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# ARCH POP MAG

In the pragmatic arena of architecture, where the foundation is laid in the tangible and the functional, a profound shift is underway—a shift that beckons architects to transcend the boundaries of practicality and engage with the ephemeral, speculative, and culturally resonant facets of their craft.

In an era dominated by instant gratification, fleeting trends, and the constant flux of digital imagery, architecture finds itself at a crossroads. Traditionally anchored in permanence, architects have been steadfast in their commitment to designing tangible spaces that cater to human needs. Yet, in their pursuit of practicality, the discipline has inadvertently distanced itself from the nuanced realms of imagination, experimentation, and cultural discourse.

As architects ardently focus on the physicality of their creations, the discipline witnesses a gradual erosion of its once vibrant and visionary dimensions. The pace of architectural innovation seems to lag behind the relentless evolution of societal values, aesthetic preferences, and cultural dynamics. The dichotomy between the practical and the theoretical persists, with the former often overshadowing the latter

in an environment increasingly defined by rigidity and tradition.

Amidst this tension, the need for a revival of discussions surrounding the aesthetic and cultural relevance of architecture becomes apparent. The relentless march of pop culture, marked by the ephemeral nature of Instagram reels and TikTok trends, demands a recalibration of architectural discourse. It is imperative to acknowledge that innovation in architecture transcends the merely practical; it must also navigate the realms of beauty, culture, and the human experience within the built environment.



In this context, ArchPOP emerges as a beacon—a platform that seeks to bridge the chasm between the pragmatic and the speculative, the tangible and the ephemeral. By drawing inspiration from the world of fashion, where the interplay of theory and practice is seamlessly woven into the fabric of creativity, ArchPOP aims to reintroduce the cultural relevance of architecture in an age dominated by disposable images and ever-shifting trends.

As we navigate through the following exploration, we delve into the symbiotic relationship between architecture and fashion, examining how the latter navigates the cultural zeitgeist with unparalleled agility and applying the same treatment to the architecture realm. It is an invitation to architects to reevaluate their roles, to recognise that the discipline is not a solitary endeavour but a collective activity.

ArchPOP reclaims the tradition of radical architecture magazines that embodied the spirit of the 60s and 70s. This issue aims to re-contextualise the progressive and

bold positions animating these publications, delving into contemporary topics and engaging with the digital ages. The physicality and the immediateness of the magazine format allows architecture to be part of the everyday, easing the dissemination of information and drawing inspiration from the variety of fashion editorials that to this day play an essential role in the industry, experimenting with aesthetic and fostering collaborations.

Join us in this manifesto for change—a call to architects to embrace the dynamic interplay between the practical and the theoretical, the tangible and the speculative. In the relentless stream of information and the transient currents of pop culture, ArchPOP seeks to rekindle the flame of innovation in architecture, fostering a holistic approach that resonates with the ever-evolving desires of a society living in the whirlwind of the digital age.



Puzzle bags, 2021

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Friday March 19, 2021

**ORIGINALLY SCHEDULED to take place today, the fall/winter 2021 women's runway show of the Spanish fashion brand under the creative direction of JONATHAN ANDERSON was cancelled last month.**

**THE GENERAL ASSEMBLY** will be held in the city of Madrid on March 22, 2021. The meeting will be held in a hybrid format, with some members attending in person and others via video conference. The agenda includes the approval of the 2021 financial statements and the election of the Board of Directors for the next year.

**ARCHITECTURE** has been a key driver of economic growth in the past few years. As the world recovers from the pandemic, the industry is expected to continue to grow. However, the sector is also facing significant challenges, including a shortage of skilled labor and rising costs of materials.

**DESIGN** is becoming increasingly important in the modern world. From architecture to product design, good design is essential for creating functional and aesthetically pleasing products. Designers are also being encouraged to think more sustainably, taking into account the environmental impact of their work.

**CONSTRUCTION** is a vital part of any economy. It provides the infrastructure and housing that we need to live and work. However, the industry is currently facing a number of challenges, including a shortage of workers and a lack of investment in research and development.

**URBAN PLANNING** is essential for creating vibrant and sustainable communities. It involves the design and development of the built environment, including roads, buildings, and public spaces. Urban planners are working to create more walkable and bikeable cities, as well as to improve the quality of life for residents.

**ENVIRONMENTAL DESIGN** is a growing field that focuses on creating buildings and products that are sustainable and eco-friendly. This includes using green building materials, reducing energy consumption, and incorporating renewable energy sources. Environmental design is becoming an increasingly important part of the design process.

**INTERIOR DESIGN** is the art of creating functional and aesthetically pleasing interior spaces. Interior designers work with clients to understand their needs and preferences, and then create a design that meets those needs. This can involve everything from selecting furniture and decor to creating a floor plan and managing the construction process.

**LANDSCAPE ARCHITECTURE** is the design and planning of outdoor spaces. Landscape architects work with clients to create beautiful and functional outdoor environments, including parks, gardens, and public spaces. They also work on issues such as water management and environmental conservation.

**ARCHITECTURAL HISTORY** is the study of the development of architecture over time. It involves researching and documenting the work of architects and the evolution of architectural styles. Architectural history is an important part of understanding the built environment and its role in society.

**ARCHITECTURAL THEORY** is the study of the principles and concepts that underpin architecture. It involves exploring the relationship between form and function, and the role of architecture in society. Architectural theory is a key part of the design process and helps architects to create more meaningful and impactful buildings.

**ARCHITECTURAL PRACTICE** is the day-to-day work of an architect. It involves everything from client meetings and design development to construction management and project completion. Architectural practice is a challenging and rewarding career that requires a combination of creativity, technical skills, and business acumen.

## ARCHITECTURE TURNS A PAGE

loewe.com

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# ARCH POP

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ART DIRECTION BY  
NICOLA CAPORASO



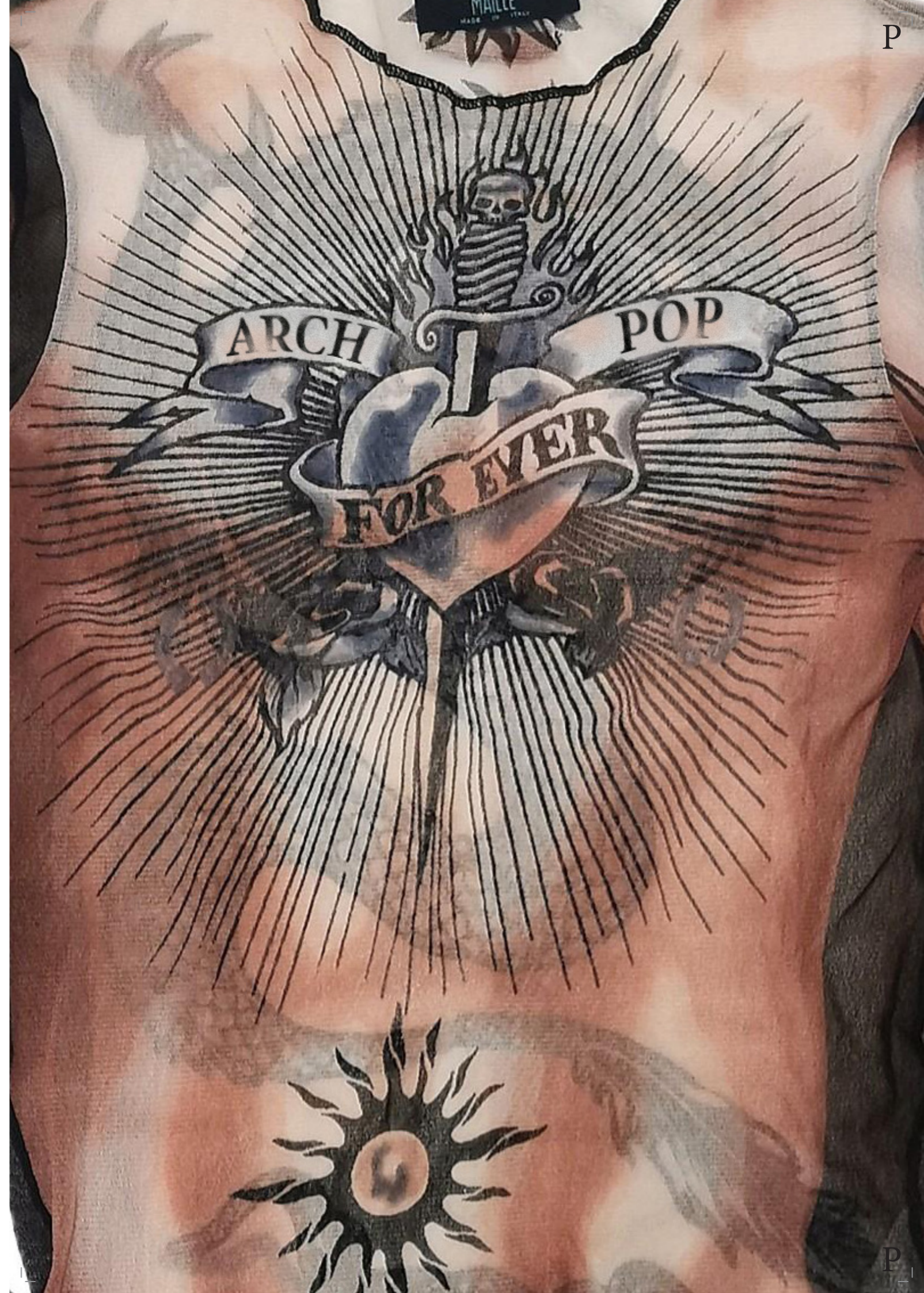
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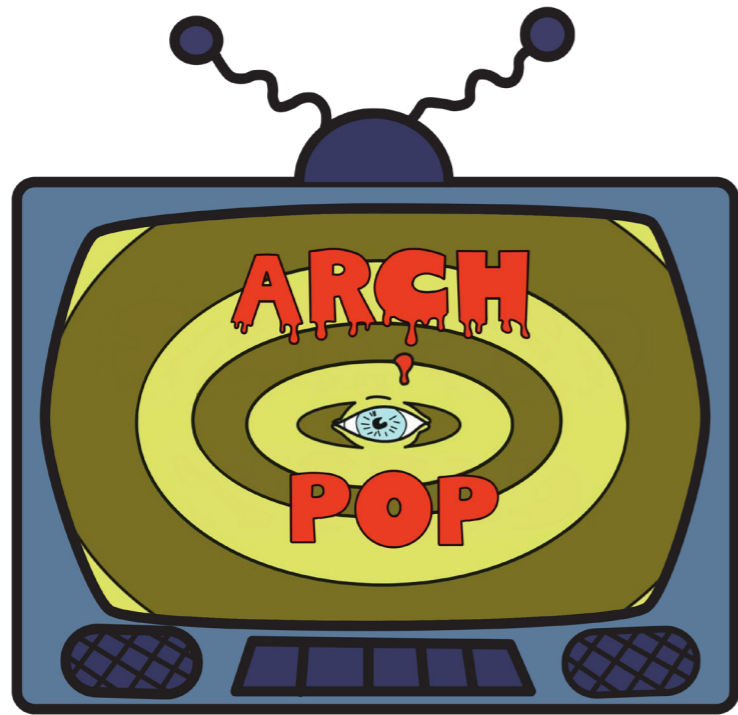


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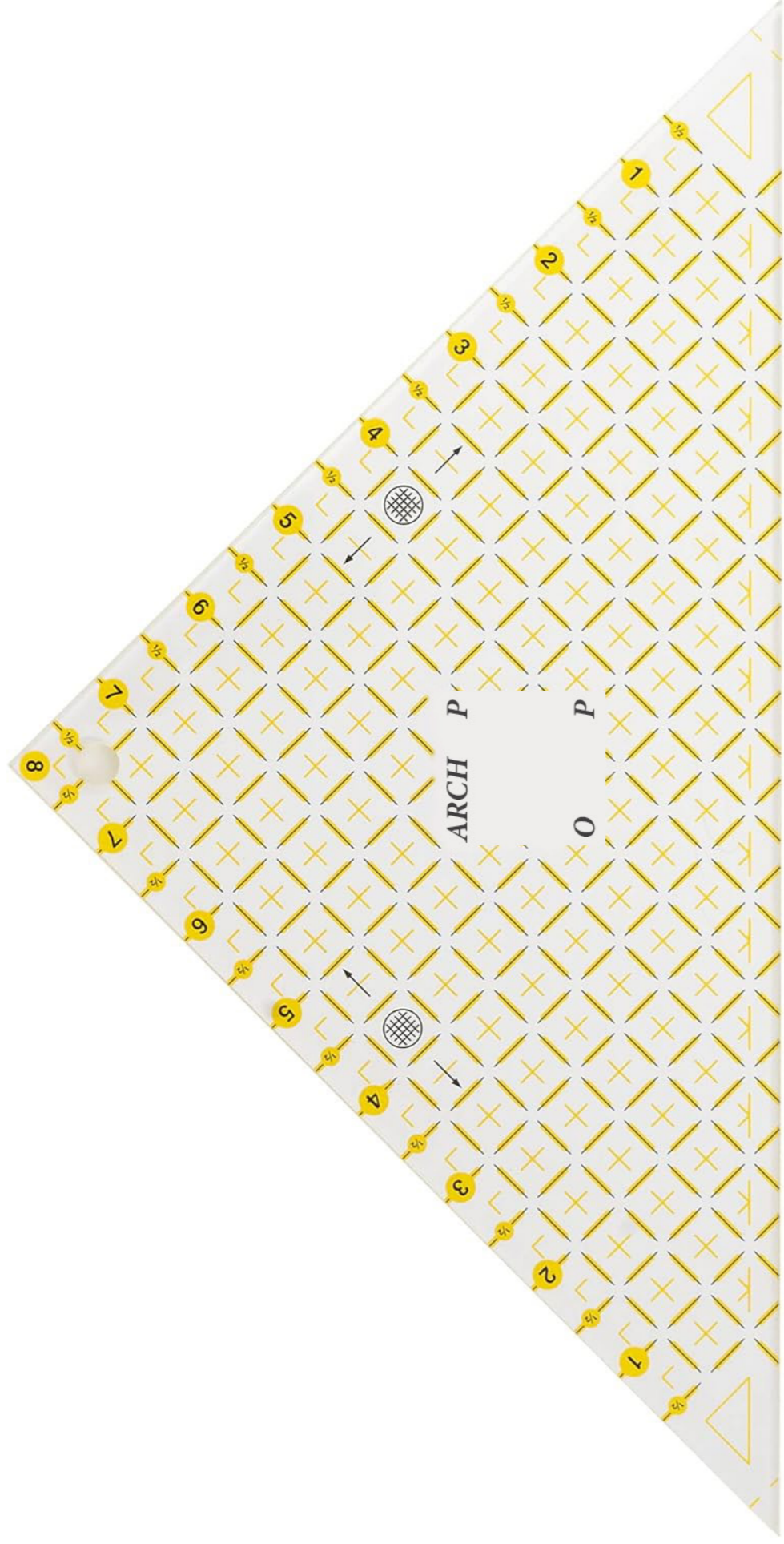






I  YOU  
 BUT I'VE CHOSEN  
 ARCH POP









An idea, an experiment, a way of thinking about space and the future of design.

A playground to produce new images, an exploration of the overlapping of two disciplines.

A way of stretching boundaries and raise further thinking.

ArchPOP is a proposal, a platform and a ticket to a dream.

It propels beyond the confines of conventional discourse, forging a language that is both intellectually invigorating and culturally resonant. The mission is clear: to dismantle the barriers that shroud architecture in complexity and present it in a light that is as accessible as it is meaningful.

ArchPOP stands for innovation and for culture. It believes in different ways of thinking. New voices. New images.

The magazine highlights the challenges of tomorrow, explores the innovations, deals with the present and makes assumptions about the future.

ArchPOP refocuses on aesthetics and culture amidst a very fast paced functional world.

Architecture topics will be treated with expertise, playfulness and poetry, developing different angles and points of view.

We can laugh at ourselves, feel emotions in many different ways; beauty can be everywhere.

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# NEWS

ARCH POP FASHION AND ARCHITECTURE NEWS FOR THE HUMANS OF TODAY, FOR THE LIGHT HEARTED, FOR THE THINKERS, FOR THE DESIGNERS, FOR THE NEW VOICES, AND NATURALLY, FOR YOU. STAY IN THE LOOP WITH A TOUCH OF FLAIR.



## CEASEFIRE

2024 MEN'S PARIS FASHION WEEK  
CONCLUDED WITH A GROUNDBREAKING  
STATEMENT FROM GMBH, THE BER-  
LIN-BASED FASHION LABEL BY SERHAT  
IŞIK AND BENJAMIN HUSEBY.

Their Fall/Winter 2024 collection served as more than just garments, providing a commentary on global challenges. In an impactful speech, the designers, acknowledging their immigrant and religious backgrounds, called for peace, a ceasefire, and advocated for a free Palestine.

In 2024, it's crucial for a fashion house not to consider itself apolitical. GmbH's statement reflects the importance of fashion as a platform to address current issues. This is particularly relevant for a German-based fashion house given the current political situation. The collection showcased symbolic elements, like darkened United Nations logos on hoodies and transformed Palestinian keffiyeh scarves, emphasizing advocacy through fashion. The pieces, featuring strong-shouldered coats and artistic motifs, underscore the necessity for fashion to align with and reflect the times we live in.





## DIE FOR LOVE

**DILARA FINDIKOGLU RELEASES AN ALL-INCLUSIVE BRIDAL COLLECTION.** London-based designer Dilara Findikoglu is breaking bridal norms with her Die For Love collection, challenging traditional wedding attire. In a bold move towards inclusivity, the collection caters to diverse couples, emphasizing self-love. The shoot, inspired by vintage LGBTQ+ photos, features artist Saffiyah Khan and real couples. Notably, Findikoglu's commitment extends beyond diversity; the collection is sustainable, incorporating upcycled vintage pieces. This innovative approach reflects fashion's powerful role as a platform for inclusivity, shaping societal values and embracing the current ethos.

“There haven't been any other brands that consider same-sex marriages when designing wedding lines. I wanted to change how limited wedding traditions have been in the past and be more inclusive”  
– Dilara Findikoglu

# THE SQUARE

**BOTTEGA VENETA CRAFTED A PURPOSE-BUILT SPACE AND GATHERED A CAREFULLY CURATED SELECTION OF ARTISTS FOR THREE RAMADAN EVENINGS OF CONVERSATION AND CULTURAL EXCHANGE.**

Bottega Veneta hosted three evenings of cultural exchange in The Square Dubai, a purpose-built space designed by Lebanese architect and musician Carl Gerges. The event, inspired by the Arabic term “majlis,” featured curated artists and celebrated talents from multiple creative fields. The green-hued venue welcomed small groups from local art, music, and fashion industries each night, showcasing the work of emerging Middle Eastern creatives. The cultural exchange during Ramadan included film screenings, musical performances, storytelling, poetry recitals, and cuisines by local talents. Highlights included Shaima Al Tamimi’s short film, poetry by Asma Al Badawi and Mustafa the Poet, and dishes by chef Solemann Haddad. Bottega Veneta’s initiative emphasized sharing, togetherness, and inclusivity,





## AFTER WORDS

HUSSEIN CHALAYAN'S FALL 2000 "AFTER WORDS" COLLECTION SOLIDIFIED HIS REPUTATION AS A CONCEPTUAL DESIGNER.

Inspired by war refugees, the show explored displacement by having models integrate household objects into their attire on a sitting room-like stage. Chalayan's innovative approach, emphasizing the profound impact of forced migration, remains relevant today. Fashion, as a powerful platform, can spotlight societal issues, prompting reflection on relationships with spaces, possessions, and the global need for inclusivity.

"This is around 1999, and I was initially inspired by the war in Bosnia and by the people being displaced from their homes. That actually reminded me that we experienced the same thing in Cyprus. I wasn't born then — Cyprus was divided in 1974, but these events happened in the Sixties. I connected it to the idea of a universal upheaval of having to leave your home at the time of war."

— Hussein Chalayan

# HOT HOT HOT!

INTRODUCING ISSUE #7 OF HOT HOT HOT! – A FASHION MAGAZINE THAT FOCUSES ON GLOBAL WARMING AS ITS CENTRAL THEME.

This edition explores Sustainability from various angles, incorporating new voices and addressing environmental concerns with a mix of expertise, playfulness, and poetry.

Consider this zine as a creative space for generating new visuals, an exploration into different ideas about climate change, and an opportunity to inspire deeper thinking, as suggested by philosopher Timothy Morton.



Global warming and beyond with special guest Tokata Iron Eyes

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# ISSUE

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# READY TO BUILD

**IN THE EVER-EVOLVING LANDSCAPE OF ARCHITECTURE, THE TRADITION OF PERMANENCE THAT CHARACTERISES THE FIELD TODAY POSES A FORMIDABLE OBSTACLE TO INNOVATION. THE ENDURING NATURE OF ARCHITECTURAL CREATIONS, COUPLED WITH A COMMITMENT TO LASTING STRUCTURES, HAS INADVERTENTLY HINDERED THE FIELD'S ABILITY TO ADAPT, EXPERIMENT, AND RESPOND DYNAMICALLY TO THE EVER-CHANGING PULSE OF CONTEMPORARY SOCIETY.**

Among the many qualities that define a proficient architect, foresight stands out as a crucial element. The process of space-making, from initial sketches to realisation, unfolds over years, even decades. As architects engage in this protracted journey, it becomes imperative to envision probable future scenarios that will shape society. Foresight guides the architect in navigating the complex interplay of trends, needs, and technological advancements that will inevitably impact the spaces they design.

## CHALLENGING THE TRADITION OF PERMANENCE

The relatively slower pace in architecture stems from various factors embedded at different stages of design, approval, and construction processes. Regulatory approvals, intricate construction methods, and the imperative of ensuring structural integrity contribute to this deliberate slowness. However, this measured pace often leads architects to adopt simpler, more practical designs to navigate the challenges inherent in the lengthy process.

In a society dominated by globalisation and contextless aesthetics, the architectural tradition of permanence poses a significant challenge. This enduring commitment tends to foster conservative design approaches, with architects opting for simplicity over boldness. The fear of quickly outdated cultural trends leads to anonymised designs, weighed down by considerations of multiple stakeholders and a broad spectrum of tastes.



This prevailing ethos of conservative design hasn't always been the norm in architecture. Historic architectural marvels like Notre Dame de Paris or the Baroque urban replanning of Rome, spearheaded by figures like Bishop Maurice de Sully and Pope Sixtus V, were born out of experimentation and a willingness to follow communal trends. These architectural pioneers did not shy away from embracing aesthetic experiments, even without foreseeing the future impact of their designs.

The current reliance on stringent design principles limits the field, stifling opportunities for experimentation, adaptation, and even the acceptance of failure in the pursuit of innovative space design. The fear of deviating from the norm constrains architects from embracing fleeting cultural trends and hampers their ability to push boundaries.

To unlock the full potential of innovation in architecture, a paradigm shift is needed. Embracing temporariness as a key characteristic allows architects to break free from the shackles of tradition. By fostering a culture that encourages experimentation, adaptation, and a willingness to accept the impermanence of trends, architects can breathe new life into the field. The future of architecture lies not just in the enduring structures it creates but in its ability to adapt dynamically to the ever-evolving needs and aspirations of contemporary society. It's time to reinvigorate architecture, embracing the spirit of experimentation, and letting go of the constraints that hinder its evolution.



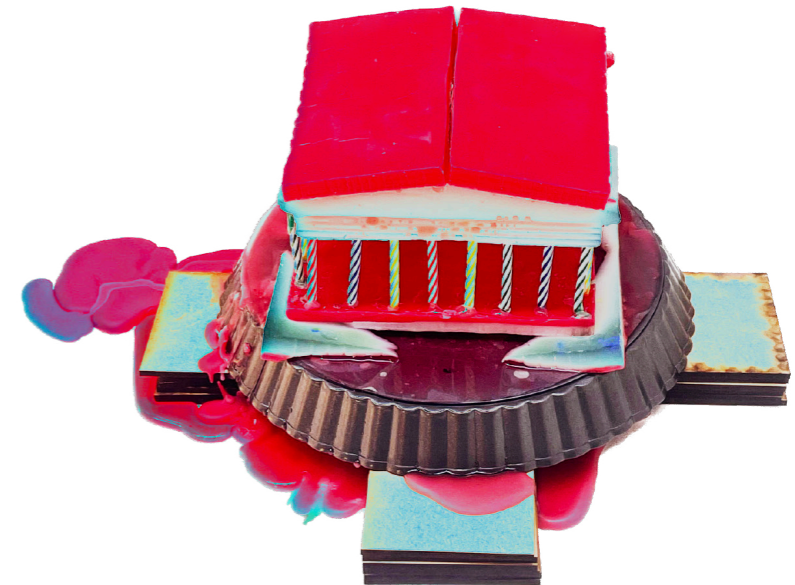
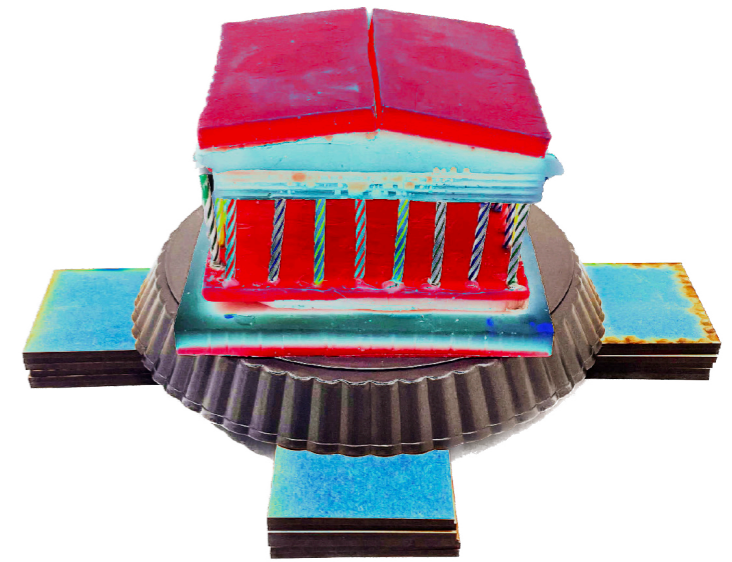
## MELTING SPACES

EXPLORE THE INTERSECTION OF TIME AND ARCHITECTURE IN 'MELTING SPACES.'

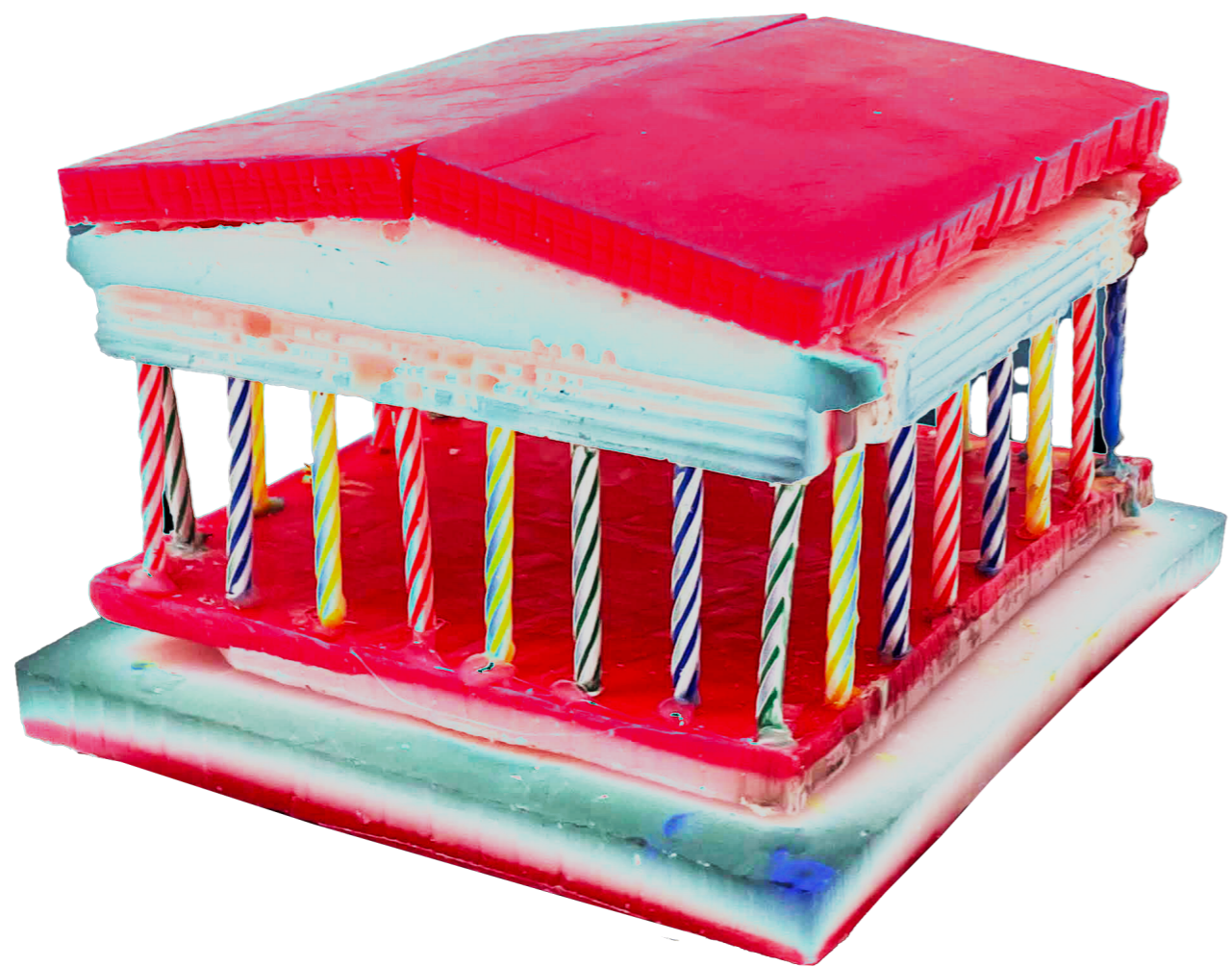
This project takes on the challenge of reshaping our understanding of permanence by recreating an iconic temple using materials that naturally dissolve over time. The small architectural model symbolizes a departure from traditional permanence in the field. As it melts and decays, the model makes a clear statement about the need for change in architecture, pushing aside old traditions and embracing the value of temporariness.

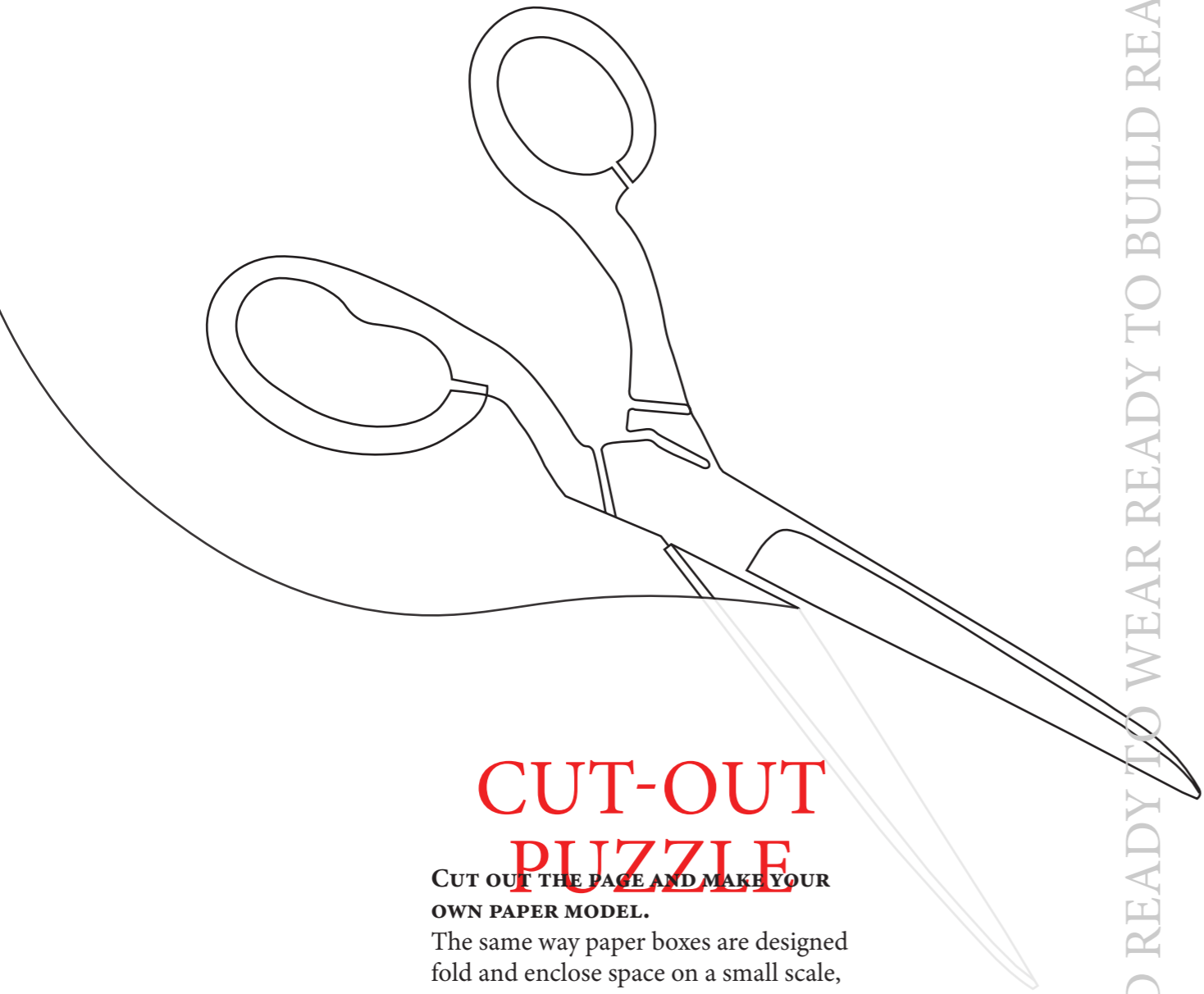


TO WEAR READY TO BUILD READY TO WEAR READY TO BUILD READY TO WEAR READY TO BUILD READY TO WEAR READY TO BUILD READY TO WEAR









# CUT-OUT PUZZLE

**CUT OUT THE PAGE AND MAKE YOUR OWN PAPER MODEL.**

The same way paper boxes are designed fold and enclose space on a small scale, architecture encloses spaces by setting borders and outlines. Inspired by the cut-outs of foldable paper cubes, this design exercise focuses on the surfaces first on a 2d plane that, if cut-out and folded correctly, results into an enclosed space. Can we fold a house together?

READY TO WEAR READY TO BUILD READY TO WEAR READY TO BUILD READY TO WEAR READY TO BUILD READY TO WEAR READY TO BUILD

**THE 'CED' SHED UNIT**  
CUT OUT & CORRUGATE STRIPS AS REQD. FORMS SCREEN WALL OR ROOF

**CRANE:** CUT, BEND & GLUE FORM Δ SPARS, CUT SPACE

**'SPIDER' HOUSE**  
CUT OUT & BEND HATCHED TABS a,b,c,d TO SUPPORT MIDDLE PLATFORM SIMILARLY e,f,g,h TO SUPPORT TOP PLATFORM BY CORRUGATING AT DOTTED LINES HOUSE CAN EXPAND UP & DOWN

**ELECTRIC CAR ROUTES**  
BEND & RUN INDEPENDENTLY OR TOGETHER

**THE 'DAVE' LIVING POD**  
bend round bend up

**THE 'CARBONDALE' ICOSOHEDRON AUDITORIUM**

**THE 'DUGALE' RAMP OR BRIDGE** cut across to form as required

**DWELLING UNITS**  
2 TYPES FOLD INTO BOX-

**WORKSHOP PLATFORM**

**YOU GET TWO OF THESE SHEETS**

**ARCH POP 1 CUT-OUT PUZZLE**

**CUT OUT MEG-ASTRUCTURE ON THIS LINE & INTERNAL LINE**

**THE 'CED' SHED UNIT**  
 CUT OUT & CORRUGATE STRIPS AS REQD.  
 FORMS SCREEN WALL OR ROOF

**'SPIDER' HOUSE**  
 CUT OUT & BEND HATCHED TABS a,b,c,d TO SUPPORT MIDDLE PLATFORM SIMILARLY e,f,g,h TO SUPPORT TOP PLATFORM BY CORRUGATING AT DOTTED LINES HOUSE CAN EXPAND UP & DOWN -see sketch-

**YOU GET TWO OF THESE SHEETS**

**THE 'DAVE' LIVING POD**  
 bend round

**THE 'CARBONDALE' ICOSAHEDRON AUDITORIUM**  
 bend up

**THE 'DUGALE' RAMP OR BRIDGE** cut across to form as required

underside bend sides up

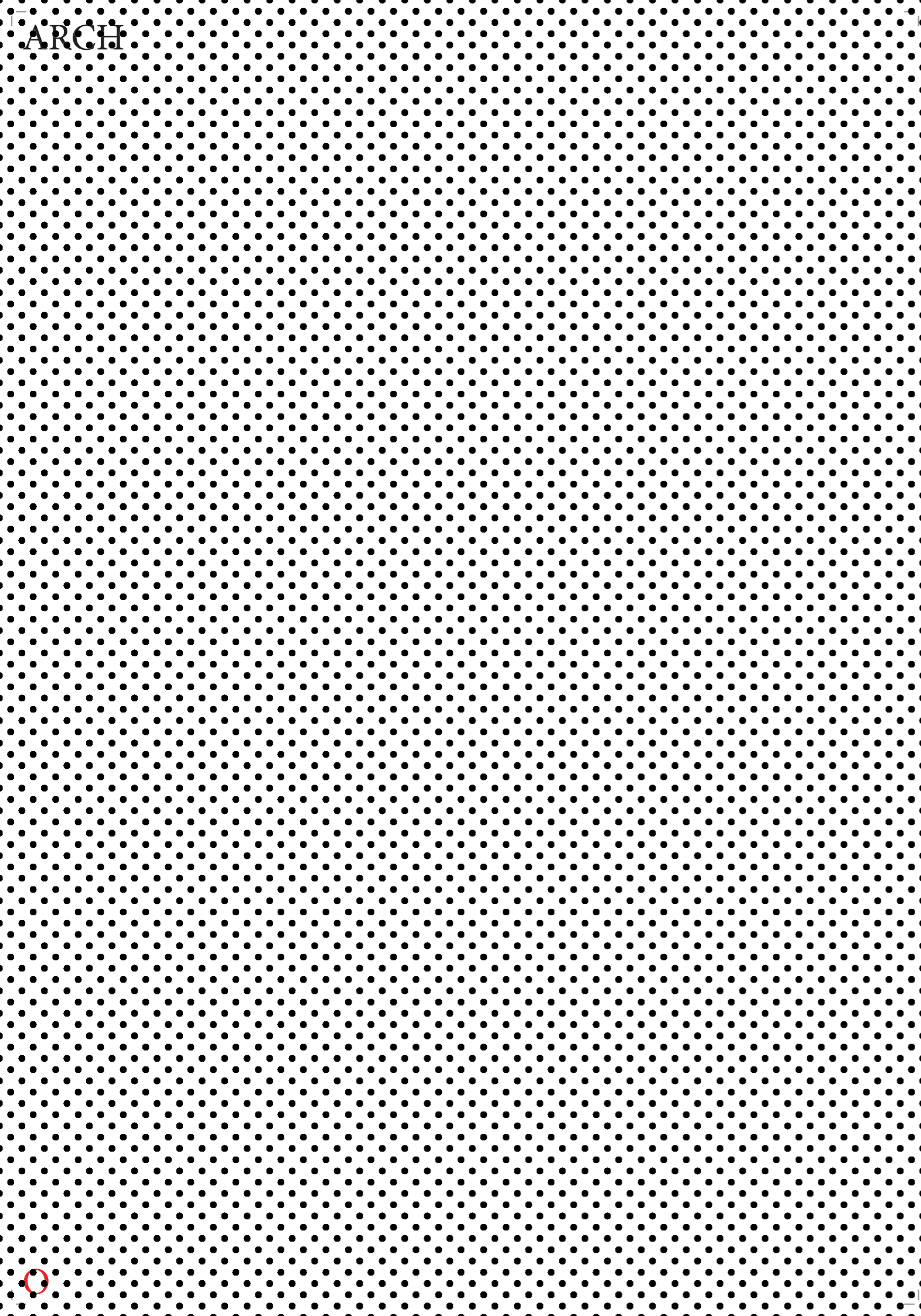
BEND ON ALL DOTTED LINES, GLUE ALL HATCHED TABS UNDER THE POSN. INDICATED

**DWELLING UNITS**  
 2 TYPES FOLD INTO BOX-

**WORKSHOP PLATFORM**

**CUT OUT MEGASTRUCTURE ON THIS LINE & INTERNAL LINE**

**ARCH POP 1 CUT-OUT PUZZLE**



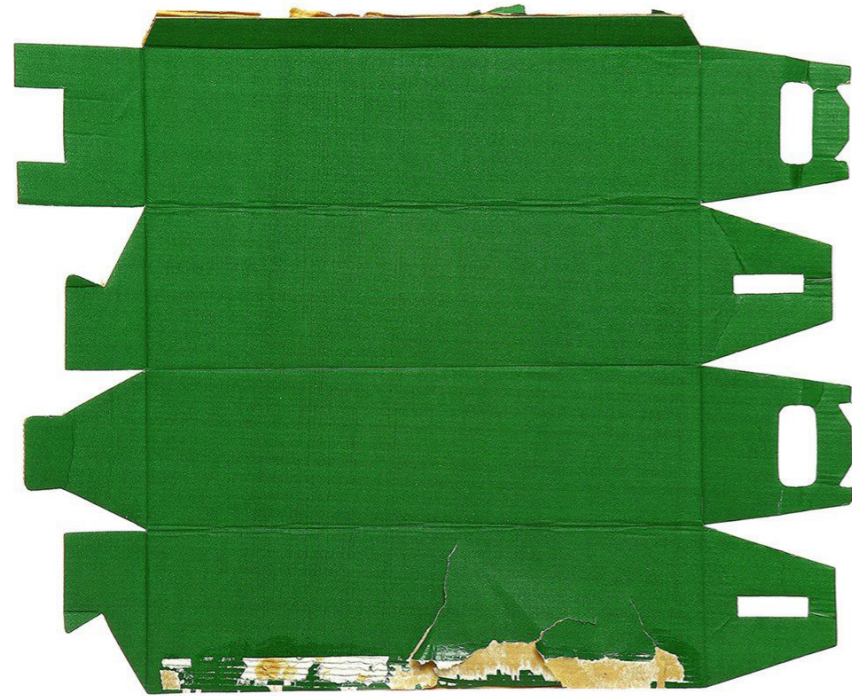
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HOME IS A  
FEELING NOT  
A PLACE

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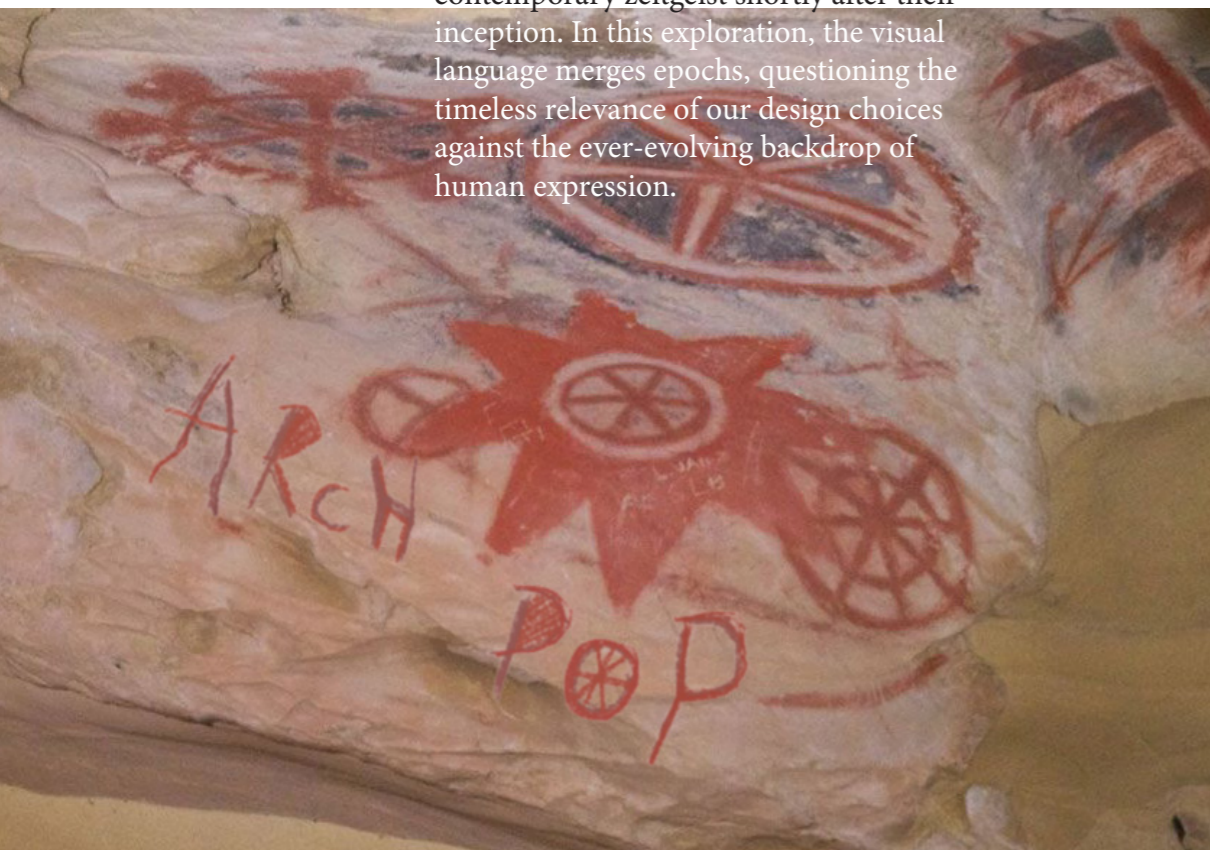
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# ARCHITECTURAL PICTOGRAMS

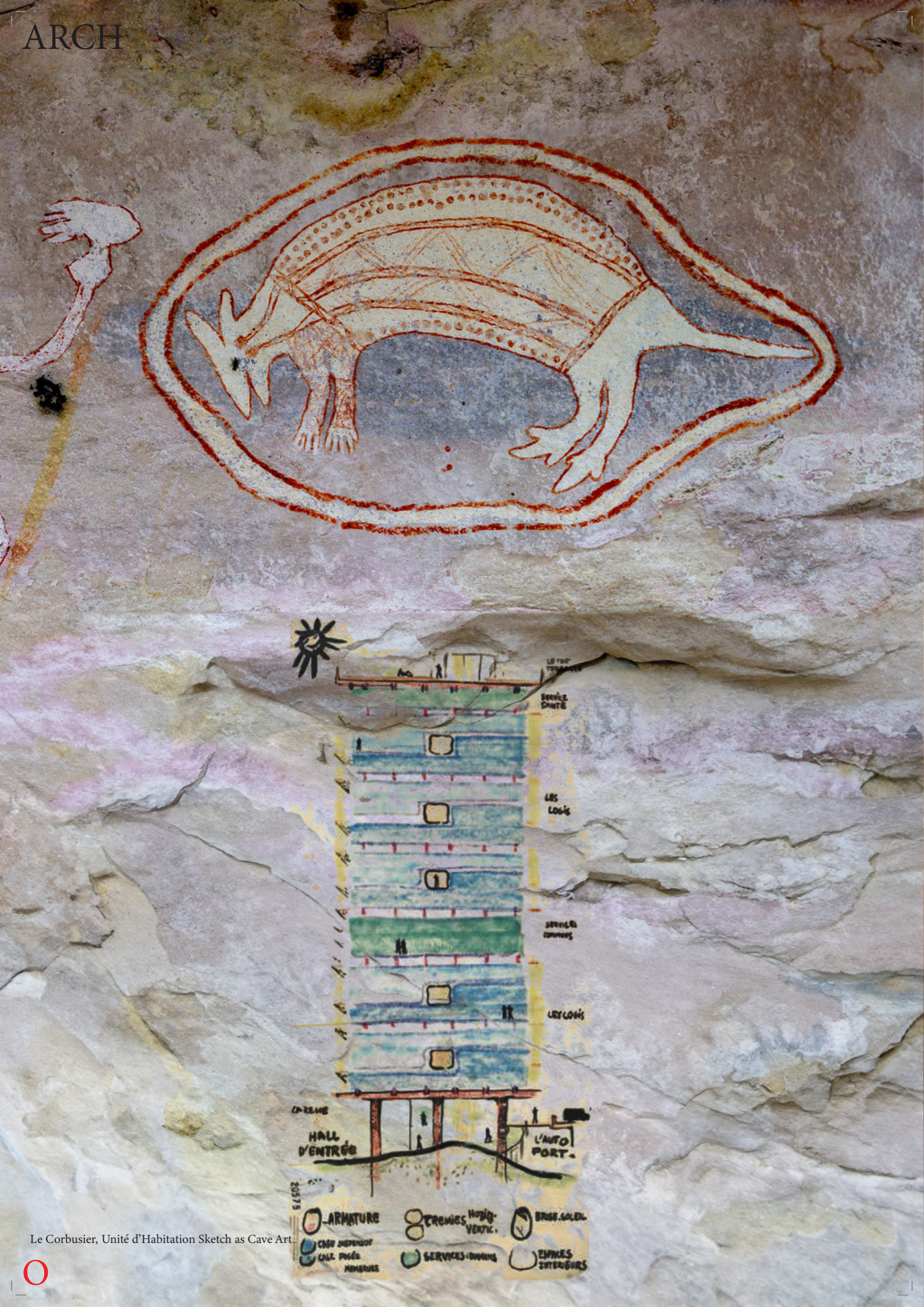
**IN THE MESMERIZING REALM OF HUMAN EXPRESSION, CAVE DRAWINGS STAND AS THE GENESIS OF COMMUNICATION AND KNOWLEDGE-SHARING—AN ANCIENT ECHO OF OUR COLLECTIVE PAST.**

As precious and revered as these relics are, they paint a stark contrast to the present mode of information exchange among humans. Imagine a series of visuals where iconic sketches from modern architecture are juxtaposed and matched to the parietal art of prehistoric times. This visual journey boldly asserts that our current approaches to design may appear anachronistic, belonging to a different era altogether. The investigation at hand accentuates the inadequacies in incorporating shifts within architectural practice, underscoring the risk that certain spaces may swiftly feel out of sync with the contemporary zeitgeist shortly after their inception. In this exploration, the visual language merges epochs, questioning the timeless relevance of our design choices against the ever-evolving backdrop of human expression.



TO WEAR READY TO BUILD READY TO WEAR READY TO BUILD READY TO WEAR READY TO BUILD READY TO WEAR READY TO BUILD READY TO WEAR





Le Corbusier, Unité d'habitation Sketch as Cave Art



Frank Gehry's sketch of Disney Concert Hall as Cave Art





## FAST

## ARCHITECTURE

**IN THE PRAGMATIC REALM OF ARCHITECTURE, WHERE FUNCTIONALITY AND STRUCTURAL INTEGRITY TAKE CENTRE STAGE, THERE'S A GROWING CALL FOR A RENEWED SPIRIT OF EXPERIMENTATION, SPONTANEITY, AND SUSTAINABILITY. THE DISCIPLINE, ROOTED IN THE TANGIBLE CREATION OF PHYSICAL SPACES, HAS BEEN SLOWING DOWN IN ITS QUEST FOR NUANCES AND INNOVATION, FALLING PREY TO A RIGID FOCUS ON PERMANENCE AND PRACTICALITY.**

Grounded in pragmatism, architecture has traditionally prioritised functionality, safety, and efficiency in the design of physical spaces. However, this single-minded focus on tangible outcomes has led to a slower pace, hindering the discipline's ability to adapt to the rapidly changing cultural landscape. Architects, often trained solely as practical doers, find themselves entangled in an approach that leans heavily on permanence, leaving little room for trial and error and speculative experimentation.

Contemporary architecture, mirroring our times, exhibits a rigidity and formality that falls short of reflecting the fast-paced cultural realm of today. The digital era's rapid changeability and adaptability are conspicuously absent in architectural designs, partly due to practical concerns and partly due to architects' hesitance to engage with the dynamism of the digital age. The forgotten realisation that architecture exists not just in concrete and mortar but also in speculative experimen-

tation has led to a stagnation of creative exploration.

From the visionary experiments of movements like Archigram in the 60s, architecture seems to have veered away from dreamlike designs. Ornamentation, experimentation, and speculation have been cast aside as unnecessary, risky, and ephemeral, resulting in a prevailing ethos of simplicity and pragmatism. The reluctance to embrace evolving values and the adherence to outdated architectural bodies and theories contribute to over-designed public spaces and a fragmented approach to design that does not align with contemporary culture.



(Andersson, 2015)



(Andersson, 2015)

A reassessment of architecture's shift towards anonymity and pragmatism is imperative for the discipline to rediscover its capacity for experimentation, adaptation, and acceptance of failure. Breaking free from self-imposed constraints is crucial for revitalising architecture's creative spirit and fostering a more responsive and innovative approach to space design.

As architecture embraces spontaneity and naivety, a responsible use of resources becomes paramount. Drawing a parallel with the environmental impact of fast fashion, the architectural field should prioritise sustainability when experimenting with designs. The fashion industry's over-production and environmental pollution provide a cautionary tale, emphasising the need for architects to approach experimental design with a responsible use of resources. Sustainable practices should be at the forefront, ensuring that the discipline evolves responsibly without compromising the well-being of the planet.

In the words of Rem Koolhaas, architecture's dependence on scientific precision must be balanced with a certain naivety and idealism to prevent it from becoming banal and flat.

## EXPERIMENTATION, SPONTANEITY AND SUSTAINABILITY IN DESIGN

"I used to be very sceptical about architecture, thinking that it was a regressive discipline with little affinity for the modern world, which constantly missed the point of technical developments. I've recently become much more interested in it though, as a profession that depends, on one hand, on almost scientific precision, and on the other, on what you refer to as naivety and I would probably call idealism. Without that naivety, architecture becomes very banal and flat; it's something that you really have to protect and incorporate."

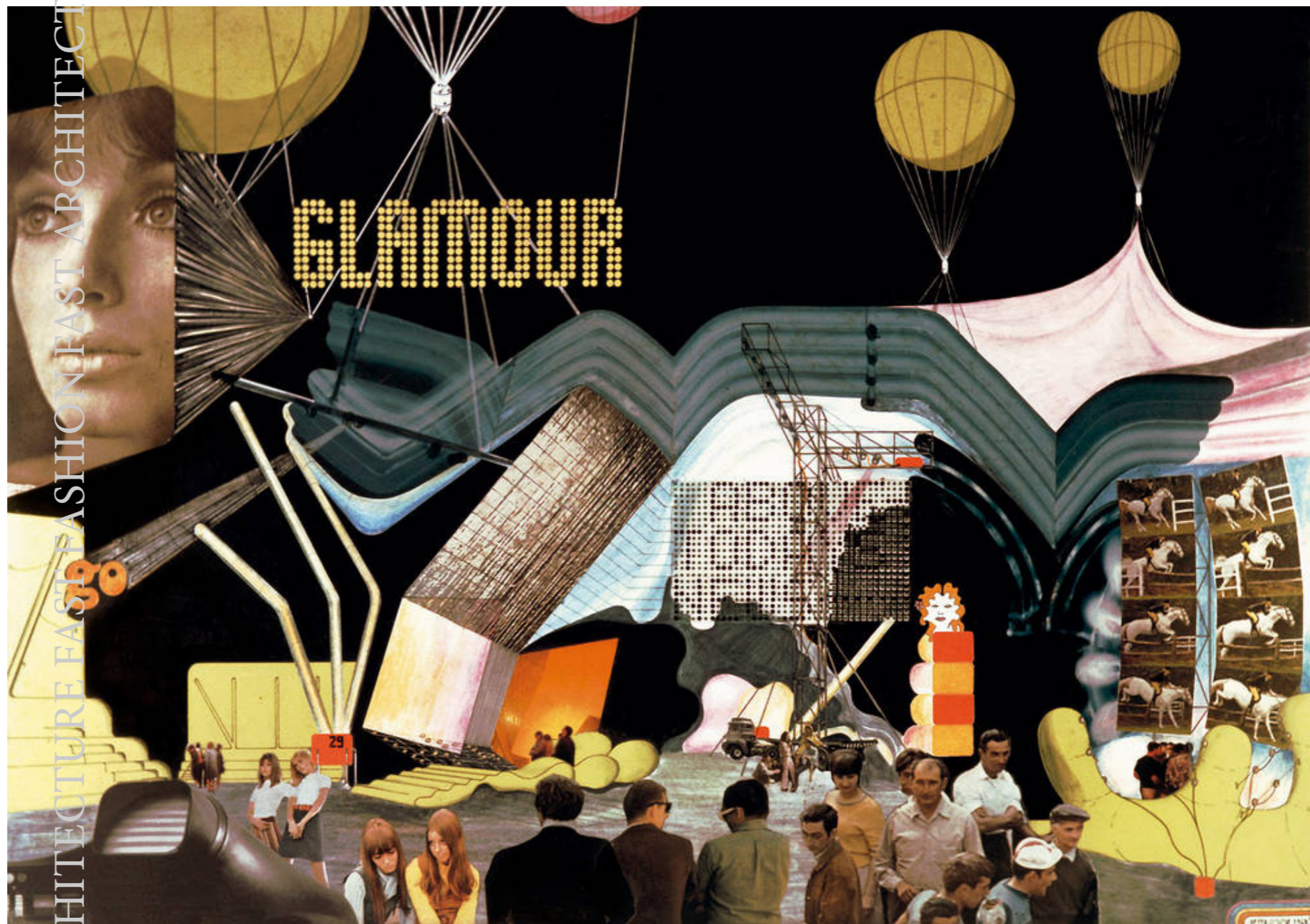
This delicate balance is essential for architects to engage with their practice's influence, re-connecting with shifting societal identities, values, and concerns. Architecture, as a living reflection of society, should be allowed to evolve creatively, unafraid to portray both the good and bad sides of contemporary life without compromises.

In conclusion, the call for a fresh start in architecture is louder than ever. Architects must embrace experimentation, spontaneity, and sustainability as the pillars of design, allowing space to resonate with the moment and reflect the evolving values of society. It's time to break free from the constraints of tradition, protect the naivety that sparks creativity, and usher in a new era where architecture thrives in its adaptability, responsiveness, and unwavering commitment to a sustainable future.

## NARRATIVE COLLAGES

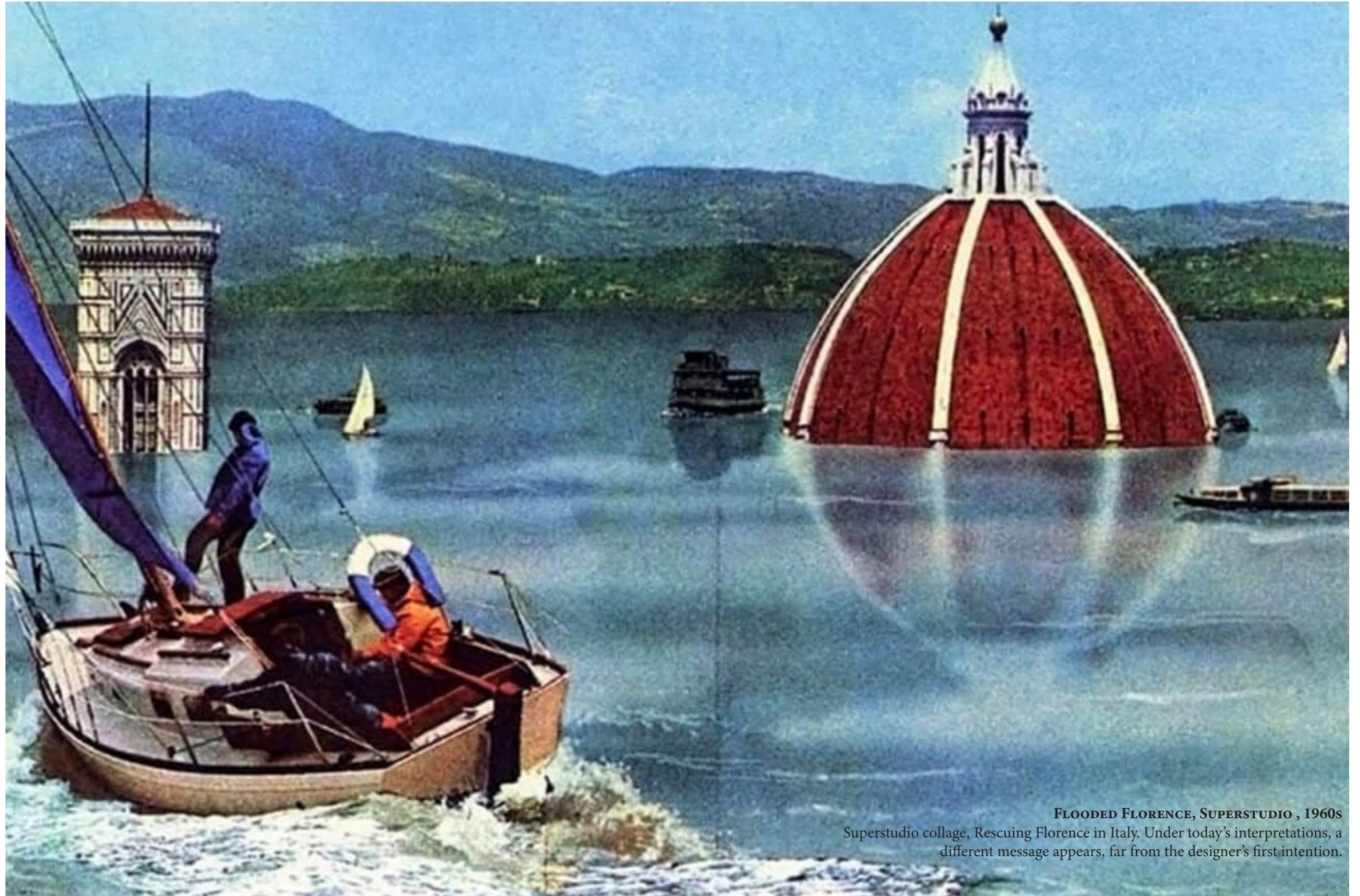
**IN THE REALM OF NARRATIVE COLLAGES, IMAGINATION TAKES CENTER STAGE AS WE CONTEMPLATE THE POTENTIAL METAMORPHOSIS OF OUR WORLD AND CITIES BY REEVALUATING OUR CORE VALUES.**

Drawing inspiration from the radical architecture of the 60s and 70s, these collages guide us through a visual exploration. Picture a world where swift architecture reigns supreme, rendering spaces disposable, or envision the impact of global warming as cities succumb to melting. Each collage unfolds a different scenario, urging us to reflect on the myriad possibilities that arise when our perspectives and values undergo transformation.



**PETER COOK, INSTANT CITY: TYPICAL NIGHTTIME SCENE, MONTAGE, 1968.**

Instant City entertainments roll around the clock for the brief period of its existence, images and text blown aloft by pneumatic tubes and dangled from balloons. Ambiguous perspectives, puzzling shapes, and “all-over” composition convey the vibrancy. In all, it is not the sort of scene normally associated with the political upheavals of 1968.

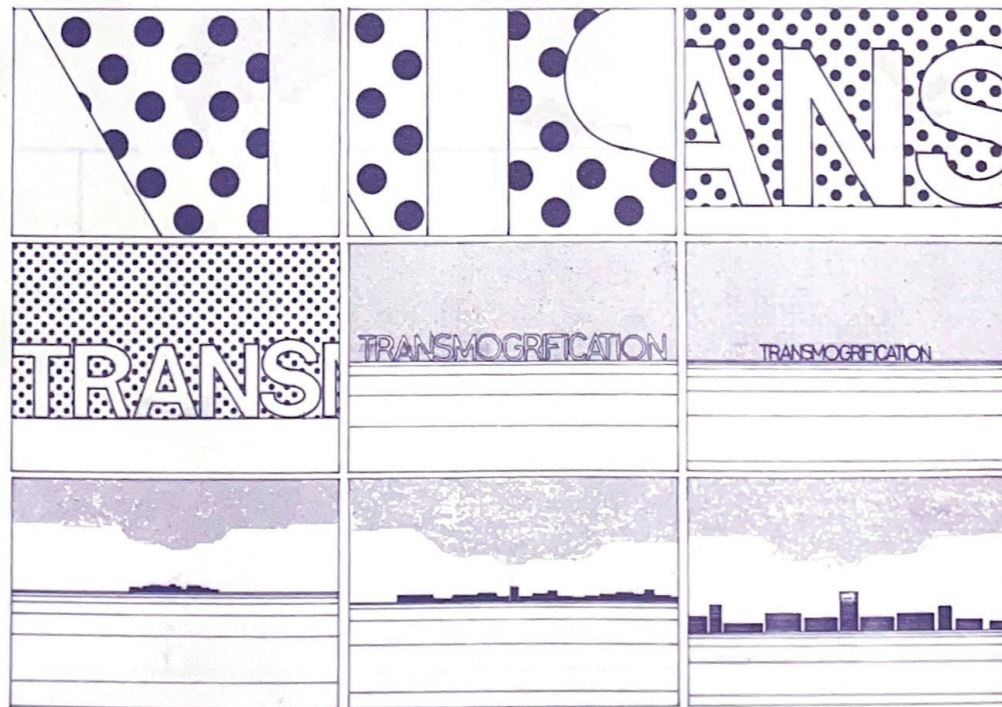
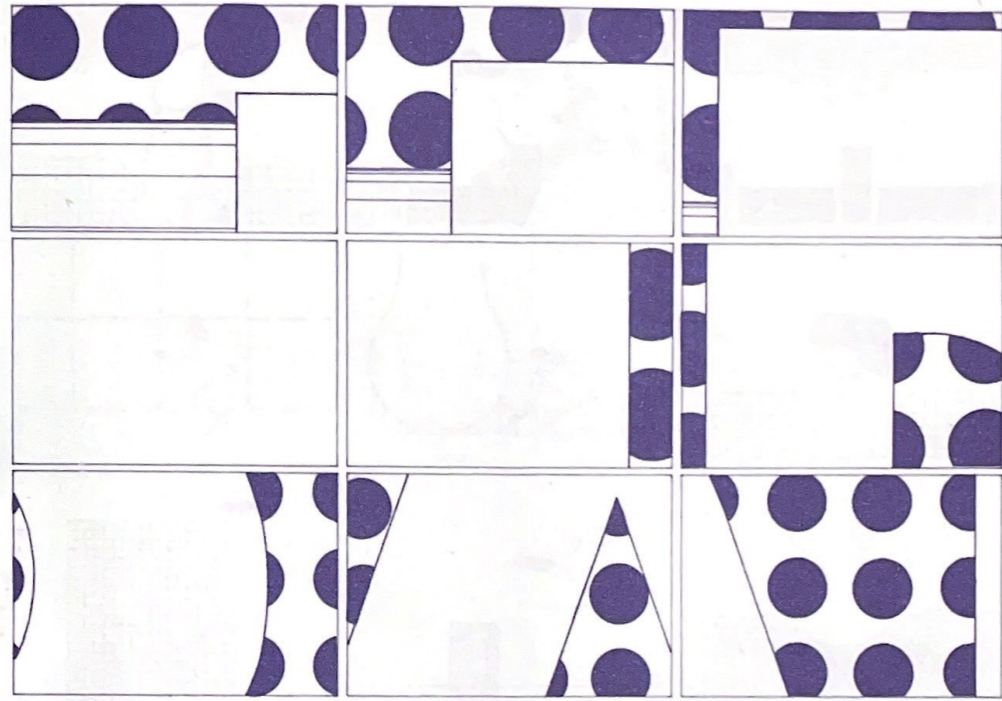


**FLOODED FLORENCE, SUPERSTUDIO , 1960s**  
Superstudio collage, Rescuing Florence in Italy. Under today's interpretations, a different message appears, far from the designer's first intention.

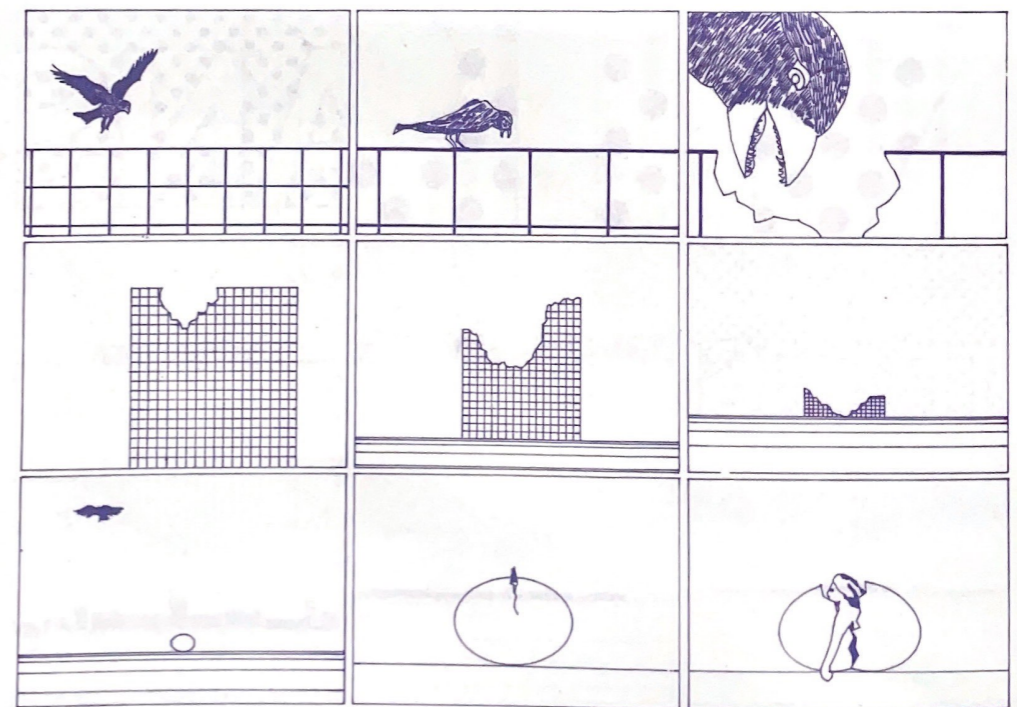
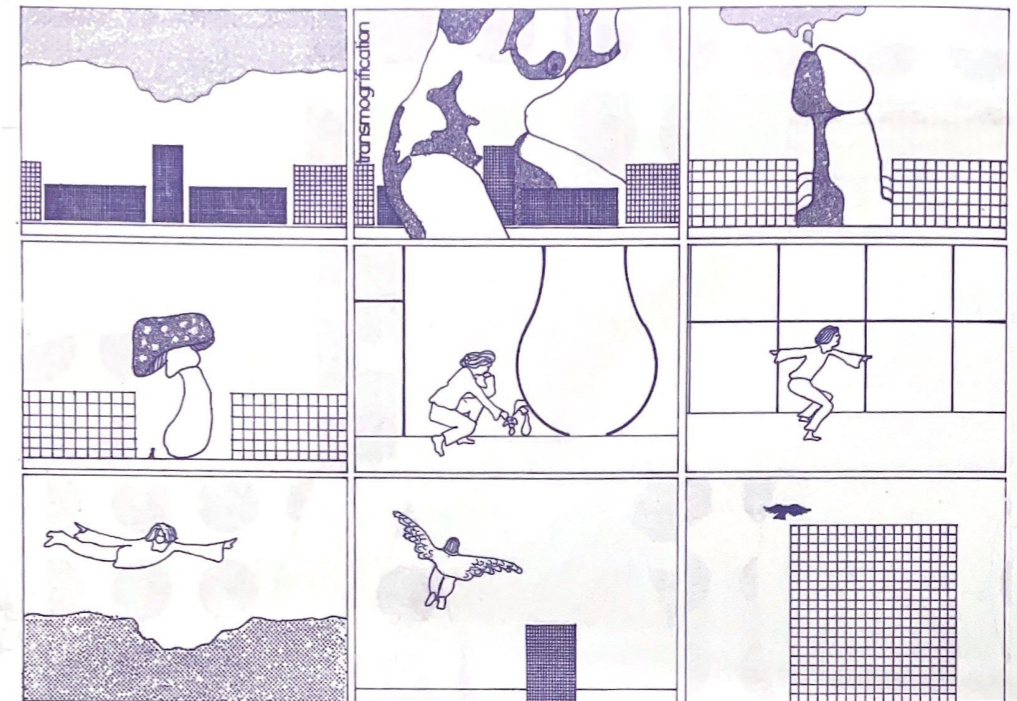
**No-STOP CITY, ARCHIZOOM, 1969**

At the avant-garde frontier of architectural imagination, Archizoom's No-Stop City embodies a revolutionary concept rooted in perpetual creativity. This pioneering vision rejects conventional constraints, presenting a radical departure from the past-future dichotomy. Instead, No-Stop City thrives in an eternal present, continuously evolving without defined endpoints or conclusions. It embraces a boundless contradiction, inviting perpetual exploration and challenging the traditional notions of architectural finality. As a groundbreaking endeavor, it encapsulates the essence of eternal, continuous, and developmental creations, forging an enduring legacy in the realm of innovative architectural thought.

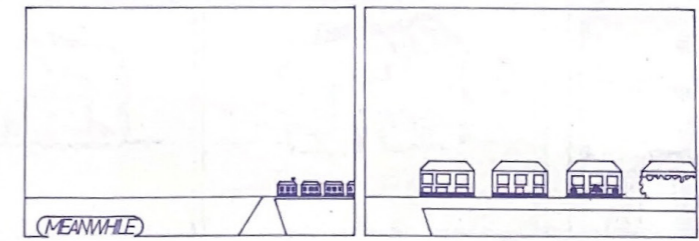
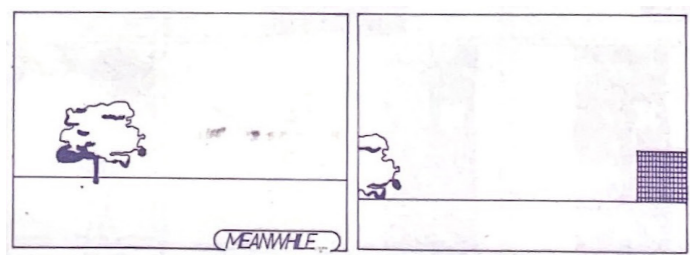
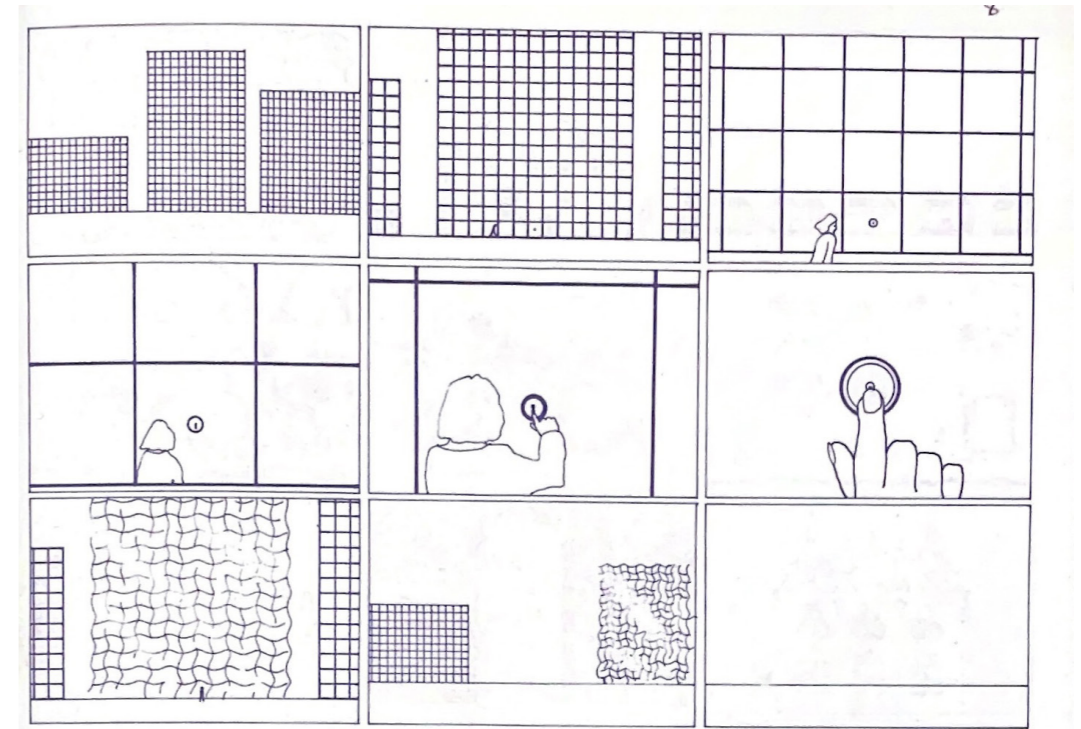
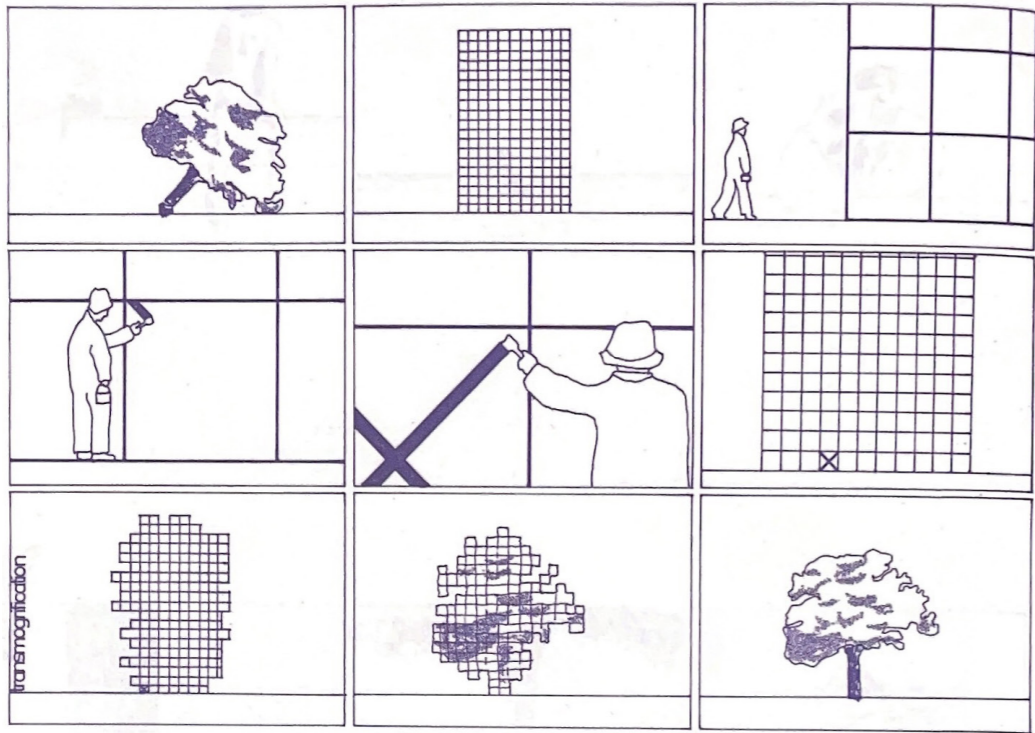


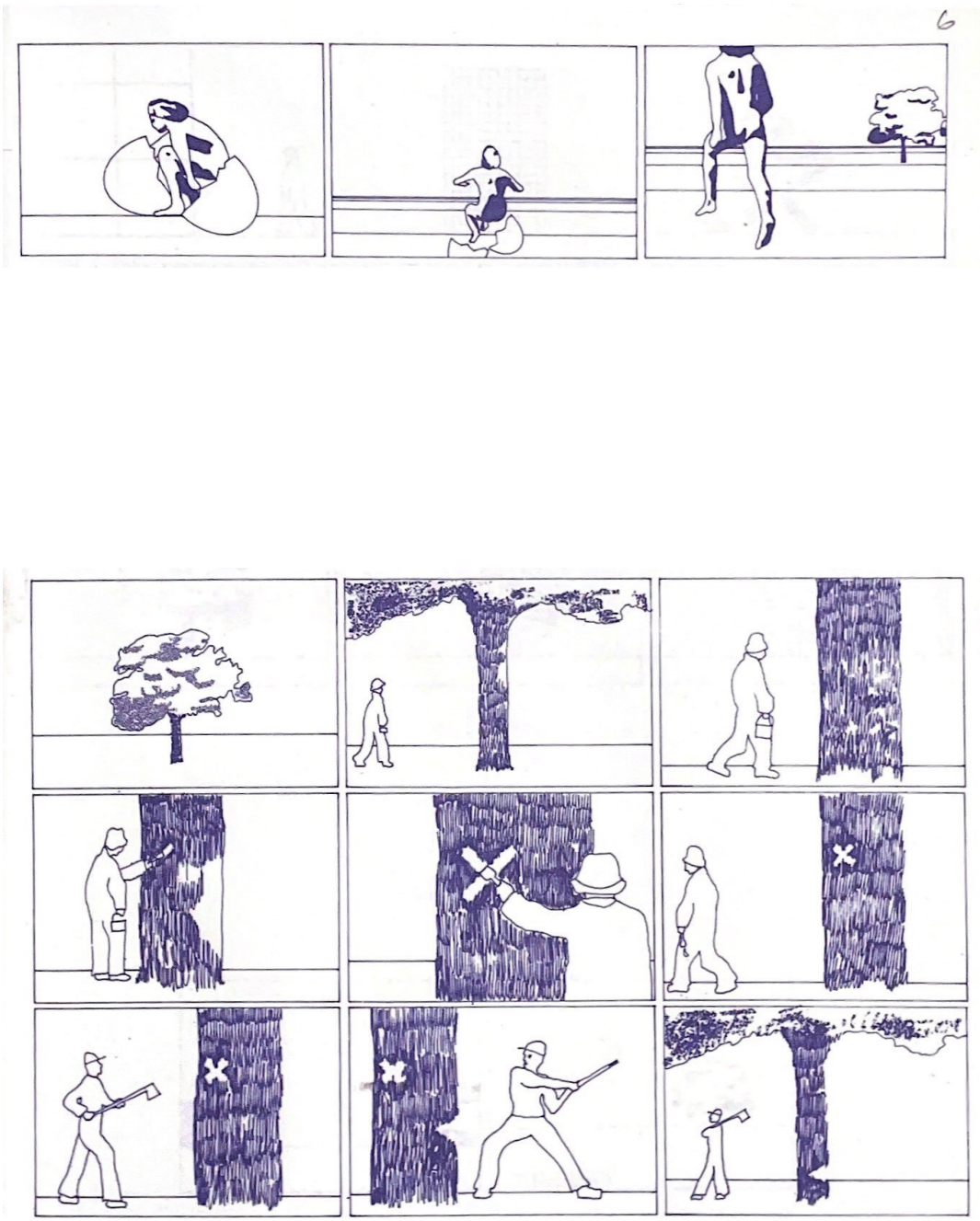


**TRANSMOGRIFICATION, STREET FARMERS 1, BRUCE HAGGART, 1972**  
 Street Farm was a London-based collective with roots in the Architectural Association (AA). At the heart of their movement was the Situationist-inspired magazine, Street Farmer, produced between 1971-1972.



This vibrant publication seamlessly blended witty graphics with innovative notions, introducing the concept of 'transmogrification' in the urban environment.





Street Farm courageously challenged architects' complicity in state and capitalist control of cities. Instead, they advocated for self-organized communities rooted in anarchist principles, embracing autonomous housing and liberatory technology.

In the wake of Street Farm's endeavors, the urban landscape became a canvas for transformative ideas and a rallying cry for a more liberated and communal approach to city living.

# SPATIO-TEMPORAL

WITHIN THIS SERIES, A FOCUSED EXPLORATION UNFOLDS, HIGHLIGHTING THE PIVOTAL ROLE OF MATERIALS AND TEXTURES IN DESIGN.

This intentional exercise extends beyond conventional boundaries, reinterpreting architectural elements through a discerning consideration of materiality and properties.

“Temporal Space” provokes thoughtful contemplation, urging us to reassess the influence of materials on the aesthetics and functionality of our built environment. In this thought-provoking series, material choices emerge as a significant language in architectural discourse, encouraging us to reconsider the nuanced impact they have on the spaces we inhabit and the objects that surround us.



Sergio Roges, EXOCOLUMN EMMERALD, 2022

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# BLUR THE BOUNDARIES



Crash.jpeg, Jonas Hejduk, 2023

# GLITCH THE PHYSICAL





Crash.jpeg, Jonas Hejduk, 2023



**GLITCH THE BOUNDARIES**  
**BLUR THE PHYSICAL**



Andrey Zignnatti, Untitled, 2016, Brick



Andrey Zignnatti, Untitled, 2016, Brick, epoxy, iron, steel, 80 x 90 x 20

# Blow Up Your Columns

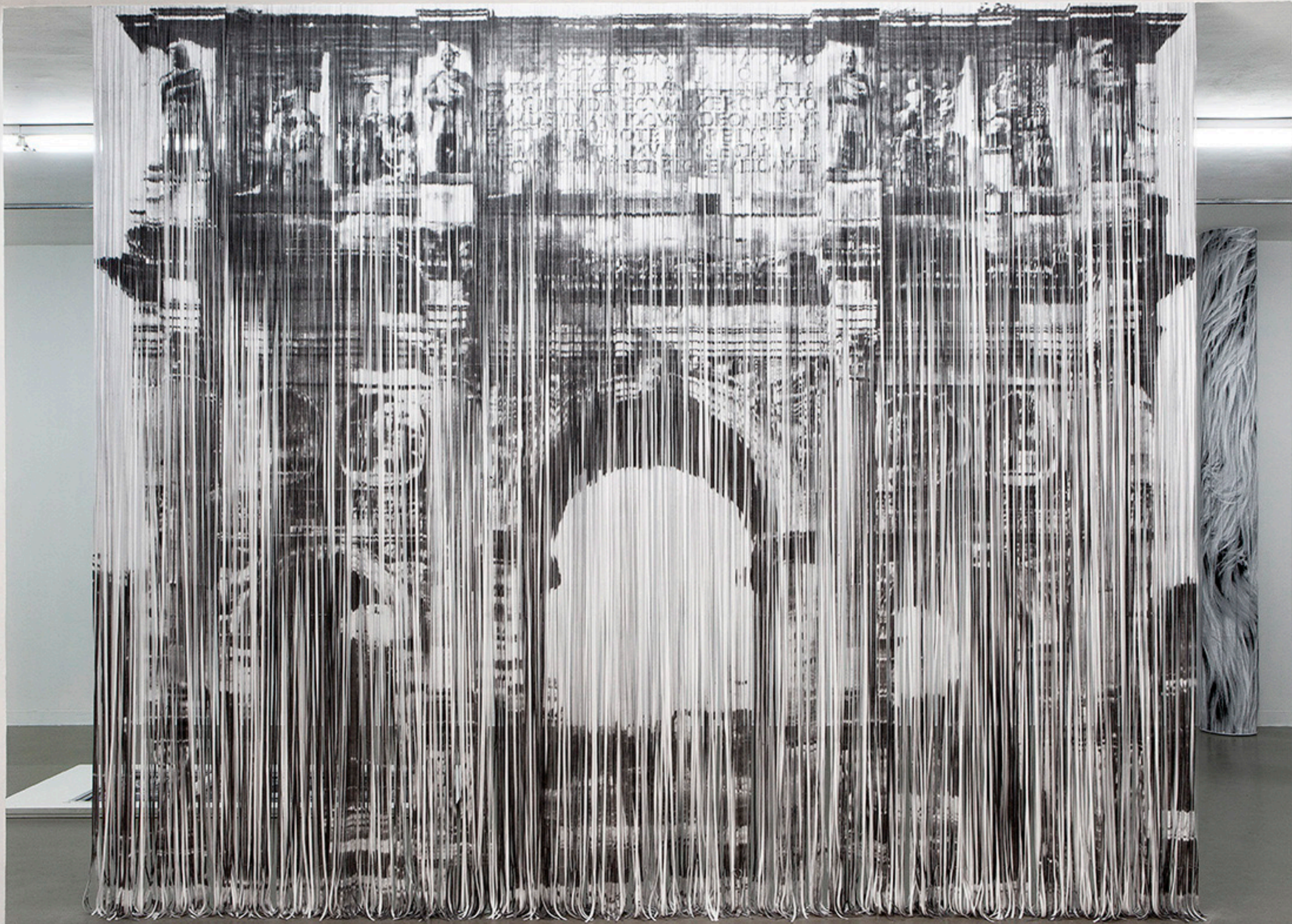


Studio Anne Holtrop, NR VOL. 13 Growth, Spring Summer 2021



# Melt Into Your Seat

Denton Corker Marshall - Denton Corker Marshall Studio Space, 2018



SHREDDED MONUMENTS ...

... INTO STRIPS

Naama Arad, EL AL, Shredded black & white laser prints, tape, 2012

# POLLUTING ARCHITECTURE

IN THE REALM OF THE POLLUTING ARCHITECTURE SERIES, A CRITICAL EXAMINATION UNFOLDS, SHEDDING LIGHT ON THE PROFOUND IMPACT OUR BUILT ENVIRONMENT HAS ON ENVIRONMENTAL POLLUTION.

The series of AI generated visuals illustrates how our current design practices contribute to the unfolding ecological crisis, portraying vivid visualizations and dystopian vistas reminiscent of textile landfills. Each chapter serves as a stark reminder of the environmental toll exacted by our architectural choices, compelling us designers to urgently prioritize sustainability. Through this evocative exploration, the series prompts a collective commitment to reshaping our approach to design for a more environmentally responsible architectural practice and a planet-friendly future.



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ARCH

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*Exclusivity*

*Spurs*

*Curiosity*

P





# WEARABLE SPACE

**IN THE EVER-EVOLVING REALM OF FASHION AND ARCHITECTURE, THE CONCEPT OF SHELTER EXTENDS BEYOND THE PHYSICAL, UNVEILING AN IDEOLOGICAL DIMENSION THAT INTER-TWINES SOCIETAL VALUES, IDENTITY, AND COMMUNITY. WHILE ARCHITECTURE GRAPPLES WITH THE BODY'S RESPONSE TO SPACE, FASHION, AS A SOCIAL PHENOMENON, TRANSCENDS THE TANGIBLE TO BECOME A POWERFUL FORCE IN SHAPING IDEOLOGIES AND FOSTERING CONNECTIONS WITHIN SOCIETY.**

Current fashion's influence as an image generator and identity maker is unparalleled, representing not only style but current societal values. Unlike architecture, fashion effortlessly navigates the realms of theory and practice, engaging with aesthetics and beauty on both practical and theoretical levels. It is a platform for conversations that echo across diverse audiences, addressing societal shifts through products, shows, campaigns, imagery, and events.

Yuniya Kawamura, a professor of Sociology at the Fashion Institute of Technology in New York City, emphasises the collective nature of fashion. She notes that fashion is not the creation of a single individual but a collaborative effort involving everyone in its production. As a result, fashion becomes a collective activity, informed by and informing pop culture on ideological and aesthetic levels.

"Fashion is not created by a single individual but by everyone involved in the production of it, and thus fashion is a collective activity. Furthermore, a form of dress or a way of using it is not fashion or 'in fashion' until it has been adopted and used by a larger proportion of people in society."

Therefore, fashion and clothing are different concepts that can and should be understood in separate ways. The fact that fashion is derived from a widely accepted attitude to clothing is important to understand, since this connects fashion to interests of society and social change at large. Fashion is something intangible, a belief, a vision, whereas clothing is the generic raw material that people wear. In other words: clothes exist within fashion, and both adapt as societies evolve.



(Wexler, 1998)

The notion of shelter, shared by both architecture and fashion, takes on distinct forms and scales in each discipline. Architecture is concerned with how the body responds to surroundings and moves through space, while fashion focuses on a more corporeal and personal scale. In the world of fashion, the shelter is not only physical; it becomes a dynamic and ideological force.

Fashion shelters the body not just by wrapping and protecting it physically but by providing an ideological refuge. It goes beyond the surface, connecting with various societal subcultures and creating communities that draw strength from shared values. Fashion becomes a symbol of identity and belonging, a space where individuals find solace in the embrace of collective ideologies.

## PHYSICAL AND IDEOLOGICAL SHELTER

As we explore the dynamic interplay between architecture and fashion, it becomes evident that architecture can draw inspiration from the deeply engaged fashion industry. Fashion designers consistently target specific audiences, promising an idea of lifestyle that extends beyond mere trends. This approach, falling under identity-making and status quo, demonstrates a profound understanding of the power of community and connection. Architecture should embrace this ethos and engage more intimately with its users and communities. Spaces should be designed to resonate with the people experiencing them, providing shelter that transcends the physical to foster connections and create communities. By adopting a more user-centric and community-oriented approach, architecture can evolve beyond its traditional confines, becoming a dynamic force that shapes not only the physical environment but also the social fabric that binds communities together. It's time for architecture to not only build structures but to construct spaces that resonate with the human experience, fostering a sense of belonging and shared identity.



**I - HUMAN CLAY GRAMMAR**

The first iteration focuses on the senses and emotions, as they can be defined as the way the body interacts to the outside and communicates its needs. The objects represent both simple body parts and their abstracted versions, by means of imprints and movement.



## II - IMPRINT SCULPTURES

When transcribing this explorative process into the architectural realm, several layers of abstraction were explored.

This second iteration consisted in the design of polymorphic sculptures, preserving the principle of interaction between the user and the object. Envisioned to be built in a human scale, these sculptures invite the users to explore, touch and interact with them.







### III - UMANA COLONNADE

Finally, the last iteration transitions into architecture, resulting into a set of columns whose overlap perspectively compose a human silhouette.

This final abstraction process uses the same language of the initial imprints. These shapes (which have a rather boney look) work together for the creation of the human figure.

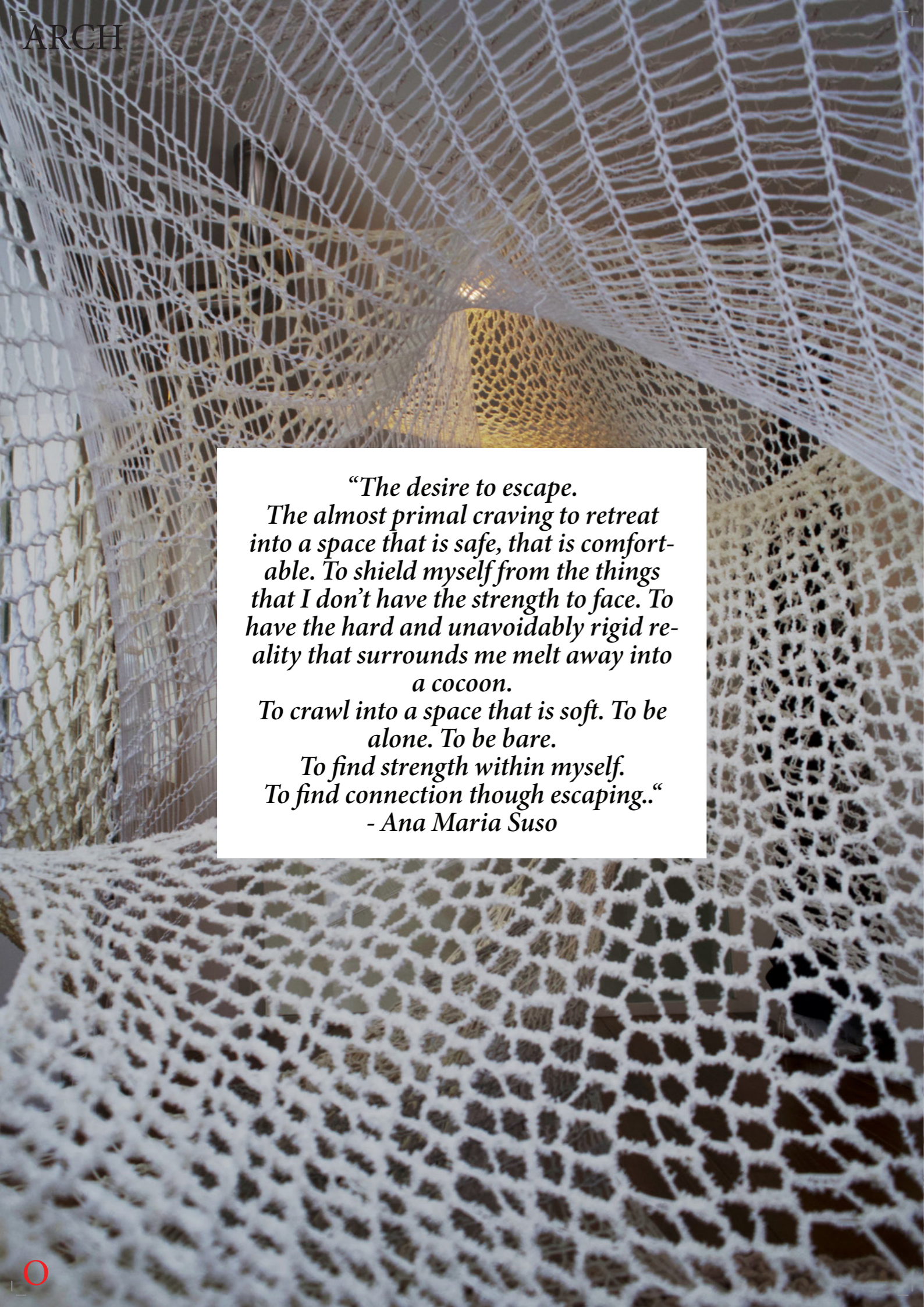
Envisioning the peace as walk through a space, the user comes into contact with the surfaces and they leave the imprints of their silhouette as they walk out of the space.











*“The desire to escape.  
The almost primal craving to retreat  
into a space that is safe, that is comfort-  
able. To shield myself from the things  
that I don’t have the strength to face. To  
have the hard and unavoidably rigid re-  
ality that surrounds me melt away into  
a cocoon.  
To crawl into a space that is soft. To be  
alone. To be bare.  
To find strength within myself.  
To find connection though escaping..“  
- Ana Maria Suso*





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Less  
is  
More

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Form  
Follows  
Intentions



Vivienne Westwood, Platform Shoes, 1993

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# SEASONAL ARCHITECTURE

**IN THE WHIRLWIND OF FAST-PACED SOCIETAL CHANGES, WHERE VALUES AND AESTHETICS ARE IN CONSTANT FLUX, THE WORLD OF ARCHITECTURE IS AT A CROSSROADS. THE CALL FOR ADAPTABILITY STANDS AS A BEACON, URGING DESIGNERS TO EMBRACE CHANGE AS A FUNDAMENTAL PILLAR OF THE DESIGN PROCESS. IN A WORLD WHERE POP CULTURE DICTATES AESTHETIC CHOICES AND DISPOSABLE IMAGERY SATURATES THE INTERNET, THE DESIGN DISCIPLINE THAT SEEMINGLY KEEPS PACE WITH THE CHANGING TIMES IS NONE OTHER THAN FASHION.**

The secret to fashion's enduring success lies in its intrinsic necessity and adaptability. These are qualities it shares with architecture, but fashion goes a step further by seamlessly integrating creativity and speculation into its essence. Each fashion collection serves as a reflection of society and modern aesthetics, all without compromising the brand's identity and vision. As the iconic Jean Paul Gaultier once stated,

"Fashion is not art. Never. I am not a painter or a sculptor. My role is to do clothes. Fashion is a reflection of the times, and that's hard enough to do."

Fashion's "zeitgeisty" or "seasonal" nature allows it to read and interpret societal shifts effectively, an essential requirement as it navigates the ever-changing currents of cultural relevance. Yet, beyond its cultural significance, the power

of fashion stems from its primary status as a basic need. Everyone needs clothes, and by simply getting dressed, everyone becomes an unwitting contributor to the phenomenon.

In stark contrast, the architectural landscape often appears reluctant to embrace adaptability and change. A refusal to evolve in design processes creates a mismatch with a society hurtling through trends and aesthetics at the speed of light. While fashion keeps its finger on the pulse of the zeitgeist, architecture, at times, seems stuck in the rut of conventional site analysis.

## ADAPTABILITY



In his Spring/Summer 1996 collection, Jean Paul Gaultier spread the message of AIDS prevention for the first time by printing the words "Safe Sex Forever" on his speckled t-shirts. "My only regret?" said the fashion legend. "Not having invented the condom: the most beautiful of clothes." (Jean Paul Gaultier, 1996)

The lack of adaptability in architecture is a missed opportunity to respond to the rapidly changing needs and desires of society. As values and aesthetics evolve, so must the spaces we inhabit. Architecture, much like fashion, should be a living entity, capable of transforming and adapting to the dynamic tapestry of the times.

To bridge this gap, architects should draw inspiration from the adaptable nature of fashion. The very essence of "zeitgeisty" thinking involves a continuous dialogue with societal shifts, a concept that architecture can seamlessly incorporate. A new era beckons, where design processes should not only consider adaptability but also celebrate it as an essential ingredient for relevance and sustainability.

Imagine a built environment that mirrors the zeitgeist, responding to the ever-changing needs of its users. Such adaptability doesn't entail compromising architectural integrity; instead, it involves a dynamic and responsive approach to design. By learning from the fluidity of fashion, architecture can break free from its conventional constraints, creating spaces that resonate with the people who experience them, fostering connections, and truly reflecting the spirit of the times.

In conclusion, as fashion effortlessly navigates the tumultuous seas of societal change, architecture should take notes. By infusing adaptability into its core, architecture can shed its reluctance, emerge from the shadows of convention, and become a dynamic force that not only reflects but actively shapes the world we live in. The future of architecture lies not in its permanence but in its ability to evolve and adapt, mirroring the ever-shifting pulse of contemporary life.

The Galliano Gazzette- Newspaper inspired collection, fashion becomes the news.  
Pants: (Galliano, 2000)  
Jacket: (Galliano, 2000a)  
Bag: (Galliano, 2000c)

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# WRAP ME UP

**ONE OF THE MOST STRAIGHTFORWARD TRANSLATION OF THE CONCEPT OF DRESSING IN ARCHITECTURE IS THE CONCEPT OF WRAPPING.**

This technique is used for many different reasons, varying from covering during renovations to conveying a more artistic message such as Christo's artistic practice. In all of these approaches, however, the cover has a specific function that characterises it: its adaptability and temporariness. In a both pragmatic and aesthetic attempt, different types of wrapping showcase their function, exploring the concept of dressing in an architectural realm.

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Christo and Jeanne-Claude - Wrapped Fountain, Spoleto, Italy, 1968



**WRAPPED FOUNTAIN, SPOLETO, ITALY, 1968 - CHRISTO AND JEANNE-CLAUDE**

In the heart of town, the Wrapped Fountain by Christo and Jeanne-Claude cast a spell of celebration across the main piazza. The spectacle featured white woven polypropylene fabric and rope cascading over a four-story building, its silhouette reminiscent of a baroque church façade. Under the sun's gentle touch, the cloth shimmered like satin, responding delicately to the whisper of a breeze.



Throughout a three-week festival, the Wrapped Fountain transformed the mundane into the extraordinary, embodying the symbolic and artistic essence of wrapping. The concept behind the concealment was profound—encouraging viewers to rediscover curiosity for the object beneath and the space it inhabits. This act not only added new sculptural qualities to ordinary shapes but also invited a renewed contemplation of the interplay between form and function. For Christo, wrapping was not merely an aesthetic endeavor but a gateway to a deeper appreciation of the beauty within the everyday.

**HOME SET, 2019 - BORIS BRUCHER**

In his project, HomeSet, Boris Brucher challenges the prominence of photographic images over the actual objects they capture. Elevating the discord between representation and reality, Brucher wraps simple structures in metallic tubes adorned with sheets featuring iconic furnishings, such as a Le Corbusier chair and a Charlotte Perriand stool. HomeSet delves into the prevailing image culture, where the allure of showcasing one's taste on platforms like Instagram often overshadows the tangible presence of objects. Brucher's work not only presents a compelling idea but also exudes a distinctly high-brow aesthetic, transforming living spaces into avant-garde theater sets.



**CENTRES FOR TRADITIONAL MUSIC - OFFICE KERSTEN GEERS DAVID VAN SEVEREN**

In the heart of Bahrain, the Centres for Traditional Music, envisioned by Office Kersten Geers David Van Severen, serves as a cultural beacon, honoring the ancient community of pearl fishers and their musical legacy. The architectural narrative unfolds through a seamless steel mesh that shrouds the entire building, a poignant reference to the intricate fishing nets used by the community.

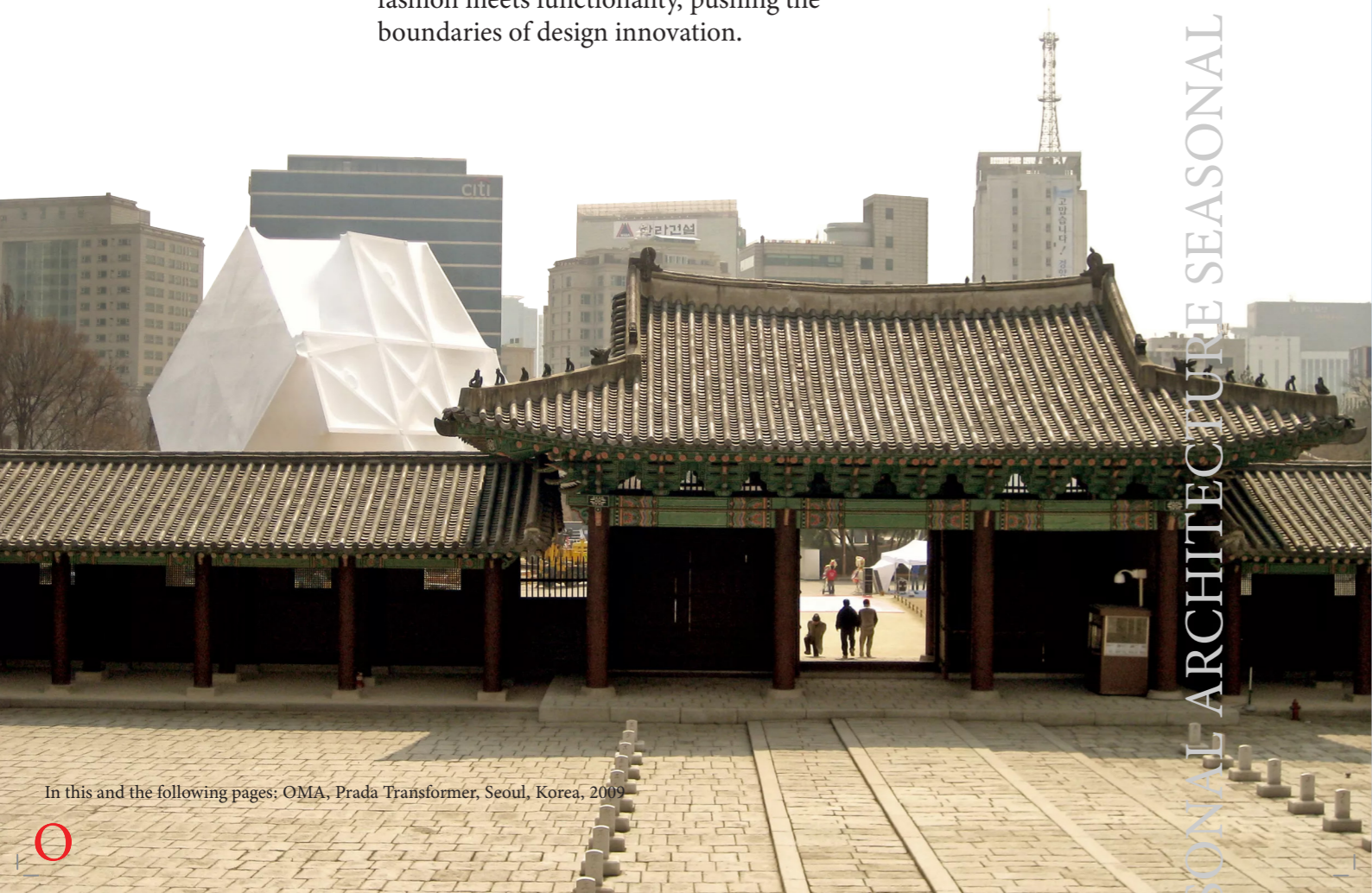
This design not only shields the structure from the intense desert sun but also transforms it into an enigmatic, 'veiled' entity amid the bustling urban maze. When activated, the mesh unveils the building's inner world, allowing passers-by a fleeting glimpse of the vibrant performances within—a poetic merging of tradition and modernity in Bahrain's rich cultural tapestry.



# SPATIAL UPDATES

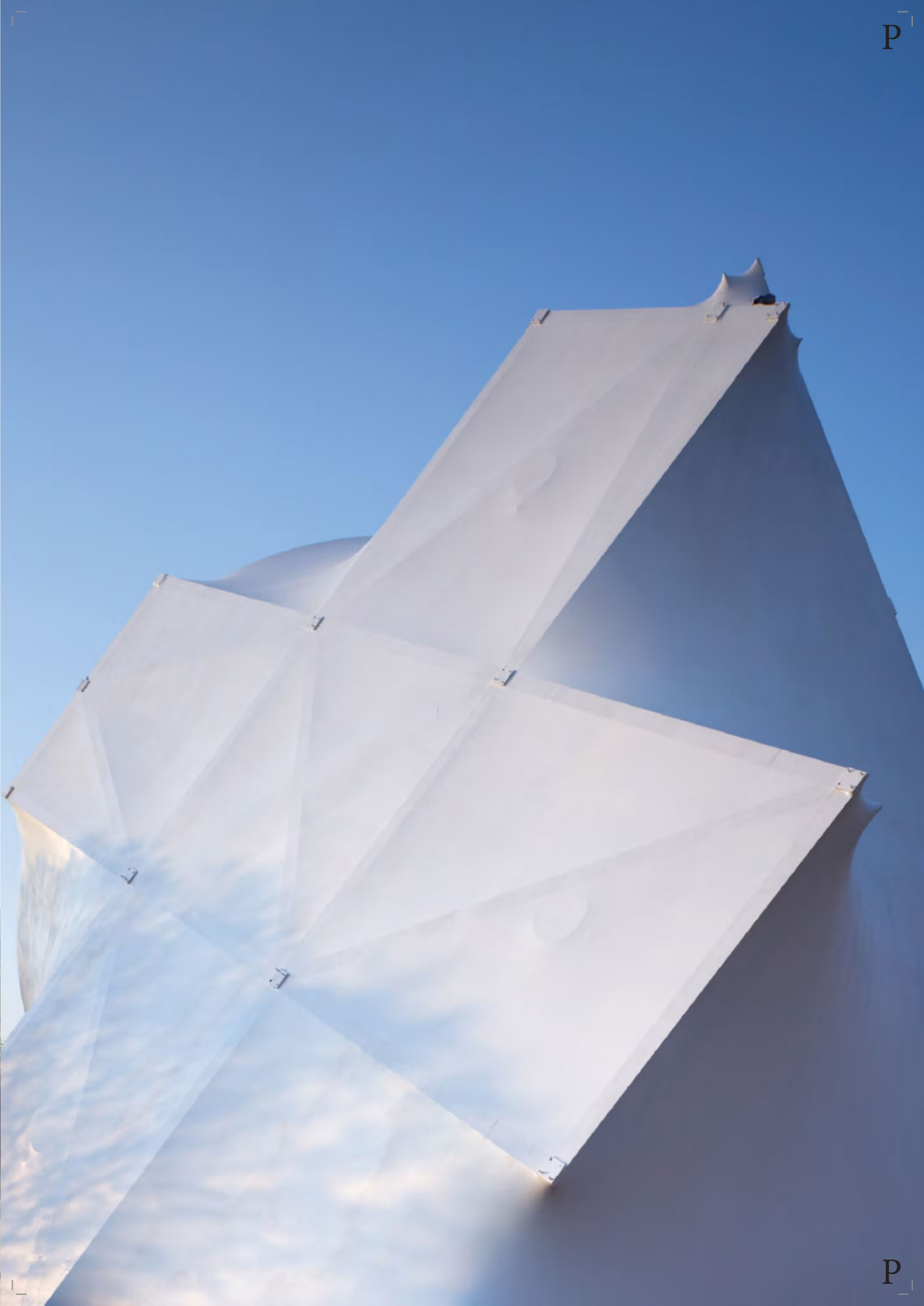
**CAN YOU THINK OF A SPACE THAT EXPANDS WHEN NEEDED, CONTRACTS WHEN DESIRED, AND EVEN GROWS ALONGSIDE YOUR FAMILY?**

In this case study, we turn the spotlight on the Prada Transformer, unraveling the intriguing world of changeability and adaptability in design. As we delve into its transformative nature, we explore a captivating question: Did fashion pave the way for envisioning a space that dynamically adjusts to the ever-evolving necessities of its users? Join us on a journey where fashion meets functionality, pushing the boundaries of design innovation.



SEASONAL ARCHITECTURE SEASONAL ARCHITECTURE SEASONAL ARCHITECTURE

In this and the following pages: OMA, Prada Transformer, Seoul, Korea, 2009







# PRADA TRANSFORMER

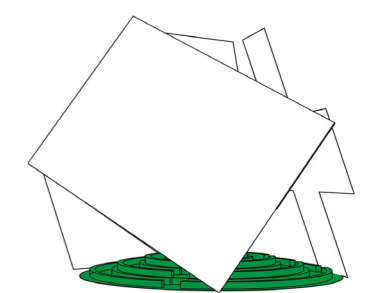
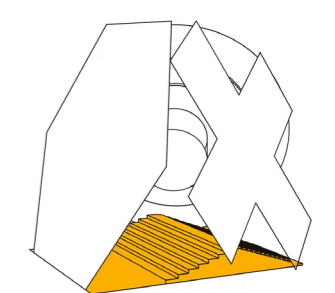
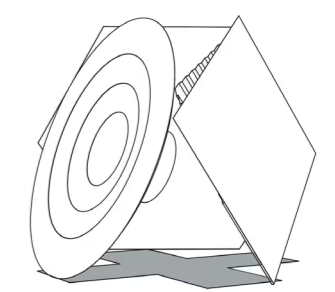
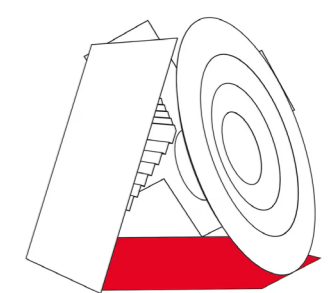
IN A GROUNDBREAKING FUSION OF FORM AND FUNCTION, THE TRANSFORMER PAVILION EMERGES AS A DYNAMIC ARCHITECTURAL SPECTACLE, SEAMLESSLY BLENDING THE FACETS OF A TETRAHEDRON—HEXAGON, CROSS, RECTANGLE, AND CIRCLE—INTO A SINGULAR STRUCTURE. THE ENTIRE PAVILION, ENVELOPED IN A SLEEK ELASTIC MEMBRANE, DEFIES CONVENTIONAL STATIC DESIGN.

ion. The Transformer Pavilion stands not just as an architectural wonder but as a dynamic canvas for the ever-evolving intersection of design, fashion, and cultural exchange.

What sets this pavilion apart is its transformative nature. Entirely sheathed in a smooth elastic membrane, the structure rotates with precision, orchestrating a mesmerizing metamorphosis with each new program. Cranes gracefully swing the pavilion, rearranging its spatial configuration to host a variety of events.

Every side plan is meticulously crafted to organize a distinct event installation, effectively creating a building with four distinct identities. As one shape assumes the ground plan, the remaining three gracefully transition into walls and ceiling, defining a bespoke space for each program. This innovative approach not only redefines the visitor's experience but also serves as a nod to historical references and a glimpse into future event configurations.

Witnessing its Korean debut on April 25th, 2009, from Prada's inaugural show to the latest creations, each spatial configuration served as a dynamic backdrop, emphasizing the fluid evolution of fash-





# FASHIONABLE DETAILING

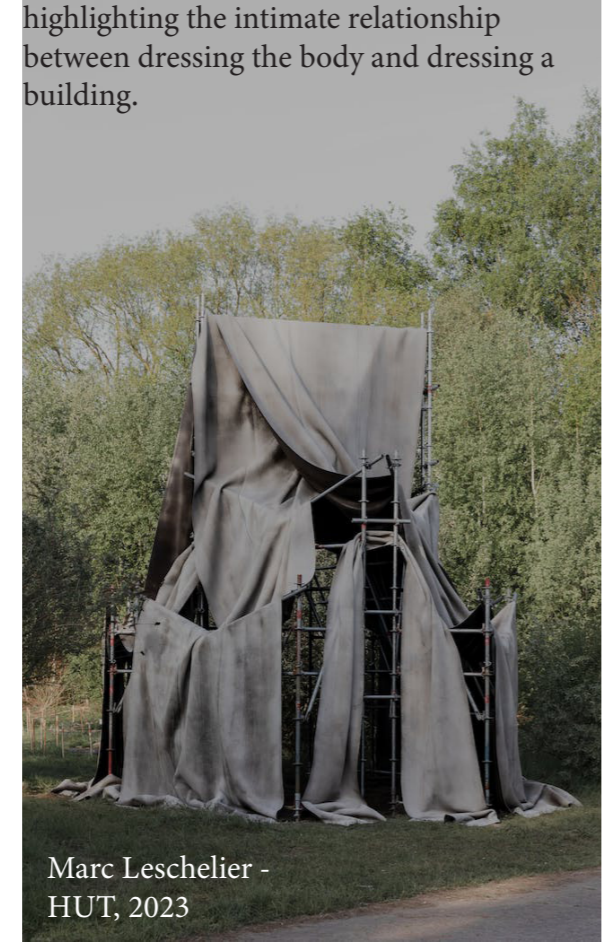
**IN THE VAST TAPESTRY OF CREATIVITY, THE REALMS OF FASHION AND ARCHITECTURE ARE WOVEN TOGETHER BY AN INTRICATE THREAD OF SIMILARITIES. BEYOND THE OBVIOUS DIFFERENCES IN SCALE AND FUNCTION, THE CRAFTS OF SPACE AND GARMENT DESIGN SHARE COMMON GROUND ON PRACTICAL, PHYSICAL, AND CULTURAL FRONTS. FROM THE CONSTRUCTION OF INTRICATE DETAILS TO THE OVERARCHING REPRESENTATION OF SOCIETAL AND CULTURAL LANDSCAPES, BOTH DISCIPLINES SPEAK A SHARED LANGUAGE THROUGH THE PRODUCTION OF IMAGES, BRIDGING THE GAP BETWEEN TECHNICAL PROWESS AND AESTHETIC FINESSE.**

At the heart of both fashion and architecture lies a shared commitment to craft and structure. The meticulous construction of a building mirrors the attention to detail lavished upon a garment. Architects and fashion designers alike are artisans, crafting not just spaces and clothing but experiences and identities. The foundation of their practices is rooted in an understanding of materials, form, and the marriage of function with aesthetic appeal.

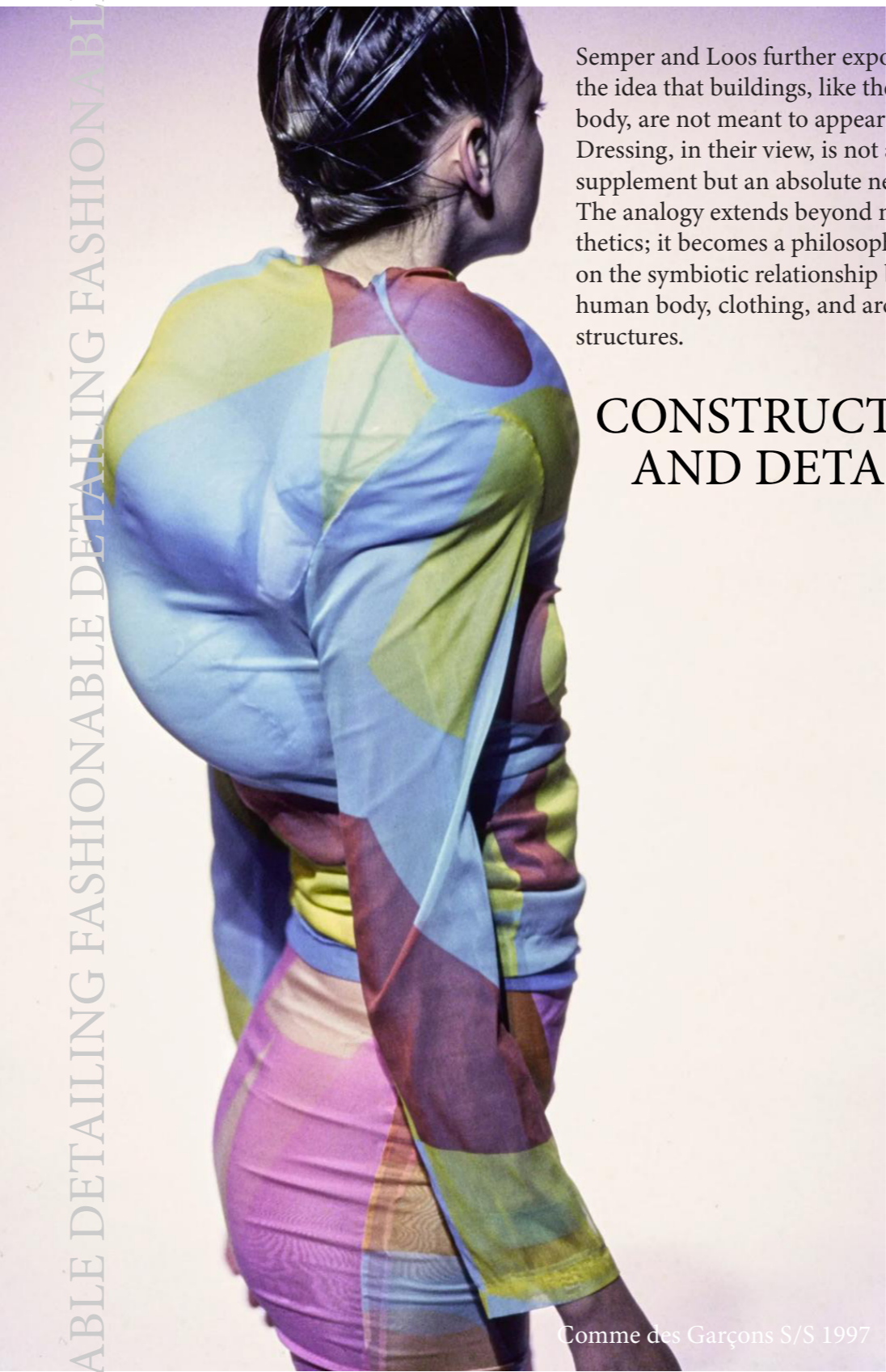
Much like a carefully designed piece of clothing, architectural marvels carry symbolic layers that extend beyond the physical. The interplay of cultural, social, and historical elements is intricately woven into the fabric of both disciplines. Buildings stand as tangible reflections of the times, mirroring the cultural land-

scape in their design, just as garments carry the imprints of societal values and fashion trends.

The analogy between the human body and architectural design dates back to ancient times. Vitruvius, an ancient architect and theorist, likened buildings to the human form, emphasizing the importance of proportion and symmetry. This metaphor transcends history, echoed by modern architects like Gottfried Semper and Adolf Loos. Semper, in particular, declared, "The beginnings of architecture coincide with the beginnings of textiles," highlighting the intimate relationship between dressing the body and dressing a building.



Marc Leschelier - HUT, 2023



Semper and Loos further expounded on the idea that buildings, like the human body, are not meant to appear naked. Dressing, in their view, is not a mere supplement but an absolute necessity. The analogy extends beyond mere aesthetics; it becomes a philosophical stance on the symbiotic relationship between the human body, clothing, and architectural structures.

## CONSTRUCTION AND DETAILS

Comme des Garçons S/S 1997

Throughout history, architects and fashion designers have embarked on collaborative ventures, exploring the synergies between built environments and garments. Clothing and buildings, in their expressive forms, echo each other's sentiments about personal, social, and cultural identity. This symbiotic relationship has been an enduring one, where the concerns of users and the ambitions of the age find resonance in both disciplines.

In recent years, the intersection between fashion and architecture has become increasingly intriguing. Technological advancements and sophisticated software have pushed the boundaries of each discipline. Architects draw inspiration from dressmaking techniques, employing strategies like printing, pleating, folding, draping, and weaving. Simultaneously, fashion designers explore architectural principles to engineer garments that challenge traditional notions of volume and structure.

In conclusion, the entwined narratives of fashion and architecture illustrate a profound interconnectedness. As architects and fashion designers continue to push the boundaries of their crafts, the threads that bind them only grow stronger. This shared journey of creativity, craftsmanship, and cultural reflection serves as a testament to the enduring dialogue between two disciplines that, despite their apparent differences, find common ground in the art of creation.

FASHIONABLE DETAILING FASHIONABLE DETAILING

# BUMPS AND CURVES: THE ORIGINAL AVANT-GARDE

In a whimsical dance between form and chaos, a singular creation emerges from the fertile minds of avant-garde visionaries. A symphony of curves and folds, this masterpiece (Fig. 1) defies conventional boundaries, blurring the lines between structure and fluidity, much like an abstract melody played on the edges of perception.

An intricate interplay of undulations and organic twists reveals a harmonious discord, echoing the spirit of deconstructionism without tethering itself to a fixed identity (Fig.1). Akin to the unfurling petals of a surreal blossom, the creation captures the essence of movement frozen in a delicate state of perpetual flux.

Known for its innovative wrapping and draping as well as meticulous material use, this design is a brilliant example of both form and surface manipulation (Fig. 1). By elevating the role of the external wrapping, the designer manages to reinterpret the very concept of form, abstracting it from its usual and expected folds. This alteration of volumes reorganises proportions and questions the underlying meaning associated to the canonic form.



Fig. 1: Frank Gehry's Walt Disney Concert Hall

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The piece, brilliant in its sculptural character, dares to experiment with space, using dynamism and lightness as the leading design ingredients. This way, the result is an enable of lyrical and liquified volumes, still using the human body as primary scale (Fig. 1).

Seamless transitions between sharp angles and soft, billowing volumes create an immersive experience where boundaries disintegrate, and the observer is left suspended in a visual rhapsody. Each contour, a testament to the interplay of light and shadow, evokes a sense of perpetual metamorphosis—an ode to the transient nature of artistic expression.

In this enigmatic fusion lightness and majestic choreography, the observer is invited to unravel the mysteries within. Without the constraints of predefined labels, the creation stands as a testament to the boundless realms of creative exploration—a tribute to the spirit of deconstructionism that transcends the limitations of medium and genre.

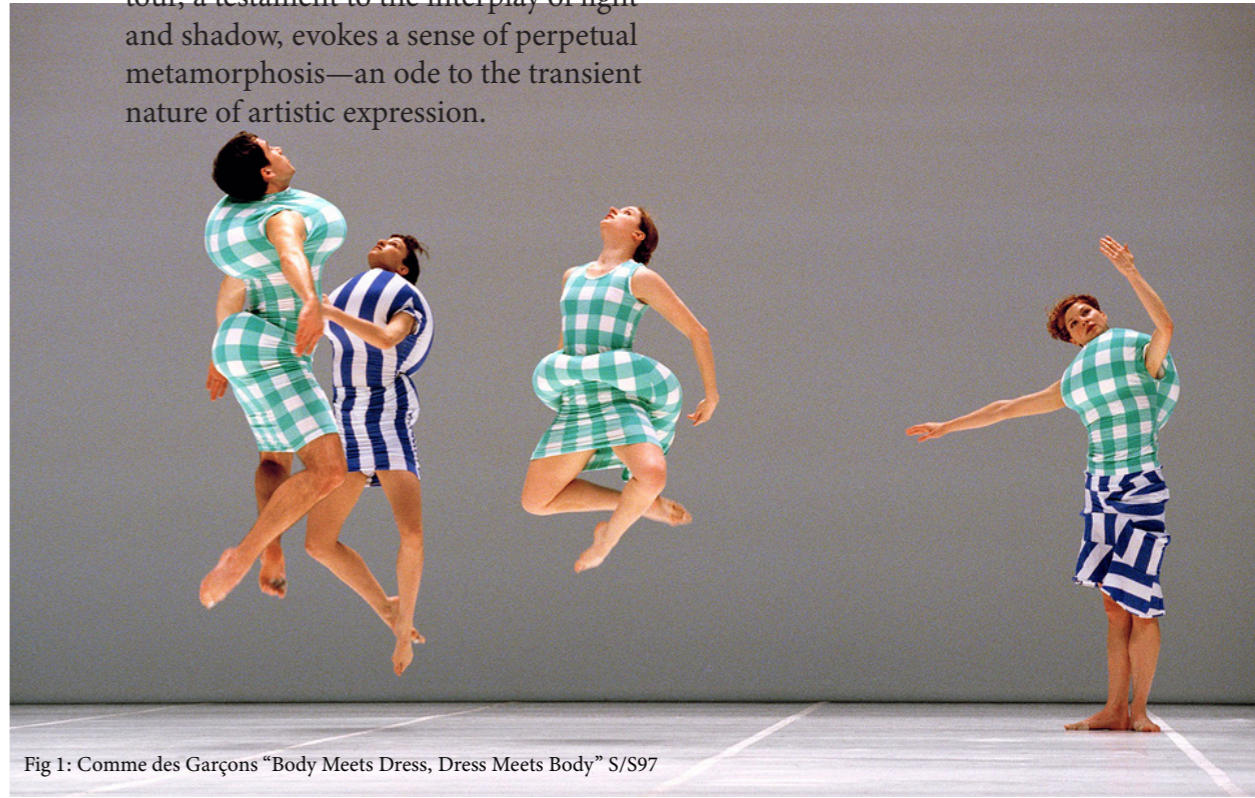


Fig 1: Comme des Garçons "Body Meets Dress, Dress Meets Body" S/S97

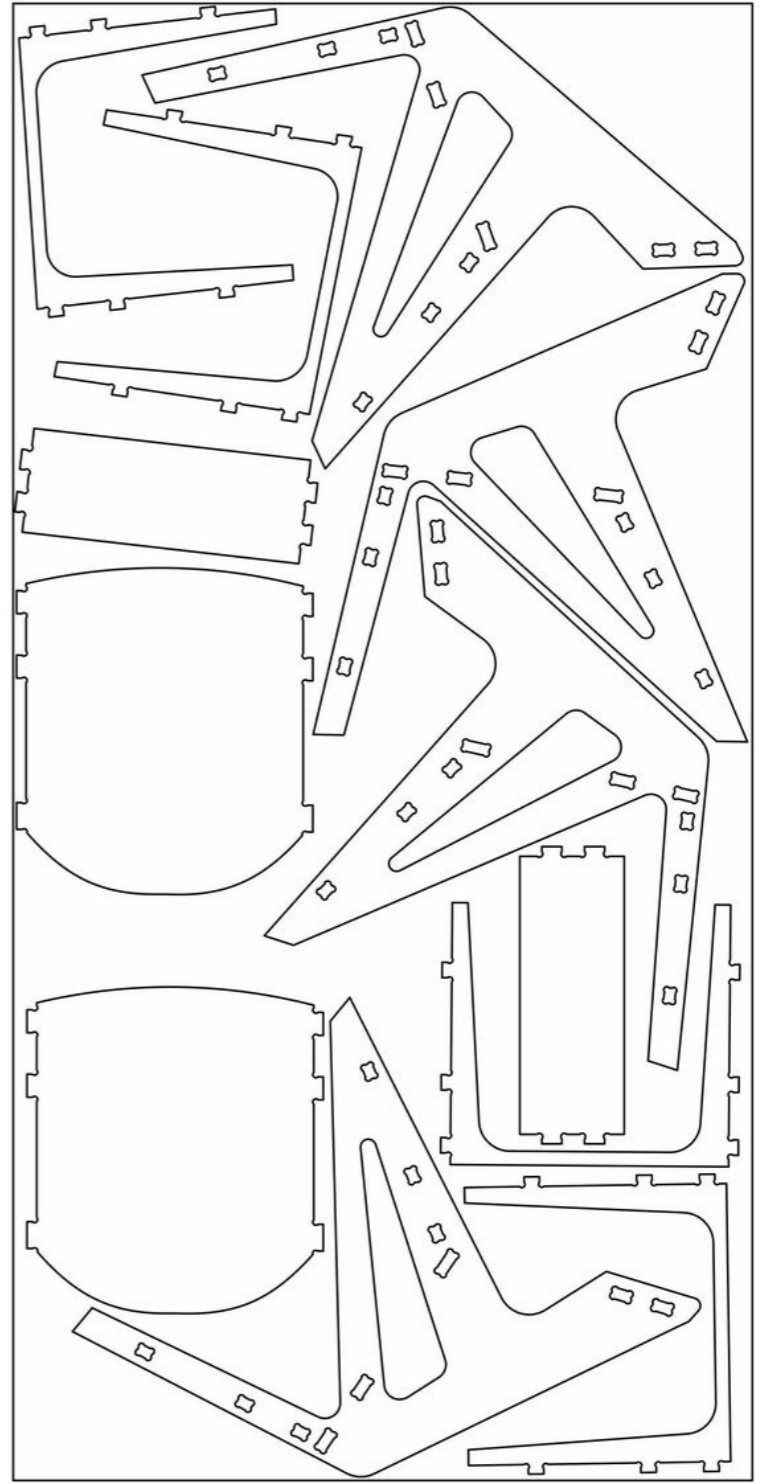
# TECHNICAL DRAWINGS

FASHION AND ARCHITECTURE SHARE THE SAME LANGUAGE: THEY BOTH COMMUNICATE THROUGH THE PRODUCTION OF IMAGES, ON A TECHNICAL AND AESTHETIC LEVEL ALIKE.

A series of laser cutting technical drawings from the architectural realm and paper patterns from garment making highlights the similarities in techniques behind the two crafts. Is it from a building? Is it from a garment?



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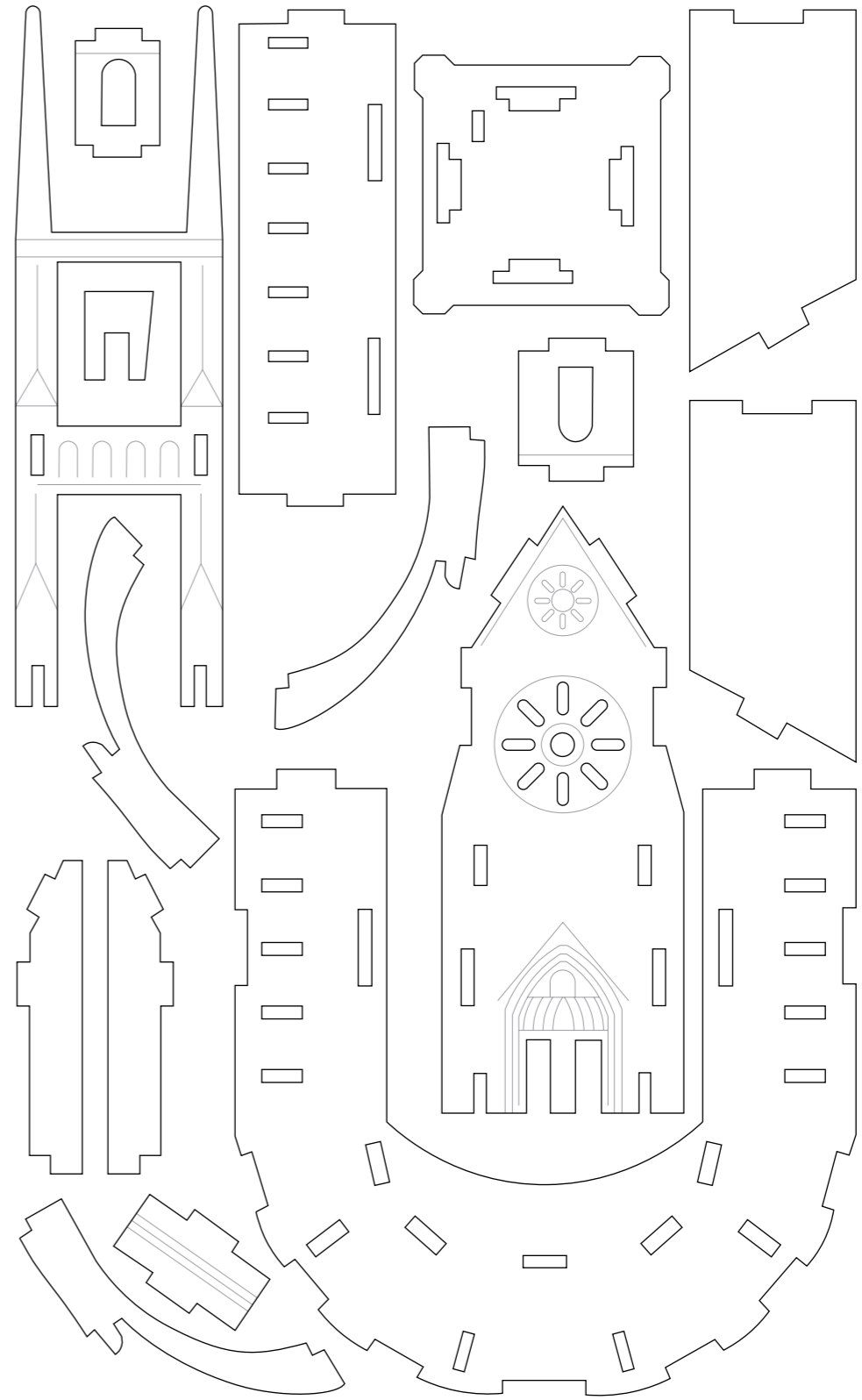
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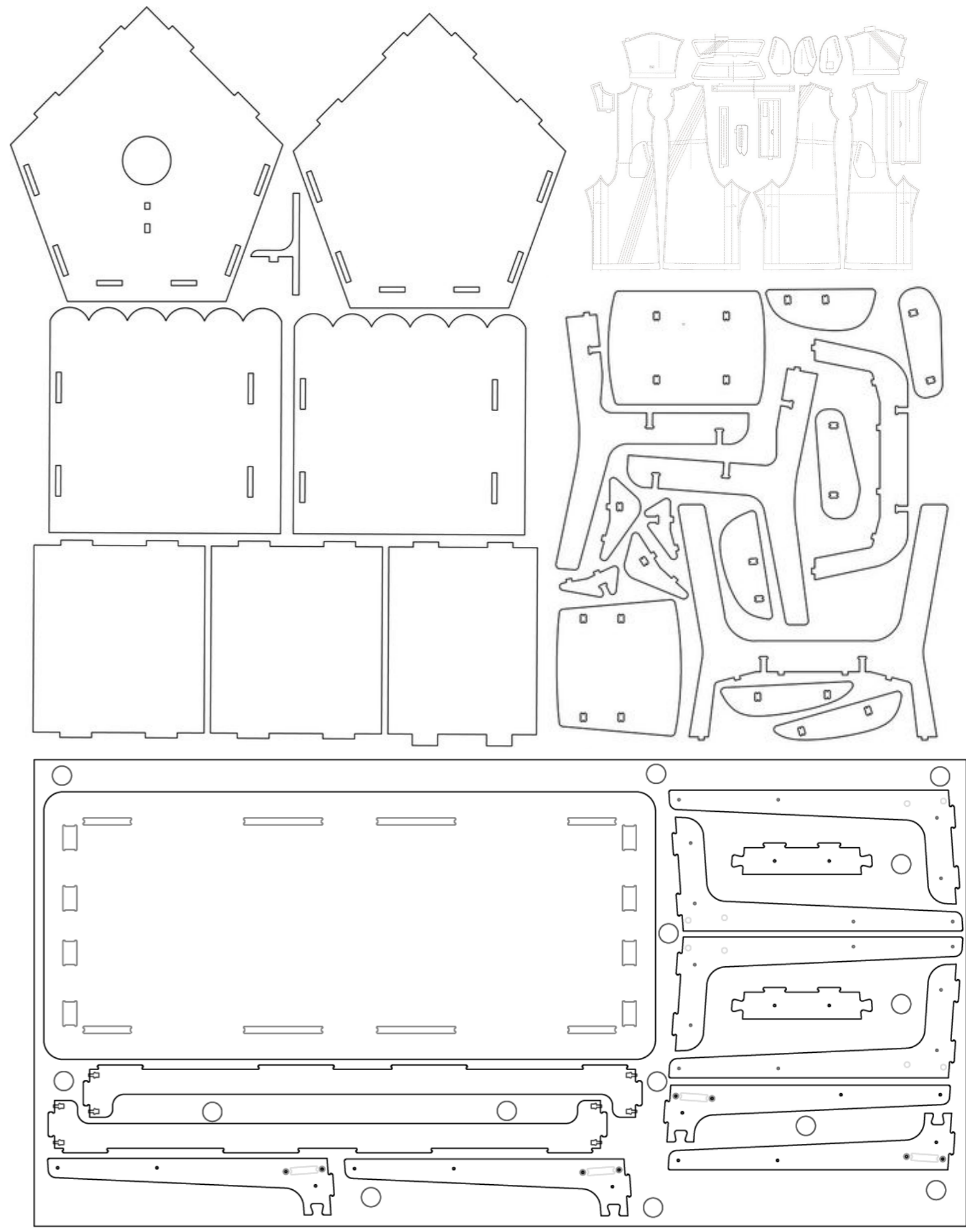
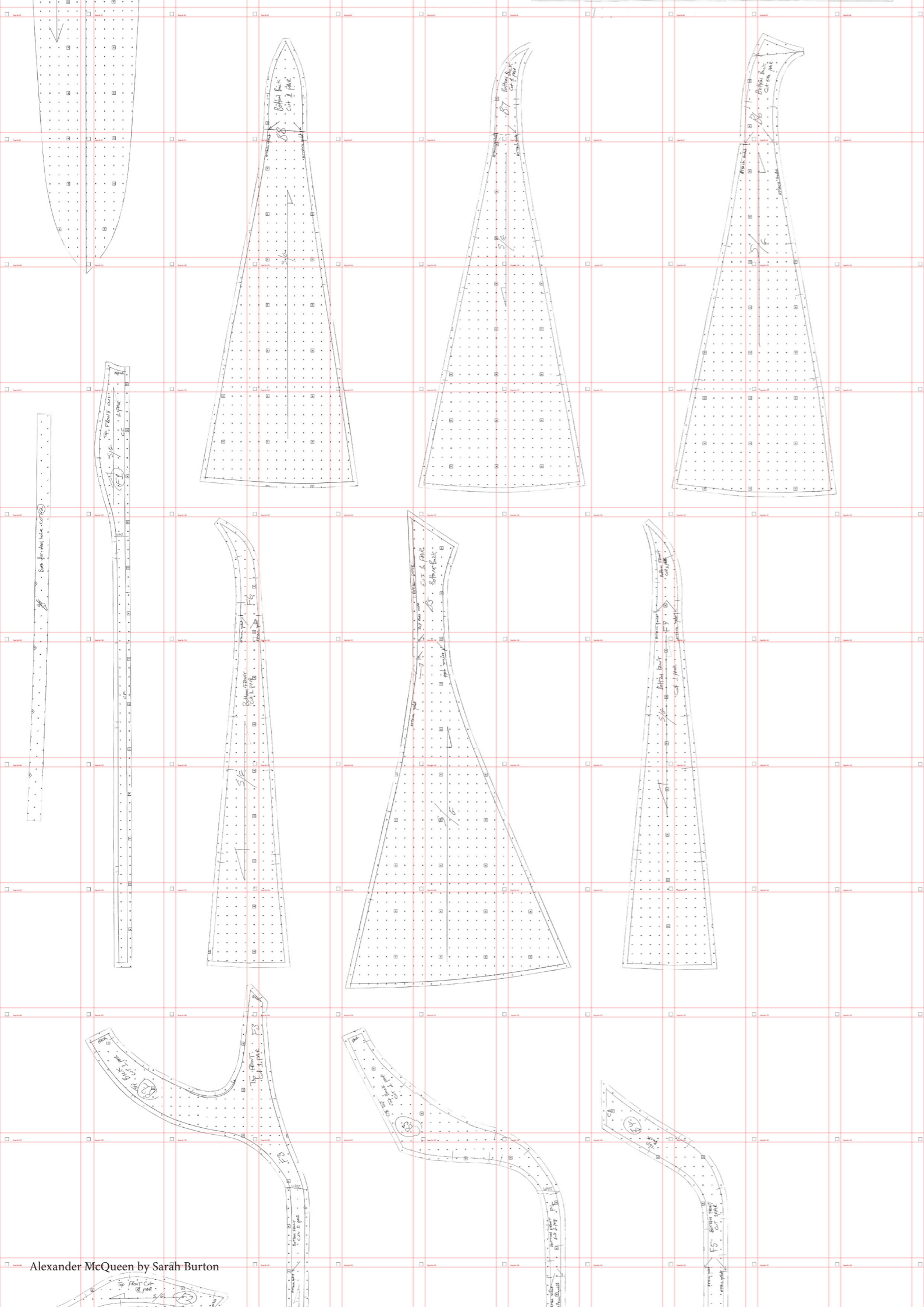
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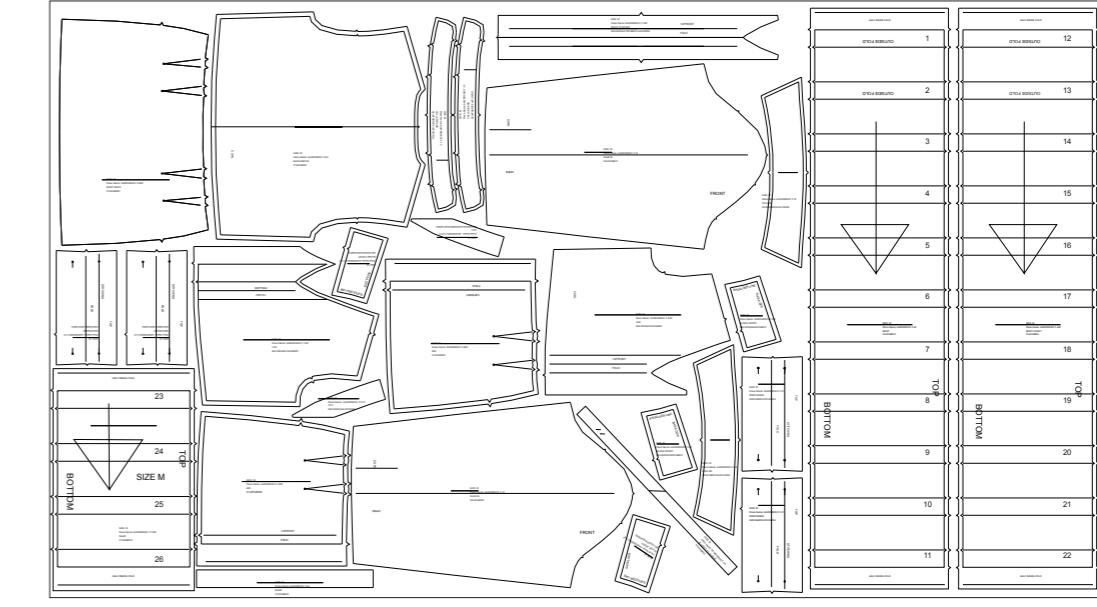
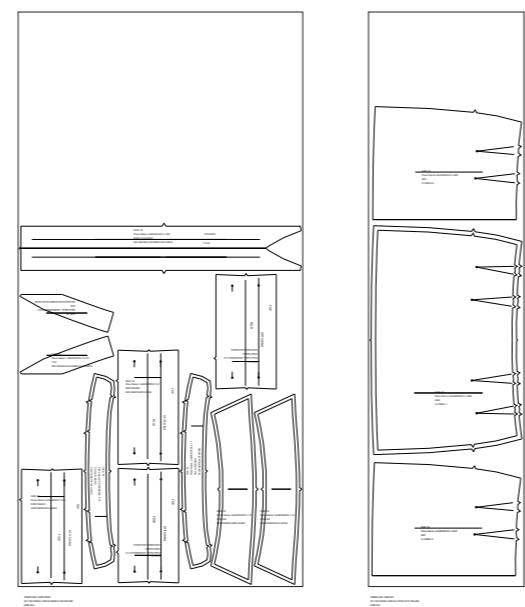
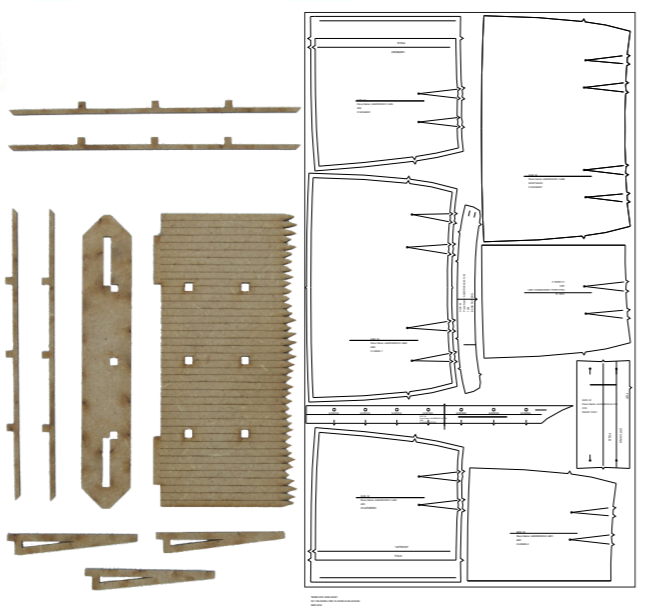
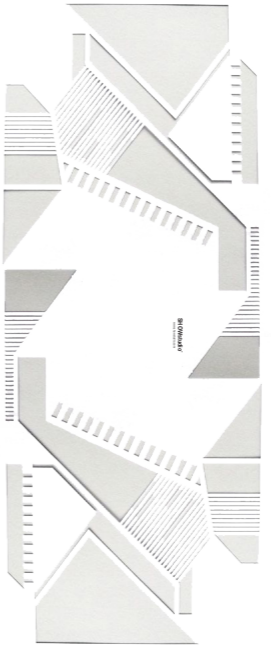
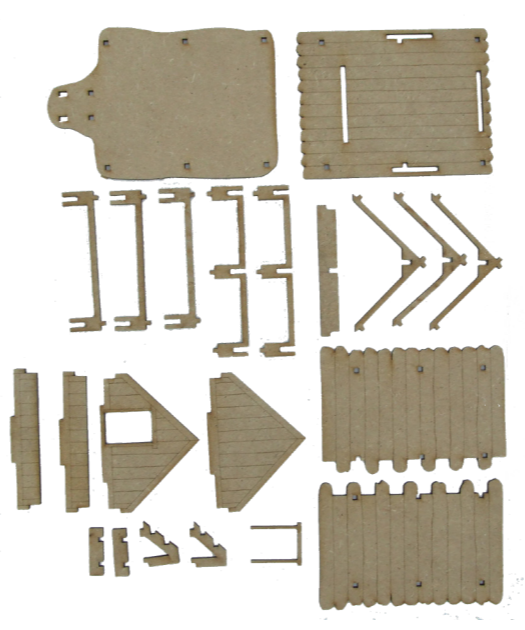
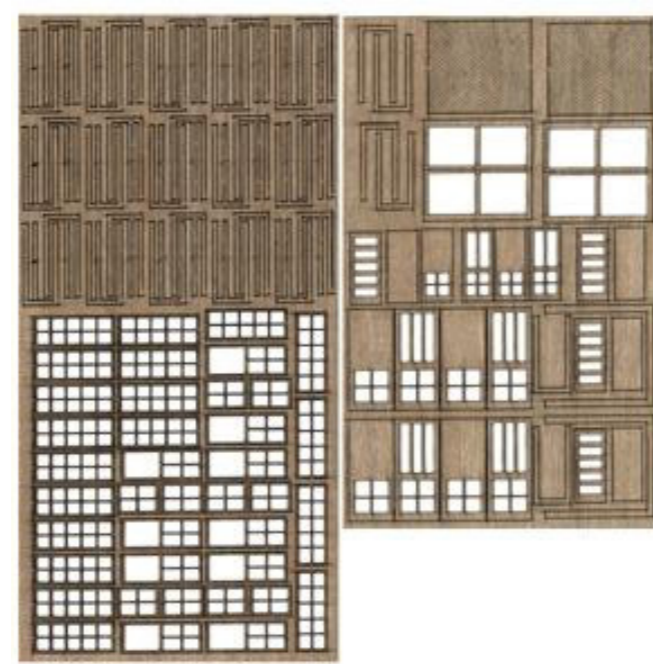
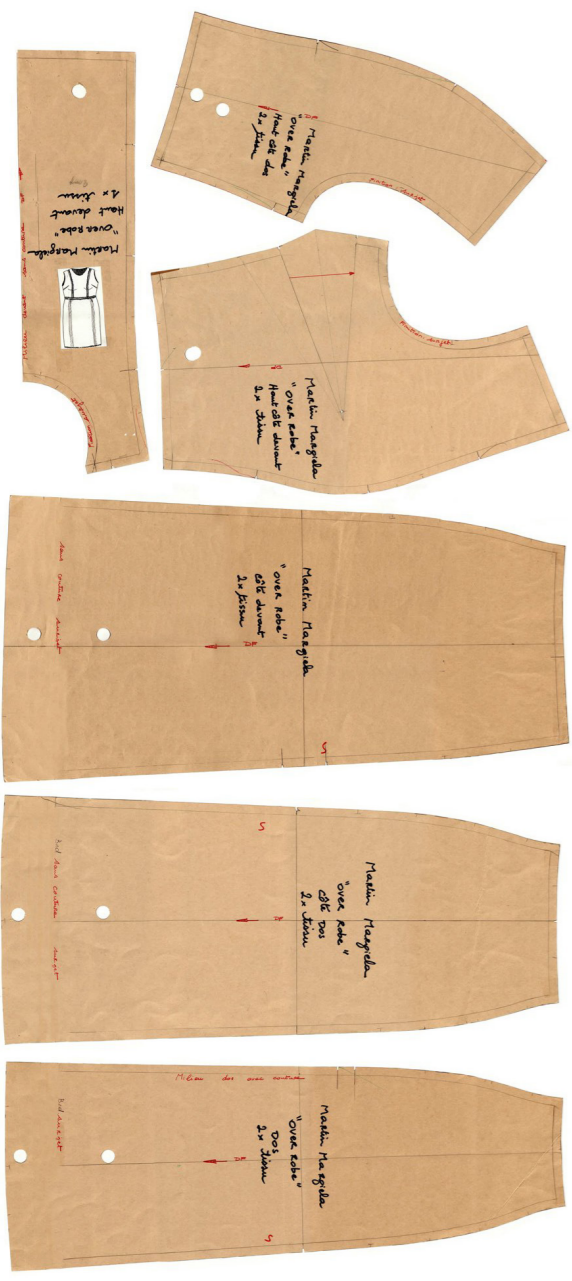
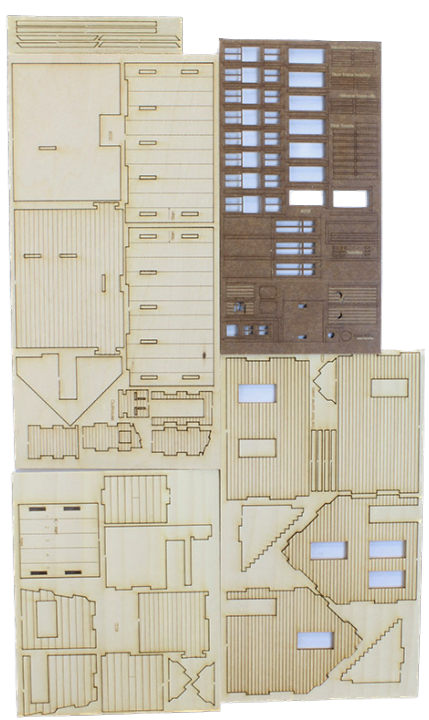
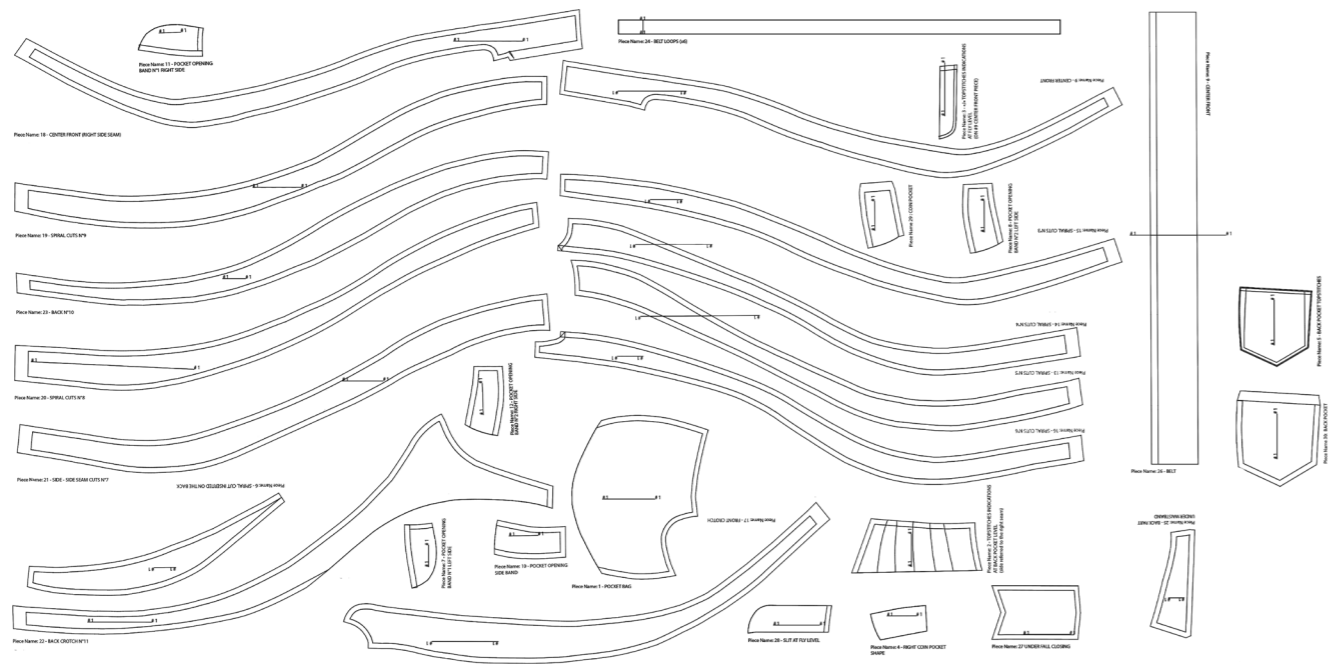
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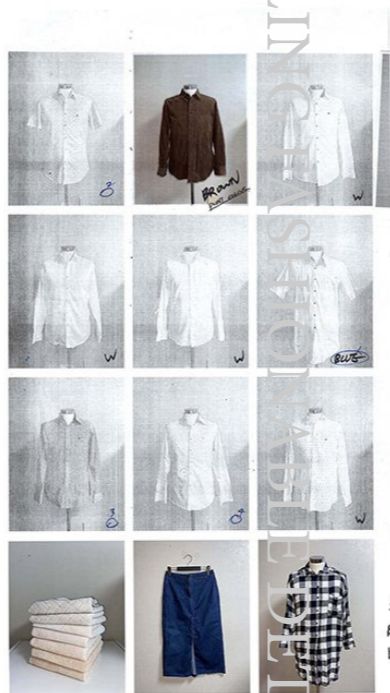
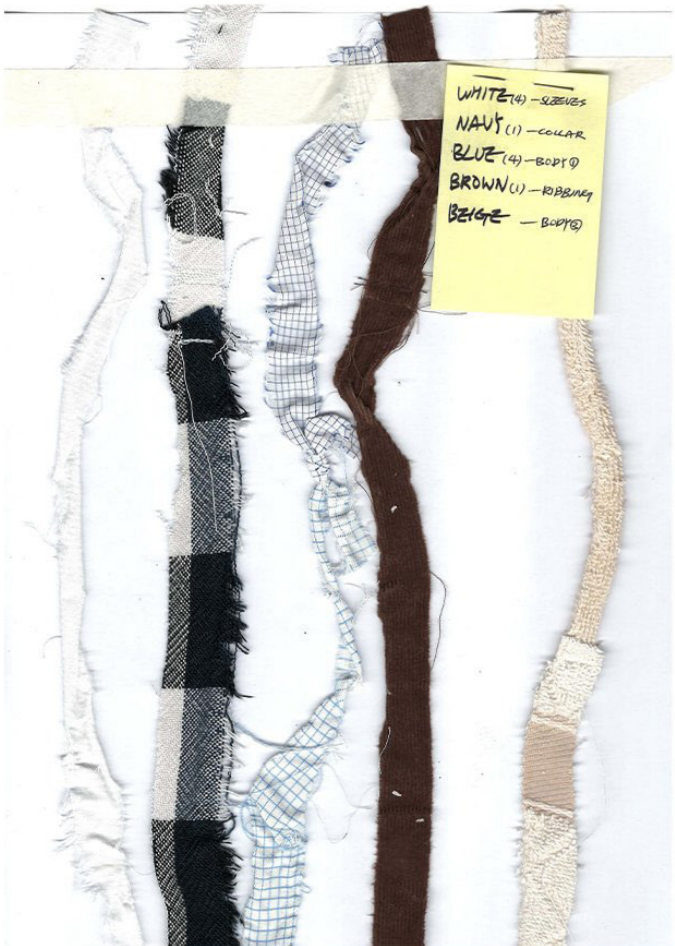
**JW ANDERSON**  
Sheet No. 4 Top

5cm









SHIRTS X10  
 BATH TOWEL X 6  
 DENIM SKIRT X 1

# ABSTRACTED DETAILING

A SERIES OF PICTURES, ZOOMED IN AND ALMOST ABSTRACTED OF BOTH ARCHITECTURE AND FASHION DETAILS, BLURRING BOUNDARIES BETWEEN METHODS OF CONSTRUCTION OF A GARMENT AND A BUILDING.

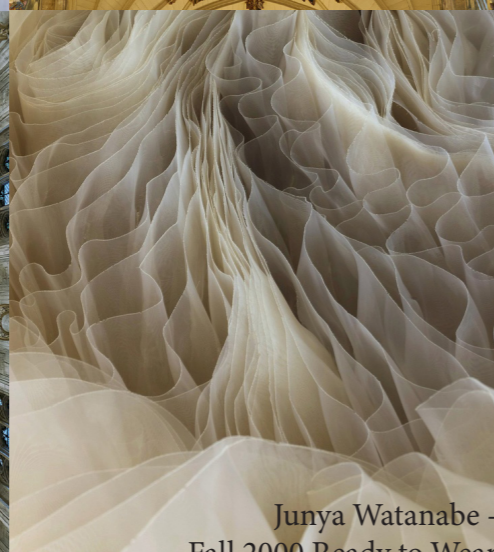
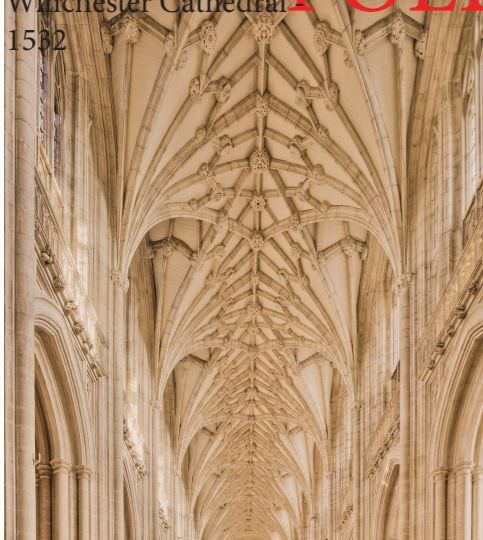
In this series, witness the convergence of fashion and architecture through a lens focused on construction mastery. Abstracted images blur boundaries between garment and building techniques, revealing shared intricacies. This exploration goes beyond documentation, offering a contemplative homage to the refined artistry and precision uniting these two disciplines. Step into a space where stitches and beams converse in a language of construction excellence, revealing the profound synthesis of style and structure.



NONABLE DETAILING FASHIONABLE DETAILIN

# FOLDING

Winchester Cathedral  
1532

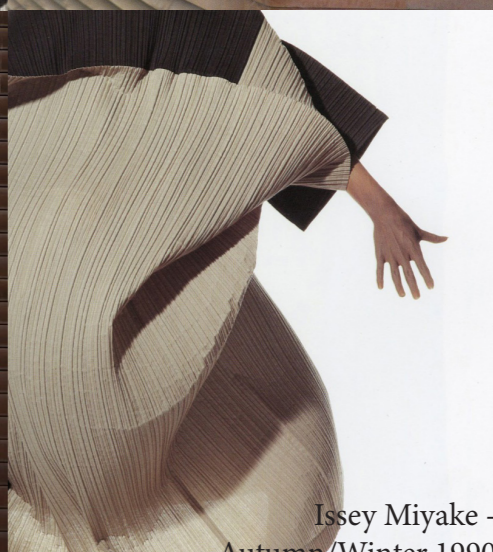
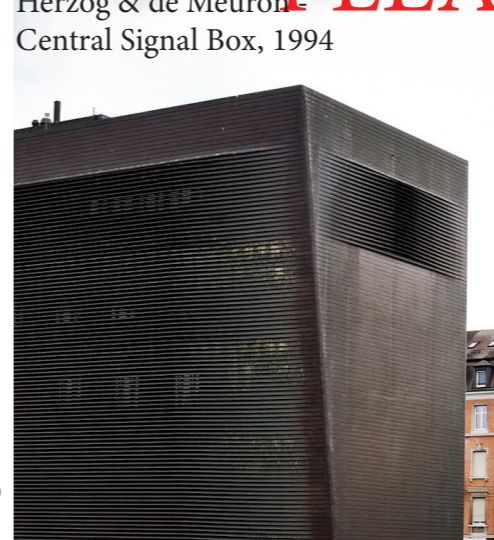


Junya Watanabe -  
Fall 2000 Ready to Wear

Since the early 1990s, folding has been used by architects as a device to create greater visual interest through dramatic effects of light and shadow on a building's exterior surface and to manipulate the volumetric forms of the interior. In fashion, the fold is being used in increasingly complex ways to give both structure and form to the construction of garments.

# PLEATING

Herzog & de Meuron  
Central Signal Box, 1994

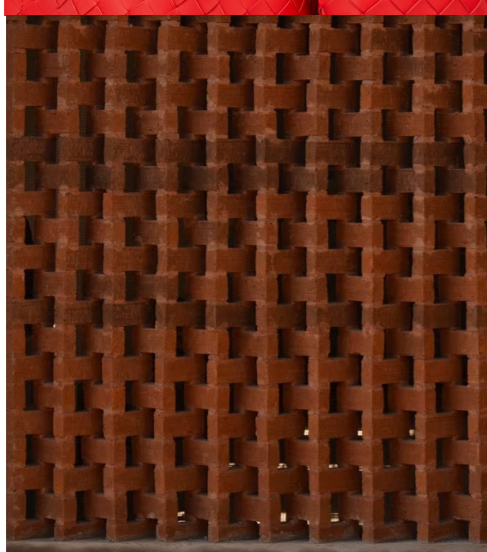
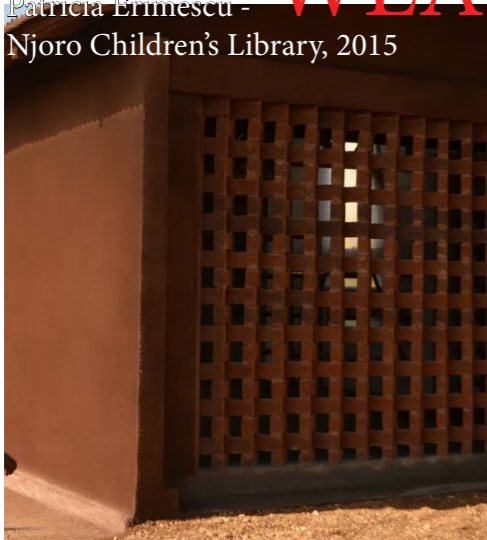


Issey Miyake -  
Autumn/Winter 1990

Fashion designers have long used the traditional dressmaker's technique of pleating to create unusual surfaces and to amplify volume. The sculptural forms and surface manipulation of these pleated garments have also provided inspiration to a number of architects.

# WEAVING

Patricia Erimescu -  
Njoro Children's Library, 2015

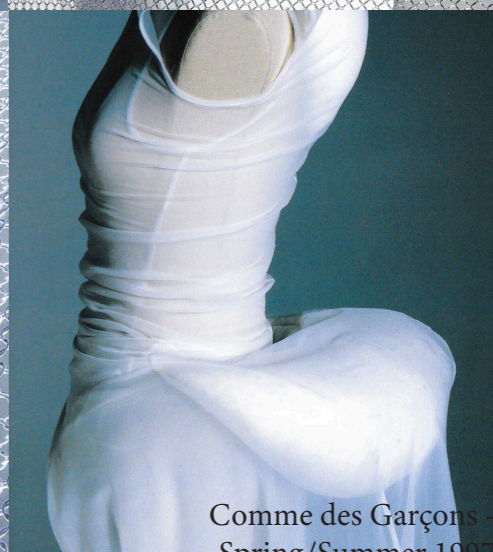
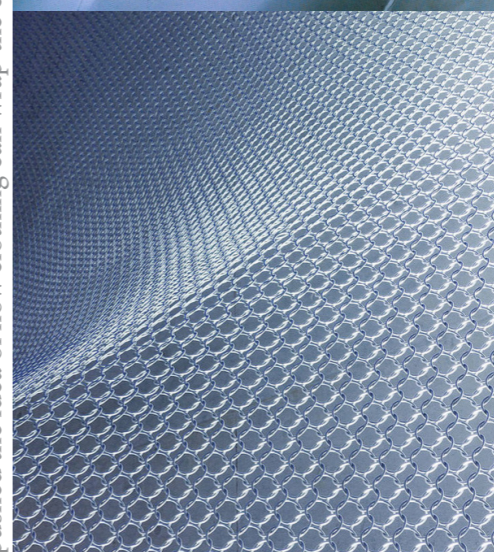
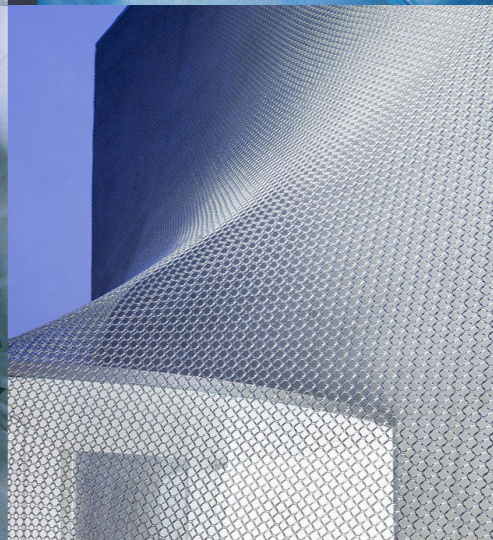


Bottega Veneta -  
Pre Fall 2023

The textile technique of weaving has been adopted by architecture to reinvent what the skin of a building can look like and interior spaces, and craft unconventional surfaces. Fashion designers are responding by using weave in increasingly architectonic ways, lacing, knitting and plaiting warp and weft together in unorthodox combinations.

# WRAPPING

SO IL -  
Kukje Gallery, 2012



Comme des Garçons -  
Spring/Summer 1997

Architects have utilised advances in materials technology and digital technology to reinvent what the skin of a building can look like and how it behaves, often blurring the distinction between front, back and side facades, and also the roof. Similarly, fashion designers have pushed the idea of how clothing can wrap the contours of the body, investigating distortion to challenge the prevailing silhouette.

# DRAPING

Marc Leschelier - HUT, 2023



Balmain - Fall 2020 Ready to Wear

Architects have translated the drapery folds of fashion and textiles into both fluid and rigid building skins, often taking a hard material such as metal and distorting and manipulating it into gentle curtain-like folds. Similarly, fashion designers have utilised the soft technique of modelling, dressmaking on a mannequin form, to create drapery that is almost stiff in its sculptural form.

Taking their cue directly from fashion, particularly the qualities of pattern and texture, some architects have chosen to wrap buildings in exuberant printed motifs, often to lend a narrative element to the structure, reflecting its identity or the context of its use in some way. Although the idea of incorporating printed textiles into clothing designs is certainly not new, some recent applications of printing in fashion have introduced fresh and unconventional ideas, particularly those that draw from the grammar of ornament or the language of architecture.

# PRINTING

EMBT Arquitectos - Santa Caterina Market, 2005



Jean Paul Gaultier - Autumn/Winter 1995





Elizaveta Porodina for Vogue Italia January 2024

## REDS

*WE BLOSSOM, WE LIVE, WE KISS AND WE FEEL. WE BITE, WE FALL IN LOVE AND WE GET EMBARRASSED. WE HURT, WE FIGHT, WE DRINK WINE. WE TRANSFORM, WE ACT AND WE DIE. RED IS BLOOD, IS CHILLI AND LIPS. RED IS ANGER, GUILT AND EVERYTHING IN BETWEEN.*

*BITE INTO IT.*



Nick Knight for Maison Margiela Co-Ed S/S 2021 Fashion video

## WHITES

*WE THINK, WE LIE, WE ELEVATE. WE TRANSCEND, WE OVERLOOK, WE SHARE. WE RELY, WE TOUCH AND WE GAZE. WE EXPAND, WE FLY AND WE SPREAD LOVE. WHITE IS PURITY, IS COLD AND IS DELICACY. WHITE IS CARE, IS SOFTNESS AND LIGHTNESS.*

*ENGAGE WITH IT.*



Elizaveta Porodina for Vogue Italia January 2024

## BLUES

*WE ABSTRACT, WE BREATHE, WE RELEASE. WE VENT, WE INDULGE AND WE PERSEVERATE IN WHAT WE LIKE. WE EXHALE, WE SING AND WE SHED TEARS. WE SWIM, WE CARESS AND WE UNDERSTAND. BLUE IS CALMNESS, IS DEEPNESS AND WIND. BLUE IS SORROW, IS PETRICHOR AND GRACE.*

*IMMERSE YOURSELF IN IT.*



Tim Walker, Tree Dance: Amphibian, 2022

## GREENS

*WE GROW, WE THRIVE, WE SILENTLY WORK. WE MAKE PROGRESS, WE STARE, WE DRIP. WE HEAL, WE TAN AND WE EMPOWER EACH OTHER. WE RENEW, WE HOPE AND WE REGENERATE OURSELVES. GREEN IS REBIRTH, IS FRESHNESS AND DELIGHT. GREEN IS FOLIAGE, IS SLOWNESS AND UNORDERED MULTIPLICATION.*

*TRUST IT.*



Kenzo F/W 2008-09 Women



Courrèges F/W 2019-20 Women



Dior F/W 2023



Moncler S/S 2016 Women



Gucci F/W 2023



Louis Vuitton S/S 2024



Givenchy S/S 2016 Women



Valentino F/W 2022-23

### YELLOWS

WE SHINE, WE REFLECT, WE DAZZLE. WE SMILE, WE GET FASCINATED AND WE SENSE POSITIVE ENERGIES. WE GET CONFUSED, WE RADIATE AND WE WEAR EARRINGS. YELLOW IS BRIGHTNESS, IS SUNRISE AND PRECIOUSNESS. YELLOW IS FORCE, IS OPULENCE AND NEW BEGINNINGS.

DRAW YOUR POWER FROM IT.



Louis Vuitton Spring 2013 Ready-to-Wear

### ORANGES

WE RUN, WE ENGAGE, WE DEDICATE. WE GRAB, WE MOVE AND WE SWEAT. WE SMELL, WE EMANATE AND WE ARISE. WE VIBRATE, WE ORIGINATE AND WE GET REST. ORANGE IS RIPENESS, IS SELF CONFIDENCE AND SUNSETS. ORANGE IS WARMTH, IS DRYNESS AND SMELL OF CITRUS.

CONSTANTLY ABSORB IT.



Norbert Schoerner for PRADA Fall/Winter 1998 Campaign

### BROWNS

WE TAKE LONG WALKS, WE DECAY, WE GIVE BIRTH. WE THICKEN, WE SWELL AND WE SCRAPE. WE GROW ROOTS, WE EXERCISE, WE OFFER SHELTER. WE WRITE, WE INWAVE AND WE DERIVE. BROWN IS DUST, IS RESILIENCE AND EARTH. BROWN IS SECURITY, IS REALNESS AND SEEDS. BROWN IS ROUGHNESS, IS HARDNESS AND FIDELITY.

USE IT AS A SOLID BASE.



Luca Mastroianni for Gucci Campaign 2022

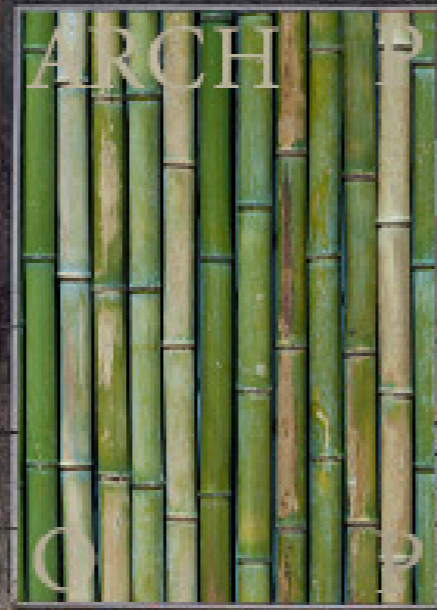
### PINKS

WE ARE SHY, WE HIDE, WE EXCHANGE GLANCES. WE OVERTHINK, WE LAUGH, WE STARE AT THE CEILING. WE LISTEN, WE BLINK, WE WRITE POETRY. WE DESCEND, WE POLLINATE, WE LEAVE OUR SCENT BEHIND. PINK IS EMBARRASSMENT, IS FLOWERS AND SPRING. PINK IS GEMS, IS FUZZINESS AND BUBBLES.

ALWAYS USE IT IN YOUR PAINTINGS.



Carlijn Jacobs for Acne Studios S/S 2023 Campaign



BAMBOO, TIMBER, TERRAZZO - HEMPCRETE, BAMBOO, TIMBER, TERRAZZO - HEMPCRETE, BAMBOO, TIMBER





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WHAT EXACTLY IS  
MORALITY.  
MORALITY SHOULD  
NOT BE SWALLOWED  
WHOLE. MORALITY  
IS SEEKED AND  
ACTED OUT IN YOUR  
OWN LIFE TIME.  
MORALITY MUST GO  
BEYOND WHAT  
OTHERS TEACH YOU.