

# The Application of Fashion Features in Commercial Space Design—A Case Study of Alexander McQueen

Wanting Xiao\*

Wuhan University of Bioengineering, Wuhan, Hubei, 430000, China

\*Corresponding author

**Abstract:** Contemporary mass consumers usually start from the practicality and functionality of products to the image of enterprises when shopping. Enterprises should provide a reasonable space to use the product concept that they want to convey to consumers to make an issue in the design of brand commercial space. Such commercial space design can not only accurately convey the brand culture, but also show the space concept suitable for product design, from the visual immersive feeling space and product combination. In recent years, top luxury brand companies have begun to popular new business models, and flagship stores are one of the most popular models in typical commercial building space. Alexander McQueen has made remarkable achievements not only in the field of fashion design, but also in the field of business. His works are full of fantasy and unique aesthetics. This article takes Alexander McQueen as an example, from the designer's fashion design characteristics as the core basic argument, through the design work to make relevant research and discussion, and then to the brand fashion characteristics in the commercial space. The use of a comprehensive understanding of the promotion is to convey the important role of product characteristics in commercial space.

**Keywords:** Modern commercial space, Art design, Conceptual design, Higher education

## 1. Introduction

With the progress and development of contemporary society, commercial space design is constantly introducing the old and bringing forth the new. In 2022, the physical store industry was very sluggish, with signs of store check-out and rent solicitation everywhere. The commercial space in urban areas has also gradually shifted from closed shopping to open shopping, and it is not difficult to find that people prefer personalized shopping space experiences. According to the "2020-2021 China Shopping Center Consumer Insight Report" released by the China Chain Store Association, the consumption conversion rate of consumers in shopping centers has further decreased. The phenomenon of "just browsing and not buying" to some extent reflects the further transformation of the positioning of shopping centers in the minds of consumers towards social venues. Compared to shopping, consumers are more inclined to clock in experience. Consumers can not only feel the joy of physical objects in physical stores, but also understand the cultural connotation of the brand from the brand's display space.

For space designers, it is particularly important to have a deep understanding of the products that need to be displayed in the space and the underlying concepts of product expression. This article starts from understanding Alexander McQueen's life experience, to the characteristics and philosophy of his design work, and finally designs a conceptual design of a brand flagship store that can express his unique personality charm through the above content [1].

## 2. The Fashion Design Features of Alexander McQueen

McQueen's emotional expression is the subjective spirit, the clothing work is the objective reality, the clothing design activity is the combination of the clothing designer's subjective initiative and the objective practice activity, and the designer's subjective initiative is the positive response to the human life style. The strong ideological connotation has created the artistic style, and at the same time laid the foundation for the expression of creative thinking and ideas. His clothing interprets the possibility of more faces that women can present.

### **2.1. The Decoration**

Decoration is one of the most intuitive ways to display design works. Effective decoration can beautify and modify the works themselves. Alexander McQueen's works do not simply attach decorative lines to products, but apply the decorative technique of repeated folds to clothing works. His ornate craftsmanship and extremely repetitive ornamentation are all examples of Alexander McQueen's mastery of decorative ruffled lace. From the Spring and Summer 2003 collection (Irene), the elegant dress was created by horizontal accumulation of small pleats starting from the waist line of the maxi dress. By the Autumn and Winter 2006 collection, (Widows of Culloden) created huge pleats resembling water ripples, descending diagonally along the silhouettes of the models. This repeated embellished evening dress is fun and romantic. A purple yarn dress from the 2007 Spring and Summer collection (Sarabande) layers the bottom of a traditional fishtail dress from the knee, like foam. On this basis, the thickness of each fold is increased to create a fluffier and softer fishtail, which highlights the slimmer body of the model. All of the above are decorative features on the waist or skirt. In The Horn of Plenty (Autumn and Winter 2009), wrinkled decorative lines were applied to the jacket of the suit. On the basis of the black and white stripes of the work itself, the collar folds are added, and a lively and jumping fold lines are added to the serious houndstooth suit design.

### **2.2. The Exaggeration**

In design, exaggerated deformation is one of the common design techniques. That is, expansibility. On the basis of the structure of the object itself, the object expands, magnifies or extends and elongates. Through the exaggerated changes in the size of the product, the visual experience is different from that of ordinary objects. The characteristics of the three-dimensional form are based on the product becoming more three-dimensional, and the increase in volume also brings visual impact to the viewer. Alexander McQueen's works, from collar, shoulder and neck, sleeves, waist line to hip line and other clothing design to fit all parts of the body, all use exaggerated deformation to highlight the dramatic sense of exaggeration of products. From the 1999 Spring and Summer collection (No.13), the models wore jackets with exaggerated collars that were much larger than normal collars. The collars matched the models' body shape and ran from shoulder to neck to back, making the models on the runway look like angels with wings spread. The red cape in The Girl Who Lived in the Tree (Autumn and Winter 2008), with its silky red material cascading down from the shoulders and neck to the ground, was the creation of McQueen's romantic vision of the British royal family. Produce a bold grandiose and majestic visual experience. "In direct contrast to the white swan, this model represents the harsh reality of the avian world. It looks like a crow or other predatory bird, with its black feathers showing fervour and aggression," The Horn of Plenty (Autumn and Winter 2009) wrote. The design adopts the expanded shoulder contour feature, shrinks the leg line of the design, makes the upper body stronger than the lower body, but highlights a combat impact. His exaggerated designs are not only reflected in clothes, such as the 24cm high heels in The Horn of Plenty Autumn/Winter 2009 collection is no exception, which are known as McQueen's "Crazy shoes".

### **2.3. The Mixability**

Alexander McQueen also often uses the mix and match method to mix materials that often appear on people's clothing with materials that cannot appear on clothing. Through the material contrast produced by the extraordinary sense of incongruity, on the basis of retaining the traditional culture of their own unique creative inspiration to mix, burst out of the design works more unique and thought-provoking. In the 2003 Autumn and Winter series (Scanners), a Japanese flag-like hat on the model's head is paired with a traditional kimono-evolved jacket and modern simple white tights to express the combination of tradition and modernity. In the 2007 Spring and Autumn series (Sarabande), the model's long skirt is floating, and the silk skirt is matched with the real flowers to create a romantic feeling of the past. On the contrary, the soft fitting body shape curve cutting, clothing shoulder stiff fish bone modeling design, more in line with the image of the upcoming charge of the warrior. The mixture of material and shape of the work highlights the romantic and tough character of Alexander McQueen[2-3].

### **2.4. The Technology**

As an ancient and emerging discipline, design, on the one hand, constantly breaks through traditional definitions, subverts narrow concepts and cognition, and intervenes in emerging things to

find and solve problems through insights into society, culture and economy. On the other hand, in the intersection of natural science and humanities, the design integrates the flexible application of service, experience and interaction in the emerging network era through the skillful grasp of traditional vision, product and space, and at the same time expands the thinking, builds the system and integrates the platform to explore and create the "third wisdom" that guides the healthy, reasonable and sustainable survival and development of human society. McQueen's inspirations went far beyond fashion to include art, film and theater. There is a close relationship between technology and design and art. Alexander McQueen was interested in cutting-edge technology. To better express his designs, his works also incorporate avant-garde mechanical devices. Therefore, his works are not only simple design, but also create a resonance between the viewer and the works, so that his works can be called art. For example, at the end of the 1999 Spring and Autumn collection (No.13), a model in a white dress stood between two industrial robots. With the sound of music, the turntable under the feet of the model starts to turn, followed by industrial robots on both sides of the model at the same time spray color paint on the body, making the viewer more immersed in the whole dramatic scene. Such a collision between science and art makes the way of thinking and creation of modern design show the infinite possibilities of future design.

### 3. The Conceptual Design of Alexander McQueen's Flagship Store

#### 3.1. Design Concept

Through the analysis of the design features of Alexander McQueen, the decorative "through repeated folding" and "through a variety of materials" are given priority, while the exaggeration of "expanding size" and the technological prominence of "science and technology" are supplemented, and the conceptual design of architectural space is carried out.

##### 3.1.1. The Fusion of a Variety of Materials Mixability

The use of a variety of materials mixed collocation, not only can design clothing, can also constitute the appearance of the building (Fig. 1 and Fig. 2). Like Alexander McQueen's clothing design, mixed with different building materials, such as hard metal and transparent glass materials, showing the diversified characteristics of the brand.



Figure 1: One of Alexander McQueen's works, from the Internet

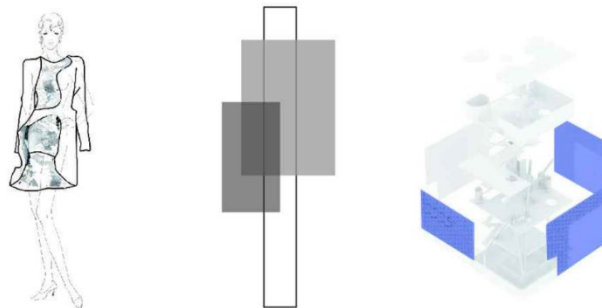


Figure 2: Modeling deformation manuscript, from the author

### 3.1.2. The Repetitive and Overlapping Decoration

In Alexander McQueen's clothing design, in addition to the repeated techniques often used, he also studied the patterns of animals themselves (Fig. 3). The design simplified the butterfly shape and applied it to the exterior wall of the building in the form of repeated arrangement (Fig. 4).



Figure 3: One of Alexander McQueen's works, from the Internet

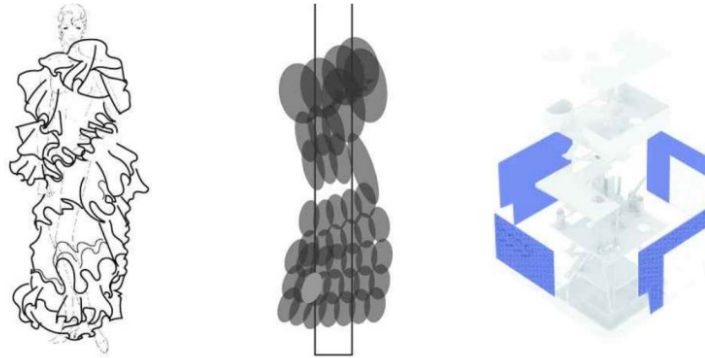


Figure 4: Modeling deformation manuscript, from the author

### 3.1.3. The Exaggeration of Magnified Size

It is intended to use a very exaggerated technique throughout the interior space of the building. By fixing the vertical bearing columns in the traditional concept with an exaggerated tilt inside the space (Fig. 5), and then lifting out part of the ground, a space design different from the traditional space atmosphere is created (Fig. 6).



Figure 5: One of Alexander McQueen's works, from the Internet

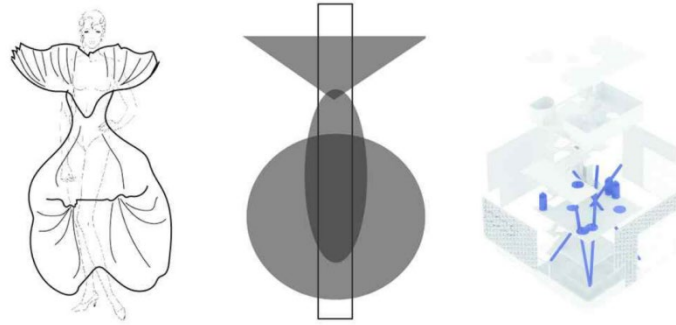


Figure 6: Modeling deformation manuscript, from the author

**3.1.4. The Integration of Technology and Technology**

Alexander McQueen continues to apply modern cutting-edge technology in his works, and the series of works themed "Arts and Crafts Movement" is his reflection on contemporary science and technology (Fig. 7). In the concept design, the latest curtain wall material is used on the exterior of the building, while holograms are incorporated into the interior of the space, so that consumers can better understand the brand culture concept of the designer (Fig. 8).



Figure 7: Images from the Internet

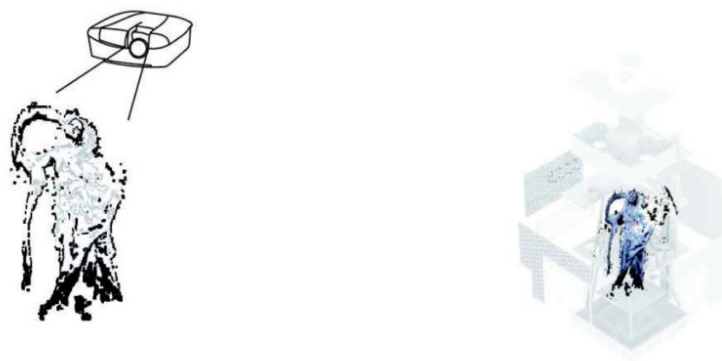


Figure 8: Images from Author

**3.2. Program**

As an important part of corporate marketing, flagship stores need to show the highest image of the brand or brand concept. Through the difference of different brand characteristics, the visual elements of architectural appearance and interior decoration with the most brand characteristics are adopted, and the "five senses" of vision, hearing, smell, taste and touch inside the space are combined to make consumers produce consumption behaviors. Even if they do not consume in the space, the above

"memory points" can also increase the rate of second visit to the store.

**3.2.1. Program Analysis**

Through the analysis of customer behavior, the effective function space in the space is retained and arranged in an orderly manner (Fig. 9). From the content of public activities in commercial spaces, such as watching, listening, seeing, buying, sitting, resting, talking, touching, designing, etc., to the ideal space that people expect, such as fashion zone, culture zone, leisure zone, art zone, etc., combining "activity" and "effect" to achieve the space required to adapt to the above content, the following functional zones are finally obtained, such as Lobby, display, exhibition, fitting room, cafe, etc, gallery, make up space, office, vip zone, service center[4-5].

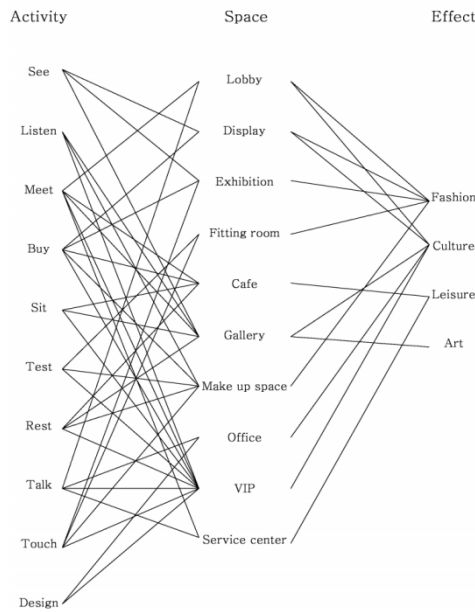


Figure 9: Program Analysis from Author

**3.2.2. Space Program**

The space is divided into 1 floor underground and 4 floors above ground. The first floor underground is a gallery, the first floor (bottom) is an overhead layer, and the second floor is the main shopping area, which is displayed in combination with holographic projection. The 3rd floor is the café, offering tired customers coffee, soothing music and fashion magazines. The 4th floor only provides venues for VIP customers and can provide one-to-one customized consulting services (Fig.10).

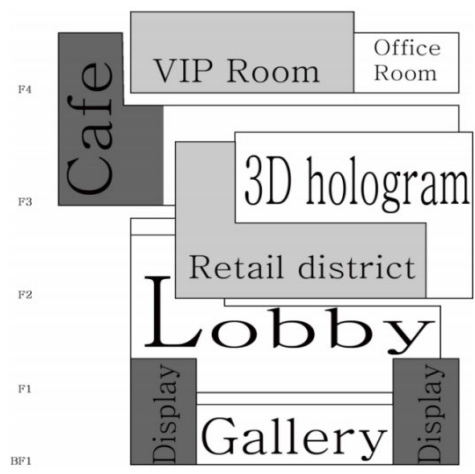


Figure 10: Space Program from Author

### 3.2.3. Rendering image

The effect of the conceptual design scheme is demonstrated through the above design features (Fig. 11).

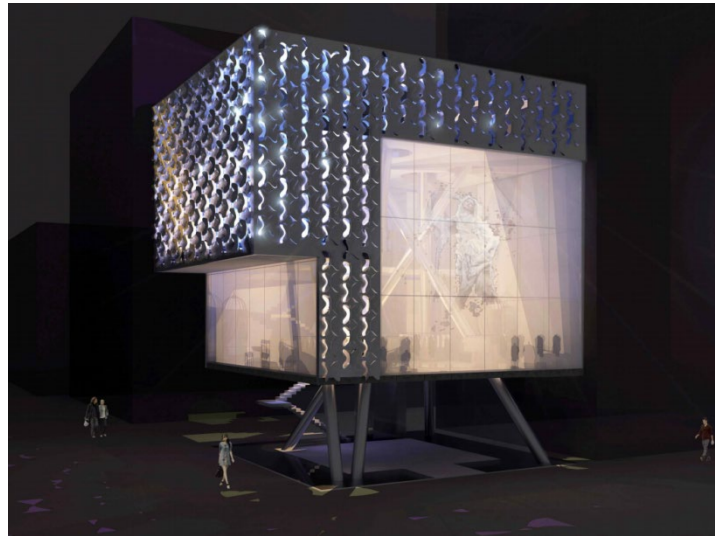


Figure 11: Rendering image from Author

## 4. Conclusions

In today's society, people's functional needs for products and space are deteriorating, but their psychological and emotional needs are gradually increasing. Space design as the link media between products and space, in addition to the due storage, display, short rest and checkout space functions, excellent display form can attract more consumers to understand the enterprise and enterprise concept of space is particularly important. As one of the most intuitive communication channels of visual sense, space design is followed by the designer's control of the brand. The more they know about the product and the more they know about the brand, the more the brand image they establish in space design can move consumers.

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