Fashion In Salt Lake City

Introduction
Fashion is a part of our lives whether we admit it or not. Style in architecture, clothing or cars can be a statement of our character or the way we want to project ourselves. The word fashion is derived from the Latin *facere*, [to make, to do]. We still use the term fashion to mean ‘make’ when we state ‘to fashion,’ the action of forming. The word also seems to have connotations of ‘face’ or possibly façade. We might question the face of our clothing or the façade of our fashion. In basic terms, our clothing is our first architecture. It shelters our bodies and after we are old enough, it becomes a statement of our personalities. Clothing has long been an indicator of our professions. The physician’s ‘white coat’ and the ‘blue collar worker,’ all speak about the clothes that function for our jobs and start to label us. Architects have long worn bowties, a function of the drafting board. Today, this fashion born of function may no longer be necessary.

Clothes have also been architectural in their design. Architectural styles have influenced the design of clothing, as have architects. Frank Lloyd Wright designed a gown for Mrs. Martin to wear when entertaining in her new Wright designed house. This was a method in furthering a ‘consistency’ of design. Fashion designers and critics have always spoken in architectural terms, sharp edges or soft flowing lines, for example. Style, itself is equated with time and place. It is recognizable as cultural and finds a place in history. Style may be defined as a system of forms with a quality and a meaningful expression through which the personality of the artist and the broad outlook of a group are visible. It is also the common ground against which innovations and the individuality of particular works may be measured. Style may also be seen as convention or an aesthetic judgment. As we know ‘beauty’ can be defined in many ways; its function, emotional and personal qualities all formulate its definition.
If we consider the cultural aspects of fashion and style, we may consider the market driven, capitalistic aspects of the fashion industry. The factor of style alludes to the limited shelf life of our consumer products. We must have the most current, fashionable and fastest automobile. It also questions the globalization of the fashion industry as we wear ‘Nike’ shoes in the United States and in India. These issues have timely ramifications as we have been discussing issues of the 'future' and the current events we have been witnessing. The Gucci store in Florence is exactly the same as the Gucci store in New York City.

The fashion of clothing has needed to respond to the shape of the human body. Here it is possible to view an analogy to architecture. Architecture both considers the human body moving through space and also the human spirit. Renaissance architects used the form of the human body as the proportional plan of a building. Comparatively, the Greeks used the footprint of the most handsome youth in the community as the measure for the building. We still use human terms to describe parts of a building, such as the ‘spine.’ Our human figures give the architecture scale and we can understand architecture’s size and scale from the human body. Clothing has this ability also, to respond directly to the form of humans.

Fashion is a term we hear a lot in architecture. It conveys connotations of the *avant garde*, the newest, the best and what is ‘in.’ Its meaning fluctuates and is spurred by media and the famous position of architects. Trends and style in architecture influence our impressions of the buildings we make, and we must understand these influences as we build responsible architecture.

**The Project/Program**

You are to design a small showroom/store for one of four different fashions approaches and designers. (your faculty will assign you either, Issei Miyake, Giorgio Armani, Bennetton or Franco Moschino) This store is located in Downtown Salt Lake City, and is understood as an infill building continuing the fabric of the urban facades of Main Street. This store is to display fashion clothes in a setting that represents the style and philosophy of the clothes. Consider the way clothes are displayed as a factor of the clothes designer’s intent. In some ways, a store acts as a museum in displaying and enticing the sale of fashion. Thus, the architecture and fashion should, in some way, evoke a dialogue.

In your design, you should consider the issues of space and ritual we have discussed earlier in the semester, along with the function and uses of the store. The façade being a face to the street, also needs to reveal the function of the interior space.

**Required Spaces:**

- Store – with changing rooms – 4 men’s and 4 women’s
- Showroom (area of the store that can also be used for small ‘fashion shows’ seating for approximately 30-40 people)
- Support for receptions - counter and kitchenette
• Dressing area for showroom, dressing and make-up
• Small office
• Storage space - receiving and unpacking
• Restrooms (men’s and women’s)
• Employee space for coats and personal items
• Mechanical spaces 10% of each level
• This store will be two-stories high, with two sets of stairs and an elevator.

**Site**

40’ of façade next to the Monaco Hotel on Main Street. You are to continue your building to the back of the site to line up with the alley of the other stores on the block such as Sam Weller’s Bookstore. See the diagram provided. It is very important that you hold the streetscape with a façade that reflects the continuation of the sidewalk edge.

![Diagram of site layout](image_url)

**Objectives**

• To explore efficient and thoughtful relationships of spaces.
• To respond to the qualities of urban fabric and urban streetscape.
• To integrate and present a conceptual approach conveying your attitudes about the relationship of architecture to Media and Consumer culture.
• To design for a specific ‘client’ and explore conceptual ideas that are evoked from that clothing designer or store.
• To successfully design interior space considering circulation, lighting and materials.
• To convey the ritual qualities inherent in circulation through a store.
• Additionally to consider all issues of design which pertain to this project.

Schedule (see the one posted on the web)
Wed. October 24: Assign project/introduction presentation/copy articles
Friday October 26: Site visit
Wed. October 31: Due: site analysis of existing geometries and features
Week of Nov. 5-9: Visit to the UMFA to see the show of Princess Diana’s Gowns
Wed. Nov. 7: Due: three schemes – think in terms of volume and concept
Friday Nov. 16: Preliminary critique
Friday Nov. 30: Representation review
Wed. Dec. 5, 5:00pm: Project Due
Thursday and Friday December 6 and 7, Final Critique (we will try to schedule all reviews on Thursday and Friday, but we may need to schedule some on Saturday)

Bibliography
Please read the articles in “Spoken Into the Void” by Adolf Loos
Men’s Fashion, The Principle of Cladding, Poor Little Rich Man

The chapters in “Architecture: In Fashion” edited by Deborah Fausch, Paulette Singley, Rodolphe El-Khoury and Zvi Efrat
Undressing Architecture: Fashion, Gender and Modernity by Mary McLeod
‘In’ Architecture: Observing the Mechanisms of Fashion by Val Warke

“The Sense of Beauty” by George Santayana, pp. 19-23.

Presentation
Specifics to be announced, begin working with sketches and models.