

ARCHITECTURE FOR

EPsn
465

FASHION

Soir Daou

**Origins of
Thesis Idea**

**Conceptual Interface between
Architect and Fashion Designer**

**Programmatic and typological
interface between Architect and
Fashion Designer**

**Conceptual
Framework**

**Design
Implications**

**Towards a Program,
User Groups, Site**

**Preliminary
Design**

**Revealing a
Harmony**





ARCHITECTURE FOR FASHION

Revealing a Harmony
28 January 2008

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NICOLE KIDMAN CHANEL N°5



CHANEL



1- FASHION FASCINATION

I-ORIGINS OF THIS IDEA

Pictures, dresses, runways, models, designers, bags, shoes, accessories; a dream world. A world of glamour, luxury and style; a world of colors and fabrics; a world that lets your mind be endlessly creative, a world that lets you shine and lifts you up to the stars; a world of fashion. This world has always been a fascination to me. I was always captivated by the models that float gracefully in the magical fashion shows and runways. I was always mesmerized by a beautiful dress worn by a glamorous lady.

Since I am fascinated with this world of glamour, luxury and fashion; I thought it would be interesting to see how I can link it to the world of architecture. Architecture is inspired by Fashion, and Fashion is inspired by Architecture, I will try to define the interference between the two.

2- THESIS QUESTION

From this perspective, I will start to conduct my research, the issue that I am investigating is: *"How does fashion shape architecture? How does a building which is dedicated to fashion express itself in terms of a glamorous landmark in an urban context like Beirut?"*

3- THESIS OBJECTIVE AND SIGNIFICANCE

The purpose of my research thesis is to cater for the fashion talents, markets and culture in Lebanon. I want to reach this goal through the investigation of the world of fashion and its methodology with the aim of reaching architecture that is original and that responds to the necessities of fashion. The fashion world only became so public with the technological boost of the media. The program of my project will have a media headquarters that is responsible for the live broadcasting and publicity. This will be oriented to generate a Lebanese market that trades with local and intended fashion affairs; and promotes this large field of business at high scale. The program will also provide educational spaces for the young talents in Lebanon, with the aim of stopping the migration to the west in pursuit of a proper fashion education. And last but not least, the program will include exhibition spaces and runways.

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| sense, therefore | am.



SENSI

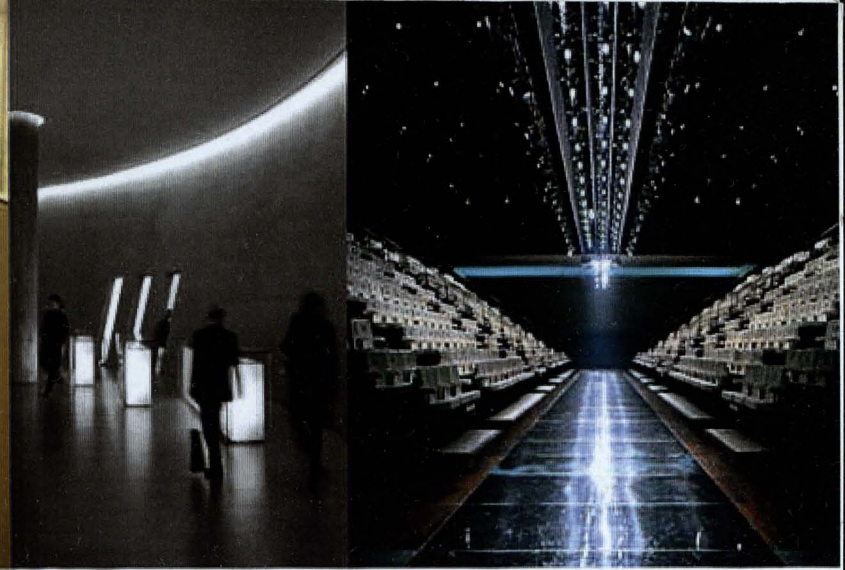
GIORGIO ARMANI

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Prada - New York by Rem Koolhaas



Teatro Armani - Milan by Tadao Ando

II- CONCEPTUAL INTERFACE BETWEEN THE ARCHITECT AND THE FASHION DESIGNER

Architecture inspires fashion and vice versa. Fashion should be presented in a space that highlights its qualities and the inspiration behind it. Fashion is not spontaneous, it is designed with defined rules and measures, using colors, textures, lines, dimensions... All synchronized to create the closest environment to the most perfect creation of nature: the human body. Architecture sets the second closest environment that houses the human body.

Fashion and Architecture have been so closely interfaced throughout the history of man yet this interface needs to be further highlighted and defined. I will start by exploring this relationship between Fashion and Architecture. personal touch of the Architect.

I will start by exploring this relationship between Fashion and Architecture. The first type of relationship is evident through the architectural interventions designed by architects for fashion designers. One might wonder; will the architectural intervention hold the signature of the architect or that of the fashion designer? Through exploring examples of Architecture for Fashion, I will be exploring the conceptual interface between the architect and the fashion designer.

The first example I will be looking at is the projects of Prada by Rem Koolhaas, both are stars in their own fields. When Prada was looking to renew the retail experiences in their shop, they were aware of Rem Koolhaas' designs, and they specifically looked for him to do the design of three of their new headquarters in New York, Los Angeles and San Francisco. Prada was looking for a new sense of exclusivity in their boutique design. The end results in all of these boutiques are a dual signature of both the Prada brand name and the personal touch of the Architect.¹

The second example is the collaboration between Tadao Ando and Giorgio Armani. It was a conscious decision by Armani to choose Ando to do the design of his theater in Milan. Armani was looking for an architect whose style is similar to his own. In Ando, he found precision, austerity and fundamental simplicity of form. The end result was another dual signature that combines the creativity of two geniuses.²

Hence, architects and fashion designers are inspired from each other. Through the collaboration together, they create unique spaces and experiences. In the following, I will look more closely to the design of both of these spaces and others, in order to study several issues that I will incorporate in my own design.

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1- El Croquis, "AMOMA REM KOOLHAAS 1996-2006 - Delirious and More ". Rotterdam, the Netherlands. 2006. P 149

2- " People @ Giorgio Armani and Tadao Ando," Kenzo.COM Design 360° 15 Dec 2007, 20 Jan 2008 <<http://kenzo1979.blogspot.com/2007/11/peoplegiorgio-armani-and-tadao-ando.html>>

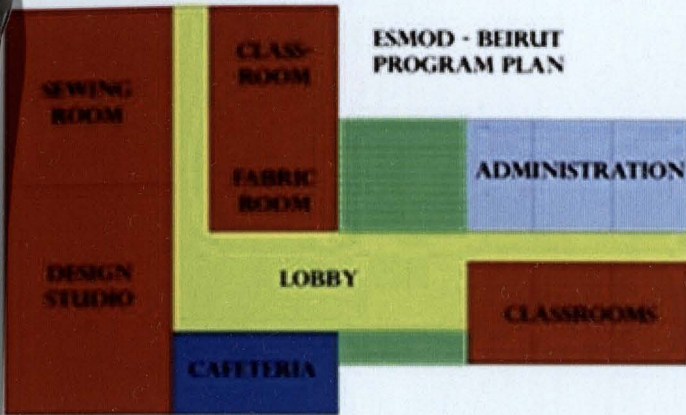


Tadao

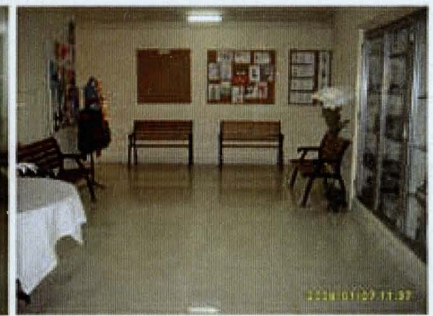
Ando

Phillip Jodidio

TASCHEN



Sewing Room



Lobby



Design Room



Classroom

Having set that there is a conceptual interface between Architecture and Fashion seen through the dual signatures between architects and fashion designers, I will now look at the programmatic interface. I will investigate the building typologies that tie Fashion to Architecture. The case studies I will be looking at are divided in three groups; Colleges, Exhibition Halls, and Boutiques.

III- PROGRAMMATIC AND TYPOLOGICAL INTERFACE BETWEEN ARCHITECT AND FASHION DESIGNER

I- CASE STUDIES: PROGRAM A- FASHION COLLEGES

While researching the fashion colleges my main target was to study, the program they had to offer and the scale of these universities. I looked at a small scaled college here in Beirut, and a bigger university recognized world wide in New York. I also looked at the alumni to see if these colleges helped some to reach fame. These colleges will help me define the program of my fashion college.

A-ESMOD: ECOLE SUPÉRIEURS DES ARTS ET TECHNIQUES DE LA MODE - BEIRUT

I started my research in Beirut, I found a small branch of a French Fashion School. The ESMOD is located in Rostom Bacha street in Ain el-Mreisseh, in the YWCA building, it occupies only one floor. The school includes a library, boutique, cafeteria, fabric section, computer facilities, and a women's dormitory. It opened in 1999 with 38 students, now it can only accommodate for a 100 students. The students accepted should be at least 17 years old. The principal of the school Me. Maroun Massoud said that there is a demand to access this school, but the lack of space prevents the expansion.

The school provides a degree in fashion design and tailoring. This includes men's wear, women's wear, kids' wear, lingerie, haute couture, accessories and theatrical couture. Among its alumni are fashion designers: Franck Sorbier, Lyon Haute Couture. This school is very small and it does not cater for all the fashion talents that we have in Lebanon.³

3- "The School". ESMOD International 8 Jan 2008 <http://www.esmod.com/isem3_en.htm>

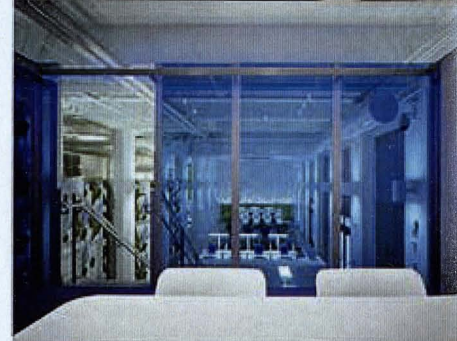
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FIT-New York-The Design Studios



B - FIT : F A S H I O N The Fashion Institute of Technology is located in **INSTITUTE OF TECHNOLOGY**, an urban campus in Manhattan on the Fashion **N E W Y O R K** Avenue. The campus of the institute includes nine buildings that have studios, classrooms, labs, conference center, a museum that includes a textile and a costume department, two large theatres that are suitable for fashion shows and lectures. FIT has a total of 10000 students, from which 6500 are full time students. A total of 2300 students live in the four dormitories on campus. This college is of Art, Design, Business and Technology. It offers degrees in everything related to fashion. Its program includes: accessories design, fashion design, fine arts, interior design, jewelry design, illustration, men's wear, photography, textile/surface design, fabric styling. It has graduated students that came to be famous designers. Among its alumni is the famous, Carolina Herrera that is now the president of this institute.⁴



THERE IS A CLEAR DIFFERENCE BETWEEN THE SPATIAL QUALITY AND EXPERIENCE OF ESMOD AND FIT. FIT IS A HIGH-TECH UNIVERSITY, WHILE ESMOD IS A SMALL SCHOOL. SINCE I AM AIMING AT HAVING AN IMPORTANT FASHION CENTER, THE SPATIAL QUALITIES WILL BE SIMILAR MORE TO FIT THAN ESMOD.

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4- "FIT is my Present". Fashion Institute of Technology 19 Dec 2007 <<http://www.fitnyc.edu/apsx/Content.aspx>>

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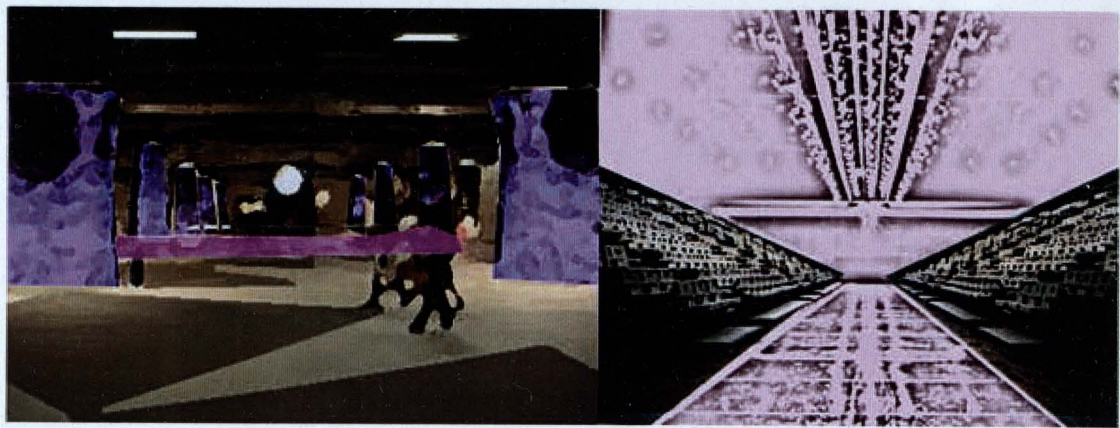


EMPORIO  ARMANI
NIGHT

TWO NEW FRAGRANCES, FOR HIM, FOR HER



Milano Fashion Center, Milan. The purple line is the runway that cuts through the open space of the hall.



Teatro Armani by Tadao Ando, Milan
This visual shows the simplicity of the runway that cuts through the rows of seats.

B – FASHION HALLS

In the following I will study two different fashion halls, one that is tailored to the entire fashion community, and another that is tailored to one specific fashion designer. I will see how the architectural language and program become different when it is addressed to a group versus an individual.

A- MILANO FASHION CENTER, MILAN The Milano Fashion center is the new heart of Milan Fashion shows. During the fashion events, all the famous fashion designers are grouped under one roof to exhibit their collections. The main purpose of this center is exhibition therefore the program contains four fashion show halls; the capacity of these halls is between 450 and 1200 seats. There is also open area where flexible structures are installed on different plazas for the fashion shows. The interior exhibition is an open space that contains the runways as we see in the sketch, the purple runways is in the middle of the exhibition space. This fashion center does not hold a specific signature; it is rather anonymous in order to provide a neutral space for all the designers that will implement the design of their own runways.⁵

B- TEATRO ARMANI BY TADAO ANDO, MILAN Giorgio Armani chose Tadao Ando to be the architect of his new headquarters; the result was a mark of permanence to the global stage of the Armani Brand and the fleeting world of fashion. It is a place where it is possible to dream. You enter to a somber promenade that stretches to a 100 meters in length guiding the visitor to the foyer. The walls surrounding the promenade are curved; beams of light appear in the ceiling. There is a monochrome effect of the cement, highlighting the different shades of grey. These colors along with the beige are among Armani's favorite colors. The foyer leads to the theatre that is a flexible space with a catwalk in the middle surrounded by 11 rows of seats. This theatre serves for runway shows, conferences, meetings and art exhibitions.⁶

As we see in the visual, the runway smoothly cuts in the middle of the seating rows that step upwards. The runway becomes the center of attention. This theater is specific to one designer, and the architectural language expresses this specificity through the choice of color, through the simplicity and austerity of the design that are traits of Armani's dress design.

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5- "Milano Fashion Center: the heart of Milan fashion shows". *Camera Nazionale Della Moda Italiana* 23 Sep 2006, 14 Dec 2007 < http://www.cameramoda.it/download/cs_mmd_9_06_eng/comunicato_mmd_EN.pdf>

6-"Teatro Armani" *John Pawson* 29 Dec 2007 <<http://www.johnpawson.com/essays/teatroarmani>>

2- CASE STUDIES: ARCHITECTURAL LANGUAGE A – FASHION BOUTIQUES

The purpose of these case studies is the study of the architectural language, not the program. The program of the boutique is not of interest to me, however the concept of the design and the choice of materials in three different shops by the same architect to the same brand name is what I am interested in. Several issues in the exterior architecture and the interior design were after making each of these stores a landmark. I will study these issues, and try to learn from them in order to integrate them in my own project.

PRADA BOUTIQUES BY REM KOOLHAAS

The Italian fashion company Prada looked for Rem Koolhaas to design three of their new boutiques in the United States. They were searching for a creative architect that will create a space that will change the retail experience of the shoppers. Prada was looking for a new sense of exclusivity, luxury and glamour. These new epicenters will offer to the clients a diversification of the shopping experience, the concept was to redefine exclusivity by having the possibility for public functions and programs integrate the shopping territory.⁷

A- PRADA NEW YORK

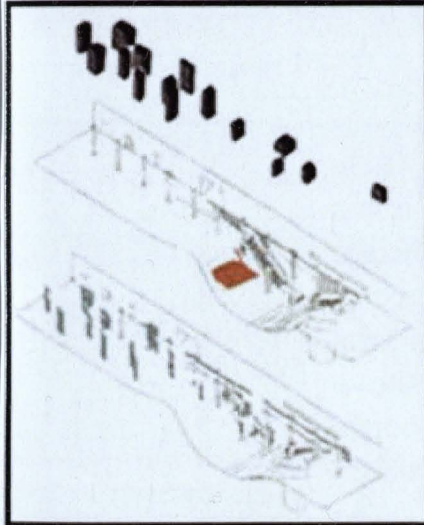
The Prada store in New York sits on the site of the former Guggenheim store in Soho. It covers an area of 23000 square ft that are divided in a ground floor and a basement. In order to connect the large basement to the ground floor and to open up the space so that the customers can peak through the more hidden spaces in the basement, a big wave was created stepping down from the ground floor and reconnecting from the opposing side. These big stairs will informally form a display area for shoes, bags and accessories. The store is equipped with a new technology; an event platform opens at the opposite side of the wave, therefore creating an auditorium for performances and projections. In addition, from the ceilings hang large metal cages creating particular shopping addresses linked inverted buildings in a street, creating a "hanging city". These display volumes are flexible and they can be retracted to the back of the store therefore freeing the space.⁸ At the entrance level, there is a glazed elevator that includes a display area for bags and accessories, allowing the customer to shop while moving. In the basement level, there is the Archive section, it has a system of "movable walls" that allow a compact shelving that is changed according to the required amount of space.

WHAT I NOTICED THAT THE DESIGN OF THIS SHOP IS VERY FLEXIBLE, IT IS TRYING TO USE THE SPACE TO ITS MAXIMUM. WITH THE HELP OF TECHNOLOGY, SPACES OPEN UP AND CLOSE DEPENDING ON THE NEED. THIS ISSUE OF FLEXIBILITY AND ADAPTING THE SPACE IS INTERESTING TO ME AND I WILL INCORPORATE IT IN MY DESIGN.

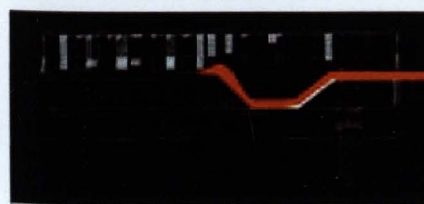
⁷- El Croquis, "AMOMA REM KOOLHAAS 1996-2006 – Delirious and More ". Rotterdam, the Netherlands. 2006. P150

⁸- El Croquis, "AMOMA REM KOOLHAAS 1996-2006 – Delirious and More ". Rotterdam, the Netherlands. 2006. P152 -11-

The big stairs with the shoes displayed.



Sketch1: The white boxes are removed to the back of the space, allowing in for the floor to become an open exhibition.



Sketch2: The red link is the wave that connects the shop to the street level.

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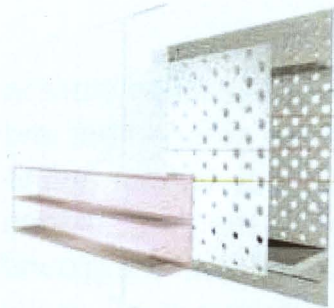
VIII-References



**B- PRADA
SAN FRANCISCO**

Rem koolhaas is also designing the new headquarters of Prada located on the West Coast, it is a ten storey building located in downtown San Francisco next to the Union Square. The building is constituted of two floating cubes on top of each other, covering a total area of 39 000 square feet. The building includes show-rooms, galleries, offices, store programs, and a penthouse on the top floor for VIP. The two cubes are separated on the sixth floor by a public terrace and coffee bar. The building represents a manifesto on the skyscraper, with each floor having its own unique character, wrapped in a mysterious and neutral skin that reveals slightly what is happening on the inside. The skin is made of perforated stainless steel panels, immediately separating it from its surrounding and shedding light on it. The day light is reintroduced to the shopping spaces through this new skin.⁹

The façade is composed of several layers all visible, these layers include the use of different colors and materials such as glazing, steel, stone, white, clear , resin panels. The combination of several materials gives the unique quality to the façade. The use of stainless steel will assure a gradation of colors throughout the day with the variation of the light. The use of untinted glass is to increase the transparency and the reflections of light on the façade.¹⁰



- 1-Stainless Steel
- 2-Glass Insulation
- 3-Polycarbonate Panels
- 4-Translucent Resin

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IN THIS PROJECT, I WAS STUDYING THE USE OF MATERIALS. THE CHOICE OF MATERIALS IS VERY IMPORTANT TO CONVEY A CERTAIN MESSAGE THROUGH THE FAÇADE OF THE BUILDING.

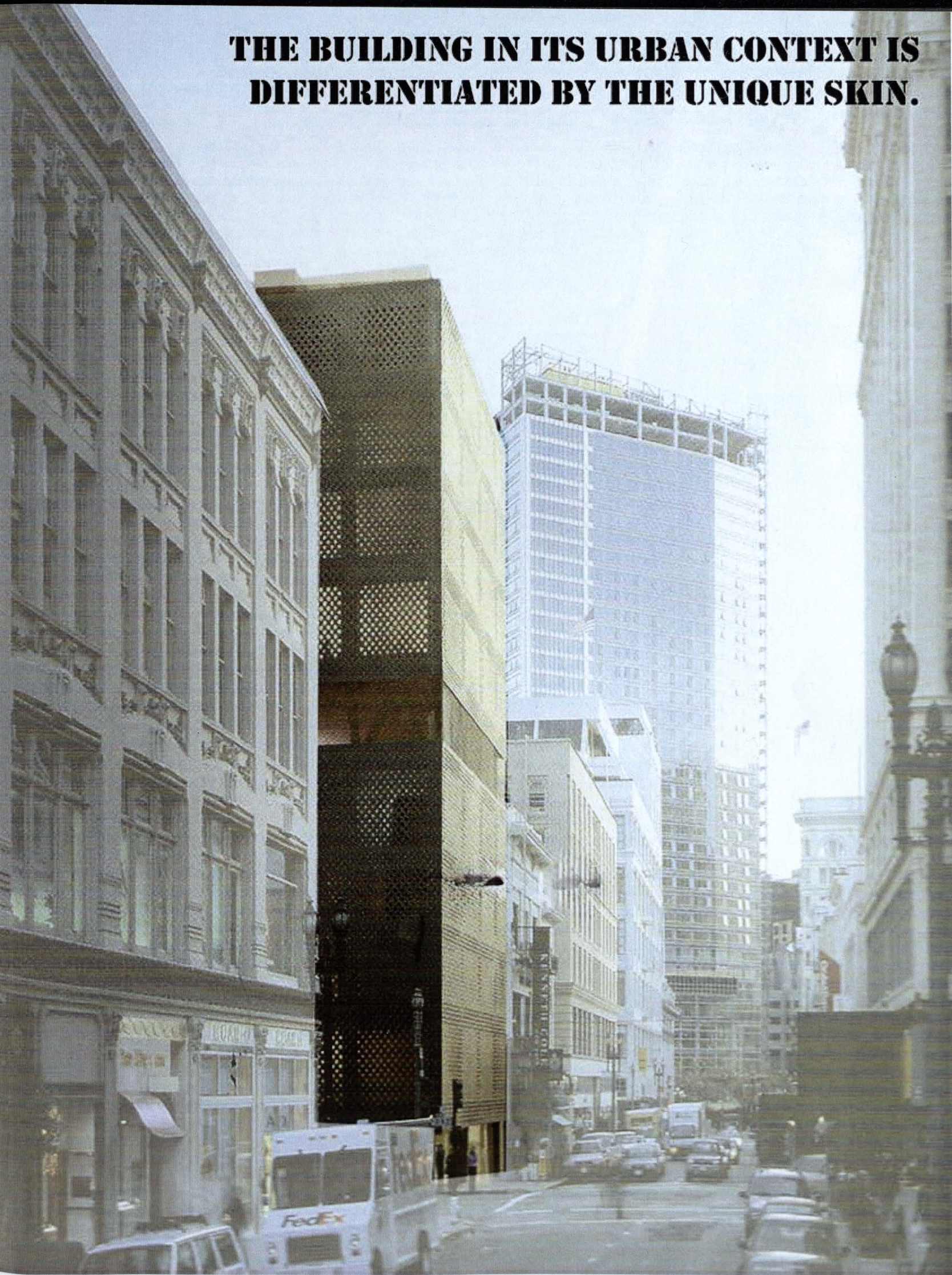


Close up on the facade.

9-EI Croquis, "AMOMA REM KOOLHAAS 1996-2006 – Delirious and More ". Rotterdam, the Netherlands. 2006. P183

10-EI Croquis, "AMOMA REM KOOLHAAS 1996-2006 – Delirious and More ". Rotterdam, the Netherlands. 2006.P195 -12-

**THE BUILDING IN ITS URBAN CONTEXT IS
DIFFERENTIATED BY THE UNIQUE SKIN.**



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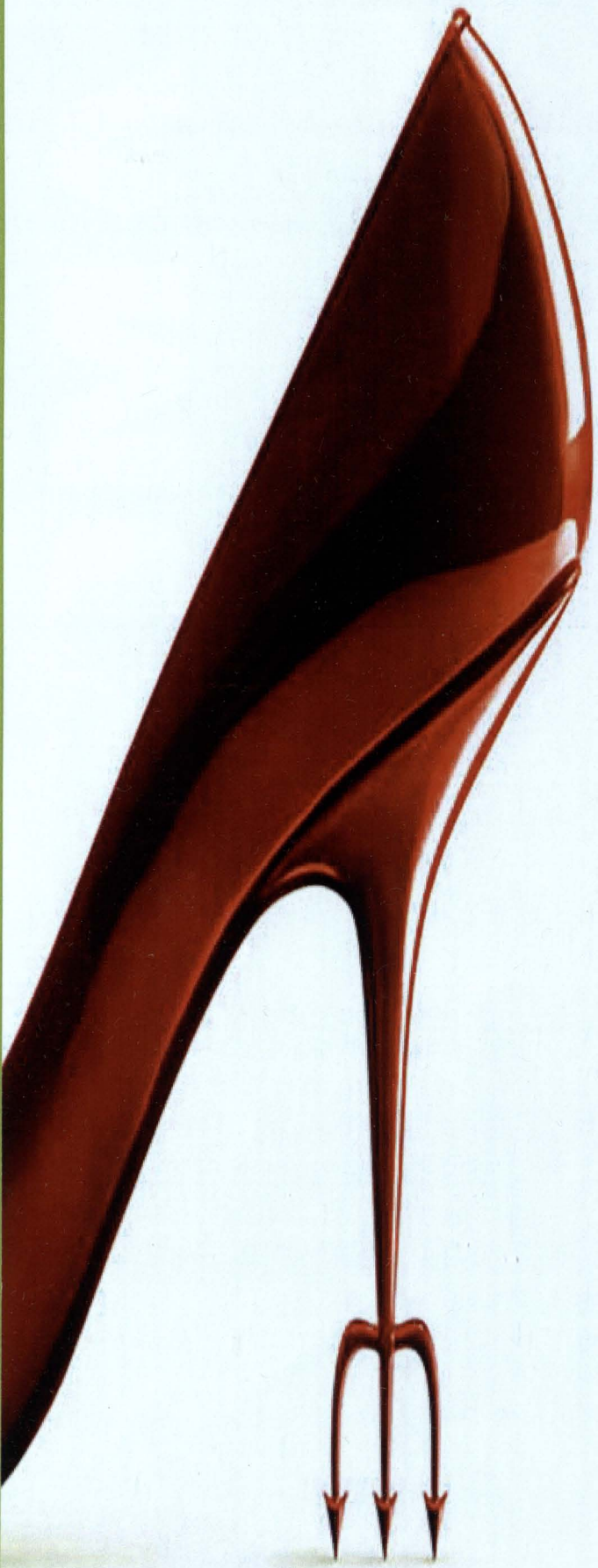
C- PRADA LOS ANGELES

The Prada store in Los Angeles is situated on Rodeo Drive. It covers an area of 24000 square feet that are divided in three floors. Like the project in New York, here the architect also wanted to connect the two floors together, therefore another floor wave was created. The rest of the program is organized along the perimeter of this wave. The twist of the project is its façade that is literally non-existent. The store does not have a storefront; it directly opens to the street therefore inviting the public into the commercial space. The inside of the store is separated from the outside by an air-curtain system with invisible security antennas. At closing time, an aluminum panel rises from the ground and seals the building. The third floor is the “scenario space”, this floor is open for different display arrangements.¹¹

In this project, what is interesting to me is the façade that is inviting the public into the commercial space. In some instances in my project, I want the public to access easily the inside and to be intrigued to see what is happening inside.



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THE
DEVIL
WEARS
PRADA

My program will be concerned with an education and exhibition aspect of fashion. Therefore I will now start by investigation the metaphorical level between fashion and architecture. The purpose of this section is to create metaphorical relationships that could open possibilities for design interpretations.

IV- CONCEPTUAL FRAMEWORK

When we start thinking about dressing the building, and viewing architecture as clothing, the sensory experience becomes more lively and instant. When we wear a dress on our bodies, it gives us a certain feeling, the way we move and the way the dress moves on the body and caresses the skin. Just like being in a certain space, gives a certain feeling, this is when the architect starts to think how to give a certain experience to a space, how will it feel to walk on the floor? What sounds will it make? How does it feel to touch the walls?

How does the scale of the space affect the experience of the visitor? The choice of materials gives answer to a lot of these questions. Just like in clothing design, the material is a vital part of the form; it is not inferior to it. Therefore, when we think of buildings as clothing, we wear; this conveys the living, feeling, remembering the body into the building.¹²

*"The parallels between architecture and fashion suggest that contemporary buildings should be worn like fashionable clothing, as if the general attitude towards clothing should determine current attitudes towards building."*¹³

A- THE BODY CHARACTERISTICS

I will start by studying the characteristics of the human body and more precisely the skin because it is the element that is exposed to the outside. The body is a variable, it is present since the day we are born but it metamorphoses with time. It is not constant across time, the body gets old and it gets sluggish. The body changes with time according to the age, as you get older, the skin becomes thinner and more malleable, and it metamorphoses gradually. The skin's color also changes according to the climate exposure, it gets darker when exposed to sun, it gets lighter during the winter.

Therefore the characteristics that I could extract from the human skin are that it metamorphosis with time: it gradually ages with time, its color changes with the climate condition and it becomes thinner and elastic. These characteristics will be behind the choice of materials I choose for the skin of my building. I will look for architectural materials that will age with time and other materials whose characteristics will change it into a malleable and thinner material.

Having defined the characteristics of the body I will now look at how fashion designers dress the body. Along with my literature research, I conducted interviews with three fashion designers: Papou Lahoud, Abed Mafouz and Bassam Nehme. From these interviews and research I came up with the conclusion that fashion designers focus on several issues in their designs:

1-DETAILING: The handling of the detail in the dress is very important, the detail is in sewing, cutting, combining several materials.

2-BODY MOVEMENTS: The designer is working with a body that has the possibility to move, the wrapping of the material should adapt to the movement of the body.

3-BODY PROPORTIONS: The norms and standards for the body they are designing for. They design their collection on a body whose proportions are based on the golden ratio.¹⁴



¹²- Castle, H. "Fashion + Architecture". John Wiley & Sons Limited. 2000. P 94

¹³- Quinn, B. "The fashion of architecture". Berg Publishers. 2003 P190

¹⁴- "Fashion Design" Wikipeda: the free Encyclopeida 18 Jan 2008, 22 Jan 2008
<http://en.wikipedia.org/wiki/Fashion_design>

B- THE CLOTH CHARACTERISTICS



SKETCH 1

After looking at the body and how it is dressed, it is time to see the characteristics that will cloth the body. The cloth is the temporary element that changes on the body through their lifetime. Each occasion requires a different dress. The dress by itself does not age like the body does. The same dress can be worn in different generations; the material of the dress does not lose its properties as quickly as the skin does. When designing a dress, a fashion designer thinks about what he wants to reveal from the body, and what not to reveal. (sketch1) When the designer wishes to accentuate a certain part of the dress, there are several ways by which he can achieve this goal. The dress can be cut open and literally reveals the flesh underneath, thus accentuating this part and shedding light on it. (sketch2) A designer can choose to reveal a part of the dress by completely covering it, and making it very tight along this part of the body. (sketch3) By doing that, that part of the dress gets the attention because the clothes is so tight to the skin that becomes one part and in a way it shows the exact silhouette of the body and puts it on display.

SKETCH 2

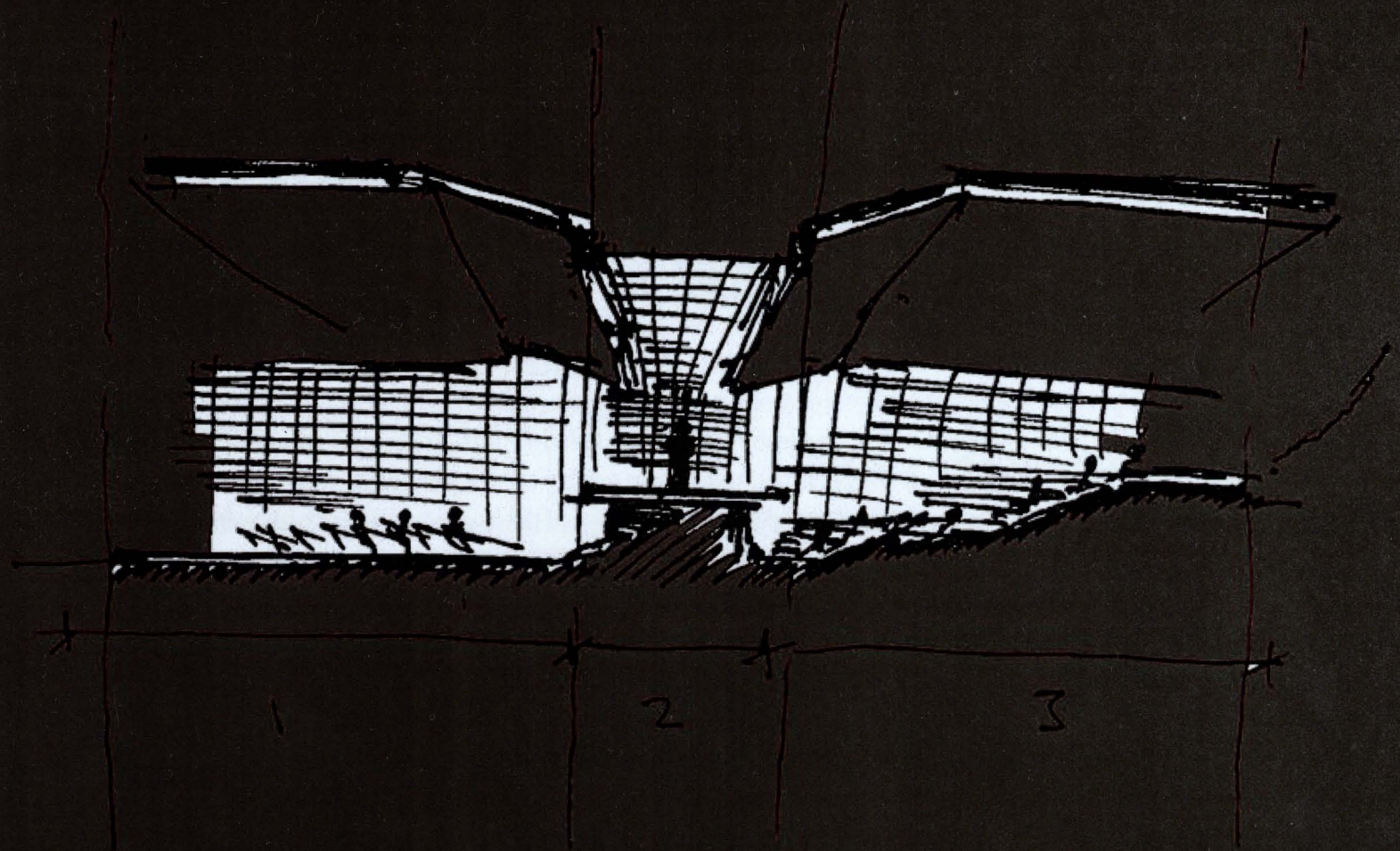


SKETCH 3

I can extract from these techniques in accentuating a certain part of the body, certain characteristics that I can relate to the architectural space. If I want to highlight a certain function in my project, I would reveal it in a way that relates to the methodology used by the fashion designer. I will take the first example of the cut, when the designer chooses to have a very long dress but the entire section of the leg is revealed and u can see the flesh. In my space, I will accentuate a function by putting in between two different functions and making that section of the project a void or a slit.

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IN THE SKETCH BELOW, THERE IS A **RUNWAY THAT IS SEPARATING THE SPACE INTO TWO FUNCTIONS**. ONE PART IS THE EXHIBITION SPACE, AND ON THE OTHER PART IS WHERE THE AUDIENCE SITS. THE RUNWAY IS ALSO LIT FROM THE CEILING, WITH THE LIGHT THAT WILL ACCENTUATE THE RUPTURE BETWEEN THE TWO **F U N C T I O N S**.



C- THE ROLE OF THE CLOTHES

One of the basic necessities of our daily life is clothing; the role of the clothes is above all to cover us from the environment. However with time, we developed different tastes for clothing, the kind of clothes we wear says a lot about our personality and about our social status. The type of material that is used in the clothes is an indicative of this personality and social status, for instance a transparent dress would reveal that the women who is wearing it is daring and is not afraid to show her body (sketch1). This body is the structure that is holding the dress, this membrane that is covering this structure. Without the structure, the membrane would fall to the ground. They are several styles in the world of fashion that caters for the various tastes of people. Some of these designs are oriented towards the simple designs that highlight the body by itself, therefore highlighting the structure.

Simple clothing: the person is in value, the structure. (Dior)

Complex clothing: the clothes in value. (Chanel)

Having studied the different characteristics of the body and that of the cloth, I come up with the conclusion that I have the body that is a constant entity that changes with time, against a temporary element that is added on this body. What does the temporary reveal from the constant? What is it that the temporary shows and does not show, and how does this accentuate the parts of the constant entity?

The architect is shaping a void to create a space, while the fashion designer is shaping an existing body. Both the building and the dress are a form of environmental protection and a status symbol. The dress has an esthetic quality and it is a protective element that shelters the body from the environment. The form of the dress depends on the moving support that is holding it. It is the inside structure that is shaping the final outcome of the dress. Therefore it is a wrap of the existing skeleton.



SKETCH 1



GALLIANO FOR DIOR



LAGERFIELD FOR

2- FEMALE BODY PROPORTIONS

I am providing a fashion space that relates to women in the elite society, the age of these women ranges from 18 to 60 more or less. When you understand the body and its features, the fashion designer is able to dress it to look at its best. You think of the body that will wear the dress and how the dress will accentuate the features of the dress and vice versa.

When designing a dress in a sketchbook, it is always portrayed on a very tall and slim figure that represents the ideal figure of the female body. In addition, when the dress is shown in a runway it is always worn by a model that has a perfect body as well. In fact, designers look for this perfect body that has specific ratios. These ratios lie in the height of the body, its weights, its waist, and its hips. What is peculiar to note is that the models that this ratio is in fact the golden number 1.61888 or its inverse 0.688. The perfect human body is based on this golden number, also all the other natural elements. The attractive criteria of a woman lie in the ratio between her waist and her hips and this ideal ratio is between 0.6 and 0.7. Cindy Crawford and Marilyn Monroe have these ratios among others.

I-Origins of Thesis Idea

II-Conceptual Interface between Architect and Fashion Designer

III-Programmatic and typological interface between Architect and Fashion Designer

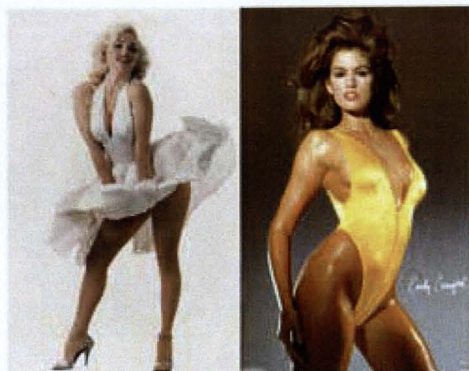
IV-Conceptual Framework

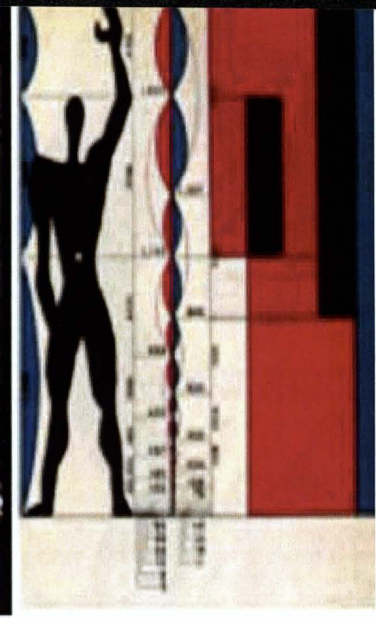
V- Design Implications

VI-Towards a Program, User Group and Site

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Guggenheim Museum by Frank Lloyd Wright

Modular Man - Le Corbusier

Having looked at the relationship between the architect and the fashion designer, at the methodology used by the fashion designers, and the various case studies, I will extract from them the issues that will implicate my design. How will the architecture be specific to fashion? How will fashion modify my architecture?

V- DESIGN IMPLICATIONS

1- GOLDEN NUMBER

As I mentioned before, when the designer wants to design a dress and show it in a runway, the measurements of the dress and its size fits the idea body that has the right proportions and ratios. These right proportions were defined as the ones that conform to the golden number.

The golden ratio is defined to be an irrational number, it has been the subject of interest of different fields since antiquity, and one of them is architecture. It has been referred to as the golden ratio, golden number, and divine proportion. It is defined as having the following properties: "The unique properties of the golden ratio were first considered in the context of dividing a line into two segments. If the line is divided so that the ratio of the total length to the length of the longer segment is the same as the ratio of the length of the longer segment to the length of the shorter segment then this ratio is the golden ratio."¹⁵

"The golden ratio has been used by many architects ever since antiquity; many researchers believe that the Pyramids dimensions are based on the golden Ratio. The façade of the Parthenon is also constructed following the golden ratio proportions. This number has fascinated many architects such as Le Corbusier and Frank Lloyd Wright. The concept of the Guggenheim Museum in New York City that was designed by Frank Lloyd Wright was based on the structure of the chambered nautilus. It is a shell of mollusk that has a spiral structure that follows a growth pattern governed by the golden ratio. The plan of the museum is based on spiral ramp, which has the same proportions of the nautilus."¹⁶

Le Corbusier also applied the golden ratio to his architecture. He was looking for a standardized proportion that lead to the invention of a new proportional system that he referred to as the "modular". This modular offers harmonic measure to human scale commonly applicable to architecture and mechanics. It is in a way a re-adaptation of the Vitruvius Man which shows that "man is the measure of all things"¹⁷. This brings us back to the human proportions and the female proportions that fashion designers use as the basis of their design dresses.

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 16-Livio, M. *The Golden Ratio: the story of Phi*, the world's most astonishing number. Broadway books. NewYork. 2003. P8-9
 17- Livio, M. *The Golden Ratio: the story of Phi*, the world's most astonishing number. Broadway books. NewYork. 2003. P173

2- MOVEMENT

Fashion designers take into account the body movement when designing a dress, they also study the material and how it will move on the body itself. The material will be affected by the internal movement of the body, but also by the external factors of the environment.

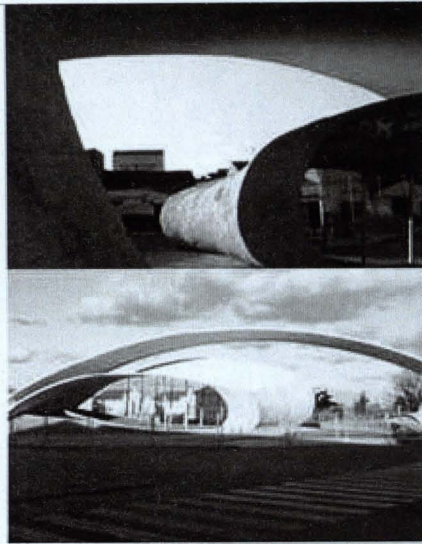
Movement in architecture can be achieved in different ways; I have looked at case studies that dealt with this issue. These buildings are not related to fashion, but what was interesting to me is the treatment of the façade that showed the act of movement.

A- AUTOBUS STATION IN CASAR DE CÁCERES BY JUSTO GARCIA RUBIO

The design is an energetic expression of fluidity that seems to strengthen movement in its concrete curves. It is a celebration of curves through a sweeping band of concrete that produces an elegant structure. It is an expression of architecture that is timely and refreshing, and sexy design.

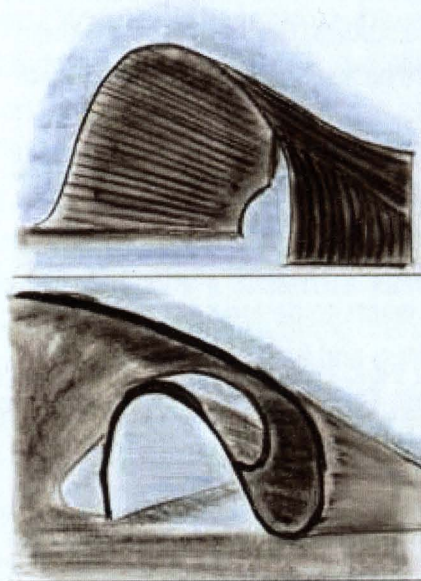
B- NEW CANTINA ANTINORI IN BARGINO, BY ARCHEA ASSOCIATI

The architecture of this winery is made out of two horizontal cuts that follow the curve of the plane. The treatment of the interior and exterior space is curvilinear and swirling giving the impression of movement.

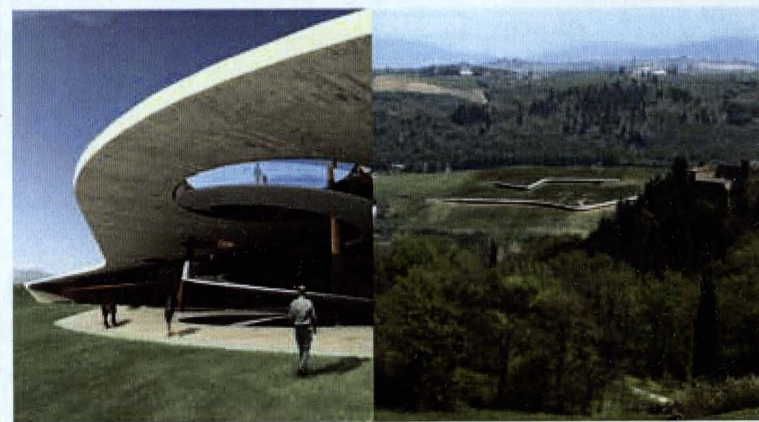


Autobus Station

Sketches inspired from the Autobus Station



New Cantina Antinori



Sketches inspired by New Cantina Antinori



These two buildings show a clear adaptation of the issue of movement. When you look at each of these facades, you feel the sweeping and moving effect that is across the building. In my architecture, I wish to have a sweeping element that will run along the entire project. However, I wish also to take the issue of movement from a different point of view. Since the movement of the dress is affected by the external factors of the environment, I will adapt let the external factors of my site affect the architecture.

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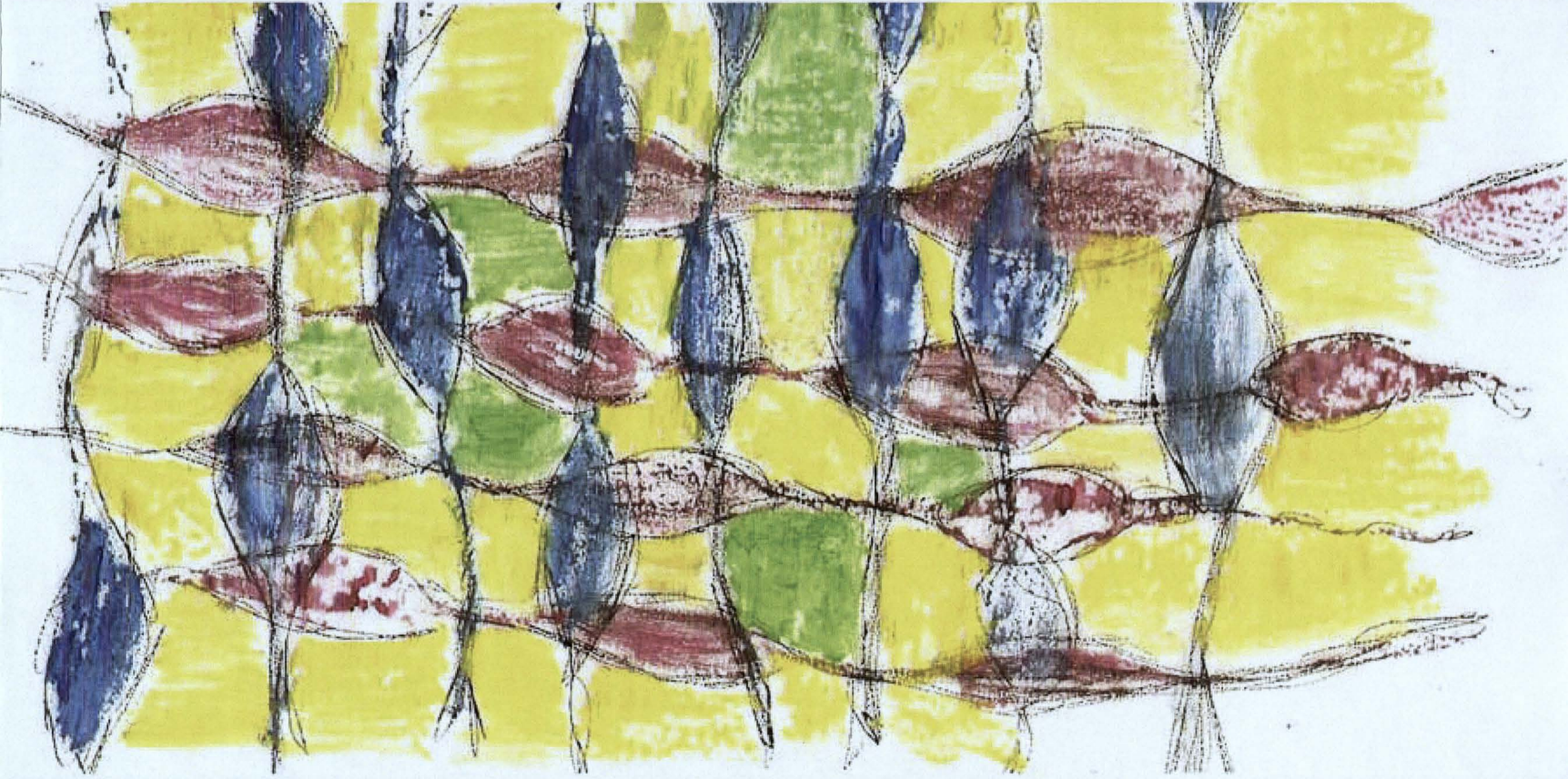
18 "Autobus Station" *A weekly dose of architecture*. 06 June 2005. 21 December 2007
<<http://www.archidose.org/Jun05/060605.html>>
19- "New Cantina" *Bargino San Casciano*. 2006. 21 December 2007
<http://www.aei.fi.it/Cantine_vinicole/Bargino/Bargino.htm>



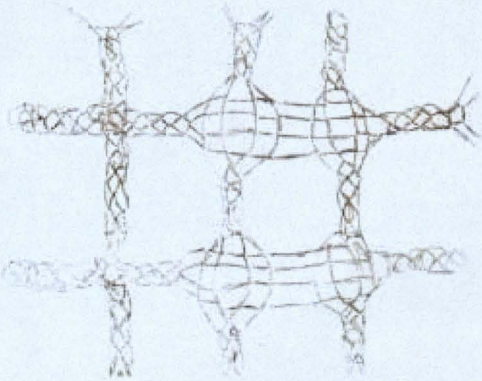
THE SITE IS LOCATED ON A SEA EDGE, IT IS SUBJECTED TO HEAVY WINDS FROM THE SOUTH WEST SIDE, AND THIS WIND WILL AFFECT MY ARCHITECTURE. THE WIND WILL CAUSE THE **MOVEMENT OF THE FACADE** OF THE BUILDING, BY CHANGING ITS SHAPE.

3-WEAVING

Fashion students start by learning step by step, how to measure all types of bodies and applying those measures on paper to form patterns which will be placed later on fabric for cutting and sewing. The cloth is made out of threads weaved together. Weaving therefore, consists of interlacing several sets of threads. It is the intertwining of varying elements and patterns. By abstracting this process, it can apply to architecture, architects identify the need to look beyond the surface of the facade in the process of designing. This is where the concept of weaving can be applied to architecture, both programmatically and in the façade.



Each color symbolizes a function, it is a conceptual weave of the program

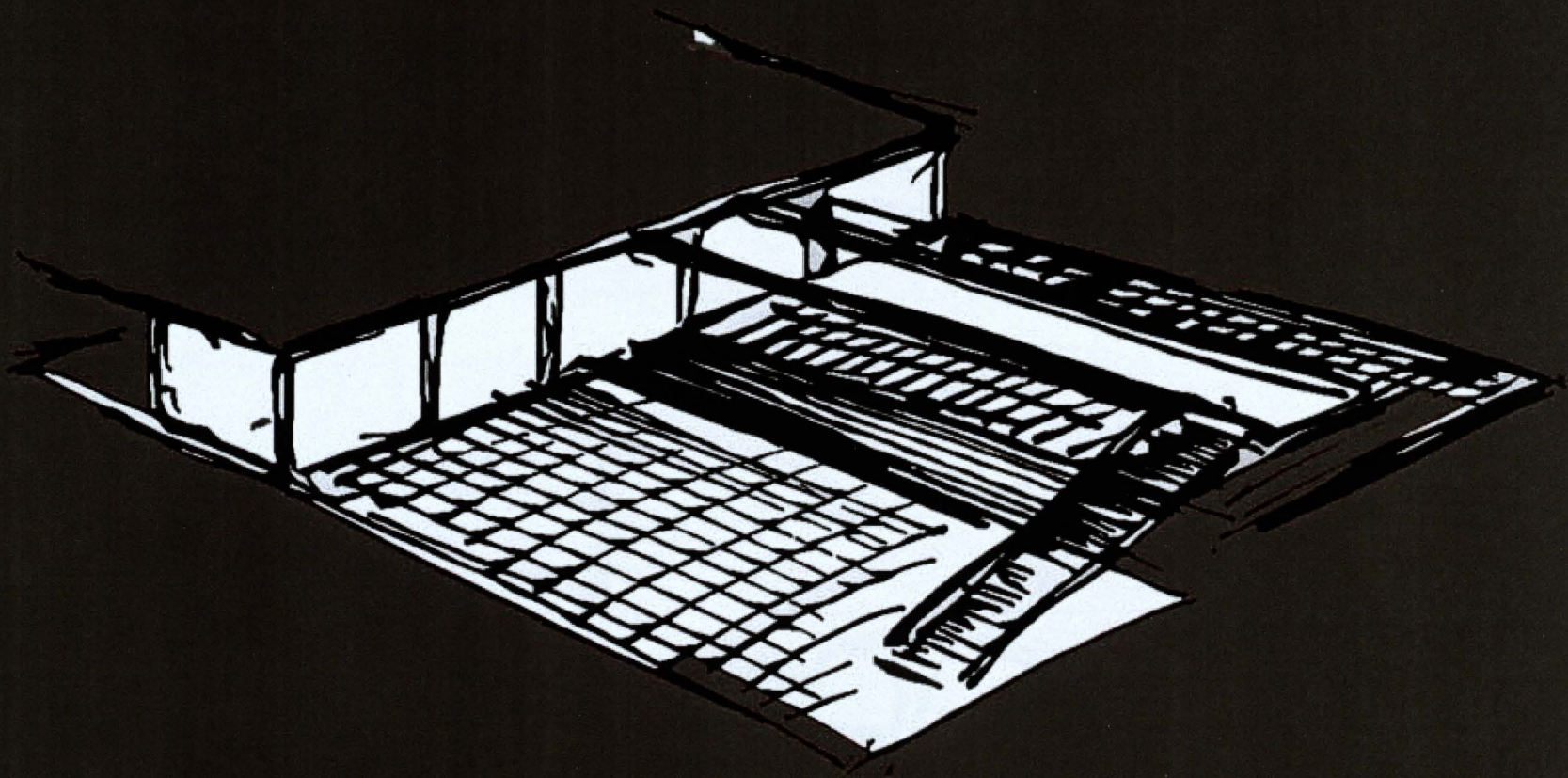


Weaved Fabric

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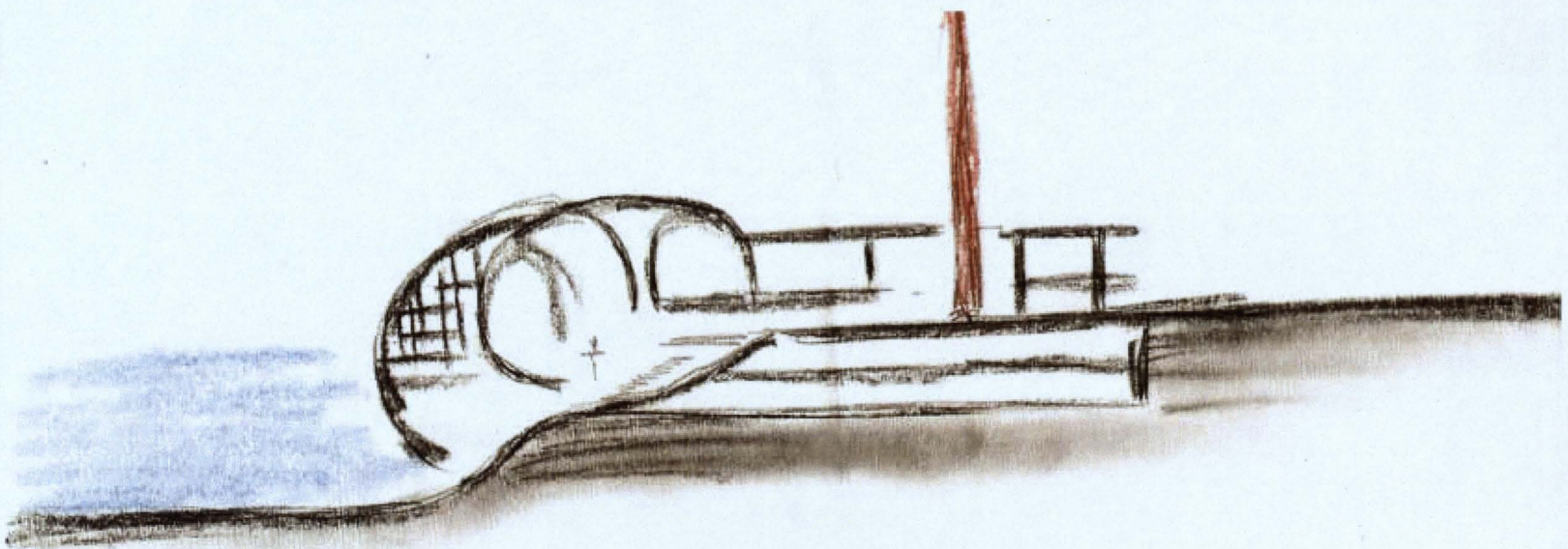
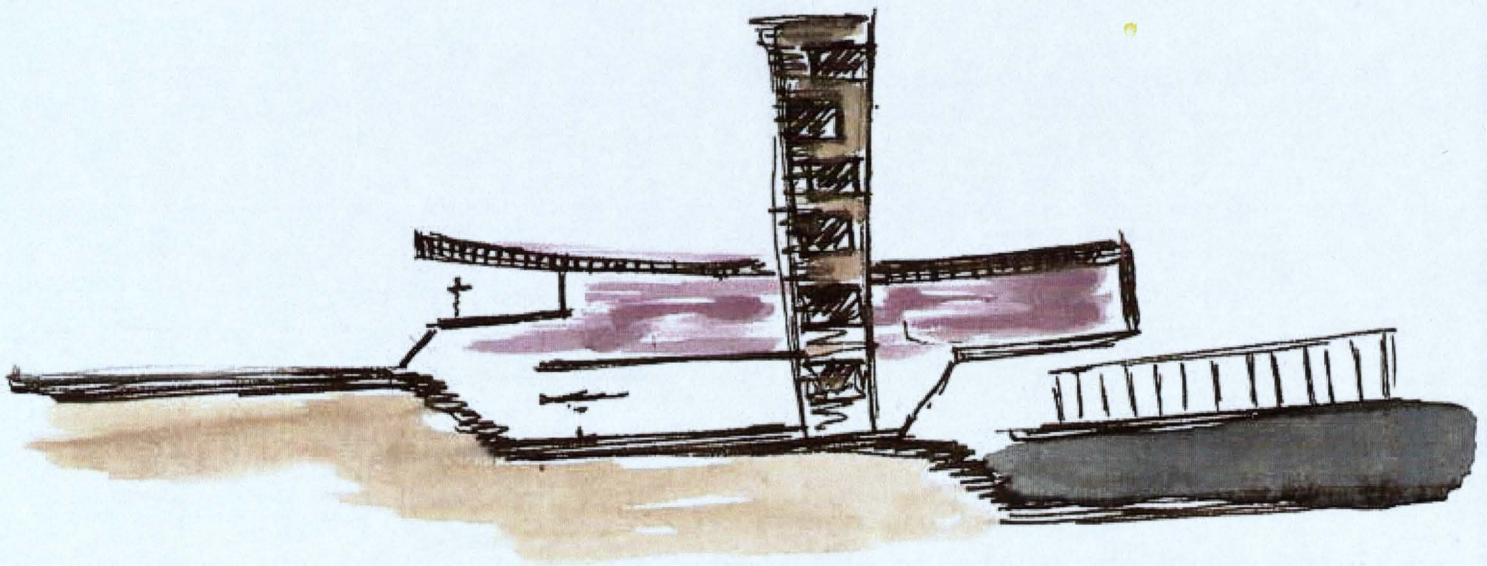
By weaving the program, there will be a fusion between the different functions of the project. The functions can interact either visually or spatially. An example of visual intersection is through translucent hallways, where one could see what is happening in other parts of the project but it is not linked to it spatially. The visitors inside the building will act as voyeurs; they will be allowed to see partially what is happening in other parts but not entirely. Some spaces that are revealed will attract their attention and draw them to look for that space and get into it. While an example of spatial intersection would be through the combination of various functions together in one space. The weaving can also be done through the stitching of different materials used on the façade of the building.

THE FOLLOWING SKETCH SHOWS AN **EXAMPLE OF THE SPATIAL WEAVING**, THERE IS A BRIDGE THAT LEADS TO A FUNCTION IN THE PROGRAM, WHILE THE SPACE UNDER THE BRIDGE ACTS AS ANOTHER FUNCTION.



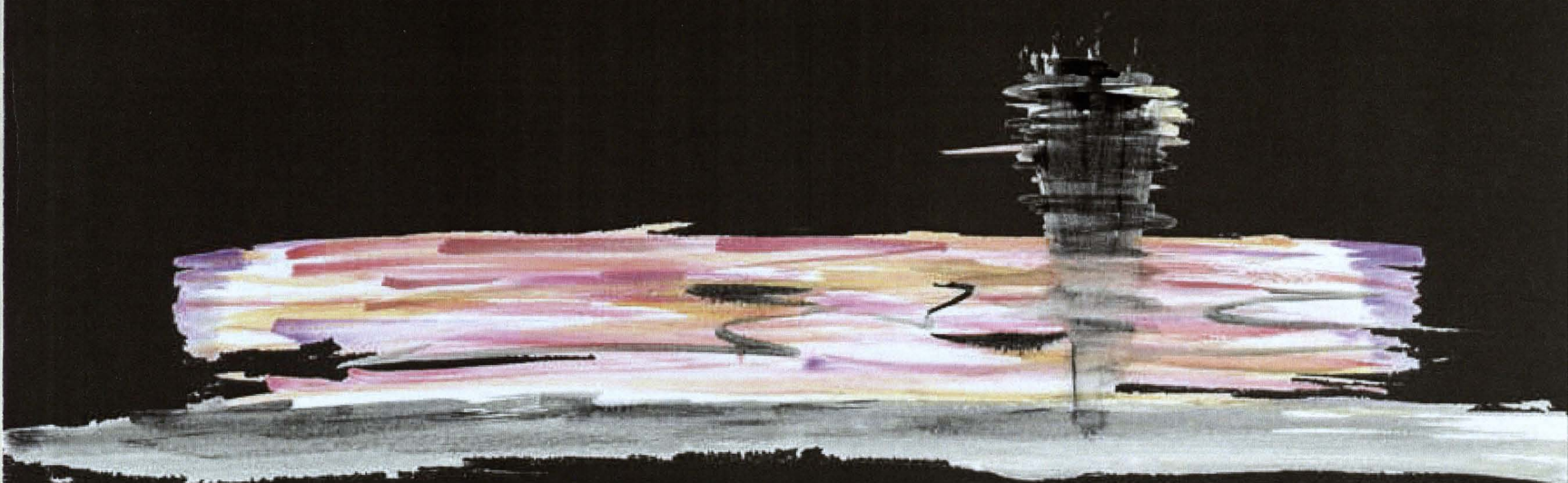
4-IMAGE OF THE BUILDING

What you wear, says a lot about you. Ever since the beginning of time, the way people dressed pointed out their social status and standards. Since I am addressing the elite society, a society that cares about its glamorous image, which dresses to impress and to be in the center of attention. Therefore, the building that I am designing should also respond to this criterion. The image of the building should be seen as a glamorous and prestigious landmark. Therefore, I will be focusing on the membrane that is dressing the building. The architecture of the building will be outrageous and outstanding; it will provoke the curiosity of people to stop and look at what is happening. It will be an architectural gesture that will provoke. Before i started my research, i had an initial vision. It consisted of a vertical element and a horizontal element, later in my research my vision evolved as will be shown in the end.



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THIS SKETCH IS THE FIRST VISION I HAD ABOUT MY PROJECT. I IMAGINED TO HAVE A DARK VERTICAL ELEMENT WITH A COLORFUL HORIZONTAL ELEMENT. THE VERTICAL ELEMENT IS THE MYSTERIOUS PART, FROM FAR THE VIEWER DOES NOT KNOW WHAT IS HAPPENING INSIDE. THE HORIZONTAL ELEMENT HAS AN EVER CHANGING FACADE, THE FACADE OF DISPLAY.



5- FAÇADE AS DISPLAY

The landmark architecture that I am creating will deal with the treatment of the façade, taking into account that this building is a fashion icon center. When designing a dress, the fashion designer takes into account the occasion in which the dress will be worn. If it is a day event, the dress is completely different than a night event. The use of materials will be different in order to be appropriate to the event. Since I want my architecture to be specific to fashion, and I am looking to dress the building, I will study the skin of the façade meticulously and make it relate to the world of fashion. This façade will be dressed in a way that allows it to change according to different occasions. This change is not only limited to day to night but also to specific events and occasions. I looked through several examples of façade treatment that dealt with the issue. Certain façades dealt with the day to night change, others dealt with constant change using electronic façades.

A- DIOR BY KUMIKO INUI - GINZA - TOKYO

This building has two façades, an outer skin and an inner skin. Steel is used for the inner skin, it is punctured with thousands of holes that reveal an illuminated inner skin. The inner skin is by itself patterned. At night it is illuminated by fiber optics. The combination of both skins reveals a building as a wrapped birthday present.²¹



The skin treatment is different as the day turns into night.

B- KUNSTHAUS BY REALITIES: UNITED - CITY OF GRAZ - AUSTRALIA

This building is a museum for international exhibitions of modern and contemporary art. The architects were looking to create a façade of display through the fusion of architecture and media technology. The façade is constructed from a matrix of 930 light rings that is covering an area of 20m high and 40m width. Each pixel is made of a fluorescent lamp with 40W and a diameter of 40 cm. Each lamp can be individually adjusted. The end result is a façade tattooed by 930 independent light sources.²²



6- PRELIMINARY CHOICE OF MATERIALS

Stainless steel: Based on my case study of the Prada Shop in San Francisco, I found that the stainless steel can create a gradation of color with the variation of day light.

Copper and Brass: They rust with time and their color and characteristic change.

Resin: Because of its translucent qualities.

Electronic pixels: The electronic pixels allow the media to play an important role in the façade.

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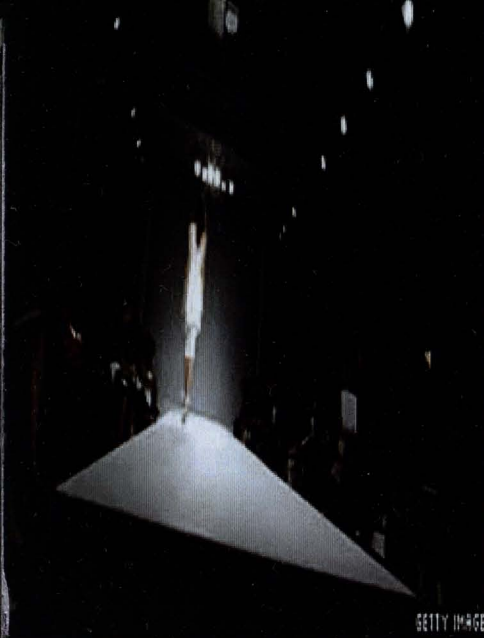
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VALENTINO  EAU DE PARFUM



VALENTINO  ABSOLU



London Fashion Week



New York Bryant Park



Milano Fashion Center



Jardin Des Tuileries - Paris

VI-TOWARDS A PROGRAM, USERGROUPS, SITE

A- FASHION EVENTS IN THE WORLD

Fashion events are held in important Fashion Capitals: Paris, London, Milan and New York. One of the major events is The Fashion Week that happens twice a year, once in the fall and once in the spring. As of the year 2000, other important capitals in the world started to host fashion weeks as well, such as Hong Kong, Sydney, Tokyo, Moscow, Los Angeles and many more.²³ These fashion week events are held in various places, some of them are permanent, others are temporary structures. The Paris Fashion Week is held in the Jardin des Tuileries, where temporary structures are held and each designer gets to design the stage of the runway according to his need.²⁴

The London Fashion week is held in the National History Museum, in a temporary structure as well. The New York Fashion week is held in Bryant Park. The Milan Fashion week is held in a permanent structure in Milano Fashion Center.²⁵ The advantages of hosting a fashion week event are rewarding to the city. For instance, London Fashion Week is run by the British Fashion council, it is a non-profit making organization. They stated that last season's event produced editorial media coverage that is worth 24 Million Dollars, orders of designs that is worth 40 Million Dollars and business for the city of London that is worth more than 100 Million Dollars.²⁶ The revenues of one week of Fashion are outstanding economically. The advantages are also important on a touristic level, since these events are attended by buyers for major stores, celebrities, people in the entertainment industry, and the media.

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24- "Paris Fashion Week" 18 Jan 2008 < <http://www.chicagomag.com/Chicago-Magazine/Fashion/Fall-2007/Paris-Fashion-Week-Unzipped/>>

25- "Fashion Week" 18 Jan 2008 <<http://fashion.about.com/od/fashionweeks/p/nyfashionweek.htm>>

26- "London Fashion Week" 18 Jan 2008 <<http://www.londonfashionweek.co.uk/>>

B- SITUATION OF FASHION IN LEBANON

A-LACK OF FASHION CENTER

The advantages of hosting a major event for fashion whether in a temporary or a permanent structure is rewarding to the city on an economically, social, and touristic level. One might ask; why the Middle East have a center that is dedicated entirely to fashion? Don't we need in the Arab world to have such a hub that hosts such events? Lebanon and more accurately Beirut are ready to host a fashion center that will help group all the famous Lebanese Designers that are spread in the world and bring them back to their native country.

WHY DOESN'T THE MIDDLE EAST HAVE A CENTER THAT IS DEDICATED ENTIRELY TO FASHION ?

B-LACK OF FASHION COLLEGE Unfortunately many of the Lebanese fashion designers that made it all the way to Paris, or Milan or New York, did not start their career from Lebanon. They did not find a place that will motivate them and educate them and launch them to the world. The problem therefore that we are having in Beirut is a lack of a fashion educational space. This educational space is a space that would teach everything that needs to be thought about fashion and how to become a fashion designer. This space will also house a runway where Lebanese as well as tourists can come and watch the creativity of these young minds.

C-FASHION LEBANESE DESIGNERS The first example is Elie Saab, even though he started from Beirut, he could not reach global fame until he started to show his designs in Italy, where he became a member of the Camera Nazionale della Moda in Roma. Even though he started in Beirut, there wasn't an important institution that could contain him and lift him up to the standards of the world fashion.²⁷ Robert Abi Nader is another fashion designer that had the talent, but did not find a place to nurture his talent in Beirut. He travelled to Paris, where he studied at La Chambre Syndicale de la Couture Parisienne, he presented his first collection at la Carroussel du Louvre.²⁸ As for Zuhair Murad travelled to Paris, and got a degree in fashion. His first collection was presented in Rome in 1999, he was then chosen by L'Agencia per la Moda to appear in the festival of Rome in 2001. These designers are among many others who followed the same path to success.²⁹ What is peculiar to note, is that once these designers are back in Lebanon, they are looking to participate in reality shows on important television stations in order to affirm their existence. One of these shows is the Mission Fashion Reality Show that was broadcasted on LBCI, Elie Saab was the permanent guest of honor of this show. He would give his feedback on the designs of the students, and encourage them.



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27- "About Elie Saab". *Elie Saab* 10 Dec 2007 <<http://www.eliesaab.com/site.aspx>>

28-"Profile". *Robert Abi Nader* 10 Dec 2007 <<http://www.robert-abinader.com/profile.php>>

29-"About Zuhair Murad". *Zuhair Murad* 10 Dec 2007 <<http://www.zuhairmurad.com.lb/zuhairmurad9.html>>

C- PROGRAM

After I analyzed the situation of fashion in Lebanon, I can now propose my program that will cater for the need in Lebanon. The program of the center would include everything related to fashion.

This means that I want to start from the basics of fashion and that is the art of fashion design: its essence how it is taught and creates a school for the young talents to teach about glamorous fashion: haute couture, jewel design, bag designs, shoe designs, modeling, and photography. I also want to have exhibition spaces for the students to show their work and be introduced to the outside world. These exhibition spaces and display area are also for the existing Lebanese fashion designers to show their defiles and it hosts events for international designers. The media is incorporated in my project because it plays a significant role in advertising fashion. The last couple of years, we witnessed the rise of two reality shows on important TV stations. "Mission Fashion" was a project launched by LBCI; it grouped 20 students, 10 competing for the best model, and the other 10 competing for the best fashion designer.³⁰ While "Project Fashion" started in 2006, it gives the opportunity to 12 talented fashion designers to compete against each other until one wins the race. Both of these projects were welcomed by the fashion community in Lebanon, but the problem is that the entries were limited to a dozen students³¹

to compete with millions of viewer watching them as they learn to become fashion designers.

1-FASHION COLLEGE

Administration
Lobby
Classrooms
Sewing Rooms
Fabric Sample Rooms
Computer Facility Rooms
Library
Design Studios:
Fashion Design
Jewellery Design
Accessories Design
Bags Design
Lingerie Design
Shoe Design
Textile/Surface Design
Hair Dressing Rooms
Runway Practice Rooms
Fitting Rooms
Photography Studios

2-MEDIA HEADQUARTERS

Administration
Secretary Rooms
Reception Area
Offices
Shooting Studios
Production Control
Master Control Room
Editing Rooms
Make up Rooms
Changing Rooms
Services

Reception
Events Hall
Runways
Suppliers of raw material
Textile Fabrics
Wholesale agents
Shipping agents
Insurance
VIP guest houses
Leisure Club
Lounge Bar
Services

3-EXHIBITION & RUNWAY SPACES

³⁰ "Mission Fashion 07". *Lebanese BroadCasting GROUP* 22 Dec 2007,

<<http://www.lbcgroup.tv/missionfashion/contest.aspx>>

³¹ "Project Fashion" *Future TV Network* 22 Dec 2007,

<<http://www.futuretvnetwork.com/projectfashion/>>

D- USER GROUPS

I am aware of the complexity of choosing a user groups, I am targeting a user groups of specific social and economic conditions . In order to target my user group I have attempted to mentally situate myself in their place similarly to how Pierre Bourdieu targets his interviewees.³² I ask myself who are the user group who will occupy my social space? Who can be my clientele? By questioning them from that point, and by knowing the demands of my project, I am capable of narrowing down my options to the two following categories.



1- YOUNG TALENTS

I am addressing the young talents of the Lebanese society, I want to keep them in the country and provide for them a space that can help launch their creative designs from their native country. The fashion culture in Lebanon needs to be addressed; we have Lebanese Fashion designers that are going to the Fashion Capitals of the world, to Paris, London, New York. They build their fame, they get to show their designs to the world from the runways of these cities, and they come back to Lebanon already recognized and famous.



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2- ELITIST SOCIETY

My architectural intervention caters not only for the need of the talented students but also to the elitist class of Lebanon. This intervention will be a prestigious and glamorous landmark; it will be expressive and fashionable. The program includes exhibition spaces and runways where fashion shows and events are held for the elitist society that is always interested in staying updated to the latest fashion. Among these events are the fashion weeks that happen in the important fashion capitals of the world.

E- SITE SELECTION

I-WHY THE CITY OF BEIRUT?

Beirut is situated in a strategic location on the Eastern Mediterranean. Because of its geographical location, it acts as a hinge between the Arab World and the European one. It is at the center of the crossroads between the East and the West. Beirut is a stage for mixture and experimentation in many things amongst them fashion. It is the place where cultural exchange happens. It has imported European fashion and adopted it as part of its own culture, unlike more reserved Arab culture; Lebanon seems to be the joint between European openness and Arab adaptation. Beirut is on its way to become a fashion capital, but it still lacks the actual presence of a strategic fashion center. This is where my project proposal comes and proposes a solution to this issue, and lifts the capital to a higher standard and incorporates it in the fashion world, by defining it as the fashion capital of the Middle East.



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A-ADVANTAGES OF CREATING A FASHION CENTER IN BEIRUT I believe that Beirut has come a long way from the war, it has developed many cultures, but the culture of fashion is still in its early developments. By proposing to create an educational space for fashion, people would be exposed to the importance of the culture of fashion and the advantages it would provide to our country. As I mentioned previously, there have been several attempts to provide this education on reality shows on important Lebanese TV stations such as LBCI and Future TV, thus proving in fact that we lack a training place for young fashion talents. This education space would also encourage the accomplished fashion designers to come back to Beirut and to introduce their designs to the world from here. The center would also generate work opportunities in several poles. There would also be an exhibition space that would encourage visitors to come and see what Beirut has to offer to the world. Moreover, the fashion center would bring a big number of tourists and shoppers from all over the world would increase thus boosting the economy of our country. These tourists would be coming to a place that has its own unique mingled flavor of the oriental and occidental civilization.

2- CRITERIA FOR SITE SELECTION

This center will be glamorous and prestigious so its location should be in an area that is glamorous, and that caters for the elite society and in the center of the capital of Beirut. The site should be regarded as a hub for the prestigious class. That is why I chose to work in Downtown Biel. I want to celebrate the importance of fashion in this elite class and I want to enhance its importance by creating a fashion center in the heart of city center. I wish to have this center in this central part of the city for the following reason, but also for the fact that I want to keep the elite people in their own bubble and in their own dreams. I do not wish to exploit them or abuse them; I wish to provide for them a service that would cater for their fashion needs.

A- CAPITAL: STRATEGIC LOCATION

The downtown of Beirut is located on an important axis that relates to international roads connected to surround Arab Countries. On the East-West axis, there is Damascus Road that feeds into the downtown, thereby connecting it to Syria and Jordan. On the North-South Axis, there is the highway that is passing through the entire country.

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B- ECONOMIC, CULTURAL, TOURISTIC CENTER

The downtown is concerned with the economic development and cultural life of Lebanon. The city center has been reconstructed by Solidere. It has been developed on a cultural, social, touristic and economic level. The city center is energetic with art, music and theatre, exhibitions and conferences; a music conservatoire, research, cultural and language centers. The downtown is a symbol of the economic power of Beirut, this is strengthened by the economic activities of the banking and insurance services. With a street entirely dedicated to Banks, more than 60 banks and insurance company are found along this street. The center is also being developed through new projects that are flourishing and that are addressed for the high end class. These projects are million dollar luxury apartments and five-star hotels. Phoenicia and Monroe are among these deluxe hotels. During the exhibition and runway shows that are going to be held in my project, the visitors would stay in these hotels that are at a close proximity to the site and that have the high quality standards that the elite class look for. Since my project is in downtown³³, therefore I will have to theoretically sell it to Solidere³³. I have to persuade Solidere to invest money in this built environment that comes in the development of capital. Harvey discussed profusely the urban process under capitalism. He categorizes three circuits of capitals, the first being the capitalist that produce goods and surplus, the second is the built environment that is composed of the fixed capital and the consumption funds and the third where the capital will flow into a different circle.³⁴ My goal is to have this fashion center in Beirut, reach Harvey's third cycle which is an over abundance of capital, this is the amount of success I am perceiving for my project. I am also hoping to channel this excess of capital into different activities for generating more profit. For instance, this channeling could be done through the offering of scholarship funds for students to come and study in the fashion school.

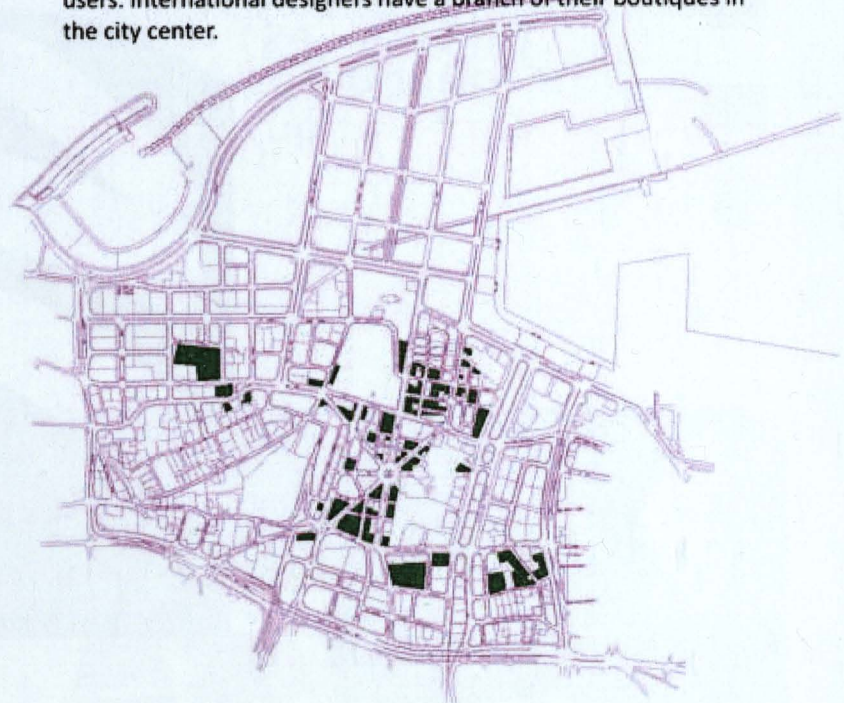
C- VISIBILITY OF THE SITE:

The choice of site and its position in Biel, it is open to the Martyrs' Square and it will be seen as a light house. The site is located at the edge of the sea, it is isolated, no other buildings will be built directly around it to cover it and hide it. It has a direct visual relationship with Martyr's square and the land that is between the two is a landscaped area therefore no visual obstruction.

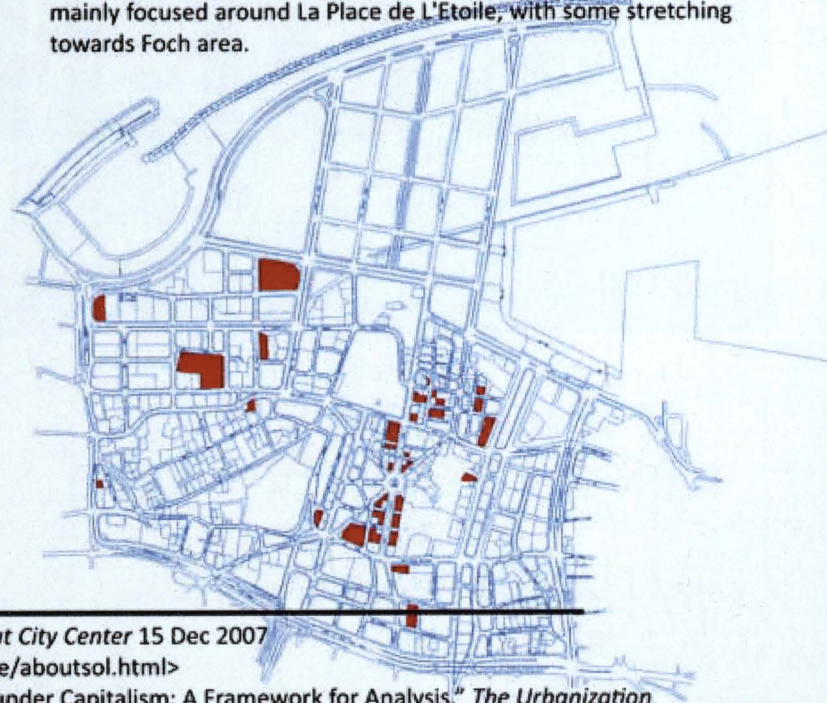
Downtown is a focus of financial activity including more than 60 banks, insurance companies, mainly in the Banking Street, some extended to new development area in the center.



Downtown houses luxurious retail shops that caters for high end users. International designers have a branch of their boutiques in the city center.



Downtown contains a large number of restaurants, that are mainly focused around La Place de L'Etoile, with some stretching towards Foch area.



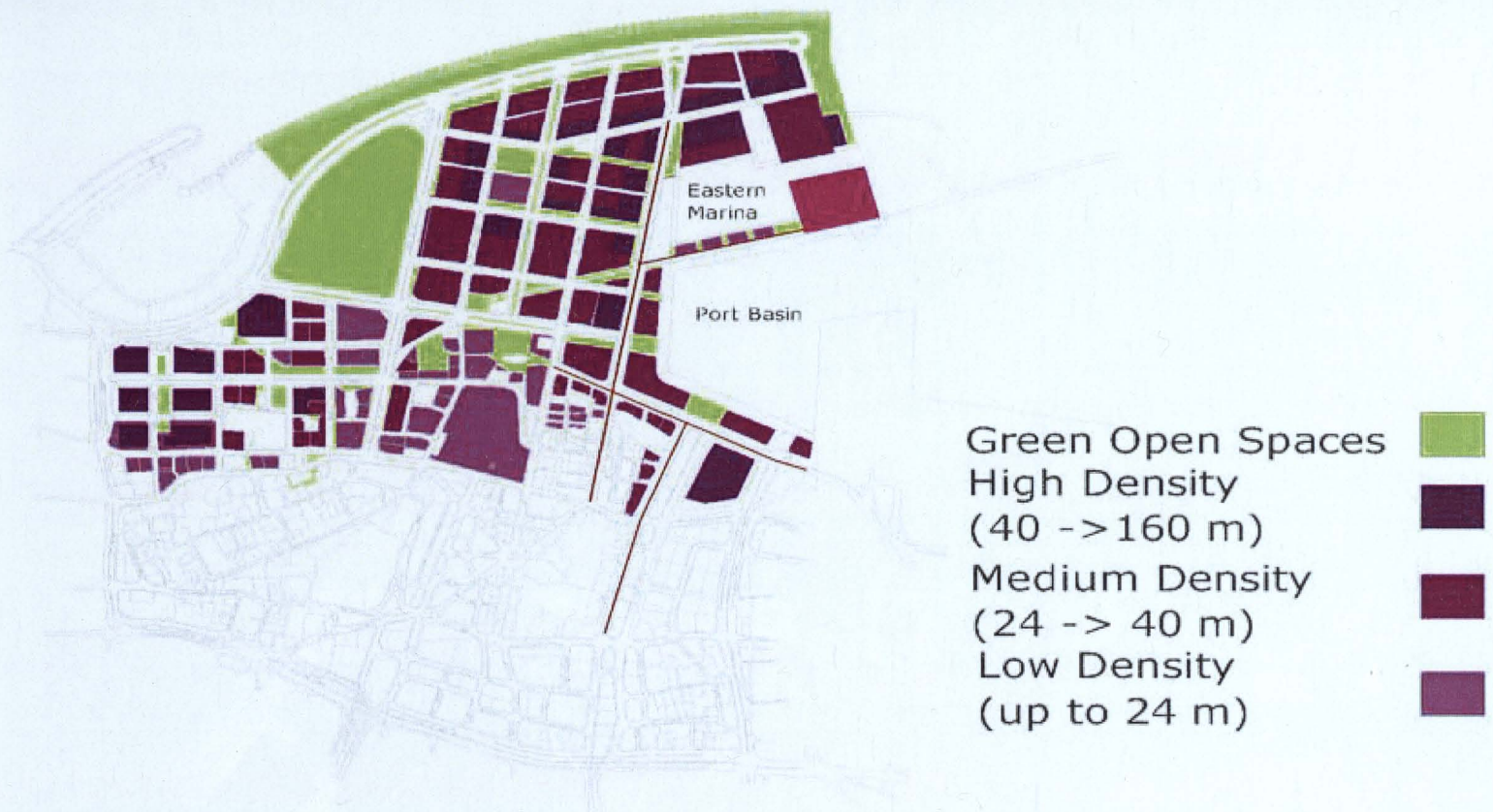
33-" About Solidere". *Solidere Beirut City Center* 15 Dec 2007

< <http://www.solidere.com/solidere/aboutsol.html>>

34-Harvey, D. "The Urban Process under Capitalism: A Framework for Analysis." *The Urbanization of Capital*. Baltimore: The Johns Hopkins University Press. 1985. Pp 3-11



SOLIDERE



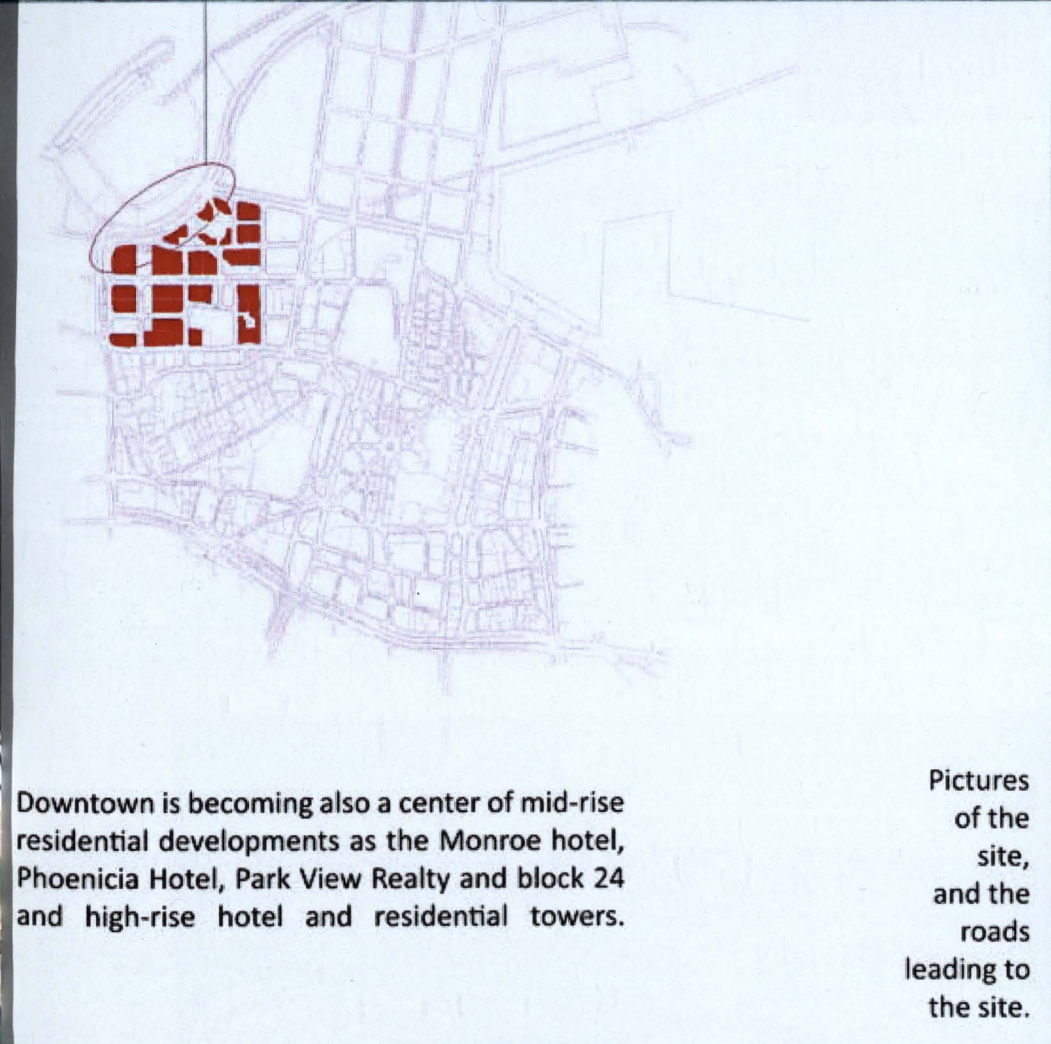
Building Laws:
 H= Maximum 24m
 C= 70%
 Area = 100 x 150

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**HOTEL
DISTRICT**

VISUAL LINK



Downtown is becoming also a center of mid-rise residential developments as the Monroe hotel, Phoenicia Hotel, Park View Realty and block 24 and high-rise hotel and residential towers.

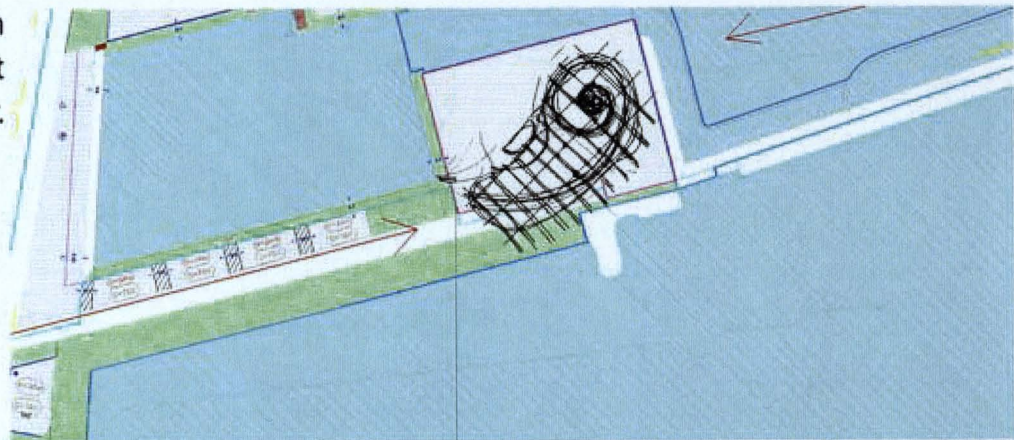
Pictures of the site, and the roads leading to the site.



Now that I know my program, user group and site, and that I know the methodology I will applying to my architecture, I can start to show an idea of what my final outcome would be. In my design, I will have a clear structure that is guided by the golden number. The programs will be weaved together to provide for the different functions. The external façade will be created from a weaved mesh that wraps around the entire project. The façade of the building will be made out of several materials. The façade at some instances will act as a display machine, this part will be made out of screen, other parts will be translucent and others completely opaque. The form of the building is not final; however, I tried to show an idea of how I will go about the process of the design.

VII-PRELIMINARY DESIGN

The plan is based on the golden spiral, where you have an important centre and as it rotates it gets bigger.



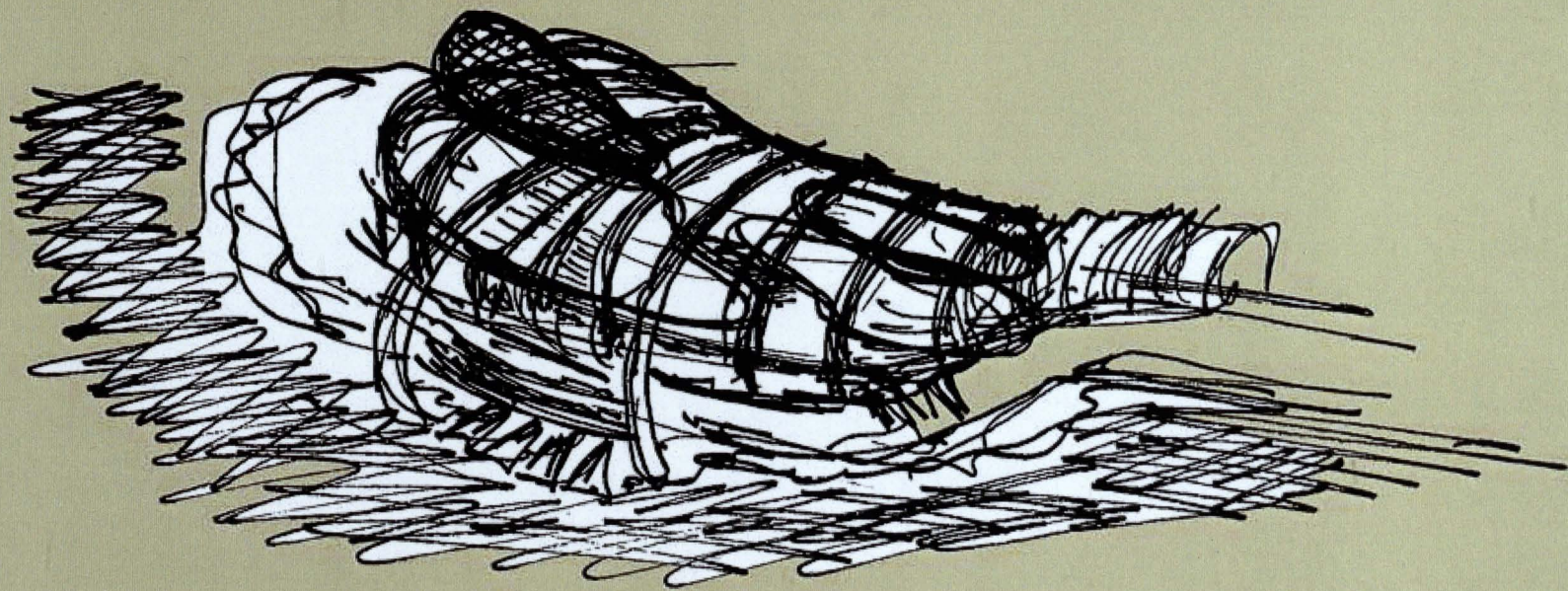
This sketch shows the section of the spirit of the project, some parts of the façade are translucent and other parts are opaques. The exhibition

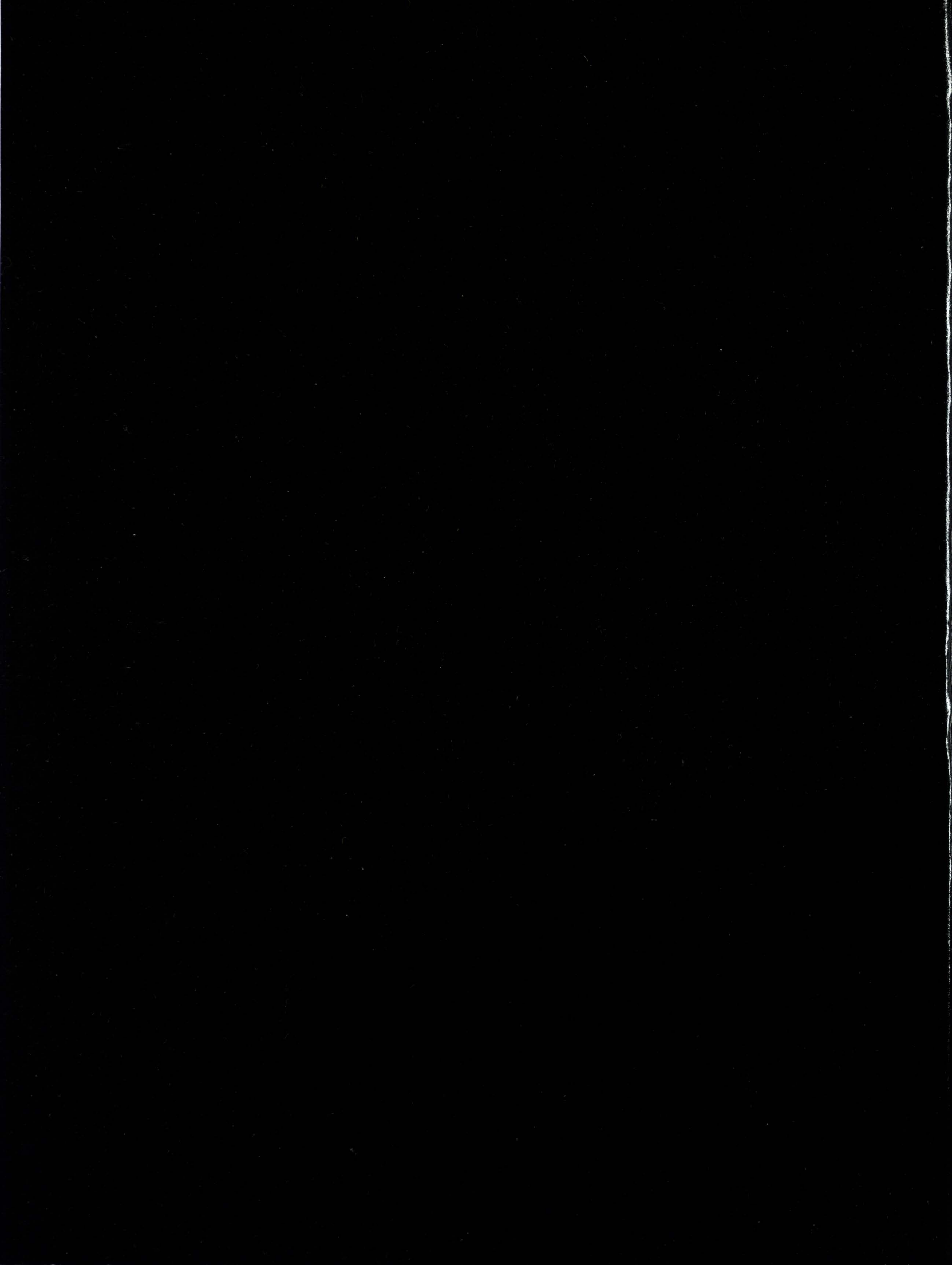


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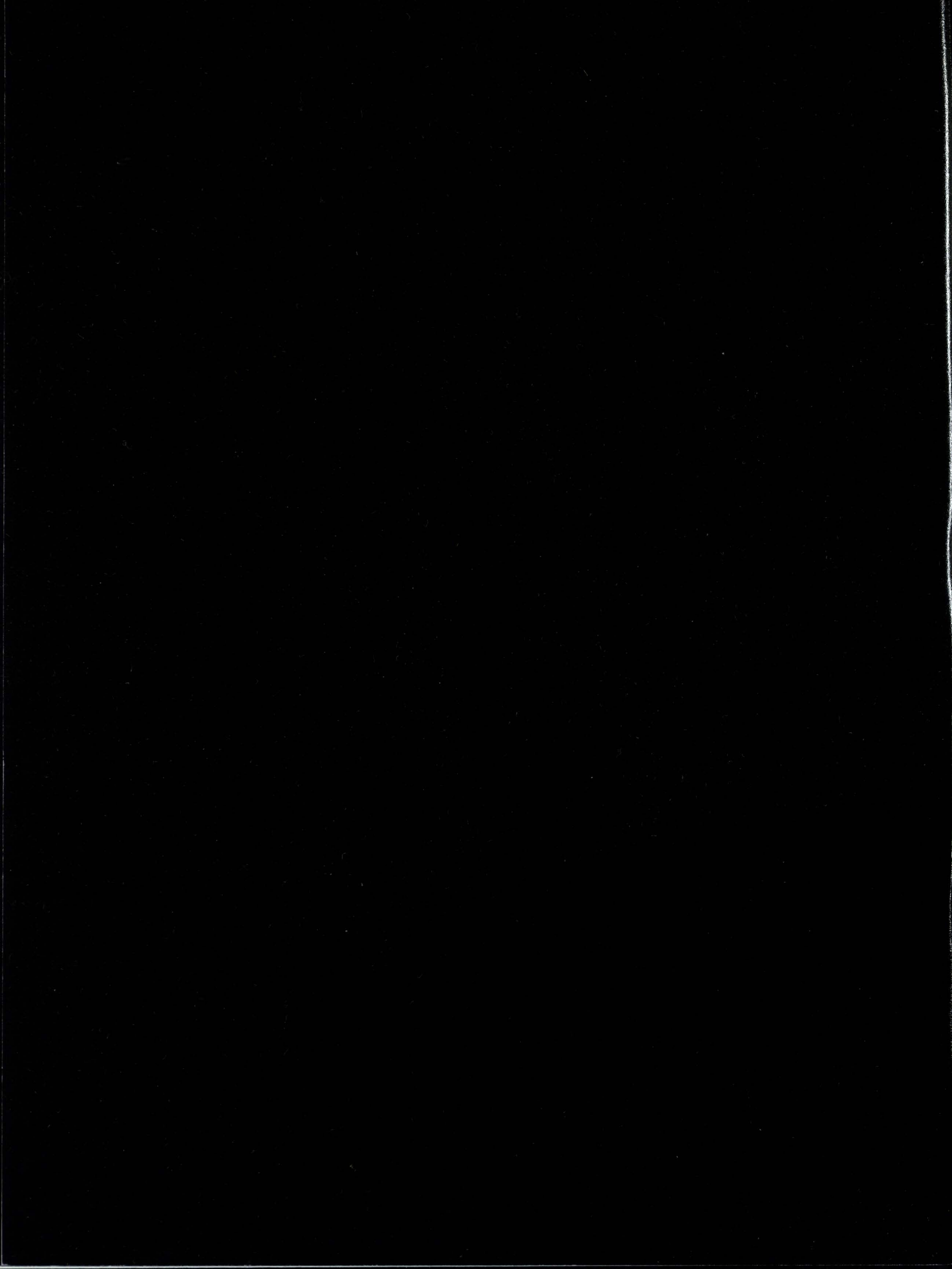
THESE SKETCHES, SHOW THE WEAVING OF THE EXTERNAL MESH OF THE BUILDING, THIS IS NOT THE ACTUAL FORM, IT IS **THE SPIRIT OF THE DESIGN** THAT I WANT TO

H A V E

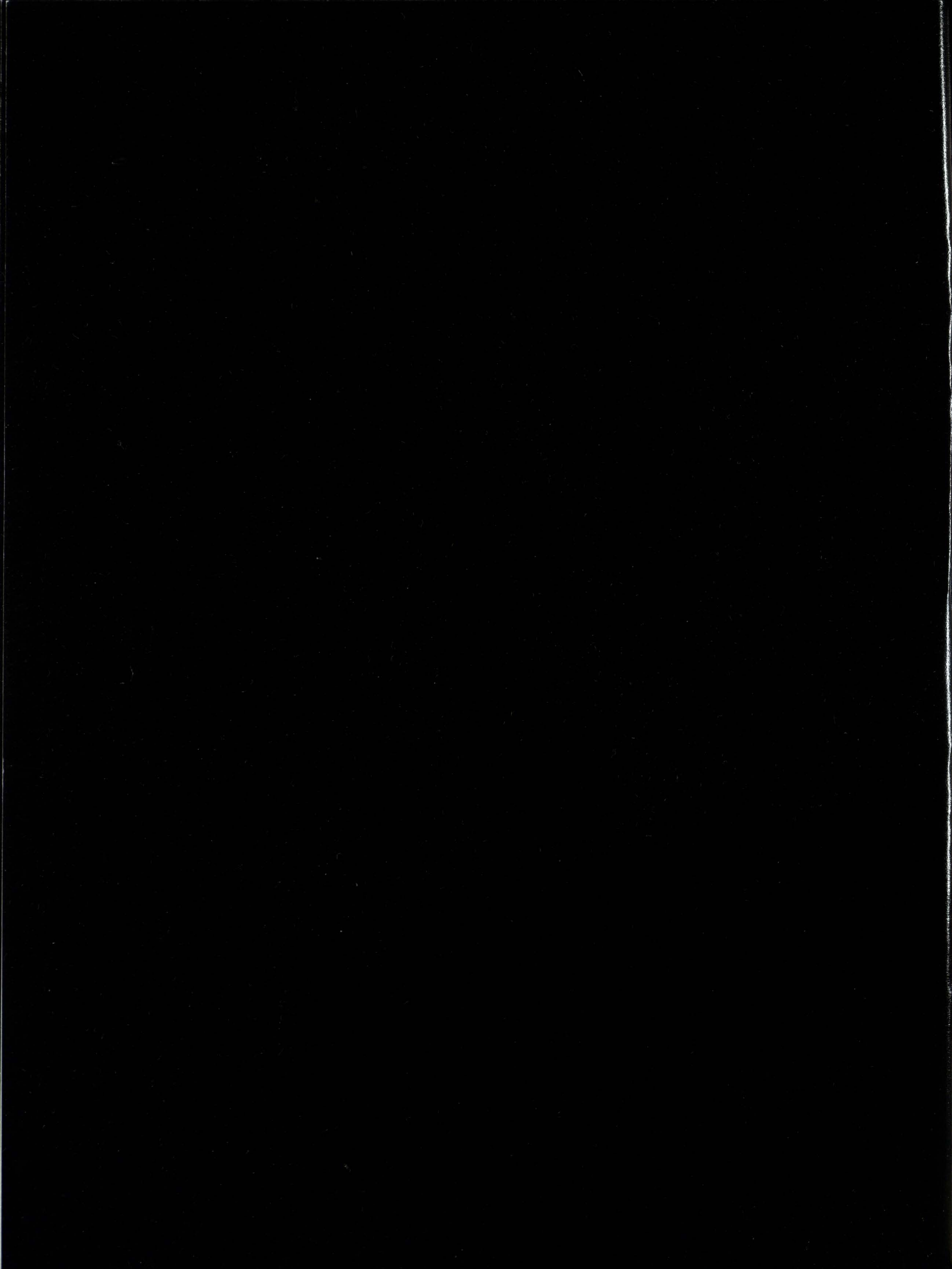


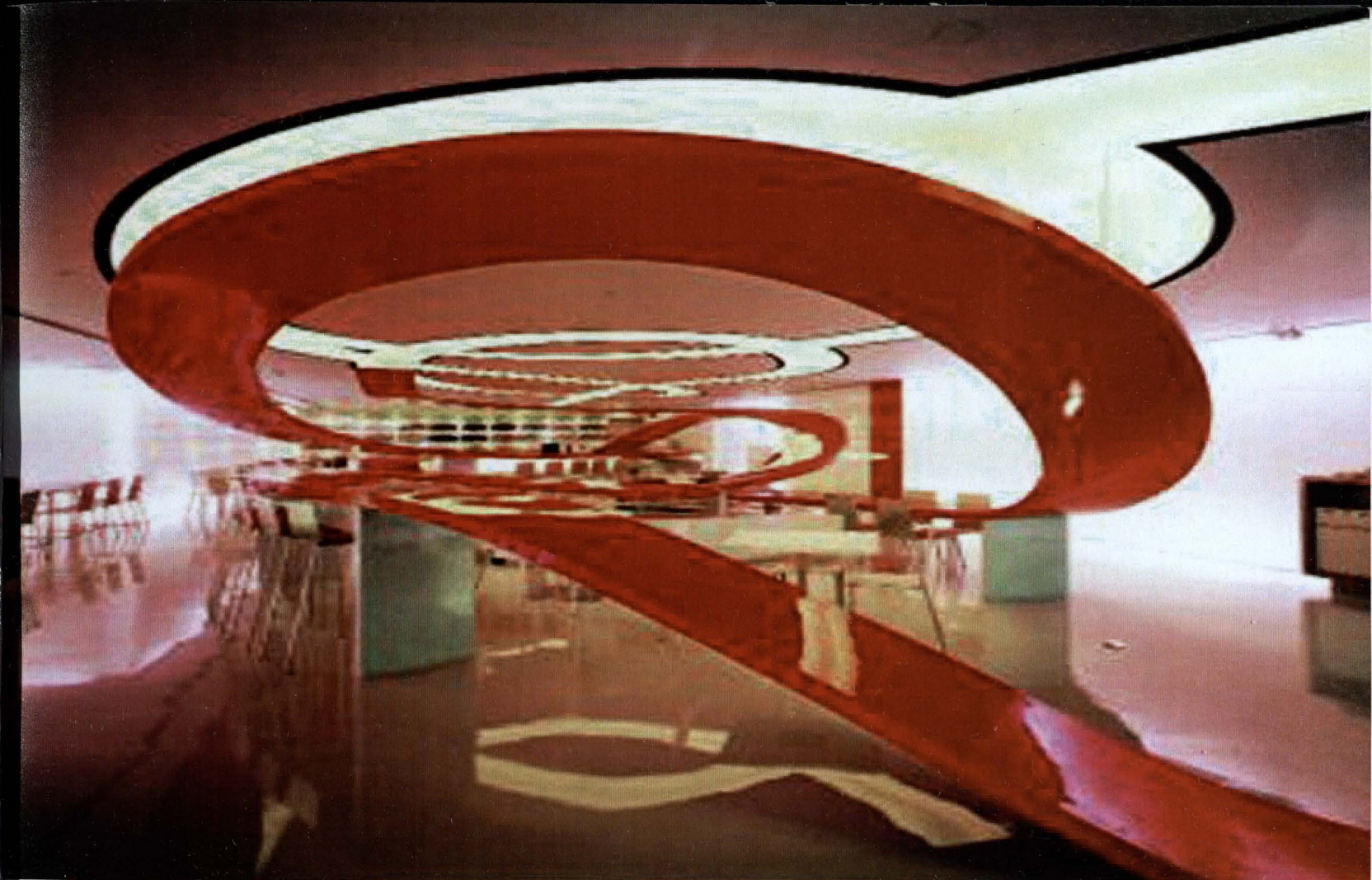


INSPIRATIONS



THIS LAST PART IS VERY PERSONAL TO ME. ALONG THIS JOURNEY, I WAS INSPIRED BY PROJECTS, IMAGES, MOMENTS. ALL OF THESE WILL CONTINUE TO INSPIRE ME AS I HOPEFULLY GET TO THE NEXT STAGE OF PRODUCING THE ARCHITECTURE OF MY PROJECT. I AM NO LONGER INTERESTED IN THE BRANDNAMES AND THE ARCHITECTS, THIS IS WHY I WILL SHOW THE IMAGES WITHOUT IDENTIFYING THEM. WHAT I AM INTERESTED IN IS THE SPATIAL QUALITIES, THE MOOD, THE COLORS, THE A T M O S P H E R E . . .

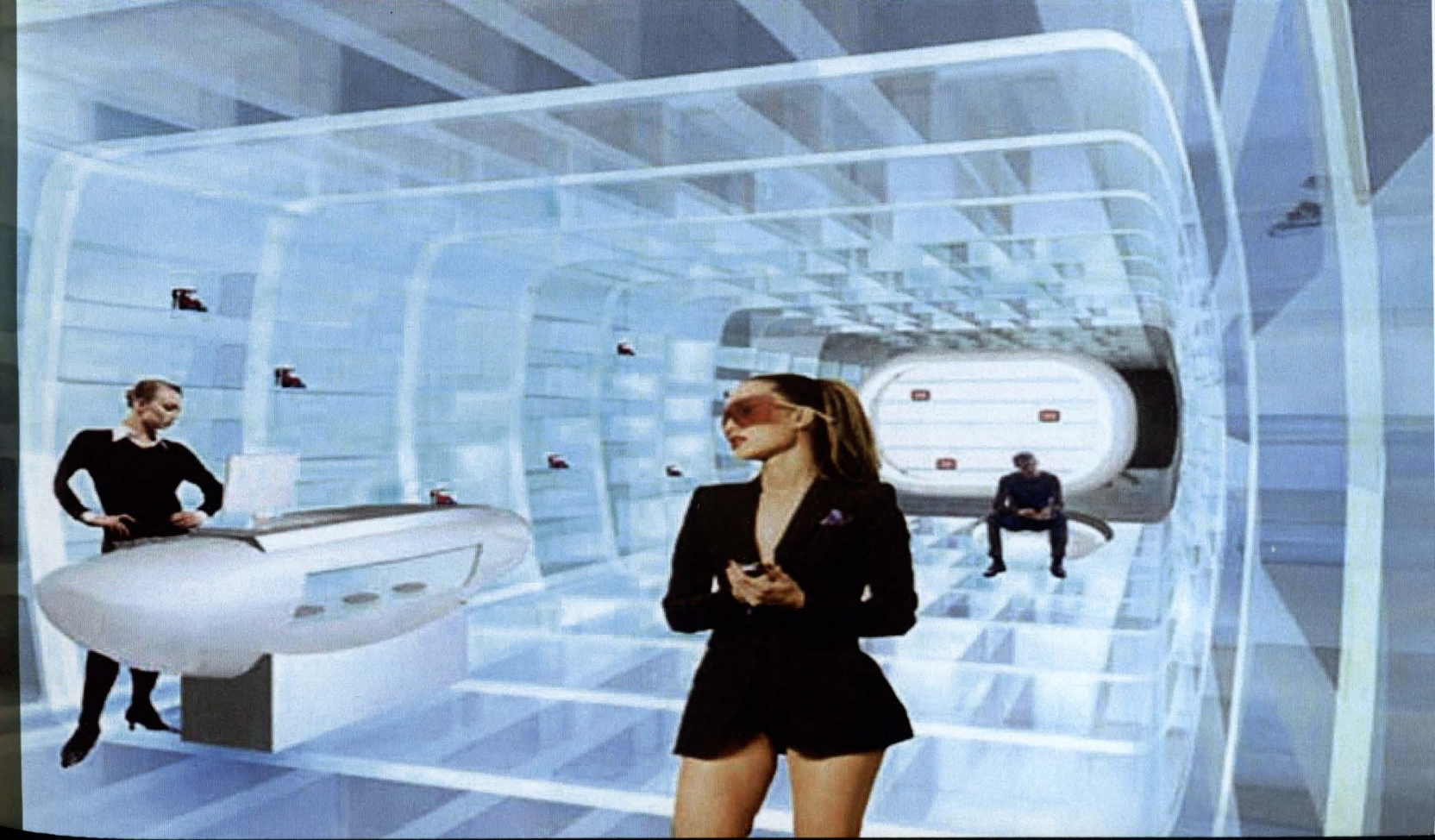
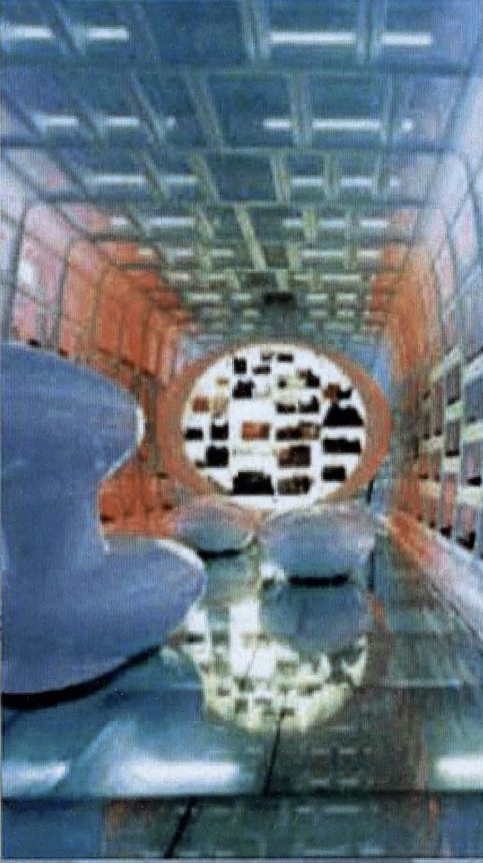






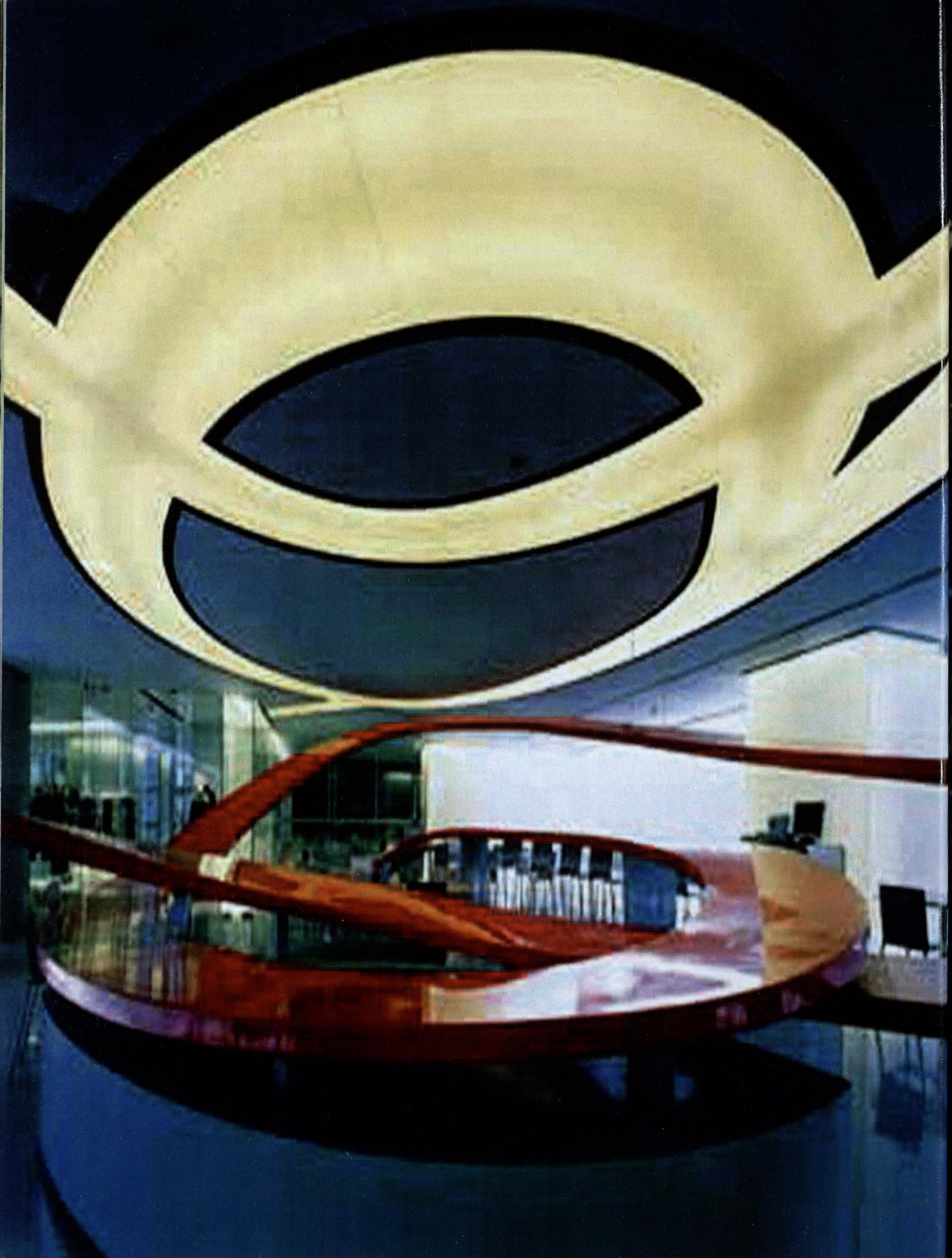




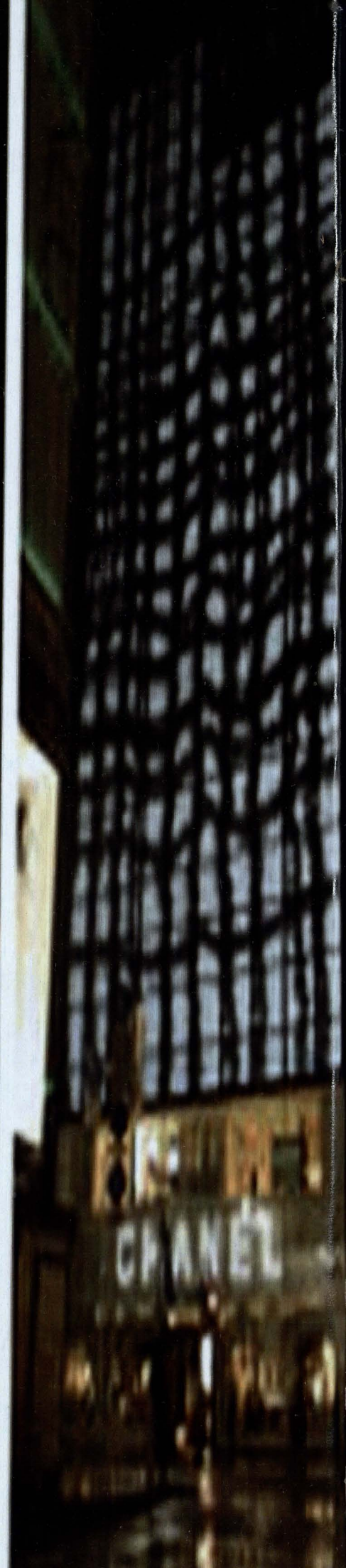
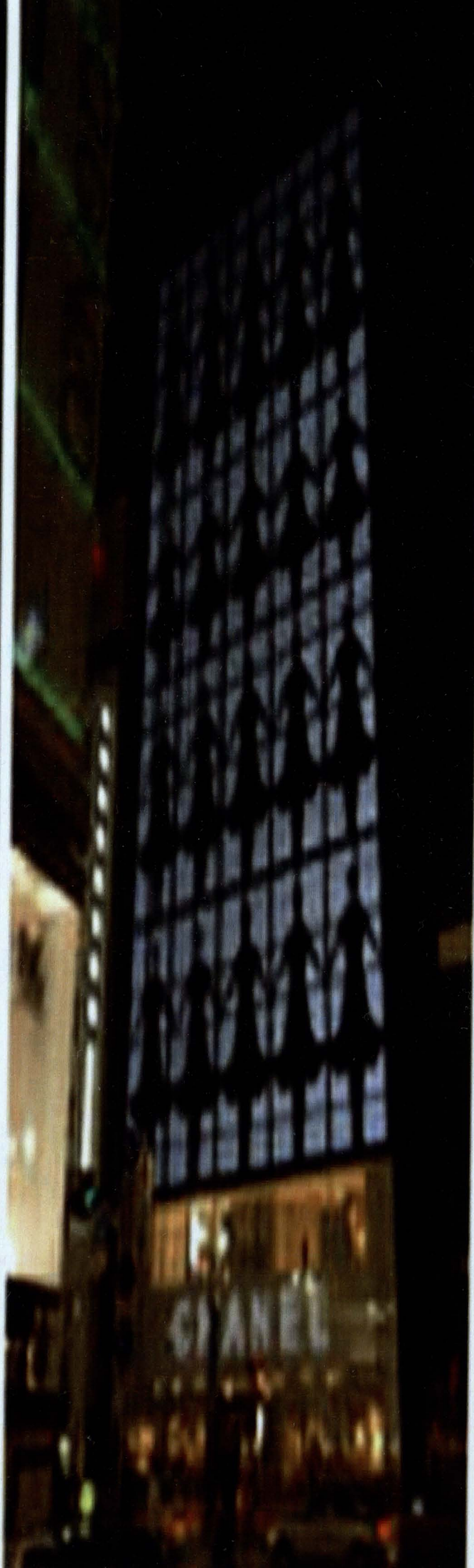


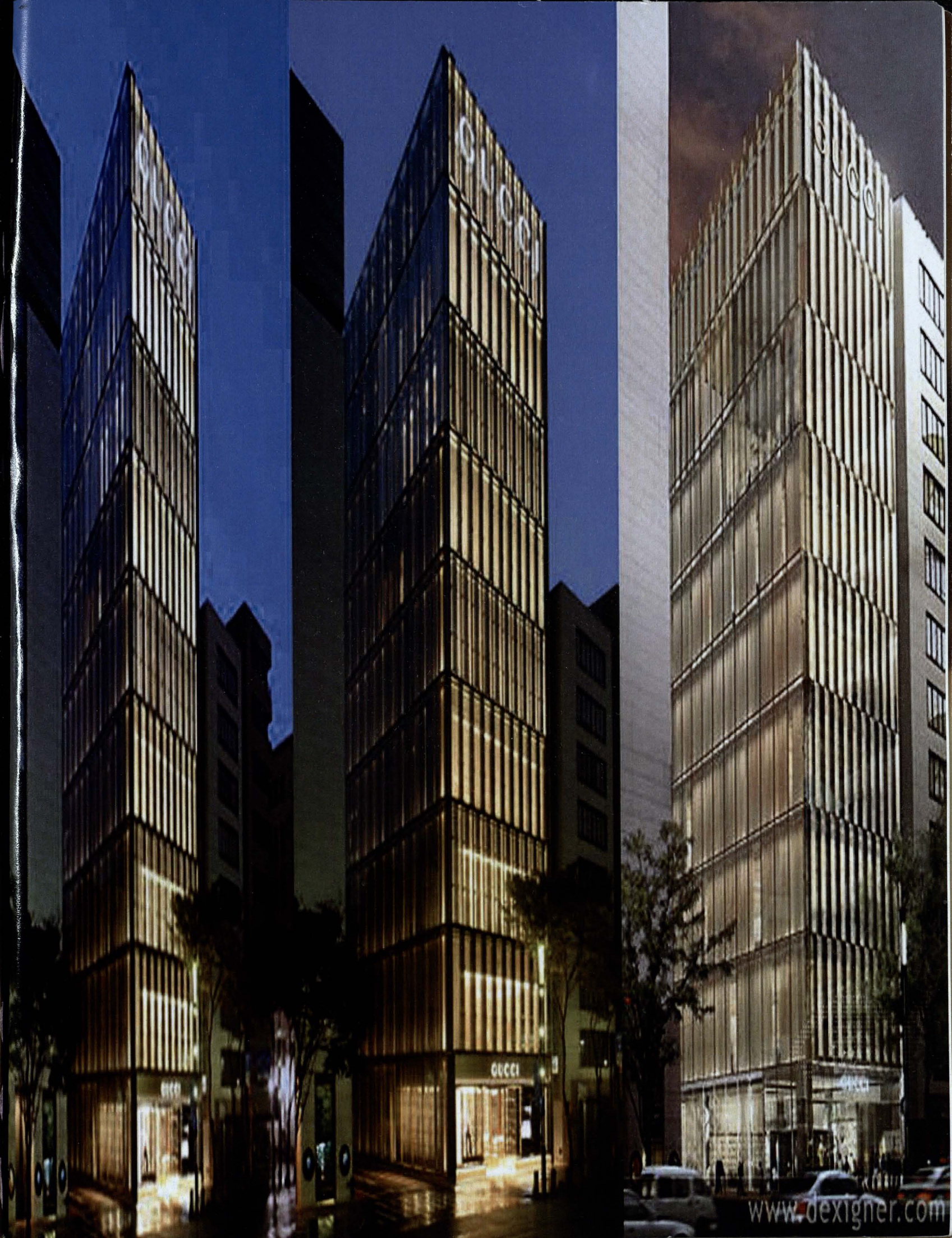


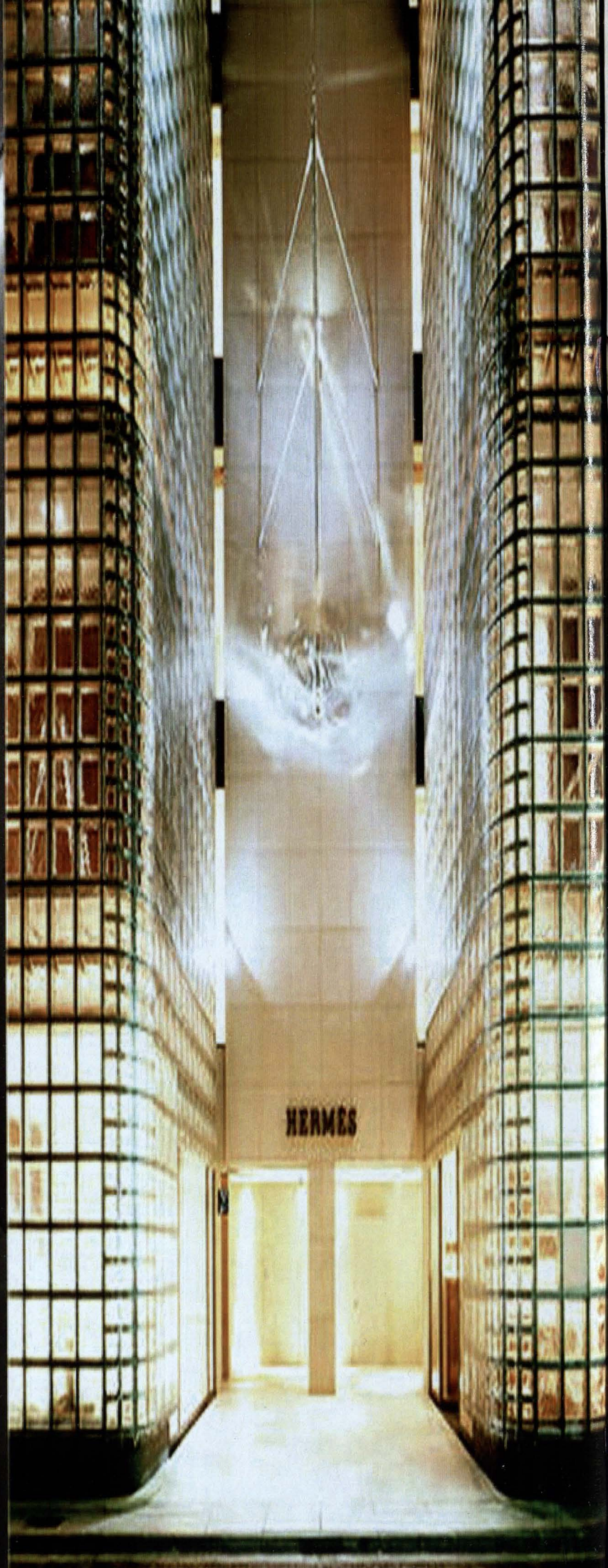












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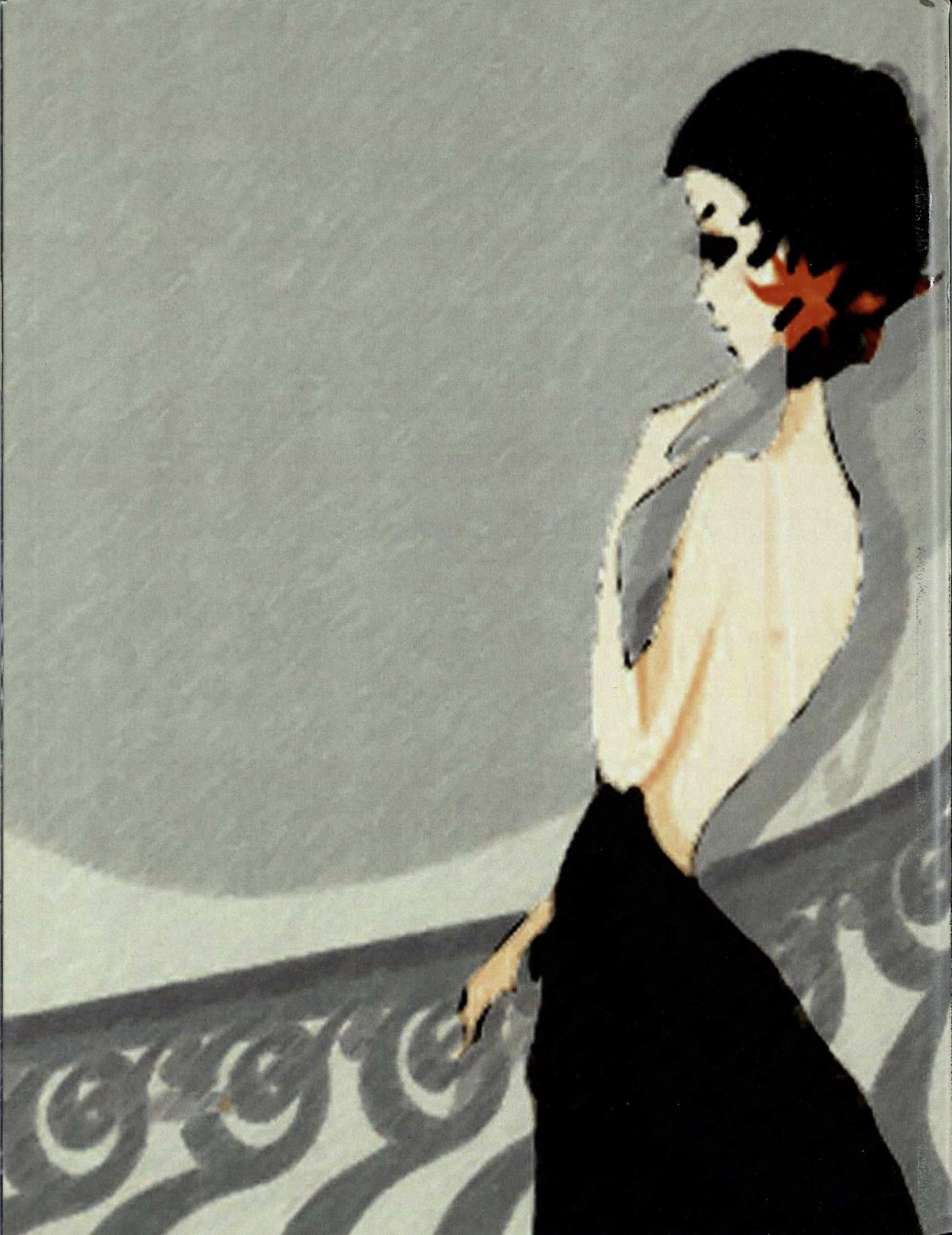
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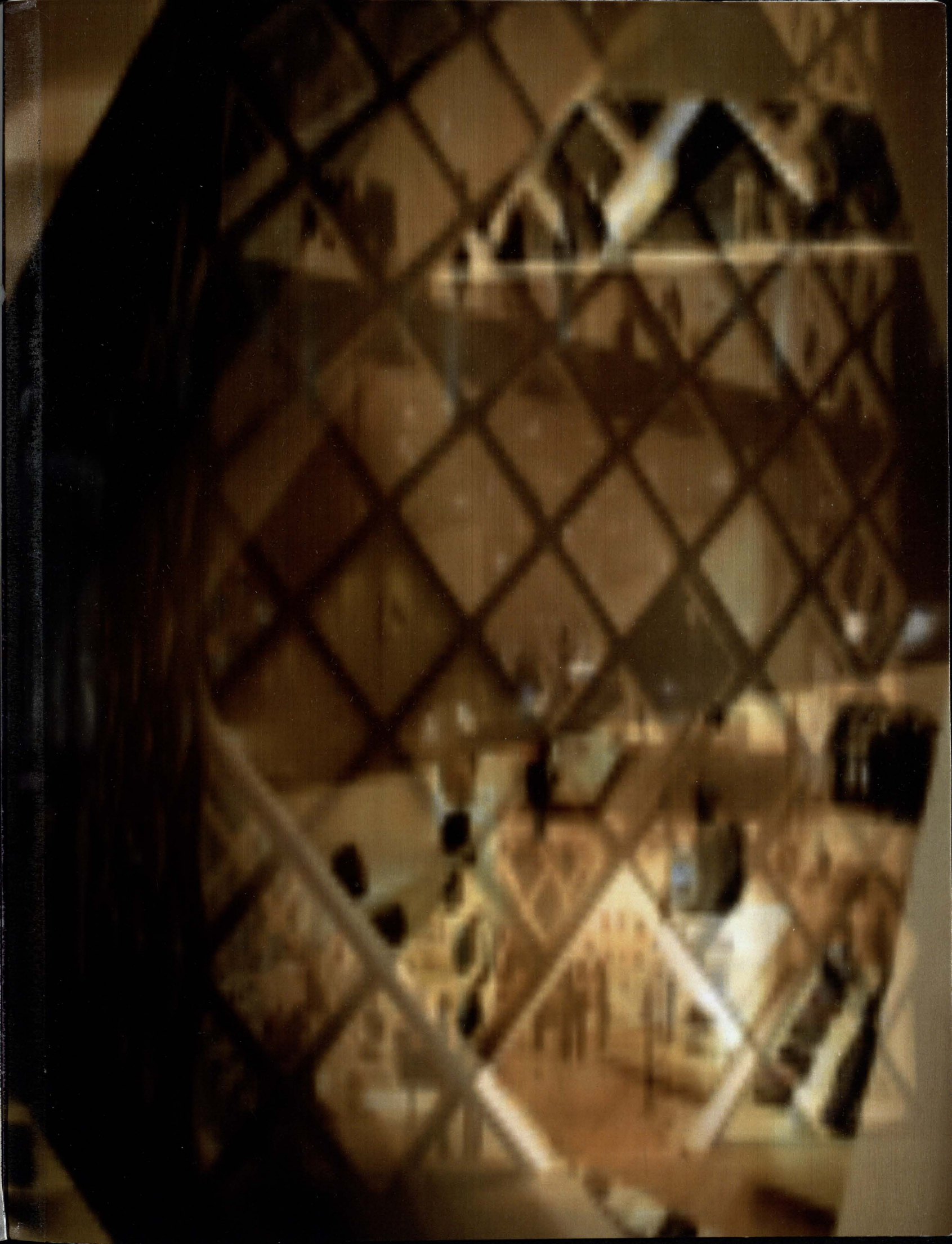
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CHANEL

COCO
MADEMOISELLE

