The Trending Environment

fashioning permanence through transitory architecture

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Abstract

This thesis stems from a fascination of whether the idea of transitoriness can be used to achieve permanence. In our modern society dominated by productivity, the tangible nature of architecture is continuously challenged. This has led to the questioning of whether the relevance of place is dependent on its state of permanence. As we move towards a transient and nomadic existence, how can we transfer the idea of permanence to transitory environments? By forgoing the traditional definition of permanence, the implementation of constant change within architecture can alternatively lead to a 'sense of permanence,' which can be adapted to pre-existing buildings with the intention of being repurposed.

Looking at the ephemeral qualities within the industries of fashion and food, the role of transitory elements in achieving a consistent relevance and demanding presence becomes evident. Therefore, the cultivation and application of these elements within an architectural environment, as a form of conservation, will allow for the idea of transitoriness to be conducive to a state of permanence. To demonstrate this as a theory, the following thesis will feature an adaptive re-use project, which utilizes ephemeral qualities as a focal attribute within a restaurant setting.

modern preservation

a contemporary form of preservation that allows for architectural adaptations and various forms of change as a means of building on and prolonging the life and integrity of existing spaces

sense of anticipation

the feeling of excitement influenced by the possibilities of the unknown; associated with time as a signifier of importance

sense of desire

a strong feeling of wanting or longing to have something that is not readily available; allowing availability to proportionally affect value

sense of intrigue

a feeling of curiosity or fascination fueled by the anticipation of what may follow

sense of lifestyle

a way in which to represent how a person lives, as a result of owning luxury products associated with a desirable lifestyle

sense of permanence

a lasting metaphoric state derived from experiential reactions to an object or space, often where a perpetually changing behaviour is the only constant

sense of relevance

to remain in a current state by capturing and maintaining one's interest, primarily through constant change or renewal

sense of thrill

within architecture: allows a space to go beyond its functional purpose to arouse a sensorial and emotional experience, creating an environment that stimulates discovery and imagination

within fashion: allows clothing to go beyond its functional purpose to arouse a physical and emotional urgency when attempting to obtain a coveted item.

Introduction

The progress of technology has been the source for development and strides in modern architecture. However the immediacy and efficiency of these resources has led our society to create a world with a seemingly disposable nature; consequently, lowering the quality and significance of architectural projects. Accordingly, the desire for architects to design meaningful spaces is continually challenged as the idea of architectural permanence is rapidly becoming scarce. As a result, the lack of long-term physical permanence has also changed the spatial experience for users.

However, by using the idea of generating permanence with transitory elements, the currency and relevance of a space can be emphatically reinforced throughout time. By accepting the notion of change, architecture can have the ability to adapt to the transient needs of our culture. Given that the continuous engagement with a space will inform its relevance, a **sense of permanence**¹ will be developed over time. As a sense of permanence is generated through experiential reactions over time, it often delineates the feeling evoked by a particular space and our memories of it thereafter. Consequently, by re-defining the way in which users physically connect to a space, we will be creating more meaningful and memorable environments.

By investigating the matter of permanence through the ephemeral qualities of the fashion industry, the fundamental aspects that continuously intrigue consumers become evident. Although seemingly intangible in nature, the methodologies of the industry may suggest ideas to infuse a **sense of intrigue** and **thrill** into architecture. By recognizing the transitory elements of fashion as a main source for its demanding presence and cyclical success, we will be provided with tangible resources that can be cultivated and translated into methods for designing tangibly lasting architecture.

Accompanied with fashion, the creative process of cookery can also be applied to architecture to infuse it with a constant **sense of relevance**. Given the transitory nature of the food industry, there is

¹ all words in **bold** text are defined in the Glossary

persistence for renewal to compliment evolving tastes and cooking techniques. By challenging the traditional approach to cookery, we are often intrigued by its innovative and unexpected results. Thus, with the exploration of various food preparation methods, we will be able to transfer the captivating nature of gastronomic experimentation into architecture.

In *Defining Fashion Through Architecture*, the interwoven relationship between fashion and architecture will be investigated. With an emphasis on the ability of architecture to aid fashion, the influential nature of geometry and material on the fashion industry will be revealed. Supporting this idea, the use of architecture to shape the way consumers view and perceive fashion will be brought forth. From the runway show to the retail store, it will be made evident that fashion brands are dependent on their architectural choices for building and strengthening their identity.

On the contrary, *Defining Architecture Through Fashion* exemplifies the ability of fashion to aid architecture. By exploring the methodologies of the fashion industry, the intangible nature of fashion is revealed as a means for increasing intrigue and thrill in contemporary architecture. Concentrating on unused spaces, the influence of fashion as a means of repurposing architecture can be seen in impromptu adaptive re-use projects. By looking at the effect of time on both disciplines, the relationship between space and the user will expose the necessity for constant renewal within architecture.

Defining Architecture Through Fashion and Food will define a project proposal for a hybrid restaurant and begin to introduce parts of the program in reference to fashion and food. By relating the previously identified elements of the fashion industry with the revolutionary concepts and experimental qualities of elBulli, the similarities between fashion and food will be outlined to form an architectural translation. Similar to fashion, the art of cookery is based on a cyclical process of constant renewal, allowing the seasons of the year and available ingredients to facilitate its results. Therefore, the culmination of both industries will have the ability to

create new directions for architectural design and consequently, an innovative dining experience.

The Cross-Fertilization of Fashion, Food, and Architecture will serve as the merging point for fashion, food, and architecture through the analysis of the project. Through the fusion of the different elements within the previous sections, an architectural translation will be revealed in the form of a hybrid restaurant located in Ottawa, Canada. Revitalizing the Thompson-Perkins Mill, the restaurant will feature a permanent Canadian chef and host an invited international chef on a semiannual basis, allowing the design to simultaneously reflect the nature of two different cultures in an architectural hybrid. The final design will combine permanent and evolving features to signify the various life cycles of the building. The re-adaptation of this historical site with the elements of fashion and food will act as a response to our current state of architectural transience.

Defining Fashion Through Architecture

One of the most dynamic features of architecture is its physical permanence. Acting as a marker in history, buildings symbolize their time of origin and reflect their surrounding environment and conditions. Similar to architecture, fashion strives to create a narration through time, informing users of its past functions and providing a template for future possibilities. However, given the characteristics of its industry, the constant permutations of fashion exceed the gradual transitions of architecture. Though seemingly different in nature, fashion and architecture have always had a closely interwoven relationship.

Even though architecture may never have the ability to fully imitate the rapid changes of fashion in its entirety, nor might hope or need to do so, we cannot ignore the influence that one has on the other. Through its medium of clothing, fashion has always represented its surroundings and reflected the fundamental architecture of its time. Dating back to the 1400s, historic costumes revealed their correlation as it was discovered that many garments were ornamented and even constructed according to architectonic references. During the reign of Henry VIII, the ladies of his court wore headdresses in the shape of a Tudor arch and male courtiers wore hats, capes, and padded court attire, which mimicked expressions of Gothic architecture. Even though the conditions of our attire have changed dramatically since then, fashion designers still refer to architecture as a source of inspiration today. In a recent exhibit, *Skin + Bones: Parallel Practices in Fashion and Architecture*, the relationship between fashion and architecture was exemplified through their similarities in geometry, materials, and ability to create space. Furthermore, from the initial reveal of a collection on a runway to its immaculate display in stores, architecture forms the way fashion is presented. This chapter will demonstrate the ability of architecture to aid fashion within its design process and affect the way we perceive clothing, while building an identity for fashion houses and strengthening its sense of permanence amongst its followers.

The Influence of Architecture on Fashion: *the use of geometric forms and manipulation of materials*

Figure 1
Crystal Palace
1851

Figure 2
crinoline frame

Figure 3
Frank Gehry
Walt Disney Concert Hall
Los Angeles
1987-2003

Figure 4
Yeohlee Teng
Infanta Skirt
Autumn/Winter
2005-06

The direct influence of architecture on fashion is evident through its tectonic makeup. Given fashion's dependence on its architectural surroundings, it comes as no surprise when art historian, James Laver, found parallels between the steel domes of Sir Joseph Paxton's pavilion for the Great Exhibition of 1851 and the structure of a crinoline frame. In the exhibit, *Skin + Bones*, the relationship between fashion and architecture is divulged through a 'cross-contamination,' illustrating the multiple ways in which the two disciplines have crossed paths, while influencing the design methodologies of one another.

Primarily, the function of clothing and building has been to provide shelter and protection for the body. However, this function has evolved from the basic needs of survival to the adaptation of their construction, implementing specific features from each other. While the principle quality of both disciplines is their ability to create space and volume out of flat, two-dimensional materials; geometry within architecture has been strategically used to generate form and create complex shapes. In fact, geometry is responsible for some of the most recognizable buildings in the world, like those envisioned by contemporary architect, Frank Gehry.

Within fashion, the use of geometry is multifaceted with the ability to influence the process of design and define the final product. Whether geometry is used for a preliminary dress pattern or takes shape on the human body, it is often the differentiating factor between raw cloth and the final garment. Along with echoing the form of architectural buildings, fashion designers are drawing from the human body as a unit of measurement and subsequently, learning about the relationship between the body and its surrounding environment. According to Bradley Quinn in *The Fashion of Architecture*,

"The connections between the two disciplines are significant: both rely heavily upon human proportions, mathematics and geometry to create the protective layers in which we cocoon ourselves.

Fashion and architecture revolve around the scale of the human form to signify their dimensions, requiring an understanding of mass as well as space. They both operate within the same spatial frameworks to manage energy and material, and map the boundaries of the body by creating climatic environmental systems around it. Garments are wrapped around the body in successive layers of underwear, outer clothing, and overcoats that define the outer core of the body, while tiers of sleeping bags, tents and shelters symbolically expand into houses and skyscrapers. Within this system the garments can be seen as more than mere clothing – they form part of a structure that negotiates the relationship between private spaces and public arenas, both defining our identity and place in society.”²

The ‘cross-contamination’ of both disciplines is continually growing stronger with advancements in the technology of materials and computer software. Consequently, “fashion designers are looking to architecture for ways to build or engineer garments which present new and provocative ideas about volume and structure, and in many cases also draw on the intellectual principles and concepts inherent in architecture.”³ As a result of this relationship, fashion and architecture have developed a closer bond, allowing for a greater range of artistic creativity extending beyond the traditional use of materials. As highlighted in the exhibit, *Skin + Bones: Parallel Practices in Fashion and Architecture*, Japanese designers have been a constant source of inspiration, pushing the boundaries of fashion with a strong emphasis on experimentation and technique. In the process of designing clothing that is often described as provocative, radical, and even incomprehensible, Japanese designers have embraced principles of architecture in their garment construction, while deconstructing the principles of classical tailoring.

² Quinn, Bradley. *The Fashion of Architecture*. New York: Berg, 2003. 5.

³ Hodge, Brooke and Mears, Patricia. *Skin + Bones: Parallel Practices in Fashion and Architecture*. Los Angeles: Museum of Contemporary Art, 2006. 21.

When asked to sum up her perception of clothes and their function, Rei Kawakubo proclaims that 'body becomes dress becomes body,' blurring the boundaries between her designs and the body. Moving away from tradition, she chooses to define her own boundaries by creating a new dialogue in fashion rather than designing within the constants of the existing industry. Kawakubo's sculptural designs often represent innovations in architecture and philosophy, while negating conventional tailoring that follows the contours of the body. Through the use of lengthy swathes of fabric to wrap the body and rigid oversized garments that have the ability to stand independently of the body, she celebrates the void between the body and fabric.

Similar to Kawakubo, Yohji Yamamoto designs are created through complex frames and require technological construction. Having more in common with architecture than traditional clothing construction, his visually striking yet simple clothes have the ability to translate how we perceive space. With his clothing being labeled as sculpture, his artistic expression is often referred to as poetic and deep-rooted. "Understanding his highly aestheticized clothing is to position modern minimalism against an urban dreamscape. As much as he is pioneering a new direction for clothing, Yamamoto is creating a new environment for them...Precise seams intersect the planes of fabric fitted against the body or extending from it, like joints between the walls that tell the story of how the building is constructed. Every cut he makes is an act of defining space."⁴ Yamamoto's work is reinforced by the presence of the materials he works with and the volume around the body. From this investigation, he has designed many crinoline styles as a way of observing space. As part of his autumn/winter 1998, he designed a bridal dress and wedding hat ensemble that exemplified the powerful relationship between the vast surface of the dress and its surrounding area. Starting with a streamlined bodice, the skirt expanded into a twelve-meter circumference. The hat mirrored the oversized proportions of the skirt and required four attendants and poles to support it, making everything connected to the dress an intended part of it.

Figure 5
Yohji Yamamoto
Wedding Dress
Spring/Summer
1998

Figure 6
Yohji Yamamoto
Wedding Dress and Palanquin Hat
Autumn/Winter
1998-99

⁴ Quinn, Bradley. *Techno Fashion*. New York: Berg, 2002. 147.

Figure 7
Renzo Piano
Kansai International Airport
Osaka
1994

Figure 8
Yeohlee Teng
Urban Nomads Collection
Autumn/Winter
1997-98

Figure 9
YO
Great Wall of China
Fendi
Spring/Summer
2007

Furthering the response to our surrounding environment, New York-based designer, Yeohlee Teng analyzes the nomadic nature of our modern living situations. In her iconic autumn/winter 1997 collection, *Urban Nomads*, Teng was fascinated by the acceleration of global travel and the aesthetics of transitional zones. Taking inspiration from Renzo Piano's Kansai International Airport in Osaka, she was intrigued by the curvilinear shape of the building, leading to the realization that the people did not aesthetically fit into the airport because Kansai looked so modern causing the people within it to look dated. Her deliberate material choices aided and defined the appearance of what she felt the users of the space should be wearing. However, "[Teng's] approach is not to echo lines of contemporary edifices in the cut of fabric, but to assimilate visual and intellectual principles of architecture in fashion, interpreting the two disciplines in terms of congruity of ideas."⁵ Agreeing that fashion and architecture operate along the same principles, Teng states that "it has to do with appreciation of material, the ability to organize information and how humans function within their environments. Where they enter, exit and congregate. [Access] is therefore an essential consideration for both disciplines. Whether or not a button-front shirt is chosen instead of a turtleneck has to do with [access]."⁶ Believing that an aspect of clothing is 'portable architecture,' Teng designs outfits to define one's personal space, making a conscious statement about one's relationship with their surroundings.

the presentation of fashion

Architecture plays a primary role in shaping the way in which consumers view fashion. From the conception of ideas to the presentation of the final product, fashion develops a dependence on architecture as its inspiration and showcase. As a process, it can be viewed as a work of artistic seduction, one that begins on the runway at the start of each season to its full departure in retail stores. For designers, the runway show is the primary capturing point for their avid followers and creates a sense of intrigue for what is to follow. Since the show signifies the first presentation to the

⁵ *Ibid.* 15.

⁶ *Ibid.*

Figure 10
Villa Eugenie
Grand Palais
Chanel
Spring/Summer
2011

public, the choice of venue and architectural support often paves the image that designers want to portray for their entire collection. As a result, the design of the runway (length, size, shape, location, and material) will influence and often dictate how the media, editors, buyers, and more importantly consumers will perceive the product. Therefore, the success of a collection unquestionably depends on the environment it is portrayed in. With the awareness of architecture's role in shaping consumer consciousness, fashion designers look to architects to create an aesthetic dialogue between their brand and an imaginable context.

"Fashion shows combine the artificiality of the catwalk with the affected movement of the model, presenting garments in a hyperreal context that radically dislocates them from their intended environments. What takes place on the catwalk is fictitious, but it is not experienced by the viewer as artificial, because it appears divisible and repeatable. In the context of everyday life, the garments in a collection continue to be animated by a multitude of wearers against many different backdrops. In this abstract sense, fashion space is intensely cinematic; as the frame of a film is replayed many times and the action reconstituted, the circulation of garments through fashion space repeats these movements [sic]."⁷

Figure 11
Rei Kawakubo
Lumps and Bumps Collection
Spring/Summer
1997

In Rei Kawakubo's spring/summer 1997 collection, *Lumps*, she uses the idea of a runway as a dialogue, giving expression and meaning to her designs rather than a mere display of clothing. In order to create a shift from conventional fashion shows, Kawakubo made the bold choice to move away from the official Paris Fashion Week schedule and relocated to a more somber venue at the Musée d'Art d'Afrique et d'Océanie. Here, without a traditional runway or music, three hundred spectators were positioned around a large square, while models used it as an arena. With this choice, Kawakubo made the decision to have her work viewed differently from the rest of the

⁷ Quinn, Bradley. *The Fashion of Architecture. op. cit.* 36.

Figure 12
Future Systems
Comme des Garçons
New York
1998

Figure 6
Yohji Yamamoto
Wedding Dress and Palanquin Hat
Autumn/Winter
1998-99

Figure 13
Wim Goes Architectuur
Yohji Yamamoto
Antwerp
2009

fashion industry, delivering a strong message that she would be the sole person to define her boundaries.

Her desire to be set apart from the rest of the fashion world was only strengthened when she opened a shop in the Chelsea 'gallery district' of New York. This proved "her commitment to form over function and her esoteric approach to clothing construction [while] echoing the abstractions of a visual artist more than a fashion designer."⁸ The white minimalism of her retail store and its location solidified the implication that the store was to be viewed as an art gallery rather than a retail destination.

Also using the runway as a stage, Yohji Yamamoto was able to convey his wedding dress and hat ensemble with a certain sense of 'lightness,' despite its exaggerated proportions. Rather than the model being a prisoner of the bulk and size of the dress, it was the viewers who were imprisoned by the sight of the model transcending the runway. Following in the footsteps of Rei Kawakubo, Yamamoto's retail stores are extremely minimal, while echoing the aesthetics of an art gallery as well. Allowing the form of his clothing to speak for themselves, he consciously selects different pieces to be hung or folded within his retail stores. In hopes of portraying a sense of freedom within his designs, he provides consumers with a precise and uncluttered selection.

Unequivocally, retail architecture is fundamental in shaping the image and public portrayal of fashion houses, defining each as individual brands and supporting the **sense of lifestyle** they depict. As Ruth Hanisch has stated in her book, *Absolutely Fabulous*,

"The sweeping democratization of fashion since the 1950s has also changed the shop space. The decision to buy was no longer made between products one could afford and those one could not, but became a question of self-portrayal. And shops naturally had to reflect this fact; the issue was how to translate the style of fashion into the language of architecture. The interiors had to resemble the

⁸ Quinn, Bradley. *Techno Fashion*. op. cit. 145.

surroundings in which the clothing would, ideally, be worn, thus allowing the customer to examine the overall effect while shopping: therefore cool sneakers were set in an exclusive, run-down club atmosphere and an evening dress by Dior was presented in a marble setting beneath crystal chandeliers – and never the other way around.”⁹

Therefore, the architectural atmosphere of a retail store acts as a stage to set the tone and environment for clothing to be viewed. Since consumers have become increasingly aware of the relationship between their choice of clothing and their personal image, they have also gained a desire to shop in a setting that reflects their lifestyle. Given the prestige of star architects, many influential fashion houses have sought the aid of powerful collaborations to elevate their brand. As a strategic effort, designers rely on architects as a way of strengthening their presence in the transient fashion world by redefining their image and identity. In response, architects have relaunched brands and rejuvenated fashion houses through architectural face-lifts, allowing them to regain a sense of relevance and marketability. As an example, no other fashion house has embodied the successful use of branding through architecture as clearly as the Milan label, Prada.

As the architect of the Prada Epicenter in New York, Rem Koolhaas was commissioned to design a different image for Prada, adapting the idea of the retail store into a cultural centre for performances and events. As a conversion of a 23,000 square-foot space in SoHo, formerly belonging to the Guggenheim museum, Koolhaas redefines the act of shopping. Believing that all public forms of activity are becoming increasingly indistinguishable from shopping centers, Koolhaas’ intention was to recreate diversity by introducing different elements into the retail space. By incorporating an exclusive boutique, gallery, public space, performance space, and laboratory, he was able to draw from the prior function of the location and introduce new elements. Meant to stand-alone from the existing Prada retail stores, Koolhaas explains that “the epicenters provide locations of concentrated creativity while Prada’s familiar green

Figure 14
OMA Office for Metropolitan Architecture
Prada Epicenter
New York
1999-2001

⁹ Hanisch, Ruth. *Absolutely Fabulous*. Munich: Prestel, 2006. 139.

boutiques will continue to stand as familiar outposts. The green stores provide a consistent image, while the scale and strategic placement of the epicenters allow them to accommodate more products, more variation and to be site specific.”¹⁰ By adapting the retail space into a place for intellectual and cultural experiences, Koolhaas has transformed the purpose of shopping and entering the physical retail store. In many aspects, he diverts the attention away from the clothing and draws attraction to the many architectural elements of the building itself. In this manner, Prada was able to broaden its customer variety through the introduction of non-traditional retail experiences, allowing fashion to be defined through its architecture.

¹⁰ Koolhaas, Rem. *Projects for Prada: Part 1*. Milano: Fondazione Prada, 2001. 25.

Architectural Transfer

By defining fashion through architecture, the architectural influences within fashion become evident. Whether the relationship is derived from a direct correlation of geometry or an unusual manipulation of material, fashion constantly looks to architecture as a source of inspiration. As consumers are often captivated and intrigued by the changing facets of fashion, the curiosity lies in how this fascination and attraction can be translated to architecture. By understanding the value of the void between the human body and the clothing one wears, we can see the opportunity of unused spaces and the necessity to create a purpose for traditionally overlooked aspects of architecture. Therefore, by adapting the nomadic nature of society to architecture, we can build upon the importance of transferring the fleeting nature of fashion to built environments. Working outside the fixed boundaries of traditional building methods, we can redefine the limits of design and benefit from the possibilities of experimentation. By moving away from our current static form of architectural representation, we will have the ability to re-invent the way architecture is traditionally viewed. With the creation of a new setting for it to be showcased, we can incorporate new elements of design, while drawing from the fundamentals of tradition.

Figure 15
OMA Office for Metropolitan Architecture
Prada Epicenter
New York
1999-2001

Defining Architecture Through Fashion

As architecture builds recognition through its physical permanence, fashion gains devotion through its transient nature. This has not only been one of the main capturing elements of the fashion industry, but also a feature that has allowed it to maintain a sense of permanence. In fact, by looking beyond the façade of its glamour, we have the ability to see that the only permanent aspect of fashion is its changing behaviour; therefore, allowing it to always remain relevant. With this knowledge, can the same sense of relevance be translated into architecture, allowing for an increased sense of intrigue and thrill? Through the investigation of the methodologies of the fashion industry, it will be evident why society is intrigued by fashion as a cultural system. By understanding the use of trend, psychology, and desire, the overwhelming allure and seduction of fashion can be transferred to architecture. Examples of retail architecture will be examined with an emphasis on pop-up architecture as a means to show the relationship between space and a consumer. The importance of interaction with existing spaces will be further demonstrated through the ability of fashion to give new life to architecture by altering its original intended purpose. Since fashion and architecture are fabricated through different media, the effects of time are conceptualized in a different manner in each discipline. By investigating the effectiveness of achieving permanence through transitoriness in the fashion industry, we will be able to abduct this notion and apply it to architecture. To demonstrate how architecture defies time, precedents of repurposed buildings will be identified as a way to show its continuous renewal. Defining architecture through fashion allows it to go beyond its physicality to develop an everlasting experiential permanence that transcends time.

Using the Methodologies of Fashion to Aid Architecture

"Fashion is not only a matter of clothes and accessories but is also highly influential in structuring society's culture, identity and lifestyle."¹¹

Figure 16
Louis Vuitton
Spring/Summer Aid Campaign
2011

Fashion as a cultural system represents a hybrid of multiple social demands. One of the most prevalent ways that society explores fashion is through the tangible medium of clothing; however, what consumers are really experiencing is fashion's empowering intangible nature. One of the most intriguing and often overlooked qualities of the fashion industry is that it cannot be immediately understood. Since there is not a definitive formula for how one is to perceive fashion, but only suggestions through various examples of clothing, this enables its constantly changing nature to be enforced. For most consumers, this reason alone can spark the innate desire to follow and mimic seasonal trends within their own clothing choices. In the case of more fashion-oriented individuals, the need to 'chase' trends is fueled by the representation of a lifestyle, thought to be achievable through certain stylistic choices. Through the media and branding, the influential nature of fashion allows consumers to delve into the lifestyle in which fashion houses are portraying within their advertisements. Although the allure of fashion is not completely comprehensible, it is hard to deny its enticing quality. In fact, the transmission of this quality may animate new curiosity towards architecture.

trend

Figure 17
trend

With every changing season, a new lineup of trends is brought forth by the fashion world. In order to increase a **sense of anticipation** for the following season, fashion designers release their collections a full calendar season ahead, dictating the upcoming trends. In the format of a cycle, trends gain their significance through constant renewal. This allows consumers to leave behind the old and gravitate towards the opportunity to try new styles, re-inventing themselves with each season. Given the preceding nature of fashion seasons, the desire to emulate trends is not only fast-paced, but

¹¹ Okonkwo, Uche. *Luxury Fashion Branding: Trends, Tactics, Techniques*. Basingstoke: Palgrave Macmillan, 2007. 7.

also fleeting. According to fashion historian and theorist, Ingrid Loschek, "the new is meaningful only when it is followed by another new thing. This results in the possibility of ongoing connectivity...Put simply: fashion remains fashion, because the fashion does not remain the fashion."¹² Thus as a cultural system, consumers support the idea of fashion due to its transient nature.

As clothing often delineates how a person would like to be perceived by others, it can also define one's identity. Since clothing is used as a form of representation, consumers will follow trends as a way to reflect the lifestyle they wish to encompass. Although trendy clothing often appears as a material luxury, it is often accompanied by psychological benefits as well. By following relevant trends, consumers can experience the satisfaction of an improved sense of lifestyle, while gaining social acceptance. These intangible benefits support the reasoning behind the influential branding of fashion houses. As emphasized in Uche Okonkwo's Book, *Luxury Fashion Branding*, "a brand is the sum of all experiences and communications received by the consumer resulting in a distinctive image in their mind-set based on perceived functional and emotional benefits."¹³ Given the encompassing nature of branding, consumers quickly develop a sense of fascination towards specific products. Therefore, they will assume that the acquisition of a certain type of product will reflect their identity and thus their lifestyle.

With or without their knowledge, the frequency in which fashion affects the consumer is even more surprising. As Okonkwo points out,

"Our society thrives in fashion as a form of identity and expression and a source of progression. Fashion, especially luxury fashion, has seeped its way into the lives of consumers, whether they're wealthy or not. Luxury brands have affected the way consumers think, act, and live, both directly and indirectly. When you make a choice of clothes, shoes or other products related to your appearance

¹² Loschek, Ingrid. *When Clothes Become Fashion: Design and Innovation Systems*. Oxford: Berg, 2009. 26.

¹³ Okonkwo, Uche. *op. cit.* 9.

and grooming, you are making a statement choice based on how you want to appear to yourself and to others. These choices may comprise of what makes you comfortable or what provides you with a means to other forms of satisfaction like belonging to a specific social group. Your choices might be based on brands or not, but the underlying fact is that our choices are influenced by fashion."¹⁴

Therefore, the way in which we choose to represent ourselves often reflects the persuasive nature of the fashion industry and reinforces our innate desire to follow trends.

psychology

Figure 18
psychology

In order to understand the emotional benefits a consumer experiences, we must look into the psychology of fashion. As a cyclical system, fashion feeds on its intangible value. Although branding creates the images and ideals that are attached to their respective labels, the consumer is ultimately responsible for fueling their **sense of desire** towards the representation of fashion. As an example, "when people purchase a luxury fashion item, they don't just buy the product but a complete parcel that comprises the product and a set of intangible benefits that appeal to the emotional, social, and psychological levels of their being. Luxury goods can claim an emotional connection with their consumers to such an extent that the desire for a product increases as the price tag increases."¹⁵ Since reputable fashion houses promise a level of ingenuity and craftsmanship, this increases the level of trust that consumers place on their products and brand. However, "the truth is that we don't need luxury goods to survive as human beings, but we need luxury goods to fuel the sensations that contribute to our overall appreciation of ourselves and our lives."¹⁶

As consumers, we tend to place greater value on things that are difficult to obtain, causing an innate sense of thrill and urgency towards them. Therefore, fashion's implicit grasp on consumers is

¹⁴ *Ibid.* 2.

¹⁵ *Ibid.*

¹⁶ *Ibid.* 7.

only furthered through the sensations of purchasing items that are produced in limited quantity. As the experience of thrill carries equal parts of the two emotions, fear and pleasure, the thrill of chasing a scarce item can be understood. When something is readily available, we may not give it the same value as something that is rare and hard to find. For example, when brands have limited-released items, in terms of quantity or time, this triggers the insatiable need for consumers to pursue these items because they are harder to obtain. In addition, if there is a limited amount of people permitted in a retail store at one time, the items available and the participating store will have a more desirable appeal. Within this process, the sense of thrill of fashion is enhanced due to the uncertainty of whether or not a coveted item can be obtained, elevating the sense of desire for a product. This is because consumers do not look to only buy a particular product or service, but "a complete package of experiences, feelings, and identities made up of the product, the service and the brand's characteristics."¹⁷

desire

According to the *Oxford English Dictionary*, desire is "a strong feeling of wanting to have something or wishing for something to happen." A desire goes beyond traditional necessities to describe what a person wants after fundamental needs are satisfied. For this reason, one's desires become hard to fulfill because of their intangible quality, whether emotional or physical. In fashion, the sense of desire can be used to describe the unexplainable feeling of obtaining an item in limited supply or the anticipation for a long awaited collection. More explicitly, the reason consumers are affected by desire is because "luxury consumers do not buy luxury fashion goods when they are required because the desire for luxury good is not fuelled by basic needs. Luxury products are 'cravings' and sometimes 'wishes', rather than functional needs, therefore there is a continuous yearning to possess them."¹⁸

Figure 19
desire

As French designer Coco Chanel once said, 'luxury is a necessity that begins where necessity ends,' allowing the desire for fashion to

¹⁷ *Ibid.* 63.

¹⁸ *Ibid.*

symbolize a crucial representation of our lives and the way we choose to live it. In respect to the retail store, the desire for coveted items is increased with the use of specific window displays. By showcasing a desired item singularly, away from other items, it allows the piece to be highlighted without distraction. This creates for a more intriguing experience as the piece is seen as a one-of-a-kind, while the size and placement of the display adds to this suggestive nature. For example, if a small display is used to showcase a singular piece of jewelry, the setting will help create a longing for the highlighted piece through its seemingly precious nature. Without the abundance of other pieces to distract the consumer, the value of the piece naturally increases.

Looking at the Issue of Time

By looking at fashion through the methodologies of trend, psychology, and desire, we can grasp the reasoning for its intriguing and resilient nature. The most coveted items in the fashion world are more than mere products, going beyond its physicality to provide consumers with a sense of intangible gratification. Translated into architecture, the exclusivity of the most sought after pieces in fashion can be experienced in the form of guerilla or pop-up stores, creating an atmosphere of thrill and chance for a short duration of time. As a method, fashion has been able to aid architecture by occupying abandoned or unused spaces, creating a new interest and purpose for each location. Since the effects of time are crucial to fashion in delineating seasonal trends, it can be regarded as a key source for remaining relevant. For architecture, the effects of time can have multiple functions, allowing users to experience spaces in different manners. Therefore, the different uses of repurposed buildings have the ability to remind users of its history, while juxtaposing its current function.

Although architecture may not turn over as rapidly as fashion, architects can still learn a lot from fashion's ability to change and adapt through time. It is undoubtedly for this reason that fashion can stay current and influential as a cultural system. By building a sense of anticipation and keeping consumers in suspense regarding upcoming trends, interests are consistently peaked until their

revelation. Working in coherence with the short timeframe in which trends remain applicable, fashion seldom loses relevance. Therefore, the capability of architecture to respond to time in a similar manner will allow for it to stay relevant and develop a sense of permanence, triggering a desire to return to a space frequently. By observing societal behaviour, it is evident that people have a more immediate response to temporal experiences over lasting ones, allowing time to dictate its relevance. Also, if something is unknown and has an element of surprise, we are more intrigued to resolve it. This sense of mystery is channeled completely within pop-up architecture.

Similar to Rei Kawakubo's label, *Comme des Garçons*, her retail stores have always reflected a very personal design approach over conventional methods. Setting herself apart from other fashion houses, her "very sparsely furnished spaces often emanate an aesthetic of non finito,"¹⁹ allowing for the clothing to be the key feature of the space. Therefore, it is with no surprise that her pop-up stores would do the same. Honouring existing architecture in a purposeful way, vacant spaces are inhabited by the store for a predetermined amount of time. Kawakubo's intention of giving abandoned architecture or previously used spaces new purpose without altering its physicality allows the life of a building to be extended. This method of intervention allows a space to be used in a different way than its original intended purpose, while maintaining valuable elements as a memory of its previous function. Moving away from mass consumerism, she channels inspiration from contemporary art and underground galleries, letting her pop-up stores "[give] customers the feeling that they are profiting from a special opportunity distant from the humdrum banality of everyday life."²⁰

As Kawakubo is committed to creating an experience for her consumers within her stores, pop-up architecture is an opportunity to design a space as a stage set. Much like going to the theatre, consumers anticipate the thrill of a performance designed for a limited audience. However, in the event of a pop-up store, consumer participation is crucial for its success. In the case of

¹⁹ Hanisch, Ruth. *op. cit.* 142.

²⁰ *Ibid.*

Figure 20
Comme des Garçons
Cracow
2006

Kawakubo's stores, the consumers are also the actors. The clothing becomes the main props, while the architecture becomes the stage set for the production. As the consumers circulate the stage, the placement of the clothing allows them to personally associate with the space without the crowding of conventional marketing. Since the duration of pop-up stores are limited, the anticipation of their disclosure creates a strong sense of desire, similar to that of seasonal trends. Given that time is dictated by movement and fashion is dictated by its transient quality, it can be said that fashion exists in the dimension of time and movement. "[Since] a building is conceived and experienced in terms of sequences; it is a modernist transaction of movement and form premised on representing and experiencing. Both architecture and fashion articulate the dimensions and essence of existential space; both create experiential scenes of individuals moving through urban life."²¹ Therefore, pop-up architecture begins to blur the boundaries between fashion and architecture, allowing a building to embody the methodologies of fashion.

A less transient example of how an existing building can be repurposed is the Palazzo Querini Stampalia in Venice, Italy. Once serving as a home to the noble Querini family, its last descendant dedicated the 16th century residence to the city. Carrying out the intention of becoming a library, museum, and exhibition space for cultural events, this former palace demonstrates a progressive form of what is defined here as '**modern preservation**'. Stemming from the desire of becoming a public space, the palace has undergone several adaptations as a response to the weathering of time.²² These adaptations from various architects have allowed the building to physically 'live' longer, while creating new interest for the historical site and expanding its diversity. With the modification of different elements within the building, users are able to distinguish the duality of old and new, triggering a curiosity of its previous condition or function. Moving away from traditional methods of preservation, the ongoing adaptations work to strengthen the memory and identity of the palace. By honouring that architecture is a progressive process, "history could be, and often is, seen as a

²¹ Quinn, Bradley. *The Fashion of Architecture*. *op. cit.* 36.

²² In architecture, this refers to the breaking down of materials and gradual destruction of buildings by nature.

phenomena of change, of epochs and associated styles succeeding one another in time."²³ Therefore, by escaping linear time to continually rewrite its history, architecture can borrow from the mentality of fashion by continuously reinventing itself to stay relevant.

One of the first major adaptations to Palazzo Querini Stampalia was completed by Carlo Scarpa in 1963. Commissioned to restore the ground floor and the garden of the palace, he meticulously inserted new constructions into the old structure. With the new insertions having a distinct quality from the original due to its physical separations and layering of new materials, Scarpa had no intention of monumentalizing the site because "he did not treat the found object, i.e. the existing building, as a frozen entity, but rather as a living fabric onto which to 'collage' the present."²⁴ Scarpa's ability to weave the past and the future reaffirmed the importance of honouring the history of the site, while maintaining its current function; thusly, extending its life and its memory. He understood that architecturally, the passing of time did not define a building's place, but marked its ability to be a part of the present. As a result, this process of preservation as adaptation paved the way for future architects as a form of 'modern preservation'. By viewing time as a catalyst for the renewal of architecture, Scarpa freed himself from the limitations of contemporary preservation standards, revealing the potential of repurposed buildings.

²³ Leatherbarrow, David, and Mohsen Mostafavi. *Surface Architecture*. Cambridge: MIT, 2005. 204.

²⁴ Goffi-Hamilton, Federica. "Carlo Scarpa and the Eternal Canvas of Silence." *Arq: Architectural Research Quarterly* 10.3-4 (2006). 293.

Architectural Transfer

Although there may be no definitive formula for the fashion industry, its beneficial attributes can be channeled to create an urgency and thrill towards architecture. By consistently changing and adapting to its location and program, a greater connection can be made to its surrounding environment. Since the success of fashion is based upon the fact that it cannot be immediately understood, the success of architecture could lie in the shedding of its predictable nature. By transferring the interaction that we have with fashion to spaces, a deeper connection can be made with our surroundings; defining an emotional relationship with architecture that goes beyond necessity. As with most memorable experiences, understanding architecture should consist of a journey, receiving the full comprehension of a space after one has had the chance to interact with it. Much like the intentions of pop-up architecture, an increased emphasis should be placed on the path one takes through a space to determine a unique and personal experience. As for developing a constant relevancy, the effect of time should be taken in account when defining the use of a particular space. Thus, by defining a new type of architecture that balances the intriguing nature of pop-up architecture and the longevity of a palace, we can look towards a changing built environment with a sense of permanence.

Figure 21
Carlo Scarpa
Palazzo Querini Stampalia
Venice
1963

Defining Architecture through Fashion and Food

Cookery is a creative process based on the combination of specific components, strategy, and rigour. Through the medium of food, cookery demonstrates a hybrid of techniques influenced from different cultures, seasons, and ingredients. Often times, the culmination of these techniques defines a chef's style and gastronomic preferences, creating unique methods of experimentation and execution. By relating the previously mentioned elements of the fashion industry to cookery, the similarities between the two disciplines will be identified as a passageway for defining culinary architecture. Through the precedence of Spanish chef, Ferran Adrià's work at elBulli²⁵, it will be made evident the close relationship that cookery shares with fashion and architecture. With the cross-fertilization of all three components, programmatic elements will be revealed as architectural translations for a potential hybrid restaurant. The introduction of these specific moments within the restaurant will direct attention away from the whole, emphasizing the importance of its parts.

Relating Fashion to Food and Creating an Architectural Translation²⁶

geometry – shapes

The use of geometry within the fashion industry delineates the cut of fabric patterns, creating volume from two-dimensional materials. It allows us to observe the space that clothing encapsulates, developing a relationship with the body and its surrounding area. Since the human brain visually processes images through object recognition and categorization, the creation of shapes with geometry arouses a sense of familiarity for the consumer. The ability to recognize objects is what allowed the dish, *Spherical Olives*, at elBulli to be immensely successful. Working with the creative

²⁵ elBulli was a Michelin 3-star restaurant established in 1964 near the town of Roses, Catalonia, Spain. Run by Ferran Adrià since 1987, he dedicated the restaurant to molecular gastronomy and extensive experimentation with food. Acclaimed to be one of the best chefs in the world, Adrià brought elBulli to culinary fame, drawing in guests and chefs from around the world. However, despite its immense success, the restaurant served its last meal on July 30, 2011 with plans to reopen as a creativity center in 2014.

²⁶ The following section directly correlates the previously mentioned methodologies of the fashion industry with corresponding techniques used in cookery, specifically relating to those used by Ferran Adrià in his restaurant, elBulli.

Figure 4
Yeohlee Teng
Infanta Skirt
Autumn/Winter
2005-06

Figure 22
Spherical Olives

method of *adaptation*,²⁷ Adrià presented guests with a green, spherical object resembling a typical green olive. To assist the association, he re-created the environment that olives are traditionally kept in. Thus, when served to the table in a jar containing orange and lemon zest, fresh thyme, rosemary sprigs, garlic cloves, black peppercorns, and olive oil, guests immediately recognized the object as an olive, forging the relationship between geometry and relatability. Within fashion, the ability for consumers to relate to a particular designer is achieved through branding. The retail store in Hong Kong for Chanel emulates Coco Chanel's Parisian apartment and iconic stylistic elements that were influential during her lifetime. Demonstrating the signature elements of her brand, the store features a space where all attributes are associated with Coco Chanel and her lifestyle. Since a brand is defined as "the sum of all feelings, perceptions and experiences a person has as a result of contact with a company and its products and services,"²⁸ the signature elements throughout the store allow consumers to experience and relate to Chanel beyond a retail level.

As a way of abducting this notion of personal attributes within an environment, we can test the idea that for culinary architecture to be successful, it should be relatable. Similar to branding in the fashion industry, creating familiarity within a restaurant is crucial for developing a trusting relationship with its guests. Although the possibilities for creativity in architecture are limitless, we must remember the importance of a user's relationship to their surrounding environment. By creating a space featuring visually recognizable elements of a dining experience, the architecture has an opportunity to enhance a familiar experience with an unexpected element of surprise. Similar to the method of *adaptation* used by Adrià for food, the success of a new space is determined upon a guest's memory and recognition of a traditional restaurant-setting from which it was inspired from.

²⁷ One of the 'Creative Methods' used at elBulli, consisting of taking something that already exists and remaking it according to one's own taste, style of cooking, or aesthetic vision. Although a dish undergoes a transformation, the result retains some visible and recognizable features of the original dish. See Adrià, Soler, Adrià.

²⁸ Okonkwo, Uche. *op. cit.* 103.

Figure 8
Yeohlee Teng
Urban Nomads Collection
Autumn/Winter
1997-98

Figure 23
Folie Salad

materials – ingredients

In fashion, the use of different materials is the defining factor for every garment. Materials have the power to dictate how an article of clothing is worn, its resulting form, and its ability to be complimented with other pieces. In Yeohlee Teng's *Urban Nomads* collection, the material choice²⁹ set the tone for clothing that should be worn in a modern nomadic world, affecting our perception and influencing our interaction with clothing. For example, a dress made from chiffon suggests that it should be handled with care and conveys an image of delicacy upon the wearer; where as, a jacket made from leather suggests durability and projects an image of strength. However, when materials are combined, they have the power to compliment and strengthen each other. Similar to cooking, the proper combination of ingredients is fundamental in articulating a chef's vision. As research and materials for his restaurant, Adrià scouted the freshest ingredients and traveled extensively to find the crème de la crème of all foods. Back in his workshop, he would extract the essence of each ingredient to discover its true flavour, allowing him to experiment with ingredients in their purest form. Adrià's resulting representation enabled guests to taste the intensity of pure flavour, while his unique combinations provided unexpected ways to experience food.

In architecture, the choice of material can define the function of a space. By setting the tone for how a space is to be perceived, different materials can morph restaurants into distinctive environments. At elBulli, the choice of ingredients is the starting point for creativity. When the best ingredients are found, an experimentation process is started to find the best method or methods of representation to demonstrate its flavour. For the design of a hybrid restaurant, a similar specificity should be placed on its material choices. Since a hybrid represents a cross-fertilization of elements, the process of joining materials will also be emphasized. Following the creative method of *minimalism*,³⁰ the focus within the restaurant will be on its individual parts, allowing for a maximum sensory appeal to be created with a minimum amount

²⁹ Materials used in the collection consisted of jersey, silk taffeta, alpaca tweed, and leather.

³⁰ This consists of transforming as few ingredients as possible into an engaging and creative dish. In some cases, a single ingredient is presented in many different forms and textures within one dish. See Adrià, Soler, Adrià.

of materials. The choice for minimalism will investigate the possibility of transformation and ability for creative diversity within a fixed traditional setting.

runway – presentation

Runway shows at the start of every season are the most important part of a fashion designer's work. The show signifies the culmination of every aspect that goes into a collection. At that moment of revelation to the public, designers make their mark on fashion history, dictating future trends and setting the fashion cycle in motion. More abstractly, this is the designer's way of communicating with the consumer, stating their view on the upcoming season and defending it with their designs. At elBulli, the presentation defined how the guest would perceive the dish and indicated how one would eat it. Like fashion, the presentation of a dish represents a chef's vision by bringing together all aspects of their creativity. At elBulli, Adrià provided his guests with an unexpected experience that was beyond their expectations. His innovation would start with the ingredients, but end with custom designed dishes for each course, presented in their own setting³¹.

Figure 10
Villa Eugenie
Grand Palais
Chanel
Spring/Summer
2011

Figure 24
Raspberry with Wasabi and
Raspberry Vinegar

Architecturally, the presentation of a space often becomes a narrative, allowing users to experience it in its entirety. Much like a guest's experience at elBulli, it became more than just eating a meal, but consisted of: the journey, the setting, the service, the flow of dishes and the conversation. Similar to that of an entire event, architecture can provide a similar type of experience where users can be intrigued to enter a space, encouraged to linger within it, and excited to return upon their departure. As demonstrated by pop-up architecture, users are curious about the journey that brings them to the store and are captivated by the path taken within the space. Within the restaurant, guests will be intrigued to follow the path as it integrates them with the architecture and the cooking. Designed to be experienced as a 'runway for food,' the path will take guests on a sensorial journey, varying in tactility and visual stimulation. By incorporating the guests into the path, the attributes of dining will

³¹ Adrià often designed specific tableware and cutlery to aid in presenting his creations, indicating how they should be eaten. See Figure 24.

be accentuated to provide an experience different from a typical restaurant, creating a unique and memorable experience.

trend - constant renewal

The methodology of trend is what keeps fashion relevant, providing the essential element that allows it to defy time. As the fashion cycle relies on the constant change of trends as a guarantor for permanence, consumers are consistently intrigued to anticipate the looks of the following season. Due to the fleeting and unpredictable nature of the fashion industry, a sense of constant renewal is always present. Equally as prevalent for cookery, elBulli's sense of renewal surpasses traditional timelines to reflect Adrià's ongoing gastronomic experimentation. Contrary to traditional restaurants, he changed the menu on a daily basis to accommodate the requests of his guests, available ingredients, and new techniques discovered by his creative team. Although his extensive experimentation and strive for new and better ingredients allowed elBulli to be only open for six months in a year, his ultimate result was to achieve a sense of constant re-invention and change the perception of food. Adrià's fascination with change and perseverance to experience food in unusual, yet fascinating ways provided him with endless possibilities for creativity. The 2,000,000 reservation requests per year from past guests and future hopefuls were a testament to his ingenuity and innovation. Following transient architecture, the menu of elBulli followed a significantly shorter cycle than that of other restaurants. By continuously reinventing the menu, Adrià had the ability to choreograph new dining experiences on a frequent basis.

Figure 17
trend

Figure 25
a selection of dishes

In order to draw from the intriguing nature of constant renewal, the restaurant will have the opportunity to be refitted on a regular basis to suit the needs of different chefs. By constantly reinventing itself, guests will experience the space differently with every visit. Designed with the premise of temporal changes, the restaurant will challenge the user's perception of space and broaden their view on the traditional dining experience. Borrowing from visionaries like Carlo Scarpa and Rei Kawakubo who have demonstrated methods for defying time in existing architecture with 'modern preservation,' we can envision spaces that are consistently invigorating, creating a sense of permanence with transitory experiences.

Figure 18
psychology

Figure 26
Catalonia coast

psychology – anticipation

The psychology that drives fashion is a combination of intangible values. As a cultural system, fashion has been influential in delineating clothing choices throughout history. Working with its short timeframes, fashion is valued for its expressionistic power. Given the necessity of the fashion industry to project future trends, a strong anticipation is consistently built in advance for the following season. Similarly for the guests of elBulli, this powerful sense of anticipation was built every year. Located two hours from Barcelona near the small town of Roses, guests would travel by car to the destination on the coast on Catalonia. Following the extensive reservation process, guests gladly traveled to its obscure location to partake in the unique experience. With high expectations, the sense of anticipation continued after arrival. From the ingredients of every dish to the proper way of eating them, guests are guided through their 28-35 dishes with a level of precision parallel to that of a well-rehearsed theatrical performance. The success of elBulli was also dependent on the expectations placed on the guests. Although an expertise on gastronomy was not required, a certain level of knowledge and appreciation for food was fundamental in building a cohesive dialogue between the chef and the guest.

By creating a level of suspense within the restaurant, the anticipation of the guests will be continuously peaked until the kitchen is revealed at the end of their meal. Following along the path, guests will participate in the selection of various courses, interacting with a tasting wall that highlights the featured food and purposefully limits the interaction with the chefs. Although the kitchen will have an integral part in the entire dining experience, visual contact will remain limited until its final revelation. The sequence of selective concealing and revealing of architectural elements throughout the restaurant will increase its thrilling nature and intrigue guests during and after their meal.

desire – value

Desirable items in fashion often have an increased sense of value. Surpassing our fundamental necessities, particular items can become coveted due to their limited quantity and unattainable

Figure 19
desire

Figure 27
singular bites on a plate

quality. In addition, by showcasing singular items within advertisements or window displays, consumers are more intrigued to obtain them for their exclusive nature. This value and sense of desire for specific items is also relatable to food. With carefully designed dishes, elBulli provided guests with small portions, often consumed within one to two bites. This generated a lingering quality for the guests, causing them to savour every dish while it lasted. As a result of the constantly changing menu and limited seating, elBulli's guests were aware of the rare opportunity they were participating in. Although well documented as molecular gastronomic processes, Adrià's food could only be truly appreciated by those who had the privilege to taste it. Having the chance to eat at elBulli, guests cherished each bite and savoured the entire meal to create a lasting memory.

To form an equally powerful desire for architecture, we must design spaces with a sense of permanence. By creating an urgency towards architecture and spaces that instill a lasting impression on the user, we will have the ability to design desirable spaces. Since buildings with a predetermined lifespan entice users to visit them with more insistence and frequency, the interest of the user increases with the awareness of the building's limited timeframe. With the restaurant hosting a visiting chef on a semi-annual basis, the space will feature a transient quality to showcase a changing menu. For this reason, guests will value their unique experience with every visit, creating a desire to return to the restaurant with each revolution.

Architectural Transfer

As a creative process, cookery combines the precision and vision found in fashion and architecture. As demonstrated by the hybrid of techniques used at elBulli, food has a great potential for experimentation and deviation from convention. Influenced by Adrià's unique approach to cookery, a phenomenon towards food was ignited to join theatricality with the traditional dining experience. In fact, the only notable feature missing was the involvement with its built environment. For that reason, by extending the notion of experimentation and interaction to include the architecture of the restaurant, the exhilaration of an extraordinary dining opportunity could resonate throughout the entire experience. By interweaving the close relationship between fashion and food with architecture, the project proposal will transform the way we conventionally view fine dining and advance the way we connect to a typical restaurant environment.

The Cross-Fertilization of Fashion, Food, and Architecture

As a hybrid, the restaurant will feature a reputable Canadian chef, which emphasizes the use of local and fresh ingredients to create Canadian-inspired cuisine. In addition, the restaurant will also serve as a host kitchen for an invited international chef on a semiannual basis. The aim of this restaurant is to serve as an environment that allows for culinary advancement through experimentation and the merging of different cultures as a creative dialogue between the host and visiting chef. The design of the restaurant is intended to simultaneously reflect the nature of two different cultures in an architectural hybrid and evolve to suit the featured chef. Naturally, the hybrid will include permanent features that represent the Canadian chef within his/her natural environment and evolving features that reflect the implementation of the culture and cuisine of the visiting chef into our existing environment. With the analysis and cross-fertilization of fashion, food, and architecture, the restaurant will serve as a response to the question of whether it is possible to create a sense of permanence within the realm of architecture.

The Project: *choosing the site*

Figure 28
aerial view of site location

Given the duality and intended purpose of the restaurant, the Thompson-Perkins Mill was chosen as the proposed site. Dating back to 1850, the former mill stands as a symbol of Canadian heritage. Although it has been conserved by the National Capital Commission since 1971, it was never designated a heritage building. This is due to the fact that after it was decommissioned as a mill, the interior was extracted to allow for new uses. With every desire to maintain the property at a functioning capacity, the building is an ideal venue for an implementation of the principles of 'modern preservation'. Selected for its hidden location, the site is separated from the downtown core and away from other restaurants with the intention of providing a unique destination for guests. As a pre-existing building, it allows for the opportunity to be repurposed,

extending its life through continuous alterations. As the building has been left idle since 2007, the restaurant will act as a catalyst for revitalizing and creating new interest for the site. By applying the methodologies of the fashion industry as a theory for designing a new dining experience, the mill will have an opportunity to maintain a sense of relevance. In repurposing the building, the restaurant will accept the notion of change with the insertion of new transitory elements into its existing structure. By respecting the idea of transitoriness as a form of conservation, the building will become a viable and sustainable prototype for future adaptive re-use projects.

defining old and new

Figure 29
555 Wellington Street
Ottawa, Ontario

Following the intentions of 'modern preservation', the mill will be transformed into a restaurant via the method of insertion³². By adapting permanent and transitory elements to the existing building, the restaurant will reflect changes through time and accommodate the menu of visiting chefs. The combination of contrasting elements that define temporary pop-up architecture and less transient adaptive re-use projects will inform the treatment of the original building. With the intent of respecting the existing architecture, the exterior walls of the building will not be altered; rather, an emphasis will be placed on reinventing the interior space. By creating a duality between old and new, the restaurant will serve as a fresh layer on the memory of the building's previous function, while carefully distinguishing itself from the original building through physical separations and a distinct shift in materiality. As part of the restaurant, the transitory elements will infuse a sense of exclusivity for guests and change on a semi-annual basis. Given the limited duration of time in which the restaurant stays in one state (similar to that of a fashion trend), it will never become irrelevant.

³² In this thesis, the method of insertion indicates a careful placement of architectural elements within an existing structure in order to repurpose a space. As a form of intervention, the aim of extending the life of the original building can be achieved by being minimally invasive where possible.

creating a new dining experience

To fully understand the prospects of whether the idea of transitoriness could be used to achieve permanence within architecture, several iterations of design were explored. Although maintaining the same theoretical purpose, the first and second versions of the project resulted in two different designs of gestural and practical translations, respectively. In the first version (refer to Appendix A), the journey through the restaurant allowed for the exploration of a curving ramp that took guests from the ground to second floor, building anticipation for the revelation of the kitchen after the main meal. The notion of insertion was portrayed as a grand and perhaps, foreign gesture within the building, that allowed guests to experience the space like a journey through the choice of dishes. Although this idea is preserved in the second version, the limited spacing within the existing building prevented the ramp from being materialized, as it ultimately sacrificed the overall view into the kitchen. Provided that certain areas within the design would be unresolved due to this nature, a new version was undertaken to reassign the space and strengthen the idea of the runway, while improving on the old design.

Upon entering the second design on the ground level, guests are visually captured by the representation of a restaurant (fig.36) and get a glimpse into the sunken theatre area (fig.37). With the intention of providing a limited view of the space upon arrival, a relationship with the guest is established, building anticipation for the finale. Designing the circulation based on a 'runway for food' (fig.30), the path signifies the journey one takes through the restaurant. Starting with the tasting walls (fig.38), a narrative commences with a literal runway that invites guests to partake in a performance, where they are the actors. With the tasting walls in constant motion due to the revealing and emerging of dishes at arbitrary moments (decided by the chefs), the walls are animated like impromptu performances that are part chef and part guest. With limited visual contact with the chefs at this stage, guests have a choice of trying appetizer-style dishes served from the host and visiting kitchens located behind its respective walls. While some may choose to remain on the literal runway, others can proceed to

the second floor where the bar and balcony (fig.42) are located. From the foldable balcony seating (fig.43), one gets a view of the ongoing performance, seeing the different roles played by the guests on one side of the wall, while being juxtaposed by the chefs on the other. Here, guests have a choice of sitting singularly or using the individual units as modules to create more seating. In this version, the method of insertion is determined through the process of joining materials; combining necessary elements, while letting other elements stand-alone. With respect to the existing building, new floor plates are inserted into the old structure, leaving a physical separation between the old walls and new interior structure of columns and slabs (fig.45). Entering the main dining area, guests arrive at the theatre (fig.48). Here the seats and tables are situated on three tiered levels, allowing for a full view into the fusion kitchen where the hybrid of host and visiting cuisine occurs. The full understanding of the functionality of the restaurant is revealed at this final performance, where the guest becomes the observer. Enticed by this unique dining experience inspired by movement and discovery, guests will be left with a lasting impression and a sense of permanence.

The Restaurant

Figure 30
circulation

Figure 1
zones

Figure 6.1
basement plan

1. theatre (fusion kitchen)
2. cold storage
3. dishwashing room
4. office
5. m&e room

6. storage
7. female locker room + washroom
8. male locker room + washroom
9. guest washroom

Figure 1.2
ground floor plan

1. theatre seating	5. foyer
2. host chef kitchen	6. lobby
3. runway + tasting walls	7. guest washroom
4. visting chef kitchen	

Figure 3.1
second floor plan

1. theatre seating
2. balcony seating
3. bar
4. lounge seating
5. guest washroom

Figure 1.6
section

Figure 10
entrance a

Figure 3-1
entrance b

Figure 36
tasting walls

Figure 50
tasting wall elevation

12cmx10cmx20cm

17cmx20cmx20cm

42cmx15cmx20cm

22cmx25cmx20cm

27cmx50cmx20cm

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Conclusion

Within the realm of fashion, cookery, and architecture, the sense of permanence is dependent upon an ability to remain relevant. From clothing to food to spaces, we respond to transient experiences, which encourage a recurrent and renewed engagement; ultimately, confirming the necessity of change as a means for creating permanence. Through the captivating elements from the fashion and food industry, this thesis offers a possible direction for designing an intriguing and memorable architectural experience. By addressing the need to build upon and improve the spatial experience of existing spaces, the ability to transform the way we traditionally view architectural permanence was brought forth. With our surroundings and necessities in a constant state of change, it became increasingly apparent and unrealistic to expect the physicality of our built environment to remain in an unvarying state. Thus, the importance of accepting the notion of change as a means for conserving architecture should be reinforced and viewed as a positive adaptation. By learning to balance the history of a building with its current function, the duality between past and present will aid in strengthening the identity and purpose of the original design. Given that our perception of space is influenced by its physical attributes and the ability to interact with it, the intention of the restaurant is to build the relationship with the user through a sense of engagement. Although the methods for increasing user interaction are vast, this thesis provides one approach as an exploration of many possible interventions. Therefore, by providing the opportunity to challenge the traditional view of permanence to go beyond a tangible state, architecture will acquire a true lasting quality.

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