ReDressing Architecture
(the Architecture of a Fashion WORK/shop)

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Submitted to the Department of Architecture in partial fulfillment of the requirements for the degree of
Master of Architecture at the Massachusetts Institute of Technology, February 2002

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Abstract

At this moment in the twentieth century the discussions about architecture and fashion have suddenly become "in fashion". To many the topic seems suddenly timely or trendy, but unlike theories comparing the artificial construct of the surface of clothes and the surface of buildings, writings about the fashionable in architecture and the architectonics of clothing and styles of architecture, my inclusion of these two seemingly disparate topics will try to begin beyond the obvious parallels into ideas of construction, production and consumption.

Where as fashion has always been criticized by those with little to do as an artificial and superficial construct of vanity, architecture has had some measure of respect both as a pursuit of beauty and an expression of our culture. But while in the process of researching of the topics, the similarities and overlaps between the two began to resonate more and more loudly. Many obvious parallels exist (metaphor of skin/surface, issues of identity/time, methods of construction/production) ... it however begins with their similarities as industries - "both are situated (in) between economic and symbolic/artistic fields; they have similar conditions of production - team work, use of model, etc. - and similar conditions of consumption, in which the distinctiveness of the original product is wasted away through diffusion."

But to the untrained eye (namely mine) the fashion industry appears more resilient and more resistant to the economic forces whose mechanisms conspire to control it. Or perhaps fashion seems more capable of using the mechanisms of capitalism (production, marketing, and distribution) for its growth and evolution. My interest, therefore, was partly a desire to establish a new paradigm with which to evaluate the industry of architecture. In fashion, in the condition of "between" perhaps architecture can find new strategies to resist the crises - in new methods of construction, production, distribution, and advertisement.

ReDressing Architecture: (the Architecture of a Fashion WORK/shop), will somehow refer to the conditions of "betweeness." In between the production and the commodification of fashion and architecture, in between the concrete presence of the body and its more elusive containers, clothing skin/building surface, in-between the industrial and technological era, in-between the individual and his/her relationship to a building and a building's relationship to the city. By using the methodologies of fashion and architecture as a vehicle, I propose a new paradigm with which to evaluate the industry of architecture and fashion, through the condition of "between" perhaps architecture can find new strategies in methods of construction, production, and commodification....
For my family - mother and father, who is watching over me from above, my little brother Lance, my whole extended family in Florida, and my new family Harish uncle and Jyoti aunty - for making my studies possible and for encouraging me to pursue my aspirations.

To my advisor - Ann Pendleton-Jullian, for her encouragement, insightful thoughts and sometimes pointed criticisms and her belief that there might be some merit in this project. To my committee - John Fernandez for excellent design criticism and two and half years of friendship, to J. Meejin Yoon for encouraging my imagination. To the critics - Charles Correa, Hasan-Uddin Khan, and Cynthia Weese for bringing fresh perspectives to my design.

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INTRODUCTION
Fashion and the fashion industry has been criticized on many levels; economically as a symptom of conspicuous consumption, sociologically as a bourgeois means of class distinction, and culturally as a transient and meaningless glorification of the superficial. Precisely because fashion can be approached, analyzed, and discussed on a variety of different levels it is important to locate the meaning(s) of fashion. Fashion is located at the intersection of myriad fields. It plays in the boundary between individual and society, between detail and the mass, between private and public. Elizabeth Wilson write: "[D]ress, which is an extension of the body yet not quite part of it, not only links that body to the social world, but also more clearly separates the two. Dress is the frontier between self and the not self."  

Fashion just as architecture is simultaneously a mass communicator, a manner of fitting into society, and an expression of individuality. Both also wavers between high and low art- a distinction that is perhaps most easily defined by opposing haute couture with mass production but in reality is probably not so simple. But fashion and architecture today struggles in the world between art and commerce, in the language of aesthetics and style, fashion and architecture strive to become art; yet, it is consumed and supported by the world of capitalism and consumption. Because of the advancement of capitalism and the market system, the power that commercialism / commodification has goes beyond the barriers of culture, race, gender, and sexuality. The continued commercialization and commodification of the product (not just in fashion, but art and architecture as well) has created a division between production and meaning. While the "work" of the product, that is the conception, the design, the production of the product, is continually undervalued, the commodification of the product that is the marketability and its salability is continually privileged. Art and architecture are not immune to this.

The power of production has been heightened many times in the past, from the time of the industrial revolution to the development of the capitalist market system. Today there is a new age of power, ushered in by the development of new technologies, the new growth of television, video, and the computer.
But with this continuing advancement of technologies, there is a "disappearance of a sense of history, the way in which our entire contemporary social system has little by little begun to lose its capacity to retain its own past. It has begun to live in a perpetual change that obliterates traditions. The fragmentation, juxtaposition of images, sounds and messages found in our daily lives on television and advertising simultaneously reinforce this dependency on consumption and this separation from production. Production has been pushed to inner recesses of our collective consciousness, while consumption and desire have become the overwhelming presence in our lives. 2

With the separation of the value of "production" from the value of "consumption," the space of production has also been devalued or marginalized (compared to the space of commodification). Rather than being pushed outside the system, the space of work becomes hidden within the system, excluded from our view. One could argue that the space of work has always had this non-privileged relationship with society. For example, in a domestic arrangement, the space of domestic work (the kitchen, laundry, etc.) had always been marginalized (placed in basements or in the wings) compared with the living spaces. Or in the development of the American industrial city though the factories out of necessity took prominent position along the river, the workspaces became secondary to the downtown spaces, the spaces of business. Or in the modern condition, the space of work becomes an anonymous cubicle without amenity compared to the luxurious space of the client (the reception are, the conference room, sales, etc.) It is in these spaces between, at the edge of and within production and consumption, between production and product that I hope to find a place for intervention and invention in architecture and in fashion and in art.

It is in this technological era when so much of our acculturation is through the ever-changing flow of images and fragments through the mass media, when the surface, the image, the appearance of things and people is so important, when the processes of consumption has appropriated a certain social and cultural supremacy, it is a search for a language and a positioning for an intervention in architecture, and in fashion with the reproduction of reality in images, fragments, simulations and within the virtual space.
It is a curious fact that fashion as a design discipline, today and in the past, has been so strongly dismissed as frivolous and superficial. Quentin Bell has suggested that "there must be.... Some moral quality about dress that makes us abnormally sensitive to its relationship to our ethical system." But clothing and fashion is and always has been integral part of society, culture, politics and economy. Clothing and fashion has been and is an expression of individuality or an assertion of a group (e.g. uniforms) or a statement of rebellion (e.g. punk fashions) or even an expression of sexuality or gender. Fashion is also a function of time: styles change, taste change, and society's mores change. But whether it is seen as a product of changes in society or as a harbinger or precursor of societal trends, fashion remains within the vicissitudes of our contemporary life.

Even at its early beginnings, the fashion house itself was a product of changes in society. The bourgeoisie, new to wealth and social influence during the nineteenth century, was considered as having infallible taste, as the aristocracy had been accredited with. On the other hand, the middle class was looking for its own style, while on the other hand it was competing with the nobility. The upshot was a kind of specialization was needed. Matters of fashion were now delegated to a new corps of specialists: the couturier (designer), as an autonomous creator of original ideas, emerged. At the same time the manner in which clothes were produced changed. Tailors now became "artist" and created their work for the first time in a single house with producers, in order to create complete outfits that were designed specifically for the style and fit of the client (Haute Couture). From this point on, fashion gained a different face, where production "detail of the craft" was seen as the center of elitism.

The French Couture House is first and foremost a form of expertise or savoir faire, involving a craft that has endured for more than one hundred and fifty years. The origins of haute couture date back to Charles Frédéric Worth who, in 1858, founded the first true house of haute couture at 7, rue de la Paix, in Paris, creating original models for individual clients. Haute couture involves craftmanship, the skill of the seamstress and embellisher (feather makers, embroiderer, milliners) who, each season, create the finery of the exceptional. Haute couture is the art of raising a collar, adjusting the sleeve of a suit or a plunging neckline, to hide a sloping shoulder or admirably emphasize a bustline. One of the century's great French designers, Madeleine Vionnet, defined herself as "a physician of the figure". On average a dress will require three fittings. There are two types of workshop: the "suit" workshops, generally reserved for daytime wear, which are more structured,
more padded; and the "dressmaking" workshops, which tend to handle evening wear. Workshops are a veritable beehive, with head seamstresses, seconds and the "arpettes" or apprentices busily working away.  

Technological innovation and development has always produced enormous changes in the cultural, political, and economic fabric of society. And the mass production of fashion - which in itself was a democratization of fashion and made "high" fashion available to the masses - was a product and a producer of the Industrial Revolution such as Pret-a-porter, "ready-to-wear", where a garment is manufactured according to standard sizes, and designed for industrial production and not tailored to individual measurement (as is haute couture) which was soon seen as out of date. It was the interest in mass industrial production for consumption that slowly turned the tailor / designer into a machine. The development of the cotton industry "fueled the takeoff of the industrial revolution in Britain."  

The industrial production of cotton and soon thereafter other textiles transformed a cottage industry of weavers into an industry of mechanized factories. After 1750 a whole series of inventions revolutionized the cotton-making processes, weaving and spinning became mechanized and eventually steam powered. Methods of printing fabrics was also mechanized. Along with this industrialization, of course, emerged a system of abuses and exploitation of resources and labor, mainly women and children, and a growing crowded urban industrial population. It would prompt Friedrich Engels to write in "The Condition of the Working Class in England", "It is a curious fact that the production of precisely those articles which serve the personal adornment of the ladies of the bourgeoisie involves the saddest consequences for the health of the workers."  

It is curious also that the continued mechanization of the fashion industry did nothing to the old "outwork" system. Traditionally, before industrialization the fashion industry, especially the textile industry was organized on the "cottage" or "putting out" system. The weavers, usually though not always male heads of household, obtained the wool from merchants, and the work of spinning and other preparatory processes was carried out by other members of the weavers' household. Although this patriarchal, family system of work did not withstand the onslaught of industrialization, the practice of "putting out" larger jobs to a number of smaller contractors continues to this day. With the advent of mass production of clothing, this "outwork" system spread into the processes of piecing garments together as well.
Although the sewing machine was invented in 1851, it was not until the beginning of the twentieth century before mass production of clothing really expanded. Elizabeth Wilson writes: "It was during the period from 1890 to 1910 the mass produced clothing industry really took off, both in Britain and in America. The expansion of clothing factories, however, did not mean the demise of the sweatshops or the demise of outworkers. Rather the factory system perpetuated outwork. Since the clothing trade was seasonal it was cheaper for any of the bigger manufacturers to off-load work at peak periods rather than have spare capacity in their factories for the rest of the year. The unhealthy and often dangerous small workshops were notorious, and one of the worst evils of the system was the middleman who subcontracted work at the lowest possible cost. The development of mass produced ready to wear fashion, following the advancement of capitalism, had an enormous societal and economic effect. With the continuing advancement of industrialization and mechanization and the concomitant advance of capitalism, with the increasing urbanization of industrialized societies and the changing nature of class relations, fashion became an integral part of urban, consumer society.

The continued technological advances in the production of fashion today has introduced the use of computers and other machines to the processes of production: the lay planning of patterns, better and more efficient cutting machines, machines that prepare and unroll the fabric and the potential for laser cutting. But even with the continued modernization of clothing factories and the machines used, the sweatshops and the system of outwork and subcontracting remains. In the 1970's fashion businesses began to relocate their production overseas mostly to Asia where the cost of labor was much smaller. And as these Asian countries have industrialized and modernized, it has slowly moved on - from Korea and Taiwan in the 1970's and 1980's to China and Thailand and Malaysia today. "This immense technological sophistication coexists with the most dreadful exploitation in the 'third world'....This is a mammoth world-scale version of the old putting-out or subcontracting system - sweating on a global scale." It is apparent then that a "genuine modernization of the garment industry has never occurred and that some other force is responsible for the continued growth of the fashion industry. Today in the face of
another revolution of the sorts, ushered in by the electronic mass media. Fashion is inexorably linked to the world of images, television, and advertising. It can be said that it is no longer the production of clothing, a commodity of use value, that is important, but only the reproduction of effects, of images, of advertising's wishdreams.

Today, more than any other time, fashion and its cast of characters, designers, models, photographers, and even hair and make-up stylists, have become celebrities and famous personages, so much so that fashion advertising toady relies on as much on name recognition and the atmosphere that invokes as it is any other advertising strategy. "Fashion expresses at one level a horror at the destructive excess of Western consumeristic society, yet, in aestheticising this horror, we somehow convert it into a pleasurable object of consumption." 10 Consumption becomes both a means and an end; and the fashion industry, a perfect accomplice in a society based on consumption.

Jean Baudrillard is one of the most insistent proponents of the emergence of a new culture of consumption. For Baudrillard, a new system of signs and a new language has emerged that is for and about consumption rather than the objects of the use-value inherent in commodities. No longer can we justify consumption with the idea of need. The system of needs is the product of the system of production....Needs are produced as a force of consumption...."11 That is to say in a system where consumption is an end, "needs" are produced as a means to the end which is consumption. The mechanisms and structures of advertising provide a privileged view into the structure of our late capitalist society. In a culture driven by consumption, in which consumption becomes more of an end in itself than a means to any use, advertising becomes, then, a key to understanding the machinations of consumption. "Advertising... is mass society, which, with the aid of an arbitrary and systematic sign, induces receptivity, mobilizes consciousness, and reconstitutes itself in the very process as the collective. Through advertising mass society and consumer society continuously ratify themselves." 12
What are the materials, the tools, the media for effecting this kind of in(ter)vention in architecture (or fashion)? This architecture must, on one hand, accept the language of postmodern culture - images, television, advertising, cycles of time and physical space, and it must adopt the technologies of the electronic mass media - computers, video, interactive screens, and virtual space. At the same time, this architecture must return to the traditional role of architecture - as a vessel of our collective culture - and transform it; it must use the new technologies to question the programmatic, the urban, the site, the social strategies of architecture. It must use the new technologies to transform conventional materials such as a craftsman, knowing and understanding them and how they are to fit to the anatomy of a building. It must use and reveal the conventional production / construction processes.

How can architecture respond to the representations, the "simulation" of life that we find in our mass media (television, video, advertising)? How can we re-establish the value of production, of work, of making things into our consumptive society and does architecture have any role in that process? What are the "materials" (physical, i.e., glass, brick, steel, concrete, and conceptual, i.e., images, text, music) that we can use in architecture now? How do these new electronic technologies change our perception of space, of seeing space? In the end, I hope to answer some of these questions.

Contemporary Architecture has been a subject to this modern society malaise. The ongoing development of the capitalist modes of production with its concomitant commodity consumerism has created a moment of crisis that the project of modernism was and is incapable of solving, "namely the disappearance of a sense of history, the way in which our entire contemporary social system has little by little begun to lose its capacity to retain its own past, has begun to live in a perpetual present and in a perpetual change that obliterates traditions of the kind which all earlier social formations have had in one way or another to preserve. It is a condition that the television as well as all other tele-communicative media has intensified." Art, architecture, literature, while traditionally promoting "culture," have also simultaneously fulfilled a role that could be characterized as critical, oppositional, subversive and resistant. What strategy can artist/architects use in this modern mass media age?

How can these strategies by fragmented / juxtaposed / used by architects and architecture? I propose a series of projects by Jacques Herzog and Pierre de Meuron, Rem Koolhaas, Ben Van Berkel, and...
Jean Nouvel as perhaps being possible strategies of resistance. The projects are theoretical projects, competitions, built or unbuilt projects, but they adopt an architecture and a language that is very much a part of mass-media culture and our constantly changing cycles of time. The projects appropriate materials that are revealed and transformed as mediating devices between the art "building" and the subject / user. Many of Jacques Herzog and Pierre de Meuron's projects, the Cultural Center for Blois, the Jusseu Libraries, the Museum for the Twentieth Century in Munich, the Greek Orthodox Church, and SUVA building, explore the use of images and text silk screened and in the form of electronic signboards as facades. Although there are structural and technical concerns, these projects become architecture of the surface. "The envelope becomes their main research field, beyond structural and spatial organizations. Envelope as the area of articulation between interior and exterior, where public values of architecture are registered: the face of the building." It is this intense exploration and expression of the surface through the use of material that begins to determine a new type of architecture. It is an architecture in which the materials of our culture become also materials for building.

Similarly, the Cultural Center for Blois project, a project for two theater / auditoriums, uses electronic billboards as well to create a constantly mutating façade. "Electronic scrolling displays around the entire building would form a complementary horizontal structure. The vertical curtains and the horizontal words would result in a building envelope that would show itself to the observer in an ever-changing form." Sited at the edge of the city of Blois, the endless stream of text forming the body seems to communicate / inform one about the future growth of the city as well as the events and activities within the Center. Image and text become materials like wood and stone; in fact, Herzog and de Meuron themselves say, "Whatever material we use to make a building, we are mainly looking for a specific encounter between the building and the material. The material is there to define the building but the building, to an equal degree, is there to make the material visible. Seen in this way, there is absolutely no difference between the stone walls of our house in Tavole and the text facades of the Blois Cultural Center.

Perhaps Jean Nouvel has been the most aggressive to adapt this near-propagandistic use of text and image as materials for his recent architecture. "During the last few years, his work has been reinforced by fantastic developments in synthetic images, set design, advertising aesthetics, video clips, cinema,
and the press - all sources of images to be stored, processed, sorted, used." 16 Dumont- Schauberg Headquarters in Cologne is a project for the headquarters of a group that owns four newspapers and a publishing house that specializes in art books and includes production spaces, as well as offices and a gallery for temporary exhibitions of modern art. The Mediapark also in Cologne is a project for multi-use facilities that include media-data processing offices, apartments, shops, restaurants, and even schools. Each project shares a characteristic treatment of the façade - a use of technologies of glass of transparency and layering, of the treatment of the surface with texts and images - to create and architecture of that visually relates itself to consumer culture. "The architecture refers to the area activities and to evolving history of media. Each building expresses its program on its façade- screens, which are of anthracite-grey glass, with lighter areas that admit natural light, or display messages in dense colors similar to those on computer screens or videos. The signage in the building not only informs, but also contributes to the poetic, plastic quality of the complex as a whole. The façade becomes a marker, and the life of the building itself becomes part of the program on the screen." 17

Rem Koolhaas's project for the Center of Art and Media technology in Karlsruhe, Germany is a project where program and siting become important as places for intervention. The siting and the program are intended to imply and establish a series of relationships to the existing city that determine certain "themes" and oppositions: 1) the futurist Center borders on the classical city of Karlsruhe; 2) the Center opens onto the periphery, although the train station is turned toward the center city; 3) part of the space is to be allocated for artists, the other for the public; the Museum of Contemporary Art covers a musical - artistic field ranging from traditional exhibitions to experimental installations. 18

These oppositions become important points of juxtaposition between city and center, between public and artist, between past and future. The organization of the entrances to the Center create "zones of confrontation" between the different users - the travelers in the train station and the museum visitors and the artist and the researchers.
Ben van Berkel's project, the Mobius house integrates program, circulation and surface seamlessly. The house interweaves the various states that accompany the condensation of differentiating activities into one structure: work, social life, family life, and individual time alone all find their places in the loop structure. Movement through this loop follows the pattern of an active day. The structure of movement is transposed to the organization of two main materials used for the house; glass and concrete move in front of each other and switch places. The 24 hours of family life of production becomes the diagram of the house that acquires a time-space dimension, which leads to the implementation of the Mobius band.

These projects—by Herzog and de Meuron, Jean Nouvel, Rem Koolhaas, and Ben Van Berkel, represent a new type of architecture. Though all the projects create spaces of traditional type (space informed by programmatic use), it is, in a sense, the architecture of the facades, material, and time that distinguish these from the rest of contemporary architecture. They transform the usual "glass box" architecture to a multilayered, multi-message screen of events in the urban environment. Although architecture has always been, in a sense, a language, a system of signs imbued with particular meanings, these projects have initiated themselves into the language of consumerism, of fragmented languages of surface images, words, and time. In doing so, they have created an "authentic" architecture that is like the space of the television screen, of computer, or of the video monitor. The complex layering of meaning possible with texts, and images and the possibilities of constant change and flexibility of time and space create an enormous potential for the expressive capabilities of architecture in an age when people can no longer "read" architecture, only the infinite panoply of images / words that stream from our media. But in order to establish a critical practice in architecture, however, it is crucial for architecture to escape the "purely" two dimensional, to transform these strategies beyond the visual. It should transform the ideas of program and siting and urbanism and reconstruct a responsibility for architecture.
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2 Robert Goldman, *Reading Ads Socially* (New York; Routledge, 1992) pg 228

3 Laurence Benaim, *Haute Couture behind the scenes: Contents no 23* [label France] www.france.diplomatie.fr/labelfrance/


5 Fred Davis, *Fashion, Culture, and Identity* (Chicago: University of Chicago Press, 1992) pg 68


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13 Laura Mulvey, *Visual and Other Pleasures.* (Bloomington: Indiana University Press, 1989) pg. 64

14 Alejandro Zaera. *Herzog & de Meuron: Between the face and the landscape*” in ElCroquis vol. 60 1883, pg.26

15 Alejandro Zaera. *Herzog & de Meuron: Between the face and the landscape*” in ElCroquis vol. 60 1883, pg.46

16 Gilles De Bure. *Jean Nouvel, Emmanuel Cattani and Associates: Four Projects* (Zurich; Arlemis, 1992) pg. 11

17 Jean Nouvel, *Recent Projects: Transitional Facades.* (Cologne, Germany 1994) pg. 23


19 Ben Van Berkel & Caroline Bos. *Techniques* (Amsterdam, Rosbeek, 1999) pg.10
PROGRAM
design

design

design

design

22

fig. 23 Yohji Yamamoto - Design

fig. 23 - Showcase

fig. 23 - Retail

fig. 23 - Backstage

fashion

runs

show - rooms

the image
The fashion industry, more than any other art, is located precisely at the intersection "between" the spaces of production and the spaces of commodity consumption. The fashion industry is, on the one hand, a creation "for" and a creation "of" the industrial revolution and mass production. The production of clothing is even today oddly anachronistic, still pieced together in sweatshops by hand (often immigrant hands) not so differently from those at the turn of the century. At the same time, modern fashion processes (marketing, advertising, consuming) are inextricably immersed in the processes of commodification and consumption; as such, fashion is absorbed by the technological past, present, and future.

In these interstices and margins of fashion, between production and consumption, the contradictions between the two now divorced systems begin to show. By reinvestigating the relationship "between" places and spaces in which people work to manufacture things and the places and spaces in which people buy and sell things and the relationship between the value of the space of work and the value of the space of selling, we can re-establish the social, cultural, economical, and technological sites for the production and reproduction of fashion (and hopefully in turn architecture).
Cutting

Sewing

Fig. 24 - Cutting

Fig. 24 - Fold / Press

Fig. 24 - Cutting

Fig. 24 - Packaging
The program must address the issues of relations between the various spaces of production and consumption, between factory and store, between design and product. **Not only must it establish the relationship between, but it also must transform the connection of and reconstruct a value for these networks. It must expose the systems that work throughout the industry: "transform and re-construct the processes"**

- **process of form making**  
  (methods of apparel construction)

- **process of representation**  
  (drawing convention techniques / Imagery: mass media)

- **process of fabrication / materiality**  
  (Archi-tectonics)
Intervention

The program I have chosen, then, is the fashion house, that is the headquarters for a Fashion Design WORK/Shop. It is a building for a small collaboration of young designers who can benefit from the various spaces of the building and the opportunity to work in close contact with some of the production processes as well as other departments of designers.

In a society that has grown up with the mass media, with the tumultuous and even rapidly changing world of images, styles and fashions, and with even-shortening attention spans, this fashion house will struggle to produce modern clothes for the modern working person. It is for clothes that are "in-between" the market, that can be worn at both work and at leisure. Incorporating the most advanced technologies the WORK/Shop can facilitate small, short and flexible production runs, which is important to remain competitive in today's market.
fig. 25 - technological processes

WORKShop (25,000 sq.ft. site footprint)

Siting / Program

Relationships between:
1) processes of production & consumption
2) the users - designers, workers, & shoppers
3) building and existing city

Composed of 4 components:
- spaces for design (office space)
- spaces for production runs
  (inc. space for technologies involved computers, cutting machines sewing machines, etc.)
- spaces for retail
  (must be distinguished from showroom space)
- spaces for fashion shows
  (space of the runway and entertainment)

fig. 26 - Innovative MMaterials
**Fashion WORK/Shop**  
*(Building Total 23,000 sq.ft)*

<table>
<thead>
<tr>
<th>Showroom Exhibition</th>
<th>4700 sq.ft</th>
<th>Production</th>
<th>5000 sq.ft</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion Runs “Stage”</td>
<td>3000</td>
<td>Cutting / Pattern</td>
<td>1000</td>
</tr>
<tr>
<td></td>
<td>(runway, area of intensified display, shows, presentations)</td>
<td>Sewing</td>
<td>1000</td>
</tr>
<tr>
<td>Backstage (included)</td>
<td>500</td>
<td>Fold / Press</td>
<td>1000</td>
</tr>
<tr>
<td>Gallery “Street”</td>
<td>1000</td>
<td>Package / Loading</td>
<td>2000</td>
</tr>
<tr>
<td></td>
<td>(zone of view of end product with in mass media content, a space upon when all others occupied (return public to public, with no obligation to buy ) character of &quot;Window Shopping&quot;)</td>
<td>Prototype Area</td>
<td>1500</td>
</tr>
<tr>
<td>Cafe</td>
<td>500</td>
<td>Material / Design Library</td>
<td>400</td>
</tr>
<tr>
<td></td>
<td>(included in between gallery &amp; runs)</td>
<td></td>
<td></td>
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<tr>
<td>Wallpaper “Billboard”</td>
<td>200</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retail + Trading Floor</td>
<td>2500sq.ft</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trading Floor</td>
<td>1500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retail Circulation</td>
<td>1000</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Design</strong></td>
<td>1700 sq.ft</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Design Spaces</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>300</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Y</td>
<td>300</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Z</td>
<td>300</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Each:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 design office @ (100 sq.ft)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Workspaces @ (64 sq.ft)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Collaboration Space</strong></td>
<td>300</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Retail + LAB</strong></td>
<td>2500 sq.ft</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LAB</strong></td>
<td>1200</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(experimentation, innovation, research, studios, &amp; special displays)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Retail Circulation</strong></td>
<td>1000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Zones (X, Y, Z)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Sets of Fitting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Fitting Rooms</strong></td>
<td>300</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Men &amp; Women</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Divisions @ (12 sq.ft) each</td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th><strong>Reception</strong></th>
<th>2300 sq.ft</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Entrance</strong></td>
<td>600</td>
</tr>
<tr>
<td>A) Biscayne “exhibition”</td>
<td>300</td>
</tr>
<tr>
<td>B) 2nd Ave “Retail”</td>
<td>300</td>
</tr>
<tr>
<td><strong>Administration</strong></td>
<td>1700</td>
</tr>
<tr>
<td>Offices</td>
<td>600</td>
</tr>
<tr>
<td>4 @ (150 sq.ft)</td>
<td></td>
</tr>
<tr>
<td>PR Relations</td>
<td>500</td>
</tr>
<tr>
<td>1 @ (300 sq.ft)</td>
<td></td>
</tr>
<tr>
<td>3 @ (60 sq.ft)</td>
<td></td>
</tr>
<tr>
<td>Conference Rm</td>
<td>600</td>
</tr>
<tr>
<td>lg @ 400</td>
<td></td>
</tr>
<tr>
<td>sm @ 200</td>
<td></td>
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</tbody>
</table>
Given South Beaches' reputation as a model city, fashion-shoot capital of the world and entertainment center, Miami might expect to have a native fashion industry. In the early twenties when the art deco style was in the design limelight along with the influx of Latin American and Caribbean immigrants caused the thin line of cultural diversity to widen, Miami became a mecca of import/export for the fashion trade for countries all below the equator.

Some of the outlying neighborhoods around the city of Miami were the centers of the industrial revolution; there the textile mills, factories, wholesale import/export warehouses flourished until the beginnings of the twentieth century. Although they are currently abandoned or neglected there they remain with some potential for integration.
Looking at the existing conditions there arises a unique opportunity to tie this building two separate infrastructure and communities. This new typology that is interjected into the context acts as a case study of how collaboration can benefit the industry.

The site is a conjunction whereby the lines of a limitless itinerary cross with others to create nodal points of outstanding intensity. These nodal points become ruptures of discontinuities "unexpected collisions" between different users, museum visitor / commuter, designers / intellectuals and viewing public. The event discretely displaces the user / visitor / commuter and perhaps disrupts their normal thought pattern. Here the facade can play into imagery of transformation.
The intervention becomes an architectural "event" where city and neighborhood come together. It constitutes an outstanding instant in a constant flux, a harmonious, polyphonic "chord" in a situation of permanent transition.

*polyphonic chord* - making of a place between "polyphonic instant" (the architectural event)

The site generates an overlap between different programmatic zones within the context. The place of overlap can become a communal / public space that is result of two or more disparate zones, between city and center, factory and store, public and designer, past and future. "zones of confrontations" - between different users.
Located next door to the once moribund Design District which is currently enjoying a renaissance of rehabilitation is another quietly thriving neighborhood that is overlooked by tourists and locals: the historical Fashion District of Wynwood neighborhood. Named for the wholesale warehouses along NE 2nd Avenue around 36th Street, the tree-lined Fashion Avenue is a shady amalgamation of quaint cafeterias, mom-and-pop groceries, playgrounds, and rows of rundown fashion manufacturing warehouses.

The building is in a unique position directly adjacent to the entrance roadway of the district and acts as a receiver from the flow of traffic from the I-95 entrance ramp and as well as travelers along entering or passing by the district on Biscayne Blvd. Since it is placed within the entrance of both districts (Design and Fashion) it should have a character of both. (Store / Factory)....of both site typologies.
Showroom / retail / artist studios on 2nd Ave. of the Design District
-Industrial Manufacturing Factories in the Garment District
-Series of museums along Biscayne Blvd.

The new building for the work/shop, as a new typology for fashion manufacturing/ design/ retail plays a significant role in the social life of the community of Miami. It is designed to perform as a new landmark for the gateway of the two districts, which ties in with the existing landmarks of the area:
The district slumped hard during the recession in the early Eighties. But today, like the design district next door, it's a **neighborhood on the rebound**. Both the Miami Design and Fashion District are located close to the center of downtown Miami and the Port of Miami. The Fashion District is one of the most complex and afflicted inner-city areas of Miami, simultaneously influenced by several different and opposing forces around it.

The area is a cultural cross section of contemporary Miami. Being one of the most ethnically diverse populations in the city, it also serves a large number of manufacturing jobs, mostly in the apparel industry (48%). The remaining jobs are primarily Industrial (27%) and commercial work (25%). With its 3,800 residents including workers it is a pedestrian oriented area.

**Site Observations**

**NE 2nd Ave /NE 36th Street**
- portion of NW 2nd ave serves as main north-south thoroughfare
- perceived as spine of the neighborhood
- leads into Fashion District
- light industrial type business (manufacturing warehouses)
- small scale interspersed throughout

**NW 5th Avenue -from NW 29st terrace to NE 42st**
- portion of NW 5th st is adjacent to Foreign Trade zone
- important commercial buffer zone betw. Residential to west and Industrial to east

**Biscayne Boulevard / NE 39th st**
- ability to serve as a connector from 21st st and 32nd st, as well as a gateway into the area bringing people into fashion district and foreign trade zone
- from Downtown Miami, the various city nodal points on Biscayne Blvd. itself, and I-95 Highway entrance
Cycles of Space, Time, Surface

Cycles of Space and Time
The Process of Design → Production → Consumption

Fashion Forecaster
- predicts color 4 years in advance

Designer
- works with forecaster in

Fabric Selection
- swatches, color info, and style

Designs Created
- with material pallet

Fashion Showcase
- Mid Sept (spring/summer)
- “cycle restarts after each showcase”

Final Decision of Line
- consists of forecaster, designer, pattern maker

Sample Check
- sketch models for check

Pattern Maker
- works with designer to create piece
- Lead Production creates first run that leads to factory

Fabric Companies
- send swatches to designers

Mid Feb (Fall/Winter)

Sample Check
- sketch models for check

Production
- Cutting
- Sewing
- Fold/Press
- Packaging

Consumption
- Displays
- Commercials
- Photo Shoots
- Advertisement

Diagram - Illustrates the Cycle of Fashion from the Design level to Consumption level.
fig. 29 - Palette of Production to Consumption
The relationship between Designer, Producer, and Retail is analyzed by these series of diagrams. In search for the most collaborative and flexible relationship, the Non-hierarchical system proves to be the most adequate.
The Fashion WORK/Shop as an intervention or invention within our modern society must confront:

- issues of (space)
- issues of (Time)
- issues of (Surface)

cycles of fashion

cycles of production / distribution

mechanical and machine time

public / private

image / advertising time

individual / collective

urban / local

communicator

physical

social

electronic

real / virtual

consumer

exterior / interior skin starts:

- muting
- communicating
- advertising

the activities w/in the building
Design and Production spaces can act as attracters and repellers; as (two opposite forces) as two ends of a spectrum. The retail starts to generate a magnetic field (the consumer is the magnet) that is drawn to the components of design and production.
The re-insertion of Design and new typology of retail

- Design and Production components are flipped
- Retail space is woven in between the components
Tubes of Space
"directionality of movement"
**Conceptual Model**

"Folded planes act as tubes of spaces that are the varies components of the program. The void space is the retail space that weaves through."

**Programmatic**

Broken up in different elements (3 Designer x, y, z)

(4 Production cut, sew, fold, package) *

(Package can be separate)

(Retail space for x, y, z)

**Design solution:**

- Program elements are paired (Design element has a direct relationship with an element of production)
- Retail space weaves itself through the relationship acting as the circulation space between the two

**Reason:**

To develop a malleable relationship between the designer and production processes, where a two way model for design and production is adopted rather than the current designer to producer model. Retail becomes then the in between space to further support the seamless connection as well as support the integration between production and consumption.
Producer Retail relationships

Designer

Production as the "core" of the building:
Spaces of Design and other production components begin to intersect the core as retail weaves through.

Interlocking Production and Design Space in section allows places of "collaboration" between Production and Design. When the element of retail is woven into the section a relationship between all three develop at different levels.
Though there are many possibilities, the drawbacks of having a rigid core of production include:

- lack of flexibility
  (the core becoming a rigid element did not allow malleability across the building and between spaces)

- development of hierarchical space
  (from the early analysis a NON-hierarchical space was very important in order to provide interactions on all levels. Placing production in a central position gives it the most importance making all others secondary)
"Overlap of Production/Consumption"

"Consumption Zone"

"Production Zone"

"Circulation Zone"

"Idea of a NON-HIERARCHICAL SPACES that is non-linear" "OVERLAP"

Why:
- provides a circular design process
- involves all systems of production to collaborate
- provides more variation
- Designer / Producer goes back to the idea of "tailor"

User: Production
- integration of all parts
- back and forth input
- involvement at all stages

User: Consumer
- immersed in production process
- involved in prototyping input
The WORK/shop as a landmark is a transparent / translucent / semi translucent rectangular volume that accepts the forces of the site (community / visitor / speed). Inside the volume is a series of program components in which the user moves through and experiences. Each component serves the different programs of Fashion Design / Manufacturing. The retail component is distributed into Circulation and platforms that weaves through the components. Changing the typology for retail from a segregated element to a more utopian element of circulation allows one to experience the narration of Design and Manufacturing by experiencing the cycles of production through vertical and horizontal movement within the space.
Experience of the workshop means leaving the horizontal plane of the city (Miami topless area) and moving up, rising, means from the horizontal to the vertical, means finding and discovering the platforms (consumption) and moving along with the cycle of production / consumption.
Architectural Design:
- series of platforms (open flexible space)
- series of closed components (solid private spaces)
- two modes of circulation related to Production/Consumption (Formal/Informal)
- Emphasis to Fashion Runway Space (Mediator between Production/Consumption)
- Fashion Runway as direct relationship to site (mode of speed with the highway)
Modes of Circulation

Formal & Fast

Formal circulation relates to production / design team to move quickly by means of elevator or stair to desired level...as well as consumers if necessary.

Informal

Informal circulation mean going from platform to platform, roof terrace to terrace. From top of one volume component to the next which forms the anatomy of the building. It also means using ramp designs as open retail spaces.

Display Case

Is a very transparent and a symbol of the building (located at the bottom of the building it acts as a Image / Display for the Workshop...inside is the exhibition space while outside it acts as a image screen. because of the nature of the open site the building has an open plinth structure at the bottom which enables the display case to seem transparent at times at Biscayne end it opens up wide and shallows at the other end of 2nd end (in order to address the relationship between the speed of the two ends as well as acceptor)

Outer / Inner lining (Thin Membrane)

Solid anatomy of the building at times is wrapped in a delicate facade. It volumetric appearance is materialized by a light screen. It acts as a thermo screen and a warm windbreaker. The screens have a light weight textile quality that act as protection that is transparent and at times are interrupted by anatomy of volumes within that penetrate through the barrier
"Consumption Zone"

"Informal Circulation"
production
consumption

"Formal Circulation"
production
consumption

"Production Zone"

"Mediator Runway" Zone
what is the purpose of a lining?

- allows free movement (resist friction)
- protects body from tough outer material
- light / usually smooth
- it gives before outer material does
- heavy construction on the outside
- lighter construction on the inside
- PROTECTS the body

at times it may reverse

- lining can reveal itself
- outer material changes
- lightness on the outside
- heavy material inside (insulation)
- PROTECTS the inner material

exploded axon of the "constructional layers" of lining in an overcoat

fig. 30 - 7 layers of material on the body

fig. 31 - Layers of Clothing Construction
OUTER and INNER Lining:
Becomes the architectural language to provide places of movement, tension, negotiation
Transition of surface / space / time

Outer = passive = thick wall
Inner = active = thin membrane

Outer layer has a permanent nature
It provides stability, permanence, a protective character

Spaces of relevance:
- Fold/Press Room
- Package / Loading
- Display Partitions
- Material storage
- Swatch Library
- Conference Rooms
- Direct Movement
- Places of opaque quality
- Defining boundaries, edges

Inner Layer has a flexible nature
It provides flexibility, active, a temporary character

Since its quality is not permanent it negotiates space, enabling certain component to expand or contract, giving the retail space a dynamic quality that can constantly change. At times it can act as Wallpaper (fast, flexible way to continually renew, the identity of the WORK/Shop. An intervention of image and display

Spaces of relevance:
- Design studios (consumer relationship with Design lab)
- Sewing spaces (consumer relationship with assemblage)
- Cutting Fabric space (consumer relationship with materials
- Retail Circulation
- Exhibition (Display Case)
- Collaboration spaces
- Prototype Gallery

Design / Production Relationship Axon
Outer Lining = "Solid Tubes" = Designer
Inner Lining = "Void Negative" = Producer
The "lining" can act as a "seam" between different programs, where two (or more) spaces, two (or more) programs collide, elide, pose next to one another. The spaces of entering (of people or materials) becomes a place for a transparent inner lining. It then becomes a space of confrontation between the clientele, the workers, and raw materials.

The "lining" at times can becomes a "pleat" and start to overlap onto itself, where program share space or join together. More than a seam, it is a collision between sometimes disparate or shared programs / spaces. There could be an overlap between the fashion event spaces and the production space of the workers.

Like the seam and the pleat, a darted "lining" provides a space where program are conjoined or "folded" together, the DIFFERENCE being that the "dart" is hidden away or discrete. Production spaces such as the fold/press area can most closely approximate the condition of the dart, that is hidden.
PROGRAM LOCAL SCALE

DUALITY "between"
- extroverted
- introverted

"how do they start to react to each other?"

Programmatically / tectonically
Building Relationship

"between surface and space"
"the Outer / Lining"
Model Studies
"Outer / Inner Lining relationship to form"

Body Relationship
- Fitting Room
- Display Partitions and Pedestal
- Seating Area / Cafe
Drawing on the historical link between architectural building surfaces and textile clothing surface, the material investigation begins to borrow techniques from apparel design in order to develop a new category of tectonic relationships. In order to understand the nature of the material, as series of cuts and folded darts was used to give this thin ply 2D surface a 3D spatial form. The cuts, seams, and connection enable a way to go against the nature of the material and exacerbate the materials' spatial, tactile, and experiential quality.
DART - A stitched tapering fold that is hidden.

Enables a material to take shape and is used to provide a spatial curve to a form

It can change a 2D shape into a 3D shape by a series of cuts and folded stitches. The expansion direction is dependent on the x, and y direction of the cut.
WOVEN MATERIAL

"Understanding the Warp and Weft"

WARP - vertical thread direction needs to be stronger and should not stretch
WEFT - Horizontal Threads, are weaker than the Warp, but gives the material flexibility

Warp is what gives structural rigidity to fabric depending on its direction it will bend.
Placing a series of warps together provides a structural framework that enables 2D surface
to take a 3D form. (tension / compression).
WEAVE- A textile woven together by two separate fibers.

The two fibers have a duality relationship where one is more dependent on the other. The fiber is woven as a relationship with rigidity of surface and density of translucency.
PLEAT - To form a crease, or arrange in folds over in on itself

DART - A stitched tapering fold that is hidden.

The Fold / doubling over of material and space to provide surface / structure to expand and collapse.

The fold and seam work together in providing a direction of movement. The fold is structural along its "x" axis and flexible in its "y" axis.

The Pleated Dart enables surface to take structural rigidity and form in-between spaces; allows spaces to be separate and be shared at times.
FINAL DOCUMENTATION
Study models
Final models
Site Plan
1/64" = 1'-0"

"miami, fl"
The different components of the program start to define an "overlapping" relationship sectionally between P / D / C.
A symmetrical relationship that is established by the two adjacent zones of the site. These zones emphasize the duality that exists in the area (showroom vs. warehouse).

The "overlapping" relationship between production and consumption.
Circulation relationship between program components in section. "Informal" vs "formal" circulation

section B
1/32" = 1' - 0"
second floor plan
1/16" = 1' - 0"

"solid" vs. "void"
relationships illustrate the variation between
"permanent" and "flexible"
space. In production it becomes "machine area" vs.
"assemblage" that can change when needed
"Runway" space as the "mediator" in section to site and building program. It is defined by circulation and modes of movement.
"MACRO vs MICRO"

In response to the strong relationship between vehicular and pedestrian zones of the area, the speed and movement of the highway acts in direct relation to the movement of the 'runway space'.

The runway space is the main circulation bar of the building. It acts a "mediator" and "communicator" for the building (in the production and consumption) by having a visual and direct relationship with the highway.
The designer studios act as tubes of space that have a "directional" relationship with a particular area of the site.

The designer studios components have a direct relationship with the retail and production space below as well as the "informal" and "formal" circulation route.
CONCLUSION
Fashion in all of its manifestations maintains an ambivalent stance in terms of this search for a critical positioning. “We live as far as clothes are concerned is a triple ambiguity: the ambiguity of capitalism itself with its great wealth and great squalor, its capacity to create and its dreadful wastefulness; the ambiguity of our identity, of the relation of self to body and self to world.” Fashion remains between production and consumption, between body and society, body and self, between art and advertising. Fashion escapes mere clothing; it is about sex, identity, society, greed, desire, and much, much, more. In spite of this, or perhaps because of this, fashion continues to be a site for expression, invention, criticism, negation, opposition, and resistance. By investigating architecture for fashion, one can develop an architectural practice that can do the same.

The intent of the design project was to synthesize the ideas that I had established throughout my research. The architectural issues were program (that included the activities of the center and their relative relationships), site (the relationship of the architecture to its location in the city as well as its urbanistic intent but also its locus in the building’s activities in global terms, fashion production in relation to history and present), and finally aesthetic content in relation to tectonics (the exploration into surface, form, the skin, the exterior). The aesthetic, the skin becomes, another level of information that ties into the ideas of “process of form making”, the archi-tectonics of surface, structure, and form.

In the end, the architectural project and the program of the fashion WORK/shop transforms and re-constructs the processes that (in) form fashion production and consumption: designing, pattern cutting, making the sample, adjusting the design, choosing / designing the fabric, making markers, cutting, piecing together the garment, market and selling. The fashion WORK/shop, as an intervention or invention within our modern society, confronts space (physical space, the space of the body, social space, the space of consumer society, electronic space) and time (the cycles of fashion, the cycles of distribution, mechanical and machine time, and advertising time). The architecture transcends the two-dimensional space of surface to transform also the program, space, and the urbanism of the fashion WORK/shop. It finds critical moments in these processes and re-establishes a link to the reality.

The siting and program of the fashion house implies a number of relationships between 1) the processes of production and consumption, 2) the users – shoppers and workers, and 3) the building and the existing city. In establishing programmatic conditions, there is, perhaps, an analogy between architecture and fashion, by overlapping disparate activities into a heterogeneous system. This system creates a locus where production can begin to resist the spaces of commercialization, where workers are at some level equal to the shoppers, the models, and the photographers. Through the methods of clothing construction we can find new ways of conceiving both space, surface, and program. In the space between the surface and the program, there is room for resistance.
All images and figures by the author unless otherwise noted.  
All icons are courtesy of Irving Penn, Issey Miyake; Boston, New York Graphic Society; 1988

SECTION ONE - INTRODUCTION

1. Issey Miyake images from Laurence Benaim. Universe of Fashion: Issey Miyake; New York, Rizzoli; 1997

2. Images from Wim Wenders. Notebooks on Cities and Clothes [Video Recording]; Berlin, Film production GmbH; 1989


4. Images from Wim Wenders. Notebooks on Cities and Clothes [Video Recording]; Berlin, Film production GmbH; 1989

5, 6, 7, 8. Historical Pictures from Elizabeth Wilson. Adorned in Dreams: Fashion and Modernity; Berkeley, University of California Press; 1985


11. Prada commercial image from Rem Koolhaas and OMA / AMO. Projects for Prada Part 1; Milano, Nava Milano Press; 2001


14, 15 Cultural Canter for Bois & Greek Orthodox Church images from Alejandro Zaera. Herzog & de Meuron: Between the face & the landscape in ElCroquis vol. 60 1883,


18, 21. Facade images from Gilles De Bure. Jean Nouvel, Emmanuel Cattani and Associates: Four Projects; Zurich; Artemis ,1992

19. Mobieus image from Ben Van Berkel. Techniques; Netherlands, UN Studio and Goose Press; 1999

20, 22. Facade image from Alejandro Zaera. Herzog & de Meuron: Between the face & the landscape in ElCroquis vol. 60 1883,
SECTION TWO - PROGRAM

23. Designer Images from Wim Wenders. Notebooks on Cities and Clothes [Video Recording]; Berlin, Film production GmbH; 1989


SECTION THREE - SITE


28. Site Images from the author unless otherwise noted.

SECTION FOUR - CONCEPTUAL ANALYSIS

29. Palette of Images from Rem Koolhaas and OMA / AMO. Projects for Prada Part 1; Milano, Nava Milano Press; 2001

SECTION FIVE - DESIGN CONCEPT

All images and figures by the author unless otherwise noted.

SECTION SIX - TECTONICS

30. Layers on the Body Image from Bernard Rudofsky. The Unfashionable Human Body; New York, Paul Theobald; 1971


SECTION SEVEN - FINAL DOCUMENTATION

All images and figures by the author unless otherwise noted.

SECTION EIGHT - CONCLUSION

32. Eye image from Issey Miyake images from Laurence Benaim. Universe of Fashion: Issey Miyake; New York, Rizzoli; 1997
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