Introduction
Inserting Fashion Into Space

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> Space is an essential framework of all modes of thought (Sack 1992: 4).

In one of the earliest scenes from the famed 1939 film *The Wizard of Oz,* the Wicked Witch of the East is tragically killed by a airborne, wayward house that was ripped from its foundation and displaced violently into the tornado, which left rural Kansas in a bit of a mess. All that we, the audience, see are her thin ankles in a pair of sparkling ruby slippers. All that remains of her material identity is her body, crushed by the (domestic) architectural weight of Dorothy's house, and her much sought after, infamously magical shoes. Taking possession of those special shoes, not unlike any coveted Manolo Blahniks or Jimmy Choos today, give Dorothy a certain spring in her step, a certain power to walk the Yellow Brick Road, perform the many tasks at hand, and face any adversity each subsequent space might conjure. And like any good and stylish pair of shoes, Dorothy's ruby slippers take her through the many spaces and places along her journey in the Land of Oz. While the movie may not be about Dorothy as a model fashion icon strutting down a yellow catwalk, the powerful visual image of those ruby slippers activated through the desire to be elsewhere serves as a vivid metaphor of fashion's ability to transport the embodied subject to another place and space.

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Space has become fashionable again. To be "in fashion" is both and at once sartorial and spatial. Yet, discussions of space continue to be emptied of fashion; it's as if space were unchanging and sacred, beyond the vagaries of trends and fashion's cycles, beyond the purported feminine wiles of beauty and image. Likewise, spaces and places have often been overlooked in the writing of the visual and material cultures of fashion. We have been lead to believe that space involves depth and longevity often prescribed through the thickness of architecture in contrast to fashion, which privileges surface and newness. The encounters with fashion happen within a space at a given place and do not simply function as backdrops but are pivotal to the meaning and vitality that the experiences of fashion trace. More

often than not, these environments mitigate, control, inform, and enhance how fashion is experienced, performed, consumed, seen, exhibited, purchased, appreciated, desired, and, of course, displayed. The design implications of these spaces and places, and even the objects contained therein, condition our responses to, and our perceptions and memories of fashion. Conversely, fashion enhances the identity, worth, pleasure, and currency of certain places and spaces, as the culture of retail environments has recently reminded us. Fashion's multiple personalities and identities are contingent on the design of an environment, enabling, altering, or enhancing the cultural significance of the fashioned subject who through these myriad spaces and fashions are given leave to perform their own multiple personalities. It must be recognized that space is itself a representational strategy that not only invests in and influences the visibility and visual and material outcome of fashion but also unveils, imposes itself upon, and narrativizes identity.

Referring to the spaces and places of consumption specific to London since the eighteenth century, Christopher Breward eloquently asserts that fashion "is a bounded thing, fixed and experienced in space—an amalgamation of seams and textiles, an interface between the body and its environment. It is a practice, a fulcrum for the display of taste and status, a site for the production of objects and beliefs, and it is an event, both spectacular and routine" (Breward 2004: 11). However, since the nineteenth century, Paris has stood as the embodiment of modernity and the transient nature of urban fashionability. The French capital achieved its iconic status, which it retained well into the twentieth century, precisely because it managed to construct spaces and enliven places for the cultures and performances of fashion. Nigel Thrift has argued for a vision of the city as a network of haptic, sensory, phenomenological experiences. But might we not think of all spaces and places in these terms, no matter how small or grand, insignificant or praiseworthy, physical or virtual? In other words, might all the spaces of fashion not become *the* places for the spectacle of everyday life, and is not the everyday itself the spectacular?

Drawing inspiration from Charles Baudelaire and his always fashionable and omnipresent *flâneur* who embodied *par excellence* the city of Paris, Walter Benjamin was the first to map out the relationship between space, fashion, and modernity (Benjamin). The *flâneur's* experiences of the city were predicated on a narrative of mobility and visibility, one "that relies on interrelation of place for its storyline rather than on a character-driven plot" (Rendell 10). Mobility implies bodies moving through, acting out, time and space. Michel de Certeau understood space as "composed of intersections of mobile elements. It is in a sense actuated by the ensemble of movements deployed within it." For him "space is a practiced place" precisely because bodies move through it and therefore enliven it (117). Space allows, therefore, the embodied subject to narrativize fashion; it translates the idea of fashion into action. And so, in these ways, space like fashion is rehearsed, that is, it is the locus of the performing subject.

For Benjamin, the arcades in particular and the city in general visually and materially accommodated the fantasies and desires of the modern urbanite. Like the everchanging fashions worn and displayed with panache by the *flâneur* whose identity was predicated on seeing and being seen, the boulevards and arcades chronicled the relentless changes and shifting meanings of modern life, despite their architectural grounding and solidity. Architectural and spatial structures are transformed by fashionable embodied agents who forever participate in the never-ending spectacle and performances of modernity as both agents and spectators. The unremitting alterations endured by a city like Paris in the late nineteenth century are revealed through myriad and shifting spaces of fashion's spectacles and displays. Arcades were at once both private and public, where the spectacle was the commodity and where thresholds were always threatened by fashion's subjects and objects. "Signifying spaces," like the Parisian arcades, at once "attract or repel a public, who convey meaning through the events and rituals performed in them" (Quinn 26).

In the case of Paris, for example, the city and couture have worked together to conjure a specific representation of both place and a fashioned identity. David Gilbert notes that, by the end of the nineteenth century, "[more] than clothes of particular designers, the fashion object that was being consumed was the city itself, and the spectacle of high fashion *in situ*" (2006: 21). This notion of the city performing as a fashion object—or subject—can surely be extended to the seemingly endless spaces and places which map out the city itself. Certain events on the calendar also call attention to certain locations within the city, heightening their involvement with fashion, such as the racetrack at Longchamp, an integral event in the bourgeois Parisian social calendar since the eighteenth century. What special events like the racetrack, the opera, theaters, nightclubs, and runway shows among others involve is movement, migration through the city, crossing through space to arrive at a desired destination.

Earlier economic literature has placed emphasis on and limited the geography of fashion to the locations of its production (Gilbert 2006: 28). However, given that fashion moves, migrates, travels particularly within an international and global culture, this volume explores the topographies of consumption, display, creation, performance, exhibition, and advertising of fashion, in other words, the final product in both its glamorized and everyday forms. Today, more than ever, fashion and mobility have come to represent global experiences encompassing certain cities and yet moving beyond them through e-commerce and other alternative modes of consumption. Virtual spaces like the Internet seem to lack space and place, that is to say, a true material sense of location, but it is equally and increasingly relevant to the experience of fashion. In addition, the current obsession with global expansion and domination makes the discussion of space and place in the histories and theories of fashion all the more pertinent and prescient. Global expansion transforms places and spaces, rendering them

identical, indistinct, and uniform, leaving one city to look like every other. However, globality and virtuality are themselves experiences of space and place, representational strategies which obliquely disguise the body. Place and space also take on added significance in a global world intensified by increased travel, transience, migration, and displacement. As a result, one question worth posing is does fashion travel well? Either through commerce or immigration, fashion traverses boundaries sometimes translating well, while at other times resulting in moments of tension, confusion, and/or alienation despite being a global marketplace.

Fashion has transformed the visual culture of cities. In Milan, for example, Giorgio Armani's ever-changing and highly recognizable Emporio Armani billboard in Via Broletto, and Donna Karan's DKNY iconic advertisement on a midtown Manhattan firewall have become key markers in cities where fashion permeates many facets of cultural and economic life. These much photographed walls, enlivened through the imposed imagery, have indelibly marked the urban fabric of cities which often operate as the commercial centers of their respective countries. Never before has fashion played such a pivotal role in the cultural, social, economic, and private lives of so many, and as a result, as Bradley Quinn claims, "it also portends a new economy of space" (Quinn 16). More recently, we have witnessed a new phase in the cultural wars of consumption and public space with the monumental expansion of evermore spectacular and grander designer boutiques, a development initiated by designers realizing their aspirations through collaborative efforts with famed architects. These designer boutiques and mega-stores have expanded and obscured the parameters of promotion and the contours of consumption to become cutting-edge environments of innovation and spectacle, as well as noteworthy cultural *milieux* and art exhibition spaces. Like the new museums and galleries which proliferated around the world in the 1980s and 1990s, these now-celebrated and much-written-about designer boutiques have become tourist destinations in their own right for art connoisseurs, architecture enthusiasts, or zealous fashionistas alike. Fashion designers have not only hired star architects to design larger than life boutiques or department stores, but they have also begun to influence other cultural and spatial spheres such as the theater, rock and roll stage, museums, and galleries, to name just a few. Architects in turn have also recognized the value of fashion in their quest for innovative ways to approach a built environment with constantly changing needs and concerns.

Not to be outdone or defeated in the trenches of the culture wars and tapping into the current scholarly and popular interest in fashion, numerous private and public art institutions also have le(n)t their spaces to explore the visual and material cultures of fashion with differing results. Fashion has transformed museums and art galleries with myriad block busters featuring past and living designers, and these hallowed institutions have adopted the cornerstone of fashionable goods marketing by creating desire

and stimulating and fulfilling need. The relationship between the art gallery and fashion, to cite but one example, provocatively proves how, on the one hand, fashion can transform places and spaces, adding, deferring, or altering the identity of that environment, while, on the other hand, it can increase the cachet and cultural currency of a (living) designer. Regardless, what can surely be said of these environments, and what is often forgotten, is that desire, pleasure, and play become active accessories in the narratives of embodied subjectivity.

DEFINING THE SOCIAL RELATIONS OF SPACE

Surely one might ask whether place implies a temporal reality, a concrete moment of experience, while space remains abstract, ambiguous, and fluid. Place might simply be defined as a topographic point, a particular position, a location, while space could be understood as a continuous area or expanse which is free or unoccupied or where things are to be located. However, as Henri Lefebvre argues, "spaces [cannot] be considered empty 'mediums,' in the sense of containers distinct from their contents" (87). What Lefevbre evokes is that we might acknowledge how both place and space are constituent of the object and how in turn, as an embodied practice, both might help locate fashion on the map of political and cultural identity.

With these definitions in place, I wish to make clear that it is not the intention of this author or of this volume to conceptually reify place and space, denying the loaded history and the philosophical traditions which have attempted to deny, theorize, or deconstruct them. Both terms occupy deeply contested terrains. So rich are the histories and theories attending to the terms that my hands are tied to fully rehearse them here in the space of this brief introduction. On the other hand, I do not wish to abandon all intellectual responsibility to provide my readers with some sense of how these terms might come to bear on the case studies developed and explored by the authors in this volume. Moreover, place and space are fluid, transformed by subjects and objects, and are therefore often difficult to pin down and even more difficult to define. As Edward S. Casey ascertains:

> If it is true that there is a genuine geneaology of space—and, mutatis mutandis, of place—then we cannot maintain that place or space is simply one kind of thing, to be discovered and described once and for all. Not only is space not absolute and place not permanent, but the conception of each is subject to the most extensive historical vicissitudes (297).

In light of this, how might a volume on space and place proceed? What I suggest is to ask what might fashion reveal about how people occupy, embody, enjoy, and perform in certain places and spaces at a given moment in time? Space thickens fashion, it extends it, attenuates it, grounds it, while fashion

adds texture, color, and life to space. What these two facets of the discussion reveal are the ways in which social space comes alive. As Lefebvre defines, social space "subsumes things produced, and encompasses their interrelationships in their coexistence and simultaneity" (73). However, one effective way to locate the experiences, moments, and cultures of these interrelationships is through representation itself, that is to say, the sites/sights of visuality and visibility which transform, enact, and activate the rare and mundane experiences of everyday life. These glimpses into the everyday are marked by what Lefebvre distinguishes as "a theatricality as sophisticated as it is unsought, a sort of involuntary *mise-en-scène*" of fashion (74).

In his discussion of the submersion of place into the expansiveness of space, Casey has asserted that place is not merely a site, as the latter "does not situate." He adds importantly that "[s]pace on the modernist conception ends by failing to locate things or events in any sense other than that of pinpointing positions on a planiform geometric or cartographic grid. Place, on the other hand, situates, and it does so richly and diversely. It locates things in regions whose most complete expression is neither geometric nor cartographic" (201). Casey continues: "The more we reflect on place, however, the more we recognize it to be something not merely characterizable but actually experienced in qualitative terms. These terms, for example, color, texture, and depth, are known to us only in and by the body that enters and occupies a given place" (204). If we slide fashion into the equation, an experience which also necessitates a consideration of color, texture, and depth, then we are impelled not to think of space and place as disembodied, as sites distinct from human experience and interest. Is space and place the thingness that binds people to fashion and even to each other through the interrelationships within social space? Through spatiality and emplacement, the body orients itself and its understanding of other fashioned subjects.

While there is a rich and significant body of work which has interrogated the practices of shopping and fashion as object of consumption, critical attention has viewed the places and spaces of fashion almost exclusively in terms of the capitalist system and consumer culture, obliterating the myriad nuanced layers involved in social relationships. In addition, more recently, much has been made of the connections, metaphorical or otherwise, between fashion and architecture, paying little attention to the material and visual connections as well as the objects and bodies interacting in and negotiating the spaces of fashion. In other words, attention has been paid to the surface/flesh/fabric of fashion and architecture, and little to the depth/interior/insides of fashion's environments. This volume interrogates the complexities of the display of fashion as sites and sights of spectacle, desire, pleasure, identity, and performance. In sum, what *The Places and Spaces of Fashion, 1800–2007* proposes is a sort of topography marking out various, while not all, spaces which influence the display and representation of fashion.

As the *Oxford English Dictionary* outlines, "display" as a verb is suggestive of two underlining forces. First, it means both to "place (something)

prominently so that it may readily be seen," while it is also defined as a method to "give a conspicuous demonstration of (a quality, emotion, or skill)." In these terms, what is involved and investigated in the chapters of this volume is that space through visibility and visuality conspicuously give fashion meaningful shape, volume, and form. Additionally, as the second definition attests to, there is a performative and affective dimension, one that clearly implies a space to act upon and through. Exploring the display of fashion in its various spaces and places adds a neglected and compelling dimension to the synergy between material and visual cultures. As Quinn states: "The fashion system is premised on visuality; a concept essential to the consumption of fashion but often underestimated in interpretations of it. . . . Visuality is not the same as sight; it occurs when visual media and sensory perceptions intersect, where gaze meets desire" (20). This meeting requires spaces and places.

In *The Production of Space,* Lefebvre argues that space is not a mere "container without content," but rather a product of human agency and activity, not unlike fashion, I posit. As such, he attributes "spatial practice" as "all aspects, elements and moments of social practice" (8). Lefebvre looks into space through three different temporal modes, which seem readily amenable to a discussion of fashion: "the perceived, the conceived, and the lived." Spatial practice (the material expression of social relations) comprises conceptual practices, which conjure space both in imaginary, representational form and as a lived experience. Edward Soja has also argued that "spatiality is . . . a social product" (125). While the social production of space is evident in everyday and institutional practices, it ignores the imbrication of social space with mental space (Burgin 28). In the case of fashion, most people, at least initially, experience fashion through images, that is, the gaze (the optical), which is then succeeded by an experience enlivened through touch (the haptic). This relationship, then, is at once both material and visual, both social and projected mental uses of space.

Interestingly, Immanuel Kant asserted that "things *must* occupy particular places: we cannot perceive them, much less know them, except in such places" (Casey 204). He argued that the world of things in order to appear to us, as it were, must assume a form, that is representation itself. According to the philosopher, even time and space are represented; "place is part of the very world of appearances whose status is held to be representational" (Casey 203). The limitation of a Kantian approach, of course, is how the philosopher reduced the world (of objects) to a sum of representations, thereby not only reaffirming the mind/body split, but also privileging sight over the other senses, ignoring embodied space and practices in/through/because of these spaces.

BODIES IN FASHION/BODIES IN SPACE

Networks of creation, production, distribution, and consumption have long been examined, scrutinized without attending to the spatial dynamics and

corporeal realities which assist in these activities. Fashion is not simply a product of labor, but a practice of being-in-the-world, a sensual activity. And so, we must not lose sight of the role the senses play in both the conceptualization and experience of both space and fashion. Lefebvre's "histories of space" is also the "histories of the body," and in this volume I wish to think through these bodies as clothed, fashionable, sartorial. For Lefebvre, the body is at the center of the social experiences of space: "The Whole of [social] space proceeds from the body" (405). In this way, space itself is not a geometric or abstract experience, but rather one marked by a haptic, visual, and complete sensory integration. Both fashion and space possess and are possessed by a body. At the hands of fashion or space, the body is not a passive agent of either, but inhabiting, wearing, altering, affecting both, an agent of transformation. Following along from Maurice Merleau-Ponty, intentions are marked by and through our physicality; our experience of the world of objects is primarily through our bodies. As a perceptive body, the subject's sensible apprehension of objects is not simply the product of consciousness but a tangible, material, and fleshy experience across the landscape of fashion.

Merleau-Ponty argued that bodily movement is "productive of space" (387). Our bodies are *the* way into the world and the object (140). Merleau-Ponty was keen to point out the significance of touch. It is the flesh that encounters the world of objects; fashion not only rubs up against our fleshy bodies, but is itself a second skin, another layered and significant sensory device of being-in-space. Fashion is a situated and embodied practice. In the twenty-first century, the body has become both virtual (mannequins, cybernetic models) and real (fleshy producing and consuming agents). Is cyberspace really and truly the last place to colonize? If cyberspace is no "real" place, then what can we make of this when the subjective experience of communication and information is disembodied? One way to measure space is through relationships between things, for as Robert David Sack has exclaimed: "space is manifested through things" (1980: 15).

Like the *flâneur* who looks, watches, gazes, desires, moves through the city, crosses the threshold of an arcade, picks up an object, puts it down, solicits the help of the sales clerk, places gold coins in the former's hand, leaves and walks the streets anew, shakes the gloved hand of a friend, caresses the elbow of his finely dressed companion, opens the door of his carriage which will take him home, to the opera, to dinner, to the racetrack, these bodily experiences (to only list a few) in the day in the life of the *flâneur* help to situate occasioning definitive coordinates that are at once real, material, and significant, if even only fleeting. de Certeau once described space as "composed of intersections of mobile elements. It is in a sense actuated by the ensemble of movements deployed within it." For him, the body's movement and mobility activate place: "space is a practiced place" (117). It is only part of the equation and is not enough. I wish to hint at a space beyond, from which to claim that the clothed body, or the

embodied subject's engagement with fashion, tangibly situates economic, political, religious, cultural, and social spheres at once imagined, perceived, and concretized in space. While philosophers may discuss sensible bodies, what is crucial to our discussion here is how, through a sensual or sensory commonality, place and fashion are visually and materially linked by way of the body. Fashion is a sensuous moment of experiencing space.

How does the fashioned body, the embodied fashion subject, or just simply fashion itself produce, create, engender, elicit, represent, interpret, and transform space?

The study of fashion has more recently come to terms with the fashioned body as a signifying practice. In her seminal work on the relationship between fashion and the body, Joanne Entwistle explores the social and cultural significance associated with how the dressed body takes on various meanings in different contexts, either formal or informal, public or private. Entwistle's interest in embodied fashioned subjects is evocative of the nuanced and fleshy experience of fashion and textiles, complicated by social order, rules, protocols, and strictures.

It is the body that lends orientation to space, that locates place. More precisely, the sensual body, the tactile experience of being-in-clothes helps the subject to make *sense* of being-in-the-world as clothing and fashion visually and materially prescribe class, group or clan affiliation, ethnic and cultural locations, gender roles, and sexual identity. Fashion is one of those ways we understand our place in the world, and yet it offers us alternatives.

SOMEWHERE BETWEEN SPECTACLE AND PERFORMANCE

Recently, a much needed discussion of the performative nature of fashion has come to bear on how fashion is theorized, researched, discussed, marketed, and displayed by both scholars and professionals in the industry. However vital is a discussion of fashion's performative function, performances need locations, even if acted out within the private confines of a change room or closet. Sites can be marked out as places and spaces which define and are transformed through, by, and because of the subjects and objects of fashion. As potential sites of and for spectacle, performance, and even transformation, people often seek out locations of fashion either as participants, voyeurs, consumers, spectators, or would-be models. Fashion tailors the perception of spaces or places and the identities which occupy or traverse them.

However, the performative, according to French theorist and self-professed leader of the Situationists International Guy Debord, is suppressed in favor of the spectacle as it fulfills a greater role in the commodification of everyday life and social relations: "In societies dominated by modern conditions of production, life is presented as an immense accumulation of spectacles. Everything that was directly lived has receded into a representation" (thesis 1). Fashion is

a system of continuously changing images, and both fashion and space share in common the fact that they are modes and systems of representation. What happens when they collide, merge, implicate, and imbricate at the sites/sights of display? As previously quoted, Quinn correctly states that: "[t]he fashion system is premised on visuality; a concept essential to the consumption of fashion but often underestimated in interpretations of it" (20). While this is true of fashion, it certainly rings true of space. And so, with this in mind, visuality and visibility are the conceptual glue that binds space with fashion.

In a seemingly Kantian vein, Debord maintained that "[t]he spectacle is the stage at which the commodity has succeeded in totally colonizing social life. Commodification is not only visible, we no longer see anything else; the world we see is the world of commodity" (thesis 42). Burdened by a sort of repressive hypothesis of the spectacle, Debord's Marxist methodology leaves no room for the subversive potential of images, spectacles, and performances. Reduced to "mere" spectacle, Debord viewed the social body as a monolithic entity, devoid of any bodily identity or material agency. Courted as a consumer, each individual is bombarded by images which form the spectacle of contemporary life and culture. Debord argued that society, through capitalism, divided the social body into those who produce and those who consume. However, as Regina Gagnier eloquently reminds us, we are all simultaneously workers and wanters "born of labouring bodies and desiring bodies" (Gagnier 54).

More often than not, studies end prematurely at the point of purchase, ignoring how the narratives of fashion extend beyond consumption to include the personal and public material, imagined, and visual experiences of the subject with its objects of desire. The performances of being in spaces and places within the modern metropolis provided for venues wherein and avenues through which to perform myriad identities. What is particularly prescient about the Situationists and Debord's theories in particular is the strategy of *détourenment* as a sort of redirection of images or events. This French word *détournement* denotes practices which deflect, divert, distort, misuse, misappropriate, or hijack. While the term has sometimes erroneously been translated as "diversion," it would appear that this translation ironically provides for an additional signifying layer to a discussion of fashion, despite the pejorative connotations (see theses 204–09). Fashion has the power to do just this, force a *détournement* within any given culture, hijack any spatial relations, or operate as a sweet diversion.

The Places and Spaces of Fashion, 1800–2007 attempts to shift attention away from and even avoid a conversation which sees fashion and space in strict terms of theatricality for which the reasons are many. First, it presumes a separation from everyday life, that the spaces of fashion are culturally marked as special, rarefied, and hence removed and hidden from view. Fashion might provide a sort of material biography of social and cultural spaces of both the special, significant, and ephemeral as well as the everyday. Fashion's impact on spaces and places does not only make them "fashionable," but

exposes and complicates social relationships within them. Second, a performance also assumes an audience distinct from the actors on the stage, detached and disinterested from the spectacle of fashion they are witnessing. Third, it also infers that fashion is scripted, and hence structurally prescribed and described, belying the interpretive potency of the spectator-viewer-consumer. The performances of fashion happen on many stages (space) and through many stages (time). In the world of embodied subjectivity, which this volume presupposes, the spectator is active, that is, as the inevitable scopophilic participant in the display of fashion, the engaged interpreter of what is seen, and finally a fashionable interloper. In this way, the intersubectivity engenders the spaces between subjects and the places which locate them. The spectacle is a visual performance made possible through the onslaught of images and, as Debord recognizes, mediates the "social relations between people" (thesis 4). More often than not within the cultures of modernity, the dialectical relationship between reality and image is collapsed; the image becomes reality and the wo/man becomes the fashion plate.

FASHIONING VOLUME

Within the space of this book, a statement like Ben Highmore's "[p]laces permit and prohibit" could not ring more true (33). The act of writing history is an act of placing importance on and placing within the frame of view; certain fashion and spatial practices have been included, while others have been excluded from this volume. While Highmore is specifically referring back to de Certeau's analysis of the production of history, that is, historiography itself, the spaces of prohibition and permission refer more broadly to the production, formation, and distribution of knowledge and subjectivities. In this case, places and spaces become sites which restrict, prescribe, limit, entertain, promote, and encourage the representation, embodiment, experience, and display of fashion through the guise and writing of intellectual history, which this volume attempts.

As a location itself or as an act of emplacement, *The Places and Spaces of Fashion, 1800–2007* does not restrict space to bricks and mortar, but looks to the auratic, secular importance attributed to and garnered in these spaces. Like the Wicked Witch of the East whose corporeal identity for the viewer was defined in strict terms of the adverse affect of (domestic) architecture, so too has the corpus on fashion and space within and beyond the academy been informed by the weighty and univocal context of architecture. A spate of books has explored the more recent trend in the current building boom of mega-stores, designer epicenters, and celebrated retail spaces. For while books like *Fashion Retail* (2004) by Eleanor Curtis, *Absolutely Fabulous* by Ruth Hanisch (2006), *Retail Design* (2000) by Otto Riewoldt and Jennifer Hudson, and finally the special issue of *Architectural Design—Fashion + Architecture* (vol. 70, 6, 2000), to name only a few, have set out to differen-

tiate the various stylistic tendencies found in retail architecture, they limit their attention to contemporary retail stores, focus exclusively on architecture as the defining principle of place and space, ignore the visual and material cultures of these spaces, sidestep the broader cultural implications these spaces have on fashion and identities, and with the exception of the special issue of *Architectural Design,* what such books gain in breadth, they tend to lose significantly in interpretive depth. In short, they explore buildings rather than the systems, networks, and complexities of spaces and places of fashion and its display that come together in and around these outlets.

Given the infinite possibilities fashion offers and the polyvalent nature of space, this volume can only boast, at best, to be an embryonic and partial cartographic initiative. As the chapters attest to, one single map, program, or model is neither plausible nor even desirable. It does suggest, however, the multidimensionality of many types of spaces: architectural, social, virtual, conceptual, pictorial, representational, material. A volume of disparate case studies such as this one is neither bound by one theoretical model nor wedded to one methodological template and moves beyond disciplinary boundaries by negotiating terrain at the often murky backwaters of art and architectural history, visual and material studies, and fashion theory and history. It offers strategies and histories of reading fashion's many maps as the authors vacillate between the concrete and the abstract. The locations of fashion on the cultural, economic, social, and political maps have been altogether ignored or trivialized by conventional historians and scholars. What these case studies help to open up is Pandora's (jewelry) box of sorts, to worlds where space constructs narratives and where fashion is not merely an accessory but content and meaning itself.

Architecture: In Fashion, edited by Deborah Fausch, explores the myriad metaphors, analogies, relationships, connections, seams, and threads that bind fashion to architecture. While some of the case studies attend to the issue of modernity, the book, more theoretical than historical, appears less to have explored fashion as a material and visual object, privileging fashion in the service of architecture, than to have pursued discussions of the "fashionability" of various architectural practices. Whereas in *The Fashion of Architecture* Bradley Quinn skillfully explores the complex interrelationship of contemporary fashion and architecture, interrogating how fashion, particularly of avant-garde designers, informs and is informed by architectural praxis. Quinn honestly and compellingly begins to explore this complex symbiosis, but confines his analysis not only to our contemporary experience, but more precisely to radical, avant-gardist designers. Quinn's analysis, however, rarely gives way to more nuanced discussions of some specific case studies beyond the realm of high fashion to explore some of the everyday occurrences, performances, and actualities of fashion(s) and the built environment. Quinn himself concedes that "[t]he axis between fashion, architecture and identity is highly topical, but until recently, relatively unexplored" (Quinn 40). Taking off from this point, *The Places and Spaces*

of Fashion, 1800–2007 attempts to do exactly this. By considering different historical and geographical material, this volume moves beyond the physical and conceptual strictures of architecture as the defining principal and guiding force of fashion's spatial parameters to explore the thickness of spaces which help us to locate defining narratives of fashion's multiple identities. As a result, the goal is not to map out specific and static positions in the cartography of modernity, an impossible task to be sure, but to demonstrate the fluidity, contingency, cyclical culture, mobility, and shifting nature of space, in other words, the fashions of space.

The volume purposefully draws the reader's attention to the locations where identities blossom and fashion lives, breathes, and becomes integral to the places it occupies. Divided into three parts, the chapters explore various physical and conceptual spaces, moving from the two-dimensional with paintings, illustrations, and photographs to more traditional, concrete, and architectural physical environments. The volume also navigates some of the various sites (whether permanent or temporary) of the production, circulation, exhibition, consumption, and promotion of fashion that define meaning and knowledge about a culture or individual by providing room for a bond between embodied consumers-spectators and fashion's many objects.

Fashion and space do not occur in isolation, but in tandem with other human activities (economic, political, cultural, social). And so, in this way, separating fashion as it were, is an artificial enterprise, but I argue a necessary one. Necessary because it has rarely, if ever, figured in discussions of the study of space and place. As a result, this volume aspires to begin, or perhaps continue, to chart out fashion's myriad travels and destinations. However, I also wish to imply that the map, like all scholarship, is always being redrawn. The fashion system is always on the move, after all, never satisfied to stand still, always seeking out the new, that which is exciting and desirable. And so, the most we can hope for is a cross-section cut through layers of fashion's geography, seeing through the sediments, the layers of history built up over time. This becomes a challenging prospect when one thinks about space not only in terms of its physicality, but also its imaginary projections or idealized (spatial) abstractions. How does one chart out the imaginary onto physical maps, where the rules that govern physics, geometry, architecture, and geography do not apply?

Certain places are sought out by the fashion cognoscenti. Space within the context of the modern metropolis is itself a luxury and only serves to enhance the status of the wearer or of the fashion object. In selecting the chapters for this volume, I have attempted to include as many spatial narratives as possible from the nineteenth century to the present in both Europe and North America, whose relationship to fashion have been informed by the market economy, the vagaries of various cycles, and the modern metropolis. The chapters have been selected because they engage

with questions attending to the "modern condition" by seamlessly weaving interdisciplinary discussions of the visual with material culture to explore the spatial dimension(s) of fashion. Some of the chapters explore new and exciting terrain, while others offer compelling revisionary analyses of relatively known sources. The approaches taken by the authors are purposefully diverse as they mark out the differences and diversity in the modalities of space, strategies of display, and vagaries of the performances attending to the needs of the fashionable. These discussions include the following sights/sites: department stores; museums and galleries; designer boutiques; painter's studios; streets and parks; university campuses; racetracks; shop windows; private residences; change rooms; tailor shops and haberdasheries; runway presentations; war zones; virtual and cyber sites; arcades; promenades; cities and fashion districts, among others. Some of the places and spaces have long since disappeared or no longer possess the same vitality or currency they once possessed, while others are enjoying growth or a renaissance of sorts.

This volume is set up as an arcade, department store, or website—a location to see, read, and choose fashion through locations of desire. It has amassed objects (yes, even commodities) for the readers to take pleasure in. As such, like all points of sale and display, it is incomplete; it is not a diachronic purview of the subject, but rather a promenade, a flânerie, a bricolage, a perusal of sorts. Volumes like this one invite the reader—like the consumer—to pick and choose and maybe even long for more, seduced by the histories, fantasies, mythologies, and possibilities offered by fashion and its many exciting spaces.

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