

Making Connections
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A "Fashion" Design Project: Wearable
and Moveable Architecture

Abstract

THIS PROJECT, "WEARABLE AND MOVEABLE ARCHITECTURE," WAS CONDUCTED IN THE AUTHOR'S DESIGN STUDIO FOR SECOND-YEAR STUDENTS IN THE FALL SEMESTER OF 2009. STUDENTS EXAMINED FASHION DESIGN FROM AN ARCHITECTURAL POINT OF VIEW. FOUR KEY CONCEPTS WERE THE FOCUS THROUGHOUT THE DESIGN PROCESSES: THE VISUAL, THE BODY, THE TECTONIC, AND THE TEMPORAL AND EPHEMERAL. STUDENTS INVESTIGATED ARCHITECTURAL IMPLICATIONS OF THEIR DESIGNS.

Introduction: Architects' Fascination
with Fashion

ARCHITECTS ALWAYS HAVE USED FASHION AS A SOURCE OF INSPIRATION. THE REASONS ARE A COMPLEX MATRIX. THEY CAN BE LITERAL, CONCEPTUAL AND CULTURAL. ARCHITECTS' ENDEAVORS TO ESTABLISH LINKS WITH THE WORLD OF FASHION BOTH ENRICH AND CRITIQUE ARCHITECTURE'S OWN DISCOURSE.

FASHION AND ARCHITECTURE PROVOKE TENSIONS AMONG MUNDANE AND IDEALIZED SOCIAL CONSTRUCTS. HIGH FASHION AND HIGH ARCHITECTURE BOTH ELEVATE MASS CULTURE AND MAKE THE ARTS TANGIBLE. TRANSCENDING THE FABRICS AND STRUCTURES AND MAGNIFYING EVERYDAY CULTURE, FASHION DESIGNERS AND ARCHITECTS TRANSFORM REALITIES INTO ARTISTIC MANIFESTATIONS THAT BALANCE HIGH AND LOW VALUES.

IN PARALLEL WITH THE IDEALISTIC DESIRE FOR MANIFESTATION, BOTH HIGH FASHION AND HIGH ARCHITECTURE DISPLAY A TENDENCY TOWARDS IMAGINING AND ESTABLISHING THE PRIVILEGE OF EXCLUSIVENESS AND A STATUS OF CULTURAL SUPERIORITY. A MODERN HOUSE PIVOTED ON A CLIFF EXEMPLIFIES THE SAME UNATTAINABLE BEAUTY AS A NOVEL MASKING OF FEMALE CORPOREALITY ON THE CATWALK. APPROACHING AN EXCLUSIVE BEAUTY, BOTH FASHION DESIGNERS AND ARCHITECTS CAN BE SUSPECTED OF NARCISSISM.

IN THE FIELD OF ARCHITECTURE, FASHION HAS BEEN REFERRED TO LITERALLY AND METAPHORICALLY BOTH AS A PRACTICE AND AS AN IDEA. A LITERAL EXAMPLE IS THE CURTAIN WALL HOUSE (TOKYO, 1993-1995), DESIGNED BY SHIGERU BAN. ARCHITECT BAN CHALLENGED THE IDEA OF THE CURTAIN WALL BY LITERALLY USING FABRIC TO WRAP AN INNER LAYER OF

SLIDING GLASS DOORS. THE CURTAINS PROVIDE NEEDED PRIVACY FOR THE HOUSE. MEANWHILE, THE FORMLESS FABRIC OF THE CURTAINS WEAKENS THE CONVENTIONAL PRECONCEPTION OF ARCHITECTURE AS BEING RIGIDLY FORMED.

BESIDES LITERALLY USING FABRIC IN ARCHITECTURE, A NUMBER OF CONTEMPORARY ARCHITECTS ADOPT VISUAL IMPRESSIONS OF TEXTILES, SUCH AS FOLDING AND DRAPING, IN THE FORMS OF THEIR WORK. DILLER, SCOFIDIO + RENFRO DESIGNED THE SKIN OF THE EYEBEAM INSTITUTE OF ART AND TECHNOLOGY IN NEW YORK TO MIMIC CONTINUOUS FOLDS OF FABRIC. FOLDING, AS AN IDEA DERIVED FROM FASHION, IS THEN GIVEN AN ARCHITECTURAL EXTENSION AS A WAY TO TRANSFORM FROM INTERIORITY TO EXTERIORITY AND BACK.

FURTHER, FASHION BECOMES THE CONTENT OF ARCHITECTURE IN THE DESIGN OF FASHION STORES. IN MANY CASES, FASHION STORES ARE GIVEN APPEARANCES JUST AS PRESTIGIOUS AS THAT WHICH IS SOLD INSIDE THE SPACE – HIGH FASHION. ARCHITECT GLUCKMAN MAYNER DESIGNED HELMUT LANG'S OUTLET ON GREENE STREET, IN NEW YORK CITY, IN SUCH A MINIMAL WAY THAT THE STORE WAS ALMOST EMPTY. STRIPPED OF MERCHANDISE, THE STORE SPACE CHALLENGES ITS MAIN FUNCTION AS A STORE, BUT ITS APPEARANCE RESEMBLES THAT OF A GALLERY SPACE. INTERESTINGLY, MAYNER DESIGNED LANG'S STORE IN BETWEEN HIS EXISTING COMMITMENTS OF ART GALLERY RELOCATION PROJECTS. ANOTHER EXAMPLE OF PRESTIGIOUS FASHION ARCHITECTURE IS OMA'S PRADA EPICENTER IN NEW YORK CITY. IT IS DESIGNED NOT ONLY AS THE CONTAINER OF THE OBJECTS OF DESIRE, BUT ALSO AS A POTENTIAL PERFORMANCE SPACE, A GALLERY, AND PERHAPS A LABORATORY OF PUBLIC ACTIVITIES. EXCLUSIVENESS IS EXAGGERATED IN UNUSUAL ARCHITECTURAL ELEMENTS, SUCH AS THE LARGE-SCALE PRADA WALLPAPER, AND THE INTIMATE SCALE OF A BUTTON THAT ADJUSTS THE OPACITY OF THE GLASS DOOR OF THE CHANGING ROOM.

BEYOND DESIRES AND SOCIAL IDEOLOGIES, FASHION AND ARCHITECTURE SHARE A WIDE AREA OF CONCEPTUAL COMMON GROUND. THE CONCEPTUAL INTERSECTIONS BETWEEN THE TWO DISCIPLINES INCLUDE IDENTITY, SITE, BODY, MOVEMENT, STRUCTURE, SKIN, AND CONSTRUCTION. HOWEVER, FASHION AND ARCHITECTURE RELATE THESE ASPECTS ON DIFFERENT SCALES. FASHION PRONOUNCES THE CHARACTER OF THE BODY INSIDE THE GARMENT; ARCHITECTURE OFTEN MANIFESTS THE IDENTITY OF EVENTS IN A SPACE. THE SITE OF FASHION IS THE BODY; ARCHITECTURAL EXPERIENCES ARE BASED ON THE BODY. FASHION INCORPORATES BODY MOVEMENTS; ARCHITECTURAL SPACE ENGAGES BODY MOVEMENTS.

FASHION IS GIVEN FORM BY OPERATIONS ON FABRIC, SUCH AS PLEATING, FOLDING, AND DRAPING; ARCHITECTURE IS REALIZED IN MATERIALS AND TECTONICS. SIMPLY PUT, THE RELATIONSHIP BETWEEN FASHION AND ARCHITECTURE IS DEEPER THAN MERELY A FASCINATING SKIN.

A Fashion Project

DRAWN BY A FASCINATION WITH FASHION, THE AUTHOR CONDUCTED A STUDIO FOR SECOND-YEAR STUDENTS IN THE FALL SEMESTER OF 2009, "WEARABLE AND MOVABLE ARCHITECTURE." THE OBJECTIVE WAS TO EXAMINE ARCHITECTURAL CONCEPTS ON THE CLOSE-TO-BODY SCALE AND THROUGH THE LENS OF FASHION. THE INTENDED EXPLORATIONS IN THIS PROJECT ARE BOTH LITERAL AND CONCEPTUAL. TO A CERTAIN EXTENT, THE PROJECT IS REMINISCENT OF DA VINCI'S MACHINES AND THEO JANSON'S MOVING CREATURE AT THE BEACH. THE MECHANICAL QUALITY OF THE GARMENTS BLURS THE BOUNDARY BETWEEN FASHION AND MACHINE, ILLUSTRATING ARCHITECTURE ON A SMALL SCALE.

THE SITE FOR THE FASHION PROJECT WAS A 120-FOOT LONG AND 12-FOOT WIDE BREEZEWAY CONNECTING THE THREE BUILDINGS AT OUR ARCHITECTURE SCHOOL. EACH STUDENT PICKED AN ELECTRONIC SOUND PIECE TO MAP THE SPATIAL CHARACTERISTICS OF THE BREEZEWAY. BODY MOVEMENTS WERE USED TO EXPRESS THE RHYTHMS OF THE SOUND PIECES AND THE SPATIAL CHARACTERISTICS OF THE SITE. STUDENTS EXPERIMENTED WITH INDIVIDUAL MOVEMENTS, SUCH AS EXTENDING, CONTRACTING, BENDING, SQUATTING, FALLING AND SWIRLING, AS WELL AS WITH THE FLOW OF MOVEMENTS, SUCH AS PROGRESSION, CLIMAX, CONTINUITY, AND INTERRUPTION. BY CHOREOGRAPHING MOVEMENTS, STUDENTS IDENTIFIED SPACES IN BETWEEN THEIR BODIES AND THE SITE. THESE SPACES DETERMINED THE ENCLOSED VOLUMES AND POSSIBLE TRANSFORMATIONS OF GARMENTS TO BE DESIGNED. LOOKING FOR MOVEABLE STRUCTURES TO REALIZE THE INITIAL CONCEPTS OF GARMENTS, STUDENTS RESEARCHED BIOMORPHIC EXAMPLES, SUCH AS WINGS, HUMAN SPINES, AND SNAKE SKELETONS. THESE STRUCTURES WERE ELABORATED IN MATERIALS AND CONSTRUCTION. AT THE END, THE PROJECT CONCLUDED IN A RUNWAY PERFORMANCE AT THE BREEZEWAY.

THIS PAPER WILL FOCUS ON FOUR ELEMENTS OF INQUIRY: THE VISUAL, THE BODY, THE TECTONIC, AND THE TEMPORAL AND THE EPHEMERAL. THESE FOUR ELEMENTS EXEMPLIFY LARGER PHILOSOPHICAL ISSUES OF SPACE, EMBODIMENT, CONSTRUCTION, AND TIME. THE FOUR ELEMENTS WILL BE EXAMINED THROUGH THE LENS OF SPACE AND IN RELATION TO BROADER DISCOURSES BOTH IN FASHION AND IN ARCHITECTURE.

The Visual

FASHION ILLUSTRATES THE PLEASURE OF LOOKING AND BEING LOOKED AT. BEAUTIFUL MODELS IN ELABORATE GARMENTS WALK ON THE ELEVATED PLATFORM LIKE MOVING SCULPTURES ON A PEDESTAL. BECAUSE OF THE RELATIVE DISTANCES AND POSITIONS BETWEEN THE AUDIENCE AND THE FASHION, THE ACTIONS OF LOOKING AND BEING LOOKED AT BECOME A SPATIAL DYNAMIC. THE PERCEPTIONS OF THE AUDIENCE DERIVE NOT ONLY OBJECTIVELY FROM THE FORM OF THE FASHION BUT ALSO SUBJECTIVELY FROM THE MANNER IN WHICH THE FASHION IS PRESENTED. THEREFORE, IN THE CASE OF FASHION, THE VISUAL IS A SPATIAL ISSUE.

THE VISUAL AS SPATIAL IS NOT AN UNFAMILIAR IDEA IN ARCHITECTURE. MOVING VISUALS HAVE BEEN PRACTICED IN MANY ARCHITECTURE PIECES, SUCH AS THE MOVING VIEWS WHEN APPROACHING THE ACROPOLIS AND THE PROMENADE IN LE CORBUSIER'S VILLA SAVOYE. SPATIALLY, THE DIFFERENCE BETWEEN THE VISUAL IN FASHION AND THE VISUAL IN ARCHITECTURE IS THAT BETWEEN INTERIOR AND EXTERIOR SPACE. FASHION IS USUALLY PERCEIVED FROM THE OUTSIDE AS AN OBJECT. ARCHITECTURE CAN BE PERCEIVED BOTH FROM THE OUTSIDE AND THE INSIDE. TO A CERTAIN EXTENT, INTERIORITY DOMINATES ARCHITECTURE BECAUSE ONE CAN NEVER BE OUTSIDE SPACE.

THE VISUAL ELEMENTS ARE ITERATED AND RE-ITERATED IN THIS FASHION PROJECT ON VARIOUS SCALES AND FROM MULTIPLE POINTS OF VIEW. STUDENTS ARE GIVEN THE SITE, NAMELY, THE BREEZEWAY CONNECTING THE ARCHITECTURE BUILDINGS. THE SITE IS THE PLACE OF PERFORMANCE AND IS EXAMINED IN RELATION TO THE PERFORMER'S BODY, THE AUDIENCE'S POINTS OF VIEW, AND THE CAMERA'S POINTS OF VIEW. CONSTRUCTING VISUAL ATTENTION, STUDENTS WALK IN THE BREEZEWAY, OBSERVE THE SPACE, AND EXPLORE WAYS TO ENGAGE THE SPACE WITH THE ROUTE OF THE WALK, BODY MOVEMENTS, AND TRANSITIONS AMONG MOVEMENTS.

AFTER THE STUDENTS HAVE DEVELOPED A SCHEMATIC IDEA, THE VISUAL OF THE PERFORMANCE OF THE GARMENT IS DESIGNED IN RELATION TO THE SITE INSTEAD OF THE STATIC OBJECT. STUDENTS CHOREOGRAPH HOW THE GARMENT IS REVEALED AND TRANSFORMED AS AN OBJECT AS WELL AS HOW SUCH REVELATION AND TRANSFORMATION ARE ASSOCIATED WITH THE SITE. UNLIKE A STAGE FOR WHICH THERE IS A FRONT AND A BACK, AT THE SITE OF THE BREEZEWAY THE VIEWPOINTS ARE FROM ALL DIRECTIONS. THUS, THE REVELATION OF BOTH THE GARMENT AND THE BODY THAT CARRIES THE GARMENT IS SPATIAL RATHER THAN ELEVATIONAL. FURTHER, THE SPATIALITY AND

TRANSFORMATION OF THE GARMENT ENABLE AN INTERCHANGE BETWEEN THE INTERIOR AND THE EXTERIOR OF THE PIECE. THE VIEWPOINTS ARE FROM A DEPTH RATHER THAN MERELY AT THE SURFACE (FIGURE 1).

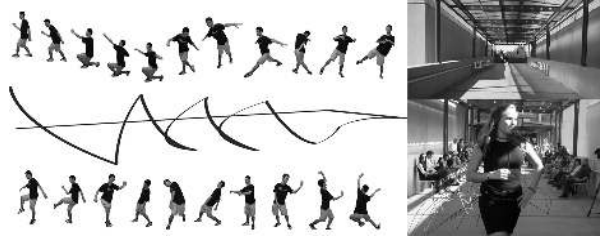


FIGURE 1. SEEING AND BEING SEEN IN SPACE

The Body

FASHION BOTH CONTAINS AND EMPHASIZES THE BODY. THE BODY IS THE SITE OF FASHION. FORM-FITTING GARMENTS ACCENTUATE THE CONTINUOUS CURVATURE OF THE BODY. SOME OTHER GARMENTS ARE MORE ARCHITECTURAL IN THAT THE DESIGNS ARE DICTATED BY THE EXTERIOR APPEARANCE OF THE FORM, BUT NOT BY THE SHAPE OF THE BODY. FOR EXAMPLE, ISSEY MIYAKE'S DESIGN BETWEEN 1968 AND 1998 USED ABSTRACT VOLUMES OF GARMENT TO MASK THE BODY. POCKETS AND LAYERS OF SPACES ARE FORMED IN BETWEEN THE BODY AND THE SURFACE OF THE GARMENT.

MAUREEN CONNOR'S SCULPTURAL WORK IN 1981 USED REED PAPER AND SILK TO MAKE ENCLOSURES OF SURFACES. CONNOR'S WORK IS IN BETWEEN FASHION AND ARCHITECTURE. THE SCALE OF THE WORK IS CLOSE TO FASHION. THE ANTHROPOMORPHIC FORM OF THE WORK HIGHLIGHTS THE ABSENCE OF THE BODY. THE OBJECT ITSELF IS ARCHITECTURAL IN THAT IT IS BUILT TO DEFINE A SPACE.

IN ARCHITECTURE, THE HUMAN BODY IS THE CARRIER, THE CONDUCTOR, AND THE RECEIVER OF SPATIAL EXPERIENCES. SPACE IS CONSTRUCTED AROUND THE BODY. SPATIAL CONDITIONS STIMULATE THE BODY AND WAKEN THE AWARENESS OF ITS OWN EXISTENCE. A CHAIR CAN BE AN ARCHITECTURAL STATE IN A CLOSE-TO-BODY SCALE. THE SEATING, THE BACK, AND THE ARMRESTS ARE FORMED IN SUCH A WAY THAT THE PHYSICAL OBJECT OF THE CHAIR CONTAINS THE BODY. SOME ARCHITECTURAL INTERIOR SPACES ARE DESIGNED IN SIMILAR WAYS. THEIR FORMS ARE LIKE BUBBLES PUSHED BY THE BODY. IN ADDITION, THE BODY CAN BE BOTH THE SUBJECT AND THE OBJECT OF ARCHITECTURE. BIOMORPHIC BUILDINGS MIMIC THE FORM OF AN ORGANISM. THEY CRAWL AROUND IN THE

BOXY URBAN FABRIC AS IF TO EXECUTE A SECRET MISSION TO TAKE IT OVER.

WHILE CARRYING OUT THIS PROJECT, THE STUDENTS WERE INVITED TO USE THEIR BODY MOVEMENTS TO ESTABLISH SPATIAL RELATIONSHIPS WITH THE SITE, TO DETERMINE THE FORM OF THE MOVABLE GARMENT, AND TO FEEL THEIR OWN BODIES IN MOVEMENTS. STUDENTS MOVED THEIR BODIES IN WAYS OF EXTENDING, CONTRACTING, BENDING, STRAIGHTENING, AND MOVING FLUIDLY OR RIGIDLY. THEY FELT THE INNER FORCES THAT FORM THE POSTURES, SUCH AS GENTLE VERSUS AGGRESSIVE, PASSIVE VERSUS ACTIVE, AND SOMETIMES NEUTRAL. THEY OBSERVED FLOWS OF FORCES IN TERMS OF CONTINUITY VERSUS INTERRUPTION AND LOOKED FOR PROGRESSION AND CLIMAX. KEY BODY MOVEMENTS WERE DEFINED IN VERBS, SUCH AS SWIRL, DRAG, FLOAT, EXTEND, WEAVE, TWIST, OPEN VERSUS CLOSE, AND FOLD VERSUS UNFOLD. SPACE AROUND THE BODY WAS DEFINED THROUGH THESE MOVEMENTS. THE OUTER SKIN OF THE SPACE THEN BECAME THE INITIAL FORM OF THE GARMENT. IN ADDITION TO KEY MOVEMENTS, TRANSITIONS AMONG THEM WERE EXPLORED SO THAT POSSIBLE TRANSFORMATIONS OF THE GARMENT COULD BE DESIGNED (FIGURE 2).



FIGURE 2. THE BODY'S MOVEMENT DETERMINING THE FORM OF THE GARMENT

IN GIVING FORM TO EXTEND BODY MOVEMENTS, ONE MAY HAVE TWO APPROACHES: THE BIOMORPHIC AND THE GEOMETRIC. THE BIOMORPHIC IS NATURE. THE GEOMETRIC IS AN ABSTRACTION OF NATURE. ON ONE HAND, PROSTHESIS CAN BE ONE FORM OF THE BIOMORPHIC BODY. THE GOAL OF PROSTHESIS IS TO MIMIC AND ENABLE AS CLOSELY AS POSSIBLE THE ORIGINAL MOVEMENTS OF THE MISSING BODY PARTS. BIOMIMICRY CAN PROVIDE ANOTHER EXAMPLE. TO EXTEND WINGS FROM A HUMAN BODY IS TO FACILITATE THE MOVEMENT OF FLYING. ON THE OTHER HAND, EXTENSIONS AND MOVEMENTS OF THE BODY CAN BE READ IN TERMS OF LINES AND PLANES, AS MODERN

DANCER AND CHOREOGRAPHER WILLIAM FORSYTHE SEES THEM IN HIS WORK. TO FORSYTHE, THE TIP OF A HAND FORMS A LINE FROM THE STARTING POINT TO THE END POINT OF THE MOVEMENT. AN ARM SWEEPING FORMS A PLANE FROM ITS INITIAL TO THE END POSITION. THE STUDENTS EXPLORE THE BIOMORPHIC AND THE GEOMETRIC FORMS. THE GARMENT BOTH EXTENDS THE BODY AND TRANSFORMS THE BODY. THE CORPOREALITY OF THE BODY IS INVESTIGATED.

The Tectonic

THE MAKING OF FASHION DICTATES THE VISUAL OF FASHION AND ITS FORMS RELATIVE TO THE BODY. THE THREE METHODS OF PATTERN CREATION ARE DISTINCT IN THEIR RELATIONSHIP TO THE BODY. THE DRAFTING METHOD IS THE MOST REMOTE FROM THE BODY. PATTERNS ARE CREATED VIA MEASUREMENTS IN STRAIGHT LINES AND CURVES ON FLAT PATTERN PAPER. THE FLAT-PATTERN METHOD USES MUSLINS AS A MIMIC OF THE REAL BODY AND THE DRAPERY OF LIGHTWEIGHT MATERIALS. DRAPING USES REAL FABRIC ON THE MUSLINS BECAUSE IT IS NEARLY IMPOSSIBLE TO PREDICT HOW THE FABRIC REACTS TO THE CONTOUR OF THE BODY AND ITS OWN GRAVITY, ELASTICITY, AND FLEXIBILITY.

WAYS OF MANIPULATING THE FABRIC GIVES FORM TO FASHION, SUCH AS PLEATS, RUFFLES, GODETS, GATHERS, AND GORES. ON THE LEVEL OF DETAILING, STITCHING TECHNIQUES COMPLETE THE JOINTS AMONG THE PIECES OF TEXTILES AND FABRIC. THE EMERGENCE OF LASER-CUT TECHNOLOGY IN FASHION LEADS TO NOT ONLY A REVOLUTION OF SURFACE PATTERNS BUT ALSO THE “HANGING” AND “FRINGING” EFFECTS OF FASHION. AS A RESULT, A LAYER OF SPACE IS VAGUELY DEFINED AROUND THE GARMENTS.

THE MAKING OF ARCHITECTURE DICTATES THE FORMATION OF ARCHITECTURE. TECTONICS HAS CONSTANTLY BEEN A FORCE OF ARCHITECTURAL EVOLUTION, FROM THE ANCIENT FORMS OF GOTHIC ARCHITECTURE, TO THE MODERN STRUCTURE OF A FREE PLAN, TO THE CONTEMPORARY DIGITAL FABRICATION. IN THE “WEARABLE AND MOVEABLE ARCHITECTURE” PROJECT, THE TECTONICS OF ARCHITECTURE ARE EXAMINED ON THE SCALE OF THE JOINT, ESPECIALLY THE JOINTS THAT ENABLE TRANSFORMATIONS OF THE GARMENT. TWO ISSUES ARE PRESENT IN THIS STUDY: MATERIAL AND MOVABILITY. HOW MATERIALS ARE PUT TOGETHER IS A CORE ARCHITECTURAL ISSUE. HOWEVER, ARCHITECTURE IS IN MOST CASES IMMOBILE, WITH THE EXCEPTIONS OF AUDACIOUS EXPLORATIONS SUCH AS SANTIAGO CALATRAVA’S WORKS. THEREFORE, THE TECTONIC ASPECT OF THE PROJECT BOTH ALIGNS WITH AND EXTENDS ARCHITECTURAL PRACTICE. STUDENTS STUDIED BIOMORPHIC EXAMPLES TO UNDERSTAND HOW

MOVEMENTS CAN BE REALIZED IN A MOVABLE STRUCTURE. THEY ALSO STUDIED READY-MADE JOINTS FROM HOME DEPOT AND USED THEM TO AS A PARAMETER FOR THE DESIGN AND THE MAKING OF THE GARMENTS.

STUDENTS USED RIGID MATERIALS FOR THE SKELETON OF THE GARMENT AND FLEXIBLE MATERIALS TO CREATE TENSION THAT STABILIZED THE STRUCTURE AT CERTAIN POINTS OF TRANSFORMATION. IN OTHER WORDS, ALL THE MATERIALS USED IN THE PROJECT WERE STRUCTURAL, IF NOT ALWAYS, THEN AT SOME TIME. GLUE WAS NOT USED IN ANY OF THE CONNECTIONS. INTERESTINGLY, NOT MANY TYPES OF JOINTS WERE USED. THE THREE TYPES OF JOINTS THAT WERE USED THE MOST WERE TIES, FRICTION JOINTS, AND BOLTS AND NUTS. ALTHOUGH THE GARMENTS PRESENTED VARIOUS FORM TRANSITIONS, THE ELEMENTAL MOVEMENTS OF THE JOINTS WERE LIMITED: ROTATION AND SLIDING. COMBINATIONS OF THE TWO MOVEMENTS CREATED COUNTLESS VARIATIONS AND ILLUSTRATED THE BEAUTY OF SIMPLICITY (FIGURE 3).

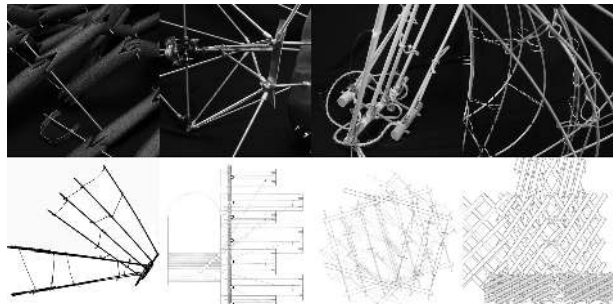


FIGURE 3. MATERIALS AND JOINTS OF GARMENTS

The Temporal and the Ephemeral

THE PRESENTATION OF FASHION IS TEMPORAL. EITHER ON THE CATWALK WITH THE BACKGROUND OF BARCODE TECHNO MUSIC OR IN THE STREET WITH THE BACKGROUND OF EVERYDAY LIFE, GARMENTS MOVE WITH THE MOVEMENTS OF THE BODY. THE GARMENT IS GIVEN LIFE BY THE BODY, BECOMES AN EXTENSION OF IT, AND CONSTANTLY TRANSFORMS IN TIME.

TEMPORALITY CAN BE ITERATED AS TRANSFORMATION – FORMING IN TIME. HUSSEIN CHALAYAN’S 2007 SPRING SUMMER COLLECTION PRESENTED A SERIES OF TRANSFORMER DRESSES. ELECTRONIC DEVICES WERE EMBEDDED SO THAT THEY GRADUALLY CHANGED THE GARMENTS FROM ONE FORM TO ANOTHER ON THE MODEL’S BODY. THROUGH EXPANSION, CONTRACTION, AND ROTATION, DRESSES BECAME COATS AND SKIRTS BECAME GOWNS. IN THE LAST PIECE OF THE SHOW, THE DRESS COMPLETELY DISAPPEARED FROM THE MODEL’S BODY. IN

ARCHITECTURE, TOM KUNDIG'S PROJECTS, SUCH AS CHICKEN POINT CABIN, DELTA SHELTER, AND ROLLING HUT DRAW PARALLELS TO CHALAYAN'S COLLECTION. IN BOTH PROJECTS, MECHANICAL DEVICES WERE INSTALLED TO ENABLE THE HOUSES TO TRANSFORM. A 20- BY 30-FOOT WINDOW COULD BE OPENED AND CLOSED FROM THE LIVING ROOM. THE EXTERIOR OF THE SHELTER COULD BE COMPLETELY SHUT. THE HUTS WERE ON WHEELS, WHICH CHALLENGED THE VERY FOUNDATION OF ARCHITECTURE OF BEING GROUNDED.

MEANWHILE, FASHION HAS EPHEMERAL ELEMENTS. IT IS A REMINDER OF THE FRAGILE MORTALITY AND THE FAILURE OF ENDURING HUMAN DESIRE. IN 1995, IN *COMME DES GARÇONS*, SILVIA KOLBOWSKI AND THE ARCHITECT PETER EISENMAN BUILT VIDEO INSTALLATION. THE VIDEO SIMULTANEOUSLY SHOWED CATWALK FOOTAGES OF THE NEWEST COLLECTIONS AND OF PREVIOUS DESIGNS THAT ARE NEARLY FORGOTTEN. THE PROJECT, LIKE THE DIFFERENCE BETWEEN AUTUMN/WINTER '94/'95 AND SPRING/SUMMER '95, PRESENTS FASHION'S IMMEDIATE OCCLUSION OF ITS PAST.

THE PROJECT DEMONSTRATES EXPERIMENTS IN TEMPORALITY, BOTH IN THE RHYTHM OF SOUND, AND IN THE TRANSFORMATION OF THE GARMENTS. STUDENTS WERE ASKED TO FIND A SOUND PIECE THAT RHYTHMICALLY AND ATMOSPHERICALLY CONNECTED THEIR BODIES AND THE SITE, POTENTIALLY EXPRESSED THE WEARABLE ARCHITECTURE, AND PROVOKED THE EXCITEMENT THEY FELT ABOUT THE ANTICIPATED FASHION SHOW. TIME WAS REGISTERED IN THE RHYTHMS OF THE SOUND PIECES AND MAPPED IN THE GRADUAL REVEALING OF THE GARMENTS (FIGURE 4).



FIGURE 4. TRANSFORMATIONS OF THE GARMENTS

TRANSFORMATIONS OF THE GARMENTS EMPHASIZE THE EPHEMERAL OF APPEARANCE. AMONG THE CHANGING FORMS OF A GARMENT, NO INDIVIDUAL

MOMENT CAN SUMMARIZE WHAT THE GARMENT IS. TO A CERTAIN EXTENT, THE TRANSITIONS AMONG THE MOMENTS ARE MORE TELLING THAN THE PAUSED MOMENTS. OVERALL, WHEN THE SHOW IS OVER AND THE GARMENTS ARE DETACHED FROM THE BODY, THE MOVEMENTS OF THE GARMENTS ARE ONLY SUGGESTED THROUGH THE MECHANICS OF THE JOINTS.

Conclusion

THE "WEARABLE AND MOVEABLE ARCHITECTURE" PROJECT INVITED A VISIT TO THE INTERSECTION BETWEEN FASHION AND ARCHITECTURE. IT CALLED FOR A VARIETY OF REFERENCES, INCLUDING MODERN DANCE, BIOMORPHIC EXAMPLES, AND FASHION, AS WELL AS INSTALLATION AND ARCHITECTURE DETAILS. STUDENTS STUDIED MODERN DANCE PIECES TO UNDERSTAND BODY MOVEMENTS IN SPACE AND MUSIC; THEY EXAMINED BIOMORPHIC EXAMPLES TO UNDERSTAND THE RELATIONSHIP BETWEEN JOINTS AND MOVEMENTS; THEY ANALYZED FASHION EXAMPLES TO UNDERSTAND THE CLOSE RELATIONSHIP BETWEEN A STRUCTURE AND THE BODY; THEY INVESTIGATED INSTALLATION AND ARCHITECTURAL DETAILS TO UNDERSTAND THE TECTONICS OF MATERIALS. THE "WEARABLE AND MOVEABLE ARCHITECTURE" PROJECT NOT ONLY ADDRESSED THE RELEVANCE OF FASHION TO THE STUDY OF ARCHITECTURE ON MULTIPLE LEVELS, BUT ALSO ILLUSTRATED HOW ARCHITECTURAL EDUCATION COULD BENEFIT BY CONNECTING TO OTHER DISCIPLINES.

THE CLIMAX OF THE PROJECT WAS THE FASHION SHOW. IN MUSIC, STUDENTS TURNED INTO MYSTERIOUS MODELS HIDING AND REVEALING THEMSELVES BEHIND THEIR GARMENTS. THE GARMENTS LOOKED LIKE ARMOR, HARNESSSES, OR ADDITIONAL LIMBS. THEY MOVED WITH AND TRANSFORMED THE BODY. THE PERFORMANCE WAS SEEN BY THE AUDIENCE FROM VARIOUS PERSPECTIVES, BUT COULD NOT BE SEEN BY THE STUDENTS THEMSELVES. THEY EXPERIENCED THE PERFORMANCE THROUGH BODY MOVEMENTS, FEELING THE EXTENSIONS OF THE BODY, AND THE CONNECTION THEY TRIED TO ESTABLISH WITH THE SITE – BOTH THE ARCHITECTURAL SITE OF THE BREEZEWAY AND THE FASHION SITE OF THE BODY. THE VISUAL ASPECT OF FASHION IS MINIMIZED FROM THE STUDENTS' POINT OF VIEW. THE EXPERIENCE OF ARCHITECTURE THROUGH FASHION IS EXPANDED.

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