

de zeen

design
magazine

Discover the inter-connection in both practices

- The philosophy of Derrida in architecture and fashion
- The architectural quality of 18th century undergarments
- Case studies on fashionable architectural buildings
- Fabrication as a medium in both practices

“

We need houses as we need clothes.
architecture stimulates fashion.
Its like hunger and thirst -
you need them both.

- Karl Lagerfeld

”

ARCHITECTURE & FASHION

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Through my research I will explore these similarities through a variety of topics and case studies that highlight unique ways in which architecture and fashion overlap. The images I have picked out for the pseudo fashion magazine that this submission is presented as, are ones that act as provocations to the viewer, drawing the eye to unusual juxtapositions of fashion and architecture.

Architecture and fashion are both practices that serve the basic human need of shelter, expressed on contrasting volumetric shapes. Through the ages, fashion and architecture have been used as a form of expression; a reflection of social, economic, political and artistic movements. Responding to trends and movements, fashion is more responsive and rebellious while architecture is more grounded and monumental. Both reflect societal turnover and change creating paradigmatic moments in history.

Modern architecture has become a catalyst of inspiration for many fashion designers echoing the shape and form of buildings through geometric patterns and Avant Garde garments. Falling under the category of creation, all architects and fashion designers 'create' a two dimensional idea that turns into a three dimensional reality. With the support of modern technology, mainly 3D printing, architects and fashion designers are able to visualize concepts for their brand undergoing the same process. Hence, making architecture more pliable by using pleating, folding, printing, draping and weaving to create buildings that are not bound by traditional structures. This is aided by software development and contemporary material exploration, which I will be exploring through case studies of modern architects such as Zaha Hadid and Frank Gehry.

Fashion and Architecture could be seen as creative practices that are mutually dependent on one another or carry the same base principles as one another. In a simplified manner the definition of fashion and architecture could correlate to one another. In my mind, one is defined as "the art and technique of designing and constructing a building," while the other is defined as "the art and technique of designing and constructing clothes." Within my research I will explore how these practices exceed these definitions into functions. Traditionally, the function of both architecture and fashion is to respond to human needs and artistic desires. In a way, they are both used to shelter the human body; fashion on a smaller scale, sheltering the human body, and architecture on a wider scale, sheltering multiple humans and providing homes for people to live in.

In terms of design language, architecture and fashion share a lot of technical and design language. Skin, frame, model, construction, material, design- confluent vocabularies are used to describe and carry out the basis of design explored by Brooke Hodge in her exhibition titled Skin+Bones. Most of these words are the basis of most design practices. Through my research, the interpretation between skin and fabric will be explored using case studies that show fabrics used as a medium in both practices using the work of Christo. Over time, these definitions are altered. Both sectors rely greatly on social change in the way that both are influenced by trends and art movements through many decades.

The overlap between fashion and architecture dates back to the most basic form of shelter, a tent at the time known as a "teepee". Using animal skin as the literal "skin" of the shelter and wooden poles as the frames. Although it is very hard to ascribe a notion of fashion to the choice of animal skins used for teepees, their influence on fashion extended beyond their use. As trends progressed, animal prints, inspired by animal skins, showed up in influential trends by prominent fashion houses such as Dolce and Gabbana, Ganni, and Balmain. In the 1930s, tent technology had started to advance with the discovery of nylon and polyester as a sustainable material for its function. A broader concept related to this, particularly the idea of fashion as skin and bones, was also explored by Brooke Hodge and Patricia Mears in an exhibition titled "Parallel practices in fashion and architecture" exploring the overlap between the practices in the specific period of the 1980s, which was then explored further into a book exploring the "intellectual principles that unite fashion and architecture".(Hodge, 2007)



INTRO

Greek architect Viktoria Lytra explored this comparison further by creating a project titled “form follows fashion” comparing through montages the ways in which famous buildings and garments overlap and interact through various making techniques. Lytra’s approach to this project was to explore both practices as a united entity instead of separate subject matters, she says: “Architecture and fashion belong to the realm of creative arts, establishing a give and take relationship. Architectural identities are adopted by fashion in its affinity for experimental transformation. On the other hand, architecture is an ensemble of socio-morphological forces, drawing inspiration from the open-ended design of fashion scenery,” (Lytra 2018). Through these series of collages Lytra puts emphasis on aesthetic instead of function, she exaggerates the scale of the garments on the models in order to create a seamless connection between the building and the clothes, aligning curves, folds, pleats and twists to create the illusion of a unified identity.

VIKTORIA LYTRA

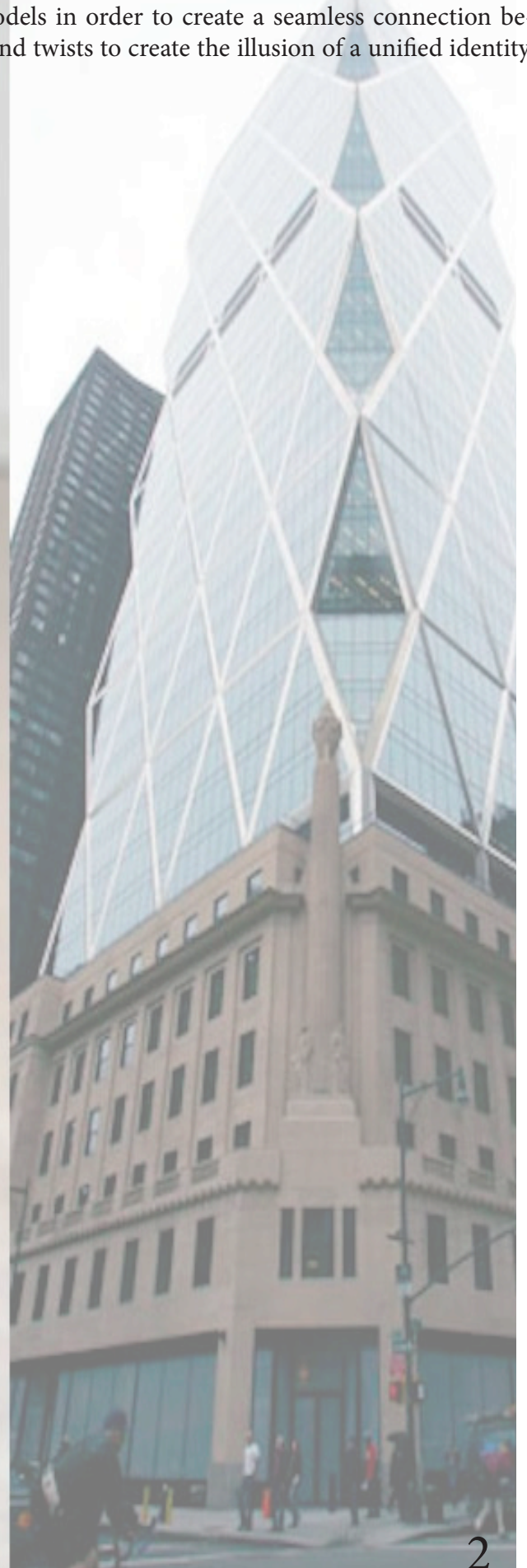


Fig 2:

Fig 2:

Victoria Lytra, formfollowsfashion, 2020

Lytra includes work by designers all around both industries including: Santiago Calatrolva, Iris Van Harpen, RMJM, Celine and Phillipe Starck. She uses the work of Frank Gehry in her montages including Lou Ruvo Center. explaining that,“Blurring lines leads to extraordinary shapes that form buildings and garments such as the Cleveland Clinic Lou Ruvo Center for Brain Health Nevada,” (Lytra 2018). In an interview with Arch daily, she breaks down the imagery in the montages and explains the relationship of building to garment. Highlighting different forms and structures that share similar aesthetics, to capture the essence of clothes as buildings and buildings as clothing seen below.



Fig 2.1:

Victoria Lytra, formfollowsfashion, 2020

“FASHION IS ARCHITECTURE, IT IS A MATTER OF PROPORTIONS”

-COCO CHANEL

There is difficulty in assigning a precise meaning to deconstruction. Jacques Derrida, a French philosopher and the founder of deconstruction. Derrida, in coining the term, wants to engage but seemingly confuse his readers with the possibility of numerous conflicting meanings. However we can start with a simple definition, such as that found in the Cambridge online dictionary, “the act of breaking something down into its separate parts in order to understand its meaning.” In this essay I am going to look at how the language of fashion, when applied to architecture, and the language of architecture when applied to fashion, are an act of deconstruction – trying to reveal something about the constituent parts that make up a whole. In particular, I am going to look at the form of architectural construction and the form of the human body, and how coverings reveal or help to create the formation of three-dimensional shapes beneath.

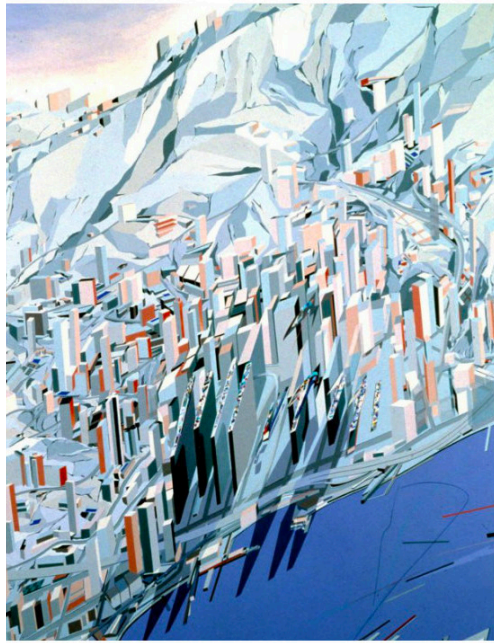
However, since there is still complexity in form, an attempt to involve Derrida and notions of deconstruction is still worthwhile, particularly when deconstruction as a term has entered common parlance. This is noted by writer Rachel Bowlby in her listening to a discussion of pop culture, in an episode of the radio show ‘Woman’s Hour’ (Bowlby, 2008). She contemplates their use of ‘deconstruction’ in relation to her knowledge of Derrida, suggesting: “He might well have been flattered as well as amused by the Woman’s Hour allusion. Deconstruct the pin-up - why not?”

During the 1980s, Derrida revived the deconstructionist movement by creating a philosophy that manifests itself into many fields of study, including Fashion and Architecture. The general idea of deconstruction is to oppose the ordered rationality of something (eg. An existing item of clothing or an existing building). It provokes a rejection of stereotypes in form and function. This idea of destabilizing universal truth became a catalyst of influence to many architects and fashion designers.

DECONSTRUCTION IN ARCHITECTURE



Vladimir Krinskii. Experimental design for communal building. 1920



The Peak- Hong Kong, Acrylic on canvas 1983



Illustration by Jack Bedford, “deconstruction in architecture”, 2022

In architecture, “deconstructionism” unveiled itself in the deconstructivist exhibition at New York’s MoMA by Philip Johnson (1988). The exhibition consisted of a work by a collection of seven architects that were considered deconstructionists. Varying from Peter Eisenman, Rem Koolhaas and world renowned Zaha Hadid. This specific group of architects do not use “deconstruction” as a form of expression, merely as a path of exploration of pure form and structure. “what the architects share is the fact that each constructs an unsettling building by exploiting the hidden potential of modernism” (Johnson, 21, 1988) Following the exhibition, Phillip Johnson published a book titled “deconstructivist architecture” (1988). He describes a deconstructivist architect as “not one who dismantles buildings but one who locates the inherent dilemmas within buildings”

As written by Johnson in “deconstructivist architecture”(1988) “the deconstructive architect puts the pure forms of architectural tradition on the couch and identifies the symptoms of a repressed impurity;”- and through her work, Zaha Hadid has proven to be a perfect embodiment of that quote. she was first recognized for her deconstructionist work in 1983, in a competition entry for the Peak Leisures club in Hong kong.

Hadid’s work continued to embody the various techniques used in the peak project such as horizontal layers, irregular forms and the notion of defying gravity, remaining deconstructivist after the competition; with her most prominent deconstructivist work being the Heydar Aliyev Center. This free- form monument defies all rules of basic geometry set by architects as Hadid uses rectilinear forms to mimic the fluidity of the building, manipulating tensile materials such as steel and concrete to look like a fine piece of draped silk..

DECONSTRUCTION IN FASHION

Margiela used deconstruction as a platform to express issues of sexuality and social change at the time. By dismantling and rethinking the function of an existing garment, Margiela adds volume and depth to the piece. As Derrida's philosophy suggests, he challenges what meets the eye, giving the viewer perspective and extensive thought to a piece that could be perceived in normal beauty standards as "unflattering" and "unfinished". During the 1980's, Margiela stood out amongst all designers of the time because " He brought symbolic disorder to the understanding and the interpretation of clothes," (Skivko 2020)



Fig 4:

Fig 4:

Fig 4:

Fabrication through its transformative qualities has created interdependence in both practices. Fabric in architecture is far from new, in fact, It is the oldest form of shelter known to mankind – a tent. They were used for their convenient qualities– lightweight, flexible and available. With technological advances, textile architecture has created durable fabrics that can be relied on to span over large areas and create tensile structures. Simultaneously, fabric in fashion and architecture serve the same purpose, sheltering the human body. The idea of sheltering the body evolves from ancient Greek garments (the chiton, challohs and peplos) based on function, necessity, protection availability and material. The neutral, genderless and formless structure rejects the idea of identity that clothing holds today.

Similarly, buildings all around the world hold different cultural, social and historical identities through various centuries. Nowadays, architects like Zaha Hadid give their identity to a building by expressing irregular shapes and forms to engage the viewer with the space. In the article “ Zaha Hadid: specializing identity through the architectural monster,”(Klasto 2019) Klasto talks about how Hadid’s identity can be “posited as a significant stimulus for her hybrid monstrous constructions.” She uses the word “monstrous” to describe Hadid's work to emphasize on the bizarre and irregular designs she creates as opposed to more classical forms of architecture.

Unlike Zaha Hadid, Christo and Jeanne-Claude approach identity in a different way. As artists, they incorporate fabrics into buildings that require no new technology or anything advanced, simply they take an existing well-known monument/space/building and wrap the exterior using everyday sustainable objects, but mainly fabrics. The concealment derives these renowned monuments from their identity and forces the viewer to explore the subject beyond its physicality, proving that there’s more than what meets the eye. Christo and Jeanne Claude add another dimension of sculptural qualities to ordinary existing spaces by giving monuments a second skin using fabrication as their main medium in their body of work.

FABRICATION TIMELINE:

You can see how Christo's wrapping of architectural forms has similarities with the draping of the human form to either disguise or accentuate the physical presence beneath

Just like fashion designers, Christo used the human body as his catalyst of inspiration. When he first started, Christo was limited to smaller scale projects; he practiced this technique he called Em-paquetage , wrapping random everyday objects such as strollers, tables, chairs. In 1963, he wrapped his first monument in Villa Borghese Rome, Italy.

Centuries later, fashion designers such as Balenciaga, Melitta Baumeister, Loewe, Rick Owens and Jonathon Anderson are now interested in the architecture of the body. "Anatomy and skin were focus points throughout a season that seemed singularly focused on the reveal aspect of fashion" (Vogue, Bortelli-Persson 2021).. There were exceptions, veiling was seen in the collections of Vaquera and Melitta Baumeister, but no one did "conceal" as dramatically as Demna Gvasalia for Balenciaga" (Vogue, Bortelli-Persson 2021). Rejecting shape and form, fabric in these collections is free flowing denying any societal expectations and norms creating confidentiality and freedom within clothing by covering the whole human body.



Melitta Baumeister, spring /summer
"2022" ready to wear

Rick Owens, spring/summer
"2022" ready to wear

"1963" Christo practicing his "Em-
paquetage" technique on statue.
"Reichstag Mappe II" wrapped in 2006 by Christo and
Jeanne-Claude in Berlin.

Balenciaga, "2022" "resort" collec-
tion.

"Arc de triomphe, wrapped" 2021.
Latest project by Christo and
Jeanne-Claude.

Christo's first project where he
started to move onto larger scale
objects.

"the London mastaba" by Christo
and Jeanne-Claude in 2016

“L’ARC DE TRIOMPHE WRAPPED”



Their most recent work was “l’Arc De Triomphe, wrapped” based on a dream Christo, a Bulgarian refugee, had as a sketch when he first arrived in Paris. His wife made sure to execute this project before his passing by collaborating with town planners, engineers and workers to carry out his vision. He rejected aid from new technologies and insisted on having the polypropylene fabric wrap around the Arc De Triomphe using just ropes. With his work, Christo causes disruption. In this case, he strips the identity of one of the most famous monuments in Paris, located in the heart of the city with thousands of people passing everyday. Simultaneously, Christo and Jeanne Claude create their own hyperreality through their work with the very simple use of fabric, by erasing any social, historical and political pledges

A photo of Christo and Jeanne Claude via their instagram with the London Mastaba

= RED ROPES
 = SILVERY FABRIC COVERING

L'arc de triomphe plan, Christo and Jeanne Claude, 2020

L'ARC DE TRIOMPHE, WRAPPED (PROJET) PLACE DE L'ETOILE, CHARLES DE GAULLE

FORM AND STRUCTURE IN ARCHITECTURE AND FASHION

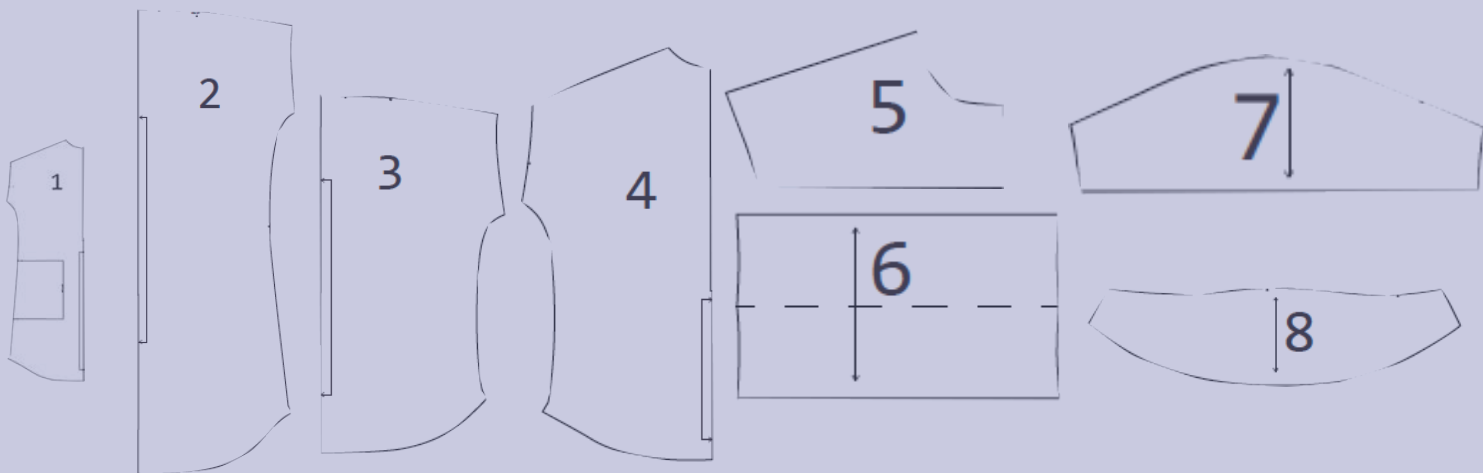
In Fashion and Architecture, the nucleus of both practices is structure. In the simplest form, no buildings or garments would exist with no structure (both expressed on dramatically different volumes); however, they require an arrangement of interrelated elements to create a specific object. Following structure, there are many divisions that fall under how architects and fashion designers create, including: volumes, form, shape, pleating, draping, folding. The imbrication in terminology and practice creates an interchangeable basis between them, dating back to the 18th century dresses and under garments having architectural solid structures to create dramatic shapes that extend beyond the human body.

A term I find useful to describe the interplay between each medium is “Tectonic Strategies”, defined as “a partial strategy for an architecture rooted in time and place, as well as an architecture of ‘depth’. “In bringing the physical into the meta-physical, tectonics begins to talk of a poetic construction” (Maulden 1986). We can see examples of such poetics in the work of various designers. Brooke Hodge curated an exhibition (Skin + Bones) in The Museum Of Contemporary Art in Los Angeles California (November 19, 2006 - March 5, 2007). In it, she explored the overlap between practices beginning in the 1980s onwards, where fashion and architecture were transformed by a major shift in social and cultural trends.

In the exhibition guide for Skin + Bones, she explains the ways in which designers and architects rely and inspire each other to construct through tectonic strategies inherent in each form (pleating, folding, weaving). In it she says,

“increasingly, fashion designers and architects are sharing techniques of construction. Architects are looking to fashion and the techniques of dressmaking, such as pleating and draping to achieve more fluid and complex forms out of hard and solid materials, while fashion designers are employing engineering methods such as cantilever and suspension to create architectonic garments using fabric. Much of this transmutation of techniques has been made possible as a direct result of developments in materials technology and design software, which has allowed for significant advances in both disciplines”

She challenges traditional techniques of making and presents us with case studies of architects and fashion designers who break these boundaries through explaining the effect Computer aided design has had in the modernization of architectural techniques .



Traditional sewing pattern for dress-making, compared
to shapes used in the Weisman Museum

Frank Gehry, Balenciaga, Comme Des Garçons and Zaha Hadid are all architects and fashion designers who embody the globalization of modern technology into these practices. Throughout Gehry's work he uses no exotic materials or mediums, most of his structures are constructed of stainless steel such as the Richard B Fisher center and the Weisman art museum. Both projects are examples of things built pre and post the use of computer aided design. The Weisman art museum (pre CAD) uses a juxtaposition of geometric shapes to create a confounded architectural facade. These irregular segments are described to be "laid out each piece of metal skin like dressmaker patterns," (Martinique 2020). In this project, Gehry manipulates form and structure and draws inspiration from garment technology to create a collaged landmark using strategies derived from folding and weaving.

Post computer aided design, the sky was the limit for Gehry, he started experimenting with a variety of different techniques and scales. The Richard B Fisher center was a prime example of experimentation for Gehry. He uses the metal panels on the facade to highlight the use of tectonic strategies within this building to create a fluid-like dress form that challenges the constructs of traditional architecture, often described as a "deconstructionist" building. He leaves the infrastructure of the building exposed to emphasize the convoluted building construction that goes into his projects for the user to appreciate.

The Weisman art museum,
Frank Gehry, 1934



PRE CAD!

Richard B Fisher Center, Frank
Gehry, 2009



POST CAD!

Iris Van Harpen is a particular fashion designer that is really fond of architectural techniques and tectonic strategies. In fact, she often collaborates with architects and engineers to produce garments that have architectural silhouettes and aesthetics. Recognizing geometry and textures, Van Harpen uses 3D printing and CAD technologies to create the same tactile effect as modernist architects such as Frank Gehry and Zaha Hadid. In 2010 she collaborated with artist and architect Julia Koerner, a leading architectural technologist to create two 3D printed "kinetic dresses". She explains "The architectural structure aims to superimpose multiple layers of thin woven lines, which animate the body in an organic way," (Koerner, 2010). These avant-garde structures and shapes are referred to as a "second skin" to the body emphasizing the points raised by Hodge in her book Skin+Bones. (Hodge 2016)



Van Harpen Autumn/Winter 22



Van Harpen Autumn/Winter 22



IRIS VAN HARPEN



Van Harpen Autumn/Winter 22



In her book she wrote shortly after the exhibition, Hodge raises an argument where Fashion is thought of as ephemeral and superficial, using soft, sometimes fragile materials, whereas architecture is considered monumental and permanent, using rigid, highly durable materials. Their scales of production, too, are wildly different: fashion designers create garments for the human body, while architects create buildings large enough for many bodies to inhabit simultaneously. Regardless of scale, however, the point of origin for both practices is the body. Both protect and shelter, while providing a means to express identity – whether personal, political, religious, or cultural (Hodge, 2007, page 11).



Following my findings on the cross-sectional nature of form and structure in architecture and fashion, I have discovered how the realm of post-modernist and deconstructionist architects create the most eccentric and distinguishable buildings. For example, “The Dancing House” by Frank Gehry in Prague inspired by the acting couple Fred Astaire and Ginger Rogers, a fashionable duo of their time embodying an archetype of a man and a woman dancing. Rather controversial at the time, the dancing house is now considered a landmark in Prague and is the most recognized building in the city due to its irregular form and structure.

After the Croatian War of Independence, the Dancing house was used to celebrate the lack of harmony felt in the country and engaged with a leading movement of the time, deconstructionist architecture. It was used to highlight beauty in everything raw, disjointed and fragmented relating to the circumstances of the people at the time. In the context of this analysis of fashionable buildings it is appropriate to recognize the work of Zaha Hadid- as mentioned before Zaha Hadid is a world-renowned architect leading the world modernist architecture. The Hyder Aliyev Centre is a primary example of Hadid’s Modish buildings. As an architect and fashion designer, what is continually drawing inspiration from both practices, Zaha Hadid uses the Aliyev Centre to marry fashion and architecture. She cancels all geometric rules and propriety to create a fluid like free-form structure that resembles draped silk, by introducing concepts such as curved boot columns and urban fabric reinforcing tectonic strategies informed by Brooke Hodge.



Fig 8:

As the 20th Century progressed, fashion could be seen influencing architecture and architecture is applying itself to fashion. The cross fertilization of strategies is not recent, but has now become popular amongst emerging architects. As we explore Derrida's deconstructionist philosophy, it would appear that he was interested in how elements could be broken down into tectonic strategies, simply focusing on the form of the subject not the function. They fray the origins of construction to creating a minimalist aesthetic that creates exotic structures. Aiding his philosophy, technologies have helped defy this barrier that exceeds all geometrical basis and rules. A building is no longer considered a rectangular structure, proportion and scale are not considered boundaries within the realm of architecture and fashion, now a form of experimentation and expression. On the subject of scale, Christo and Jeanne Claude show us the world as a blank canvas. As he gained more recognition, they gained more ambition, wrapping monuments with notable historical and cultural backgrounds with a material as simple as fabric.

Christo creates an opposition to artists like Zaha Hadid and Frank Gehry, all of their work includes complex planning, urban engineering, computer aided programs to create exaggerated forms and structures. Whilst Christo and Jeanne Claude's motivation is to hide these forms by using wrapping to give a "second skin" to the monuments, other artists, like Zaha Hadid and Frank Gehry, are more interested in revealing forms. However, in the end they come together to create a significant statement through techniques shared between fashion and architecture.

Through my research, it has become very clear that technology and trends have had a clear direct influence on each other in architecture practice. Fashion has always been influenced by trends and social change while architecture has a more grounded and firm stance when it comes to responding to change. With the aid of new technology and inspiration that architects and fashion designers take from each other, architecture is now moving towards a modernist, minimalist and deconstructionist approach responding to the modern age. With new technology Gehry was able to develop his scale models to create an immense variety of monuments and landmarks leaving a massive influence on young emerging architects.

Maison Margiela, Spring/Summer18



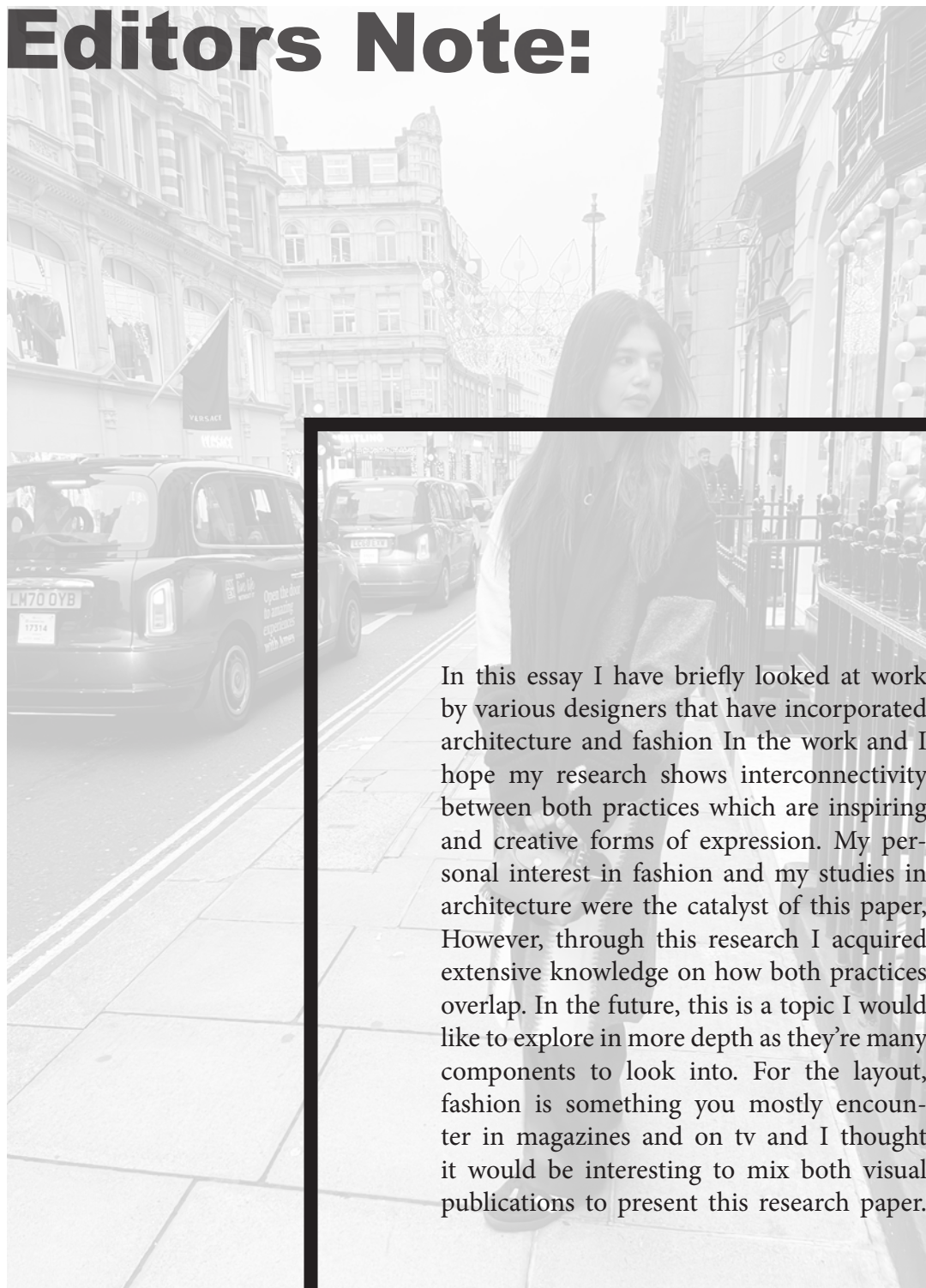
Furthermore, the cross fertilization between fashion and architecture stretches beyond the shared creative process of transforming a 2D idea into a 3D reality. For the longest time, architecture and fashion (fashion in particular) have been used as a form of identity and expression. Fashion is a form of non-verbal communication. The dressed body communicates our personal and social identities (Barnard, 2002; Barthes, 1983; Calefato, 2004; Lurie, 2000; Saucier, 2011). It expresses our thoughts, feelings, and desires, as well as group membership (Hebdige, 1981). For centuries, clothes have been representative of one's social, cultural and historical status. Simultaneously, houses and habitation are also reflective of social status, this was more evident in late medieval times, but still used as a symbol of wealth nowadays.

According to Hodge, garments and buildings are described as our second skin beyond the structure and the form second skin refers to material and medium. This circles back to the question of shelter and in what ways can shelter in architecture and fashion be considered similar. From my understanding, both ideas stem from protecting the physical human form, on different scales, using different mediums and now the same techniques.

Innovation and creation tend to be the basis of any project created in architectural and fashion history. Through my research, I explored tectonic strategies as an overlap between methods in both practices and found that architecture and fashion share a vocabulary of strategies and making surrounding concepts such as folding, pleating, weaving and wrapping. Architectural terms are now used to describe dresses, pants, shirts, coats and terms such as "sculptural" "fluid" and "silky" are used to describe architectural forms, creating a direct reference between practices.



Editors Note:



In this essay I have briefly looked at work by various designers that have incorporated architecture and fashion In the work and I hope my research shows interconnectivity between both practices which are inspiring and creative forms of expression. My personal interest in fashion and my studies in architecture were the catalyst of this paper, However, through this research I acquired extensive knowledge on how both practices overlap. In the future, this is a topic I would like to explore in more depth as they're many components to look into. For the layout, fashion is something you mostly encounter in magazines and on tv and I thought it would be interesting to mix both visual publications to present this research paper.

-KHADIGA EL SHAKHS



Appendix:

Fig 1: Front cover

On the cover I am juxtaposing a fashion model's pose for the camera, with Christo's covered Arc de Triomphe, both being examples of fashion and architecture engaging with the public, to bring attention to form, and attributes of each medium.

Fig 2: Victoria Lytra

Form follows fashion, 2020.

The geometrical construction that partially hides the models face seems like an architectural form, an inverted ziggurat that mimics the style of modern skyscraper

Fig 2.1: The curves accentuated between the building and the garments reflect the idea of free flowing structures that most modern architects input into their buildings.

Fig 3:

The Heydar Aliyev Center, Zaha Hadid, 2007. Illustration by author, showing mass and void spaces using black and white to highlight deconstructionist nature of this building.

Fig 4: Maison Margiela Spring/Summer 18

Three looks from Maison Margiela SS18 collection showcasing the use of deconstruction as the catalyst of the collection, seeing that they're many qualities to the garments that follow the deconstructionist theory such as uneven pleats, exposed seams and frayed edges.

Fig 5: Fabrication timeline in fashion and Architecture

You can see how Christo's wrapping of architectural forms has similarities with the draping of the human form to either disguise or accentuate the physical presence beneath

Fig 6: The Weisman art museum and "dress makers pattern"

Traditional sewing patterns used to describe the deconstructionist shapes used by Gehry for the Weisman art museum. They share similar, bold shapes. It almost seems like Gehry took the exact same patters from making a dress and laid them next to each other to make this building,

Fig 7: We can see a very obvious difference in construction between Frank Gehrys buildings pre and post CAD even though steel was used in the construction of both buildings. The Weisman Museum lacks fluidity and is made of very abrupt rigid geometric forms, whilst the Richard B Fisher center is constructed of smooth and effortless curves created using advanced technological techniques.

Fig 8: Frank Gehry , Ginger Rogers and the dancing house montage

Fig 9: L'arc de Triomphe Wrapped, Christo and Jeanne Claude 2020 and Richard B Fisher Center, Frank Gehry, 2009 collage by author

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