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Design Fusion
A Style Showroom

May 1992
Department of Architecture  
College of Architecture and Planning  
Ball State University

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A Style Showroom

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Bachelor of Architecture Degree Program  
Thesis Design

Thesis Design Committee

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Introduction

Although the original intent of this thesis involved the design of the architecture and everything within it (using haute couture as inspiration), I eventually concentrated specifically on fashion [temporary] and architecture [timeless]. They were a very interesting combination. At first they were quite suspicious of each other. To Architecture, Fashion seemed rather trend and shallow (and repetitivel!). But Architecture soon realized that Fashion was a very accurate reflection of society at any given moment. Fashion, too, wasn't quite sure what to make of Architecture. Architecture seemed so heavy and technical and ......... well, boring! But Fashion learned that Architecture could be light, layered, and have a sense of movement. Both Fashion and Architecture had passion. Once the two met and spent a semester together, they got over their previous biases and shyness and actually inspired each other. They moved in together in a New York City lot diagonal (across the intersection) from the Whitney Museum of American Art.

Thank you

to Mom and Dad for the money

to Sonny for his encouragement

to Carlos and Dave for their critiques

to Dr. Bove for an educated woman's opinion

to Daniel for the translations from English to French

to Sarah and Kate for being miserable with me

to the rest of my studio for their opinions

to Marcus Aurelius for his opinion
Premise

Design Fusion: A Style Showroom really concerns image rather than fashion. (Notice the word fashion is not in the title). Fashion is trendy whereas image is a constant inspiration for fashion. It's not really what one wants to wear, it's who one wants to look like. People are striving for a specific image, sometimes without even being aware of it. This is evident not only in how they decorate themselves (clothes, shoes, jewelry, makeup) but also in what they drive, where they work, what they eat and drink, etc. The successful image is burned into our brains; as are the cool image, the sexy image, the preppy image, the rock star image, and the "I couldn't care less" image. Image is everywhere, not only occurring in human appearance or aura, but also in architectural aesthetic.

Image

The idea of written image as opposed to visual image comes from the "inquiry" The Fashion System by Roland Barthes. "The object of this inquiry is the structural analysis of women's clothing as currently described by Fashion magazines; its method was originally inspired by the general science of signs postulated by Saussure under the name semiology" (p. ix) Barthes, however, refers to the two as the written system and the visual (real) system or written fashion and visual (real) fashion. ("...in one the substances are forms, lines, surfaces, colors, and the relation is spatial; in the other, the substance is words, and the relation is, if not logical, at least syntactic; the first structure is plastic, the second verbal" (p. 3).

"This study actually addresses neither clothing nor language but the "translation," so to speak, of one into the other, insofar as the former is already a system of signs: an ambiguous goal, for it does not correspond to the customary distinction which puts the real on one side and language on the other; thus, it escapes both linguistics, the science of verbal signs, and semiology, the science of object signs" (p. x). "...this work's essential function is to suggest that in a society like ours, where myths and rite have assumed the form of a reason, i.e., ultimately of a discourse, human language is not only the model of meaning but its very foundation" (p. xi).

Visual and Written Image

"This unavoidable presence of human speech is clearly not an innocent one. Why does Fashion utter clothing so abundantly? Why does it interpose, between the object and its user, such a luxury of words (not to mention images), such a network of meaning? The reason is, of course, an economic one. Calculating, industrial society is obliged to form consumers who don't calculate; if clothing's producers and consumers had the same consciousness, clothing would be bought (and produced) only at the very slow rate of its dilapidation; Fashion, like all fashions, depends on a disparity of two consciousnesses, each foreign to the other. In order to blunt the buyer's calculating consciousness, a veil must be drawn around the object - a veil of images, of reasons, of meanings;" (p. xi)
"...what is remarkable about this image-system constituted with desire as its goal......is that its substance is essentially intelligible: it is not the object but the name that creates desire; it is not the dream but the meaning that sells" (p. xii).

"...only written clothing has no practical or aesthetic function: it is entirely constituted with a view to a signification..." (p. 8).

"The sociology of Fashion is entirely directed toward real clothing; the semiology of Fashion is directed toward a set of collective representations" (p. 10).

"Fashion and literature in fact utilize a common technique whose end is seemingly to transform an object into language: it is description" (p. 12).

"...every written word has a function of authority insolar as it chooses - by proxy, so to speak - instead of the eye. The image freezes an endless number of possibilities; words determine a single certainty" (p. 13).

Visual Images

Written Images

blue, silver, frosty, cold, cool, sparkling, snowy, icy, rain, frozen, hard, glitter, cut, encrusted, metallic, sheen, shine, sequins, satin, taffeta, synthetic


"Her pale scarf loose in the wind with her hair" (p. 67).

"Evening hours, girls in grey gauze. Night hours then black with daggers and eyemasks. Poetical idea pink, then golden, then grey, then black. Still true to life also. Day, then the night" (p. 69).
J. Crew Analysis
Visual and Written Images

J. Crew is a perfect example of successful advertising using visual and written images. The brand epitomizes the American "aristocracy" and the not-so-aristocratic preppy following who are trying to look like the American aristocracy. J. Crew's advertising is a combination of Ralph Lauren Polo and Land's End. Like Ralph Lauren, J. Crew notices and follows the public taste for a certain image, and like Land's End and L.L. Bean, they use simple descriptive language to convince you that you need that polo shirt or oxford; it'll never go out of style and it will last forever. Except for a few pieces, everything J. Crew manufactures is a reinterpreted, updated classic. They can't lose if it's already been successful.

The J. Crew symbol appears on a tag on each piece of clothing and accessory: J. Crew in crimson with a matching figure holding a crew oar alongside (between the R and the E), on a hunter green background. The title implies prep school sports, which implies wealth, but J. Crew apparel appeals to a much wider clientele: everyone.

The cover of the 1992 Spring Preview depicts J. Crew's image: simplicity and elegance. A stack of J. Crew classic attire in white and off-white tones (cable knit sweater, khakis, t-shirt, button-down oxford, etc.) are photographed in front of a white background with J. Crew in one inch black letters across the top. The cover is so casual, like a stack of clothes one just laundered and folded. Four J. Crew adjectives are used in the next four pages: plain, sure, strong, basic. (What more could you want?) These adjectives, used to describe a white pique t-shirt, a white oxford, white chinos, and white boxer shorts, are the foundation of the J. Crew look, and are key to establishing J. Crew's mass appeal and success. These adjectives also reflect intelligent advertising in the 90's considering the recession and the popularity of traditional values.

Traditional styles with a touch of trendiness is to be expected from J. Crew. Their off-color matching of ties and oxfords (that works) implies a carefree lifestyle, easy elegance, knowing prepdom, and an inborn sense of class. Even the names used to describe J. Crew colors add to the image. First there are the typical food and spice names: pumpkin, pear, orange, melon, apricot, basil, tea, chili, paprika, wheat, olive, and oatmeal heather. Some of the names are somewhat environmentally aware (again, a sign of the times): surf, moss, arctic, gulf, mineral, clay, sienna, and weed. There are simplistic, self-explanatory names, such as: white, stone, khaki, and navy; and finally there are color descriptions that are just kind of cool: ink, pool, and fresco.

models

All J. Crew men models have very short hair (one's hair must be above the collar in prep school) and are best of friends. They constantly laugh at very funny jokes or are depicted looking amused before the punchline. J. Crew men models always appear casual, whether they are covered with snow, barefoot and romping in the waves, smiling at a J. Crew female model, hanging out in boxer shorts or tossing a baby into the air. Like the male models, J. Crew female models
embody the words simple and healthy. They wear no makeup (none distinguishable anyway). The models are for the most part unknown, except for two: Elle MacPherson and Lauren Hutton. Either Elle (of Sports Illustrated Swimsuit issue fame) can't get as much work with Vogue, or J. Crew is paying her a lot more money because she has reached supermodel status. Like Elle, Lauren is probably making big bucks or maybe she's just bored. Either way, her longevity and popularity are tributes to the timelessness of J. Crew's image.

The scenes in which the models are posing are almost all casual. The 1992 Spring Preview shows the happy models on the beach, in the beach house, on the yacht, in a hammock, on the dock; pretty much anywhere with water in sight. Although these models lounging in pastel J. Crew at the summer home look normal, remember, they're not! They are paid models (perfect skin and teeth, no fat, and at least 5'10"), and it is doubtful that most people will look as good in J. Crew attire as they do. It is their job to sell the simplistic, elegant image by trying to appear as if they were everyday people.

people who buy J. Crew

J. Crew's main target is the college crowd and the post-college crowd. First of all, the models are of college age and reflect college prep taste with a touch of trendiness. It's easy for J. Crew to introduce something trendy with a simple name, such as "basketball shoes," which are really a copy of Converse Chuck Taylors, and then make the trendy item disappear from the next issue, depending on how well it sells. Also, seasonal items such as striped espadrilles appear in the summer and are replaced by red boots in the winter.

The lack of makeup and the just-out-of-the-shower hairstyles prove that J. Crew is for everyone; everyone is casual at some point in their lives. Besides, casual is very "in." J. Crew sells well because one can wear their apparel forever (unless it falls apart), one can wear it with anything, and everyone else is wearing it! Although wearing a J. Crew anorak may not necessarily raise one's social status, it will definitely make one feel accepted and "with it."

imitations

J. Crew has basically copied everything. Their white canvas shoes are just like Keds, their ballerina flats with the black toe are just like Chanel, their oxfords and polos are just like everyone else's oxfords and polos, only with a little more color. Okay, so their boxer shorts have some wild patterns, but this is nothing new in the 90's. One tad J. Crew may have started, or at least influenced, is mixing everything whether it matches or not. This works very well with J. Crew advertisements because the models usually wear several layers of J. Crew apparel, which screams, "Buy more!" However unoriginal the clothing and accessories may seem, the marketing and advertising is definitely on the cutting edge. J. Crew doesn't need to sell haute couture to get attention. In fact, several of their simple pieces, such as t-shirts or underwire bikini tops, are shown with haute couture jackets in layouts in Vogue. The popularity of style mixing, updated classics, and socio-economic diversity mass marketing in the 90's is a reflection of J. Crew's own popularity, and their ability to read the American public.
Image

Movie: "Consuming Images"
The Public Mind Image and Reality in America
March 28, 1992

Mass production and consuming of media
one person sees 32,000 commercials per year
synthetic dreams
forms of unreality

"image more important than the object itself"
Oliver Wendall Holmes

out of the realm of logic; into the realm of aesthetics
manipulating reality
people perceive the photograph as reality

invest profane things with sacred meaning

imagery becomes a way to become someone else
(celebrity look-alike contests)

The self is lost.

sexual image
fantasy life
time invested in image
people are customizing themselves

we are consumers rather than citizens
Americans are an audience waiting to be amused
creative expression serves a commercial goal

newspaper reading has dwindled; we relate more to images
enormous influence of television
We live under an astonishing barrage of images.

Under the emancipated liberated woman is the woman of old.

Throw-away society: get rid of what you have and buy the new.

You are an object of propaganda.
The Style Showroom is located in the Upper East Side of New York City at the corner of Madison Avenue and 75th Street. It occupies the current location of Givenchy Haute Couture. Other fashion houses nearby include Issey Miyake and Vera Wang. The Style Showroom is placed one block east of Fifth Avenue; which borders the east side of Central Park, and five blocks north, the Metropolitan Museum of Art.

The general site for the Style Showroom was chosen for two specific reasons: the diversity of New York City, and its status as the fashion capital of the United States. The cultured, upper-class neighborhood of museums, restaurants, galleries, houses of fashion, and residences of the Upper East Side reflect the image of haute couture and represent its clients.

The Whitney Museum of American Art exists on the corner diagonally across the intersection from the Style Showroom. This diagonal relationship provides the Style Showroom with publicity. While definite efforts were made on the behalf of the designer not to imitate the Whitney, no conscious efforts were made to submit to its artistic presence. The Style Showroom strives to exist as an opposite of the Whitney; expressing the arrogant nature of the profession and the designer.
Objectives

January 20th, 1992

publicity: Whitney Museum (diagonal)
fashion (temporary) vs. style (timeless)
architectural style surrounding fashion style

January 26th, 1992

The showroom is intended to advertise on the exterior and act as a backdrop on the interior.

Important:
image........style.........advertising..........marketing
procession of creating and procession of buying
division of space
relation to Whitney: counteract? compete? engage?
interaction of runway and stairway - both traditional elements
publicity and privacy of runway
How much of the haute couture is advertised?
tradition of haute couture exclusiveness mixed with today's slap-in-the-face advertising
aesthetic/image of runway
corner site: holds establishment together structure, business, design, concept, fabric, framework, TOGETHER
two storeys of showroom and runway......office floor - piano nobile?......uppermost floors - work spaces, studios

January 26th, 1992

models act as mannequins....... live, moving store window display
runway pierces wall and becomes store windows/advertisement
Objectives

February 3rd, 1992

Make the runway part of structure - it holds the building and the fashion world together.

February 5th, 1992

I'm trying to express some kind of fantasy world where everyone is rich and beautiful.

Watching models on a runway is a fantasy world. Few people can afford haute couture. The models float. They are alluring with half smiles or cold with forceful, calculated strides. They never look nervous. They're graceful and tall and thin; they swing onto the runway and glide. Willowy is a good adjective, but also strong. Sometimes they look so delicate that they could be snapped in half. Sometimes they look as though they could snap you in half.

Movement is very important: the way the clothes wrap around the body and flow behind the body, while allowing strong legs to shoot forward.

So many powerful connotations associated with the fashion world: runway, theatre, power, money, worship of rich and beautiful, society's changes reflected on every level, creation, sculpture, hidden meaning, status. Fashion has always represented status.

February 13th, 1992

Not everyone can afford the clothes, but they can be influenced by the image.

Advertising - live runway store windows - the only exterior advertising. No signage.

February 19th, 1992

simplified line and silhouette
ultra-clean modern
streamlined
Letters To France

Christian Dior
Haute Couture
30 avenue Montaigne
Paris 8e, France

Lanvin
par Claude Montana
22, rue du Faubourg St-Honore
Paris 8e, France

Jean-Louis Scherrer
51 avenue Montaigne
Paris, France

Chanel
Karl Lagerfeld
31, rue Cambon
Paris 1er, France

Karl Lagerfeld
19, rue du Faubourg Saint-Honore
Paris 8e, France

Liliane Romi
90, rue du F.G Saint-Honore
Paris, France

Rene Lezard
137, rue du Faubourg St-Honore
75008 Paris, France

Chloé
Chloé 60 rue du Faubourg Saint-Honore
Paris 8e, France

Claude Montana
31 rue de Grenelle
75007 Paris, France

Jun Ashida
34 rue du Faubourg St.-Honore
Paris, France

Pierre Balmain
44 rue Francois 1 er
75008 Paris, France

Per Spook
18, avenue George V
Paris, France
Hanae Mori
Haute Couture
17-19 avenue Montaigne
Paris 8ème France

Ted Lapidus
35 rue François 1er
Paris 8, France

Serge LePage
Haute Couture
29, rue François-1er
Paris 8e, France

Escada
418, rue St-Honore
Paris, France

Escada
Chez Marie Martine
Immeuble du Casino
Deauville, France

Kimijima
81, avenue Victor Hugo
75016 Paris, France

Krizia
27 rue du Faubourg Saint-Honore
75008 Paris, France

Bernard Perris
21, avenue de l'Opera
75001 Paris, France

Erik Schaix
6, rue St. Florentin
Place de la Concorde
75001 Paris, France

Emporio Armani
25 Place Vendome
75002 Paris, France

David Molho
4 Faubourg Saint-Honore
Paris 8e, France
Methodology
The curved walls are in perpetual motion; they peel away from each other. The walls are vertical wings moving upward. The walls spring from the grid of New York City and invade the sidewalk. (Pedestrians notice.)
The trusses start from the grid of New York City. They run perpendicular and parallel to the adjacent building walls. They span the space of the showroom and meet vertical members which rise from the exterior vertical arcs. The area between the vertical arcs and the trusses is clerestory glazing.
The cables hang from six custom trusses. The truss form and cable location continually change depending on which horizontal plane needs to be supported. This overhead rhythm adds to the circular rhythm of the exterior walls and the layered rhythm of the horizontal planes. The horizontal planes are connected by cables which hang from the trusses above. These thin lines tie the interior space together vertically both visually and physically. They structurally enable the interior spaces to remain light and open.
The runway shard demands attention. It divides and arranges the space of the Style Showroom and pierces through a curved wall toward Madison Avenue. The runway extends over several different horizontal planes. It stops twelve feet above the sidewalk. (A simple, powerful advertisement: pedestrians notice.)
The Style Showroom exhibits an interaction between the vertical arcs and the angular horizontal planes. The stairs, perpendicular to the centerline of the runway, climb through the space. Stairs are everywhere; connecting planes and floating.
The curved space of the Style Showroom spills out of the grid of New York City. The runway divides the space as a diagonal. The offices, design studios, and model preparation rooms cling to the wall of the grid but allow their sides adjacent to the showroom to be arranged perpendicular to the center line of the diagonal runway.
Study Model One
Study Model Two
Study Model Three
Study Model Four
Study Model Five
Study Model Six
Design
Conclusion

It must be every designer's dream to have patrons with good taste and a lot of money.
Research Bibliography
Appendix
Design Fusion: A Style Showroom

Presented by
Sara Elizabeth Ridenour

December 10, 1991

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Abstract

Often society perceives a designer in relation to one particular field, such as architects and the design of buildings. However, an understanding of design should prepare a designer to create anything, at any scale. Holistic design integration gives the designer total control. Design fusion creates a definite expression of image.

The style showroom explores design synthesis; including architectural expression and designed objects (haute couture apparel and display pieces). The style design process is explored through spaces relating from image creation to actual product realization. The atmosphere encompasses the event, the focus belonging to the runway fashion shows.

The holistic design of the style showroom and its components include the processional activities of designing by employees and purchasing by selective clientele. The architecture and objects within are conceived simultaneously to insure design integration.

Events occurring in the style showroom include designing, modeling, viewing, and purchasing the merchandise. The space arrangement of the style showroom will emphasize the process of design/marketing (studio, model fitting room, stage, runway, and viewing area) and selection/purchase (entry, display, selection, client fitting, alteration, monetary transaction). These process spaces are integral and interchangeable, and relate to the total atmosphere/image.

Participants

Professor Sonny Palmer, architectural design studio

Professor Carlos Casuscelli, thesis critic

Dr. Daniel Doz

Professor Dave Mackey
The relationship between fashion and architecture is often overlooked because fashion is considered “temporary” whereas architects would like to consider their works “timeless.” However, through fashion’s constant change, haute couture designers set the pace for society. Fashion is a very current reflection of social, cultural, and political ideas. “Alert to the subtle pulse of change, they [designers] absorb the aesthetic, social, economic, technological, and political climate with a heightened awareness” (p. 36 Hartman). Fashion reflects society’s mood shifts precisely through its continual transformation. “Current life-styles motivate changing fashion, and contemporary designers have responded to increased mobility, more casual views about sexuality, and the current preoccupation with the body beautiful...” (p. 35, Hartman). Haute couture designers are exemplary of creative effort - they start the trend that decides what we will be wearing next year.

Several fashion designers believe in the holistic approach to displaying their work; for example, the Japanese designer Rei Kawakubo of Comme des Garcons. “She has insisted on selling her clothes in carefully controlled environments, ordering where possible not just the physical surroundings of the shop but also the ritual that goes with the way the sales staff approach and serve customers. To Kawakubo the look of the shop and the cut of the clothes are all part of the same thing” (p. 13, Sudjic).

Kawakubo’s admiration for Le Corbusier is evident in her translation of fashion. “It is not too far-fetched to see the influence of his purist modernism in her own abstraction of fashion into the fundamentals of texture, form and color. In conversation with the Japanese architect, Tadao Ando, who draws parallels between his own austere concrete buildings and Kawakubo’s monochrome designs, she makes clear an affinity with architectural attitudes: ‘From the point of view of finding possibilities, architecture and clothes-making share many common potentials’.” (p. 10, Sudjic).

Both architects and fashion designers work in the third dimension with texture, color, form (silhouette), wearability, and creativity. Like architectural designers, fashion designers must deal with structure: the structure of the human body, the materials, and the connections of materials. Fashion designers simply produce more in a very competitive short amount of time, which accounts for the rapid change of styles in our modern world.
In the past, one’s apparel indicated his/her social position in society. This distinction of fashion has changed dramatically with modernism. "Modernism tried hard to change the communication patterns; different orientations within the larger perspective achieved it in different ways; but the total effort was a drive toward novelty (as shown in the name), and rejection of complacency that redundancy, including tradition and norms, can bring” (p. 8, Solomon).

Modernism broke the strong bond between fashion and social status, enabling a fashion equality to exist among the classes. "A distinctive aspective of the recent period, adapting modernistic art to fashion, is the separation of style from social status; this status is not communicated through the channel of clothes. Older rules of fashion enjoined different styles for social groups and were even legally sanctioned in sumptuary and similar laws” (p. 11, Solomon). Technology has made the fashion revolution attainable. "Artificial fabrics and sophisticated methods of mass production have made possible replicas of high style so close to the original that it is difficult for the casual observer to determine the origin of the apparel or to derive the socioeconomic status of the wearer” (p. 11, Solomon).

Although fashion and social status are not as closely related as they once were, the fashion industry has created its own upper class: the fashion designer and model. "Without talent the designer could not exist. But innate creativity is not enough: a designer’s ultimate success rests on a combination of intelligence and instinct, a knowledge of manufacturing, marketing, and finance, plus a talent for creating clothes that women with different body types can wear. Unable to be all things to all customers, a savvy designer pinpoints the person who will respond to his particular look: a career woman with a thriving social life, a married woman with a large family, a college student, or a fashion trendsetter who jets to the right places at the right times of year. He senses whether they want more of the same or are ready for a radical change, and he gives them what they want whether or not they know they want it” (p. 34, Hartman).

Top fashion models not only make outrageous salaries, many have been elevated to celebrity status, such as: Margaux Hemingway, Iman, Cheryl Tiegs, Christie Brinkley, Cindy Crawford, Christy Turlington, Linda Evangelista, and Isabella Rossellini.
Design Criteria

The street entrance is the most dramatic and formal entrance, which prepares the client or guest for the image of the showroom. The visitor moves from the busy, loud, open atmosphere of the street through the closed, semi-quiet, semi-warm entry to the large expansive designer's showroom. The entry acts not only as an airlock but also as a transition between the chaotic streets of New York City to the controlled showroom.

Another importance of the entry is the facade impact. Since the designer's showroom is located between two buildings, the facade and entry are a major form of advertisement and image translation.

Adjacencies

The formal street entry is located between the sidewalk/street and the designer's showroom and event space.

Square Footage

187 square feet

[Diagram of the entrance]
Users
designers
clients
models
seamstresses
premières
guests
television and journalism media
colleagues
employees
business associates

Activities
entry and exit from style showroom

Time
regular business hours 10:00 a.m. - 7:00 p.m.
24 hours per day during final few weeks before an event
flexible for special evening and weekend events

Furniture and Equipment
exterior double doors, swinging inward
interior double doors, swinging inward
6 - flower arrangements on custom-made stands (designer's creation)

Thermal
cooler than exterior in summer, warmer than exterior in winter
space of temperature and humidity transition

Acoustics
sound barrier between exterior traffic, street life, etc. and interior calm, controlled environment

Lighting
indirect incandescent lighting 24 hours per day (interior)
metal halide exterior night spot lighting on designer's signage (750 footcandles)
Design Criteria
The aesthetic image of the designer's showroom should be inspired by the designer's style. Although the designer's collections may change dramatically, she retains her original personality and image. Merchandise displayed in the showroom includes the limited ready-to-wear fashions, the designer's custom-made accessories and shoes, and the exclusive haute couture styles which may be custom-made for clients.

The designer's showroom caters to a very exclusive clientele. The interior architecture emphasizes the fashion; it reflects the designer's image and takes second place to the merchandise displayed.

Adjacencies
The designer's showroom is located adjacent to or incorporated with the event space. The event space may be closed off with acoustic partitions or open to the showroom, depending upon the desired image of the show or collection.

The showroom is adjacent to the street entry in order to advertise the displayed merchandise and take advantage of natural light. The designer's showroom is also located near the public restrooms and has vertical access to the client meeting room and client fitting/alterations room on the second level.

Square Footage
2,500 square feet
Display/Showroom

Users
primary designer
designers
colleagues
clients
special guests
employees

Activities
visualize display aesthetic
discuss display aesthetic
display merchandise
sell ready-to-wear merchandise
purchase ready-to-wear merchandise
model current available haute couture

Time
showroom hours 10:00 a.m - 7:00 p.m.
special appointments for valued clientele

Furniture and Equipment
custom free-standing display pieces (designer's creation)
custom wall display pieces (designer's creation)
custom glass cases (designer's creation)
1 - 2' x 6' custom purchasing desk (designer's creation)
8 - 4' x 4' custom display tables (designer's creation)
Visa/Mastercard charge
adding machine

Thermal
68-75 degrees Fahrenheit
50-60% humidity

Acoustics
low music depending on aesthetic of displayed collection
moveable acoustic barrier between showroom and event space

Lighting
fluorescent spot lighting and track lighting to dramatize and accentuate merchandise details (500 footcandles)
fluorescent overhead indirect lighting (100 footcandles)
Design Criteria
The spectator area of the event space is focused upon the stage and runway. The attention of the guests, clients, colleagues, and press is maintained by the excitement of the show but also by comfortable, well-positioned seating which provides visual access to the stage and runway from all seats. The simple, streamlined chairs reflect the designer's image expressed in the designer's showroom. Dimmed lights indicate the beginning of the event. The spectator segment of the event space is adorned with flowers and champagne before and after the event for beauty and socialization.

Adjacencies
The chairs are grouped around the runway and the stage in the event space. The event space is adjacent to or incorporated with the designer's showroom with the help of movable acoustic panels for privacy, acoustic perfection, and noise isolation from the rest of the building. The event space is located near the public restrooms and may be seen from the street entry for advertisement purposes.

Square Footage
2700 square feet
Users
clients
guests
colleagues
television and journalism media
fashion magazine editors
publishers

Activities
spectate event
document event
review event
socialize
serve drinks and appetizers
view designer’s current line during business hours

Time
flexible for special events
evening and afternoon shows
regular hours (10:00 a.m.- 7:00 p.m.) for modeling of
current line

Furniture and Equipment
100 movable, comfortable chairs
sound system and speakers
20 front row seats distinguished by color
6 - movable side tables (created by designer) placed around
perimeter for flowers, champagne, and food

Thermal
70-75 degrees Fahrenheit
50-60% humidity

Acoustics
movable acoustic panels for event privacy and sound
perfection (during closed shows)
music accompanying show (depending of afternoon or
evening, time of year, and mood of collection).

Lighting
indirect overhead lighting with dimmer (75 footcandles)
Design Criteria
The glamour and excitement of the fashion collection is conveyed by the models and designs on the stage and runway. The runway and the stage are located at the optimum distance above the spectators. The stage and runway design and decor change with every show depending on the collection. The lighting, models, fashion, and height comprise the focal point of the event space and of the entire building.

During regular business hours, 10:00 a.m. - 7:00 p.m., occasionally the designer's current line will be modeled in a more casual atmosphere. At these times, the event space is open to the display space, which may be viewed from the street. The models act as display pieces, enabling clients to visualize the fashion in movement. These occasional casual events also act as advertisement by gaining attention from the street.

Adjacencies
The stage and runway are adjacent to private areas, such as the backstage dressing and preparation room, including vertical access to the design studio and alteration area on the second level.

Access to public spaces are available through opening panels to the showroom, which is adjacent to the street. Other public adjacencies include the spectator area and public restrooms.

Square Footage
256 square feet
User
models
designers

Activities
modeling of haute couture fashion
advertise designer's merchandise and image
entertainment
model current line for clients (during showroom hours)

Time
flexible for afternoon or evening shows and rehearsals
used during regular business hours 10:00 a.m. - 7:00 p.m.
(model current line for clients)

Furniture and Equipment
sound system, speakers
miscellaneous stage props
curtain
attached lighting and/or speakers

Thermal
65-70 degrees Fahrenheit (cooler than spectator area to
counteract hot stage and runway lights)
50-60% humidity
cool air return located over runway

Acoustics
speakers
stage and runway activity is audible backstage to enable
models and designers to monitor show

Lighting
fluorescent track lighting to emphasize haute couture
(750 footcandles)
fluorescent spot lighting to emphasize haute couture
(750 footcandles)
Design Criteria
The backstage area has a very clear circulation pattern to eliminate confusion. The built-in furniture and equipment are located around the perimeter of the space. The space is small enough for efficiency and large enough for organization and last minute preparations.

Adjacencies
The backstage preparation/dressing room is adjacent to vertical access to the design studio area on the second level. The backstage preparation dressing room is also located next to the stage, runway, and spectator event space.

Square Footage
440 square feet
Backstage - Preparation/Dressing Room

Users
designers
models
makeup artists
hair designers

Activities
preparation for dress rehearsals
preparation for events
modeling of current line in showroom
dressing
changing clothes quickly during shows
makeup
hair
completing image

Time
used before and during rehearsals and events
used during regular showroom business hours for
modeling of current line

Furniture and Equipment
full-length mirror extending across entire wall
2’-0” deep built-in vanity extending across entire wall,
including storage for hair and makeup accessories
6 - hanging racks with wheels

Thermal
65-70 degrees Fahrenheit (cooler: several bodies in very
efficient space)
50-60% humidity

Acoustics
high acoustic quality walls to keep spectators from
hearing backstage chaos before shows

Lighting
fluorescent task lighting over vanity mirrors (1000
footcandles)
fluorescent indirect overhead lighting (150 footcandles)
Design Criteria
The primary designer's office is much quieter and more intimate than the loud and often chaotic design/create process spaces. This allows for the privacy necessary for meetings with business associates and clients, or interviews with models and designers. Besides meetings and other business aspects, the space accommodates design and storage of design ideas. The designer's office is also located near vertical access to the showroom and event space, which keeps the designer available for clients.

Adjacencies
The designer's office is located across the corridor from the design/create process spaces. This location makes the office accessible, yet helps it to retain its privacy and separate identity. The designer's office overlooks (may be cantilevered over) the event spaces, enabling the designer to watch/oversee a rehearsal or performance from a controlled distance. The second floor location is both private and centralized.

Square Footage
360 square feet
Users
primary designer
other designers
clients
models
business associates (advertising executives, publishers, colleagues, textile representatives, magazine editors)

Activities
design
scheduling events
business decision-making
private and informal meetings
interviews for models and designers
entertaining
files/storage for previous designs, advertisements, event invitations, reviews, etc.

Time
flexible use for 24 hours per day depending on deadlines and event dates
appointments scheduled between 8:00 a.m. - 5:00 p.m.
special appointments for valued clients

Furniture and Equipment
double pedestal desk
executive swivel arm chair
5' x 3' drawing table
pneumatic stool
credenza
2 lounge chairs
4 horizontal file cases
stereo system/cd player, speakers, etc.
wet bar
louver blinds for window partitions

Thermal
68-75 degrees Fahrenheit
50-60% humidity
(warmer than event spaces or design process spaces)

Acoustics
carpet
background noise: music (stereo system)
glass partitions open for audibility of events below

Lighting
fluorescent task lighting (750 footcandles) for desk and drawing table
fluorescent indirect overhead lighting with dimmer
Design Criteria
The designer/client meeting room reflects the designer's style as does the rest of the showroom, but is more intimate and warm than the design and event spaces. Here the designer discusses design options one-on-one with her most faithful and valued clients to determine a custom haute couture design for them.

Adjacencies
The designer/client meeting room is adjacent to the designer’s office and the client fitting/alterations room. These spaces are near the design, textile, and model alteration spaces for inspiration and consultation. The business/promotion importance of the designer/client meeting room determines its location adjacent to an exterior wall in order to provide natural light.

Square Footage
165 square feet
Designer/Client Meeting Room

Users
designers
clients
seamstresses

Activities
informal appointments to discuss latest line
suggestions to client
decision-making of necessary or desired custom work
socialization

Time
during usual business hours: 10:00 a.m. - 7:00 p.m.
(showroom hours)
flexible: special appointments for valued clients

Furniture and Equipment
6\' x 3\' conference table
4 chairs
slide projector to show images from latest event
projector screen
tackable surfaces for haute couture sketches and photos
4 mannequins to display chosen styles
wet bar
tea cart

Thermal
72-76 degrees Fahrenheit
50-60% humidity

Acoustics
placement of space lends to privacy: noise level barely audible from business and design areas of building

Lighting
fluorescent (warm white deluxe) general indirect overhead lighting (100 footcandles)
fluorescent (cool white deluxe) track lighting to emphasize sketches and mannequins (300 footcandles)
Design Criteria
The client fitting and alterations room is, like the designer client meeting room, warm and intimate. This space reinforces the exclusivity of the designer's clientele. The atmosphere is relaxed. While the client tries on her custom haute couture or an order from the designer's latest collection, the designer observes and gives her opinion while premiers and seamstresses move around the client to make the needed alterations.

Adjacencies
The client fitting and alterations room is located adjacent to the designer/client meeting room and near the designer's office. This space is also located near the design studio and textile room area for reference.

Square Footage
288 square feet
Client Fitting and Alterations

Users
clients
designers
premieres
assistants

Activities
altering
fitting
decision-making
purchasing

Time
usual business hours 10:00 a.m. - 7:00 p.m.
(by appointment only)
special appointments

Furniture and Equipment
6 mannequins
sewing equipment
dress and accessory storage chambers
sofa
2 lounge chairs
2 end tables
coffee table

Thermal
72-76 degrees Fahrenheit (more warmth for changing
clothes)
50-60% humidity

Acoustics
carpet
high quality acoustic walls to prevent audibility of
showroom or event areas
music (type depending on taste of client)

Lighting
fluorescent overhead indirect lighting (500 footcandles)
Design Criteria
The fashion design studio has an open and informal atmosphere conducive to design, discussion, and debate. For the most part, the drawing tables will be arranged around the perimeter and the conference table at one end. However, the furniture is movable and flexible. Most staff meeting occur here since basically the entire staff is composed of designers.

Adjacencies
The design studio is essentially the core of the design/create process spaces. It is located adjacent to the seamstress/textile room where the designs are physically realized, and across the corridor from the primary designer's office. The design studio is also adjacent to the "image" area, in which the designers work on advertising layout. The arrangement of spaces follow the chronological design/create process. The design studio will have access to natural light for color and texture decisions and to determine how the design is perceived in daylight.

Square Footage
1,360 square feet
Design Studio

Users
primary designer
other designers
models

Activities
preliminary design
presentation
event discussion
brainstorming
conference (among designers)
informal meetings
formal meetings

Time
regular business hours: 10:00 a.m. - 7:00 p.m.
flexible: open 24 hours per day; especially before deadlines and events

Furniture and Equipment
6 - 5' x 3' drawing tables
6 pneumatic stools
1 conference table
10 swivel arm chairs
 tackable walls
presentation screen
slide projector
monitor and VCR
xerox machine
12 mannequins (varies)
2 - 5' x 3' cutting table

Thermal
65-72 degrees Fahrenheit
50-60% humidity
Comfortable work/design temperature
(active)

Acoustics
carpet
background noise: music/sound system

Lighting
color corrected individual task lighting at drawing tables
(750 footcandles)
fluorescent general indirect lighting for conference area
and overal (with dimmer for presentations)
Design Criteria
The location of the fitting/alteration room is important to continue the flow of the design and physical realization process. The mannequins displaying the designs stand around the perimeter as design backdrops and possible problem solutions. The human models have enough room to move in the design to re-establish the texture and movement of the fabric. The fitting/alteration room provides enough space for 2-3 designers, 4-5 models, and 2-3 seamstresses.

Adjacencies
The fitting/alteration room for models is located adjacent to the design studio and near the textile room, design realization room, and designer's office. It is also located near vertical access to the first level backstage preparation area.

Square Footage
270 square feet
Fitting Room/Alterations

Users
designers
models
seamstresses
premie res

Activities
first place model tries on designs
alterations made to cut, texture, color, etc.
re-evaluation of design decisions
discussion
debate

Time
used during regular business hours 10:00 a.m. - 7:00 p.m.
flexible: 24 hour use depending on deadlines, dates of shows, etc.

Furniture and Equipment
6 vertical storage compartments for accessories (jewelry, purses, shoes)
2 vertical storage compartments for sewing alteration equipment
4 mannequins
full-length mirror extending across one wall
1 - 3' x 5' table for assessoriy layout
2 lounge chairs
movable spot lighting

Thermal
72-76 degrees Fahrenheit
50-60% humidity

Acoustics
carpet
high acoustic quality walls to keep chaotic noise level from filtering down to the showroom

Lighting
fluorescent (white warm deluxe) indirect overhead lighting (100 footcandles)
fluorescent task lighting to check for imperfections that may appear on stage (750 footcandles)
Design Criteria
Although the textile room is not an important public or design space, it is crucial to haute couture design because it acts as a design reference room. Often the samples leave the textile room to be used in the design studio. The textile room is, above all, convenient, accessible, and designed for optimum efficiency.

Adjacencies
The textile room is directly adjacent to the design studio, and is located near the model fitting/alterations room and the realization room.

Square Footage
231 square feet
Users
designers
seamstresses
premiers
textile manufacturers and consultants

Activities
display of current textile choices
storage of other textile options
resource room for designers

Time
regular showroom hours: 10:00 a.m. - 7:00 p.m.
flexible: may be used 24 hours per day

Furniture and Equipment
4 built-in storage compartments
4 movable storage compartments
tackable walls for displaying textile options
2 - 3' x 5' tables for fabric layout

Thermal
68-75 degrees Fahrenheit
low humidity

Acoustics
carpet
no special considerations

Lighting
fluorescent overhead indirect lighting (100 footcandles)
task lighting (750 footcandles)
## Space Summary

<table>
<thead>
<tr>
<th>Space Description</th>
<th>Square Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entry Indoor/Outdoor</td>
<td>187</td>
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<tr>
<td>Display/Showroom</td>
<td>2500</td>
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<tr>
<td>Event Space - Spectator</td>
<td>2700</td>
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<tr>
<td>Event Space - Stage</td>
<td>256</td>
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<tr>
<td>Backstage - Preparation/Dressing Room</td>
<td>440</td>
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<tr>
<td>Designer's Office</td>
<td>360</td>
</tr>
<tr>
<td>Designer/Client Meeting Room</td>
<td>165</td>
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<tr>
<td>Client Fitting and Alterations</td>
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<tr>
<td>Design Studio</td>
<td>1360</td>
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<tr>
<td>Fitting Room/Alterations</td>
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<tr>
<td>Textiles</td>
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<td><strong>Net Total</strong></td>
<td><strong>8757</strong></td>
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<tr>
<td><strong>Unassignable Space (25%)</strong></td>
<td><strong>2189</strong></td>
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<tr>
<td><strong>Gross Total</strong></td>
<td><strong>10,946</strong></td>
</tr>
</tbody>
</table>
The physical context of the style showroom is New York City, the fashion capital of America. "No less than eighty percent of America's design concepts emanate from New York. (While many factories are scattered throughout the country, the majority of them are controlled by New York interests.)" (p. xi, Hartman). The style showroom will be designed within the existing environment; an existing structure will be adapted for the holistic design expression. The cultural context of the style showroom incorporates the study of the fashion industry, including prominent designers and the international fashion culture of Paris, London, Milan, Tokyo, and New York City.
<table>
<thead>
<tr>
<th>Item</th>
<th>Calculation</th>
<th>$Sub-total</th>
<th>$Total</th>
</tr>
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<tbody>
<tr>
<td>Building Cost</td>
<td>[10,946 gsf x $118.00/sf]</td>
<td>$1,291,628.00</td>
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<td>Fixed Equipment</td>
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<tr>
<td>Site Development</td>
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<tr>
<td><strong>Total Construction Cost</strong></td>
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<td>$1,459,539.00</td>
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<td>Site Acquisition</td>
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<tr>
<td>and/or Demolition</td>
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<td>Movable Equipment</td>
<td>[40% of Building Cost]</td>
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<tr>
<td>Professional Fees</td>
<td>[10% of Construction Cost]</td>
<td>145,954.00</td>
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<tr>
<td>Contingencies</td>
<td>[10% of Construction Cost]</td>
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<tr>
<td>Administrative Costs</td>
<td>[2% of Construction Cost]</td>
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<tr>
<td><strong>Total Budget</strong></td>
<td>[additive total of above, excluding site Acquisition and/or Demolition]</td>
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<td>$2,364,453.00</td>
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</table>

* Estimated Cost is in January 1990 dollars.
Periodicals

Bazaar
Elle
L'Officiel
Metropolis
Mirabella
Vogue

Books


