, zaha hadid

image 3.16 zaha hadid for lacoste



image 3.19 tenerife opera house, calatrava



image 3.14 icone handbag hadid for lv



image 3.17 guggenheim museum, bilbao, frank gehry



image 3.18 vivienne westwood, various works, including statue of liberty corset (right), 1988



image 3.20 samuel beckett bridge, dublin santiago calatrava



image 3.21 millwaukee art museum, santiago calatrava

contrasting flowing organic shapes with hard man-made materials; the fish is his most common reoccurring motif. Zaha Hadid's signature parametric architectural style pushes the envelope of innovation in her design pieces which branch into fashion, brass work and furniture design. Hadid's experimental *Icone* handbag for fashion house Louis Vuitton – which was presented upon an equally beautiful sculpture - is a prime example of her ability to translate her own design sense onto an iconic piece. Furthermore, when the Metapolis Ballet asked Zaha Hadid's to design their costumes and stage set, they were presented “garments with symbolic and allusive values that transformed architecture into fluid movement,”²⁰ that explored technologies, ideas and cultural icons far beyond what they expected.

With the arrival of the

contemporary era, technology has taken and maintained a stronghold on almost every aspect of life. Technological advances have pushed North America to the head of prêt-à-porter fashions and mass production. Elena Manferdini is an architect who designs clothing using architectural processes, technologies, and her staple design style to enhance the sensory experience of her work. She cuts fabric like paper and drapes building skins like clothing; her work in fashion, architecture and art explores and experiments with textiles and technology such as laser cutting to create pieces that blur the lines between the different fields of design.

The last century has seen a growing desire to use unconventional materials, reinvent traditional ones and create flowing organic forms that recall the movement of textiles. In striving

for designs that look effortless and minimalistic, the demand for more advanced technology grew. Kengo Kuma's design for *Moët Hennessy Louis Vuitton's* headquarters in Osaka Japan is a seemingly simple design that is clad in an innovative building skin. Made of four millimetre thin slabs of onyx Pakistan assembled between two sheets of glass, these panels are used in conjunction with PET for areas that required views and natural lighting. “This innovation represents a new development in the ambiguous field of use of stone as a finishing material, giving the building a particular image but not making full use of all the materials, features.”²¹ The result is a stunning building that is fully illuminated, demonstrating the incredible technological advancements and a necessary amount of restraint in its application.



image 3.22 elena manferdini
clad cuts, 2004



At a city scale, architectural design objects are capable of performing functions from micro to macro scale; the forms and aesthetics that they take speak of existing social conditions, needs of the city and desires of the collective. Similar to fashion trends, buildings depict a summary of the styles adopted

image 3.3 alexander mcqueen
"spine" corset
spring/summer 1998

by a city, spanning years to decades rather than months and seasons. While architecture holds similar connotations of society and culture as fashion, its permanence bears with it a great deal more responsibility.

Until the 19th century, formal architecture used walls as both structure and ornament. With the integration of modern building technology, structure and façade were no longer synonymous; walls became "decorative 'curtains' to be hung and attached onto the structural frame. As walls lost structural significance, however, their ornamental aspect escalated."²³ Despite the separation of skin and frame, designers strive to reconnect aesthetics and function as demonstrated

by the reoccurring image of the spine, which takes advantage of the tectonic structure and beauty inherent in its organic form. In the late 1800s, architect Antonio Gaudi discovered that natural inspirations such as the spine and a shape's natural reaction to gravity, allowed him to enhance the structural and aesthetic properties of an arch. The marrying of form and function is further explored in the contemporary works of Santiago Calatrava who abstracts the simple skeletal frame to create beautiful complex structures. The iconic spine has also made appearances over the last few years in furniture, clothing and costume design, setting new trends in pop culture and resonating its historical presence within the art and architecture of previous decades.

In many ways, the spine is a signifier of the recent *green-era*: society's return to nature, stemming from years of abusing environmental resources and the realization that the earth can no longer sustain current lifestyles of consumption. "[I]f there's one thing that the environment can teach you, it's that everything is connected."²⁴ Sustainability's influence on urban life - including fashion, art, architecture, technology, economics and politics - has made it into the latest trend. Though the word has negative undertones, trends are a vital aspect of social life. While 'green-living' may last far longer than other fashions, like other trends, it has and continues to shape the culture, people, lifestyle and economic condition of this century.

"fashion is not something that exists in dresses only. fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening."²²



image 3.26 lady gaga, 2009
american music awards



image 3.25 antonio gaudi exhibition, barcelona spain
basilica i temple expiatori de la sagrada família



image 3.24 david winston, cleanroom inc.
spine couch



image 3.29 dsquared2
spine heels
fall/winter 2010



image 3.28 santiago calatrava
liège-guillemins railway station, belgium 2009



image 3.27 stairs
toronto path system



image 3.30 green wall scaffolding, tamsui



image 3.32 taiwan taoyuan international airport, interior green wall



image 3.34 airport green wall panels



image 3.35 airport green wall panels



image 3.36 airport green wall panels



image 3.33 airport wall detail



image 3.31 green wall scaffold detail



image 3.37 ecoark panels



image 3.38 ecoark, polli brick details



image 3.39 ecoark exterior



image 3.40 ecoark exterior



image 3.41 ecoark interior

Over the last sixty years, Taiwan's economy has made a swift transition from agriculture to industry and is now a world leader for manufactured goods.²⁵ Unfortunately, their booming economy has come at the price of an almost intolerable amount of pollution and both architects and engineers have teamed up with the government and its citizens in search of viable solutions. In Tamsui - a small sea-side district approximately twenty kilometres northwest of Taipei City center – amongst endless walls of garages and storefronts, the streets may suddenly give way for a green wall; made of a simple plastic lattice with small plastic planters inserted into the openings, they are often installed temporarily to hide construction sites and house a variety of low maintenance, local plants. Though they are incredibly simple and inexpensive

to build and install, these tiny stretch of vegetation make the unpleasant scene and smell of an endless line of gas vehicles, far more bearable. Taiwan Taoyuan International Airport is using a similar wall system as many of the interior wall finishes for their new airport renovation/addition.

The *2010 Taipei International Flora Exposition* introduced a new *Pavilion of New Fashion*, also known as the *FE EcoARK*. Designed by Arthur Huang of MiniWiz, the 2000 square meter exhibition centre was clad in a 28-meter tall translucent skin made of 1.5 million recycled plastic bottles called Polli-Bricks.²⁶ Despite the constraints of a strict financial budget, safety regulations and environmental requirements, the one hundred thirty meter long skin, was designed to not only withstand fire, typhoons and earthquakes,

but also provide natural cooling, thermal and sound insulation as well as illuminate the building.²⁷ “EcoARK is the world's lightest, movable, breathable environmental miracle... [and Polli-Bricks] can be used to make anything from a vase to a garden wall to a house.”²⁸ Polli-Bricks are designed to snap together and therefore allowed for a quick and easy assembly under a tight construction schedule and disassembly after the Expo. During its lifetime between March 2010 and June 2011, the EcoARK hosted numerous fashion shows, filmings and public meetings; the disassembled Polli-Brick panels will be distributed amongst 100 Taipei schools that were damaged by typhoon Morako in 2009 and to educate children on sustainable design.²⁹

Taiwan's gestures towards sustainability are immensely effective because their green

walls are affordable and easy to build and therefore, widely used. Furthermore, they inspired a plastic bottle –their largest waste problem – to be transformed into a product that became an entire building skin, able to withstand the toughest of weather conditions and is aesthetically beautiful. Economically, the EcoArk was a stroke of genius, but more importantly, all the green-wall systems in Taiwan signify a culture coming together to overcome a problem at all different scales. Each of the solutions adapted perfectly into each respective environment and their needs, while maintaining an awareness and respect for cost, available resources as well as aesthetics. The EcoArk took the green wall to new heights, illuminating the entire building skin to create a spectacular backdrop for the most important festival in Taiwan.

In January 1997, designer John Galliano presented his first couture show for the fashion house Christian Dior. The evening was audaciously set in Paris' Grand Hotel where he replicated the famous *Maison de Couture*, where Dior staged his first show and where "modern fashion can conveniently be said to [have began] with the New Look... bringing back to fashion a delicacy and femininity not seen in Paris since before the German Occupation in 1940... [it] gave the illusion of being fresh and different from the clothes that immediately preceded it."³⁰ In this and subsequent other performances, "Galliano's transformation of the space involving effacing its real characterising in the interest of imposing his own fantasy vision on the space, weaving instant mythologies and creating something out of nothing."³¹

The contemporary culture of city life operates within the constantly changing aesthetics of images in the media, the propagation of art and the accessibility of international trends. Design serves a society with a strong thirst for creative knowledge. Unfortunately, the speed in which art is consumed ultimately distorts and exploits it. When "faced with the tedium of everyday, real life experience, of the scientific illusion, of work and production, the world of art appears as a kind of last preserve of reality, where human beings can still find sustenance. Art is understood as being a space in which the fatigue of the contemporary subject can be salved away."³² The works of high fashion designers such as Vivienne Westwood, John Galliano, Alexander McQueen and DSquared² possess vivid nuances of other forms of

design including sculpture, architecture and performance arts, they represent competing escapes into affirmations; an entire culture of manufactured desire is woven into their work.

There exists a constant dialogue between the expression of oneself through their clothing, and the external reaction and response to it. "It is not by chance that the first thing we know of modern man, the first piece of evidence for his elevation from the degenerate realm of the senses into the realm of the visual, is his clothing."³³ Fashion's exchange with societal influences and the collective imagination is accessible and tangible because it is at a scale that is much easier to negotiate. By understanding and ultimately applying the processes of the fashion industry, architecture can begin to create similar experiences of interaction with the city and the

collective imagination. Fashion offers a method of expression and experiential moments; architecture needs to challenge its role as the backdrop for events and become a proactive generator of spectacle.

"Dress is in the fullest sense, a 'social mode,' a more or less standardized picture of expected collective behaviour; and it is essentially at this level that it has meaning."³⁴ Fashion is inarguably a dynamic medium for communication and a widely successful instigator for change while event is an effective catalyst for societal transformations. Embedded within style and trends is history, the collective imagination and social conditions. The unknown of society is thereby within the creator - in this case the designer of the existing urban condition – taking its forms within fashion and the built environment.



image 3.42 diesel campaign:
global warming ready



image 3.44 john galliano for dior
paris, 1997



image 3.45 shigeru ban
curtainwall house, 1995



image 3.43 viktor & rolf
long live immaterial

- 1 Jean Baudrillard, "Atmosphere [20]," from eds. Sylvia Lavin & Helene Furján, *Crib Sheets* (New York: Montacelli, 2005), 70.
- 2 Frank Lloyd Wright, source unknown.
- 3 Johan Bettum, "Style [16]," from eds. Lavin, 85.
- 4 Elizabeth Wilson, *Adorned in Dreams* (London: Virago, 1985), 2.
- 5 Mark Twain, source unknown.
- 6 "About," *Donegar Group*, 2011 <<http://www.donegar.com/web/89357.htm>>
- 7 "Tendances / Printemps 2011" Presentation by Courtney Kramer of *Donegar Group*, Semaine de Mode Montréal, 03 March 2010.
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- 10 Brooke Hodge, *Skin + Bones* (London: Thames & Hudson, 2006), 12.
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- 16 Quinn, 3-4.
- 17 Quinn, 3.
- 18 Hodge, 12.
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- 23 Stuart Ewen, *All Consuming Images* (New York: Basic, 1988), 34.
- 24 Leslie Hoffman, *Future Fashions: White Papers* (New York: Earth Pledge, 2007), viii.
- 25 "Welcome to Taiwan" Documentary by *National Geographic*. 7 Dec 2010 <<http://natgeotv.com/ca/megastructures-eco-ark/videos/welcome-to-taiwan>>.
- 26 Daniel Flahiff, "POLLI Bricks: Build a House with Recycled Bottles," *Inhabitat*, 15 Jan 2009 <<http://inhabitat.com/polli-bricks-by-miniwez>>
- 27 "Megastructures: EcoARK" Documentary by *National Geographic*. 7 December 2010 <<http://natgeotv.com/ca/megastructures-eco-ark/videos>>
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the experience economy
branding & commercializing creativity

chapter four

(opposite page) image 4.02 *louis vuitton* store
rome, italy



“The demand of the ‘experience economy’ is that experiences – and hence lifestyles – must be branded. Atmosphere and effect thus become elements of hyperdesign – special effects attached to designer signature and coolness... built around hybrid programs that concentrate extreme atmospherics and extreme styling, a space of hyper-effects.”¹

manufacturing desires

The experience economy is a concept that connects the previous chapters on the individual and society with the local and global economy, adding a tangible facet to this thesis and bringing the proposal into ‘real-life’ perspective. Within this thesis, commodity is distinct from its meaning in mainstream business theory: commodification is the treatment of things not previously considered in economic terms as if they were a tradable commodity.² The success of a design is dependant on many factors; while an aesthetically beautiful design that functions effectively and efficiently are key, the lack of marketing and financial support would leave the project incapable of fulfilling its potential or even being completed. A piece of art, a garment of clothing or the design of

a building are methods of expression for the creator, but without the resources to realize these creative ideas, their work would not have the opportunity to influence and the artist would be unable to continue creating.

Fashion is one of the most financially and culturally influential forms of design. The fashion industry has successfully harnessed the power of spectacle as a method for commodifying human desires and as a result, has secured both economic and societal value in their work. As designer fashions have created an entire lifestyle that focuses on couture clothing and accessories, branding has become invaluable for its ability to exponentially increase a product’s retail value.

“Fashion is a brand of aesthetics, of the art of modern society. It is also a mass pastime, a form of entertainment, of popular culture. Related as it is to both fine art and popular art, it is a kind of performance art.”³



image 4.03 christian louboutin
alti pump, \$895us

It is astounding to contrast the labour and materials value of a garment versus that of a building, considering the cultural and economical influence of a fashion designer compared to that of an architect. Throughout the process of a building project, architects have to constantly justify their design decisions to the client that they believe will yield the most functionally and aesthetically pleasing results. This often results in the architects' fees being reduced in order to minimize costs and maintain the client relationship. The clothing industry operates differently in that a design is usually created, produced, marketed and sold without the designer knowing the client. Despite the inherent differences of the fashion and building industries, both must function within the economic, cultural and trend parameters of their society

and target audiences in order to sell their product and not only survive, but achieve a status of cultural and economic influence.

“When clothes leave the factories where they are made, they are mere ‘garments’ or ‘apparel’. Only when the marketers get a hold of them are they transformed into ‘fashion.’”⁴ Making this important observation, Mark Tungate muses that the fashion industry is not built upon the garments in which it sells, but rather the image that they portray. Without the marketing and branding aspect of the fashion industry, *Christian Louboutin* would be unable to sell a pair of high heels for \$895US and Toronto born brothers of *DSquared²* would not be able to sell a simple t-shirt for \$500US; they are not selling a mere shoe or shirt, they are selling a emblem that represents a desired lifestyle.

“The definition of luxury and its representation are strongly conditioned from factors such as globalization and multi-medial communication, marketing strategies, social customs.”⁵ This lead to the idea of luxury relating more to the associated people and branding than the actual cost of the object themselves. The fashion industry’s desire conditioning can be so effective that consumers who cannot afford authentic designer pieces feel that they must purchase imitation pieces to achieve a desired image. In the street markets of Italy, France and China, replica designer garments and accessories are abundant and vary in price and quality. While much of the merchandise is very poorly made and marked with obviously fake logos, many high-end counterfeits from China are made with high quality materials and craftsmanship; a high-end

imitation purse can cost several hundreds of dollars and are hardly discernable from the original.

In an attempt to explore the tangible value versus the branded societal value of designer pieces, an exercise was conducted that challenged the trademarks of famous fashion houses. Imitation Gucci, Burberry and Fendi purses were purchased for ten Euros each at the Porte Portese Market in Rome (image 4.05). They were disassembled and parts of each were selected to create a single purse that contained elements of all three iconic logos. Authentic purses from these

designers can cost thousands of dollars and despite the obvious fakery of the ones used in this transformation, they were symbolic of the brands that they imitated and had the respective social value. Monetarily, the purses were worth very little, however, after they were deconstructed and reassembled into one hybrid purse of all three fashion houses any remaining association to the brand value was eradicated.

Design as a form of mass media is directly linked to wants. The design industry's marketing schemes rely upon the innovation and inception of creative, fresh

ideas that engage public interest and address individual desires. In fashion, partnerships with celebrities, controversial advertising campaigns and capsule collections are clever promotional initiatives that capture consumer and media attention and boost sales. H&M initiated the capsule collection in 2004 with their hugely successful collaboration with Karl Lagerfeld (image 4.15); it made haute-couture garments accessible to the general public and brought to H&M a slew of other designers including Viktor & Rolf, Jimmy Choo, Lanvin and Versace. Since the success of a product is measured

directly by its spread into the market and consumer popularity,⁶ clothing or fashions that are in the highest demand, sell the most units, make the most money and consequently have the most social influence. Within design, the fashion industry has devised a formula that allows them to not only market their products but also effectively condition the desires of both society and the individual. A major part of this equation is the multi-million dollar industry of trend forecasting, it is an invaluable aspect as it not only allows them predict future trends but also define them.



image 4.04 the deconstruction of three imitation designer purses: gucci, burberry & fendi; the reconstruction of one hybrid purse containing elements of all three labels



image 4.05 - porta portese market, rome, italy, 2008

“as well as being a visionary designer, the inventor of ‘the new look’ was a moneymaking machine... more than anybody before him, dior realized that luxury could be repackaged as a mass product. not only that, he considered it the key to the survival and profitability of a brand.”⁷

The fashion industry's ability to condition desires and use them to create an economically successful and influential art is an important lesson for architecture. Alongside fashion's prêt-à-porter and haute couture collections is their wide spread presence in the mass media (i.e. celebrity associations, photography and film) where they have built an international empire on the notion of glamour - convincing people that they want and need it. Until the end of the 19th century, fashion houses were merely suppliers that produced garments to client specifications. In Paris, Charles Frederick Worth started the first designer brand and became the "prototype celebrity fashion designer,"⁸ designing dresses in accordance to his own ideas and perception of beauty. Beyond his design talent, his success was also attributed to his ingenious marketing ideas:

"Worth was the first couturier to sit his clients down and give them a little show – having first dressed a series of attractive young women he called *sosies*... in his creations – thus inventing the concept of the fashion model."⁹ Today, luxury brands have retail prices that are exponentially more than the cost of making the physical products themselves.

Pierre Cardin was a fashion designer who studied architecture before establishing his fashion house in 1950. Having once said, "my name is more important than myself,"¹⁰ he expanded widely into other markets, suggesting that fame as a label was just as important to him – if not more so – than his practice as a designer. In architecture, branding plays a different role because of the nature of the work and industry. Like any designer, an architect must respond to individuals, society, cultural

context and economical conditions, however their work has much larger functional and economical consequences. Their products are a symbol of permanence at the scale of a city with monumental costs, potentially affecting hundreds to thousands of people. While the popularity of other design objects may not be a direct reflection of their functionality, architecture must work within the context of a project without compromising utility, structural or building code requirements. In this difficult task, few architects in the world have been able to achieve brand status and many who have – i.e. Frank Gehry and Zaha Hadid - have also expanded into other markets such as fashion or film. While designs by these '*starchitects*' are iconic and high in demand, even they must adhere to project constraints for their work to be funded, built and able to create cycles of spectacle.

“New York restaurants now have a new thing – they don’t sell their food, they sell their atmosphere... They caught on that what people really care about is changing their atmosphere for a couple of hours”¹² In recognizing that architecture is a generator of charged spatial experiences, the architect’s role now expands beyond building design to include the mediation of people, experience, desires, economics as well as political, cultural and social conditions.

Architectural success is not measured by the dissemination of products. Rather, it is dependant upon their interpretation and manipulation of given parameters to design a building that aesthetically appeals to the client, serves its function

effectively, is site appropriate and most importantly, is economically feasible; a project can only be realized once all these requirements are met. The finished design is then tested in use for its ability to engage its users, operate efficiently, create dynamic spaces for the city and its local users,

The modern developer and corporation have begun to place value (financial and social) on architectural design... seeing a long term investment in architecture as both a marketing tool and a symbol of permanence. As the boundaries between architecture, economics and marketing blur, the profession has exacted a more intensive collaboration between architect and developer... The role of the architect as solely a designer is shrinking, demanding architects to become generalists and partners in development, incorporating economics into their buildings, and using design as a powerful economic multiplier. Develop buildings are beginning to shift away from a separation between design excellence and economic success and are more often seen as a three-dimensional marketing tool.¹¹

attract events and visitors and the most successful buildings will even generate revenue. A building that can fulfil these criteria will attract a steady flow of events, users and businesses, resulting in spaces that are financially successful and socially vibrant.

Understanding the importance of atmosphere, the fashion industry has commissioned some of the world’s top architects to design unique shopping destinations and brand their labels at a city scale. Architecture’s ability to create bold, iconic and provoking designs can generate charged experiences

that celebrate space, people and event. “Workplaces, personal lives, entire industries and entire geographic regions are coming to operation on principles of constant, dynamic creative interaction.”¹³ Collaborations between fashion and architecture have yielded

flagship stores, headquarters and retail spaces that not only attract fashion enthusiasts, but also tourists and passer-bys. Varying in style and scale, these projects reflect the brand as well as the imagination of the architects: the Viktor & Rolf flagship store in Milan takes a whimsical spin on

classical architecture by turning the interior upside-down, while Louis Vuitton in Rome uses a dynamic plasma screen staircase inside the retrofit space of

an old historical building (image 4.02). Larger projects such as *Tod’s* by Toyo Ito and Herzog & de Meuron’s *Prada Epicentre* in Toyko (image 10.01) call upon the notion of dress for the building envelope and have become icons for both the city and the label.

“No Space has been left Unbranded.”¹⁴



image 4.06 siebe tettero and sherrie zwail
viktor & rolf flagship store, milan, italy, 2005



image 4.07 office for metropolitan architecture
prada epicentre, new york, 2003



image 4.08 toyo ito
tod's omotestando, tokyo, japan, 2005

“...shopping is no longer a functional task. it is a form of entertainment akin to going to a cinema, a show or even an art gallery. brands are responding by creating spaces that have more in common with museums or theme parks than traditional stores. these branded environments have become destinations... if brands insist on a strategy of marketing via architecture, in order to hurdle advertising clutter and distance themselves from cut-prices stores, they must provide rich and rewarding experiences.”¹⁵

Image
creates
desire.
You will
want
what you
imagine.¹⁶

economic climate

Historically, the design industry has always been strongly connected to the economic climate, taking on a variety of shapes and forms to adapt to both local and international conditions. Fashion's history of developing creative solutions in economic crisis has long been a beacon of hope, juxtaposing function and aesthetics with social and political constraints. The French Revolution that began in 1789 saw a "profound change in the aesthetics of fashion." The failure of the national economy and increased tension between the social classes resulted in fabrics shifting from refined silk to simple cottons. Extravagant fashions were considered anti-revolutionary in the new political attitude and replaced with simple

trouser and jacket fashions that appropriated the lower classes.¹⁷

Marilyn Friedman describes the first steps that American fashion took to voice their creativity and design talent: "In March 1929... a new group of New York-based designers called the America Designers' Gallery essentially declared independence from French sources and their emphasis on luxury and rarity by featuring designs that addressed American conditions. Their designs established new criteria or consumer products – simplicity, practicality, comfort, and affordability – that became increasingly important during the Depression, which was set in motion by the stock market crash in October 1929."¹⁸

The World Wars forever changed the function and social presence of fashion, demanding practicality in more laidback silhouettes. In 1939, Elsa Schiaparelli's "Abri" was a camouflage one-piece pantsuit with large patch pockets, "designed for dashing down to the bomb shelter when the alert was sounded."¹⁹ During World War II, "the fashion industry found itself under great pressure in Paris... Many couture houses were forced to close and the few salons that remained open suffered a shortage of material and the flight of clients." In 1940, The Limitation of Supplies Order was enforced, regulating the quantity of cloth used in clothing manufacturing, even rayon, one of the few remaining materials available, required coupons for

purchase; “many people had to make do with refashioning their old clothing.”²⁰ With the decline of the European fashion industry, the United States rose to make a claim in fashion. American Sportswear, designed for relaxed casual spectator sports is one of their largest contributions to fashion history, marking the birth of prêt-à-porter clothing.

After the Liberation in 1944, France was trying to pull itself from the ashes of war and Paris fashion was anxious to return to its former glory. New designers were emerging and the great couture houses were eager to create and show new collections; unfortunately the war had left almost no resources to realize their ideas. In 1945, the *Chambre Syndicale de la Couture Parisienne* launched “*Théâtre de la Mode*,” an ingenious exhibition that featured two hundred and seven miniature

mannequins dressed in new couture. Each doll was crafted in lifelike detail, dressed in clothing of the greatest workmanship and displayed in thirteen unique settings imagined by set designers and artists such as Jean Cocteau. The exhibition found immense success; “[b]eyond the magic and wonder of the enchanted world... and beyond even the French passion for frivolity, this was a liberation and authentic breath of fresh air. And, more specifically, it advocated freedom of dress, without constraint.”²¹ Using the little material available to create beautiful extravagant pieces, *Théâtre de la Mode* raised funds for the rebuilding of French culture, restored hope to its citizens and in an international yearlong tour, re-established “to the world the breadth of French culture and creativity in fashion.”²²



image 4.09 wwii, painting “stockings”



image 4.10 “abri” 1939 schiaparelli



image 4.11 1940, american ready-to-wear



image 4.12 théâtre de la mode, 1945
jean cocteau’s “*ma femme est une sorcière*,” gown (left) by worth

“Why should architects be concerned with uselessness? That’s what I do as an artist.”²³



image 4.13 art gallery of ontario, toronto 2010 - front buliding façade transformation by frank gehry

The building industry's rapport with the current economic situation exists on similar terms as the fashion industry. In the past, the building of cathedrals, museums and palaces were spared no expense, their grandeur of utmost priority. As the world moved into contemporary society, the importance of the architectural object – especially in North America – has taken a back seat to mass media and the 'now'; building expenses and architect's fees are the first to be cut when finances are strained. The economic crisis of 2007-2010 was the worst that the world had seen since the 1930s. It marked the death of highly anticipated projects such as Santiago Calatrava's Chicago Spire and even brought Dubai's six-year building boom to a grinding halt.²⁴ The international fashion industry suffered as well; in 2009, fashion houses Escada, Gianfranco

Ferré and Christian Lacroix all declared bankruptcy and Japanese designer Yohji Yamamoto filed for bankruptcy protection.²⁵ Thankfully, the Canadian economy endured far less in comparison and Toronto even completed major transformations to both the Royal Ontario Museum (2007) and the Art Gallery of Ontario (2008) before the height of the recession.

The changing economic climate has also raised the question of affordability and disparity of income; if the average person is unable to afford haute couture then fashion becomes exclusive to the rich. Grounded in the world's current events, the fashion industry has responded to the increasingly unequal economy with trendy affordable fashion brands such as *H&M*, *Zara* and *Joe Fresh*. These stores have allowed people to keep up with the latest trends by making fashion available

at reasonable prices. Instead of producing collections twice a year, their fast-paced marketing strategies bring in a steady flow of new apparel year-round that is designed in conjunction with up-to-date fashion trends of haute-couture houses; some also offer multiple lines that are strategically distributed amongst their stores depending on the clientele. H&M's self proclaimed mission to offer fashion and quality at the best price²⁶ has earned them a yearly spot in *Interbrand's* Best Global Brands list since 2008 with a current brand value of approximately \$14 billion;²⁷ the only fashion label ahead is Louis Vuitton at \$23 billion. Zara has been in the top 100 every year since 2005 with a current brand value of approximately \$8 billion; before this, only haute-couture fashion brands made this list. The newest addition to affordable,

high-quality and stylish apparel is Canada's own Joe Fresh. Started in 2006 by Joe Mimran for the *Loblaws Company* out of the "idea of style at an incredible price,"²⁸ 'Joe' has since impressed audiences at LG Fashion Week and in 2011, began a pilot project to expand into the American market with an International Flagship store set to open in 2012 on New York City's Fifth Avenue.

Beyond the realm of fashion and apparel, *Apple Inc.* was rebranded by CEO Steven Jobs in 2007 to become one of the world's most famous and highest profiting companies, expanding from computers to a now widely recognized line of chic mobile electronics including the iPod, iPhone and iPad. Macbooks were added to their line of iMac computers and with them, the Mac OS X operating systems, Mac App Store, iTunes for the digital

sales of music and videos, as well as a plethora of software such as iLife, which includes programs to organize and edit photos, movies and music. Much of the Apple's immensely successful rebirth was thanks to Job's ability to market the once dying computer company in a new light; he not only ensured the best quality software and product mechanism, he obsessed over their aesthetic appearance, releasing a line of phones, mp3 players and computers in sleek and shiny minimalistic casings that are small and light. As important to Jobs as the products, he worked closely with architects and designers on the Apple Store, aimed at enhancing the Apple experience. With a total of 358 retail stores worldwide, they have opened stand-alone flagship stores in major cities such as New York, Hong Kong and Paris; some even consider an Apple Store to be a more effective

anchor for shopping centres than a traditional department store such as *The Hudson's Bay Company* (image 4.xx).²⁹ The retail stores are designed to be clean and open, emphasizing the customer experience; stores not only sell their products but feature areas for presentations, workshops and product training. A Genius Bar is also offered at each location; staffed to provide technical support and repairs, what was once the back of house is now front and center, displaying technicians as a vital part of the consumer electronic package and adding a sense of transparency to the brand. Jobs not only created an innovative line of products, but also glorified and marketed Apple electronics as a fashionable accessory. Everyone knows the Apple logo and though their products are often more expensive than their competitors, consumers

are not only purchasing a phone or a computer, they are purchasing the brand experience and buying an image for themselves.

In the 1980s, Toronto's fashion industry was the city's largest manufacturing sector. Composed of approximately 500 firms, it accounted for almost half of Ontario's clothing industry.³⁰ In 1985, the city celebrated its first "annual Festival of Canadian Fashion as a showcase for Canada's designers and entrepreneurs." Launched by Steven Levy, it was "a forum for designers to show their clothing on the runways to both the retailers and press, and later, to a fashion-obsessed public... 'I could not believe that these wonderful things called fashion shows were being cloistered away in dark places where so few were enjoying them when so many could. That's when I hatched the idea [of the Festival] with [designers] Linda [Lundstrom]

and Marilyn [Brooks]. I was ready in 1985 and so was the industry. We had 16 fashion shows over three-and-half days... The whole world of fantasy was created in front of them (the audience) and they loved every moment of it."³¹

The FDCC has since taken over what Levy began; the current president, Robin Kay believes that the Toronto fashion industry has never been stronger and is poised to continue flourishing: "The intention of the FDCC is to brand the fashion industry in Canada on an international scale. This is promoting our domestic designers in our own markets and in global markets, as well as encouraging international designers to export to Canada to enrich the retail landscape in this country, further promoting and creating a cohesive, sustainable and successful industry in this country. Today, there are designers

at LG Fashion Week whose names are internationally known.”³²

Richard Florida is a renowned urban studies theorist who works out of Toronto, specializing in social and economic research. His belief that “creativity is essential to the way we live and work today,”³³ is supported by the fact that in recent years, people employed in creative fields are increasing in both number and societal value. He believes that “the Creative Class has shaped and will continue to shape deep and profound shifts in the ways we work, in our values and desires, and in the very fabric of our everyday lives.”³⁴ Florida builds upon the notion that because creativity is a fundamental aspect of life, it is a key component to success. Defined economically, the creative class includes – but is not exclusive to – writers, artists, musicians, scientists, engineers, architects and designers. Based

on his work, the professionals in these fields have social and economic responsibilities that extend beyond merely understanding and catering to the needs of individuals. Because design as a form of mass media is directly linked to desires, their work conditions desires, which in turn drives consumers toward a certain aesthetic, to purchase the newest technology, or to live in the trendiest neighbourhood, thereby laying the foundation of a society’s economy. Cities such as Hong Kong who is already famed for their street markets on *Fa Yuen* and *Ladies’ Street*, recognized into the energy and value associated with experiential shopping and have opened many chic high-end shopping areas. They attract visitors and tourists from around the world to not only shop but also visit for their trendy atmospheres.



image 4.14 elements, hong kong’s flagship ‘designer’ shopping mall



image 4.15 the apple ‘cube’ retail store fifth avenue, nyc



image 4.16 festival of canadian fashion, 1987 program

it’s not the having, it’s the getting.³⁵

“fashion
can be
bought.
style one
must
possess.”³⁶

As creators of the largest and most expensive design objects within a city, architects need to be acknowledged for their work as they are catalysts for change within a city's culture, people and economy. The notion of the starving artist is no longer acceptable, as it is the imagination of the creative classes that will pave the way for the future. Thanks to individuals like Florida, the professionals within creative classes beginning to achieve the respect and credit that they deserve and need to thrive: “[i]n addition to being fairly compensated for the work we do and the skill we bring, we want the ability to learn and grow, shape the content of our work, control our own schedules and express our identities through work... companies... are adapting to this change by striving to create new workplaces that are more amendable to creative work.”³⁷

The fashion industry's insight on the economic condition is apparent in all aspects of their work; they develop their designs, materials and marketing plans to not only define and suit the current and local trends but also the economy and the financial situations of their clients. Their ability to brand and integrate their work into the mass media has allowed them to build an incredibly powerful international empire that defines much of the world's culture and generate enormous amounts of revenue. “Because fashion is such a total interweaving of art and commerce, its interests must be of interest to all sorts of government departments on all sorts of levels. And, while a skirt has no plot and you can't hum a pair of pants, fashion sometimes involves human intellectual achievement that might qualify it as a cultural industry like literature, music and film.”³⁸

Architecture does not need to sacrifice design imagination to create buildings that are economically viable and able to generate revenue for both client and designer – the fashion industry has proven this. Like fashion, architecture must be a complete juxtaposition of form and external conditions, including politics, aesthetic trends, society and economics. The architect must create a dialogue between the building, its users and its surroundings while respecting the economic climate, capitalizing on mass media and pushing the limits of design. North Americans have a profound appreciation for fashion and need to develop a similar respect for architecture as it can dramatically alter a city, its people and culture. However, the professionals in the industry must first learn to identify the profits and value within their own work.



image 4.17 karl lagerfeld for h&m, 2004



image 4.18 versace for h&m, 2011



image 4.19 the hudson's bay company department store yorkdale shopping centre, toronto 2010

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the fabric of toronto

toronto's culture & creative spirit

chapter five

(opposite page) image 5.02 david dixon *katwalk show*
ultra supper club, toronto

“Here, then, are the voices of some of the folks who are trying to turn this past Toronto into a city that nurtures the arts from the ground up. We hope their ideas and strategies will compel you to get involved, too.”¹

discovering toronto's potential



Toronto declared 2006 to be the year of culture.² Recognizing the importance of a thriving art and design scene, Toronto has taken great strides to encourage creativity by working to providing a charged urban fabric. In 2004, the Sharp Centre for the Ontario College of Art and Design propelled a slew of new and exciting building projects. The city has since witnessed the dramatic rebranding of the Royal Ontario (ROM) by Daniel Libeskind and the Art Gallery of (AGO) by Frank Gehry, as well as the completion of Bell Lightbox, the new home for the Toronto International Film Festival. Former host to Fashion Week as well as countless other

special events, Nathan Phillips Square, in front of Toronto City Hall, is being refashioned by locals Plant Architects to incorporate varying scales of public spaces that foster imagination and multiple levels of social interaction.

Special events in Toronto continue to increase in both quantity and glamour, exhibiting local and international talent in art and design. The Fashion District was one of the first indicators of the city's creative potential; architecture has the means to continue this spirit with striking façades, thoughtful spaces and a built environment that inspires moments of spectacle.



image 5.03 downtown toronto, aerial view

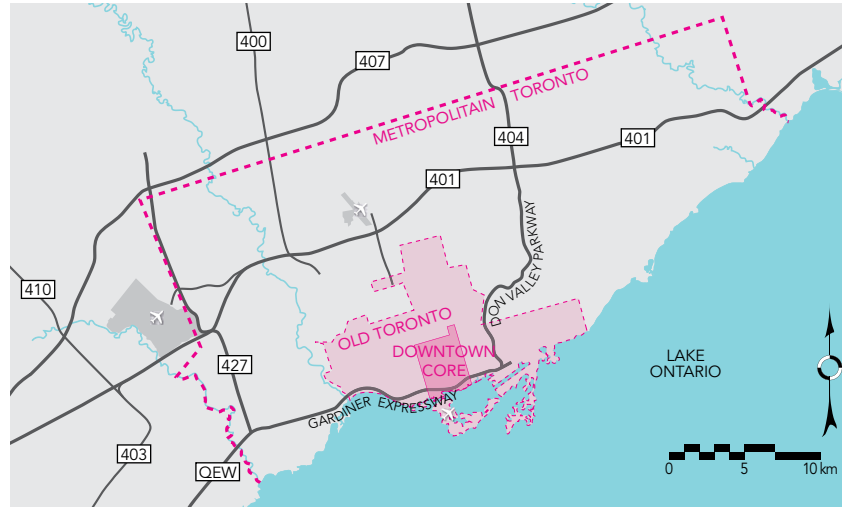


image 5.04 metropolitan toronto (almalgamated as of 1998)



image 5.05 the city of toronto, night skyline

The city of Toronto is comprised of six former municipalities: East York, Etobicoke, North York, Old Toronto, Scarborough and York. Downtown Toronto refers to the area loosely bound by Bloor Street, the Don River, Lake Ontario and Bathurst Street. The focus of this thesis will be within this downtown core and the area stretching west to Dufferin Street.

Diversity is one of Toronto's most prominent and amiable characteristics; Torontonians are spoiled with an endless array of entertainment, clothing, culinary and cultural specialities from all over the world. One of the world's largest percentages of non-native-born residents proudly call Toronto their home. Toronto is also one of the leading financial powers; established in 1852³, the *Toronto Stock Exchange* is eighth in the world in terms of Domestic Market Capitalization⁴.

Proud of their cosmopolitan and international reputation, Toronto maintains an active role in the arts and culture. The city hosts a plethora of studios and galleries; museums; music festivals; cultural festivals throughout the summer months; theatres; *Winterlicious* & *Summerlicious* gastronomic celebrations; *Scotiabank Nuit Blanche*; *Doors Open Toronto*; *Luminato: Toronto Festival of Arts + Creativity*; *Fashion Art Toronto [FAT]*; *Strut for a Cure* (new in 2010) etc.; the list is endless. Amongst these events, the *Toronto International Film Festival (TIFF)* has gained global recognition as one the most prestigious and influential film festivals in the world. Though young in comparison, the Fashion Design Council of Canada, established in 1999, has successfully brought *Toronto LG Fashion Week (LGFW)* to the city of Toronto.



image 5.06 toronto downtown core, diagram of popular districts and areas

districts of toronto

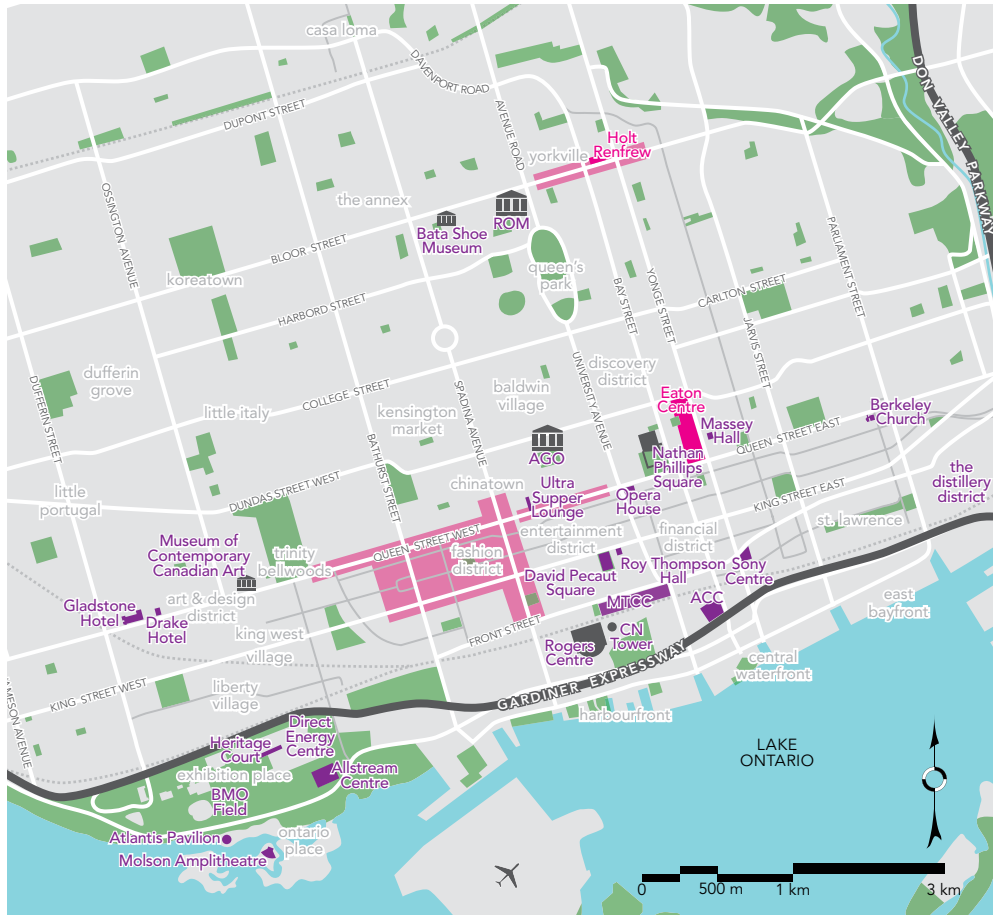


image 5.07 toronto downtown core, diagram of popular districts, landmarks and public spaces



image 5.08 queen west



image 5.09 allen lambert galleria



image 5.10 nuit blanche liberty village

- public / green space
- museum
- event venue
- fashion / shopping area
- retail centre
- airport



image 5.11 toronto christmas market the distillery district

With 2011 marking its thirteenth year, each edition surpasses the last in spectacle and glamour. LGFW is now North America's second largest fashion event and plays a leading role in attracting international attention for Canada as a design and economic power in the fashion and design industry⁵.

Much like Jane Jacob's Greenwich Village, celebrated for its creativity and diversity of urban neighbourhoods⁶, Toronto overflows with a multitude of unique districts that have evolved with the city and its people, reflecting Toronto's internationalism. While some neighbourhoods have developed with specific ethnic groups, such as *Little Italy* along College Street, *Chinatown* at Dundas and Spadina, or *Greektown* on Danforth Avenue, others are the result of the local residents, businesses, institutions, entertainment, restaurants and public spaces.

In the heart of downtown, *Kensington Market* is famous for its year-round street vendors, dive bars and diverse culinary treats. "Kensington Market is sort of a fashion ground zero in Toronto, not just because of the high hipster quotient, but also because of its dense concentration of multiple international cultures."⁷ The area's unwavering support of art ventures seem to not only tolerate graffiti, but to encourage layers of imagery as forms of expression. A range of welcoming social gathering spaces and events such as *Pedestrian Sundays* promote a lively, car-free atmosphere.

The Historical Distillery District, located in the east end of the city, is home to theatres, art studios, galleries, boutique shops and eateries. The cobblestone streets are lined with old brick brewery buildings, creating an European ambiance that, combined with

an array of pedestrian friendly, public spaces has made it into one of Toronto's most popular areas. In December 2010, the Distillery District will host Toronto's first Christmas Market, a ten day long festival of local artisan crafts, food and mulled wine based on the old European traditions.

In the west side of the city resides *Liberty Village*, the *Art & Design District* and *King West Village*. With a plethora of galleries, cafés, bars, tattoo parlours, antique shops, boutiques, specialty craft stores and restaurants, the west end has amplified greatly in societal influence and economic value over the last ten years. The *Toronto Fashion Incubator*, *Inspiration Studios* and the *West Queen West Business Improvement Area* just a few of the organizations in this area dedicated supporting creativity within the city.



image 5.12 designers on spadina
may 1968, toronto



image 5.13 "uniform measure / stack"
spadina ave & richmond st



image 5.14 the fashion district boutique

TORONTO FASHION DISTRICT

Toronto's *Fashion District* is located on and around Spadina Avenue, in what was historically called New Town. It was an upper class residential area designed by Deputy Surveyor H.J. Castle that was anchored by the still existing Clarence Square and Victoria Square. In 1853, the area's segregation from the waterfront began with the arrival of the railways⁸; they brought with them, the noise and disruption of steam engines with the subsequent trades following close behind. The once grand residential lots were quickly repurposed into factories and warehouses, thus beginning the age of Industrial Spadina, a landscape that has since undergone little change⁹.

By the late 1800s, the trades – specifically the textile and garment industry – had taken

over Spadina Avenue; "to set up independently, only enough capital was required to buy a couple of 'Singers', a press iron and some material". The first plants were located directly inside existing old houses and mansions on either side of Spadina, along Adelaide, Richmond and Queen Streets¹⁰. Also known as the "garment district" this area was home to some of the biggest textile and garment factories for purchasing direct from the manufacturer.

Today, the neighbourhood of the Fashion District runs along Spadina Avenue, between Front Street and Queen Street (though some may argue Dundas Street), extending west along both Queen Street West and King Street West. Though it still maintains its presence as one of Toronto's largest concentrations of fabric,

accessories and dressmaking supply outlets, many, if not all the manufacturers have since left, amongst the last was McGregor Socks in 2007.

Fortunately, the area is still home to many independent dress and jewelry stores, bridal shops and local designer boutiques where one of a kind, hand made original pieces and custom tailoring may still be found. Brimming with local Torontonians authenticity, these shops trickle west and merge into the city's vibrant West end. As increases in rent have forced local artists, independent music venues, galleries, and small independent businesses to move further and further west, the area stretching from Kensington Market past King West Village, known as Toronto's West end has become a haven for creative energy.

Along Queen Street West, the fabric shops and small fashion boutiques blend seamlessly into the wide array of the local art galleries, studios, antique stores, bookstores, beautiful craft shops, independent ateliers, restaurants and bars of the *Art + Design District*. Stretching from approximately Bathurst Street to Gladstone Avenue, this area, also known as *West Queen West*, hosts a constant buzz of social and cultural activity in their restaurants, cafés, bars, lounges and clubs. Venues in this area *The Drake Hotel* and *The Gladstone Hotel*, who regularly host both art exhibits as well as trendy nightlife events.

Over three hundred of the city's most creative businesses are found in the Art and Design district. The area has its own association, the *West Queen West Business Improvement Area (BIA)* that is made up of the business people, and property owners of the district. Attaining official city approval in 2005, their mandate is to improve the area and attract visitors by promoting it as a great area to visit, eat and shop.¹² The BIA also organizes monthly events such as *First Thursdays: Toronto's monthly cultural crawl*, which actively encourages the city to support all art endeavours in the area.

Toronto's most fashionable high-end retail street in the 1890s was King Street West, near Young Street.¹³ Currently residing along this area of King Street West are *Roy Thomson Hall*, *Princess of Wales Theatre*, *Royal Alexander Theatre* and *Bell Lightbox*, the new home of Toronto International Film Festival, an annual event that brings more than 300 000 visitors to Toronto's downtown core¹⁴. While maintaining its historical roots, King Street West has been undergoing a major image transformation that emphasizes the idea of urban living in the heart of downtown.

*"Neighbourhoods where they settle, such as Queen Street West, tend to become attractive to wealthier people who move in, drive prices up and, in a sense, smother the local creativity with too much affection."*¹¹



image 5.15 inspiration studios



image 5.16 an area once dominated by fabric and sewing accessories shops, the current fashion district blends seamlessly into the boutique shops, bars and cafés of queen west

KING WEST VILLAGE

The fashion district extends from Spadina along King Street West; between Portland and Bathurst begins the *King West Village* neighbourhood, home to a slew of restaurants and bars of varying sizes and culinary delights. Though boasting an equally eclectic collection of shops boutiques and cafés, King West is less eccentric and gives promise to be the next 'it' neighbourhood of Toronto. An upscale atmosphere has been injected into the area, especially in the evening hours at venues such as the *Spice Route*, *Brant House* and *Thompson Hotel*.

Don Jewell, event and faculty consultant, states that "if cities as we know it today are to survive, then we must provide the things that make us civilized – theatre, sports & culture."¹⁵ The site that has been chosen for this thesis

proposal of Toronto's newest event centre and design hub is in *King West Village*, in close proximity to some of the most prominent and up-and-coming signifiers of Toronto's vibrant future. In recent years, the southwest side of the city, including Exhibition Place, has hosted a large number of fashion and design events. Within Exhibition place is the *Allstream Centre* who hosted LGFW f/w 2010, *Heritage Court*, the current home of LGFW and *Musik*, one of the most fashionable nightlife spots in the city where LGFW has each season's closing party. BMO Field is home to the city's newest sports franchise, *Toronto Football Club* and in 2009 the *R4 Fashion* event was held at *Atlantis Pavilion* inside Ontario Place. Directly north of Exhibition Place is *Liberty Village*, filled with a plethora of boutique

shops, restaurants and trendy condos, it hosted *Fashion.Art. Toronto* [FAT] and the 2010 edition of Art of Fashion during *Scotiabank Nuit Blanche* (chapter 10). Just east is the stylish new *Fashion House Condos* development, which uses fashion and glamour as their branding method to attract trendy young buyers.

The site of the design proposal for this thesis is 1030 King Street West; in the heart of King West Village, between Liberty Village and the Art + Design District. It has been selected for its close proximity to local talent, design inspiration and potential as Toronto's new hub of creativity.

Taking up a large 6 700 square meter lot at the northwest corner of King Street West and Shaw Street, the property of the existing abandoned Chrysler dealership has hosted a number of small craft shows and was the venue for

"Artists, can only create their own opportunities if they're able to tap into an urban environment capable of sustaining the complex and haphazard working/living arrangements that make artistic activity economically possible. This isn't about the seeds of inspiration; it's about the soil."¹⁶

LGFW's *Wear Love* in October 2009. In February 2009, a proposal was submitted

for the rezoning of this site a new condominium building, the third and final instalment of the DNA series. Though there have been rumours of DNA3 incorporating a new residence for LG Fashion Week, nothing has been confirmed by either the developer or the FDCC.



image 5.17 art of fashion



image 5.18 [f.a.t] 2010 media lounge



image 5.19 nuit blanche 2009

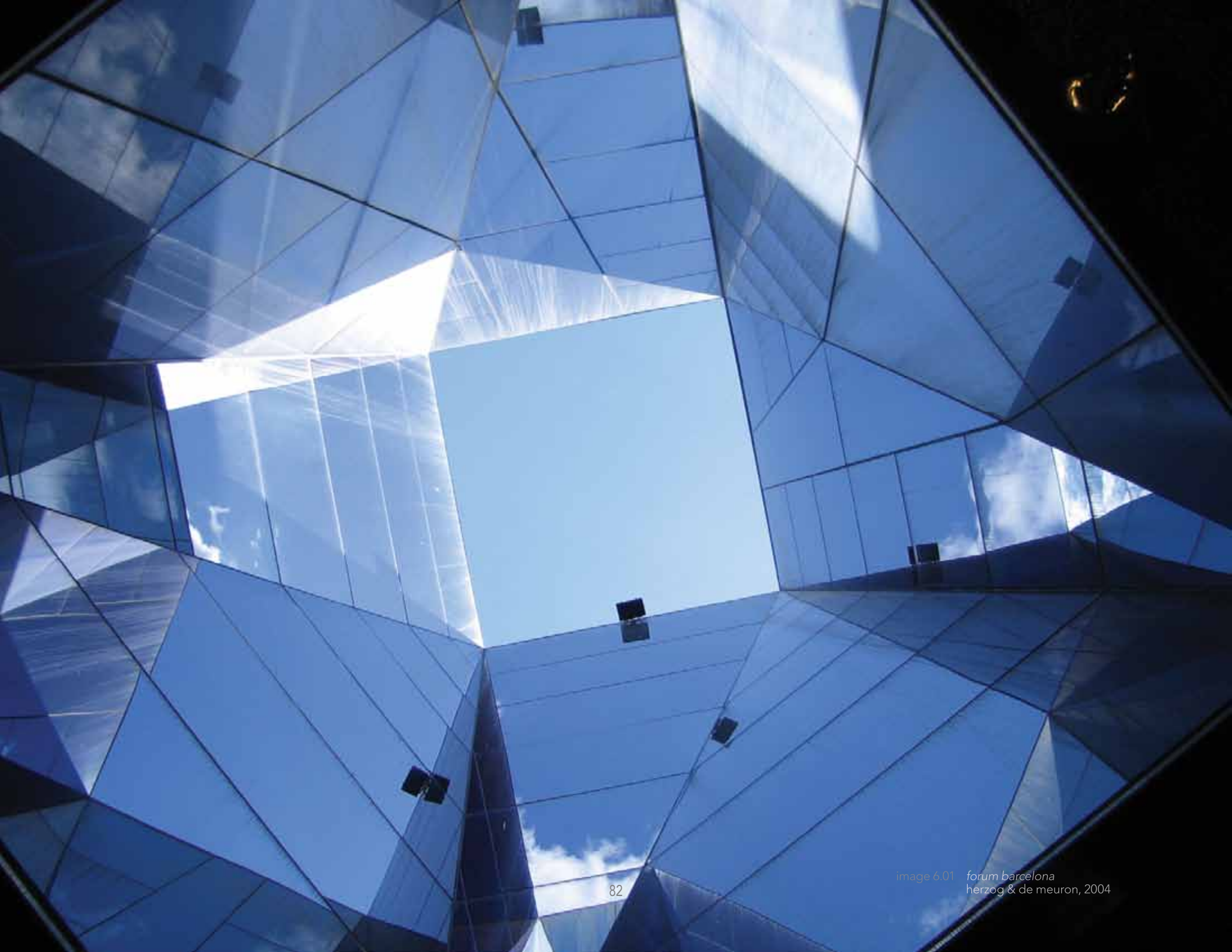


image 5.20 r4 fashion show, atlantis pavilion (november 2009)



image 5.21 lg fashion week (s/s 2010 collection) at 1030 king street west, october 2009

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- 12 *WestQueenWest: Art + Design District, Bathurst to Gladstone*, <<http://westqueenwest.ca>>.
- 13 Sally Gibson, *Inside Toronto* (Toronto: Cormorant, 2006), 106.
- 14 "Sponsorship: Toronto International Film Festival," *TIFF*, Sept 2009, <<http://www.tiff.net/sponsorshipfiles/tiff-sponsorship.pdf>>.
- 15 Don Jewell, *Public Assembly Facilities; Planning & Management* (New York: Wiley, 1978), vii.
- 16 John Lorinc, "The City as Cultureshed," from eds. Wilcox, 16.



the process of event

design strategy & programme

chapter six

(opposite page) image 6.02 *tadao ando*
church of the light, osaka japan, 1989



[C]omfort, practicality, performance, and the expression of status and fantasy, are just as important in dress today as they have ever been, but although clothing can perform useful functions, at the heart of fashion lies escapism. For... fashion to become part of our lives, it will have to transcend functionality, be invisible, intuitive, and enhance our experiences. This cannot be achieved without the creative engagement of fashion designers – technology is nothing without craft. ¹

The design proposal for this thesis takes the form of a public assembly facility, specifically, a **Fashion & Design Event Centre [FDEC]** in the King West Village district of Toronto. The challenge of this design is the realization of a glamorous and beautiful building containing spaces that are flexible for a variety of events that also maintains multiple scales of specificity to its context and will be a generator of unique experiences. Furthermore, it must provide the amenities and atmosphere necessary to nurture and inspire the imagination, as “creativity flourishes best in a unique kind of social environment: one that is stale enough to allow continuity of effort, yet diverse and broad minded enough to nourish creativity in all its subversive

forms.”² The building programme promises not only an efficient and functional design, but also a building that is economically feasible, operating year-round and accommodating a range of users including shoppers, buyers, designers, event attendees, tourists, museum visitors and community residents.

Architect Tadao Ando states “[a]fter having secured the functional basis of a building, I search how far it can be detached from function. Architecture lies in the distance between it and function.”³ The building emphasizes the overlaps of the fashion and architectural industries, pushing the limits of design within a specific yet open programme; challenging the spaces to tailor to individuals, the structure to tease and the façade to dress.

“ All that I desire to point out is the general principle that life imitates art far more than art imitates life.⁴ ”

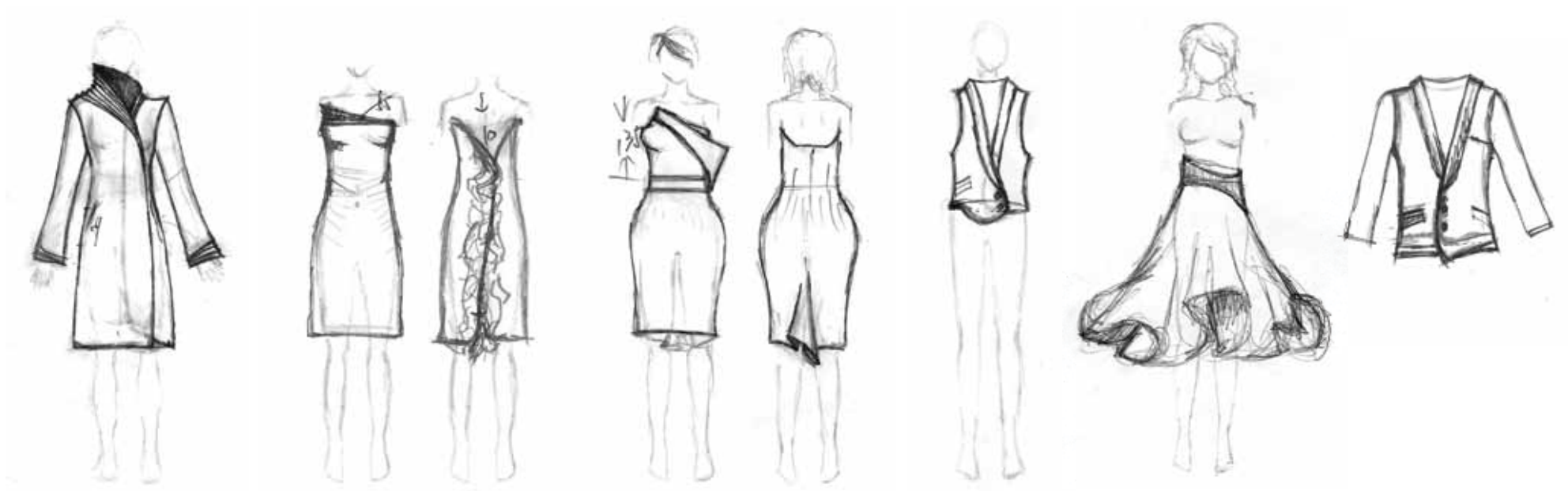


image 6.03 the undressing spectacle clothing collection, design exercise

Amongst the many parallels and similarities between fashion and architecture discussed within this body of work, skin and form have been, for countless years, the most consistently. The notion of a building envelope as a textile or skin draped over a body is not new, nor is the application of architectural processes in fashion design. Therefore, it seemed natural to begin the exploration of the FDEC's building skin and form through the design of a unique clothing collection.

The *unDressing Spectacle* clothing collection was both designed for and inspired by the building proposal of the Fashion & Design Event Centre. It was a design exercise that explored capabilities and limitations of fashion design, using its relationship between form and the fluidity, movement and delicacy of fabrics to help inform the building skin and shape.

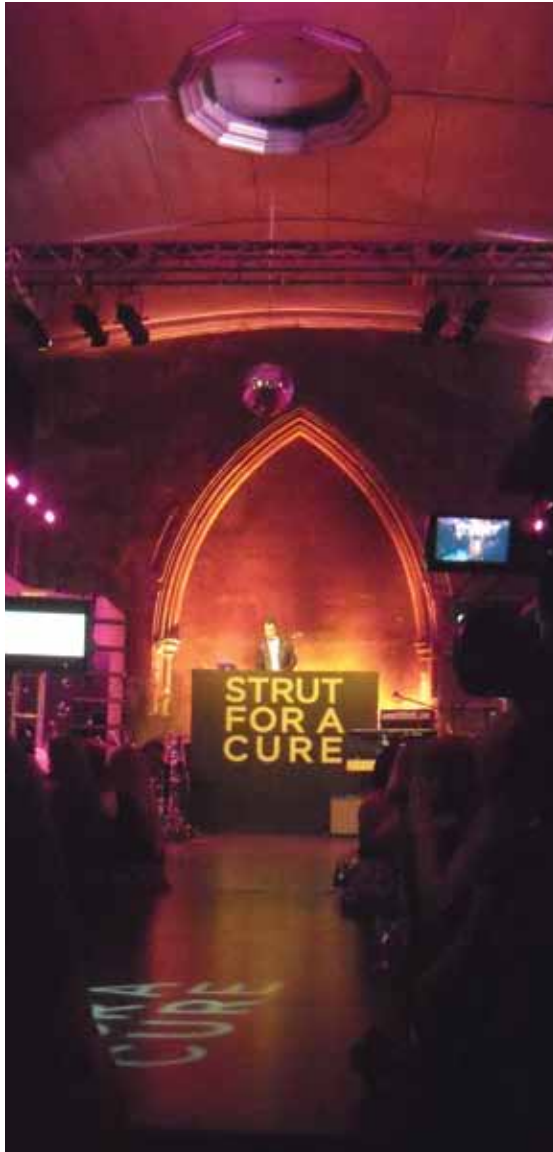
This clothing collection began simultaneous to the development of the building programme. As such, the specific typologies of the collection's pieces were initially dictated by the programmatic spaces, where each had an article of clothing designed in conjunction with and for it. For example, the gala space was a formal and extravagant dress; the educational space was a men's blazer; the runway room was a trendy and colourful dress; the exhibition space was a vibrant skirt set in an experimental textile; and the studio and showroom spaces was a pair of trousers, etc. Each piece was meticulously detailed and care was taken to ensure a common language that could be read throughout the collection. As the designs were refined alongside the building programme, plans and elevations, they began to move away from the rigidity of the pre-

defined typologies and develop their own unique and clear parti.

Fabrics were chosen and the designs were realized with varied results. While the jacket, vest and blazer found reasonable success, the dresses which were imagined to be beautifully detailed creations that moved seamlessly between structure and layers of flowing fabrics all failed because of a lack of understanding of the building material and craftsmanship involved in dressmaking. Aside from a few details that carried through to the building design, the lessons learned were the powerful aesthetic created when rigid and flowing forms are brought together, as well as the energy and performative qualities that can come from the layering, wrapping and manipulation of a simple skin, fabric or textile.



image 6.04 alexander mcqueen, it's only a game s/s 2005



“Man is a differentiating creature. His mind is stimulated by the difference between a momentary impression and the one which preceded it... The metropolis exacts from man as a discriminating creature a different amount of consciousness than does rural life.”⁵

The success of the Fashion & Design Event Centre will depend greatly upon the role of the building at multiple scales: its ability to offer a tailored experiences to the individual; its relationship with Toronto, as well as its iconic presence at both a city and international level. The design must establish the connections, responses and experiences of the spaces and remain versatile to suit the specific needs of a range of visitors. This demands a complex but flexible programme that incorporates a multitude of users, functions and spaces.

Events have the ability to transcend the everyday; the spectacle of event combined with distinct experiential qualities and the appropriate branding will be a catalyst that

stimulates conversation and positive change. The new Fashion Event Centre will embody the energy of the design industry and have a grand presence that will also intrigue and encourage passer-bys to come in and have coffee, visit the museum, browse through the library, visit one of the on-site designer ateliers or attend a class or seminar. A massive dynamic wall piercing through the building acts as a beacon in the city as well as a billboard for the latest events. The façade plays on transparencies and is evocative of fabrics and textiles. The juxtaposition of event onto layers of imagery and texture will impact both the city and people alike, embodying the spirit of fashion in Toronto and brand Canadian Fashion with a bold new image.

“...creating the chicest living room in town”⁶

SPECIAL EVENTS & TORONTO FASHION WEEK

LG Fashion Week is a biannual event that takes place downtown Toronto in March and October, exhibiting looks of the following fall/winter and spring/summer collections respectively. The event attracts buyers, designers and fashion enthusiasts from around the world and has been hosted in a five different locations across the city since its first edition in 1999 (chapter 11). In a recent interview, Robin Kay, president of the Fashion Design Council of Canada expressed the need for LGFW to find a more permanent home:

“I am thrilled there are designers showing. I would love to have them all show together... where the massive media are happy to report. The success of any Canadian designer is satisfying to the FDCC mandate, branding the fashion industry in Canada...

It is our goal to find a permanent or quasi-permanent home. Our needs for two and a half weeks in pre-build and with the event that requires a minimum of 40,000 square feet must be balanced with our use of the building during the other weeks of the year.”⁷

A permanent home for LGFW will anchor the Toronto fashion scene as an influential aspect of culture and economy within the city. The Fashion Event Centre will be the main source for fashion information and design events, transforming LGFW into a prominent citywide event. At present, it alludes to being industry exclusive, but with added presence and accessibility, Toronto fashion events have the potential to resemble TIFF, a grand citywide event that attracts visitors, fuels creativity and generates revenue.

Though the Fashion Event Centre will be largely tailored to the needs of LGFW, usage of the building during the rest of the year must be considered. Toronto boasts numerous fashion events such as *Art of Fashion* in conjunction with *Nuit Blanche*, [FAT], *Strut for a Cure* and *Rethink Breast Cancer’s Boobyball*, which are but a few annual events that can benefit from the publicity, amenities, space and energy that a dedicated fashion centre offers. The event space, together with the studio showrooms also offer great potential for hosting trade shows such as the *Clothing Show*, *The One of a Kind Show*, *Interior Design Show*, *Craft* and *Art off the Lot*, as local designers would have the opportunity show consumers their design process in a unique showroom studio setting.



image 6.06 lgfw s/s2010, october 2009



image 6.07 lgfw f/w2010, march 2010



image 6.08 lgfw s/s2011, october 2010

SHOWROOM & STUDIOS

Toronto's fashion scene is developing its own unique voice and culture; there is a plethora of local talent and even more when one looks at the Canadian fashion industry. The proposed Fashion Centre, beyond its functions as an event centre will be recognized by the international fashion industry as a place that nurtures and supports the creativity of independent designers. As Richard Florida points out, "sustaining it [will] require constant attention to and investment in the economic and social forms that feed the creative impulse."⁸

The third and fourth storeys of the building will be dedicated showroom and studio spaces for designers to work and display their collections. They will be used for buyers, especially during LGFW so that Toronto may

incorporate a showroom dimension to their fashion week similar to *Le Showroom* of SMM (chapter 11); the showroom will also be selectively open for the public to view and purchase pieces. Drawing on the success of *Labels Berlin* brand union (chapter 11), the two floors will be open and flexible for designers to rent and personalize. The large floor area is divided up with small partially mobile studios that will be rented at subsidized rates to independent designers. This offers the advantages of a shared creative space where visitors of the veteran labels will be exposed to new designers, who in turn can inspire with fresh ideas.

It is imperative for this space to be versatile and maintain a distinct character that will read in media publications. The space must be a blank canvas, but also

site specific, unique and tailored. This will ensure that it can adapt to the ever-changing trends of each season and the demands of the designers using the space.

Financially, the rent of large retailers will help balance costs for independent designers. Photography and video studios, along with amenities for creating pieces will be shared amongst designers and educational programs. Gathering designers into one building not only builds a creative ethos that encourages the sharing of inspiration and knowledge, but also offers small designers economically feasible start-up and operation costs. The resource library, archives and museum (page 72) inside the Fashion Centre also add another dimension of support for thriving creativity.

fashion designers



image 6.09 bodybag
f/w 2010



image 6.10 evan biddell, s/s 2011



image 6.11 fashion crimes, the drake hotel, april 2010



image 6.12 aime
r4 fashion 2009



image 6.13 david dixon
katwalk, 2010



image 6.14
dsquared2
s/s 2010



image 6.15
gay isber



image 6.16 todd lynn
strut for a cure

canadian



image 6.17 subtraction, san soucie



image 6.18 revelation, sheila lam
aof 2009: best exhibit



image 6.19 denis gagnon, s/s 2011



image 6.20 lovas, s/s 2011



museum exterior entrance



wall tapestry



insect wall ornamentation



carpet display



educational area



permanent collection



map of collection origins



dress display from asia



ancient cut-out textile



textile detail



tapestry and clothing textile display



permanent gallery space

image 6.21 *the textile museum of canada, 55 centre avenue, toronto: various interior and exterior photographs*

TEXTILE MUSEUM OF CANADA

connecting cloth, culture & art

The *Textile Museum of Canada* (TMC) was incorporated in 1975 as the *Canadian Museum of Carpets and Textiles*, initially located in a small studio in *Mirvish Village*. In 1989, the museum moved to a new space at 55 Centre Avenue where it remains today. The museum's collection is internationally recognized and consists of more than 12 000 pieces from over 200 different countries. Their permanent collection "celebrates cultural diversity and includes traditional fabrics, garments, carpets and related artifacts such as beadwork and basketry."⁹ They also host educational programs, lectures and Fiberspace, a permanent hands-on gallery designed to introduce guests to the varieties and importance of textiles. Their contemporary

gallery features a broad range of work, including non-traditional, contemporary and new media textiles from all over the world.

The TMC is unique within Canada, possessing one of the largest collections of artwork and textiles that represent the diverse Canadian culture, unfortunately, it resides on a small street in an underwhelming condominium amongst commercial buildings and hotels. Though it is in close proximity to *Nathan Phillips Square*, the *Eaton Centre* and *Dundas Square*, it is often overlooked, receiving minimal media and public attention.

The connection of textiles and fashion yielded a natural decision for the Fashion Centre to incorporate a new home for

the TMC, one that provides this important art collection a more prominent presence and a stronger link to the city. The TMC will form an important relationship with the Fashion Centre but maintain the ability to operate independently. They will share the outdoor piazza space but have separate entrances; their permanent collection will be housed in a dedicated space and an enlarged gallery area for temporary exhibitions will be shared with the event centre for fashion and design exhibitions. Placing the Textile Museum in the Fashion Centre ensures that the building will be in use year-round and creates the opportunity for both organizations to offer each other economic support and creative inspiration.

IN SUPPORT OF TORONTO'S VISION

Creative people don't just cluster where the jobs are. They cluster in places that are centres of creativity...¹⁰

The TMC is recognized for the well-developed programming of their temporary exhibitions, educational courses and seminars. Moving the TMC into the Fashion Event Centre will create a strong connection between the two organizations and provide the opportunity for them to share resources, amenities and take advantage of the publicity and special events hosted by both centres. Deborah Brosdahl believes “in the power of curriculum to catalyze societal change... In part, I blame a lack of educational resources for the ongoing surge in overconsumption.”¹¹ The Fashion Centre and TMC will be able to work together to compile conferences featuring influential guest speakers; topics of these forums will be relevant to not only

the textile and fashion industries but all design and emphasize the importance of education. The prominent building in the city and publicity will also give added exposure to featured lecture series and special events. The marriage of these two organizations into one building not only provides space for events within shared classrooms, seminar rooms and studio spaces, but also the much needed financial and administrative support.

Though the museum will have secure storage and preservation areas that meet the specifications of delicate textiles, the proposed Fashion Centre includes a resource centre and archives library to be amalgamated with the TMC's *H.N. Pullar Library*. The resource centre will not only house books, but will also facilitate the dissemination of

information from all users. It will be a shared collaboration of ideas, personal experiences and research in all forms of media - past, present and anticipated - a dimension that is vital in one of the most fast-paced industries in the world.

Toronto is searching for its own unique identity and has been making great efforts to become a city that values innovation and creative thinking. In 1988, the Toronto Economic Development Corporation (TEDCO) saw the value associated with the Toronto fashion industry and planned for the design and construction of an 18,600 square meter Fashion Centre in the heart of the fashion district¹² (images 6.21-23). Unfortunately, the timing was not right, though the hotel and conference centre was completed

in 1990 at 370 King Street West, it was never branded or used as a fashion centre. In 2003, a 10-year action plan was formed to guide the city's cultural development and a 2005 Progress Report indicated increased investments, jobs, events and citizen involvement. The arrival of Richard Florida in 2007 further propelled the city's initiatives and recognition of Arts and Culture as a vital industry: “Powering the great ongoing changes of our time is the rise of human creativity as the defining feature of economic life. Creativity has come to be valued... because new technologies, new industries, new wealth and all other good economic things flow from it.”¹³ The groundwork is in place; the city needs and is a building that celebrates fashion and architecture.

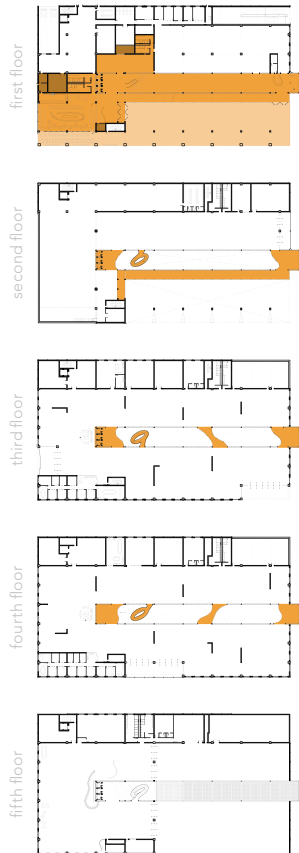
BUILDING PROGRAMME

The following pages are dedicated to the building programme of the Fashion & Design Event Centre. It was developed for this thesis proposal based on the specific needs of the Toronto fashion scene, local designers, LG Fashion Week, as well as the city of Toronto. The functions and components of organizations such as the Toronto Fashion Incubator and the Fashion & Design Council of Canada are also considered and included in the design.

The building programme has been organized into the various types of functions and user groups, based upon the research conducted. As previously mentioned, these spaces were also the starting point for the clothing design experiment conducted at the beginning of the conceptual design.

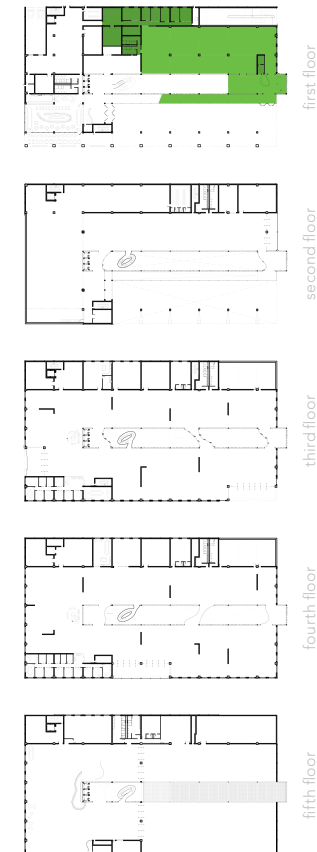
The specific areas and spaces involved in each grouping was developed through the study of similar fashion and cultural event centre such as *Labels 2* Berlin by Herlach Hartmann Frommenwiler Architects and the *Caixaforum* Zaragoza by Estudio Carme Pinos (see appendix). Furthermore, space allotted for the Textile Museum of Canada was determined through the study of the museum's current space, their wish list for a new space and the potential that became apparent when it was brought into the event centre. Studies were also conducted of various fashion and special events in Toronto and Montréal that helped determine the functional, experiential and atmospheric needs of the rest of the event centre.

creative people come in many different forms... what all of these people have in common is a strong desire for organizations and environments that let them be creative – that value their input, challenge them, have mechanisms for mobilizing resources around ideas that are receptive to both small changes and the occasional big idea.¹⁴

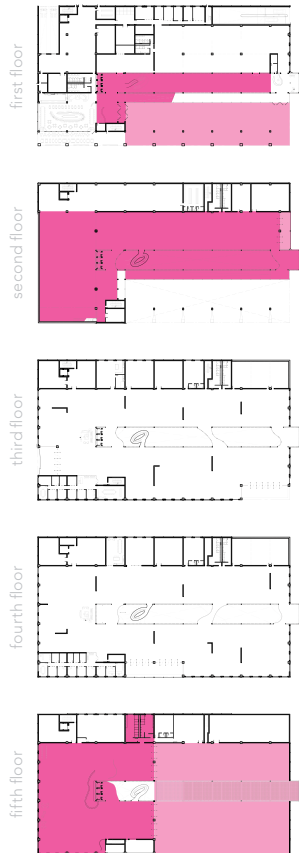


| | | area (sm) |
|---------------------------|--|--------------|
| PUBLIC SPACES | | 2 027 |
| Entrance Courtyard | A public outdoor piazza that is the threshold from the street into the Fashion Centre. Includes the option of a car drive up and act grand red carpet entrance area. | 1 225 |
| Entrance Foyer | The main lobby and reception area for all visitors and building users. It can take spill over from the adjacent café/lounge and receive guests for special events. It connects to the dramatic runway corridor that leads up to the main event space as well as the grand atrium. | 104 |
| Grand Atrium | A public space that will connect to the vertical circulation of the building: the elevators that will be a design feature constant on all the floors. Includes walkways and bridges. | 13 |
| Café / Lounge | Security Office | 13 |
| Grand Atrium | A public space that will connect to the vertical circulation of the building: the elevators that will be a design feature constant on all the floors. Includes walkways and bridges. | 1 034 |
| Café / Lounge | With street access and direct adjacency to main foyer. | 340 |
| | Café kitchen / food prep area (approximately 14% of café area) | 48 |
| | Staff room and food storage | 32 |
| | Washrooms (Shared with ground floor public use visitors) | 94 |
| | Outdoor patio | 140 |
| Library / Archives | Shared with the Textile Museum. A public resource centre for existing and aspiring designers. Available resources will include books, magazines, journals, film, and other forms of current new-media relating to fashion, design and textiles. The centre will provide up-to-date information and be a place where everyone can share knowledge with other designers. | 192 |
| | Administrative office space for Library/Archives staff | 30 |
| Display Areas | ie. Display cases dispersed throughout building | |

| | | area (sm) |
|---------------------------------------|--|--------------|
| TEXTILE MUSEUM OF CANADA (TMC) | | 1 689 |
| Entrance | Accessible from shared entrance courtyard on King Street West, separate from Fashion Centre. | 113 |
| | Security office, located adjacent to entrance | 12 |
| | Coat Check | 12 |
| Exhibition Space | Temporary, to be flexible and shared with the Fashion Centre. | 300 |
| | For display of permanent collection(s). | 800 |
| Gallery Washrooms | Male: 6 w/c, Female 5 w/c (1 barrier free each). Shared with the Library, Archives and administration. | 64 |
| Museum shop | Open to the Fashion Centre Grand Atrium space, consisting of a series of lockable shelves and displays. | n/a |
| Flexible Studios | Multi-purpose functional space(s) for meetings, seminars and educational purposes, shared with the Fashion Centre. | n/a |
| Library | Shared with the Fashion Centre, located in close proximity to the Textile Museum's other amenities. | n/a |
| Archives | To be shared with the Fashion Centre, in conjunction with the Library. | n/a |
| Administration Spaces | Not including spaces and functions that are shared with the Fashion Centre, such as meeting room(s) and offices for volunteers, curator and museum staff, etc. | 227 |
| Back of House | Secure Storage. | 67 |
| | Photography & Preparation. | 32 |
| | Case Storage. | 62 |

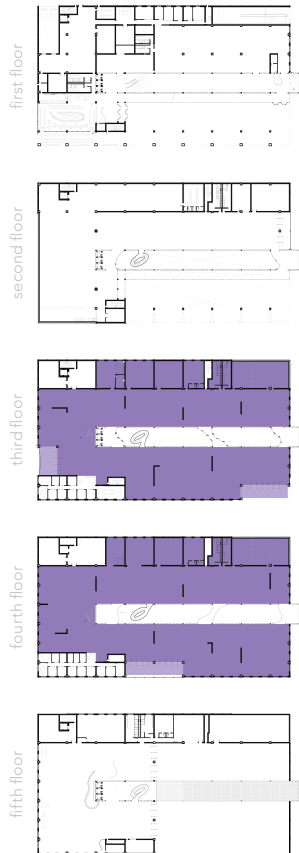


building programme



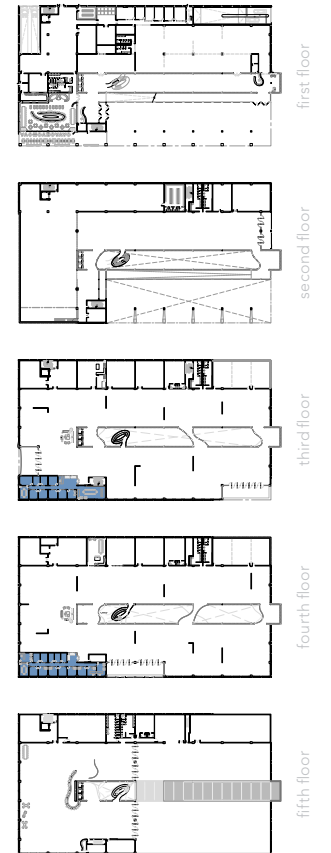
| | | area (sm) |
|--|--|--------------|
| EVENT SPACES | | 9 104 |
| Event Studio <i>'The Fashion Lounge'</i> | The first space that guests will encounter upon ascending the runway corridor leading up to the main event space. Sponsors, sellers and other industry people will set up booths here during LGFW and other events while guests wait for the next show to take place in the 'runway room.' | 1 282 |
| Main Event Space <i>'The Runway Room'</i> | A flexible space that will be the runway room for LGFW as well as other fashion and design events (i.e. Art of Fashion, [FAT]). It can also act as a backdrop for photo shoots or other live productions. The space will be divided from the event studio with a series of air walls that can be completely removed and reconfigured depending on the needs of the specific event. | 1 104 |
| Balcony | Mezzanine overlooking the main runway room for VIP guests, media personelle and audio visual technicians. | 153 |
| Back of House | Coat Check | 96 |
| | Washrooms | 101 |
| | Storage | 237 |
| | Locker Room | 103 |
| | General back of house | 683 |

| | | |
|---------------------|--|-------|
| Gala Space | A specialty event space with access to the exterior event space on the rooftop patio, including amenities for it to be used special events and on a regular basis for fine dining and nightlife. | 1 896 |
| Outdoor Event Space | Rooftop terrace with direct adjacency to specialty gala space. | 2 583 |
| Back of House | Coat Check | 72 |
| | Washrooms | 125 |
| | Dressing Rooms | 78 |
| | Storage | 164 |
| | DJ booth | 9 |
| | DJ & AV Equipment storage | 32 |
| | General back of house & extra storage | 150 |
| | Designated food preparation area | 236 |

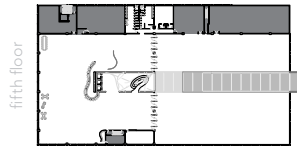
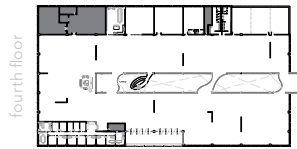
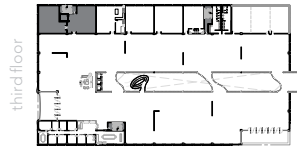
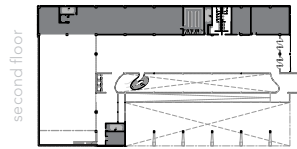
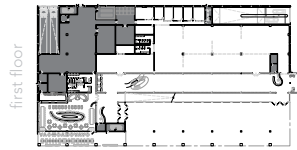


| | | area (sm) |
|---------------------------------|---|--------------|
| STUDIO / SHOWROOM SPACES | | 9 669 |
| Showroom | Flexible showroom space, intended for use by both large retailers and small independent designers. The designers can rent as much or as little space as necessary for that specific season, and smaller local designers will be given small subsidized spaces dispersed amongst the large retailers and use it as their private studio and boutique. This will be used for purchasers as well as specified times when sales are open to the public. | 7 500 |
| Studio Space | | |
| | Lounge areas. | 128 |
| Educational Spaces | Flexible spaces to be used as classrooms, conference rooms and/or meeting rooms; divisible into smaller areas. | 570 |
| Sewing / Pressing | Sewing machines, steamers, irons etc. to be used for classes and for designers to use and share. | 284 |
| Textile Studio | A studio for the creation, weaving and dyeing of textiles. Space includes a fume hood for safe use of chemicals and dyes as well as a sink and wash-up station. | 142 |
| Photo / Video Studio | A black-box room for designers and students to share and use for taking photographs and filming videos. | 284 |
| Dressing Rooms | Designers and students can use this space when dressing and accessorizing their models for fittings and/or shows. Includes lockers for models. | 206 |
| Balcony | | |
| Back of House | General b.o.h. and storage | 139 |
| | Secure storage | 120 |
| | Washrooms | 202 |
| | Staff Room | 94 |

| | | area (sm) |
|------------------------------|--|------------|
| ADMINISTRATIVE SPACES | | 624 |
| Administrative Spaces | Including offices, meeting and conference rooms for the local fashion organizations such as the Fashion Design Council of Canada (FDCC), the Toronto Fashion Incubator (TFI) and Fashion Art Toronto [F.A.T.]. These spaces are able to accomodate organizations on a permanent or ù | 624 |



area (sm)



BACK OF HOUSE

| | | |
|---------------|---|-------|
| | | 1 502 |
| Loading Dock | Including loading and receiving for 2 standard semi-tractors with 53' trailers. | 175 |
| Mechanical | Including mechanical, communications and electrical requirements. | 600 |
| Back of House | Including general storage and freight elevator. | 607 |
| | Secure storage. | 120 |
| Circulation | Egress Fire Exits | 324 |

** Circulation accounts for approximately 10% of the total building floor area and has been integrated into the respective zones within the building programme

Total Interior Spaces 20 667
 Total Exterior Spaces 3 948
TOTAL 24 615

| | | | |
|---------|---|----------------------------------|---------------|
| Parking | Secure parking provided for 200 cars distributed throughout two levels below grade, including barrier free spots. | 12 040 | square meters |
| | Parking entrance | 250 | |
| | | TOTAL (including parking) | 36 905 |

The Fashion & Design Event Centre will be a powerful addition to Toronto's vision for a vibrant cultural centre and create a strong economic dynamic within the city's current conditions and plans for the future. In 2008, the City of Toronto released a publication entitled *Creative City Planning Framework* that discusses the transformation of Toronto into a creative city as an imperative aspect in the city's prosperity for coming years:

*"We must act now! The components are all in place: Toronto's wealth of human talent; its openness to diversity, its strong social infrastructure; the breadth and depth of higher education institutions; strong and safe neighbourhoods. And last but not least, its extraordinary strengths in creative and cultural industries. It is all here."*¹⁵

The proposed design arose out of the research and analyses within the previous chapters and ultimately brings this body of work together into a tangible

building proposal. Echoing the playful tension inherent between fashion and architecture is the key challenge of this fashion oriented event centre: the design of a series of spaces that are simultaneously aesthetically unique and programmatically flexible. The FDEC must maintain multiple scales of site specificity and provide tailored atmospheric experiences for all user groups. The design must also be realistic in terms of its year-round occupancy, financial feasibility and social and economic relevance to the city of Toronto.

The textures and surfaces of the building skin, dynamic wall, urban landscaping and building frame are all designed to be not only aesthetically pleasing, but also resonate ideas commonly seen in the fashion industry. Like the various pieces within a clothing collection, they are each unique but maintain a constant theme,

motifs and design processes that come together within the design parti. While the event centre functionally highlights the local fashion industry and places it into the public eye, it also uses the energy and vibrancy of fashion to rekindle love and appreciation for beautiful architectural spaces and forms.

In consideration of the city's creative vision within the realities of an urban centre, Toronto Fashion Week and the Textile Museum of Canada are vital components in the Fashion Event Centre's feasibility and success. However, they are not the only components in the formula; it is the thoughtful design, careful programming, economic viability and performative response within the context of Toronto that will define the FDEC's ultimate role as a laboratory for creativity and a generator of spectacle.



image 6.22 hyatt hotel interior



image 6.23 hyatt hotel lobby interior



image 6.24 hyatt hotel exterior, originally planned to be a fashion centre, 1990

- 1 Suzanne Lee, *Fashioning the Future* (London: Thames & Hudson, 2005), 18.
- 2 Richard Florida, *The Rise of the Creative Class* (New York: Basic, 2002), 35.
- 3 Tadao Ando, from Juhani Pallasmaa, *Aesthetics & Existential Space* (Oslo: ROM for art and architecture, 2005).
- 4 Oscar Wilde, source unknown.
- 5 Georg Simmel, "The Metropolis and Mental Life" *The Sociology of Georg Simmel*, trans. & ed. Kurt H. Wolff, (New York: The Free Press, 1950), 410.
- 6 Fred A. Berstein, "Remembering the Royalton," *Interior Design*, 17 Sept 2007, <http://www.interiordesign.net/article/487143-Remembering_the_Royalton.php>.
- 7 Robin Kay, interview by Karen Liu, "Robin Kay says fashion week may return to Nathan Phillips Square," *Toronto Life*, 29 March 2010 <<http://www.torontolife.com/daily/style/toronto-fashion-week/2010/03/29/>>.
- 8 Florida, 35.
- 9 "Introduction," *Textile Museum of Canada*, 2009 <<http://www.textilemuseum.ca/about>>.
- 10 Florida, 7.
- 11 Deborah Brosdahl, "The Crisis Consumption," from ed. Leslie Hoffman, *Future Fashion: White Papers*, (New York: Earth Pledge Foundation, 2008), 15.
- 12 *Toronto: an Economic Profile* (Toronto: City of Toronto, Commissioner of Planning and Development, 1988), 18.
- 13 Florida, 21.
- 14 Florida, 40.
- 15 *Creative City Planning Framework* (Toronto: City of Toronto, 2008), 2.



FASHION BUILDING

130

106

image 7.01 130 spadina avenue, toronto canada

the event of space

fashion & design event centre of toronto, design proposal

chapter seven

(opposite page) image 7.02 alexander mcqueen, fall/winter 2011



... these architectures transform the aesthetic experience of the artwork, and specifically of architecture, into event... In certain works of contemporary art, in dance, in music, in installation, the experience of the temporal as event, occurring once and then gone forever, ably explicates a notion of temporality that finds in the event its fullest form of expression. ¹

fashion & design event centre of toronto

The role of the artist - and in this case, the architect - is synonymous with the role of creativity. Creative expressions in architecture not only represent the architect's own unconscious but also the desires of the collective. In the fast-paced North American society, events within architectural space have the ability to provide the measure for criticism as well as the catalyst for improvement. Aesthetics and its power of seduction climaxes in its ability to first shock and provoke, then to vanish, leaving behind a resonance of what was and what could be – and a craving for more.

The design of proposed Fashion & Design Event Centre FDEC in the city of Toronto offers a much needed centre for local fashion and design that marries both arts together to bring out each others strengths. Finding inspiration from the work of Alexander McQueen who manipulates classic forms with unexpected textures, materiality and fit, the building has a simple silhouette, upon which multiple layers of light and texture are inserted, infused and covered. A classic damask motif is a reoccurring theme that is seen throughout the design and takes on various iterations upon the building's skins and surfaces.

The Fashion & Design Event Centre FDEC is located in the west end of downtown Toronto, specifically, in King West Village. The site at 1030 King Street West sits between many existing fashion and design amenities including the Toronto Fashion Incubator and is in close proximity to LGFW's locations over the past 4 years (see appendix). This location for the FDEC offers a seamless transition for many organizations and is easily accessible to designers and the public.

Residents of the local mixed-use, commercial and residential buildings are encouraged to use the public spaces of the FDEC including the library, courtyard, street level café with a large outdoor patio on King Street West and to participate in the FDEC's classes, programming and special events.

“The urban surface is dynamic and responsive; like a catalytic emulsion, the surface literally unfolds event in time.”²



image 7.03 context plan

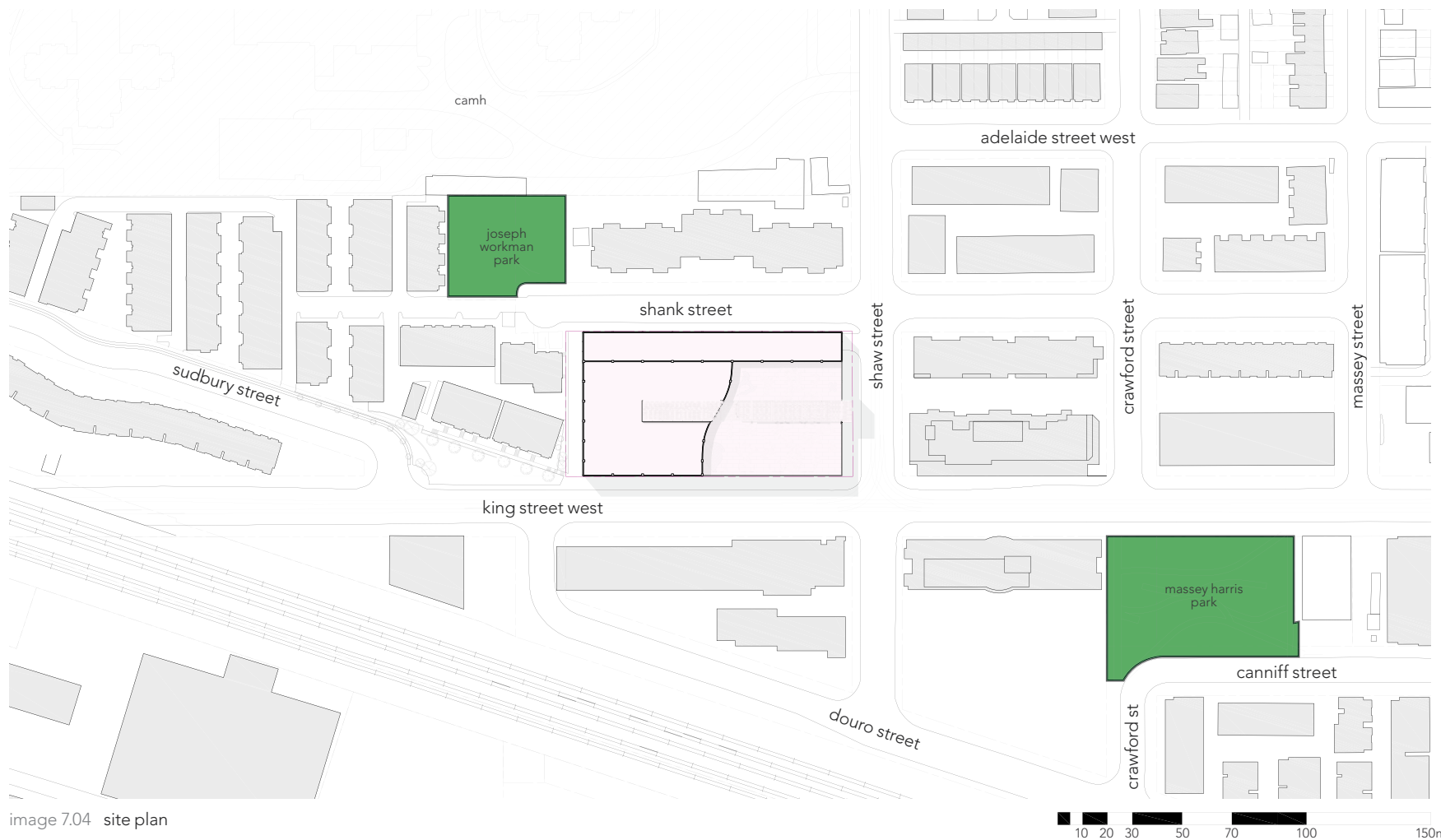


image 7.04 site plan

This site was chosen not only for its proximity to existing creativity but also for its prominent street address providing it with incredible opportunities for exposure. The Art & Design District and Liberty Village are located directly north and south, respectively, providing a lively and creative energy to the area as well as a steady flow of visitors to the museum and building. The prominent street frontage gives the local fashion industry a public face and encourages interaction with the general public. Fashion is given an iconic presence in Toronto and is rebranded to as something that is not only exciting but also accessible and inviting. Through architecture, fashion strips away its feeling of exclusivity and in return, an appreciation for beautiful and effective architectural design is restored to its users within the Toronto's landscape.



“The quality of a place a city offers can be summed up as an interrelated set of experiences. Many of them, like the street-level scene, are dynamic and participatory. You can do more than be a spectator: you can be part of the scene. And the city allows you to modulate the experience: to choose the mix, to turn the intensity level up or down as desires, and to have a hand in creating the experience rather than merely consuming it.”³



image 7.05 1030 king street west: site for the proposed fashion event centre design, corner of king street west and shaw street



image 7.06 view of site from shank street (northwest corner of site)



image 7.07 view of site from james workman park



image 7.08 view of site from king street west (south west corner of site)



image 7.09 james workman park, behind (north) of site



image 7.10 view of site from corner of shaw street & shank street (northeast corner of site)



image 7.11 view from shank street (northwest corner of site) towards park and townhouses

The materiality of the building surfaces are unique design features that resonate the textures and processes commonly found within the fashion industry. The simple concrete frame of the building is adorned with three different complimenting skins; each layer has a specific place and function in the scope of the design that work together to create a spectacular addition to Toronto's urban landscape.

The outer most layer resembles a piece of delicate lace that is wrapped around the FDEC (image 7.14). It is a white perforated metal that is hung upon the building frame; a damask motif, commonly used in textiles is embedded into the screen with a larger perforation. Drawing inspiration from McQueen's work, where the structured bodice on a dress is transformed into a skirt with loose organic forms

(image 7.02), the top of the skin is almost a direct translation of the frame beneath with clean simple lines that gradually dissolve into a highly textured lace, emphasizing the damask pattern. The damask pattern is also carried out in the flooring and landscaping design of both the entrance courtyard and lobby as well as the rooftop gala space.

The next layer is embedded directly into the frame of the building and has both structural and aesthetic functions. The design of the FDEC places special events and public programming front and centre, using them as catalysts for change and rekindling an appreciation for fashion and architecture. The layer of lace opens to reveal three of the most important spaces in the event centre: the runway room of the second floor; the third and fourth floor educational/conference rooms; and the rooftop balcony gala event

space. These unique areas are enveloped in translucent concrete, highlighted the event inside with a glimpse of the silhouettes and lights without giving away too much detail (image 7.15). The resulting walls of the building resembles live moving image, teasing and luring in new visitors.

As a beacon for fashion and design, the illuminated dynamic wall of the FDEC that completely encloses the grand atrium has the ability to move and change with users and events (image 7.16). The wall is composed of more than 45 000 custom glass tubes; each one is fitted with coloured led lights and filled with a low-e argon gas as both insulation and to distribute the lights evenly within the tube. The tubes are distributed over 189 panels where they are inserted through a piece of perforated glass into a slot on the exterior surface of the dynamic wall. The lighting is

i spent a
long time
learning how
to construct
clothes,
which is
important
to do before
you can
deconstruct
them.†

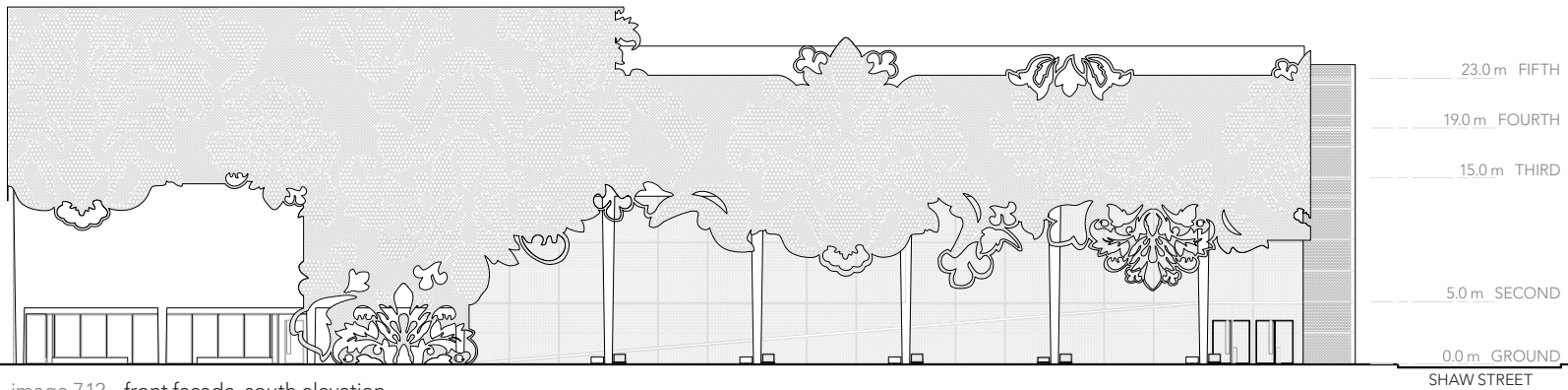


image 7.12 front façade, south elevation



image 7.13 east elevation

electronically controlled so that any image can be translated onto it in a pixelated form; the resulting images are intended provide a series of different experiences depending on the location of the users and visitors. From afar, the lights are intended evoke curiosity and draw in people from other parts of the city, as they come closer, the lights will appear to create a singular image - whether in motion or static - that acts as a billboard for the special events and/or new fashion. Individuals inside the entrance courtyard begin to see the smaller circles of light but should still be able to read the image layered with various mannequin displays and guests ascending the ramp onto the second floor. Finally, users who are actually inside the building are able to directly approach the wall and are given the opportunity to interact directly with the dynamic wall and become part of its imagery.

surface, texture & skin



image 7.14 damask lace skin: white perforated metal



image 7.15 translucent concrete



image 7.16 illuminated dynamic wall, glazed tubes set in glass panels

*“The surface is far from superficial. Details matter. Textures are telling. Everything is in the surface.
Architecture turns out to be nothing more than texture.*

*To wear a building, by entering it, is to feel its weave. More precisely, to feel the surface is to enter.
Occupying a space does not involve passing through some kind of opening in the surface, like a door, to find an interior.
To occupy is to wrap yourself in the sensuous surface. Enclosure is a surface effect.”⁵*

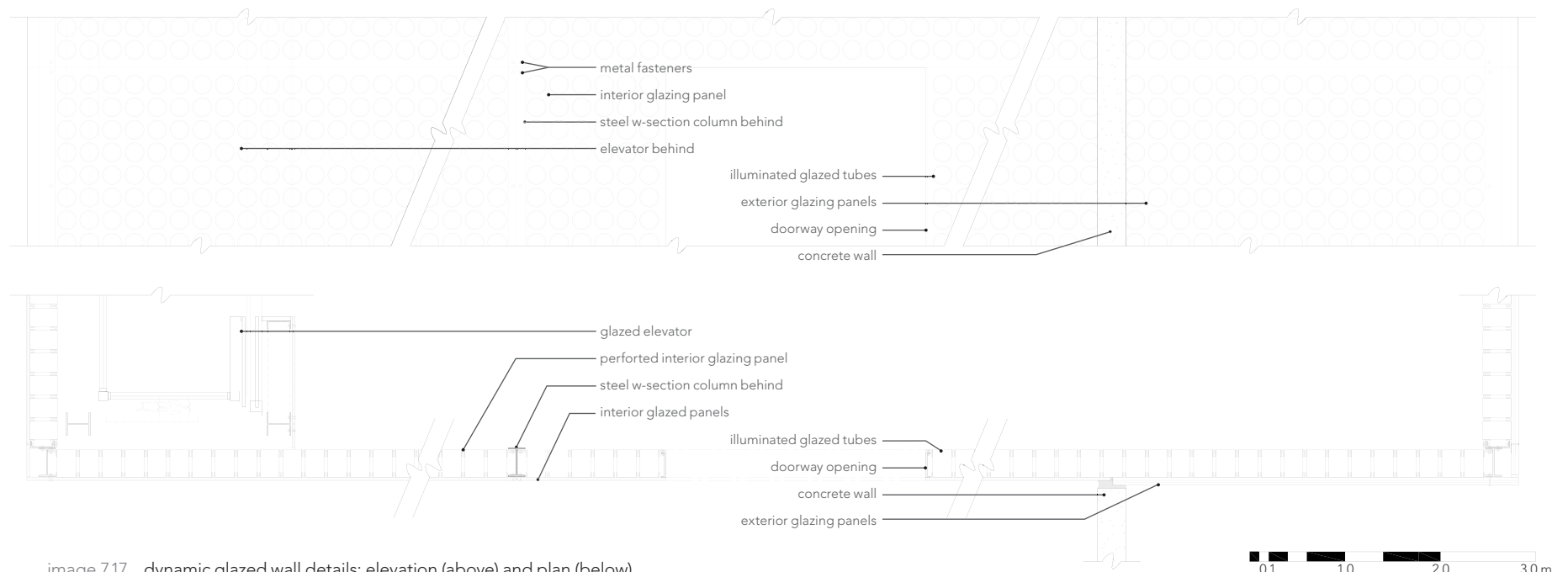


image 7.17 dynamic glazed wall details: elevation (above) and plan (below)

connecting through an urban landscape

The materiality, transparency and flow of the entrance courtyard connects the city to the FDEC, allowing users to move effortlessly between the interior and exterior. The hardscaping juxtaposes the oversized damask motif of the building skin with clean simple lines; where the patterns overlap are opportunities for further explorations in materiality and textures. A series of movable benches and planters break up the vastness of the courtyard space and

create tailored intimate experiences while maintaining the flexibility of the large open courtyard for special events. The furniture runs along a series of tracks that echoes the language of the structural walls of the studio floors. Each piece contains a bench made of a white stone with certain areas cut away using a sweeping line to reveal wooden planters and vegetation; light seeps out from beneath the entire unit making it seem like it is floating just above ground level.

A large format rectangular white stone tile laid out parallel to King Street in the east-west direction is used as the overall landscaping material while a small format grey rectangular tile used diagonally distinguishes the damask pattern. The striping pattern around the tracks for the mobile furniture is clad in a dark wood finish; a small format dark green and brown square stone tile is used where the damask pattern overlaps the wood.

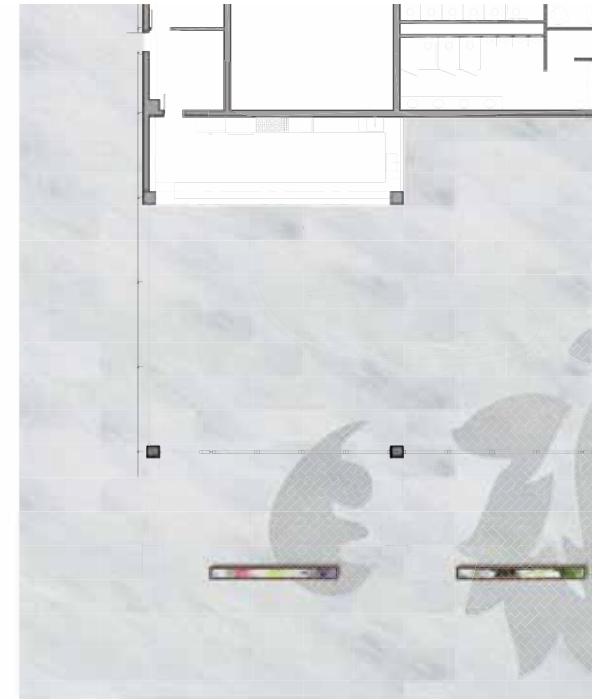


image 7.18 entrance courtyard urban landscaping design plan



image 7.19 entrance courtyard, custom bench/planter design details



With its high ceiling and a row of curved columns, the entrance courtyard is designed to be an inviting space for users to enter and rest. The ceiling height changes to single storey at the outdoor patio of the café to achieve a more intimate space. The large scale of the courtyard is broken up by the movable landscape furniture and the entire space is framed by the delicate lace building skin above. The courtyard is designed to be able to accommodate outdoor events of varying scales with the simple re-arrangement of the furniture, while maintaining a level of intimacy where guests can feel comfortable spending time on a regular basis.

The Textile Museum of Canada has a separate entrance off of the east end of the courtyard, allowing it to be able to operate independently while sharing one of the important public spaces of the building.

the entrance courtyard

“...the reorientation of architecture towards a field of effects... favour[s] atmospheres produced through the curation of the surface. Through accumulation, lamination, decoration, coloration, agitation, plastification, and environmentalization, these surfaces curate effective moods and, when these effects are special, they catalyze the contemporary.”



image 7.20 view from courtyard towards entrance



image 7.21 view of café area



image 7.22 courtyard urban landscaping perspective

The ground floor contains the most public areas of the FDEC and naturally the highest amount of visitors and pedestrian traffic; therefore, the economic success of the FDEC is largely dependant on the ability of its public spaces to attract new and returning users. The building is designed for multiple user groups: museum visitors; designers using the available amenities; special event attendees, the everyday café clientele; participants of the educational programs; as well as those who are simply passing by and is drawn in by the building and the dynamic wall. The FCED is designed to not only accommodate the basic needs of all users but also entice them to explore and experience everything else offered, from programming to inspiring imagery and textures, fashion design, exhibits, library archives and spectacular events.

the alluring public threshold

“Her clothes, as much as the surrounding built environment, exhibits the imprint of their lives and narrates the experiences of their tale.”

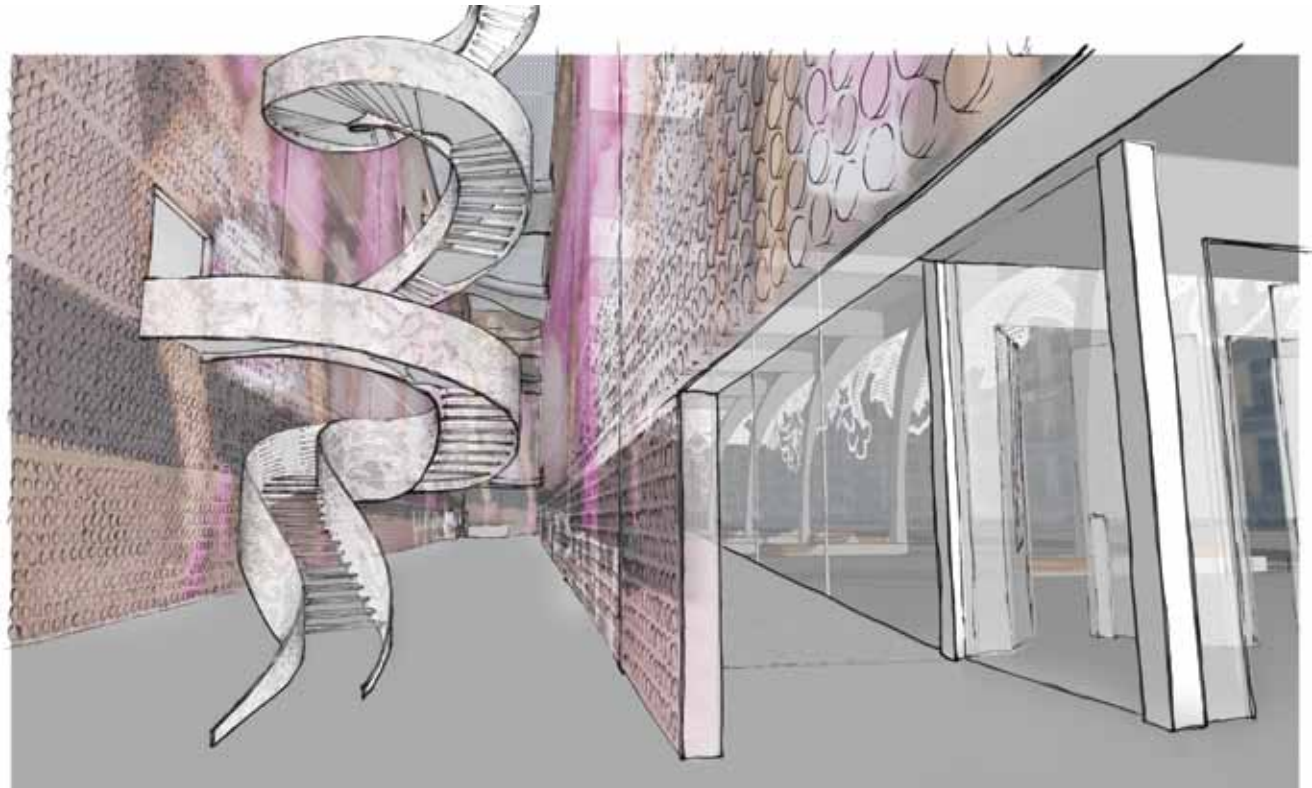


image 7.23 entrance & atrium with feature stair

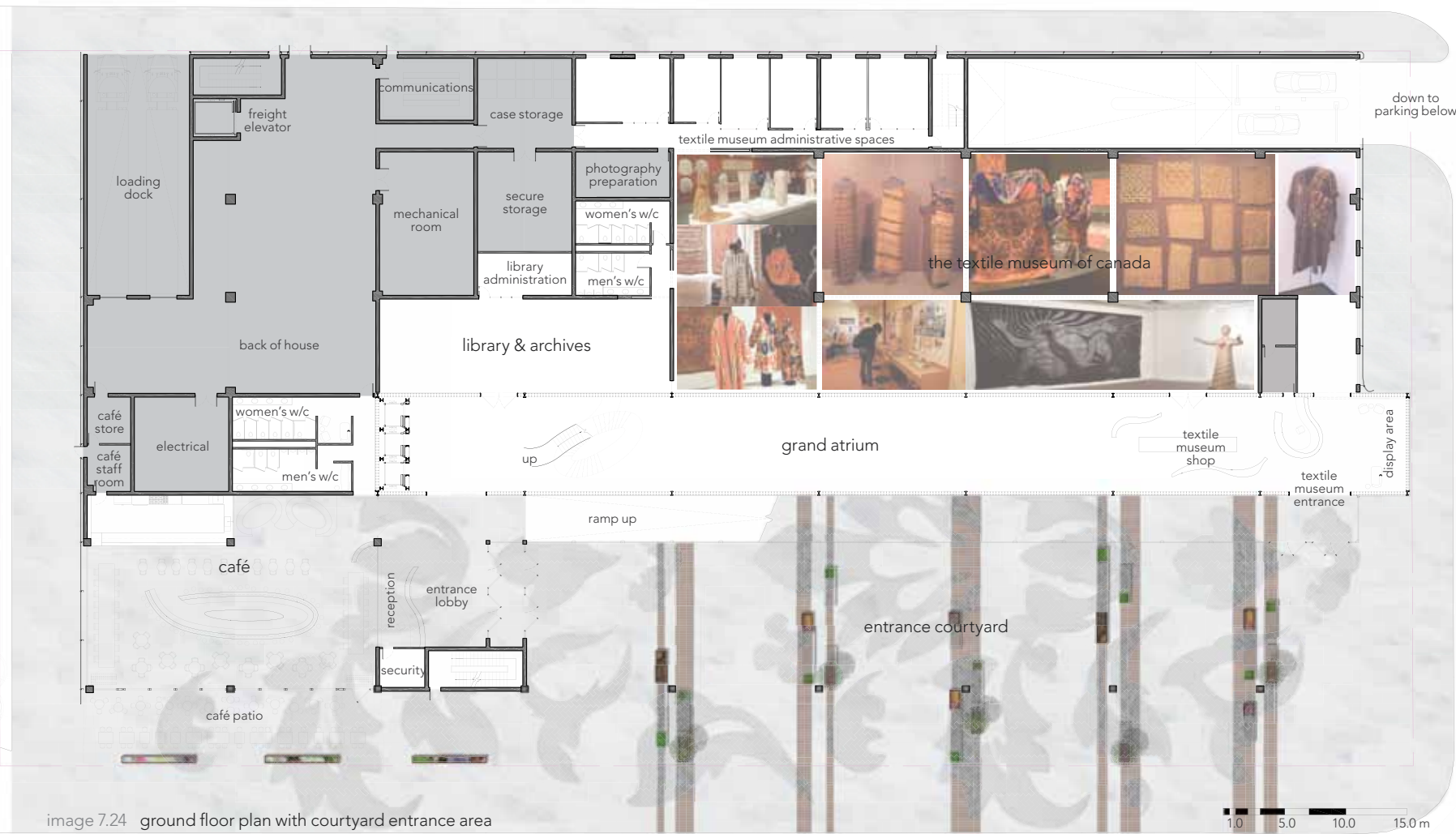


image 7.24 ground floor plan with courtyard entrance area

The second floor of the FDEC is the main event space that is tailored to the uses of LGFW, but maintains a high level of flexibility and versatility to be easily fitted for any fashion and design event. The dynamic wall is a prominent feature throughout the public areas of the second floor and act as a backdrop for special events and maintains the distinct characteristics of the building.

Upon entering through the grand courtyard and into the entrance lobby, guests are encouraged to use the ceremonial “red carpet” ramp to ascend into the second floor event space. The ramp is directly adjacent to the dynamic wall and not only allows guests to experience the wall at a closer scale but also makes them part of its imagery. Once they arrive to the event floor, they will find the ticketing and entrance area, coat check and the industry

lounge where guests are invited to mingle with sponsors, media and relax between shows. There is also an exterior patio where guests can come in direct contact with the lace building skin. The building skin opens up at the runway room which is enveloped in translucent concrete, allowing the rest of the city an alluring glimpse of the fashion event inside so that the actual energy of the special event can act as publicity and advertisement to attract and entice public.

The entire floor has a ten meter tall ceiling height and is fitted with the necessary amenities for air walls, dividing curtains, lighting and sound systems as well as any special decoration features for events. A small mezzanine has been included over the runway room to accommodate audio visual technicians as well as an area for important guests and the media.

toronto fashion event space

“Once belonging strictly to the domain of thematized interior design, atmosphere has become a legitimate concern of architects where moods and emotions operate alongside ideological agendas. The need to re-involve the human dimension of architecture without recourse to outdated modes of social concerns of body concepts plugs ergonomics and atmospherics into the programmatic matrix, cross-referenced by the colours, materials, and forms of the project.”⁸



image 7.25 second floor mezzanine plan

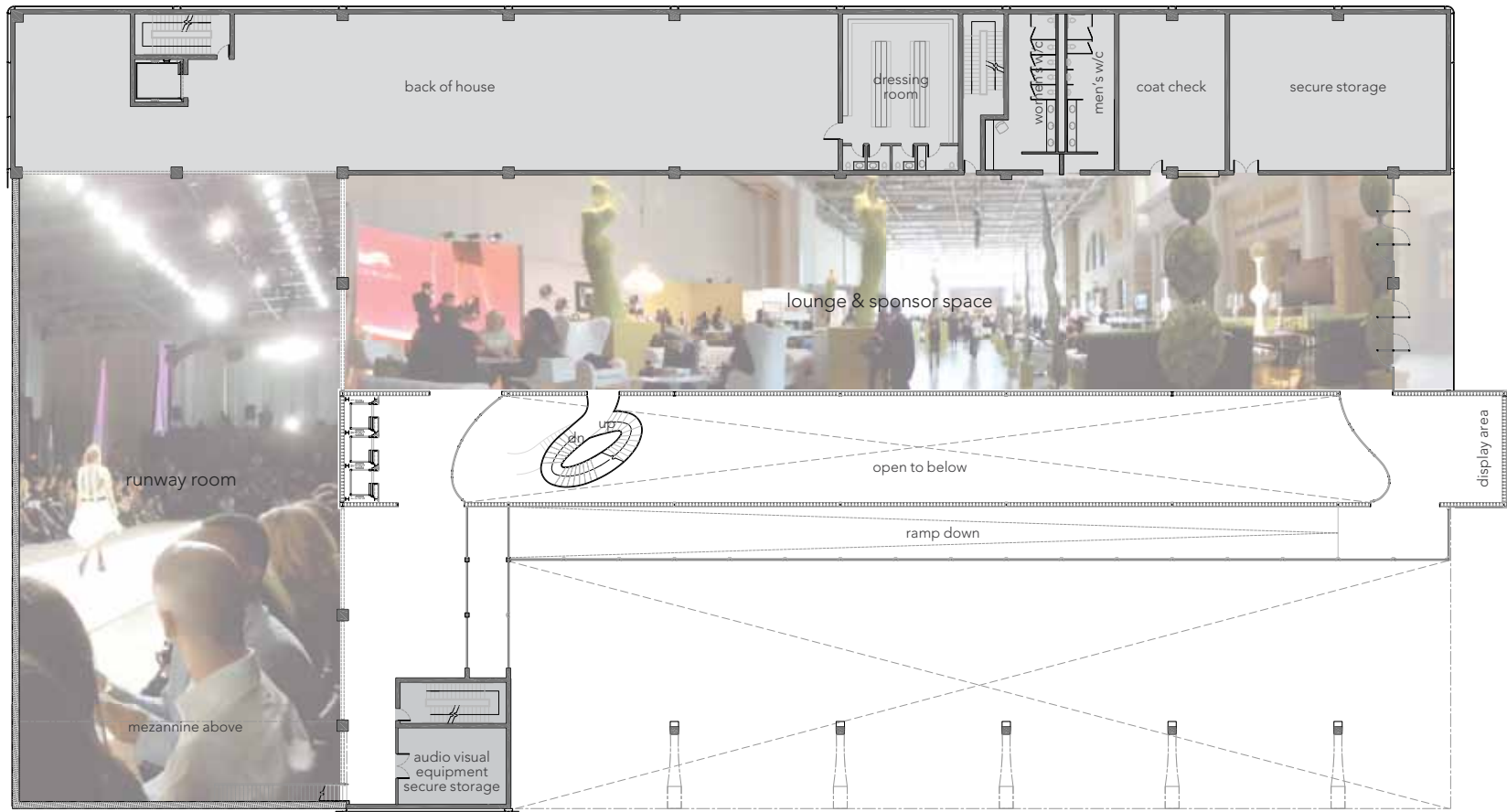


image 7.26 second floor plan

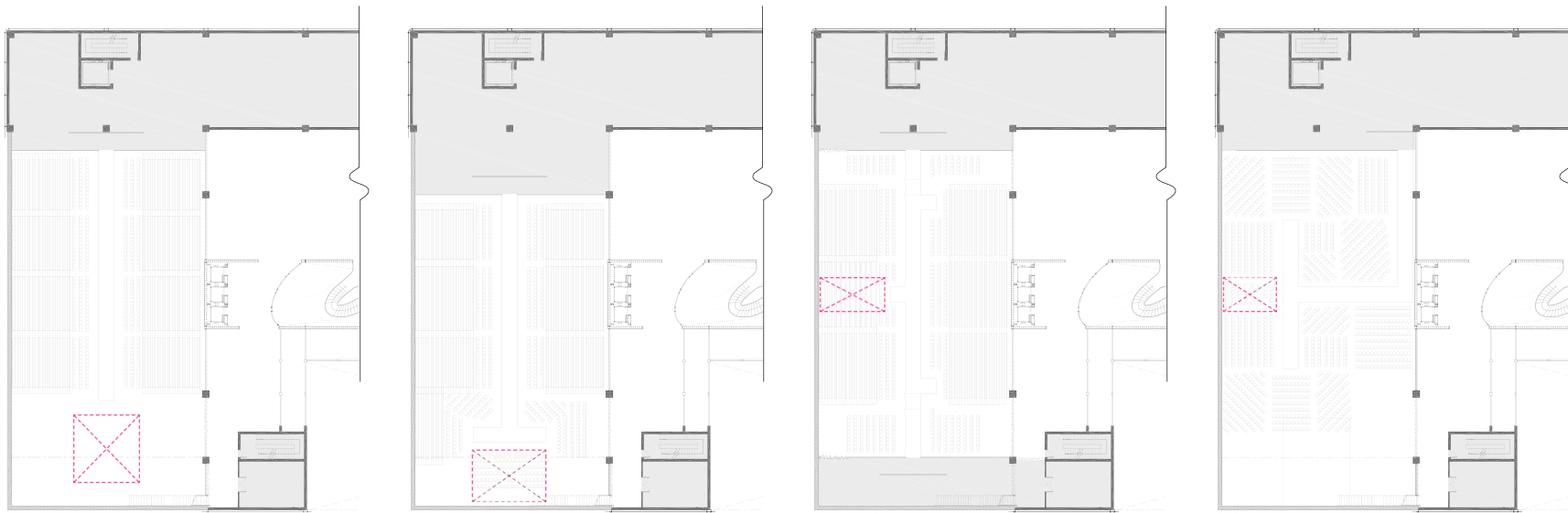


image 7.27 eight layout options for the runway room

Shown here are layout options for fashion events, including placement of catwalk, back of house, media, guest flow and seating. The plans take into consideration previous editions of LGSW and other fashion events around the world with the dynamic glass wall highlighted as an important building and event feature. These

layouts have been designed using the suggested runway room as the main space for fashion events, however the removable air walls between the runway room and industry space allows the entire second floor to be open space for large scale fashion events with the dynamic wall as a prominent design feature of the space.

the runway room



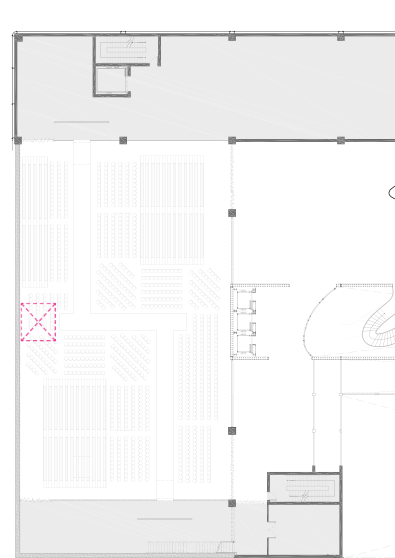
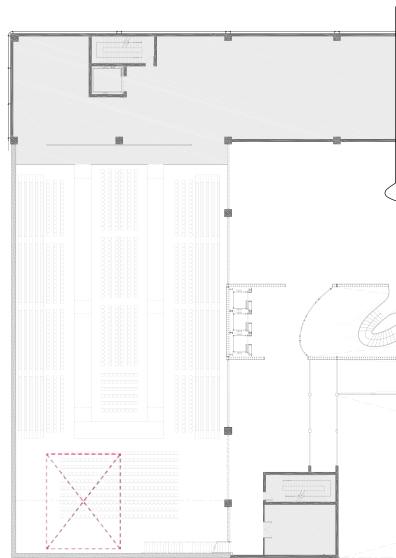
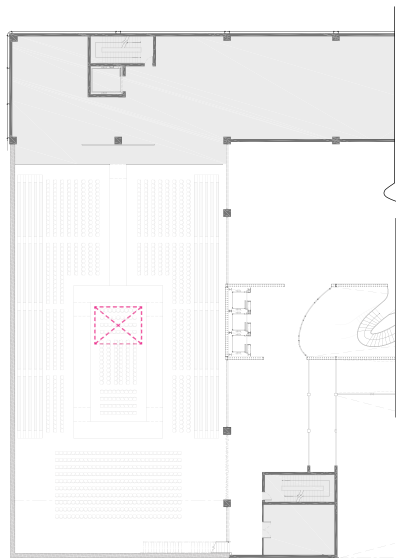
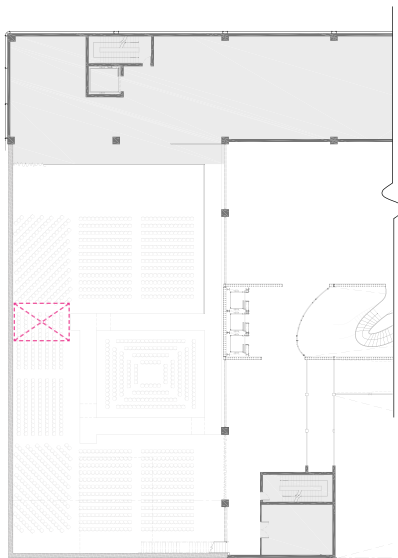


image 7.28 back of house
make-up and hair preparation



image 7.29 media pit



image 7.30 runway room before show



image 7.31 runway towards media pit

The third and fourth floors are dedicated showroom and studio spaces, bringing together large established fashion houses with independent designers in a creative environment that fosters inspiration and new ideas. The open floor area allows designers to rent and customize the space needed for their collections, while the structural walls with temporary partitions make smaller studio spaces for independent designers. Designers can use their space to work and to show buyers their collections. They will be open to the public on certain days to showcase their work and design processes in a unique studio setting. During special events, such as LGFW, the space will be used for viewing and negotiating sales of their collections. Together with the event space, the flexible nature of the showroom floors also offers great potential for hosting

the showroom & studio space

*“Because we identify ourselves as creative people, we increasingly demand a lifestyle built around creative experiences.”*⁹



image 7.32 tfi guilty pleasures, 2011



image 7.33 shared sewing studio



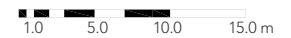
image 7.34 toronto clothing show, 2010



image 7.35 art of fashion trunk show, 2009



image 7.36 third floor plan



trade shows, design competitions and trunk shows. Both floors also include amenities such as a textile studio, sewing and pressing rooms, designer lounges, photograph and video studios, and dressing rooms to be shared amongst designers and educational programs. Highlighting another important area of activity, the building envelope of the education/conference rooms located at the northeast corner is clad the same translucent concrete of the runway room.

Administrative spaces will accommodate local fashion organizations such as the Fashion Design Council of Canada and the Toronto Fashion Incubator, offering another level of support for designers. Staff will be able to move between the two office floors easily using the adjacent exit stairs and share a main entrance, staff area and lounges with the designers.

“what they’re seeking is an environment open to differences.”¹⁰



image 7.37 art of fashion trunk show, 2011



image 7.38 le showroom, smm 2010



image 7.39 art of fashion trunk show, 2010



image 7.40 showroom space, labels 2, berlin

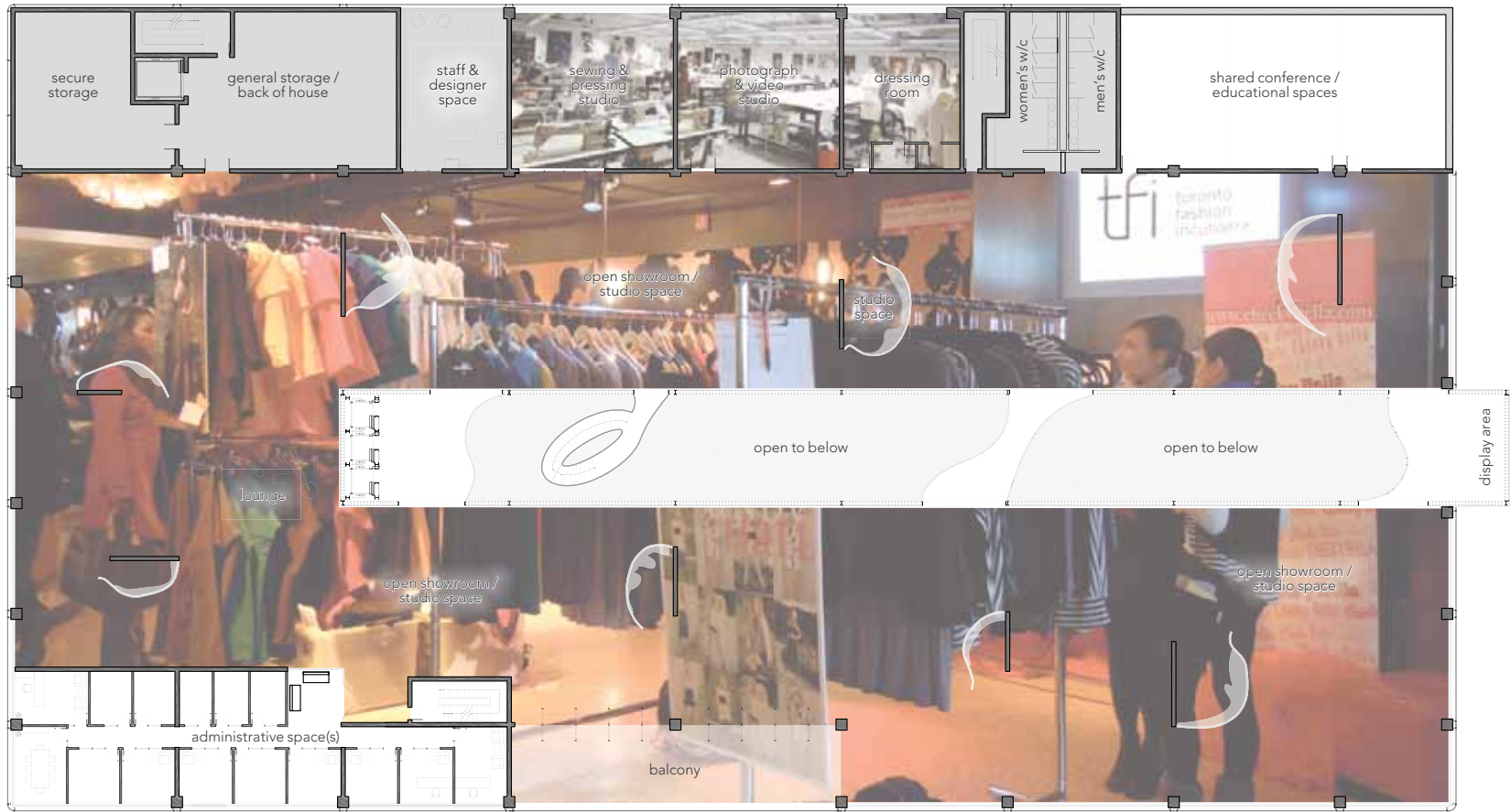


image 7.41 fourth floor plan



The top floor of the FDEC is the space that will be used for important gala and special events; half of the floor area is a rooftop patio that is an extension of the interior event space. The open flexible space is able to accommodate a variety of special events and has provisions to function as a dining space, runway room and nightclub.

The dynamic wall extends up into the fifth floor at three different heights, on the interior it extends above the ceiling height of the rest of the space and is where the guests enter from the elevators or feature staircase. On the exterior, part of the dynamic wall sits flush to the floor level of the patio while a larger part extends to create an illuminated exterior runway. The runway extends out past the translucent concrete walls that enclose the patio and frame a view of the Toronto skyline.

the gala event space

“...architecture is not a question of material or structural reality but of the effect of the particular surfaces it presents to the observer.”¹¹



image 7.42 *strut for a cure*
berkeley church



image 7.43 *film fashion f1*
thompson hotel



image 7.44 *david dixon*
ultra supper club



image 7.45 *r4 fashion show*
atlantis pavilion



image 7.46 *lgfw closing party*
musik nightclub



image 7.47 *justice performance, circa nightclub*

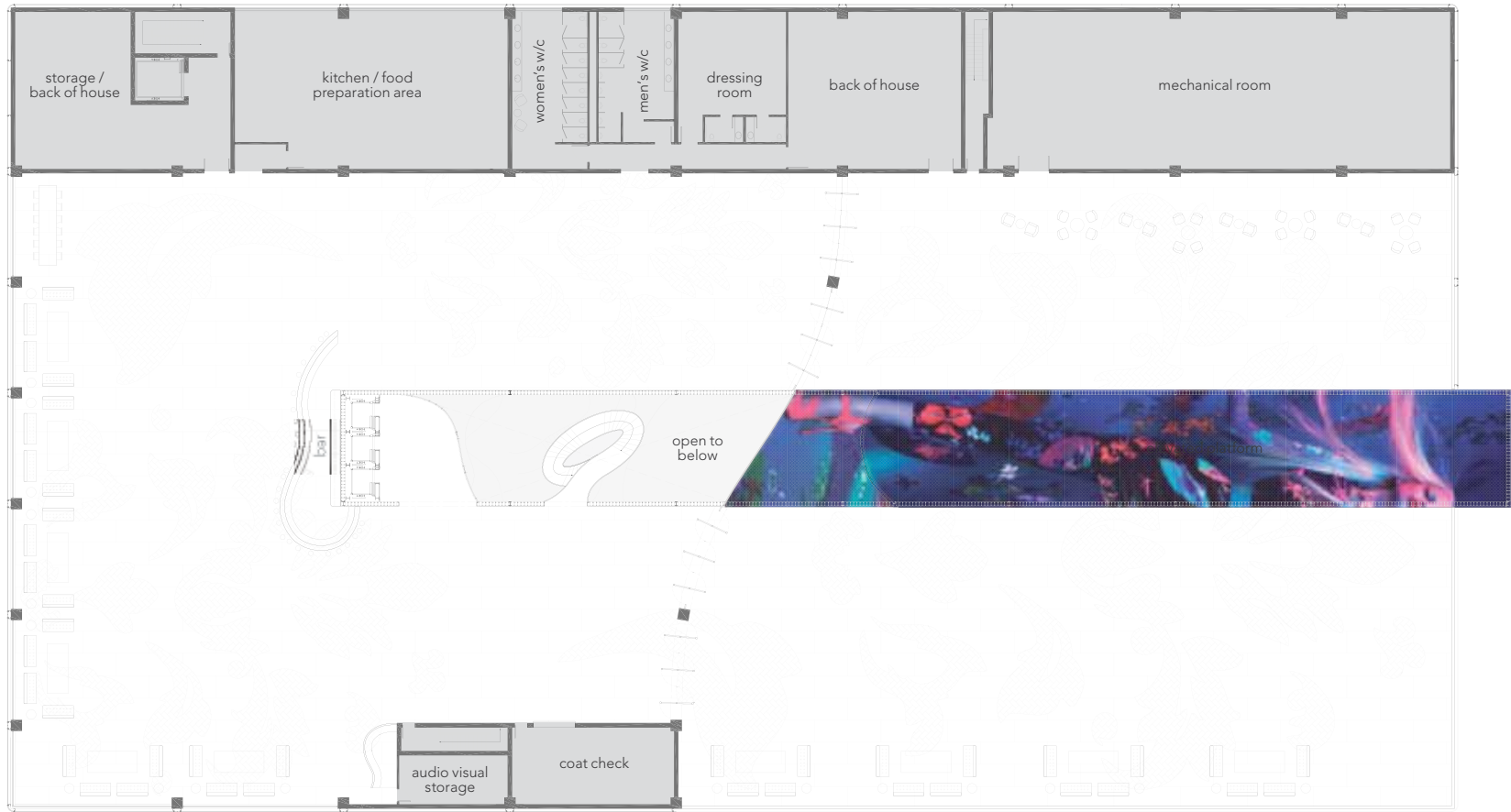


image 7.48 fifth floor plan with rooftop patio

As much as sequences, ribbons and embroidery are a harmonious part of a dress, modern architecture is an ensemble that is carefully coordinated with purpose and poise. The amalgamation of such a large variety of users and programmatic functions meant that the ability for all spaces to operate simultaneously in an efficient manner was vital to the success of the building. The circulation and flow of spaces in the FDEC was developed with careful consideration to minimizing the amount of wasted space, and allow each user groups to function independently of the others, while maintaining a strong feeling of community and support. Because this is a building dedicated to fashion and design, all public circulation spaces are able to double as exhibit space; with designated display areas distributed throughout the floor plans.

The grand atrium enveloped by the glazed dynamic wall is the main public circulation space throughout the building. A series of balconies and bridges float across the atrium at each of the floors and while glass elevators sit at one end; a feature stairs clad in the same material of the building skin winds up through the atrium like ribbons of delicate white lace.

An important feature of the building is the ability for any combination of areas to be transformed into event and exhibition space. For example, the use of the atrium for fashion shows and/or exhibits is greatly encouraged, where models are able to be showcased not only on the ground floor, but also on the staircase and each of the bridges and balconies above. The design features not only create a backdrop but actively participate in the spectacle of special events.

beheath the layers of skin

“Dress is a complex form of non-verbal communication. It can make the wearer stand out but can also serve to conceal, enabling the person to ‘fit-in’. Traditionally, we change clothes so we look appropriate for each new situation. In nature, too, changeable states are desirable for various reasons; to mask and protect, to attract a mate or to signal status. Clothing already performs these functions both implicitly and explicitly. The advent of a programmable fabric display would increase these between dress and media...”¹²



image 7.49 circa display area

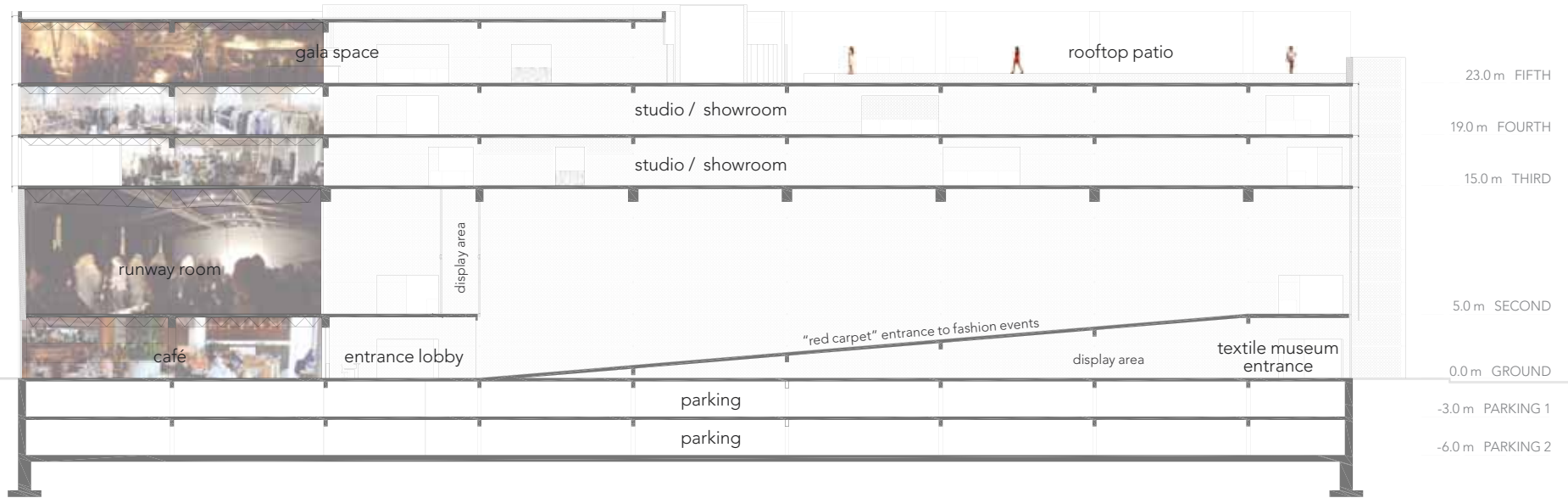


image 7.50 north building section

“ a good job of body styling should come across like a good music’s – no fussing after big, timeless abstract virtues, but maximum glitter and maximum impact.¹³”



image 7.51 exterior perspective


The proposed Fashion & Design Event Centre exists under similar pretences laid out by Gottfried Semper, where "...the essence of architecture [is defined] as its converting layer rather than its material structure."¹⁴ Architecture must move and inspire, yet the current consumption based society, paired with a wide variety of personal tastes makes it increasingly more difficult for traditional architecture to do so. As such, rather than concentrating on the specifics of each material and structure, the multiple layers of material references, textures and imagery work together to create a variety of unique experiences that can be tailored to each user, while also speaking to the collective. The FDEC strives to be unique and stand out, without seeming out of place; and like the overall notion of this thesis, it exists as a whimsical conflict of itself, where the spaces

needed to be entirely flexible in terms of function, but maintain a very distinct style within its one of a kind design characteristics.

"The new work was not based on attempts to discover a new style or new shapes; the architects found a new expression through the new materials they employed in the construction of buildings to accommodate those who had found a new and more enlightened mode of living. Just as the clothing of women changed in appearance as it became more practical and healthy, cut on lines permitting greater freedom of movement, so the face of the building changes with freedom in planning and the employment of flexible materials."¹⁵ The different components in the design each serve distinct functions. The prominent and highly textural skin in a classic and popular motif is a tribute to the textiles found in fashion

design and is designed to look organic and delicate despite its actual static form. The building frame is simple steel and concrete construction, that was chosen not as a compromise, but rather for the benefits of its ability to have the large open spaces needed in an event centre while minimizing the construction time and cost so that majority of the budget can be utilized in the other surfaces and finishes. It also recalls the traditional forms used in many old factory and commercial buildings in Toronto with the translucent concrete adding a hint of the unexpected. Finally, the dynamic wall uses the technological advancements of today with the fast-paced nature of the fashion industry to add an element of spectacle and glamour to the building, able to have a performative response to its context and be redressed in an instant.

The unique design of the FDEC, along with all its different layers and skins makes it possible for visitors to have a new experience each time they visit, yet its monumental presence in Toronto's urban landscape allows it to maintain architecture's natural sense of permanence. "Although the discourse declares that modern architecture takes its shape from the 'savage' forms of modern technology and thereby echoes the simple shelters and tents of indigenous cultures, these sources must be covered over by the architectural garment. As with the body, the garment must communicate a sense of what is behind it while keeping it at a distance."¹⁶ The FDEC attempts to entice and move, to rouse curiosity and begin a narrative; it eradicates the lines that bound it from creative freedom and transforms architecture into a performative art.



there is no doubt whatsoever about the influence of architecture and structure upon human character and action. we make our buildings and afterwards they make us. they regulate the course of our lives.¹⁷

image 7.52 alexander mcqueen, fall/winter 2011

- 1 Ignasi de Solà-Morales, *Differences*, trans. Graham Thompson, ed. Sarah Whiting (Cambridge: MIT, 1997), 68.
- 2 Alex Wall, "Surface [4]" from eds. Sylvia Lavin & Helene Furján, *Crib Sheets* (New York: Montacelli, 2005), 63.
- 3 Richard Florida, *Rise of the Creative Class* (New York: Basic, 2002), 232.
- 4 "Savage Beauty: Alexander McQueen," *The MET* <<http://blog.metmuseum.org/alexandermcqueen/coat-dante>>.
- 5 Mark Wigley, "Glam, Glimmer, Kogan, Surface, Wigley: Surface," *Architectcuture*, 29 Dec 2008 <<http://architectcuture.wordpress.com/category/architecture-fashion/page/4>>.
- 6 Sylvia Lavin, "Atmosphere [22]" from eds. Lavin, 70.
- 7 Giuliana Bruno, *Atlas of Emotion* (New York: Verso, 2002), 319.
- 8 Neil Denari, "Atmosphere [23]" from eds. Lavin, 70.
- 9 Richard Florida, *Rise of the Creative Class* (New York: Basic, 2002), 13.
- 10 Florida, 79.
- 11 Walter Gropius, from Mark Wigley, *White Walls Designer Dresses* (Cambridge: MIT, 1995), 103.
- 12 Suzanne Lee, *Fashioning the Future* (London: Thames & Hudson, 2005), 81.
- 13 Reyner Banham, "Style [10]" from eds. Lavin, 85.
- 14 Mark Wigley, *White Walls Designer Dresses* (Cambridge: MIT, 1995), 11.
- 15 J.M. Richards, *An Introduction to Modern Architecture* (Harmondsworth: Penguin, 1940), 25.
- 16 Wigley, *White Walls*, 361.
- 17 Winston Churchill, from Goldberger, 1.



image 8.01 lace building skin



image 8.02 translucent concrete



image 8.03 illuminated dynamic wall



image 8.04 urban landscaping

conclusion

the future of fashionable architecture

chapter eight

the playful tension between fashion & architecture

Fashion and architecture are inherently linked; they are the creative manifestations that emerge from the individual, social and economic influences surrounding them that they in turn affect. Though their languages and processes differ and may seem to produce very different results, their design principles share many ideas of context, skin and form; as such, they can never be isolated from the other. Despite their numerous parallels and similarities, they are also greatly conflicted. Architecture is fundamentally monumental in nature and must satisfy many parameters of functionality and building regulations

within the demanding context of client, users, programme, site specificity, finances and social conditions. Fashion, in all its frivolity, is glamorous and passionate, though it is often considered to be a luxury that is vain and ephemeral. This thesis is not an attempt at resolving their differences, rather it is a work that celebrates their unpredictable relationship in search of a renewed architecture that embodies the fashion industry's dynamic energy and holds relevance with the people and conditions of today. It is from within fashion and architecture's unique exchange and playful tension that this thesis unfolds.



FASHION & DESIGN EVENT CENTRE of TORONTO

The design portion of this thesis is presented in the proposal for a *Fashion & Design Event Centre* [FDEC] for the city of Toronto. The design brings together the presented research and theories to create a beautiful and stimulating series of spaces, set within parameters of a real urban core. Strategically placed in the creative west end of the city, the FDEC feeds off of the energy and inspiration of the many fashion and design amenities that have already found their home in the near vicinity. Its location in King West Village was also to provide a natural and easy transition for many of the organizations and designers who will find new homes in the building.

Programmatically, the FDEC includes a diverse grouping of facilities that are carefully

orchestrated to make the proposal financially feasible and tangible in terms of the city's cultural needs. Amongst them are the studio / showrooms, designer amenities, educational programming, presentation areas for guest speakers and exhibition spaces shared with the *Textile Museum of Canada* that are all incorporated with the building's public and event spaces. As an event centre, it offers the city a variety of flexible spaces that are able to host a plethora of different special events. They are precisely organized with the rest of the programme to provide both clients and visitors facilities that can vary in size, function and atmosphere depending on their needs; most importantly, the FDEC maintains its unique and recognizable architectural design characteristics throughout.

The visual aesthetics created by the layering of skins transform a plain base building frame into an iconic design object within the urban fabric that translates into a variety of stimulating atmospheres. Their design and inception mimics ideas often portrayed by the fashion industry. The entire building frame is covered by a light metal screen with the exception of a few selective areas where it dissolves to reveal a layer of translucent concrete that references the base material and hints at the events inside. Through a system of glazed tubing and lights, the luminous dynamic wall adds a layer of imagery to the façade and a place for individual interpretation. It is an extravagant beacon for Toronto's design scene that also creates glamorous personalized experiences.

THE EXPERIENCE ECONOMY

Architects are members belonging to a group that economist Richard Florida calls the Creative Class who he believes are responsible for creating and maintaining a stimulating and therefore prosperous environment in the constantly changing economic and social conditions of today. As a member of the creative class whose specific craft it is to create spaces and design objects at the scale of the city, the role of the architect extends beyond the fulfilment of his or her own desires and includes the realization of spaces that inspires lifestyles surrounded by creative energy. Fashion's performative, whimsical boldness juxtaposed with the atmospheric qualities of architecture provides the resources needed to create a charged urban fabric where innovation and imaginations thrive.

The fashion industry's influence on the cultural and social conditions of city life has been immeasurable; their ability to not only predict trends but to manufacture desires has led them to a great deal of financial success. Imagery and branding has the power to exponentially increase the value of a person, object or service as seen in haute couture. Architects have only begun in the last decade to tap into this capacity as a means of attaining both financial success and earning the recognition that they deserve. The illuminated dynamic wall of the FDEC is architecture's way of harnessing this power. Its scale and grandeur commands attention and offers the opportunity for the building to be redressed as quickly as one can change an outfit, thereby meeting the demands of a fast-paced North

American society, its current trends, special events and users.

Financial considerations in the design of the FDEC were vital in light of the recent economic crisis. For example, a simple building frame was chosen to offset the higher costs of the skins and the programme was developed to ensure that the building would be able to support itself and generate revenue. This thesis hopes to rouse attention and push beyond theory, encouraging it to be seen as a tangible proposal that everyone would truly benefit from. Together, the research and design aims for the international recognition of Toronto as a city with economic power, a thriving arts and culture scene and a beautiful urban landscape that proliferates new trends and the imagination of its expanding creative class.

SOCIETY ON DISPLAY

At all levels, fashion and architecture operate both independently and together as an indicator of current conditions of a city, its people, culture and economy. While the forms and aesthetics that they take are directly related to the trends of a society, they also provide the opportunity for designers to challenge existing styles, and apply their design imaginations in new and innovative ways. Architectural style bears a significant amount of weight on a society because it ultimately speaks for an entire group of people, acting as the collective voice of a community, city or culture.

Fashion is a form of mass media that uses clothing and accessories to communicate and shape the defining trends of a culture. Just as fashion trends differ greatly

between cities, countries and even social groups, architectural styles speak greatly about a building's surrounding environment, its people as well as the architect who designed it. With the recent progress and improvements in Toronto's cultural scene and the commissioning of new buildings throughout the city that focus upon design and the user experience, the FDEC would not only further the initiatives to nurture the arts but also help redefine the city's image as fashion-forward and trendy.

With the invention of new technologies in design, fashion and architecture are sharing more and more of the other industry's creative processes. Progressive fashion designers often use the inspiration of other fields - from architecture, to film, music and fine arts - in the creation of the

haute couture pieces, incorporating unexpected materials, technologies and forms with the human body. Similarly, architects are calling upon ideas commonly seen in fashion design in their works, using textiles to inspire building materials. Architects such as Zaha Hadid and Frank Gehry are even making statements directly in the fashion industry by designing clothing and accessories that resonate with the distinct styles used in their architectural work.

As city life progresses with alarming speed, it is increasingly important that the architecture reflects the many aspects of society around it. Its ability to do so ensures that it will be able to maintain and continue to discover new relevancy, importance and significance to the ever-changing culture and urban fabric.

ADORNMENT & DRESS

The role of the artist is to not only express the collective voice of the society from which they come but also their own desires and imagination. In many ways, the artist is the outlet by which a culture communicates; if we apply this theory to architecture, momentarily stripping away, the functional aspects of a building, and the architect is now the artist who uses buildings instead of painting or sculpture as their medium. When the architect needs to find inspiration for their work, they will naturally look within themselves and their own experiences. However, because buildings exist at a city scale and can impact an entire culture of people simultaneously, their work can bear a great deal more weight. On this notion, contemporary architecture has a nonnegotiable

responsibility to be customizable and open to interpretation by its users, while maintaining imagination of the architect.

Fashion has always possessed a unique and intimate relationship with the individual. Although mainstream fashion is not usually designed with just one person in mind - rather the latest trends of a city or group of people - their work is accessible and the pieces can be easily personalized to suit the wearer. Clothing exists at a scale that is much smaller than a building and therefore is able to relate to and be more directly customizable by anyone. A person's style and chosen attire becomes a means of non-verbal communication through which they can communicate their conscious and unconscious thoughts.

While a building holds permanence in comparison to fashion, it is also far more difficult to personalize in the traditional sense. The FDEC attempts to bridge some of the gaps between fashion and architecture and create spaces that feel completely tailored to its users. An important step to this customization was rooted in the clothing design exercise where spaces were imagined in conjunction with the outfit that a guest may wear in the space. The skins, textures and imagery used throughout come together in different ways to create a variety of user and event experiences; they give the building an iconic city presence; and provide all the spaces with characteristics that are unique to the FDEC and all attribute to its unique user relationship.



image 8.05 | fdec | fashion & design event centre of toronto

A built environment that is sensitive to its surrounding economic situation, social conditions, and the individual's desires is not a luxury, rather it should be expected as a necessity in a culture that prospers on creativity. This thesis believes that the architect has a responsibility not only to his or her own art and profession, but also to the future and well being of culture. It teaches Toronto to appreciate architecture for its potential to be moving and inspiring, and declares that beauty and significance can be achieved in all built spaces regardless of financial, societal and regulation constraints.

Architecture, like fashion informs an individual's structure of feeling and is an embodiment of desires. It is a form of media that influences and is in turn influenced by other media such as fashion, art, economics, trends, mass

communication and technology. The processes and products of both professions encourage everyday life to be re-dressed into catalytic moments that inspire change. Design objects manifested from the imaginations of architects and designers challenge the individual and collective to strive beyond imposed representations and seek its inherent capacity for the extraordinary. Many authors have, in the past, written on the similarities of fashion and architecture, and while this body of work attempts to put forth some of their findings, as well as original ideas, the true strength and potential arises when fashion and architecture are accepted to always have, a playful and inherent tension between them. The proposed document and design of the Fashion & Design Event Centre, is not only for a functional and necessary addition

to the city of Toronto, but also represents an acceptance of weaknesses of the current urban condition, as they are challenged to become the greatest strengths of a culture and its people. This thesis was written and designed with the enduring strength of architecture and the dynamic energy found within the fashion industry in hopes of proliferating change, of starting a conversation and of opening the city's eyes to all the potential available.

UnDressing Spectacle was chosen as the title for this thesis because it embodies the dynamic and passionate spirit of fashion and celebrates space as an event. Through the whimsical relationship with beauty portrayed in fashion, architecture is challenged to be redressed into an art and language that can inspire catalytic moments of spectacle.



afterwords

final thoughts

chapter nine



image 9.02 jade pendant on white gold chain

“Don’t you know that you are working at the place that published some of the greatest artists of the century? Halston, Lagerfeld, de la Renta. And what they did, what they created was greater than art because you live your life in it... You think this is just a magazine, hmm? This is not just a magazine. This is a shining beacon of hope...”¹

design significance over all else

“In all societies the body is ‘dressed,’ and everywhere dress and adornment play symbolic, communicative and aesthetic roles. Dress is always ‘unspeakably meaningful.’”² While much of the success of the fashion industry is predicated upon defining new trends and dictating our desires, styles and fads can never be replaced with a piece that bears personal significance.

Managing editor for the fashion website *Refinery29*, Christie Craft, posted an article about her gold nameplate necklace that her father gave her when

she came-of-age. It is her favourite piece and she has since worn it almost everyday, years before *Sex and The City* made them trendy.³ I share a similar sentiment with a piece of jewelry; my father passed away in 2002 and for as long as I can remember he dad wore a silver chain upon which hung a simple jade pendant. I have since inherited this piece of jewelry and though it is neither trendy nor fashionable, it is worth more to me than any pair of Louboutin heels. Its value comes from the memories and sentiments embedded within it and wearing it makes me feel close to him, comforted and safe.

“know, first, who you are; and then adorn yourself accordingly.”



image 9.03 damien hirst
for the love of god

While maintaining no apparent function, beauty’s ability to stimulate and influence is unflinching. Ironically, its fortitude rests as much in its fragility as it does in its gift of seduction. “[T]he decorative... simply constitutes a recognition of the fact that for the work of art – sculptural or architectonic – an acceptance of a certain weakness, and thus of relegation to a secondary position, may possibly be the condition of its greatest elegance and, ultimately, its greatest significances and import.”⁵ *For the Love of God* is a controversial work of art by Damien Hirst that raises the topic of vanity, ephemeral nature of fashion and “questions something about the morality of art and money.”⁶ The piece features 8601 diamonds at 1106 carats which Hirst encrusted onto a platinum cast that covered the entirety of a human skull from the early 19th century, leaving

only the original teeth in place.⁷ It is one of my favourite artworks from the last century; the work toys with the dialogue between deathliness and luxury, a topic that many others such as Evans and McQueen obsessed over, and proposes a bold statement that fashion and ultimately beauty makes no promises, but what it can do is perhaps make the journey more pleasant and fulfilling.

I tried to demonstrate this idea in my design proposal for the Toronto Fashion & Design Event Centre, using beauty and visual aesthetics to transform something harsh and mundane into a stimulating atmosphere. The building’s layers of skin mimics the ideas portrayed by Hirst’s skull; though almost the entire building’s concrete frame is covered by a light metal screen, the concrete is exposed in selective parts where it is translucent and gives a hint of the base materiality

and the events inside. My luminous dynamic wall – like the diamonds – is not a necessity but rather a luxury that adds a layer of depth and a place for interpretation. It is an extravagant billboard that is not only seen, but rather experienced at multiple different scales. And like the skull, it does not guarantee that the event it houses will be everything we imagine but at the very least that journey to it will be.

The clothing design exercise that I completed at the beginning of my conception building design process was greatly inspired by Swiss Architects Herzog and de Meuron. It is evident in their iconic works that they understand the true importance and significance of both fashion and architecture to lie within their ability to evoke emotions, recall memories and transform experiences. Though these experiences may be different for all people, it is their inherent

ability to do so that makes architecture and fashion design objects moving and memorable. In their quest for the ultimate sensory experience within their built architecture, they have even long desired to create a line of perfumes. Much like myself, they believe that many doors to an elevated architectural experience can be unlocked from within the fashion industry; their vision for a collection of perfumes that would add yet another atmospheric layer to their built spaces.

“The making of architecture is intimately connected to the knowledge that buildings instil within us emotional reactions. They can make us feel and they can also make us think. Architecture begins to matter when it brings delight and sadness and perplexity and awe along with a roof over our heads. It matters when it creates serenity

or exhilaration, and it matters just as much, I have to say, when it inspires anxiety, hostility, or fear. Buildings can do all of these things, and more. They represent social ideals; they are political statements; they are cultural icons.”⁸ In outlining the parallels between fashion and architecture, both as idealistic and responsive icons of the culture from which they are born, I hope that I was able to elevate architectural space to a new level, where it has the capacity to move us, challenge existing traditions and thrive as objects of awe and glamour. In this way, I believe all architecture can and should be celebrated as an event and establish itself as the highlight of any city and society. I also believe that this level of experiential and spectacle within architecture is not only achievable, but should be expected, regardless of financial or project constraints.

“In the world of fashion, which is always somehow fascinating, things move much faster than in architecture – getting dressed, getting undressed, transforming oneself, giving shape, trying out sculptural possibilities, examining the quality of surface texture, inventing a style, and discarding it again. Fashion affects all of us because everybody wears something that expresses something with what he or she wears... The really interesting thing about perfumes is not actually the scent itself, but rather the memory that is stored with the scent... For us certain smells always produced architectural images and spatial memories – almost like an inner film... there is an aspect of this that applies to architecture as well, namely that it leaves a mark on us and reminds us of our own history... We can certainly design better or poorer, more pleasant or less pleasant architecture, but, like perfume, it is the experience associated ... Memories and experiences are always individual. This element of the elusive emotion that defines the aura of a place plays a role in our perception of architecture.”⁹



image 9.04 “romantic nationalism”
alexander mcqueen: savage beauty

“I kind of like it the way it is right now... I believe in that one-on-one sell. I don't really believe in flooding the market with loads of goods that don't mean much, and (you) lose your identity.”¹⁰

Virginia Woolf, a leading figure in modernist literature wrote that “[t]here is much to support the view that it is clothes that wear us and not we them; we may make them take the mould of arm or breast, but they would mould our hearts, our brains, our tongues to their liking.”¹¹ Fashion designers are artists whose creative expressions are portrayed in their. This is especially true in unique pieces by designers such as Alexander McQueen who considers his work as “an artistic expression which is channelled through me. Fashion is just the medium.”¹² In this sense, Woolf’s statement rings true as we are all wearing the artwork of another. However, I believe that modern society has shifted to favour the personalization of clothing; fashion is now designed to compliment the wearer. McQueen was famous for his dramatic fashion shows, and his collections

were almost always “fashioned around elaborate narratives that are profoundly autobiographical.”¹³ He saw fashion as art and understood the role of the individual to be a vital component of the industry. He believed that although his work is the manifestation of his own imagination, that contemporary fashion is defined by its interpretation. “I think the idea of mixing luxury and mass-market fashion is very modern - wearing head-to-toe designer has become a bit passé. It’s a new era in fashion - there are no rules. It’s all about the individual and personal style, wearing high-end, low-end, classic labels, and up-and-coming designers all together.”¹⁴ Fashion can be bought, style is part of who we are.

While all forms of art are obviously a reflection of the artist, Carl Jung once wrote that “[t]he artist is not a person endowed with free will who

seeks his own ends, but one who allows art to realize its purposes through him. As a human being he may have moods and a will and person aims, but as an artist he is ‘human being’ in a higher sense – he is ‘collective man,’ a vehicle and moulder of the unconscious psychic life of mankind.”¹⁵ If we believe that architects are artists as much as a painter, sculptor or fashion designer, then contemporary architecture has a nonnegotiable responsibility to be customizable and open to interpretation by its users, while maintaining imagination of the architect in the work.

While the results of my clothing collection design exercise found very limited success, it was a very important part of my design process; my building proposal for the FDEC would have manifested into something very different without it. The design and making

of the pieces taught me to look at skin from the perspective of tailoring, rather than assembling; I learned about the potential as well as limitations of certain materials and how they could be translated onto a building; I explored the relationship of the envelope and covering with the human body; and I discovered simple processes of the fashion industry that could revolutionize the building industry. However, the most important thing that I learned from this exercise was the ability to design without constraint, allowing my imagination to take over, which led to the discovery of my own artistic style.

Architects and fashion designers alike often adopt a certain and distinct style to their creative works that becomes their staple. Similarly, the personalization of our spaces and clothing is associated with style, which, in

today's culture "is inextricably woven into the fabric of social, political, and economic life."¹⁶ Style defines who we are and is how we choose to present ourselves to the world. Distinct from what is considered to be stylish, which is predicated by mass media, our unique styles place us into groups within society. "Where people once found themselves bound together by social institutions and formed their identities in groups, a fundamental characteristic of life today is that we strive to create our own identities. It is this creation and re-creation of the self, often in ways that reflect our creativity, that is a key feature of the creative ethos."¹⁷ Though these stereotypes are vague and may seem unfair, they are created by society and innately bear some truth. The type of home that you live in dictates the lifestyle that you lead and even the amount of

money that you earn. The style in which we choose to live, whether by location, type of housing, décor and furnishings, is even a reflection of how we dress and present ourselves outside of our home.

Greatly attributing to the reason I chose this thesis topic is architecture and fashion's response to, and influence upon the economic condition. I chose to approach the study of the economic condition from the perspective of experience, as well as the writings of Richard Florida: "the Creative Class lifestyle comes down to a passionate quest for experience... to 'live the life' – a creative life packed full of intense, high-quality, multidimensional experiences. And the *kinds* of experiences they crave reflect and reinforce their identities as creative people... They crave creative stimulation but not escape."¹⁸



image 9.05 "outfit to home: ryan gosling"

Throughout my architectural education, I found that the topic of finances or revenue was often met with negativity and hesitation. I hope that this thesis can begin to break down this stigma adopted by the architectural industry and like other site and project constraints, embrace project budgeting as an important part of a building project's context and requirements. Artists often feel that the talk of money will taint the purity of their creativity; architects are no different and yet without resources, we would be unable to create. While taking their work seriously – perhaps too much so – architects seem to forget the importance of financial considerations. The green walls and sustainable designs used all

over Taiwan - from the inexpensive temporary street side installations, to the endless possibilities offered by Polli-Brick – are all innovative, aesthetically pleasing and inexpensive. McQueen attributes the success of the British fashion industry to its self-confidence

“History shows that enduring social change occurs not during economic boom times... but in periods of crisis and questions such as the 1930s – and today... The task before us is to build new forms of social cohesion appropriate to the Creative Age... and from there, to pursue a collective vision of a better and more prosperous future for all. That is easier said than done. To build true social cohesion, the members of the creative class will need to offer those in other classes a tangible vision of ways to improve their own lives... If the Creative Class does not commit itself to this effort, the growing social and economic divides in our society will only worsen, and I fear that we will find ourselves living perpetually uneasy lives at the top of an unhappy heap. It's time for the Creative Class to grow up and take responsibility.”¹⁹

and fearlessness, but also because “It refuses to bow to commerce, thus generating a constant flow of new ideas whilst drawing in British heritage.”²⁰ Buildings are the single most expensive design object and Taiwan's examples ultimately demonstrates to us

that regardless of how groundbreaking beautiful or effective a design idea, it must be not only be proposed with within reasonable financial expectations, but perhaps even prove that it can be just as effective as other products that have higher costs, otherwise the

project will remain a mere concept and never make it past a piece of paper. I am not proposing that we become slaves to commerce, rather, as McQueen implies, we must understand its undeniable role in design and learn to use and work with it to realize our imaginations.

“All through, as we discuss fashion in the house's face and form and clothing, it will do no harm to realize that we are skating the surface of a lake of an unknown depth.”²¹ In 2010, Viktor & Rolf showed *Cutting Edge couture*, a collection that used harsh cuts to

represent the slashing of extravagance and luxury in the economic crisis. The pieces were bold and theatrical, demonstrating their belief that “it's natural to look for ways to turn a show into something more of an

experience.”²² We must embrace fashion's sense of confidence and whimsy and treat architecture as a spectacular and proliferative form of performative art. “The best effects which architecture can produce in the contemporary world are those that are proliferating

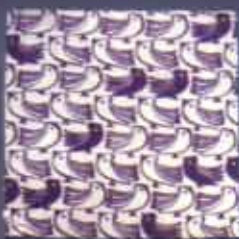
and moving, effects that are anticipatory, unexpected, climactic, cinematic, time-related, non-linear, surprising, mysterious, compelling and engaging.”²³ Architecture becomes then, the necessary and appropriate urban environment for contemporary creative lifestyles where we are inspired. I love architecture because my work carries the potential to improve someone’s day, create space for spectacular events or challenge an entire society’s urban landscape. As we embark on a new age of technology and creative freedom, we are given the tools to “become the architects of [our] own identities and indeed can continue to change those identities... it is our humanity and all the potential within it that makes us beautiful.”²⁴



image 9.06 “cutting edge couture”
viktor & rolf, s/s 2010

“clothes are never a frivolity:
they always mean something.”²⁵

- 1 *The Devil Wears Prada*, David Frankel, 20th Century Fox, 2006, DVD film.
- 2 Elizabeth Wilson, *Adorned in Dreams* (London: Virago, 1985), 3.
- 3 Christie Craft, “I Love My... Gold Nameplate Necklace,” *Refinery29*, 5 May 2011 <<http://www.refinery29.com/i-love-my-gold-nameplate-necklace>>.
- 4 Epictetus, source unknown.
- 5 Ignasi de Solà-Morales, *Differences*, trans. Graham Thompson, ed. Sarah Whiting (Cambridge: MIT, 1997), 70.
- 6 Richard Dormet, “For the love of art and money”, *The Telegraph*, 1 June 2007 <<http://www.telegraph.co.uk/culture/art/3665529/For-the-love-of-art-and-money.html>>
- 7 “For the Love of God,” *Wikipedia*, last edited 16 Nov 2011 <http://en.wikipedia.org/wiki/For_the_Love_of_God>
- 8 Paul Goldberger, *Why Architecture Matters* (New Haven: Yale, 2009), x.
- 9 Herzog & de Meuron, interview by Philip Ursprung, “Beauty and Atmosphere,” from Philip Ursprung ed., *Herzog & de Meuron: Natural History* (Montréal: Lars Müller, 2002), 364-365.
- 10 Alexander McQueen, “Alexander McQueen Quotes,” *ThinkExist*, <http://thinkexist.com/quotes/alexander_mcqueen>
- 11 Virginia Woolf, source unknown.
- 12 “Savage Beauty: Alexander McQueen,” *The MET* <<http://blog.metmuseum.org/alexandermcqueen/ensemble-autumn-winter-10-11>>
- 13 <<http://blog.metmuseum.org/alexandermcqueen>>
- 14 Alexander McQueen, “Alexander McQueen Quotes,” *SearchQuotes*, <http://www.searchquotes.com/search/Alexander_McQueen>
- 15 Carl Jung, “Psychology & Literature (1930)” *The Collected Works of C. G. Jung* (New Jersey: Princeton, 1978).
- 16 Stuart Ewen, *All Consuming Images* (New York: Basic, 1988), 23.
- 17 Richard Florida, *Rise of the Creative Class* (New York: Basic, 2002), 7.
- 18 Florida, 166.
- 19 Florida, xii.
- 20 McQueen, <http://www.searchquotes.com/search/Alexander_McQueen>
- 21 Lionel Brett, *The Things We See: Houses* (London: Penguin, 1947).
- 22 Viktor & Rolf, *Chictopia* <<http://www.chictopia.com/photo/show/386350-Holey+Grail-red-cutout-viktor-rolf-dress-black-atsuko-kudo-gloves>>
- 23 Ben van Berkel & Caroline Bos, “Atmosphere [25]” from eds. Sylvia Lavin & Helene Furján, *Crib Sheets* (New York: Montacelli, 2005), 70.
- 24 Aimee Mullins, “Aimee Mullins and her 12 Pairs of Legs.” Presentation on *TED*, Feb 2009 <http://www.ted.com/talks/aimee_mullins_prosthetic_aesthetics.html>
- 25 James Laver, source unknown.



Decorative prints are characterised by their high level of quality, subtle impressionistic motifs before the war, more abstract motifs and colour schemes. Both types of prints became popular with the introduction of affordable printing in the late 1920s and early 1930s.

These designs are suitable for printing on heavy, durable fabrics such as silk and cotton. With the introduction of synthetic fabrics like rayon in the 1930s, such motifs became even more widespread. Motifs ranging from Japanese cherry blossoms to Western landscape scenes were quite popular in Singapore.



Art Deco designs are characterised by clean lines, bold geometric motifs and stylised floral motifs. These designs are popular in the 1920s and 1930s, and are characterised by their bold, geometric motifs and stylised floral motifs.

Art Deco or Art Moderne motifs are known for their angular, zigzag and diagonal forms, sweeping curves, chevron patterns, geometric patterns and bright solid colours. The style flourished in Europe in the 1920s, and its name came from the 1925 Paris Exposition des Arts Décoratifs et Industriels.

In the 1930s, there was a renewed interest in Art Deco and Art Moderne designs with the so-called 'Pop Art' movement of the 1950s and 1960s.



Geometric patterns became popular in conjunction with the Op Art movement of the 1960s. They were often incorporated into Op Art designs. Geometric motifs include circles, squares, triangles, rectangles and octagons, spirals and stars, pinwheels, polka dots and different types of plaid.

Polka dots and medallions. The polka dot is a round shape of solid colour while medallions are circular shapes of a certain formality. The latter was popular in the late 1950s and early 1960s and are often associated with the abstract, minimalist and Op Art styles of dress.



Op Art motifs are made up of spirals, circles and squares arranged periodically to create an illusion of movement. It originated from the 1930s Op Art movement, which experimented with optical perception and illusion.

An important figure of this movement was British painter Bridget Riley. Her paintings were mostly static and in black and white. They were painted according to mathematical formulas and give the impression of facets and movements. After Op Art designs became popular for fabrics in the 1960s, Riley's paintings were used. Popular fashion designers in the 1960s associated with the Op Art movement include Mary Quant, Courmarchet Ungers and Tom Scott Laurin.



The floral pattern is the most popular fabric pattern. It was first made popular with the introduction of printing during the Industrial Revolution in the 1920s and 1930s. Floral motifs were made into dresses, scarves, handbags and accessories.

There are several ways to arrange floral motifs. An all-over floral design places flowers throughout the background to be viewed by itself. Flowers can also be clustered together in a focal point or arranged in a border. The pattern layout may include a variety of flower's and season images of spring, romance and gift giving.

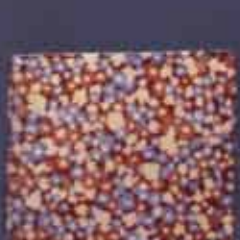


A common fabric print is one that depicts the culture of a particular country or region. It may show a scene, like a landscape or cityscape, or a pattern that is inspired from its local surroundings. The motif could be arranged randomly or in a grid or other, animals, people and scene landscapes are popular topics for conventional prints.



The paisley motif has been in the world since the 16th century. It is characterised by its teardrop shape rounded at one end and with a curving point at the other. There are usually many distinct designs within the same shape, many of them of Oriental origin. Although the motif was traditionally used as a decorative element, from India, its name is derived from a Turkish town that was a major producer of yellow and red in the 16th century.

In the late 1950s, such motifs were extremely popular among Hindus, as well as fashion designers like Yves Saint Laurent and Emilio Pucci, who borrowed their prints to their creations.



Abstract motifs are designs that do not have a traditional geometric philosophy, with an emphasis on formality and the universal. Some of the more popular motifs are prints using independently running motifs, like vertical stripes or dots, zigzag lines, wavy lines, and other geometric shapes. These motifs, such as wavy and vertical stripes, were popular motifs inspired by natural forms like the folds of a dress or a woman with her arms raised, a copper mining mine. Screen printing was introduced in the 1950s.

In Singapore, such motifs were associated with pop culture and modernism in the 1960s. It was used to make dresses, handbags, shoes, and other accessories.



glossary of terms
interpretations of prevalent vocabulary

chapter ten

the following is a list of significant and **prevalent** terminology that has been used throughout this thesis. as many of the **terms** can have alternate interpretations, it is important to state the specific **meaning** as they are intended to be understood in the **context** of the presented research and proposed **design**. the definitions have been established specifically for this thesis, using a variety of resources and references that were then custom **tailored** to this body of work.

ADORNMENT

“...gathers the personality’s... radiance as if in a focal point, allows the mere having of the person to become a visible quality of its being. And this is so, not although adornment is superfluous, but because it is... this very accentuation of personality, however is achieved by means of an impersonal trait... [for] style is always something general. It brings the contents of personal life and activity into a form shared by many and accessible to many.”¹

APPAREL

The physical garments (such as, clothing, shoes) that protect the body from natural elements. All forms of bodily coverings, dress and accessories worn to shelter an individual’s body from the external environment. In the context of this thesis, apparel refers to pieces that serve the function of protection, though they may also be fashionable.

ART MUSEUM / PUBLIC GALLERY

“...are large... government-backed... institutions supported by both public and private funds. The Canada Council defines them as ‘institutions that collect, preserve, present and interpret works of art from the past and present.’”²

e.g. The Art Gallery of Ontario (AGO) & The Royal Ontario Museum (ROM)

ART OF FASHION (A O F) DESIGN COMPETITION + TRUNK SHOW

Art of Fashion is a non-profit organization that provides new Canadian fashion designers with a place to exhibit their work and the amenities to launch their careers. The AOF features a public design competition and trunk show during Scotiabank Nuit Blanche, awarding the Most Promising Designer and Best Exhibit. The trunk allows local designers to sell their pieces direct to consumers, showcasing the local design talent.

See chapter 11: appendices for more information.



image 10.02 art of fashion 2011: choreology pantages hotel, toronto

ARTIST-RUN CENTRES (A R C) / ALTERNATE SPACES



image 10.03 toronto free gallery, 1277 bloor street west

“Independent, often ephemeral, artist driven initiatives... usually partly government funded and partly funded by self-generated revenue... Centres are formed under specific mandates, usually to show work that is underrepresented by other systems. ARCs can offer production equipment at cost... or exhibition space... Some straddle both production and exhibition, while others distribute work. This breadth of production and exhibition helps make Toronto a culturally vibrant city. ARCs have supported the development of some of our most prominent contemporary artists and have led exciting, innovation production on a national scale... [The] term ‘artist-run centre’ has... a do-it-yourself attitude and an artist-centre focus.”³

e.g. The Toronto Free Gallery

Located in an old hardware store, it is a not-for-profit artist-run centre, started in 2004. It is a forum for expressing social, cultural, urban and environmental issues through all media, such as wall art, video, sculpture or performance art. This creative laboratory provides artists with a space to experiment, explore new ideas, question norms and challenge themselves and their audiences.⁴

ATMOSPHERE



image 10.04 kjell erik killi olsen, *salamandermatten* (2008)

The ambiance and mood of a space that emits a certain tone; the resulting experience can be attributed to a summation of the architectural design and characteristics, ornamentation of the surfaces, the people inhabiting the space, their attire as well as the catalytic effect of the functions and events taking place.

“Atmosphere is another way of saying mood, the intangible aura created by the conglomeration of sights, sounds and smells that permeate any given architectural or landscaped space. It is always relative to each subject and can be highly design, but unintended effects are highly probable.”⁵

ATTIRE

From the French word, *atirer*, meaning equip,⁶ attire refers to clothing and/or outfits that are intended to be worn for a specific events.

BEAUTY

“So beauty lies not only in what you see; it is often more beautiful not to see certain things. In other words, beauty cannot be defined trans-historically, nor is it anchored in history. Rather, beauty is variable and revealed to the modern globalized gaze in the constant play between the work of art and its numerous contexts.”⁷

Beyond its basic meaning as something or someone that is aesthetically pleasing to the senses, beauty’s role in contemporary culture can no longer be defined in classical terms. Rather, beauty is subjective, provoking and commands attention. Though it serves no specific function, its strength lies in its fragility and inherent uselessness – the power of seduction and the ability to touch an individual or an entire society.

BRAND

“Today the symbolic brand value has been replaced with the ‘rare’ and ‘exclusive’ concept based on the uniqueness of the piece and on its value given by a complex of attributes such as quality and the preciousity of materials, the hands competence able to turn products into finished artistic works.”⁸

BRANDING

Attaching a label or name to a design or an idea; branding often promises a product that will meet or exceed expectations of quality, commonly associated with the designer and their work. As a medium and method for marketing, branding also references a staple look, emblem or style, such as the Louis Vuitton logo or the red undersole of Christian Louboutin high heels. Though more often associated with the fashion industry, branding in architecture exists in architects such as Zaha Hadid, Frank Gehry and Philippe Starck who have achieved international recognition for their innovation work and unique iconic designs.

CLOTHES

“...‘clothes’ and ‘clothing’ have a more general use than ‘fashion.’

image 10.05 louis vuitton suitcases



*Of old English origin, and etymologically linked to the German word Kleid, 'clothes refers to the covering of the human body with cloth, and usually implies something more enduring and functional based than fashion.'*⁹

COMMERCIAL GALLERY

*"...privately owned... The galleries often represents a complement of artists and takes a percentage of the sale of their work."*¹⁰

e.g. No.52, 52 McCaul Street, Toronto

No.52 was a "gallery-slash-social experiment between grassroots arts organization *Well and Good*, curator Teresa Aversa and the local community,"¹¹ that found its home in a fitted-out 2000 square foot space directly adjacent to the Ontario College of Art & Design. Opened in November 2009, the work displayed here included



image 10.06 work *T.O.gether* exhibition agents of urban change, no. 52 (May 2010)

modern pop art, architectural and urban planning installations, contemporary visuals and street art that encourage visitors to examine local and global issues from a new perspective. No.52 started as a two-month venture that lasted seven months and closed on August 7th, 2010 with *Love Me Tender*, a celebration of eclectic music and art.

COMMODIFY

The act of placing value onto something not traditionally associated with commercial or monetary value. In mainstream business theory, commodification refers to the assignment of economic value to something not previously considered in economic terms.

Within the context of this thesis, the term commodify is distinct in that it refers to the expansion of the market trade to previously non-market areas and to the treatment of things, such as an idea, identity or gender, as if they were a tradable commodity.¹²

COSTUME

*"Closely related in meaning are the words 'costume' and 'dress,' which primarily designates types of clothing by a particular region, epoch, or circumstance. Here, changes in appearance or function are evolutionary, or so gradual as to be nearly invisible."*¹³

CREATIVE ETHOS

Richard Florida states that urban society and economic life is at the age of the creative class; creativity is valued for the positive changes that it fuels. *"Our lives and society have begun to resonate with a creative ethos... 'the fundamental spirit or character of a culture.'"*¹⁴

DESIRE

*"Fashion is a factory that manufactures desire."*¹⁵

A powerful feeling of want or need that is difficult to predict or define. Desires are often conditioned by external influences such as mass media and trends; *"it's 'something' that makes you want it!"*¹⁶

DRESS

*"In all societies the body is 'dressed,' and everywhere dress and adornment play symbolic, communicative and aesthetic roles. Dress is always 'unspeakably meaningful'... Dress in general seems then to fulfil a number of social, aesthetic and psychological functions; indeed it knots them together, and can express all simultaneously.... What is added to dress as we ourselves know it in the West is fashion... Fashion is dress in which the key feature is rapid and continual changing of styles. Fashion, in a sense is change... no clothes are outside fashion; fashion sets the terms of all sartorial behaviour."*¹⁷

EFFECT

The feelings evoked by space, people, clothing or event; closely related to atmosphere, this thesis discusses effect in terms of the mood that a space conveys to the individual, the ambience that clothing reflects onto a space and the quality that a building - namely the proposed design - adds to a city's urban fabric.

EXHIBITION HALL

*"A large open floor area to provide display space for large convention exhibits & trade shows; may include special equipment for booths, lighting, storage and loading / unloading of display items."*¹⁸

FABRIC

(also **Urban Fabric**)

Fabric typically refers to textiles and materials used in various forms of dress making and sewing. *Urban fabric* on the other hand, deals with the physical components that define the culture of a city and its people, such as building typologies, open spaces and streetscapes. In the scope of this thesis, the term fabric has connotations that call upon both definitions, referencing urbanism, public spaces, and atmospheric experiences while also alluding to the draping, enveloping and covering properties of fabric as inspiration for a design forms and the skin of a building.

FASHION.ART.TORONTO [F A T]



image 10.07 "Hello Gorgeous," [FAT] 2010
David Anderson & Slavica Panic

Also known as the *Toronto Alternative Arts and Fashion Week, Fashion. Art. Toronto* [FAT] is a not-for-profit organization that hosts an annual event for fashion, art and design. Their scope extends beyond the typical realm of the fashion industry and sets the stage for innovative, experimental and contemporary expression in the forms of fashion, performance art, installation art, music and more. The weeklong festival welcomes thousands of buyers, industry professionals, art enthusiasts, fashion lovers and the general public to a schedule packed with everything from runway shows, design installations and live music.

www.alternativefashionweek.com

See chapter 11: appendices for more information.

FASHION

Fashion was born when apparel and attire evolved beyond the function of simply protecting. It provides an individual with a sense of self and a means of self-expression in an accessible artistic medium. Fashion is style and couture; as an indicator of one's societal and economic status, it measures and advertises how informed one is of current trends and design movements.

*"Apparel long since ceased to simply protect us from the elements, and as soon as it did, it took on connotations of fashion."*¹⁹

Fashion has an experiential quality to it that is tailored to the individual as well as the collective. Fashion also implies a system and approach, which in turn brings about the idea of process and fabrication within the garment and overall design industry.

*"Fashion is more than a product; fashion is a mode of thought. It affects everything from design to purchasing to obsolesce and is usually distinguished by a fast-paced and ever-replenishing chain of supply and demand."*²⁰

image 10.08 alexander mcqueen



FASHIONING

Represented in lieu of the word 'create,' fashioning refers to the customization of designs, whether in architecture, fashion or other forms of design. Referencing the fashion industry's business of creating tailored garments, the use of this verb does not merely imply make, but also includes the design and creation of clothing, space, object or experience that is both fitting within its context and suits the specific needs and desires of an individual and/or a society.



**FASHION DESIGN COUNCIL
of CANADA (F D C C)**

*"Canada is home to some of the most exciting and innovative designers creating a unique opportunity for buyers to reach new designers, for designers to reach new markets and for media to expand their coverage across the country."*²¹

The *Fashion Design Council of Canada* is a not-for profit, non-governmental national association whose goal is to aid in the distribution and recognition of the Canadian Fashion Industry and its designers in their branding ability and commercial viability at both national and international scales. Presided over by Robin Kay, the FDCC was founded in 1999 and produces Toronto Fashion Week, now known as LG Fashion Week, twice a year.

FIT

*"...Architecture is clothing. Modern architecture like all the many sciences of artificial limbs, is a form of tailoring."*²²



image 10.09 aimee mullins' proesthetic leg, mcqueen, no.13

Fit (ie. *custom-fit*) is closely associated with the idea of tailoring in the fashion and clothing industry. In this thesis, it is thought of in terms of customized spaces and tailored experiences attributed to the dressing of the body and the built environment. Important considerations include design context, aesthetics and function.

FORM

*"The unified, total configuration and composition of an object, including its created features of silhouette, construction, details and fabric."*²³

FUNCTION

*"The need or needs that a particular form of dress fulfills, and how the consumer uses that form to selectively satisfy that need. Important physiological, psychological, and social needs are satisfied by dress, and some of these needs become especially significant to the explanation of fashion-oriented consumer behaviour."*²⁴

HAUTE COUTURE

*"A French term dating back to the mid-1800s for the creation of exclusive, custom-fitted, hand-crafted clothes made from high-quality fabrics and using intricate sewing, tailoring, and embroidering techniques. In France, the term is protected by law, and can be used only by design houses on an official list. Some mainstays: Chanel, Christian Dior, and Givenchy."*²⁵



image 10.10 lily allen for chanel
photo by karl lagerfeld

Translated from French as 'high-fashion,' haute couture refers to high-end works by (often famous) fashion-houses. In the context of this thesis, it also includes other high-quality design work and the associated lifestyle.

ICON

An object, person or trend that represents something of greater significance. The usually famous person or thing is regarded as a *symbol* of a culture, city or movement etc. Notable pop culture icons include Karl Lagerfeld and Marilyn Monroe. In architecture, buildings such as the CN Tower are iconic it is a world recognized form that defines the Toronto skyline.

LG FASHION WEEK (L G F W)



image 10.11 lgfw, fall/winter 2010 collections
allstream centre, exhibition place (march 2010)

A trademark of the *Fashion Design Council of Canada*, Toronto Fashion Week began in 1999. In 2000 when L'Oréal Paris signed on as its main sponsor, it was renamed to L'Oréal Fashion Week in 2002²⁶. Marking its 10 year anniversary in 2009, the bi-annual event was again rebranded to *LG Fashion Week presented by L'Oréal Paris*.²⁷ The event takes place twice a year, in March and October, exhibiting the Fall/Winter and Spring/Summer collections of each following year, respectively.

www.lgfashionweek.ca

See chapter 11: appendix a for more information.

LUXURY

Luxury shows off one's prestige and is not necessarily useful.

“...[L]uxury’ in many of today’s languages comes from the word ‘lasciviousness’ (*luxuria-ae*). And that in Latin means, ‘exuberance, excess, abundance’... which in a metaphorical sense becomes ‘ostentation, luxury, profusion, opulence,’ but also ‘laxness, voluptuousness, lack of restraint, intemperance, lasciviousness.’ We sense almost intuitively that luxury has something to do with laxness and depravity on one hand, with a dash of pleasure and desire on the other and a feeling of excessive abundance and opulence in any shape or size: the content, symbolism and stylistic element that ‘lavishness’ bequeaths of luxury.”²⁸

“ i believe that style is the only real luxury that is really desirable.”²⁹

ORNAMENT

“The story of architecture is no longer one of naked structures gradually dressed with ornaments;... Architecture begins with ornament. It is not just that the architecture of a building is to be found in the decorations of its structure. Strictly speaking, it is only the decoration that is structural. There is no building without decoration. It is decoration that builds... Space, house, and social structure arrive with ornament.”³⁰

PRÊT-À-PORTER

Directly translated from French as ‘ready-to-wear,’ it is used in the fashion industry to describe a collection of clothing that is often mass produced and more accessible to consumers in terms of availability and price. Many designers and labels will produce a ready-to-wear line alongside the custom made, one-of-a-kind pieces in their haute couture collections. The uniqueness in terms of the quantity produced will depend on the specific brand; large commercial labels such as Zara or H&M focus only on their prêt-à-porter collections each season, while the ready-to-wear lines of some high-end fashion houses are still only produced in very limited numbers.

QUALITY

“... when a person describes a product as ‘quality,’ she could be ascribing it to a number of positive attributes, among them: performance, features, reliability, conformance between design and function, durability, serviceability, aesthetics and other perceived quality issues, such as those related to brand name... The European meaning of quality conjures an image of the artisan hunched over his bench, painstakingly stitching away. Europeans tend to assess quality by how an object measures up to the idea (defined in part by traditions of craftsmanship).”³¹

RE-DRESS

Echoing the architectural ideas of de-construction, re-dress redefines fashion through innovation. By returning a design object to its bones, limits of creation are pushed and existing ideas are deconstructed and reinterpreted. Just as a dress can be reinterpreted each season, building can be re-dressed in a new façade or skin (AGO).

SEMAINE DE MODE MONTRÉAL (S M M)

Semaine de Mode Montréal or *Montréal Fashion Week + Le Showroom* in collaboration with P&G beauty & grooming is a bi-annual event, produced and presented by *Sensation Mode* and hosted in *Marché Bonsecours*.



image 10.12 ssm18, automne/winter 2010

Le Showroom is a unique feature of SMM and provides a space for designers and buyers to conduct business during fashion week. It is possible thanks to the *Ministère du Développement Économique, de l'Innovation et de l'Exportation du Québec* (MDEIE).³²

www.montreal-fashion-week.ca

See chapter 11: appendices for more information.

SPECTACLE

Origin (Middle English): via Old French from Latin *spectaculum* 'public show,' from *spectare*, frequentative of *specere* 'to look.'³³

A visually striking performance that sparkles; an event celebrated for its visual impact that provokes wonder and marvel. Often intended only for the most privileged and glamorous, this thesis argues that spectacle needs to be a public commodity.

STYLE

There exists a moral and economical difference between style and luxury:

"You either have it or you don't: this fashion axiom presents style as an innate rather than a learned human characteristic, almost like a personality trait. In many visual professions, at least those dominated by a heavy commercial force, stylists exist to produce a flair, to capture the je ne sais

*quoi of the moment without regard for how styles actually arise or lose favour. An architect who chooses to defy the rules of style, as a means to create something new, could be seen both as either innately skilled at delivering shocking lines and bold colours or as an intellectually/politically motivated agent of disruption, whose methods won't rely on aesthetics as style but as a modus operandi of paradigmatic change."*³⁴

SURFACE

*"Surface is a new word for architecture in two respects: in the way form and space are described as continuously curved sheets rather than points, lines, and planes; and in the ways that materials have qualities of colour, materiality, transparency, thickness, and texture..."*³⁵

SUSTAINABILITY

*"... fashion, it seems, is fundamentally at odds with [sustainability]. perhaps apparel can be made sustainably, but fashion?"*³⁶

Where the process and final product encompasses long-term objectives that are environmental and economical. The United Nations states that sustainable development means *"meeting the needs of the present without compromising the ability of future generations to meet their own needs."*³⁷

SWEATER

“n.: Garment worn by a child when its mother is feeling chilly.”³⁸



image 10.13 child's knit sweater

TASTE

“Taste is the feminine of genius.”³⁹

For this thesis, the term taste refers to a person or persons' tendency to like or dislike something, their preferences and what generally attracts them. Taste also touches upon the topic of desire as well as conditioned desires. Though empirically difficult to predict or control, an individual and a society's taste for or against something (such as a fashion trend or coffee shop culture) is an integral component to the success of design – if understood and utilized effectively. There have been numerous studies on the psychological, scientific and emotional influences on one's taste and despite its complexities, the fashion industry has had notable success in both forecasting and defining individual and societal preferences.

TEXTILE MUSEUM of CANADA (T M C)

The TMC started in 1975 as the *Canadian Museum of Carpets and Textiles*, when it first opened in a small space in Mirvish Village.

In 1989, TMC moved into its current location at 55 Centre Avenue, near University Avenue and Dundas Street. The 2 323 square meter facility includes permanent gallery spaces, *Fiberspace*, a multi-media hands on gallery, educational and archives spaces, as well as the *H.N. Pullar Library*. The TMC is internationally recognized for its diverse and extensive collection, as well as the high quality of their exhibitions, events and programming.



image 10.14 tapestry, TMC permanent collection

www.textilemuseum.ca

See chapter 6 for more information.

TORONTO FASHION INCUBATOR (T F I)

The TMC started in 1975 as the *Canadian Museum of Carpets and Textiles*, when it first opened in a small space in Mirvish Village. In 1989, TMC moved into its current location at 55 Centre Avenue, near University Avenue and Dundas Street. The 2 323 square

meter facility includes permanent gallery spaces, *Fiberspace*, a multi-media hands on gallery, education and archives spaces, as well as the *H.N. Pullar Library*. The TMC is internationally recognized for its diverse and extensive collection, as well as high quality of their exhibitions, events and programming.

www.fashionincubator.com

See chapter 11 for more information.

TREND

The development or change into a general direction; can also literally be translated to a fashion. Trend in the scope of this thesis deals with the fashion and design style(s) that are popular at a specific time frame.

TRENDING

David Wolfe, a respected fashion forecaster has self-proclaimed to have invented the use of the term. As Creative Director of *The Doneger Group*, Wolfe predicts the upcoming trends, styles and colours that will be most desired. The fashion industry looks to his reports to guide their collections for the next fashion season and ensure successful and profitable designs. Its use in this thesis and fashion is unrelated to trending topics on *Twitter*.

VALUE

Value is determined by factors such as quality of the material, preciousity as well as the manufacturer's competence or craftsmanship of creating the piece. As a result of the marketing success of the fashion and design industry, value is also directly linked to an object's association with a designer, where pieces or garments cost exponentially more than the materials plus labour used in creating it. Unfortunately, because of the often ephemeral nature of the industry, the quality of work is sometimes disregarded. Possession of an object of value - especially one associated with a haute couture fashion house - becomes a status symbol, linked directly with the social condition of belonging to an elite group.



image 10.15 burberry advertisement, featuring kate moss

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- 3 Goldstein & Samuel, from ed. Wilcox, 221-222.
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- 5 Russel Fortmeyer, "Atmosphere [16]," from eds. Sylvia Lavin & Helene Furján, *Crib Sheets* (New York: Montacelli, 2005), 69.
- 6 *New Oxford American Dictionaries*, [electronic database], ed. Erin McKean (Oxford, 2005).
- 7 Boris Groys, "Beauty as Visibility," from Philip Ursprung, *Herzog & de Meuron: Natural History* (Montréal: Lars Müller, 2002), 409.
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- 9 Deborah Fausche et al., *Architecture: In Fashion* (New York: Princeton, 1994), 40-41.
- 10 Goldstein & Samuel, from ed. Wilcox., 222.
- 11 "52 McCaul," *Where*, <http://where.ca/toronto/guide_listing.cfm?listing_id=6285>.
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- 13 Fausche et al., 41.
- 14 Richard Florida, *Rise of the Creative Class* (New York: Basic, 2002), 21.
- 15 Bruno Remaury, from Mark Tungate, *Fashion Brands* (London: Kogan, 2005), 8.
- 16 Tyler Parsons, "DSQUARED²: Born in Canada, Made in Italy," *Dress to Kill*, No. 11, Fall 2010, 18.
- 17 Elizabeth Wilson, *Adorned in Dreams* (London: Virago, 1985), 3.
- 18 Don Jewell, *Public Assembly Facilities* (New York: Wiley, 1987), 10.
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- 23 George B. Sproles, *Fashion: Consumer Behaviour Toward Dress* (Houston: Burgess, 1979) 21.
- 24 Sproles, 21.
- 25 "Haute Couture," *Fashion: Page-A-Day Calendar 2011* (New York: Workman, 2010), Style Lexicon from 26 Aug 2011.
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- 28 Patrizia Calefato, "Definitions of Luxury," *di id: Disegno Industriale*, Aug 2004, 16.
- 29 Giorgio Armani, from ed. Robyn Johnson, *I Just Love That Hat* (Scoresby: The Five Mile, 2008), 10.
- 30 Wigley, 11.
- 31 Brosdahl, from ed. Hoffman, 10-12.
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- 33 *New Oxford American Dictionaries*.
- 34 Neil Denari, "Style [26]," from eds. Lavin, 86.
- 35 Greg Lynn, "Surface [20]," from eds. Lavin, 65.
- 36 Brosdahl, from ed. Hoffman, 7.
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image 11.02 *the devil wears prada*, 2006



appendices

case studies of precedent projects & events



New York and Paris were not only theatres of architectural modernization, they were laboratories for urban experiments at an unprecedented scale. Grand designs were conceived in both cities in order to control and direct a demographic growth that was considered an opportunity as well as a threat, with the ambition to consider not only the central areas but the entire metropolitan regions shared by politicians, business leaders and urban planners.¹

The creative energy within Toronto has increased dramatically since the late 1990s and will continue to thrive with inspiration. A city that is open to opportunities offered by design will invest in the city's architecture and public spaces, ultimately creating dynamic moments of spectacle. By studying precedents of successful design principles in major arts and culture cities, Toronto will develop a stronger appreciation for design and build a more vibrant and stimulating urban fabric.

As a whole, this thesis reflects upon many values found within the fashion capitals of the world such as Paris, Milan and New York. The case studies presented here - including a fashion centre that launched Berlin onto the global fashion map - take a closer look at specific design projects around the world, as well as local fashion and design amenities. Thus, providing frames of reference for this thesis within an understanding of Toronto's unique culture and how to best apply new design ideals.

1 Donald Albrecht, "Metropolis in the Mirror: Planning Regional New York and Paris," *Paris – New York*, (New York: Monacelli, 2008), 41.

a

lg fashion week

beauty by l'oreal paris
presented by the fdcc



image 12.03 "wear love" (s/s 2010)

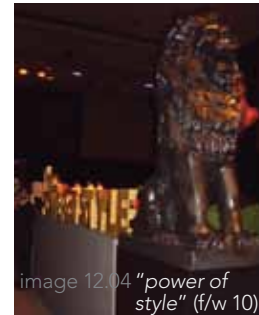


image 12.04 "power of style" (f/w 10)



image 12.05 "the business of fashion" f/w11



image 12.06 "the style of power," industry lounge & studio space, spring/summer 2011 collections. heritage court, exhibition place (october 2010)



image 12.07 "power of style" entrance, allstream centre

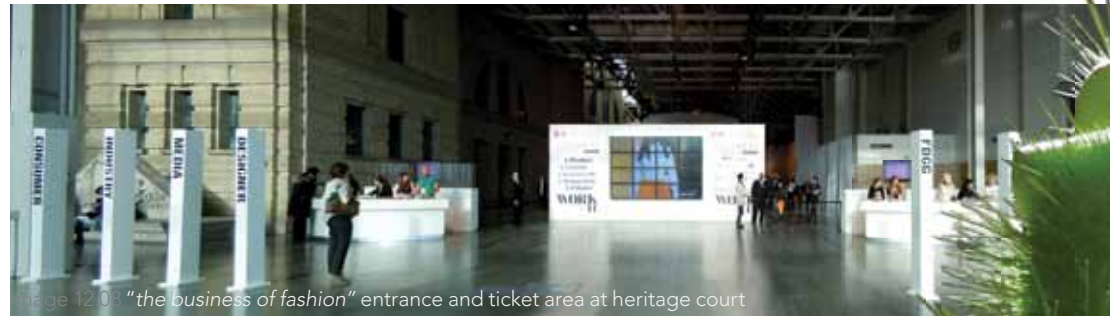


image 12.08 "the business of fashion" entrance and ticket area at heritage court

Toronto Fashion Week is the "premiere fashion event in Canada which brings together media, industry, buyers and consumers to view the season's collections in the Fashion Capital of Canada."¹ Set in motion by *The Fashion Design Council of Canada (FCDD)*, the event was officially renamed *LG Fashion Week presented by L'Oréal Paris* in 2009 and takes place twice a year in the Spring and Fall. Since its inception in 1999, Toronto's Fashion week has had six homes: *Liberty Grand Entertainment Complex* (March 2005); *Nathan Philip Square*; 1030

King Street West (October 2009); *Allstream Centre* (March 2010); *Heritage Court* (October 2010-March 2011); and *David Pecaut Square* (October 2011) on King Street West.

The venues are decorated to suit the respective theme of each edition and therefore require spaces that are open to a variety of arrangements and uses. As LGFW increases in both size and influence, the FDCC must ensure that the venue is not only able to support backstage and presentation requirements, but also provide a unique and glamorous experience.



image 12.09 "wear love" 1030 king st w



image 12.10 "power of style" allstream centre



image 12.11 "canadacool" david pecaut square

Toronto Fashion Scene | LGFW

RUNWAY ROOM

Currently, LGSFW offers three methods for designers to showcase their work: on the grand Runway; in the more intimate Studio area; as well as the new and innovative Mshop² where pieces from both current and previous editions are available for purchase.

The grand Runway is the traditional method and medium by which most designers choose to display their work. The Runway Room is a large flexible-use open

space with a catwalk stretching from backstage along the centre of the room, where designers show their collections. Recent editions of LGSFW have had the 120 foot Kentwood catwalk at floor level with seating for one thousand guests along both sides, a media pit at the end of the runway, an elevated audio & visual station, and - at the fall/winter collections - a dedicated VIP area above the media pit.

Back of house amenities include spaces for secure and general storage, dressing rooms, styling areas, make-up and hair preparation, staff area, a VIP area, a press area for interviews and media as well as a space for models to line up, receive final touches and wait, before emerging onto the runway. Heritage Court has also been a large enough venue to accommodate areas for designers to make last-minute adjustments.



image 12.12 media pit (s/s 2010)



image 12.13 av/vip (f/w 11)



image 12.14 b.o.h. (f/w 11)



image 12.15 "the style of power," grand runway room, spring/summer 2011, heritage court



image 12.16 overlooking runway room from vip area (f/w 11)



image 12.17 DUY, s/s 2011



image 12.18 "wear love," s/s 2010



image 12.19 amanda lew kee, s/s 2011



image 12.20 rita liefhebber, s/s 2011



image 12.21 lovas by wesley badanjak "sisters," f/w 2011



image 12.22 marthe aimé, s/s 2011



image 12.23 lovas, f/w 2011



image 12.24 just cavalli, s/s 2010



image 12.25 f/w'11



image 12.26 lundström, f/w 2011



image 12.27 chloé comme parris, s/s 2011



image 12.28 frame, s/s 2010



image 12.29 jessica biffi, s/s 2010



image 12.30 rain anthology, s/s 2010



image 12.31 katrina tuttle f/w 2010



image 12.32 sarah stevenson, f/w 2011



image 12.33 denis gagnon, s/s 2011

INDUSTRY LOUNGE & STUDIO SPACE

The Industry Lounge is an integral component of LG Fashion Week. It is the space that guests first enter beyond the reception area, where event sponsors are set up to chat with guests, disseminate information, give samples and introduce their products. Recent and reoccurring sponsors of LGFW include *Rowenta*, who always have a professional photographer on site to take photos of guests, *Barbie*, *Mercedes Benz*, *DHL* and *Peroni*. The event's two largest sponsors are *LG electronics* and *L'Oreal Paris*, who provide complimentary hair and make-up services for guests by professional stylists. Other amenities offered include lounge spaces, a bar, café area, collections displays and at the f/w 2010 edition, professional fashion advice.

The Studio Space is an area in the industry lounge where designers,

such as *Fortnight Lingerie* (image 11.42), can choose to display their collection rather than in the runway room; the space is more intimate, so buyers and guests are able to chat directly with the designer. Showing in the studio space also has the advantage of added exposure; a separate ticket is not needed to see the collection (as is necessary for shows in the Runway Room) and the pieces are on display for a longer period of time.

The industry lounge also offers the MShop, an area for consumers to view and purchase pieces of current and previous collections from Canadian and International designers.³ A designated Media and Press Zone was added to LGFW f/w/2011, where the press can post their comments and blogs immediately after a show.



image 12.34 s/s 2010, 1030 king street west (october 2009)



image 12.35 f/w 2010, allstream centre (march 2010)



image 12.36 s/s 2011, heriage court (october 2010)



image 12.37 media & press zone (f/w 11)



image 12.38 MShop retail area (f/w 10)



lincoln luxury, 2009



mercedes benz, 2011



ken, 2011



rowenta, 2011



morocco chocolate, 2010

woolite, 2011



image 12.40 fashion tv interview



image 12.41 l'oreal paris, complimentary hair & make up area



image 12.42 fortnight lingerie (s/s 11)



image 12.39 industry sponsors



image 12.43 the heart truth (f/w 2010)



image 12.44 "Mshop2"

- 1 "About LG Fashion Week Beauty by L'Oréal Paris" *LG Fashion Week*, 8 July 2011 <<http://www.lgfashionweek.ca/aboutfashionwk.aspx>>.
- 2 LG Fashion Week, "Designer Pitch Package," 2011.
- 3 Designer Pitch Package.

Toronto Fashion Scene | LG Fashion Week

lgfw in the city

fashion scene toronto



image 12.45 *fashion crimes*, the drake hotel, 01 april 2010

Toronto Fashion Week, or as it is known, *LG Fashion Week* (LGFW) bears many similarities with its film equivalent, the *Toronto International Film Festival* (TIFF). Both are art and design events that bring industry and consumer enthusiasts into the city to enjoy a week of special events, festivals and shows. LGFW occurs bi-annually in March and October while TIFF runs annually each September.

Though the bulk of the week's events occur within a specified venue – for LGFW, it has recently been Heritage Court inside Exhibition Place, and for TIFF it is in their brand new headquarters, the *Bell Lightbox* on King Street West amidst other important Toronto arts venues such as Roy Thompson Hall, Royal Alexandra Theatre and Princess of Wales Theatre – many special events and shows are dispersed throughout the city of Toronto.

This thesis proposes a building that can be the 'Bell Lightbox of the fashion industry'; it will be the new home for LGFW, the FDCC, the TFI and become an international icon for both the Toronto and Canadian fashion industry. While this designated home for LGFW provides the amenities needed to house many of the week's events, it is important for the Toronto Fashion Industry to maintain a strong connection with the city. By hosting fashion events throughout the city – during fashion week as well as throughout the year– the industry gets more exposure and is able to attract people who may not normally be interested in fashion. Popular venues for hosting LGFW fashion events include *Holt Renfrew* on Bloor, *The Thompson Hotel*, *Cheval Nightclub*, *The Drake Hotel* and *Musik Nightclub*, inside Exhibition place, who hosts LGFW's closing party every season.



image 12.46 louis vuitton event
ago, 22 october 2009



image 12.50 peta fashion show
thisislondon, 22 october 2009



image 12.51 lgfw panel discussion
the drake hotel, 25 oct 2008

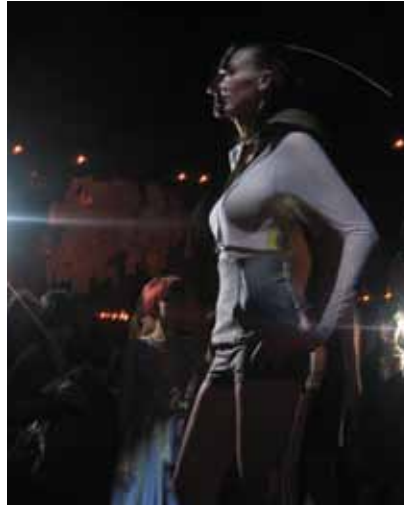


image 12.47 heidi ackerman @ dress to kill
ame, 19 oct 2010



image 12.48 filmfashionf1
thompson hotel, 19 oct 2010



image 12.49 just cavalli @ lgfw closing party
musik, 24 oct 2010



image 12.52 holt renfrew celebrates canadian fashion
25 october 2008

Toronto Fashion Scene | Fashion Week in the City

toronto fashion scene

In addition to LFW and the parties, shows and events that take place in conjunction with the week throughout the city, Toronto is also home to a plethora of other fashion and design events of varying types and scales. Events such as *The Clothing Show*, *The Ontario Fashion Exhibitors Trade Show*, *Strut for a Cure*, Rethink Breast Cancer's annual *Boobyball*, as well as designer sales, trunk shows and launch parties are all events which would benefit greatly from the support of a the proposed Fashion Event Centre. The building would provide the Toronto fashion industry with a sense of permanence and a centralized location for the city's vibrant fashion scene.



image 12.53 playboy calendar launch party
cheval, 08 november 2009



image 12.54 psalms 91:1
launch party



image 12.56 victoria's secret opening
square one, 10 sept 2010



image 12.57 rethink breast
cancer, boobyball



image 12.55 dragonette at strut for a cure
berkeley church, 27 may 2010



image 12.58 the clothing show, better living centre, exhibition place, 26 september 2010

KATWALK

Katwalk Summer Fashion Series on Ultra's Rooftop Patio

A fashion runway series that debuted in the summer of 2009, Katwalk is hosted on *Ultra Supper Club's* chic rooftop patio in a major retail area on Queen Street West, directly adjacent to the fashion district. The weekly fashion shows throughout the summer months are organized by *Uptown Jeremiah Brown Events*, a company that integrates fashion and art with Toronto nightlife.

The event features some of the hottest local and international talent in music and fashion. The 2010 series showcased designs of J. Lindeberg, FCUK, Calvin Klein Underwear, Gotstyle Menswear, Lacoste, Coach and Toronto's own David Dixon. Unfortunately, though the series is hosted in a popular venue, it is marketed only to an exclusive crowd and is by invitation only.



image 12.59 fcuk runway show, 4 august 2010



image 12.60 david dixon runway show, 14 july 2010

Toronto Fashion Scene

R4 FASHION

The Next Dimension of Fashion

www.r4fashion.com



aime



tigirlas olga



rjc clothing



heidi ackerman



naca

An initiative by the *Sustainable Technology Education Project* at the University of Waterloo, the Eco-Fashion event took place on November 20, 2010 at the *Atlantis Pavilion* in Ontario Place. The event focused integrating sustainable design into fashion, technology and lifestyle. Eco-friendly collections by Canadian designers, such as AIME and

CARRIE were showcased alongside the work of fashion students, from which industry judges selected Heidi Ackerman as Best Emerging Designer.

Hosted by *A Greener Toronto*, the evening also incorporated guest speakers on the issue of green design, proving that sustainability can also be fashionable.



image 12.61 atlantis pavilion, 20 november 2009, all photos courtesy of geordie manchester

[F A T] FASHION . ART . TORONTO

Toronto Alternative Arts and Fashion Week

www.alternativefashionweek.com

Also known as *Toronto Alternative Arts and Fashion Week*, [FAT] is a not-for-profit organization that explores beyond typical ideas of the fashion industry through an annual event that fosters innovative and contemporary expression in all artistic mediums. Featuring 200 Canadian and international designers, artists and performers, the festival welcomes thousands of industry professionals, musicians, art enthusiasts and fashion lovers to a week of runway shows, art installations, live music, performances, photography and video screenings. Each edition ends with a day for industry viewing and a public designer sample sale. Designs include everything from contemporary to experimental fashions; runway

shows are theatrical cutting edge presentations that exhibit works from a diverse group of the industry's best-established and emerging designers.

The 2010 edition was themed *Made with Love*; with days 1 to 4 titled *Longing, Lust, Rage and Joy*, respectively. [FAT] 2011, *Fashion Schematics* will explore messages, systems, symbols and concepts within the idea of fashion. All forms of media will be used to encourage designers and audiences to examine the imagery and visual narratives that create one's identity and place in the world. The days are labelled: *Dress code; Reconstruction, deconstruction manipulation & play; Natural currencies; Fashion narratives; and Fashion/Unfashion.*



romandin



signage in liberty village

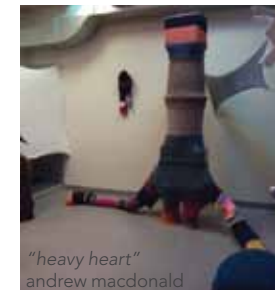


market day: designer sample sale in the studio space



media lounge

image 12.62 [f a t] 2010 made with love



dressing room exhibitions

Toronto Fashion Scene

ART OF FASHION (AOF)

www.artoffashion.org

In 1998, Michelle Planche president of Paradigm Events created *Art of Fashion*, a non-profit organization to support emerging Canadian apparel and accessory designers, providing a platform for showcasing their talent and opportunities to launch their careers. AoF features an annual design competition and trunk show that has been held in during Scotiabank Nuit Blanche since 2008. The competition awards the Most Promising Designer, chosen by industry judges and the Best Exhibit, voted by the

public. This free public event allows Torontonians to buy one unique pieces and interact directly with local designers.

The 2010 edition entitled *La Belle Époque* was held at KingWest Fitness in Liberty Village. Most Promising Designer was *Stema* by Stephanie Mahseredijan for *Les Papillions et les Falbalas* and Best Exhibit was *Corvus* by Natalie Cuervo who draws inspiration from the works of architect Otto Wagner and artist Gustav Klimt.



image 12.63 aof 2009, iconic power the distillery district



image 12.64 *les papillions et les falbalas* by stephanie mahseredijan



image 12.65 aof 2010, *la belle époque*, liberty village

Fashion Scene | Toronto

TORONTO FASHION INCUBATOR (TFI)

Nurturing & supporting fashion entrepreneurs since 1987

www.alternativefashionweek.com

The *Toronto Fashion Incubator* (TFI) is a unique non-profit organization that nurtures emerging fashion businesses and provides new designers with professional support. Incorporated in 1987 as the world's first fashion incubator when the fashion industry was the second largest industry in Toronto, the TFI is critical in the growth of the Canadian fashion industry. Financially, it is supported by an annual grant from TEDCO, sponsorships, workshops, fundraising, special events, membership fees and facility and equipment rentals. Resources for members include seminars, exclusive promotion opportunities and an extensive resource centre with business contacts, press

kit samples, trend forecasting and industry news. Resident member amenities include shared and affordable workspace in a creative environment and professional consultation time, while outreach members work independently with support from TFI resources and staff, seminars, events and contacts.

The *Guilty Pleasures Designer Sale* is one of the many special events produced by the TFI; the 2011 edition was hosted by The Drake Hotel on February 5th. Displayed within a trendy and architecturally inspiring 19th century space, it is a public event that supports the TFI and local fashion industry by giving Torontonians access to local designers, unique garments and accessories at affordable prices.



image 12.66 285 manitoba drive, exhibition place, toronto



image 12.67 guilty pleasures designer sale, 2011

Toronto Fashion Scene



image 12.68 marché bonsecours, montréal

semaine de mode montréal

19th edition, march 1 to 4, 2010
automne / winter collection



melissa
nepton



coccolily



chlorophylle



barilà



dinhBà



helmer



ralph leroy



denis
gagnon

image 12.69 semaine de mode montréal, runway shows from 2010 autumn/winter collections

Semaine de Mode Montréal + Le Showroom in collaboration with P&G beauty&grooming is Montréal's bi-annual fashion week presented by *Sensation Mode* that held its twentieth edition, (SMM20) in February 2011. Set in historical old Montréal, the event showcases local and international talent in the beautiful *Marché Bonsecours*, one of Canada's finest heritage buildings, and is home to the Québec Crafts Counsel, local designs, dining and flexible event and exhibition spaces.¹

SMM is held in the Industry Lounge and Runway Room, which are accessed by the grand entrance of *Marché Bonsecours* along rue St-Paul Est; *Le Showroom* has a separate entrance adjacent. SMM 20 took place February 7 to 10, 2011, strategically moving up from its usual week in March to a time slot occupied exclusively by SMM, expanding media coverage

opportunities and “increasing performance possibilities for our companies by moving up production cycles,” thereby launching sales earlier to maximize them. The shift aims to support the designers and strengthen both SMM's economical influence as well as Montréal's position as a fashion capital.

The industry lounge offers a place for VIP and industry guests to retreat between shows for complimentary hair and make-up services and to chat with event sponsors such as P&G Beauty and Rowenta. Featuring a live DJ, it provides an energetic atmosphere to have a few drinks, mingle with designers, models and other guests between shows and enjoy some music before heading off to fashion events in the city. The space also displays design pieces and hosts a variety of invite only fashion shows and press cocktails (images 11.17).



annie 50



marie saint pierré



dinh bá



katrin leblond



helmer introduction



helmer and media pit

image 12.70 smm18, runway room

Semaine de Mode Montréal



image 12.71 le showroom, smm 18ème (march 2010)

+*Le Showroom: Le Rendezvous du Fashion Leading Design* is unique to Montréal Fashion Week; featuring leading national and international designers, it gives SMM an edge over other Canadian fashion weeks, making Montréal an authority in design influence and an economic vitality in the fashion industry. Made possible by the *Ministère du Développement Économique, de l'Innovation et de l'Exportation du Québec* (MDEIE), it highlights the best in fashion under six themes: Novateur; Authentique; Urbain;

Street; Pure; and Accessoires.² The remarkable studio setting provides a productive and dynamic environment for designers to interact with buyers, introducing them to their innovative and unique design process and conduct business on site during fashion week. Le Showroom also contains a conference zone where guest speakers are invited to discuss various topics pertaining to the fashion industry. Topics include trend forecasts, economics and propelling Canadian fashion into the international spotlight.



image 12.72 entrance area



image 12.73 deloitte conference zone



image 12.74 le showroom



image 12.75 vip lounge



image 12.76 fashion art



- 1 "Marché Bonsecours: A must shopping stop for original designs" <<http://www.marchebonsecours.qc.ca>>.
- 2 *Montréal Fashion Week + Le Showroom* <<http://montreal-fashionweek.ca>>.

image 12.77 *Micalla Cocktail de Presse*, in the industry lounge, smm 18ème (march 2010)



Semaine de Mode Montréal
image 12.78 vip lounge and studio space



image 12.79 hhf architects, labels berlin 2: showroom space

labels berlin 2

herlach hartmann
frommenwiler architects

Labels Berlin® is a 'brand union' located on the River Spree in the historical Osthafen district. The innovative concept for this fashion centre was greeted with so much enthusiasm that before the Labels 1 building was completed in Fall 2006, seven international fashion brands had already secured places in the building and began work on their showroom areas. Labels 1 and 2 provide the city of Berlin with a heart for its growing fashion industry and a place for creativity and imagination to thrive.



labels 1 (left) next to labels 2 (right)



ground floor public areas with core (right)



pre-fabricated painted concrete façade elements



ground floor lobby with feature stair



feature stair, looking down



upper level showroom space



rooftop terrace and lounge



exterior photo at night



looking out onto the spree from the rooftop



labels 1 and 2 on the river spree



upper level showroom space



large open event hall on ground floor

image 12.80 hhf architects, *labels berlin 2* (january 2010): images of building interior and exterior

Labels Berlin 2 | HHF Architects

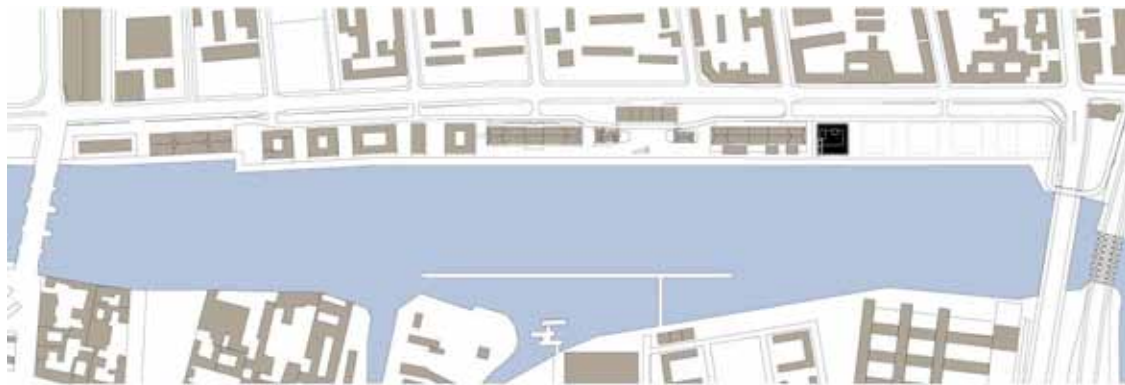


image 12.81 site plan



image 12.82 ground floor plan

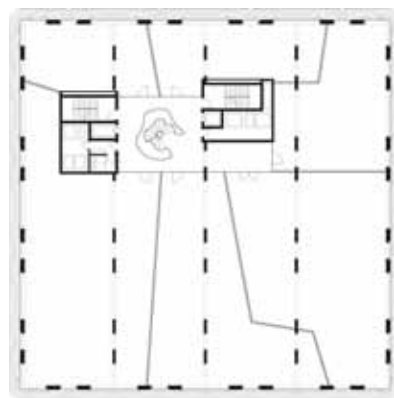


image 12.83 third floor plan

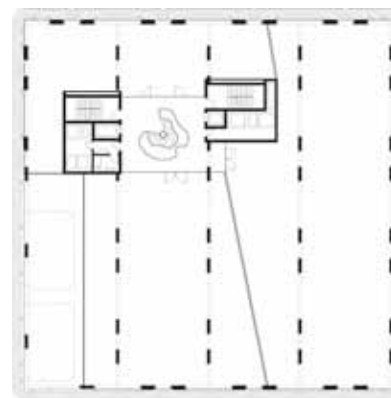


image 12.84 fourth floor plan

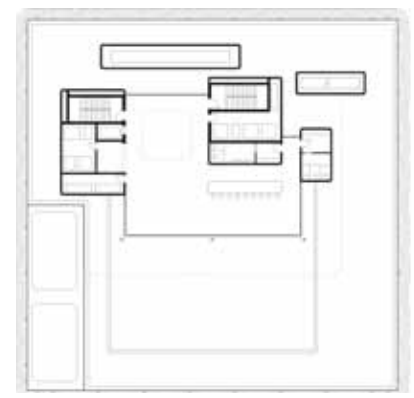
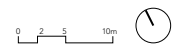


image 12.85 roof plan



Only one year after Labels 1 opened, a public design competition for Labels 2 was announced. Directly adjacent to the existing historical building that Labels 1 occupies, Labels 2 - completed in 2010 - is a five-storey 7000 square meter building, designed by Swiss architects *Herlach Hartmann Frommenwiler* (HHF). Labels 1 and 2 are neighbours to *Universal Music* and *MTV Europe* who took ownership of nearby historical buildings in 2002 and 2004, respectively. Close to the heart of the city, *Labels Berlin 2* formally established this urban renewal area of Berlin, along Stralauer Allee, as “the future Media and Fashion Boulevard.”¹

The design of *Labels Berlin 2* is based upon the same architectural language as the existing warehouse building of Labels 1. Modernizing the repeated pattern of the archways, “[t]he use of two

different cut sine curves generates a specific aesthetic for both the supporting structure and in a modified form with the sine waves for the façade.”² This not only creates a connection to the existing fabric of the area, but also allows for large open interior spaces that maintain a distinct aesthetic. Levels one through four are dedicated showroom spaces; the flexible layout allows for designer labels to rent as much or little space as they need and customize it to suit each season’s collection. The public portion of the programme includes a large unobstructed event hall on the ground floor, a restaurant that opens onto the River Spree, as well as a rooftop lounge and garden terrace. A catwalk on a floating platform high above the river is currently being planned for construction to further encourage public accessibility to fashion and design.

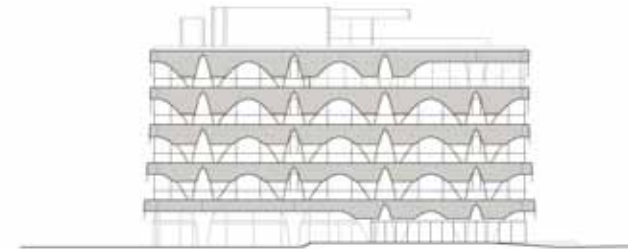


image 12.86 building section

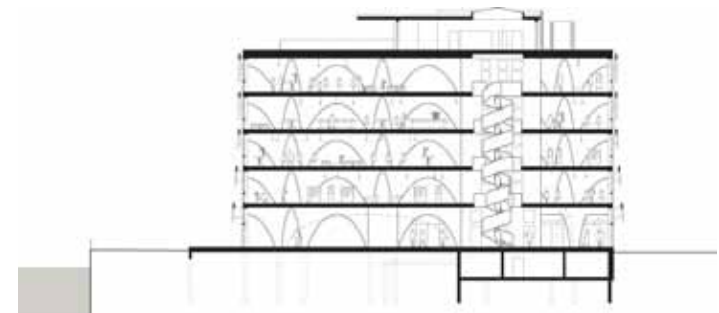


image 12.87 west building façade

- 1 “LABELS 2 // Berlin // Germany // HHF,” *archiCentral*, 04 Feb 2009, <www.archicentral.com/labels-2-berlin-germany-hhf-8608> (22 May 2009).
- 2 “Labels 2,” *HHF architects: Projects*, 2010, <www.hhf.ch/hhf/en/projects/archive/2007/labels2.html> (March 2010).

Labels Berlin 2 | HHF Architects

d

caixaforum zaragoza

estudio carme pinós

The *Caixaforum* is an exhibition and cultural centre located at the edge of a new urban park in Zaragoza, Spain. It was a design competition won by Spanish architect Carme Pinós of *Estudio Carme Pinós*; the building is scheduled for completion in 2012.

The design focuses on two main concepts: first, that the building is “capable of making the city by its singularity as well as by the public spaces generated.”² Second, that the building connects the city and the park both visually and experientially through a series of views and perspectives that look out, while maintaining the presence of the exhibition halls. In short, “A building creating the city, and at the same time makes us a part of it as we inhabit it.”³

The design parti is clear and remained true during design development; two partially overlapping squares that represent the main exhibition halls. This simple parti defines both the programming placement, as well as the building’s structural design.

“The Project appears as a sculptural element in the middle of the park. The architects wanted the building to be as generous as the cultural content that it hosts, or as they put it « to be the reflection of these times’ best.”¹

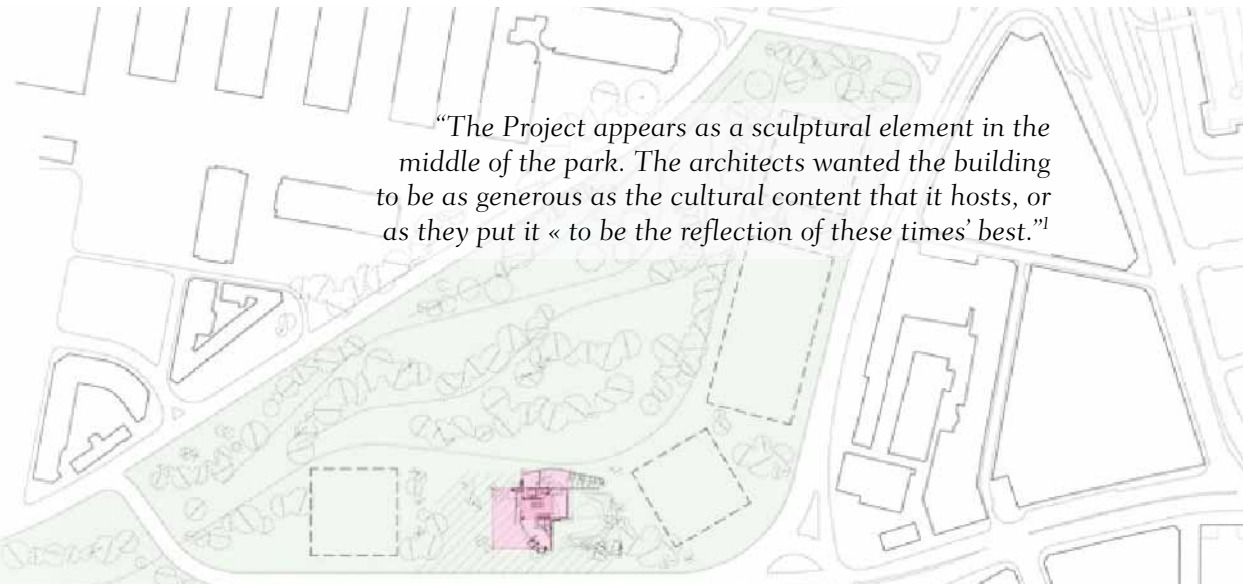


image 12.88 site plan

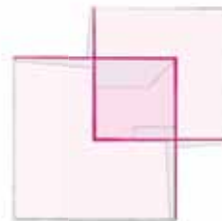


image 12.89 design parti



image 12.90 model

The 6300 square meter building includes the two exhibition halls, a shop, restaurant, bookstore, auditorium as well as associated indoor and outdoor public spaces.

Pinós knew that the building needed to act as a gateway to the adjacent park and therefore raised both exhibition halls to

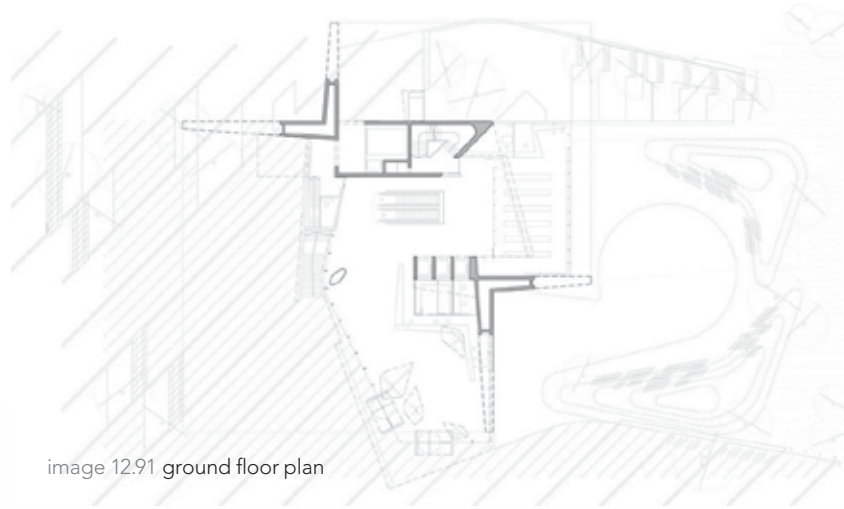


image 12.91 ground floor plan



image 12.92 third floor plan



image 12.93 view from park



image 12.94 aerial perspective

Caixaforum Zaragoza | Estudio Carme Pinós



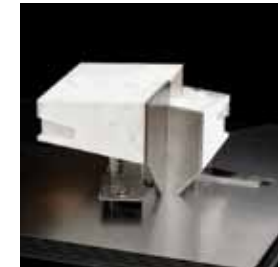
entrance courtyard, night view



entrance lobby & reception desk



rooftop terrace



model, metal & plexi



model, metal & plexi



café & restaurant area



building exterior



elevator & escalator foyer, upper levels



bookstore



model, wood & plexi



entrance down to auditorium



entrance courtyard & public space

image 12.95 estudio carne pinós, caixaforum zaragoza, spain (2012): models and renderings of building interior and exterior renderings

minimize the building footprint and encourage pedestrian flow. Only the open and transparent spaces of the lobby and shop are placed at grade so that guests can move seamlessly between inside and outside. “Our intention is to generate public space, taking the park towards the city and through the building.”⁴ The auditorium, located below grade, is connected directly to the city by a semi-buried garden that is its entrance and lobby. The rooftops house the cafeteria, restaurant and a terraced bar, providing guests with views to the city and new urban park.

The public spaces will be lit at night by the glowing form of the building, coming through the perforated metal façade.⁵ This façade hides the structure and is designed with a floral pattern that contrasts against the building’s rigid form and reflects upon the organic lines of the park.

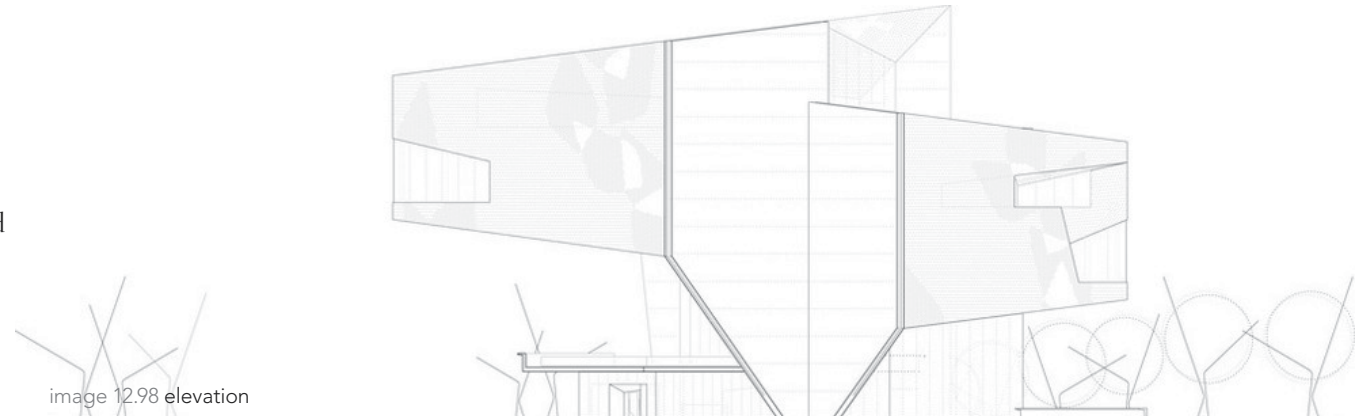


image 12.98 elevation

- 1,3 Camille Chami, “Estudio Carme Pinós – Caixaforum in Zaragoza, Spain” *ai: archinnovations*, 06 Nov 2009 <<http://www.archinnovations.com/featured-projects/civic/estudio-carme-pinos-caixaforum-in-zaragoza-spain>>.
- 2,4,5 Estudio Carme Pinós, “Caixaforum Zaragoza,” *Europaconcorsi*, 07 Apr 2009 <<http://europaconcorsi.com/projects/93065-Caixaforum-Zaragoza>>.

Caixaforum Zaragoza | Estudio Carme Pinós



image 12.99 textile museum of canada, front entrance

textile museum of canada

interview with patricia bentley, curator
12 june 2006

Should direct light be avoided altogether for fear of fading the work or is the use of some form of filtered light possible?

What would be the best orientation for windows into a permanent collection gallery? Would north light be preferred?

Are there many pieces in the collection that would benefit from being displayed so as to be visible from all sides? When displaying a carpet, would it be of value to see the back as well?

We have blinds that filter UV light out entirely. We aim for a maximum exposure of 50 lux for 6 months within a three year period, to protect the textiles from fading for 100 years. If we need, in consideration of the visitor experience, to up the light, we adjust the exposure time.

It would be preferred I think since it is more neutral. Over the years since 1989 we have covered most of the windows. The debate about the advantages/disadvantages continues...some feel a certain amount of natural light orients visitors, others want to cover all the windows.

It is always interesting and very informative to see the textile from all sides - all textiles are 3-dimensional objects. It is not always possible, however. The most space-economical way to display a textile in a gallery setting is to wall hang it.

Is there a preference for the location of the temporary exhibit - beginning - end - or middle of the other galleries?

This would be a matter of design I think. In my opinion an introduction to the museum with a selection of works from the permanent collection would be a good place to start, followed by temporary exhibits.

How are the elements displayed other than wall hung?

On mannequins, over padded poles, draped on armatures, placed on plinths with plexi vitrines over them.

Is the delicateness of the pieces a concern when hung and if so where should they be supported?

It is very much a concern. We support fragile pieces by showing them on slant boards instead of vertically hanging them, and we are using rare earth magnets increasingly to hang our delicate pieces. This way they don't need to be sewn to a backing fabric.

What is the approximate percentage of the items that require wall area?

This is a tough one! I estimate at least 75% are wall-hung in our exhibitions, but that could be changed. Rugs can be displayed on the floor or draped, as could any textile. To get away from wall hanging so many textiles you would need more floor space.

The museum is a relatively small building, but does it require special freight elevator size to handle museum artifacts/pieces?

We do everything with our little passenger elevator and it is very restrictive. We would benefit from the use of a freight elevator. For touring shows, often the crates have to be unloaded in the lobby or even outside; you can imagine.¹

1 Patricia Bentley, *Textile Museum of Canada*, Curator, interviewed by Andrew Levitt for ARCH 493. 12 June 2006.

“ ...there is no way back for
me now. i am going to take
you on journeys you've never
dreamed were possible

alexander mcqueen