Inquiry on Interrelationships Between Architecture and Fashion Design

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ABSTRACT

This thesis explores the "nature of the relationship" that fashion design and architecture might have. It somehow focuses on the social dimension of architecture and fashion design and how it affects the users in society under the effect of time, technology, art, science and culture. For centuries, both architecture and fashion design have been used by people in order to provide a shelter for themselves. This is the most visible and logical relationship that these two fields share. On the other hand, there are many techniques, concepts and discourses that these two profession share. These techniques are such as folding, pleating, twisting, and many more. In addition, there are many examples that show the effect of one field on the other one.. Many architects are inspired by a garment to design a building and it is the same in the other way round. So this study explores if these two fields have any effect on each other; and if they do, how those effects are reflected on the end product.

Keywords: Fashion design, architecture, art, aesthetics, design

ÖZ

Moda tasarımı ve mimarlık son zamanlarda çok güçlü bir etkileşim ve ilişki içerisindedir. Bu tez çalışmasında, bu etkileşimin boyutları ve ilişkinin doğası araştırılmaktadır. Mimarlık ve moda tasarımının sosyal boyutuna odaklanılarak, zaman, teknoloji, bilim, sanat ve kültürün etkileri altındaki değişim ve etkileşimleri incelenmektedir. Yüzyıllar boyu, mimarlık ve moda tasarımı insanlığın değişik ölçeklerdeki sığınma ihtiyacını giderme amaçlı olarak hizmet vermişlerdir. Bu durum her iki disiplinin en temel ve görünür ilişkisi olarak algılanmıştır. Ancak, bu iki alanın paylaştığı birçok teknik, kavram ve söylem de bulunmaktadır. Katlama, drape ve daha birçok ortak kullanılan teknik gibi, bir alanın diğerine düşünsel ve anlamsal boyutlarda etkisini gösteren tasarım yaklaşımı ve ürünleri mevcuttur. Bir bina tasarlamak için bir giysinin teknik veya biçimsel özelliklerinden esinlenilirken, bir moda tasarımı için de, mimarlık disiplini sınırsız esin kaynakları sunmaktadır. Bu bağlamda, mevcut tez çalışması moda tasarımı ve mimarlığın diyaloğunu belirli örneklere atıflarda bulunarak ve tasarımı esas alarak tartışmaktadır.

Anahtar Kelimeler: Moda tasarımı, mimarlık, sanat, estetik, tasarım

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INTRODUCTION

In an eye of an ordinary person there is no connection between architecture and fashion design, but when the true meaning of both fields have been studied, a strong relationship have been discovered. Nowadays, the relationship between architecture and fashion design is getting studied and many people are familiarized by their concepts. In the past century, the bond between these two industries has gotten stronger by realization of the fact that both are sharing similar concepts and theories and both are based on art, aesthetics, form and structure. This parallel relationship is disposed to constant changes in taste and styles. In addition, it is the fact that both architecture and fashion design are effected by factors such as time, culture, society, technology, science and etc.

Figure 1.1:Expression of David Lachapelle concerning Fashion & Architecture
(Lachapelle, 2012)

Both architecture and fashion design have so many important similarities; one of the similarities is that they both are benefiting of the existence of relationship between art, science and technology. Other similarity can be known as the fact that they both provide shelter for human beings. Architecture shelters human being in a bigger scale and protects them from natural phenomena and creates a safe and private environment for them. On the other hand, in the world of fashion, clothing is considers as a 'second skin' that enclose and shelter the human body. These characteristics are the same with architecture where it is called the 'third skin'. On the contrary with fashion design, this 'third skin' is surrounding human body with the space around it which is filled with air, and people move around and spend time there; garments are human's protection and covers in smaller scales. Although there are similarities between them as mentioned above, there are some differences in scale, proportions, sizes, material and shapes too. One of the most important differences between these two are the fact that fashion design lives in the moment and each season new garments and outfits comes and goes but on the other hand architecture has more permanent existence, will stay among us for much longer amount of time and has an everlasting characteristics. The fact that both industries, fashion design and architecture, are brave and have courage to do crossings in terms of concept and design. They both cross the boundaries and use the concept and theories that are unlikely connected to them. In result, people face many inventive and innovative designs which help human beings in so many ways.   In fashion design and architecture, the basic components of 'design objects' are the same and represents the same function, but what makes them so unique and personal is by the aesthetic, functional and communicative criteria. For example, a dress or a building are basically designed to shelter human beings and protect their bodies against the natural or

unnatural phenomena in different scales but what makes them so personal and unique with identity are the aesthetic, functional and communicative criteria.

For many years these two profession share many concepts and techniques that makes them quite similar to each other. Both architects and fashion designers are trying to create extremely inventive and original designs that are influenced by theory, philosophy and techniques, these techniques are mostly common between these two professions, such as, pleating, folding, twisting and layering that are more accurate in fashion design; however they can also be used in architectural design in tectonical and aesthetical way.

At the end, the effect that each of the mentioned professions might have on each other, makes them stronger and in some ways gives the ability to the designers to have a wider point of view to design extraordinary master pieces. There are many people, especially designers who believe that fashion has an enormous effect on art and architecture. As Quinn says, architecture and art are under the influence of fashion and in many cases a garment can be a metaphor for modern architecture. Nowadays fashion design affects every stage of people's life. Fashion can be easily seen in architecture, home furnishing, manners, automobiles, games (Hurlock, 1984).

In the world of fashion, clothing is considered as a 'second skin' that encloses and shelters the human body. These characteristics are the same with architecture where it is called the 'third skin'. On the contrary with fashion design, this 'third skin' is surrounding human body with the space around it, and people move around and spend time there. In contrast, people are able to carry their cloths as the 'second skin' with them but it is not possible in case of architecture. There are some exceptions such as Lucy Orta's Habitant from 1992 (figure 1.2), a rain cape that can be transformed into a tent. "Clothing is always connected to the body, whereby on the one hand it forms a

spatial extension of the body and alters our image of the body's surface and form; on the other hand, it imposes the materiality of the clothing onto the body and alters it in this way, for example by means of lacing and tying" (Koda, 2001). This parallel relationship is disposed to constant changes in taste and styles. In addition, it is the fact that both architecture and fashion design are affected by ideas of personal, social and cultural identity. Both designers in architecture and fashion design are after a basic, important and similar issue, by the help of their design, shelter is being provided for human beings. Architecture shelters human being in a bigger scale and protects them from natural phenomena and creates a safe and private environment for them. On the other hand, garments are human's protection and covers in smaller scales. Lucy Orta is one of the artists who are trying to eliminate the boundaries between fashion and architecture. She believes that these boundaries can be broken by the similarities that these two fields have in common such as they both provide shelter, dress, mobility and social space (figure 1.2) (Quinn, 2003).

Figure 1.2:Lucy Orta's art work in order to break the boundaries between Fashion & Architecture (Quinn, 2003)

Although there are similarities between fashion and architecture as mentioned above, there are some differences in scale, proportions, sizes, material and shapes too. One of the most important differences between these two are the fact that fashion design lives in the moment and each season new garments and outfits comes and goes but on the other

hand architecture has more permanent existence and will stay among us for much longer amount of time. As Conrads mentiones:

> The architect, by his arrangement of forms, realizes an order which is a pure creation of his spirit; by forms and shapes he affects our senses to an acute degree and provokes plastic emotions; by the relationships which he creates he wakes profound echoes in us, he gives us the measure of an order which we feel to be in accordance with that of our world, he determines the various movements of our heart and of our understanding; it is that we experience the sense of beauty (Conrads, 1975)**.**

The effect that each of the mentioned professions have on each other makes them stronger and in some ways gives the ability to the designers to have a wider point of view to design extraordinary master pieces. In addition, in recent years it is much more obvious that architecture in many cases is an inspiration and motivation for Fashion design and it is also similar for architects to get motivated by the work of fashion designers.

1.1.   Background Studies

The studies of relationship between fashion design and architecture have been done before in many cases. Many exhibitions and art fairs took place on the subject of parallel relationship between fashion design and architecture; and the theories and techniques that they have in common have been the subject of the study of many researchers.

One of the books which are used as the main source for many fashion designers who are studding fashion is "When Cloths Become Fashion, Design and Innovation System" by Ingrid Loschek which was published in 2009. This book focuses on the techniques and theories of fashion design. There is even a chapter which studies the relationship between architecture and fashion design. The book provides a clear theoretical

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framework for understanding the world of fashion, its aesthetic premises, plurality of styles, performative impulses, social qualities and economic conditions.

Quinn Bradley is a researcher who wrote the book "The Fashion of Architecture" in 2003, which focuses on the contemporary relationship between architecture and fashion design based on materials, techniques, image and vision. Architecture nowadays is somehow showing its presents felt in cutting-edge fashion. The pliable metals, membrane structures, lightweight glasses and plastics used in building construction are seen on garments on the catwalk. At the same time, architects are borrowing the techniques of pleating, stapling, cutting and draping from traditional tailoring to design buildings that are flexible, interactive, inflatable and even portable. This book focuses on the work of pioneer fashion designers such as Alexander McQueen and Hussein Chalayan and compares their designs with architectural buildings.

"Sources of Architectural Form" the book of Mark Gelernter, which was published in 1995 is one of the source book on architectural theories. In this book, the basics of the creation of forms in architecture have been studied and aesthetics as the main subject of interest in architecture is interpreted. Also, the history of Western architectural theories from the ancient world to the present day is being studied. It focuses on design theory's central question: how does the architect generate architectural form?

One of the important exhibitions on the interrelationship between fashion design and architecture took place in London in August 2008 by Gwyn Miles. The exhibition was called the "Skin+ Bones, Parallel relationship in fashion and architecture". This

exhibition pictured the effects of art on these two fields and how it forms the cross, merge and divide in fashion and architecture. Techniques, materials and forms that fashion and architecture have in common were all pictured in this exhibition and they show cased the work of brilliant designers in both industries.

Suzanne Lee published an important book in 2007 called "Fashioning the Future, Tomorrow's Wardrobe" which studies the effect of technology on fashion. In this book the importance of technology on fashion design through the years is being studied.

The book of "What is Art?" the creation of Leo Tolstoy which was recently published again in 2010, is one of the essential books which propose the true meaning of art and aesthetics. This book studies the art as a basic and primary factor of many professions. With the help of this book true meaning of art can be studied and its relationship with other professions such as architecture and fashion design. Art can be known as the main source of mentioned professions and their relationship can be studied.

Melodi Barzandeh has an unpublished thesis which she wrote in 2010 in Unitec New Zealand with the subject of "Fashion, Architecture and the Urban Environment" which she proposed the relationship of fashion design and architecture based on theories and techniques in environment.

"On the Aesthetics of Architecture" the book of Ralf Weber in 1995, studies the architectural theory, psychology and philosophy which is one of the source books of architectural theory and aesthetics. The book tries to picture the relationship between

the theories of aesthetics and recent advances in the psychology of visual perception to the practice of design.

"Hypercontextuality, The Architecture of Displacement and Placelessness" by Michael Herrman, which was published in 2008, studies the crossings and displacements which architecture of surrounding get effected by. This book analyzes the relationship between the human displacements and architecture.

Spiro Kostof in 1986 in his book "The Architect, Chapter in the History of the Profession" explains and talks about the profession of architecture itself. It starts from the history of practice of architecture to the education part of it and it goes on to the place of architecture today.

"Architecture: Presence, Language, Place" by Christian Norberg- Schulz, which was published in 2000, is one of the main and essential books on theories of architecture. This book studies the theories of architecture from the main concepts like art to study the meaning of style and typology.

"Intention in architecture" is another essential book by Christian Norberg- Schulz. This book was published in 1966 and the main idea of this book is about the background and theories of architecture. Perception and symbolization form and techniques, production and education are the important terminologies which are studied in this book.

1.2. Aim and Objective

The aim of this thesis is mainly about the relationship between architecture and fashion design. This study mainly focuses on technique and nature of design which are mostly similar in both fields and professions. These techniques are mostly known as deduction, deconstruction, folding and tweeting that are more accurate in fashion design; however they can also be used in architectural design in tectonical and aesthetical ways. Besides, certain architectural theories that are common between these two professions enable to understand the role of people, place and time in both fields. It is important to notice the fact that the fashion designers and architects are trying to create extremely inventive and original designs that are influenced by theory, philosophy and techniques that are common between each other. Therefore this research focuses also on these inventions, both buildings and garments, to study their relationship under the effect of each other's techniques. Structural skin, construction volume, identity, suspension, cantilever, weaving and many more architectural and fashion design terminologies are to be studied in this research.

1.3. Research Question and Problem

The main problem and question of this research is whether Architecture and Fashion Design only have a parallel relationship or they are interrelated and have effects on each other. In the recent years, connections between fashion and architecture have become even more interesting and fascinating with the help of new materials, technology and understanding. So the question is: does architecture under the effect of the Fashion Design, become more fluid, elegant and glamorous? On the other hand, does Fashion

design, under the effect of architecture, become more architectonic and garments are built more structurally and more engineering?

1.4. Research Methodology

The research method that this thesis based on is qualitative. The researcher has drawn a theoretical framework and enriched it with his own experiences and observation in the fields of fashion design and architecture. Since the topic is so broad, the study mainly deals with the common concepts, acts, actors and the object of design in both fields. In the study certain examples are employed from the fields of fashion and architecture whenever it is necessary, rather than having a separate case study section.

Chapter 2

THE CONCEPT OF DESIGN IN FASHION AND ARCHITECTURE

Nowadays the relationship between architecture and fashion design is not something out of the mind and imaginary. In the past century, the bond between these two industries has gotten stronger by realization of the fact that both are based on art, science and technology; and they are the actors who are creating the image for people.

Fashion and Architecture share design theory, which is the base of creation of these two professions. Many people referred to design as a problem solving process. As Gulfly mentions, the fashion problem is created by the designer itself so he could solve it "The problem is extremely complex in that the designed garment must have a resolved aesthetic; must have some kind of relationship with the body; should explore the fashion elements of silhouette, design lines, proportion, color, pattern and fabrication; moreover, be 'real'" (Gully, 2008). On the other hand, the act of design is the solution to the problems which are coming from the environment that we are living in. As Norberg Schulz mentions "... the architect works in situations which are composed in particular ways and which explicitly or implicitly pose particular questions" (Norberg-Schulz, 1992). According to Schulz, these situations are the result of economical, political and social conditions. (Norberg-Schulz, 1992). Therefore, design problem is an ongoing process with creation of many problems to solve to reach the best result. In both fashion design and architecture, clear definition of the problem and the means to create a

solution for it, is one of the basic concepts of design. Additionally, there is another essential element which both fashion and architecture are both sharing; this element is an integrative part of these professions that without it they would not have been existed. This important and essential element is 'Art'. Art is the foundation of these two industries that without it not only these two, but many other professions would have lost their meaning.

If the true meaning of art wanted to be studied, one should study also its relationship with science and technology. These three, art, science and technology, have a direct relationship with each other and consequently they affect one another. Nowadays because of many different fields of specialty, art, science and technology are considered as separate issues, but this argument is not really true "... Experiment and theory are interdependent. Scientific drawings are as essential to understanding as they were after Brunelleschi's invention of perspective drawing. The lines between architecture and engineering are as blurred as ever. Even new technologies such as the automobile combine all aspects of art, science, and technology with form, function, and safety" (Pafko, 1994). Art, science and technology has culturally a definite meaning, but the boundaries between them are always debatable (Wilson, 2002). These wholly triple can be said that have the most influences on fashion and architecture. Fashion and architecture with the help of art, science and technology are growing in the direction which no one in the past century could even imagine. Art can be said that is the base of these two professions and science and technology helps these two professions in a way that they could be more inventive and innovative.

2.1. Influence of Art in Fashion and Architecture

Art is the demonstration of feelings, Maude mentions that feelings are demonstrated by the help of lines, colors, movements, sounds, or words in human beings(Maude, 1996). In other word art is the expression of emotions (Thompson, 1999). Throughout history, it is clear that human life is affected and filled with art; from the songs that is heard by people to the fashion in their daily clothing. However, by the word 'art', it is important to know that it defines the part of artistic activity which is selected as having a special and specific importance (Tolstoy, 2010).

Thomson stated that, art is the production of some permanent object or passing action, which is fitted, not only to supply an active enjoyment to the producer, but to convey a pleasurable impression to a number of spectators or listeners, quite apart from any personal advantage to be derived from it (Thompson, 1999). According to Maude, art is the transmission of an emotion felt by the artist and it marks the beginning of fruitful theory in aesthetics (Maude, 1996). In addition, Tolstoy defines art as:

> Language of feeling; coordinate with speech, which is the language of thought. The noble function it is uniquely fitted to perform is that of educating the feeling of men. Through speech, the thoughts of others, contemporaries or those long dead, are made accessible to a man; through art, all that is being lived through by his contemporaries is accessible to him, as well as the feelings experienced by men thousands of years ago, and he has also the possibility of transmitting his own feelings to others (Tolstoy, 2010).

It is believed that art is somehow the bond between the external world and pure thought and understanding of human beings (Hegel, 2011). This special importance has always been given to that part of art which transmits feelings flowing from religious perception. This was how Socrates, Plato, and Aristotle looked on art, and how all the great religious

teachers understood it. In order to define art in a correct way, it is necessary to consider it as a means of pleasure, and one of the important factors of life. In this way, it would be clear that art is one of the means of communication between man and man as well as man and society (Maude, 1996).

Art is the means of owning the aesthetic properties, the properties which gives a pleasure, such as being beautiful, gracefull, elegant and expressive of emotions (Margolis, 1987). In this case as Carroll mentions, the best work in aesthetics are concerned not with uniquely specifies of art. It also deals with exploration of what art has in common with other human domains and with examination of the connections between aesthetics and the philosophies of mind, action, and language (Carroll, 2000).

Art is still and will be an open concept. New ideas and conditions have persistently arisen such as new movements and art works which based on the demands of the people of society. As Carroll states, they will last or not or maybe even will be the base of other art works to come (Carroll, 2000). Weitz also mentions that "art, the practice of art, is always; open to revolutionary change (Weitz, 1956). For Ascott art importance and value is in the mental, conceptual shift and transformation of consciousness that happens between the artist, artwork (Ascott & Shanken, 2007). Each and every work of art has an effect on the viewer and it creates a relationship between the piece of art and the artist and the viewer. This relationship is the result of the transition of thoughts and feelings. "The activity of art is based on the fact that when we witness a man experiencing an emotion, we to some extent share it; To evoke a feeling that one has once experienced, and to transmit that feeling to others through forms and colors, sounds or movements.

That is art" (Tolstoy, 2010). Hence, art can be called as an activity which men consciously by the help of external signs, and the feelings that they face throughout life create them; and other people will get affected by these feelings of the artist that is transfer to them (Tolstoy, 2010).

According to many theoreticians, art must be infectious. The true work of art would grab the viewer attention and make him feel exactly the way that the artist himself felt when he was creating the work of art. A real work of art would demolish the distance between the viewers and itself and would create a bond between them. Being infection for sure is a sign of art and the degree of infectiousness is the measure on how great and brilliant the art, which it is the same case in fashion and architecture. " This depends on three things: (1)The individuality of the feeling transmitted. (2)Its clarity. (3) The sincerity of the artist - ie, the the degree of force with which the artist feels the emotion he transmits" (Tolstoy, 2010).

It is believed that the work of art has a technical side which is more obvious in architecture and sculpture, less so in painting and music, least in poetry (Tolstoy, 2010). In the beginning of the 20th century the influence of art on architecture was more clear to people of the world. "... There are examples of paintings and sculptures having a direct influence on architectural design. It is as though their independence from each other gave them an intellectual and artistic parity, and allowed architects and painters (later, photographers, filmmakers, and video artists) to learn from each other's works" (Woods, 2009). Many architects treat architecture like it's a piece of art. Combining art with architecture and using it's theories alongside of architectural theories, makes it much

stronger and richer. Architecture is dealing more with functional issues on the other hand art is more about visual aesthetics, therefore, combining them makes valuable. As art being the language of feeling and transmission of the emotions, it somehow transferred all of these characteristics to the field of architecture. Architects with the help of their buildings speak out and share the feeling that they and their clients have. These feelings in the work of architecture are transmitted with the help of lines, colors and forms in a building.

On the other hand, the same concepts of art are eligible in field of fashion design; because, like architecture, fashion design is also based on art and aesthetics. Fashion design itself can be considered as art. It is the art of design and aesthetics. Fashion design as an art, is influenced by culture and it is one of the main non-verbal communicational systems. Fashion designers or better to say artists, use their work of art like garments as a way to communicate with other people. They transmit the feelings that they have to their designs and people by looking at those designs (cloths), will get the same feeling that the designer had while designing them. The beauty of form, idea and expression which are the highest aim of art is clearly seen in clothing. The importance of the created cloths is somehow relying on these factors; from the form that the cloths have to the expression and message that they give to the viewers. Many designers in fashion and architecture used a piece of art as their concept and designed accordingly. This attempt is called the 'Art Crossing' which the designer uses an art as their main idea and design a garment or a building accordingly. For example, the painting by Mondrian has been the main concept of design for Yves Saint Laurent to design a dress in fall/winter 1965 collection. Or in architecture, this piece of art inspired

Gerrit Rietveld to design the Schröder House in 1924 with the same principles of Mondrian art and De stijl art (figure 2.1).

Figure 2.1:The Influence of Mondrian art on fashion and architecture(Angus, 2012; Phaidon Press Corporation, 2010)

2.2. Influence of Science in Fashion and Architecture

One of the important factors which stamped the 20th century and made it unique was the improvements in science and technology. Improvements on science have its practical benefits that flow from it, these improvements are in human health and comfort in life. However, there are other dimensions to science than improving the quality of our lives;

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they are the factors which are providing human beings with a magnificent intellectual window to the universe. "It allows us to see that everything around us operates according to the dictates of general rules and principles, rules and principles that can be discovered by the methods of science. Rules that have been tested and verified most stringently are elevated to the status of laws of nature" (Trefil, 2003, P.8).

Many people believe that two important aspects of any culture can be defined as art and sciences. The relationship between art and science is hard to ignore. Without a doubt art and science are related to one another. They are both in a search for reaching to the truth, creativity and imagination. "But they are not identical pursuits, and they are not governed by the same criteria of meaning and value. When it comes to science, what interests us is exclusively the content of what is conveyed, not the means whereby it is conveyed. But when it comes to art, things are otherwise. A focus on content as conveyed by specific form in specific circumstances is virtually definitive of an aesthetic interest in an object, and an artwork in particular" (Levinson, 2007, p.544). They are both the sources of creativity, aspiration and identity. Many centuries ago, science and art were united. Science was somehow a natural philosophy which was connected with art and they represent religion and truth (Wilson, 2002, p.7). To art and science, observation of the surrounding environment in order to gather information is an essential key element. Observation and experiment are the basic cornerstones of science. So scientists should approach the world with an open mind (Trefil, 2003). "Both value creativity. Both propose to introduce change, innovation, or improvement over what exists. Both use abstract models to understand the world. Both aspire to create works that have universal relevance" (Valqui Vidal, 2005). The relationship between art and

science in the eye of Tolstoy is strikingly similar metaphor, distinguishes the function of science, which employs speech, from that of art. "Science and art are like a certain kind of barge with kedge- anchors which used to ply on our rivers. Science, like the boats which took the anchors up-stream and made them secure, gives direction to the forward movement, while art, like the windlass worked on the barge to draw it toward the anchor, cause the actual progression"(Maude, 1996).

Many philosophers believe that the relationship between science and technology is quite complex. Nowadays, they define the technology as an applied science which is the application of scientific principles to solve a problem (Singer, 1954). "Currently, science and technology work together and inform each other. Technology developers often must work in areas where scientific understanding is not sufficient" (Wilson, 2002).

Technology and sciences are spreading their influence on people's everyday life; from architecture to fashion design and communication to domestic life and education (Wilson, 2002). Science and technology somehow is expanding the conscious of people around the world (Ascott & Shanken, 2007). "Technology is seen as 'knowing how', while science is seen as 'knowing why'. Engineers and technologists are seen as primarily interested in making things or refining processes, not in understanding principles" (Wilson, 2002). Nowadays, with the help of technology and science, scientists are creating new materials for showcasing their ideas on the facades of the buildings or garments. One of the new materials which is finding its way on catwalks and field of architecture is the 'Media- Façade'. Media façade is created with small LED lights and can picture anything that is on the mind of the designer or user. On façade of

the buildings the LED lights reflect the natural light and at night by the help of the computer program it gives the color schemes wanted by the user. In the field of fashion, Hussein Chalayan created a garment that is made of LED that is normally have been used for advertisements (figure 2.2) (Interactive Architecture, 2007).

Figure 2.2: Usage of Media Façade in Fashion & Architecture (Interactive Architecture, 2007; Pearson, 2011)

Mixture of architecture and science can create new developments in mankind's daily life. Instead of applying science to the designs of the architects just for creating modern look for them, it is necessary for architecture and science to work intimately together to

create a new architecture and science. For example, "The union of acoustic science and architecture reshaped what it meant to be an architect and a scientist at their intersection, at the same time that it altered the modern experience of the inhabitants of these rationalized concert halls, apartments and offices"(Galison & Thompson, 1999).

Science and fashion is a new subject that is getting recorded recently. "Recent years have seen the start of various thought processes which are changing the relevance of fashion decisively, considerably advancing its scientific aspirations" (Seymour, 2009).

Fashion design like architecture, under the effects of science, got improved in a better way. "Cultural sciences and theories of art, design and media, as well as sociology including gender studies, provide key impulses to innovative starting points of research and help to push progress from costume studies towards a science of fashion" (Loschek, 2009, P.1). "Science and Technology within fashion innovation has become the new black. Once upon a time, scientific advancement meant crease free fabrics and unusual surface textures, but now it's all about Science as a muse. Chemicals, Metals, Industrial finishes, Acidic vs. Alkaline are all having fashion moments" (Kadel, 2010). The power and inspiration of science in fashion and architecture is the cause of creation of many unforgettable designs (figure 2.3).

Figure 2.3: The Influence of Science on Fashion and Architecture (Kadel, 2010)

2.3. Influence of Technology in Fashion and Architecture

From the beginning of time, people from around the world, in order to solve their problems in life, tried to create new machines and techniques to ease their way of life. Their problems in life got somehow solved with the creations, modifications, methods

and knowledge of tools, machines, techniques, crafts and systems. These creations were directed to achieve a goal in a specific function. For example, creation of weal by primitive people was only because of solving the problem of easier transportation of goods and materials. Technology is somehow the sum of focused and purposeful information in design and production to organize the human activities.

Technologies nowadays, affect human being in its maximum way. All people, and even animals, around the world are struggeling to adopt themselves with the changes caused by growth in technologies (Wikimedia Foundation, Inc., 2012). "Artists working with new technologies occupy a territory that is overflowing with ethical and aesthetic dilemmas. Each new technological development engenders new problems. It is undoubtedly quite difficult for artists (as it is for most people) to orient themselves within such a rapidly transforming field. This is especially true when we consider the challenge that these new media present to traditional and contemporary assumptions about the transformative powers of art" (Lucas, 1993, p.335).

The relationship between art and technology is quite dependant on the factor of time. The technology and art are both a moving target. A piece of art in an emerging area of technology can lose its value in few years after. "It takes an act of artistic vision and bravery to decide to work with techniques, tools, and concept from a still raw area of technology not yet accepted as a valid area for the arts" (Wilson, 2002). Everyone believes that is a hard task to work with a medium before anyone else defines it as a medium. However, few years later "...when the technology has matured and a body of artistic work and commentary has appeared, the choice does not have the same meaning.

At the early stages of an emerging technology, the power of artistic work drives in part from the cultural act of claiming it for creative production and cultural commentary" (National Art Education Association, 1994).

These days, in every field that there is technology has its impact on them. These technical crossings in some ways made people's life easier, but in many cases technology caused problems which people could not adapt to. Technical crossing had its effects in the field of fashion and architecture too. It made the designers to be more creative and innovative. Designers in these professions, with the help of technology, designed an extraordinary clothes and buildings which set the levels of design in the world so much higher. "Fashionable wearable are designed garments, accessories, or jewelry that combine aesthetics and style with functional technology" (Seymour, 2009). Usage of new technologies, unconventional materials and electronics in fashion design made a great change in clothing industry and start a new era. "In the future (not forgetting that 'future' is a factor of uncertainly) electronic equipment will be part of clothing. The term wearable, wearable computing, wearable technologies, smart cloths, smart fashion, interactive wear and e-(electronic) dresses refer to functional electronic objects integrated into clothing. Portable become wearable and clothing becomes a user surface, in other words, an electronic interface" (Loschek, 2009).

The main reason of technical crossing in fashion design is to maximize the functionality and performance of the dress and in some places, present a more independent of the user and his surroundings (Loschek, 2009). The effect of technology on fashion design is clearly seen in works of Hussein Chalayan. His main concepts and idea of designs is

based on technology and he used technology as the mane key element in his designs. "Hussein Chalayan is motivated by ideas drawn from disciplines that are not readily associated with fashion. Chalayan has produced a rigorous and visionary series of collections that have been inspired by science and technology, the body and architecture, for the way they can radicalize an understanding of a dressed figure of human scale" (Miles, 2008). In his Before Minus Now collection, Chalayan used the material that is used in aircrafts construction and changes the shape by remote control (figure 2.4). The garments were the clear presentation of technical crossing in fashion design. Changes in shapes made the garments exiting and it was an amazing breakthrough in usage of technology in fashion (Quinn, 2002).

Figure 2.4: Before Minus Now Collection by Hossein Chalayan (Lloyd, 2010)

The usage of technology in fashion got the designers to think out of the box and be more inventive. For example, there are some conceptual ideas for designing a digital coat which functions like a screen and they can be used as advertisement board and latest prints of the famous brands can be uploaded on them. The wearer can choose his/her desire color, texture and pictures to be shown on the screen coat and it would function as a facade of advertisement (Lee, 2007).

Architecture and technology have an inseparable relationship with each other. But, their relationship is somehow distinguishable, "A sensible distinction is to understand architecture as a philosophical consideration of the impact of buildings on peoples' consciousness, while technology is concerned with the application of scientific methods to their realization. Building has more to do with the practicalities of creating the actual structures" (Zunde & Bougdah, 2006). Architecture in nineteenth century refuse to work with industry and technology, all of the designs were more monumental. After the industrial revolution and introduction of new materials, such as steel and glass, everything changed. The new materials were cheap and flexible to use. "Architecture is affected by the thrust of technology through history. Some technological advances have the potential to change conceptually the design practice. The Industrial Revolution's central material fact, industrialized iron brought new possibilities, and drastically changed the traditional modes of design and construction" (Suyuk Makakli, 2010). Industrial productions in twentieth century made a strong relationship between man and machines. "Technology directly affected architecture by facilitating the creation of new materials with which to build. These new materials freed the architect from engineering limitations of the past and allowed for new rational designs based on a buildings

function. But most importantly, these designs were given form by a new optimistic ideal that rational design would make for a rational society. Technology transformed architecture into a tool for social and cultural reform" (kinghorn, 1996). Nowadays people are living in the digital age which architects with the help of digital information represent and construct their ideas. "By using processes and techniques identical to those employed in the industry and this is the most important aspect of the Digital Architecture" (Afana, 2011). With the help of nanotechnology, the doors to the more efficient and intelligent materials were opened. Designers of 21st century should be more aware of the technology and environmental issues and with the help of these technologies, it seems more doable and reachable (Suyuk Makakli, 2010). The technologies of architecture's main aim are to with the help of new techniques and skills satisfy the needs of human beings which are changing every day. These technologies are based on the awareness of saving the energy recourses, time and constraints in the best and sufficient way. Technical crossings do not avoid the traditional techniques completely, instead, they use the culture and traditions as their starting point and try to improve them in order what is best for the costumers. In result, with this starting point, they contain aesthetics, ergonomics, engineering, communication and construction (Zunde & Bougdah, 2006). With the growth in technology all around the world, new structural techniques were introduced to architects which helped them in their designs. These new structural techniques is one of the most important factor in field of architecture, because, it gave the opportunity to the designers to be more creative and brave to design more out of the mind buildings which structure plays the protagonist role in it. Material is the other factor which by the help of the technology is getting improved. Many new, strong and light materials are getting invented by the influence of

technology. On the other hand, "Digital Technology allows complex calculation, a variety of complex forms to be created with great ease using computer algorithms and increasing the possibilities in architecture design, rather than simply production. Digital Technologies are enabling a direct relation between what can be designed and what can be built" (Afana, 2011). As it was mentioned before, the effect and influence of technology is greatly seen in architecture, and it can be surely said that without the technology, architecture would greatly suffer and there would not be any improvement and innovation. "Architecture and technology or, more precisely, the tools of design and construction, have become a matter of systems" (Braham & Hale, 2007). Zaha Hadid is one of the architects who is not scared to use the technology and influence of it in her designs. Actually, technology plays an important role in her designs and it is the key element of her buildings. She uses the technology and new materials to create futuristic and complex designs (figure 2.5). Zaha Hadid has her influence in fashion design too and she creates clothing with the same concept that she designs buildings.

Figure 2.5:Use of Technology in Zaha Hadid Creations (Seferin, 2009)

As it is mentioned before art, science and technology have a direct relationship with each other and consequently they affect one another. This relationship between these

wholly triple, based on the studies above, can be said that have the most influences on fashion and architecture. Fashion and architecture with the help of art, science and technology are growing in a more inventive and innovative direction. In addition, with the help of these three, the relationship of fashion and architecture is getting stronger and they are becoming closer to each other. Art can be said that is the base of these two professions and science and technology helps these two professions to use more unconventional methods and materials which are becoming more common between them.

Chapter 3

THE ACT OF DESIGN IN FASHION AND ARCHITECTURE

Design is one of the other factors which both architecture and fashion have in common. Design as the key element in both fashion and architecture brings them closer and create relationships between them.

Design is the 'language of forms as a reflection of the soul of an epoch' (Lichtenstein, 2004). It is the basic keyword that fashion and architecture have in common. There are different definitions for 'Design' that each one of them represent a new aspect of the word. For example, as Ingrid Loscheck puts it, an object will become a designed object, when it will be presented based on social components. A design object is not a mass production; it is limited in terms of design, like a piece of art, and it is only produced to satisfy the specific and complicated needs of the special users. In such a way the 'design object' is purpose oriented; it is important to mention that the object doesn't have to be functional or practical, it only can be praised for its formal aesthetics other than for its function. "Design must explore the nature_ quasi the genetic code_ of an anticipated object (e.g. a chair or a dress). Design is created not arbitrarily and not according to a pattern but is constructed with intention. Design must speak for the product and lend it an unmistakable quality" (Loschek, 2009, P.173). Vibeke Sorensen defines the designer as the people who find unusual relationships between events and images and creative inter-disciplinarians. She continues: "artists are people who create something completely

original and new, something beyond the known boundaries of the information base. By using or inventing new tools, they show new uses and applications that synergize and synthesize fields. Artists push the limits of technologies, bringing them to previously unattained goals." (Sorensen, 1989).

The main aim of architectural design is to give an order to our surrounding environment. As Norberg Schulz mentions architecture is the key element which controls and regulates the relationship between man and his environment.

> The physical control is the better understood aspect of the building task. Most of the factors, such as climatically conditions, are geographical and we understand that the physical control above all is concerned with the relations between the building and its surroundings. The environment affects the building with energies which have to be controlled; so the architect should not study climate (geography) or physiology but he should understand the human needs (Norberg-Schulz, 1992).

Even though, these two professions share the design theories, but many theoreticians argue about the fact that whether if they have an important impact on each other or not. Basic components of 'design objects' are the same and represents the same function, but what makes them so unique and personal is by the aesthetic, functional and communicative criteria; and at the end, quality of the design can be measured by these mentioned criteria. For example, a dress or a building are basically designed to shelter human beings and protect their bodies against the natural or unnatural phenomena in different scales but what makes them so personal and unique with identity are the aesthetic factors and concepts behind the whole design. A house can be just a simple building with few rooms but it can be designed for a specific person or the concept behind the whole design can be so unique that makes that house a designed one; the

house is functioned the same as the other houses but this one is aesthetically unique and have the unique factors. It is also the same case in fashion design and clothing; an evening dress can be so unique and specially made for a person, according to his/her body figure and interests, that can be called 'Couture', there will not be any other dress like that and it only represents the specific designer and in many cases the specific person. The expectations that there is from a house is to provide a shelter and in a dress is to provide a cover for the body, these expectations are timeless, of course without considering their form, material, color or structure. These basic expectations should be satisfied in people otherwise the main goals of creation of these products are not fully reached and it will make people disappointment. The quality of design is not always depends on its craftsmanship, but there are more important factors that increase the value of the designed product, such as, aesthetics, functional and usable value, form, emotion, and communication. Functional expectations are the most important factor in these designs, aesthetical factors will come after. "While the practical functions refer rather to the physical qualities of functional objects_ scissors should cut well_ the formal- aesthetic functions refer to purely aesthetic orders. Design, is the sum of functional object and the work of art, of functional aesthetics and artistic expression" (Loschek, 2009). It is also important to know that there is a good design only when the proportions are right. "Design is the aspect of art within commerce or industry" (Welsch, 1993). One of the important duties of the designer is that he should always be aware of the changes in environment causes by time. These changes can be in music trends, street culture, films and fine art. "Today's interactive world provides innumerable opportunities for the designer. The designer gets to know media starting from the educational period. The internet and the new technologies in education play an important

role in getting to know different cultures. All kinds of media are important in understanding and interpreting the visual perception of the designers" (Paksoy & Yalçin, 2005). All of the functional organization, aesthetics and artistic expressions in one design are the result of inspiration, idea and concept in the mind of the designer.

In this chapter, the act of design and its nature which in many cases are common between architecture and fashion design is dealt with. Process and techniques, in design process, nature of inspiration, conception, the approach toward the invention and innovation are focused on. Secondly, Inspiration, idea and concept that are the three primaries and initiative part of design which is common in these two industries. And at last but not at least, the Invention and Innovation that are usually the new ideas in early stages of design.

3.1. Problem, Synthesis and Solution

Design process in fashion and architecture comes with a sequence of creative activities such as research, analysis and decision making. The designer's duty is to design attractive and functional designs for human needs. A good designer is the one who can do many tasks all together. He should be able to observe the surrounding constantly, be a good listener, open-minded, critical, creative in thinking, well interpreter and skilled craftsman. In general the designer should be an artist. As well as being a technician "He must understand style, composition, balance, aesthetics and human emotions and also understand the vision and the psychology of perception. Using these tools the designer must learn to think, feel and create with his heart. The designer needs a new, fresh, innovative spark for creating" (Paksoy & Yalçin, 2005).

The process of design somehow gives the idea of a process which is involved with inventing physical object which it is pictures a new physical order, organization, form in context of its function (Alexander, 1964). This concept is the same in both architecture and fashion because in both fields, the process of design is aim to invent an object which reach the expectations of the user to its real function. As Prof. Lawson mentions, it cannot be said that design process follows certain steps, everything in the process happens at the same time (Lawson, 1997). Usually in the process of design the briefing comes first, than the synthesis, solution, analysis, experimentation, constraints and at the end the designer get to the design. These steps all should happen parallel and together to get the best result (Lawson, 1997). Design process can be known as an endless repetitive cycle (Snyder, 1970). Both fashion designers and architects face the same design process in the field of design. They start with the problem and then they try to analyze the problem and then come the synthesis whish the designers try to find a best alternative and design for their aim and objective. In fields of fashion and architecture, designers come up with many samples and alternatives to find the best one. Then after these conceptual designs, the designers will go to details to reach to the final and best product and solution to their problem.

Riegelman described the similarities between architecture and fashion with her following words: "Draping is like architecture: the body is the armature, the internal structure, and the fabric, like skin, glides over this frame. Fabric falls and twists, forms knots, bends and curves, like a river it ebbs and flows over the contours of the body" (Riegelman, 2003).

Design process in the field of fashion design has start to get recorded, documented and validated as an acceptable and reasonable design discipline in recent years with its own body of knowledge structure (Gully, 2008). Many years ago, clothing for people was just to cover themselves out of decency and usually upper class of society had cloths which were designed by a designer. In spite of this, the rest of the people in society just wore clothes as a shelter and protection for their bodies and the design of the clothes depended on and affected by the spirit of the age (Gelernter, 1995). On the other hand, documentation of design process in the field of architecture goes back to the medieval ages.

Architecture is an act of creating and designing. "Architecture is a prosthetic device, and, similar to other cultural expressions like language, fashion or art, submissive to continuous transformation" (Reinhardt, 2007). Design process in architecture was not only considered as the individual creativity, perception and expression; but it was the sum of pre-established information and knowledge which linked the architectural form with the spirit of Divine (Gelernter, 1995). The role of the architect is to be a co-coordinator, "who would unify the many social, technical, economic and artistic problems, and in this the modern architect was re-assimilated to the past, for the historical mission of the architect has always been to achieve the complete co-ordination of all efforts in building up man's physical surroundings; and in all great creative periods, architecture in its highest embodiment has been the dominating mother of all arts, has been a social art (Kostof, 1977). On that time, architects used the system of apprenticeship. Usually a young craftsman worked under the influence of a master, who himself was a qualified practitioner, for seven years and got to use the knowledge and

skills of the master by observation and taking notes. The apprentice in return helped the master in projects and took notes of the techniques that the master thought him. This is how the process of design starts to get documented. After the documentation and validation of the design process, it would be proper to say that, buildings and clothes were 'designed' and they can be considered as a 'designed object' (Gelernter, 1995).

In many levels, education is different in architecture and fashion design with other professions. Co-ordination is one of the important factors that the architects and fashion designers will learn in their education. Working in groups teaches them the fundamental factors in being able to be the co-ordinator of the design group. Architects and fashion designer are not able to work all by themselves, they have been thought to work in groups and each person in the group does the part that he is assigned to. Many professionals such as engineers, sociologists and psychologists are working independently and they do all the decision making all by themselves. "By contrast architects, whose education did not equip them to be specialists in anything at all, could be compelled much more easily, by the pressures of the economic system within which twentieth-century architecture existed, to abandon the image of architect as generalist and master, accepting in its place the reality of the architect first as a specialist like other specialists, and finally as an employee" (Kostof, 1977, p.338).

Ochshorn mentions that design studio is the main point for all the programs in architecture education (Ochshorn, 1983). Also, this is the case in field of fashion design. Centerpiece of all the programs in both industries is the place that the designers work with their hand and create the idea that it is in their head; this place is called the 'Design

studio'. "Its separation from the technical areas of instruction reflects the dual nature of architecture as art and, on the other hand, mere construction for utility" (Ochshorn, 1983).

Design studios are for education, they are for designers to work with their mind and hands to create, from a conceptual model to the finish designed project. Design studios are the place that art is thought. Except, art cannot be thought to the designers, that is why the design instructors do not teach, they criticize in the studios. "The content of their criticism is that the student's attempt at making fashionable design is more or less inadequate. The form that this criticism takes ranges from praise to sarcasm to contempt. The most horrible thing that can be said to a student is that his design looks like a middle-class suburban split-level ranch house; in other words, that he has failed miserably to internalize the latest ideas of fashion" (Ochshorn, 1983).

The education in fashion and architecture intended to offer the basic and fundementals of fashion and architecture. " to teach the student to think for himself; to develop initiative and a sense of responsibility; to show the student how to solve a problem" (Kostof, 1977, P.241).

3.2. Inspiration, Idea and Concept

Inspiration, idea and concept are the three primary and initiative part of design in both fashion and architecture. Inspiration is the feeling that one might get from seeing or hearing something and it would bring out new ideas, these things can be from childhood, a dream, and ones memory or even without any background it will help to create new ideas. On the other hand, creativity is arising from the clash of individual thought and

his environment. "In the fields of art and design, creative actions evolve especially when there is superfluous attention or frustration" (Loschek, 2009). Therefore, it can be said that idea is somehow the result of the inspiration in designer's mind. Inspiration for design subject can be found everywhere. (Paksoy & Yalçin, 2005).

Idea is usually the primary and foremost brain storming that comes to one's mind. Improvement and altering the ideas depends on the person himself by using the imagination. After altering and modifying the ideas in one's mind, these ideas will come out as a concept in process of designing something. With the help of inspirations and ideas, designer will come to the point in his mind to create the first alternative concept for the design that his creating.

Concept is the result of all those creative thinking and brain storming. In the field of fashion design, one can say that Hussein Chalayan is considered as a steady and constant concept designer. He always considers the aesthetic part of the design along side of its interrelationship with body. "He explodes all the conventions of clothing design and clothing aesthetics, as well as the interrelations of body and clothing. Frequently, Chalayan starts out from a clearly defined statement, analyzing clothing and fashion and the conditions under which they exist. This intention means that he succeeds in innovation without the individual items of clothing necessarily being innovative in their cut, material, color or pattern. In the vestimentary field, he lends design to a questioning of religions, cultures and morality in their relations to the body and face, and the safeguarding of individuality" (Loschek, 2009, p.62). In addition, buildings can never be without initial aim and concept .in architecture sometimes, aesthetics can be forgotten

when there are certain demands. The architect does not always have the total freedom and the building that he is designing is always under the effect of its context. The architect always should design the building based on the surrounding context but other professions are not like this. Other artists have more control on their own design (weber, 1995).

3.3. Invention and Innovation

Invention and innovation are the main points to create a practical, beautiful world for human beings. "In traditional cultures, invention, innovation, and discovery are the means to modernize proven and practical system of thinking, planning, building, representing, communication in the arts, philosophy, architecture, language, the science, industry, and agriculture" (Krier, Thadani, & Hetzel, 2011, p.49). Innovation usually is defined as something new or improved. It is somehow the introduction of new goods which other people are not yet familiar with (Allen, Henn, 2007). Invention usually covers the new ideas in early stages of design. Inventions are mostly articulate as abstracts, blueprints or concepts and it usually contains different prototypes. In fashion design the ideas are usually shown by drawings or models and also include the collections shown on the catwalk. "Innovation emerges only from invention's saleable realization or 'application' in the sense of evaluation according to the classic theory of innovation" (Loschek, 2009, p.32). On the other hand, Innovation in architecture usually reflects the technical innovation that inspires it. Nowadays, the main aim of architecture is the continuation of progress of its design based on technological innovation. "The forms and relationships established by architecture are distinguished from the strict forms of engineering with the assertion that in the latter, innovation is forever dictated by science and technology" (Morales, 1996, p.118).

In addition, it is important to notice the fact that the fashion designers and architects are trying to create extremely inventive and original designs that are influenced by theory, philosophy and techniques that are common between each other. That's why, in order for them to be more innovative and inventive they tend to cross some boundaries and create designs which are unconventional. Context crossing represents the idea of constructing a relationship between unrelated ideas and structures which are unlikely connected. "Context crossing are based not necessarily on genuine ideas, but far more on associative thinking" (Loschek, 2009).

Context crossings usually causes a reassessment of values which represents a new outcome, but it is important to know that it doesn't generates the change in values. "Context crossings are a technique promoting, for example cultural innovations and leads to a revaluation in the sense of identity switching. In the revaluation of values, the original (authentic) values are led to a fresh outcome. The common place becomes noble; the outlawed becomes establishment" (Loschek, 2009, p.106). In the subject of context crossing, iconic and emotional logic plays an important role and in fact, it is much more important than mathematical logic. "Context crossings in the sense of fusion, adaptation, revaluation, increased valuation, anachronism and paradoxes are among its tried and trusted strategies"(Sigrid, 2011).

In context crossing, artists tend to cross the borders by being bold and creative. They start to go beyond the usual boundaries, which are set based on culture and religion, and make connection with ideas and techniques which are unusual to make connection with. In this case, generally, innovations created by designers are most likely is the result of

context crossings. "As example in art, he cites all those things that were previously outside the art context, like Marcel Duchamp's bottle dryer, the black square by Kasimir Malevich and the everyday object in the art of Andy Warhol. The artist explodes traditions_ that is, he crosses boundaries" (Groys, 1992).

In field of fashion design in many successful cases, context crossing is seen. Fashion designers instead of using the common techniques and materials, will go beyond the boundaries and create something new and definitely not typical; for example, Paco Rabbane instead of usage of fabrics in his outfits, he tried to adapt metal platelets, pieces of glass or wooden balls in places of soft-to-the-touch textiles in the outfits to reach the maximum level of innovation. In addition, Coco Chanel used the regional farmer jacket and transformed it into the international haute couture of a Chanel jackets (figure 3.1). "By devaluating the clothing's original function_ that is its origins, tradition, environment, functional task, material and so forth_ the original reference is questioned and the garment is made 'free, or, in other word, globally available. Such revaluations of context and particularly the ensuing availability are also seen as a precondition to globalization. It is precisely the global strength of fashion and its self-referential system (Loschek, 2009).

Figure 3.1: Coco Chanel Jacket & Metal-plate dress by Paco Rabanne (Patterson, 2011; Skorver, 2012)

Another example would be the Afterwords collection of brilliant Hussein Chalayan. In his collection the context crossing took place via de-functionalizing of a room into the functional quality of clothing, thus leading to a revaluation. The furniture in the room by the help of the models changed to garments, this sudden change and transformation from furnishing to clothing can be called a massive and brilliant context crossing (figure 3.2) (Quinn, 2003).

Figure 3.2:Hussein Chalayan's Afterward collection, Autumn/Winter 2000
(Hemingway, 2006)

In architecture usually contextualism is used in order to talk about a modern building design in the harmony of the traditional city context. Furthermore, context crossing in architecture would present mimicry. It actually means that the typical image or function that is expected will be compromise and the designer will go further and beyond the borders to represent something else other than the obvious. "Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind" (Lancan, 1977). Actually Lancan divides mimicry into three different categories, and they are

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defined not by what is being mimicked, but by the purpose for which the mimicry is being used: "... we should be very careful not to think too quickly of the other who is being imitated. To imitate is no doubt to reproduce an image. But at bottom, it is, for the subject, to be interested in a function whose exercise grapes it" (Herrman, 2009). The three different purposes are: camouflage, intimidation, and travesty. "The full array of mimicry in nature can be divided into these three purposes: to blend into an environment (camouflage), to appear more menacing (intimidation), and to distract or captive (travesty). Architecture that mimics can be understood to operate according to one of these three purposes, where mimicry plays a fundamental role in how a desired identity is communicated" (Herrman, 2009).

In the intimidation part of mimicry, it can be easily seen that it is not the same as camouflage which the building tries to harmonize with surrounding, but instead it tries to create a different identity for itself to create a bigger effect. In nature this kind of mimicry is seen in many animals and insects to deceive the enemy and is often critical to survival. Animals and insects usually use this intimidation through mimetic images, sounds, smells, and movement (Herrman, 2009).

In architecture this context crossing can be seen through intimidation mimicry and employ a different identity other than the image of the building itself. "Buildings have used symbolic forms and elements to associate themselves with other identities throughout history. The use of domes, for example, which in Europe were mostly reserved for churches, were widely used in civic architecture by late eighteenth century and throughout the nineteenth century. Democratic societies used the dome to signify the

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authority and power of European churches. The American capitol building in Washington D.C., for example is based upon the domes of St. Basilica in Rome and St. Poul's Cathedral in London" (figure 3.3)(Herrman, 2009).

Figure 3.3:The American capitol building in Washington D.C. (Advameg, Inc. , 2012)

Mimicry helps architecture to create and employed new identities instead of the existing ones "British architecture mimics an Indo-Saracenic identity, returned emigrants mimic the architecture of the locales where their wealth was generated, and amusement parks simulate distant or imaginary places. Essentially, human displacement has made contact with that which is different an increasingly ubiquitous condition. Invisibility that dictatorship of transparency in which everything must take itself visible and interpretable, in which the whole aim is to invest mental and visual space, space which is then no longer a space of seeing, but of showing, of making-seen" (Herrman, 2009). Also there are other ways of intimidation in architecture "Mimicry is employed in

architecture to disguise a more traditional interior. The genesis of this mimicry is migration combined with an application of architectural styles from the countries where emigrants earned their wealth. The returned immigrant's home intentionally distinguishes itself from its environment in order to appear to belong to a foreign context. In fact this kind of conspicuous exoticness employs mimetic architecture to feign a foreign identity, the result of which is often powerfully intimidating" (Herrman, 2009).

In the mimetic travesty, in contrast by the camouflage and intimidation, has the desire to distract rather than deceive. "The essential function of mimicry as travesty is to draw attention away from its content. In the case of travesty nature shows us that it is produced by all kinds of effect that are essentially disguised, masquerade. With mimetic travesty, a conscious fascination with the act of mimicry itself develops, which becomes a sought out distraction" (Herrman, 2009).

Chapter 4

THE ACTOR OF DESIGN IN FASHION AND ARCHITECTURE

Architecture and fashion design always begins with the study of mankind which are the actors in one society. Some of these studies are about the physical aspects of people and users such as proportion, other studies are about human behavior and their relationship with other members of society. These behaviors are studied by the designers and they usually design accordingly to have a successful outcome. "Man and the society within which he moves are always theoretically the concern of the designers" (Creighton, 1969). Design in one society differs from other societies and it is affected by many different factors. "There are people, the human groups of men, women, and children. Their races, age, occupations; their creeds, their costumes; the way they dress, how they play, what they eat; how and where the now live-these factors affect life, and they affect design" (Creighton, 1969). On the other hand, the size and density of these social groups are really important and they are affecting the final design. As the population of these social and human groups' increases, the living problems will become more complex and difficult. New social groups will arise in time so in result new social needs will appear (Creighton, 1969).

Every person by itself is an individual, but this individuality is hard to reach because of the society that we are living in. Each individual is part of the whole and that whole is the society that we are living in. It is believed by most of the people that the individual

self-image, as it is known as individuality; develop through examination of the self by comparison to others. Elna Espoito, one of the famous sociologists identifies this comparison: "the self that observes itself does not discover identity, but the provision, legitimized as such... for the fact that everyone differs from others and identifies himself with this difference" (Esposito, 2004). Therefore, members of the society are the ones who can shape one society.

Changes in people's behavior will cause changes in society and social conditions that will result in changes in usage of social environment such as buildings and architecture; also changes in people appearances such as their clothing and fashion. "Somehow architecture and the related arts tend strongly to reflect philosophies of life and of society" (Creighton, 1969). People's needs of shelter in society is dramatically changed, but the designer's aim of designing ones shelter should be simplify instead of complicating it for the people who wants to live there. "Men's aesthetic, intellectual, emotional, and spiritual needs must be strengthened. More attention should be given to human needs" (Loschek, 2009).

The perception that the designer has from its time and place, is what architecture and fashion design is all about. It is the human natural tendency to grow new needs and having new demands, and they will try to meet these demands by finding something that already exist and implementing it to a new use. "When demands are made for larger buildings for new uses, the first resort is to take some existing form and adopt it quickly to the use desired. Gradually the form is altered and a new type evolves. Later on comes the realization that new form and new use have a far-reaching effect upon environment"

(Hurlock, 1984). It is in human nature wanting to be accepted by the others. As an individual, the person will try anything to become part of the social group.

When a group of people gathered around and create interaction and act as a cohesive unit, a society is shaped. This shaped society is not only for human beings, but also animals can have this group society. It is important to mention that, when it is being spoken about society, it does not include culture; it is only for the human societies that culture can be refer to (Society and culture, 2008). "A society, or a human society, is a group of people related to each other through persistent relations, or a large social grouping sharing the same geographical or virtual territory, subject to the same political authority and dominant cultural expectations. Human societies are characterized by patterns of relationships (social relations) between individuals who share a distinctive culture and institutions; a given society may be described as the sum total of such relationships among its constituent members" (Unknown, 2012). "No clothing speaks for itself, but only with reference to time, space, the individual or society, and to perceptual patterns permeated by knowledge. Fashion, with its structure and strategies, is convincingly explained as a social system. It emerges as a self-referential system of operative closure, which develops dynamics in exchange with the environment and varies its state without altering its systemic structures as such" (Loschek, 2009).

Image and communication is the first discussion in the following chapter. The similarities which architecture and fashion design have in terms of creation of an image and the way of non-verbal communication is to be studied in this part. Secondly, the influence of culture on designs of the architects and fashion designers and acceptance of

the people of that society is the main topic; and at the last the effect of time on architecture and fashion design is to be studied.

4.1. Image and Communication

Image and communication can be said to be the two important concepts in fashion and architecture. Image is somehow the way of communication in these both fields. There are many different definitions of the concept of the 'Image'. Norberg- Schulz mentioned in his book that image cannot be considered as a sign or symbol, although, image can include both signs and symbols. "While a sign has an indicative function, and a symbol functions through substitution, an image is something that is both new and rather peculiar. It represents nothing other than itself." but, Gadamer defined it as "it assembles a world and thus goes beyond its component elements" (Gadamer, 1960). All these definitions place more nicely in architecture field, an architectural image, which mirrors the whole of presence. "It has been called the 'mother of all arts.' It is typically inter subjective, in a more satisfactory manner than any other art, and it is directed toward a commitment to provide mankind with a solid rooting in space and time" (Norberg-Schulz, 2000). In fact, An Image has a direct relation with person's identity.

Image is the façade of one person that he/she built to define a character for his/her self and creates an identity. This external façade, that it is called an image, is somehow hides the true character's of the person and it might go unrecognized. For clothing and fashion, image is like a verbal language and it communicates with people of the society. The designer is in the eye of other people is the person who can be so creative and also is able to explore the future environment. "Fashion designer must have some idea of the development and origins of fashion and trends that come and go in art and design. The

designer must produce unique and innovative designs which will present new challenges, new obstacles and new human dynamics" (Paksoy & Yalçin, 2005).

It is possible with the help of this image, to create a new identity, pretend something, lie or express the truth. "A fashion can be a collection of textiles, individual parts sewn together or a dress belonging to Marilyn Monroe, if that is what the viewer wishes. Every individual decides alone how much of his or her personality is put into his or her clothes, so expressing his or her innermost being, or whether he or she uses fashion as a mask, as a conventional norm and habituation" (Loschek, 2009). In addition, the image that a person builds for himself guides people's perception and orients their mind in a direction. When a person designs his own body by different clothing and accessories, he is building a communication system. Therefore, he could survive in a society via communication and showing his inner thoughts and beliefs with the image that he created on the outside by clothing. "In order to be addressed as a human being, socially negotiated body styling is necessary. A person's picture must fit into society in order for him to be integrated. Each person experiences his world as culturally preformed. The cultural meaning of clothing lies in other people's social positioning. Clothing is man's closest medium of communication in relation to his surroundings. Each person communicates a self by means of clothes, and others perceive him as an entity together with his clothing" (Loschek, 2009, P.156). Nowadays, identity of people of one society is defined by what they are at the moment and the career that they have and not by their origin and past. The present and most likely the future is more important and essential than the past. Accordingly, an individual will be presented in a society by means of

fashion rather than their traditional costumes (Loschek, 2009). These concepts are exactly the same in the field of architecture.

In a society, the facade of the surrounding architecture is the means of an image in people's mind and it is one of the main factors in the communication system. "The social does not work in a void; instead it necessarily refers to a system of 'venues', and it therefore makes good sense to define the architectural image as the 'art of place.' it is precisely as the 'art of place' that architecture can help to heal the fracture between thought and feeling"(Norberg-Schulz, 2000).

With the help of the communication in a society, behavior of the people will shape. Generally, via communication and perception, all the surrounding information will be gained by the individuals and it is the only way that they could interact with each other. In this case, any other human product is just a tool to make this interaction and communication easier and even possible. These tools are to serve human in order to organize the environment. The non-verbal communication has as much order and structure as the verbal communication. The gestures, other kinds of actions, images or sounds, should all have the order and connection with a system of expectations to be meaningful (Norberg-Schulz, 1992). This non-verbal communication can be a building that is built to give a message to people and satisfy their needs. The clothing is the other way of non-verbal communication which helps the people to send different messages to each other about themselves or surrounding environment.

The social identity created by fashion is by the help of communication. Fashion can easily be considered as the social system based on communication. This communication happens through several levels. These levels are different from each other, many of them are with the help of the image where language couldn't help and many others, with the help of language instead of the image. "These processes of communication are activities of man and his environment, of habitat and culture, but they also demonstrate the way in which a human being observes his or her self or that of others" (Loschek, 2009). "Dress is a complex form of non-verbal communication. It can make the wearer stand out but can also serve to conceal, enabling the person to 'fit in'. Traditionally, we change clothes so we look appropriate for each new situation. In nature, too, changeable states are desirable for various reasons: mask and protect, to attract a mate or to signal status. Clothing already performs these functions both implicitly and explicitly" (Lee, 2007).

In addition "The fashion designer communicates creative ideas or establishes parameters by means of usually textile material via the product clothing/accessory". After that the product of the design developed as a communicative process, the next step would be the communication via models, the presentation and distribution to the public in that society. At the end, by the acceptance of the people in the society the product design would become fashion. "Fashion is tied to interaction; however, today these function less from individual to individual but far more from mass media and their style icons to the individual" (Loschek, 2009).

Altration of the human body always convert people's natural appearance into a social one, such as, painted hair styled, accessories and designer clothes. These changes will make the clothed body in the social one. The clothes that people wear and the fashion

that they follow, makes it much more clear that socialisation is much more stronger than individuation (Loschek, 1993). Every human being is an individual in the eyes of the others, even if their hairstyle, make-up or clothing follows the norms and type of that society (Loschek, 2009). But somehow this individuality is different in architecture.

Space can be transformed into a place with the emotional relationship between people and that space. Previous studies indicated that "physical attributes, activities and meanings associated with places contribute to make sense of place. Physical elements could refer to the attributes and characteristics of a setting; these features not only define the kind of a place but also could contribute to creation of meanings" (Najafi & Bin Mohd Shariff, 2011). Places are built to support a specific action; therefore an activity can be referred to actions afforded by the place. However, many meanings can only refer to perceptual and psychological aspects of an environmental experience which is perceived by people. past experiences, backgrounds, memories, personality, knowledge, culture, attitude, motivations, beliefs, age and gender of people in one society influence the perceived sense of place. Therefore, the result of the interaction between human and his living space will represent the sense of place (Najafi & Bin Mohd Shariff, 2011). On the other hand, "places have different levels of sense of place and people usually will contribute to social activities based on their strength of emotional bonds with places. Some places have a high level of sense of place. These places encourage people to dwell, stay a little longer and to connect with one another. They provide opportunities for social interactions in urban areas and are important to the health and well being of people" (Najafi & Bin Mohd Shariff, 2011).

The consciousness and mind of the people have effects on their body and therefore with different feelings the activity of them will change; in result, new identities will appear. "A wide range of philosophical and sociological theories view the human being as ambivalent or as the union of subject and object. The subject is understood as the basic consciousness, as the spirit or the soul, and the object is treated as the body. It is the object on which a subject concentrates his observing, sensually, empirically and practically changing activity" (Loschek, 2009, p.158). George Herbert Mead (1863-1931) had the theory that spirit and identities are only based on social interaction and language. In his view, "the 'me' is the social self, and the 'I' is a response to the 'me'" (Mead, 1934). It is the fact that, the physiological appearance of a person is not really connected to his identity. Instead, the appearance is there to help to develop one's identity (Loschek, 2009).

It is known by many people that physical environment of the people in one society can be improved by study of today's human relationship. "Architecture is involved in mankind. It is involved in mankind because it is charged with the duty of providing man with a portion of that cosmic order in his environment which he must have or perish" (Creighton, 1969). As Thomas Creighton mentioned in his book, 'Building for modern man', can classify architecture in to two types, first one is the shelter and the second one would be the honorific. "The first has two subdivisions: the simply useful, and that which has an added element of conspicuous waste in greater or less degree. The second has two sub-divisions: the simply useless and that which tries to combine the honorific and the useful" (Creighton, 1969, p.5). On the other hand, usage of fashion by people in one society is quite different.

There are many theories regarding to the fact that why people start to use clothing in the first place in societies. Some theoreticians believe that the main reason of clothing was not because of the protection like everybody think it was. "In the first place, early man, like the animals, was covered with hair and in that way nature had provided him with adequate means of protection. Modern primitive people, moreover, offer many examples which show that the protection element in their clothing is a very minor one. The men and women of certain Australian tribes go about naked except in cold weather" (Hurlock, 1984). There are many other theories such as 'modesty theory'. This theory suggest that because of the sense of modesty, that it is in all of human kind, people first start to wear cloths. In contrast, there is another theory called 'immodesty theory' that talks about the fact that people wore clothing and accessories to draw attention the certain part of their body, specially the sex organs. "The most primitive form of clothing, so far we know, consisted of a tiny apron or skirt, which just covered the sex organs. The ornamentation of the hair, face and breast with paint, cloth or beads calls attention to them. In addition to this, the time in the life of primitive man or woman when clothing is first put on, is the time of puberty, when the individual is ready for matrimony" (Hurlock, 1984). Based on these theories it can be understood so far that motives of people in different, small or big, societies are one of the most important factor in usage of clothing. "If we can free our minds from what would seem to us to be perfectly logical, sensible motives, and try to see primitive man as he actually was, we would find that clothing did not originate as the result of some carefully thought-out plan, but was largely a product of chance" (Hurlock, 1984).

Many of the functional social systems are the result of the social communication which these systems are in a community to fulfil the member's needs. "Luhmann starts out from a functional differentiation of modern society on the basis of social communication, which has led to the distinction and emerging independence of various functional social systems. Such a system, such as politics or sport, fulfils a function that cannot be fulfilled by any other functional system. A system must be autonomous, self-referential and operatively closed" (Luhmann, Die Kunts der Gesellschaft, 1995). It is also the same for fashion, if of course it be considered as a system. Now this would show that fashion system only is able to produce fashion and not other systems, for example economic system is not peossible to produce fashion. "Fashion is not a clever invention of capital for the purpose of constantly renewing individual attire. Fashion even endured as a self-referential system, as autonomous design, in times of war. Even the frequently cited reciprocal relation of skirt length to the state of the economy is quite inapt. Capital has merely adapted a system that had already mastered the production of luxury goods in the age of darkest feudalism" (Loschek, 2009).

The fashion system is made up with the bases of material clothing and immaterial process of communication. Communication is one of the key elements in fashion design." Fashion is a system operating word wide, throughout states, nations and organisations, and it does not stop at the borders of such entities. Even in time of crisis, such as during the First and Second World Wars, there were border-crossing fashions. If fashion is verified as a social system, there is no longer any need to categorise it as a 'phenomenon'" (Loschek, 2009, P.24).

In the result of the fashion system in big communities, the desire and yearning of approval from other members of the society are highly appeared. These desires express themselves in what is commonly known as vanity or self-display. As Elizabeth Hurlock mentions "The desire for approval did not die out as man passed through the different stages of civilization. The same motives must be satisfied, whether the individual lives in the jungles of Africa or on Park Avenue in New York City" (Hurlock, 1984). the only difference that they might have is in the expression which is given to these motives and all of that depends on the society the individual lives in. (Hurlock, 1984) In the field of architecture, there is also a system which works in a way to satisfy the needs of people of the society.

In past decades, environmental psychology has become a famous research area. Environmental psychologists believe that physical environment surrounding people plays an important and essential role in satisfying and facilitating the goals and needs of society users (Stokols, 1990). "They claim that physical environment have very real, immediate or long term impacts on human behaviour and their mental and physical health" (McAndrew, 1992). According to environmental psychologists "architects and designers should consider both emotional and functional qualities of places. In this regard, they elaborated that the purpose of designing places not only is facilitating of everyday activities but providing symbolic and affective qualities are very important to attract more people to places. The overall quality of environments is measured in terms of the richness of their psychological and socio-cultural meaning as well as in relation to physical comfort, safety, and performance criteria" (Stokols & Shumaker, 1981). The

environmental and social qualities of a society will effect the identity of the people who are living in that society.

People of the society are in constant rush to create a unique identity for themselves. With this identity they can create a personality for themselves so they could be differentiated from the others. This identity can be reached by the clothes that they are wearing, the place that they are living in, the life style that they have chosen and many other factors. Architecture and the natural and built-physical environment are some of the main factors which influence a person's identity. "When attachment to place grows, we start to identify ourselves with these places, both at a larger scale (nation, city, etc.) and at a smaller scale (neighbourhood, workplaces, homes, rooms) (Bonnes, Lee, & Bonaiutom, 2003). In result, people's self-concepts will be based on a place. People may refer to themselves by describing what country they live in, what city or town they come from, or if they are a country or a city person. These are more than social references; they refer to physical places where people live.

It is an important fact to know that the outfit that one person wears has two sides, one is the effect that it cause to the wearer, and second one is the effect that it will cause to the viewer and the society. The outfit that one wears shows the value and importance that he/she gives to his/her body and mind. Also, the value that he/she gives to the people that he/she has contact with. "We feel the fabric on our body, see the form, and respond to the texture and color – where it touches our skin, moves around and across us, and conforms to or constrains the body. The garment can be seen as an active subject in a web of relationships between persons and things. This can be either an individual or

collective experience where the garment acts upon both wearer and viewer. Fashion design epistemology can be explored through knowing and knowledge about design, making, clothing, and wearing" (Gully, 2008).

Clothing and also accessories are the products which are the result of the design process. These designs which are accepted by people and had become fashion are agreed by the people of that society. "It gives this clothing a social purpose, above and beyond those of function and aesthetics. Clothing is supplemented by semblance and illusion, which are defined as increased value or additional usefulness; in short, as fashion" (Loschek, 2009, p.134).

Niklas Luhmann claims that fashion have one of the primary connections with the appearance of the modern societies. He noted that: "the discovery of fashion begins to undermine the enduring validity of forms and thus the possibility of hierarchizing humanity. Aptitude in terms of temporal conditions becomes more important than position" (Luhmann, 1997).

The actors of design in fashion and architecture have got affected by the culture of society that they are living in for centuries. The culture and the acceptance of the people by that culture have a direct influence on the people who are the actors in a society.

4.2. Culture and Acceptance

Culture and acceptance influences fashion design and architecture in many ways. The main influence is on the designers themselves. Designers with different backgrounds and cultures design in a way which creates an identity in their works.

Many anthropologists define culture as, the way of life that is shared by a group of people. "It is what makes people similar to one another and unites them as a group, overcoming individual differences in personality. Culture is acquired behavior; it is learned rather than inherited genetically" (Society and culture, 2008). All of the people around the world, struggling day and night to find a true bit of order in the environment that they are living in. "The order we attain is, we have seen, a result of collaboration and the transmission of information. The achieved order is defended against all charges; the need for order makes man at the same time creative and conservative. A common order is called culture. Participation in a culture means that one knows how to use its common symbols. The culture integrates the single personality by giving him a feeling of security in a ordered world based upon meaningful interactions" (Norberg-Schulz, 1992). The term 'culture' was first used in by the pioneer English Anthropologist Edward B. Tylor. He mentioned that culture is "that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society" (Tylor, 1920).

It is believed by many theoreticians that culture has a great influence on people's perception and predilection of the physical world around them, how they perceive space and how they organize and use that space. There is another aspect to describe culture is to look at physical environments. The diversity that there is in built environment in different societies around the world can only be explained by the diversity that there is in culture that is influencing it. "There are 'cultural particulars' in every society that affect how built environments are shaped and modified" (Fernando, 2008). "Cultural variables play a significant role in design. They are important in understanding specific user

groups, situations, and environments. Environment can be understood as the organization of space, time, meaning, and communication; a system of settings; the cultural landscape; and the fixed, semi-fixed, and non-fixed elements of the above" (Rapoport, 2005).

Culture is somehow consider as a symbolic communication. Some of its elements are such as, knowledge, attitudes, values, and motives. The value and meaning of these elements are teaches to the people of society by older members and it always goes on generation to generation. "Culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving" (Hofstede, 1997). Every culture has a different mixture of geography, climate, resourses, history and connection with other cultures. All of the people around the world are born with similar implements, but their culture inform them about how to use them in the right way and according to their beliefs. "So we can all make sounds, but cultures teach us how to shape those sounds into words and how to arrange those words into the different languages we human speak. We all have emotions, but cultures tell us what to become emotional about, and what to do about it when we are emotional. We all have a sense of morality, but cultures differ on what is right and wrong, good and bad" (Matsumoto & Juang, 2012). Therefore, culture is the key element that shows us how to communicate, think, make decisions and solve problems.

Additionally, it can be said that "Culture is a contrast, practical process of negotiating the rules according to which people live, revealed in a society's or community's execution of its practical existence. Among other things, both language and cloths may serve as indicators and codes of cultural processes, but they are essentially involved in their creation as well, making it easier to determine one's own identity. Culture is generated through communication and is thus subject to a process of constant change" (Loschek, 2009, p.92).

Although people around the world with different cultures have their difference but they do have many similarities among them (Matsumoto & Juang, 2012). Essentially, basic needs of people in different societies with different cultures are the same, such as, to get along, find a mate, achieve goals, and carry out the basic functions of living. Cultures are the solutions to satisfy these needs in the most beneficial way. "Culture is the way of understanding the relationship that human of one society has with its built environment. "Culture feeds a society's worldview and perceptions, and influences the way that society would envisage and organize the physical environment it inhabits. Thus, culture and built environments closely linked" (Fernando, 2008).

Culture as it mentioned before is generally defined where there is a group of people. The communication of these groups creates the foundation for particular value systems that is shared by those groups. "Value leads to certain ideals, schemata, and meaning, which set more specific social norms, expectations, and standards of the group. Values also influence the group's collective or shared standards of lifestyle. This shared lifestyle influences shared ways of engaging in activities. Value, schemata, norms, lifestyle, and

activity systems are invariably linked with built environments, as the latter is a result of the former" (Fernando, 2008). Therefore, built environments are defined as organizations of space, time, meaning, and communication. Usage and organization of a physical environment in one society and one culture is normally based on shared values, norms, and meanings between the members. "A cultural group may use the physical environment to express certain aspects related to these cultural schemata. One such expression is how a built environment reflects a group's cultural identity. Place identity in relation to an individual person can be thus described as a complex psychological relationship that person develops with a particular physical environment. The physical space reflects certain aspects of 'self' of the person" (Fernando, 2008).

People of a society are usually bond to the traditions and believe that they already have and that's the reason why it is hard for them to accept the new norms and traditions. "Scientific discoveries, technical inventions and artistic designs are always embedded in a cultural context, which simultaneously specifies the possibility and limits the feasibility of new insights" (Weinert, 1999). Artists used the concepts and principles of design in their own specific fields of design and got the maximum benefits from them in order to design in a best way which is acceptable via society. "Ascott noted that cultural institutions must be responsive to these imminent social transformations, which he foresaw as underlying new forms of expressionin the future. Such forward looking theories aspired to push th elimits of human consciousness and imagination as part of the ongoing creative process of constructing culture and society" (Ascott & Shanken, 2007, p.2).

Definition of human culture by many people is somehow an information system, which is shared by many people of one society from generation to the next one. And it would teach the people how to survive, pursue happiness and find the true meaning of life. "This definition of culture also essentially views culture as a knowledge system, one from which individuals create and derive knowledge about how to live. This knowledge system is shared, imperfectly, by a group of individuals, and this knowledge is manifested in concrete objects, behaviors, and other physical elements of culture" (Matsumoto & Juang, 2012, p.119).

Fashion has always, from the time of formation of communities till now, been an important aspect of culture. Many people have the idea that fashion has recently been analyzed within a framework of cultural thought, but it is not correct. "Early fashion journals from late eighteenth and nineteenth centuries in particular, as well as the first book of costume theory from the second half of the eighteenth century, viewed fashion as part of culture, together with interior design, literature and all the other beautiful things of life" (Loschek, 2009, p.93). In the middle of the nineteenth century, fashion has experienced a controversy. The conflict was between the mass production and haute couture. "Fashion became part of industrialisation, and its creative, hand-fashioned quality was forced to adopt a special, elitist status" (Loschek, 2009, p.93).

It is strongly believed that culture is somehow the force behind the urban architecture in one society is influenced by different factors such as, urban social, religious, and political elite. Based on many researches that have been done, people's everyday life and activities and their use of physical environment is highly affected by their culture in

society. For example, in many traditional Middle Eastern cities, based on cultural background and rules that were influenced by Islamic religious principles, made people to organize their physical environment according to the religious beliefs and building a closer built environment (Fernando, 2008).

Based on the culture of one society, changes in fashion would not be an easy thing to do. Inventions and innovation in such society would be with the help of the outsiders who looking forward to escape from these norms and common beliefs; The important thing is "the relativisation of any one culture, the perception that is not an absolute but just one approach among many to the shared human project of civilization" (McEvilley, 1992, p.95). Then if society permits it and more than a few individuals want it, it can be part of the daily fashion in that society. " The origin of an innovative fashion creation does not lie in rebellion against cultural tradition, but in the strategic combination of positive and negative adaptation to tradition... the aim being to create a significant of the present" (Groys, 1992). "It is a.... principally insoluble question whether man creates his conditions or the conditions make man. Similarly questionable is the role of the individual as a creator or as the creation of culture, science, economics, and technology" (Weinert, 1999, P.269). Related to fashion, it is not easy to say what really affects fashion and how, under what circumstances, it is shaped and affected. But one thing is clear, in an open society, where people are freer to have their own ideas and creativity, the degree of innovation is much greater than the communist state societies (Loschek, 2009).

Additionally, it is important to mention that the clothing is highly affected by the culture and background of the designer and the person who wears it. "Wearing is a creative and transformative engagement with the self. Placing oneself within a constructed form (the garment), with the possibility of modifying that form, or being modified by it, is the ultimate three-dimensional experience. When an object of material culture is placed on the body it symbolically extends the self (Gully, 2008).

In addition "Fashion fulfils its fundamental function when worn by humans. Whether that function is to protect the body or to create a symbolic meaning, it displays its worth when met by a body, claims Park. The action of choosing clothes and wearing them, the action of making style, is a kind of art as well as a sphere within design. I think that all individuals are a living form of artwork" (Karaminas, 2007). Designing a different piece of clothing or building an unusual building in a society, depends on the result of acceptance by the people of that society.

Acceptance is part of human senses and usually these senses are generated by perception or memory. As a person is in the process to accept or reject something in sight "Interplay develops between an impression stemming from the environment_ a sign, a form, a color_ which is accepted at face value, and an individual subjective memory" (Loschek, 2009). When this acceptance process is bound to the person, by their free will it would be generated. However, there are times that people accept or reject something under the influence of others and it is not based on their own free will. In this sense, in case of both fashion and architecture, there might be times that people under the effect of social adaptation instead of their individual will, accept or reject something. "Acceptance can

be traced to synergy parameters that make the new appear comparatively better, more attractive and more useful within its contexts… The distribution of a new fashion is dependent on the social process of acceptance" (Loschek, 2009). Again in both fields, another reason for acceptance might be the fear of Social Disapproval. "A large percentage of the people who conform to fashion do so not because they want to imitate their social superiors, but because they fear social disapproval" (Hurlock, 1984, P.41).

Architecture is a profession and a business, with strong economic and commercial factors which could not be ignored. "The closest relationship for the architect, and sometimes the only significant one, was with his client. At the same time, the architect is also a designer and an artist, strongly influences by his cultural environment and fully capable of artistic innovation, even audacity. He had the opportunity to contribute something of beauty to the locality he was working in; or he risked subtracting beauty from what was already there" (Holmes, 2009). The relationship between the architect and users (client) is different from place to place. "....and depends upon the role-distribution within the society concerned. Generally, however, we may assume that the architect should not only fulfill the needs of which the individual client is conscious (Norberg-Schulz, 1992). However, it is important to focus on both the quality and the functionality of buildings in their environment; it means that the building itself is not only the important factor, the surrounding environment and the society is the other important factor that needs to be considered. "What mattered to a community is the nature of a building in its space, within a specific locality, as part of a town or city, within a community territory in which people lived, worked, travelled and expressed their freedom" (Holmes, 2009).

One of the most important issues in societies and built environment are the places and the meanings associated with them. With the world facing modernity, post modernity, globalization and information society the role of space and place in society and build environment is strongly changing. Place attachment is affected by different factors related to physical, perceptual, psychological and the socio-cultural dimension of place. People's involvement, familiarity with a place and knowledge about the place will affect the attachment (Najafi & Bin Mohd Shariff, 2011). As Stedman explained "place attachment is an evaluative dimension of place, it describes how much place means to people" (Stedman, 2008). "Place attachment plays a positive role in human lives and also in their care of the place. It is expected that there is difference in environmental attitudes between those who feel an attachment to a particular place and those who do not" (Najafi & Bin Mohd Shariff, 2011). However, it is the fact that these two professions, fashion design and architecture, can't get formed without the placement of the individuals in the society. The individuals should be part of the big community in order that fashion and architecture get a meaning and be accepted as a industry among the members of the society.

Fashion can only survive in a social environment. The social groups which are bigger and give more attention to organizations, have a more certain place for fashion in their daily life. In small cities and communities, fashion has a less importance in the eye of the society. "Here every one knows everyone else's affair, and fashion can in no way cover up defects or lend distinction to the individual. In larger communities, with fluctuating population, fashion plays a more important role and its influence is far greater" (Hurlock, 1984). Usually in the isolated and small societies where ways of

communication and transportation are weak, and economical situation of people is not in a good condition and they have difficulties, fashion goes in the bottom of their 'to do' list and the importance decreases. But on the other hand, where people of the societies are in a better economical situation and different classes of society is defined, and social organization has reached a high state of development, fashion plays an important role in people's life and it gives them the power to create their own individuality (Hurlock, 1984). "Fashion is more than the sum of clothing and textiles. It offers insight into society, culture and itself...Fashion is defined by the requirement of social validity, which is negotiated in a communicative manner. The un-wearable or non-functional may also become fashion if a specific community allows it. Fashion provides diversity, including constructs opposing the so-called mainstream" (Loschek, 2009, P.205).

In one society, the images of social institutions can be analyzed as the projection of the architecture and planning; it can be the true identity translation of the society into buildings or cities. "Some advocated the use of space as a peaceful tool of social transformation, as a means of changing the relation between the individual and society by generating new lifestyles. But the "clubs" and community buildings proposed not only required an existing revolutionary society but also a blind belief in an interpretation of behaviorism according to which individual behavior could be influenced by the organization of space" (Hays, 2000). "Changes in fashion are indicative of changes in society. There is a tendency to label radical changes as the 'end of' a particular era or movement. Changes actually signify the beginning of something new. The 'end of' offers inventions the chance to establish themselves as innovation. It is not the pointed logic of exaggeration displayed by even more daring border crossings that

fundamentally questions fashion (not clothes), but rather the concentrated power of industry and the public's low aesthetic demands" (Loschek, 2009).

As it mentioned before, culture and society are not the same. "While cultures are complexes of learned behavior patterns and perceptions, societies are groups of interacting organisms. People are not the only animals that have societies. In the case of humans, however, societies are groups of people who directly or indirectly interact with each other. People in human societies also generally perceive that their society is distinct from other societies in terms of shared traditions and expectations" (O'Neil, 2006).

A whole range of people get caught up in the response to the built environment: clients, users, people in the locality, planners, regulators, local politicians, central government, the media, and the public. Many people believe that architects play an important role in society. They are not only there to increase the aesthetic quality of the built environment, but also to develop its functionality and sustainability. It is the fact that there is a relationship between buildings and the overall spirit and health of a community, especially in the intense environment of a city (Holmes, 2009).

The places in which people have lived also influence their environmental preferences and affect the kind of environment they may seek out or prefer" (Després, 1991; Csikszentmihalyi & Halton, 1981; Nasar & Kang, 1999; Rapoport, The Meaning of the Built Environment, 1990).

As Tajfel explains "social identity" is the knowledge of a person of his/her belonging to a social group; In addition, the emotions and values are express to him/her by the society (Tajfel, 1981). Therefore, social identity depends on the quality of the social groups that we belong to, such as nationality, culture, religion, family, neighborhood etc. "in any given situation, different combinations of the self-concept will be central to the individual, producing different self images. Some parts of our identity will then be silent. In some contexts our cognition or behavior is more influenced by group membership than in other contexts, for instance when experiencing inter-group conflicts or discrimination" (Tajfel, 2010).

In result, the subject of individuality arises. Each person in society will try to state their own individuality by constantly passing through the local clothing regulation and trying something new (Loschek, 2005). "However, the notion of individuality emerged within the community; while_ according to Luhmann_ 'today the individual is denied any possibility of identification with the whole of a functionally diversified society'" (Luhmann, 1997).

Chnages in culture will result in changes in acceptance too. Crossing borders is the cuase in the mixture of cultures which in case of fashion and architecture will creat innovation in designs.

In our daily life, human beings face so many different kinds of borders. These borders are different types such as, geographical, cultural, radical, linguistic, narrative or even virtual (Chaouch, 2011). Human beings, sometimes, in order to satisfy their individual

needs, force to cross these borders. By crossing these borders and movement from different groups of people, changes in human behaviors happens (Aikenhead, 1996).

In every culture and society around the world, border crossing is one of the essential factors of innovation. The excitement of unknown, alien, exotic and distant world will encourage the designers to be more inventive and to use those unfamiliar cultural factors in their design. "In the course of political, economic, cultural and religious assimilation, the unfamiliar, rare and difficult-to-obtain became desirable and turned into something promoting prestige: a luxury commodity. The Iconic materials and styles of Asia Minor infiltrated into Greek into Rome, and so became fashion in foreign territories" (Loschek, 2009). In every culture of one society, there are some subgroups that are identified as race, language, ethnicity, gender, social class, occupation and religion. Therefore, an individual in that society belongs to one or more subgroups. For example as Aikenhead puts it "an Oriental female Muslim physicist or a male middle-class Euro-American journalist. Large numbers and many combinations of subgroups exist due to the associations that naturally form among people in society" (Aikenhead, 1996). As a result, based on these subgroups, one can cross some of these subgroups, but it is impossible to change one's culture. Culture belongs to a person and creates his/her identity; but he/she can cross the boundaries and live in different groups of society along side of the people with different cultures and backgrounds. "As we move from the one subculture to the other, we intuitively and subconsciously alter certain beliefs, expectations, and conventions" (Aikenhead, 1996). These crossing borders have an enormous impact on both fashion and architecture.

In fashion design industry, dresses make amazingly strong connections between the boundaries of self and culture. This connection will make a ground in order to reach to aesthetics, social and political inscriptions (Kuhn, 2005). Linda Hutcheon mentions in her book in 1988 about the borders and margins as "the postmodern space par excellence, the place where new possibilities exist... where the center is both paradoxically acknowledged and challenged" (Hutcheon, 1988). Dresses usually become a place that culture and identities meet and they collide; the clothing are used to create an image for a person and that images represent their culture and traditions of the place that they had come (Kuhn, 2005). Many people believe that fashion is like a cultural melting pot which people from different cultures and backgrounds mix their traditional clothing with new fashion trends and create their own fashion style. "In fashion design there is talk of sampling, redesigning or mapping the world. In this context, the global design is oriented on local traditions; is assimilates everything_ whether Romanian peasant blouse, Mongolian waistcoat, Japanese laborer's pants or Hawaiian shirt_ and puts it together in a new way to create a new whole that is available across the globe" (Loschek, 2002). Designers from all around the world are eager to create new symbols. They are brave enough to ignore the traditions and identities of national costumes in order to be more open and creative. (Loschek, 2009). However, there are many creative and brave designers who with the help of these traditions and cultural backgrounds design new and amazing clothes. The key to their successes is that they cross the borders and boundaries; they usually get inspired by the cultures and costumes of different countries and design new symbols and trends. Although, the boundaries create a division but, the margins tries to break this boundaries by crossing them. It is one of the important characteristics of clothing which can cross the cultural boundaries and create a

margin of cultures. The clothing as a boundary, frames the body and separates it from the social world, and creates an individual container and wrapper which show the culture of the wearer and how he/she combined it with the existing social surrounding. "Dress as boundary is meant to trace a neat line between self and other. The limitation of physical visibility via clothing, for example, parallels metaphorically an intended limitation of psychological accessibility. As margin, on the other hand, dress connects the individual to other bodies; it links the biological entity to the social ensemble and the private to the public" (Kuhn, 2005, p.28). Many examples of border crossing have been seen in the work of the designers on the runaways. This border crossing, which many designers called it as the 'Ethnic crossing' had been seen in the work of Kenzo in the 1970's (figure 4.1). He combined different ethnic garments with unconventional and colorful fashion (Loschek, 2009).
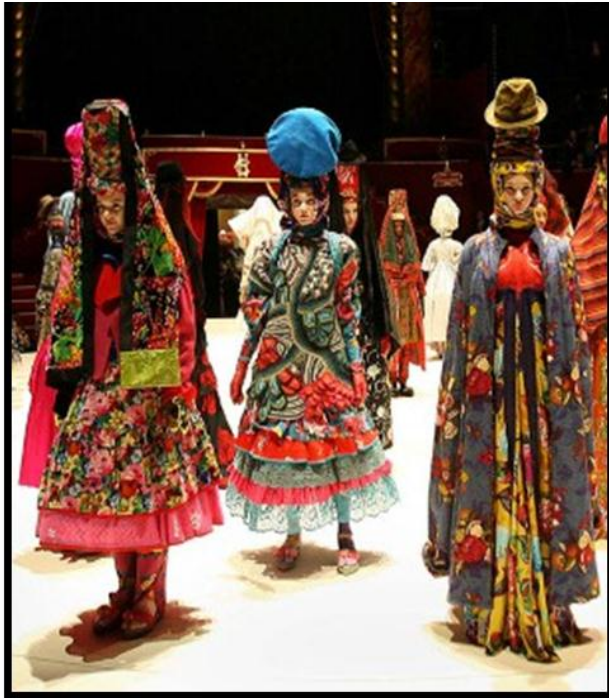
Figure 4.1:'Ethnic crossing' by Kenzo (Fashion News, Trendy People in Fabulous Places, 2010; The Coolture, 2010)

Another famous fashion designer who border crossing had an great influence on his work, is Hussein Chalayan. From his creations one can see that he is greatly inspired by culture, nature and technology. The issues of migration, religion and culture identity can

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be seen in his work. These issues are all because of his own experience of early life as a person who migrated from his home country and living in a foreign country and trying to adopt to the cultural identity changes. "Afterward explores the idea of having to flee one's home in times of strife and illustrates the potential precariousness and fragility of both shelter and identity" (Miles, 2008, P.28). The concept of border crossing is somehow the same in the field of architecture. Although there are some differences but the basic concept is the same.

Architecture is the temporary response to a series of transformation which engage uncountable changes and its features are never the ultimate solution. In brief, the form, function and future of architecture are open to any changes which are influenced by external factors (Herrman, 2009). Many social scientist claim that, one of the reasons of transformation and change in architecture is immigration which directly results in border crossing. They believe that immigration will affect the settlements, formation and ethnic communities; and will result in cultural diversity (Castles, 2000). The out come of border crossing in affect of immigration usually has different reasons. People who migrate to a country come from different types of societies. They might come from different traditions, religions and political institutions. Usually they speak in different languages and believe in different cultural activities. Their physical appearance might be different from others such as skin color, facial features, and hair type. Their styles and traditional costumes might also be different (Castles, 2000). All of these factors come to the point which affects the built environment. These migrated people based on their culture and backgrounds are in need of changes in built environment. Architects based on the migrated people's need will start to design in a way that some factors of their

traditional architecture and culture will be satisfied. "Culturally distinct settler groups almost always maintain their languages and some elements of their homeland cultures, at least for few generations" (Castles, 2000). There is a very good example on how many people from different countries and backgrounds are living in a city at the same time. They with changing their living environment and based on their cultural needs are doing the activities which they used to do in their home country. The example goes like this:

> Early in the morning, a man received the facsimiles necessary to complete his report for an afternoon meeting. After making several copies, he had a croissant and coffee, attended a chaplain's morning Anglican Church service, and bought a book about impressionist painters for his daughter. That afternoon, a woman had a video conference with representatives from her company's offices in Hong Kong and Mexico City, ate Japanese cuisine for lunch, and meditated alongside another Buddhist. In the evening, a man and his son emailed their family, kneeled on floor mates for prayer after a ritual washing, and ate a dinner of couscous and grilled vegetables (Herrman, 2009).

In order to understand the effects of border crossing in architecture, it is important to talk about an example in Amsterdam. Most of the population of Surinamese was relocated to the Netherlands. The Surinamese community mostly established itself isolated from the rest of the Amsterdam. They were able to rescue their uniquely Surinamese cultural space that manifested itself with religious structures (Herrman, 2009). Because of the religious diversity in that neighborhood many churches and mosques were built to satisfy the religious needs of the people. The largest mosque that was built in Amsterdam is called Bijlmer's Taibah Mosque (figure 4.2). The mosque of Taibah is the one of the first mosques which is designed by the professional architectural critiques. The design's characteristics were generally the architect's idea, who wanted to combine traditional Islam with modern Dutchness (Roose, 2009).

Figure 4.2:Taibah mosque, Amsterdam, The Netherlands (vBulletin Solutions, Inc., 2012)

The mosque, in opposite to the grid system of the city, has its own direction in order to face Mecca. As the result of its orientation, the building got a asymmetrical form which distinguish it from other mosques (Herrman, 2009). The building contains different styles in order to satisfy the requirements. Many people get confused in order to figure out the style of the building. Somehow the building represents the Islamic architecture because of the usage of cultural building elements and abandonment of modern Dutch details. However, based on the design process it is clear that the techniques that were used are not the traditional techniques (Roose, 2009). According to some observers:

> it now represents Hindustani-Islamic culture even more than its predecessor because of the increased use of 'cultural' building elements and the abandonment of the 'modern Dutch' style. However, when looking at the design process, this design included specific building elements as identified by the new commissioner in a specific building outside the Hindustani culture area even more than its predecessor (Mekking & Roose, 2009, P.52).

The meaning of many architectural elements because of the incorporation of new context is eventually changes. The act of changes in the meaning of a building scheme

or a form is common. The explanation of this act is that the older meaning was replaced by the new one (Mekking & Roose, 2009). The newer meanings emerge under the effect of the border crossings which makes changes in context of the city. At the end, this border crossing brings people closer to each other and makes the world a smaller place. The work of architecture as a whole is at all times potentially both an original (referent) and a surrogate (signifier), the distinction of which remaines where it should be- in the mind of the occupants, the ultimate creator of the space. (Proto, 2006)

In result, it is understood that culture influences both architecture and fashion design basically from the background of the designer itself. The designer, designs the buildings and garments in a way that he believes in and he was thought to. Also, the control of culture makes it hard for the designers in both industries to make some rapid changes in their design. On the other hand, crossing the borders creates more opportunities for the designers to be more inventive and innovative. Also, gender is another issue which affects fashion and architecture. Gender Crossing is growing in a direction which all the borders in area of genders are getting crossed.

Gender issues, after many years is still a question rising discussion between people. Many social studies shows that gender is a way of reference to the roles, behaviors and activities which are defined socially and particularly a society considers them appropriate for men and women.

In our daily life, the public assumption of all human beings around them is either a male or female. This basic idea of male and female has come from our ancestors and will

carry on in the future. Many people nowadays believe in the fact that there are no boundaries between male and female and everyone are the same and have equal but it is important to know that in the world that we are living in there are something essentially male and something essentially female (Kessler & McKenna, 1978). It doesn't matter which society one person is born in, there are always many different consequences in being male or female; although, the amount of differences and consequences are different in societies (Garrett, 1987).

Gender has always been used to define psychological, social and cultural features of maleness and femaleness. The idea of gender is somehow known as the key dimension of personal life, social relations and culture. It is an issue which we face different issues about justice, identity and even survival (Connell, 2009). Socio- cultural aspects of sexual behavior are mostly examined with gender studies. Socially constructed gender and the problems related to it can only be examining in context other aspects such as ethnic group, religion and state form (Loschek, 2009). Cultural construction of gender, point out the fact that different cultures have their own individual ideas about male and females. "The word construction evokes the act of "building"_ from the raw materials provided by sexual differences. Different cultures build up their ideas and beliefs about how sexes differ and what these differences mean. How males and females perceive and define themselves and each other. What it means to be a woman or a man. What roles are appropriate for men and women_ these and many others dimension of femaleness and maleness are culturally variable, not universal to the human species or constant across all cultures" (Peoples & Bailey, 2011).

Nowadays, many people believe that there is a biological difference between men and women. These differences are believed that are in result of cultural values learned during socialization and they shape the role of men and women (Garrett, 1987). These people also believe that "Gender is a social structure, but of a particular kind. Gender involves a specific relationship with bodies. This is recognized in the common sense definition of gender as an expression of natural difference, the bodily distinction of male from female" (Connell, 2009, p.10). This social structure may cause some inequalities between men and women in terms of roles and behaviors, and it would systematically favor one group. In the gender social structure, the set of social and behavioral norms that are appropriate for specific individuals and genders, are called 'Gender roles' which are different between cultures and historical periods. Many people believe that the differences in behaviour and personality between genders are completly because of cultural and social factors, but others believe that the differences are the cause of biological and physiological factors.There should be another element which is essential and creates a challenge to these norms and cultural diversities. Crossing gender boundaries is one aspect of these diversities and it demonstrates the possibilities and differences allowed by some cultures (Suthrell, 2004).

Sociologists have several reasons to make a distinction between 'sex' and 'gender'. "The term 'sex' refers to the socially- determined personal, and psychological characteristics associated with being male or female, namely 'masculinity' and 'femininity'. 'Sex' and 'gender' are clearly related, although the exact nature of this relationship is the subject of much debate among sociologists and others" (Garrett, 1987, P.6). It is very important

to mention that the difference between sexes are not completly cultural and somtimes it depends on other factors such as religion (Brinck, 2005).

In different cultures around the world, adaptation of behaviours and roles that are typically belong to other sex, such as clothing and work is normal and has no social and illegal punishment. These adaptation of opposite sex, are known as 'Gender Crossing' (Peoples & Bailey, 2011). The concept of gender crossing is the same as the context crossing, relationship between unrelated ideas and structures which are unlikely connected. The idea of gender crossing has a great impact on both fashion and architecture.

In the field of fashion design, being man or woman has a distinctive and important role. "It was primarily on the basis of clothing that the significance of gender was established, and what freedom and development possibilities were available. In the (fashion) journals as well, the roles of the sexes and the relations between man and woman continue to be understood as a fundamental aspect of the social order; they are mediated as such to present day. The introduction of the concept of gender in 1955, however, made it clear that there is a social, cultural sex (gender) by contrast to biological sex" (Loschek, 2009, p.115). Women in late 1920s claimed for equal social right and had an important impact appearance of fashion on the street. Women started to wear men suits and long manly pants which in that time was a taboo zone. Later on in 1970s with the emergence of hippies, their main idea was the sexual liberation and freedom. They believed in easy life without any borders in any aspect of the life and gender crossing was a part of it too. "Nevertheless, the adaptation of men's clothing by women did not abandon the

vestimentary connotation 'female' insofar as the female adoption of male clothing is never a 1:1 copy, but an adaptation... Because gender crossing took place primarily as context crossing from men's clothing to women's clothing in the twentieth century, in the future the reverse path from women's to men's clothing still remains largely open" (Loschek, 2009). Nowadays, women cut their hairs real short and adopt men hair style; in contrast of religious believes they wear short skirts and show more skin. Women are breaking the boundaries that have stopped them from shinning in the world and do the things that they were meant to do. Great impact of gender crossing can be seen in feild of architecture. In Spring/Summer 1998 collection of Hussein Chalayan, he designed clothes that were some how a mockery and irony to the tradition and religion. He tried to cross the gender boundaries against the culture and religion limitations and boundaries. Also, Alexander McQueen in Summer/Spring 2000 presented a collection with the contrast of women with covers and partial nudity (Figure 4.3).

Figure 4.3: Gender Crossing in Spring/Summer 1998 collection of Hussein Chalayan & Alexander McQueen in Summer/Spring 2000 (Internationella kvinnodagen Inc., 2011)

In architecture, gender crossing is more related to the impact of religion, culture and tradition. As it is mentioned before, the responsibilities of males and females in one

society are called gender roles and they are defined by the behaviors of the members in society. Buildings and people who are living in them are the ones which shape one society; therefore, these buildings are shaped in order to satisfy the needs and responsibilities of its members. To satisfy these needs, buildings should be built in a way that the roles of males and females of that building get persuaded. The gender roles of the household are based on the norms and believe of that society. Each male and female of that society has different responsibilities and duties in both outside and inside of the house which directly affects the design of the building. These buildings are affected with the roles that the members of that building have and the time that they should spend in that space. In result, many functions are created in buildings based on the gender roles; especially, in old times in Islamic countries, spaces in buildings were carefully built according to the male and female roles, for instance, cooking place for women were a private place and without any visual connection to outside, due to the fact that she could have her private territory without any disturbance from outside (Prussin,1990). Houses are like a small society which indicates that the members of the house are like the members of the societies; therefore, the needs of the households are the needs of the society. Because of this reason, buildings are designed according to the social needs so the design of the buildings would reflect the roles that the members have in that house (Oliver, 1987). The variety of the members in a house society is directly reflected on the formation of the building and in result, that society (Rapaport, 1999). The separation of the public and private spaces for women certainly creates problems in terms of both material and ideological level. The relationship of the women with the urban environment can easily be understood via cultural (figure 4.4) (Rendell, Penner, & Borden, Gender Space Architecture: An Interdisciplinary Introduction, 1999).
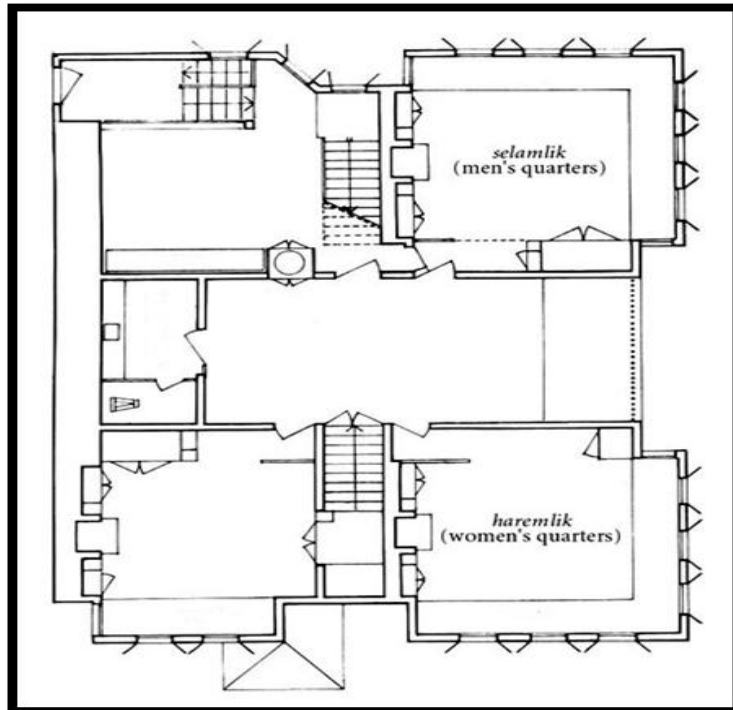
Figure 4.4: Gender distribution, House in Basra, Iraq (Essential Architecture., 2011)

There is another important factor which has a great impact on gender roles and therefore on architecture, and that is religion. Sanjoy Mazumdar has a brilliant definition on religion which says that "Beliefs are ideas of truth or fact without empirical grounded or

scientific evidence proof and Religion is set of social beliefs (What is appropriate and what is not)" (Mazumdar, 1990). Religion around the world influences the lifestyle of the people and how they are living. "How, where and what activities would enable believers to reach the good in this world and beyond" (Rapoport, 1969). Many religions and beliefs refer to the role of human being and the things that they should do or not to do. These dos and don'ts affect human life and therefore built environment and at the end the society (Mazumdar, 1984).

As it is mentioned before, traditions, cultural background and religion are the primary factors in shaping one society and therefore the architecture of the built environment (Oliver, 1997). The way that cultures and traditions move from one generation to another generation, is the way that they agree on built their surrounding environment. These cultures and traditions under the effect of time will change. These changes are mostly because of the changes in human needs. Role of males and females always change in time and new roles will replace them. These changes in roles of males and females will create new relations between the roles which were unrelated in the past. These new relations, that can be called gender crossing, are directly affecting the built environment. Nowadays, for instance, kitchens are not just for women of the house and in an isolated place of the house, men are using the kitchens now and it belongs to both genders. Therefore, because of the changes in needs of the people, design of the spaces has changed too. Women nowadays, because of the changes in cultures and needs, do not need an isolated and separated part in the house without any interference of men; now, men and women have more equal roles in the house, women are doing the duties that men in the past supposed to them and men are staying home and have the roles of

the women that had in the past; therefore, these gender crossings have a great influence and impact on the design of the spaces and buildings and at the end the shape of the society.

With the influences of culture, gender, border crossing and gender crossing on fashion design and architecture, world is facing so many diverse and inventive designs in both buildings and clothing. Designers are using these limitations and characteristics in the most beneficial ways to create extraordinary designs for people around the world. These influences in both fields of fashion and architecture brought these two professions closer together in terms of theories and techniques. Now it is the right time to bring another factor which has an enormous effect on fashion and architecture and that is the factor of time.

4.3. Constancy and Change in Time

Time plays an important factor in both architecture and fashion design. As the time passes everything changes and mostly people move forward. With this movement in time, designers should try to catch up, because the needs of people changes accordingly and designers are the ones who should satisfy the needs with new products. Space as the important element of architecture, is under the effect of. "The space- time development of architecture is mostly described according to dynasties. In order to classify architecture in terms of time and space we usually rely on its characteristics of a certain era. The architectural styles and patterns represent and reflect the ages" (Qi, 2009). Space and time also have a strict meaning and effect in fashion design too.

Different spaces required different and suitable cloths. In every culture and society, there are different rules and norms in terms of clothing in different spaces. However, there are

some rules that are the same for everyone and they are common in all cultures and societies. For example, if a person wears a bathing costume at the opera, by other people of that society will be unacceptable and unsuitable. It will not be the matter of being fashionable or unfashionable; it will be a wrong way of acting in public and such a place. "Objects are perceived in context with their surroundings and process cognitively. Bathing costumes will not _as long as society has not agreed on this_ be accepted as fashion for the opera. Quite apart from the functional and moral components, the bathing costume lacks the added value that refers to the environment of the opera (referential aspect) such as elegance, festive quality or glamour" (Loschek, 2009). Furthermore, there are other examples of social expectations of fashion in different spaces. Usually based on the rules in one society, a banker is expected to be seen in a bank with a white shirt and to wear a tie; on the other hand, the banker in a park is expected to be seen with casual everyday cloths. Like usual, the choice of clothing is based on the space that one's attending to. "   Space as a location and fashion are bracketed together in varying ways according to the attitudes and lifestyles of social groups (milieus), which are based on complex social, economic, cultural, political and technical factors" (Loschek, 2009, p.147).

As everyone knows, in fashion, as clothing and designer, one day you are in and the next day you are out. It can be said that time plays a subjective role in changes in fashion in a society. In addition, time plays an important role in emergence of fashion. Clothing that was fashionable a year ago in one society might not be so trendy now and it all can change in time. "The process of emergence incorporates the purity of the idea_ unaltered. In this phase, the product is known as a model or prototype and not fashion,

and it exists long before it reaches the public in large numbers, if indeed it ever does"(Loschek, 2009).

The difference between form and medium leads to the fashion system of 'in' and 'out' (binary code); this theory is also valid in the field of architecture. "The form/medium distinction is one made by an observer. Here, only forms (pullover/skirt/trouser etc.) are touched by the act of definition, even when it is a matter of the medium 'fashionable'/ 'unfashionable'. In other words, the medium can be defined only through the form. Furthermore, energy (a distributer, an operation, an 'outer determination') must be added to the difference, temporarily stabilizing the form. The social application comes about via communication" (Loschek, 2009, p.25).

In fashion, many believe that time is not one of the factors to increase the quality and value of the product, but as the time passes, with the help of technology, value and functionality of the products increases. New technologies might help the creativity of people in one society in order to design something new and valuable in terms of fashion and functionality. "It is true comfort, practicality, performance, and the expression of status and fantasy, are just as important in dress today as they have ever been, but although clothing can perform useful functions, at the heart of fashion lays escapism. For haute-tech fashion to become part of our lives, it will have to transcend functionality, be invisible, intuitive, and enhance our experiences. This cannot be achieved without the creative engagement of fashion designers_ technology is nothing without craft" (Lee, 2007).

With the help of technology, the fashion designers are becoming more technicians and more under the effect of architecture and engineering .On the other hand architects are becoming more fluid in their designs under the effect of fashion design. "Contemporary fashion production offers various alternatives to cut-and-sew. Ultrasonic welding enables construction without the need for sewing machines or thread and we now have three-dimensional knitting machines... Issey Miyake, a pioneer in the world of fashion and technology, is more than a designer of clothes: Miyake is a designer of clothes-making processes. He leads the vanguard with his A-POC (A Piece of Cloth) line: a clothing system whereby a single thread enters computerizes machine and a finished, but customizable, garment emerges at the other end" (Lee, 2007). In the field of architecture and Fashion, science, technology, craftsmanship and fantasy should work hand in hand so a masterpiece would be created by the designer.

With the help of technology both fashion and architecture are growing into the most beneficial way (Lee, 2007). Architecture has influenced fashion in order to makes it more functional and dynamic. The functional clothes are known by people by the help of the influential architect and fashion designer, Hussein Chalayan. The transformable clothes are like open-buildings that make the users to be involved in the design. "In the smart shape shifter clothes, the control of the dress is given to the user. The users are entering to the aesthetic realm and collaboration with the designer. Many people consider this as a 'open works of art'. The usage of new materials, in both architecture and fashion design, provides the new possibilities for function and creativity" (Lee, 2007).

Building clothes and designing structures are vocabulary that we got to use by the time passes. "High fashion already has its share of architects turned fashion designers, and the future may see fashion designers looking to architectural processes to assist in the creation of building dresses" (Lee, 2007).

Fashion is not always described as a temporary phase that comes and goes, but rather as a social acceptance that it is valid between many people in a society. Fashion is "negotiated on a communicative basis within society. This does not mean that fashion is timeless, but it is validity is determined socially and is variable, multilayered and discontinuous as a result. The social limits of toleration are also being continually renegotiated and are therefore subject to constant change, which is why acceptance of innovative creations and ultimately of new fashions develops at all" (Loschek, 2009, p.134).

When there is a discussion about time, the factor of style always should be mentioned; especially, in the field of architecture and fashion design. "Style, in fact, is an image of the life as a generally valid phenomenon, and is therefore valid everywhere or at least within the context of a given cultural context. This validity is, in any case, less immediate and concrete than the vital and deep-rooted presence of the tradition of building (Norberg-Schulz, 2000). Then it can be said that style is the appearance of new compositions. "A style, then, constitutes a relatively open formal language, which is well suited to expressing various theories on the way in which the world presents itself. As a formal language, style allows composition with a series of unfailingly new

manifestations. These require a homogeneous space in which to organise their component parts" (Norberg-Schulz, 2000).

Style is the creation of new and definite features with artistic and aesthetical expressions which characterize an individual or a group of people or even an era of time. "The architecture of styles, or perhaps we should say, monumental architecture is, moreover, a manifestation of permanence and change, and perhaps it is a timeless response to the set of problems of the place, which would justify the continual and ever-renewed use of styles over the passage of the centuries" (Norberg-Schulz, 2000).

Chapter 5

THE OBJECT OF DESIGN IN FASHION AND ARCHITECTURE

In recent years it is much more obvious that architecture in many cases is an inspiration and motivation for Fashion design and it is also similar for architects to get motivated by the work of fashion designers. "Architecture can be an inspiration for a fashion design. It may seem a little surprising to use an architectural building as an inspiration for fashion design, but all examples of architecture, whether traditional or contemporary, can cause a creative spark to the designer" (Paksoy & Yalçin, 2005). In addition "Fashion and architecture have always shared a reciprocal relationship based on common visual and intellectual principles. Both produce environments defined through spatial awareness and create structures based on volume, function, proportion and material. Architecture is making its presence felt in fashion through the use of pliable metals, membrane structures, lightweight glasses and flexible plastics" (Karaminas, 2007). Meanwhile, many architects are using the techniques that are mostly common in fashion design, such as, pleating and draping which belongs to traditional tailoring are being used via architects to design more interactive, inflatable and portable designs. "Comparisons of architectural gurus like Rem Koolhas, Zaha Hadid and Frank Gehry with those of fashion designers including Alexander McQueen, Commes des Garçon, Hussein Chalayan, Junya Watanabe and Issey Miyake reveal that the disciplines have much in common. Architects and fashion designers have been speaking the same language for a long time" (Karaminas, 2007).

The similarities and differences in fashion and architecture are much more visible in the end product and object. In the following chapter, first of all, the physical and tangible factors which caused the similarities between fashion and architecture are discussed. Secondly, the technical and intangible aspects of design with mostly are the techniques are the main focus and at the end as a conclusion of these tangible and intangible factors will be focused in the context of aesthetics.

5.1. Physical and Tangible Objects

The physical and tangible factors that are causing the similarities between fashion and architecture are the most visible and sensible factors that the viewer can easily feel and see them.

The effects of architecture in fashion design have got much easier and visible with the help and growth of technology. These effects are seen in the material`s that are more common to be used in architecture such as metals. Metal has a long history of usage in architecture. On the other hand, it was not that common to use metal as a fabric in fashion design until designer Paco Rabanne in 1965 designed a dress with the help of metal sheets. This design was inspired by architectural metal covering of the building, also this garment works as a covering on the human body. (Figure 5.1, 5.2)
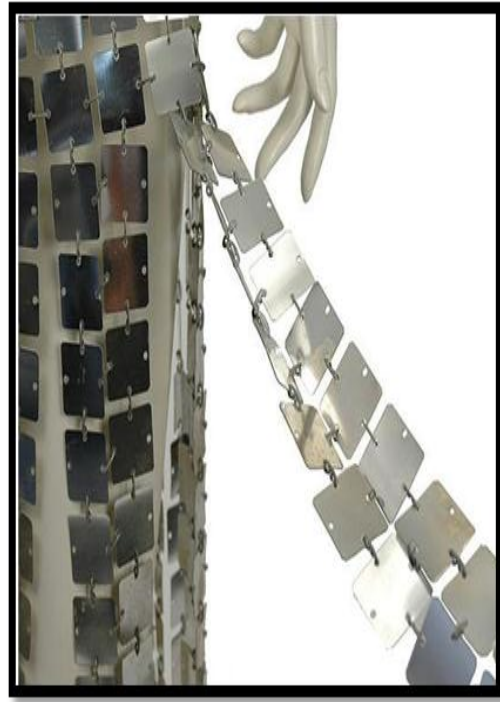
Figure 5.1: Metal dresses designed by Paco Rabanne (Rabanne p., 2010)
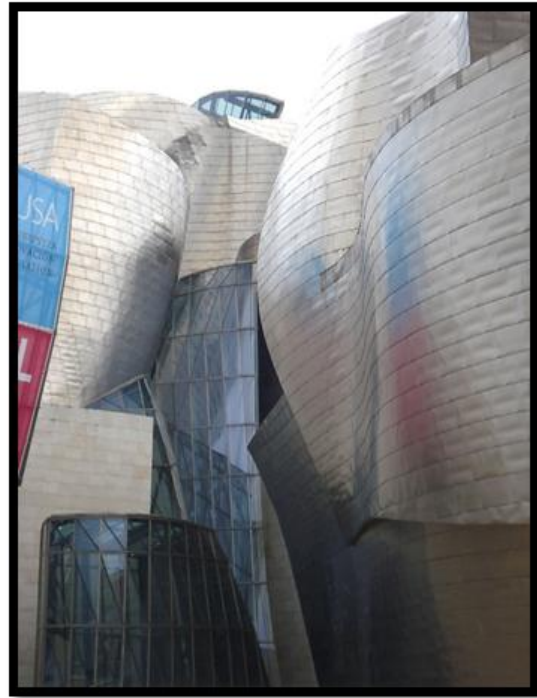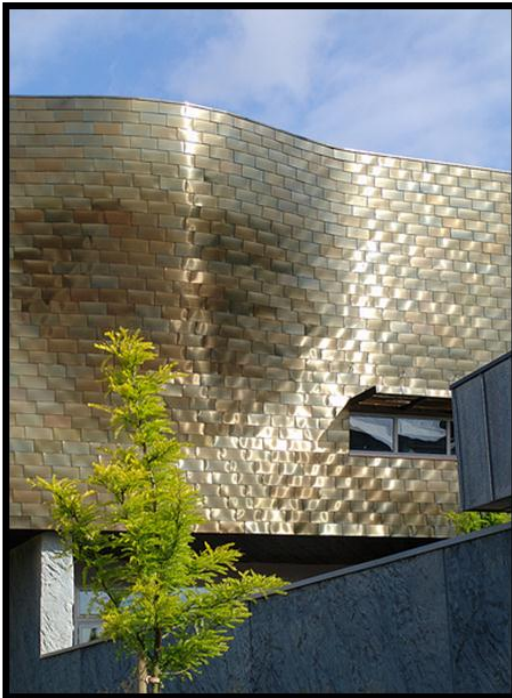
Figure 5.2: Metal covering in architecture
(io metal fabric, 2009; Bilbao – The Redefinition of Tourism, 2011)

Lighting is another element that is mostly used in architecture. Fashion designers are greatly under the effect of usage of lighting and in result they start to use it in their garments. With the help of technology fashion designers have designed garments that are equipped with lighting devices and the lights change colors according to the user's emotional and personality. (Figure 5.3, 5.4)

Figure 5.3: Lighting on Dresses (Bubelle Emotion Sensing Dress, 2011; Introduction aux vêtements du Futur (séance extraordinaire), 2009)

Figure 5.4: Lighting as a communication system (Slatner, 2009)

Architecture and fashion design were always collided in some levels. "The metaphor of architecture as clothing can be traced back to Vitruvius and possibly even earlier. Historic costumes reveal the axis of fashion and architecture in period dress, in many garments that were ornamented and even constructed according to architectonic references" (Quinn, 2003).

Form is a basic act of creation in architecture and there are many theories concerning the formation of form. "The first theory is that the form follows function, finding a form is in a body of pre-existing facts. The ideal form is in the client's needs. However, in this theory the personality of the architect would be lost. The other theory is claiming that the form the idea of the form is generated from the creative imagination. In this theory, some of the architects and designers are better able to be inventive to create an extraordinary form" (Gelernter, 1995). In Medieval time, architects start to use simple forms and geometries such as circles, equilateral triangles and squares. Then based on prescribed steps, they tried to produce complex geometrical forms that could manage the

overall form of the building in section and plan (Gelernter, 1995). In addition we can mention that "Form has stood for arrangement or organization. It has been used as an abstraction to characterize an object through the organization of its constituent shapes, colors and textures. This application is often synonymous with the concept of 'structure'. Used as a term of aesthetics approbation in this sense, form has normally stood for good form, as compared to amorphous things, which lack form. Form is thus a construction of human thought, governed by a priori categories which are properties of the mind" (weber, 1995). In addition, it worth to mention that, proportion of forms in design usually increase the visual value. "An object was considered beautiful when its parts were properly proportioned. Thus according to Sextus Empiricus "No art comes without proportioned. All art therefore arises through number. Every art is a system of perceptions, and a system implies number; one can therefore justly say: things look beautiful by virtue of number" (weber, 1995). Also, fashion design shares the same theories of form and the whole concept is pretty much the same.

The designer should have the ability to manage two dimensional fabrics and placed them correctly on human body to create a three dimensional form. "We don't work with space – we work with form - the form of the garment and the form of the body. "Form literacy" in fashion design is the ability to generate and interpret form – the knowledge in forming, recognizing and interpreting complex shapes that sit around and against the body" (Gully, 2008). In addition it is mentioned that the garment as the covering of the body that is the form should be able to create an easy movement (Gully, 2008). "In philosophical aesthetics the value of form has traditionally been thought of as a kind of pleasure derived from purely perceptual experience. Human perception is most of the

time under the effect of order in the surrounding world. On the other hand, in keeping with the basic relational nature of perception, perceptual appropriateness will also depend on the organization of the stimulus pattern" (Weber, 1995). "Clothing is regarded as a form, fashion as the medium. Since the form of clothing represents the foundation for the medium of fashion, fashion is form and medium. Whatever we see, it is form; the medium cannot be seen or rather the medium becomes visible only as the form of clothing. This means that we see only the clothing, not the fashion. If art makes use of the form 'clothing', the outcome is an imaginary reality or a 'doubling of the reality' of painting/photography and clothing" (Loschek, 2009). These forms that were designed and created are the most important factor in design non-verbal communication.

Both fashion design and architecture rely on the non-verbal communication and they only have their image of facade to communicate with other people. According to Rebecca Gully "Design culture relies on nonverbal modes of thinking and communication – in fashion design we use drawing, formal technical illustration, toiles and patterns – which serve two functions. They record ideas and are consequently aids to internal thinking, as well as aids to communicating ideas and instructions to others. Ideas for garments are generated, primarily through drawing, in response to gathered information that inspires and informs. A concept will emerge from the inspirational material, and technical information will assist in the assessment of feasibility" (Gully, 2008). Moreover, it is important to mention that most of the times usefull ideas in the architecture can be found as a starting concept to create a garment. On the other hand, in many cases the fashion designer's garments can be an inspiration for the architects. Fashion designers are not just designers, they are artists who create pieces of art. many

of the garments that are being designed are not the ones that can be found in the market, they are just a picece that the designer creates and shows his creativity to the world. The sculptural form of Issey Miyake's garments was an inspiration for the famouse architect, Frank Gehry (figure 5.5, 5.6). "Japanese designer was able to introduce new textures and sculptural volumes thanks to his pioneering work with pleating techniques. Traditionally, flat fabric is pressed and pleated before sewn, but Miyake reversed this process, creating oversized garments that shrink after pleats are applied. The sculptural forms of these pleated garments have inspired a number of architects, including Frank Gehry" (Barzandeh, 2010).

Figure 5.5: Garment Designed by Issey Miyake (Issey Miyake – A Creator Set to End the Destroyer, 2011)

Figure 5.6: Frank Gehry's Guggenheim Museum (Bilbao – Spain, 2011)

In some cases many people argue that architecture and fashion design are far from each other in technical point of view, but it is important to focus on their structure and three dimentional aspects. "in architecture, designing monumental buildings are meant for a

long visual life, whereas fashion in clothes changes every season. However, forms are three dimensional and contain space; both are structured; both are related to fine arts and visual" (Paksoy & Yalçin, 2005). As in the book of Skin + Bones is mentioned "Parallel Practices in fashion and architecture examines shared strategies and techniques of the two disciplines, highlighting common ground and suggesting potential for the future development of each, including new design processes, fabrication methods, and aesthetic directions" (Miles, 2008). In addition, "fashion and architecture share a number of principles or concepts embodied in structure and material through which a surface formation can be made fit for change. Rather than using visual similarities (produce an object that looks like it), or shared platforms (use the same software) the paper uses a cross-reference of shared methods in fashion and architecture for an identification of principles that produce a type of prosthetic surface" (changing in basis, effects and phenomena)" (Reinhardt, 2007). "In both fashion and architecture designers have recently begun to develop structural skins that bring the surface and the structure of a design—or the 'skin and the bones'—together so they become one and the same thing. Structure and façade become joined in a single surface" (figure 5.7) (Miles, 2008).

Figure 5.7: Structural skin (Skin + Bones Parallel Practices in Fashion and Architecture, 2007)

The connection between these two industries has always been debatable, many argue about the nature of these two professions to be connected and be in close relations. "Fashion and architecture has always been interrelated. Clothing provides a shelter for human body. With the help of architecture, it helped people to protect themselves against animal attack and provide a shelter for them" (Quinn, 2003). "Both garments and buildings protect and shelter the body while providing a means to express identity. While the earliest examples of clothing and buildings were not "designed" but rather devised out of necessity, contemporary practitioners in both fields have continued to address the human imperative for shelter in ingenious ways" (Miles, 2008). in addition "Architects are employing the principles of fashion design to create membrane structures and mobile building; From the point of view of finding possibilities, architecture and cloth- making share many potentials. The two disciplines are significant: both rely on

human proportion, mathematics and geometry to create protective layers in which we cocoon ourselves. Fashion design and architecture revolve around the scale of human to signify their dimensions" (Quinn, 2003).

Also we can say that "the wearer demands maximum adaptability, acknowledging, indeed affirming the provisional nature of human inhabitation, whether concrete or cloth" (Reinhardt, 2007). "The works by Chalayan, Miyake and Kawakubo demonstrate concepts and principles that connect with a Design Model typology with dynamic, phenomenal, responsive, elastic conditions. Though all fashion examples exist in a range or phase conditions, they differ in operative modes. Each addresses change options in an individual manner, through specific characteristics in structural or material prototyping and detailing within their architectural section" (Reinhardt, 2007). "The 'Remote Control Dress' by Hussein Chalayan, 'Dress becomes Body' by Rei Kawakubo(Comme des Garcons) and 'A-Poc' by Issey Miyake are works chosen to demonstrate strategies for Design Models with a dynamic potential, applied to the architectural design process. Though their effects vary, they depart from similar premises. None of them is based on a cutting scheme that resembles generic clothes. These shapes are oversized, deformed, idealized. Some are independent objects, statically self-sufficient, detached from the body contour, thus already mediate between dress and architecture" (Reinhardt, 2007).

One of the designers who makes a connection bridge between fashion and architecture is Shinmi Park. Shinmi Park is a well known fashion designer who considers the dialogue between fashion and architecture as a form of cultural expression in her everyday design practice and thinking. "From my perspective, fashion and architecture are by-products of

a haunting artistic beauty that expresses, through the combination of materials and styles, a vision of desire in modernity's search for perfection" (figure 5.8) (Karaminas, 2007).

Figure 5.8: Shinmi Park's Creation (Karaminas, 2007)

5.2. Technical and Intangible Objects

Similarities and diffrenses between architecture and fashion design can be seen by many aspects such as structure, techniques and many other ways. For example "The use of geometry to generate form is a strategy shared by both architects and fashion designers. Simple forms such as circles, squares, and ellipses as well as more complex forms such as the torus and the Möbius strip, with its convoluted twist and continuous form, are used in both disciplines. In architecture, geometry is often used to create complex

interior spaces or shape the overall physical form of the building, while in fashion design, once a garment is draped on a body, its shape is transformed and the geometry that generated it often becomes invisible" (Miles, 2008). In addition, "The structure of change in architectural design can be informed by strategies of surface formations in the fashion realm. The paper has discussed a transfer from fashion to architecture that delivers principles and techniques to be exchanged between both realms. Reworked in operative and behavioral Design Models that deliver structural, material and detailed solutions, a new spatial semiotic can be framed" (Reinhardt, 2007). Fashion designers such as Viktor & Rolf are constantly playing with different forms to create new geometries. In their Spring collection 2010 they have create som new geometries by subtracting some parts from the whole form. By this action they have create voids in garments that gave new characteristics to the whole collection (Figure 5.9).

Figure 5.9: Garments Designed by Viktor & Rolf (Viktor & Rolf Spring 2010, 2009)
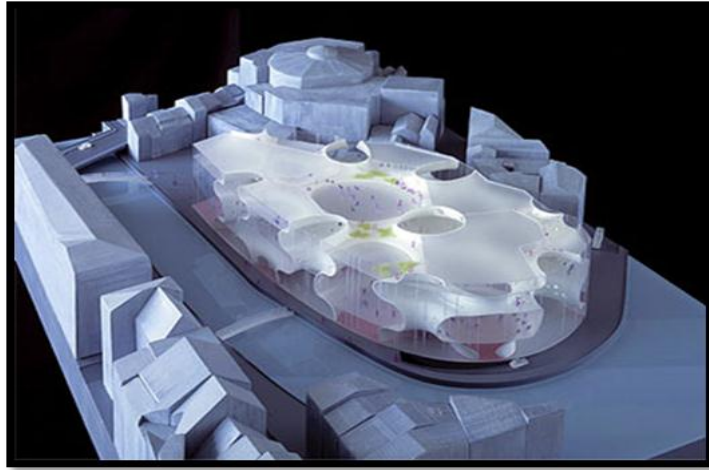
Figure 5.10: New form and geometries (London Trawling ,A Slew of New Design Exhibitions, 2008)

There are similar techniques between architecture and fashion design. "These techniques are considered as Deconstruction, Reconstruction and un-construction. With the help of these techniques, the spaces that was not visible, going to be visible in a single view. In this respect, the unnecessary details are going to be eliminated" (Quinn, 2003). Reconstruction in fashion design defines the clothing which is open to change. Clothig that is somehow not totally finished and it has the ability of transformation. In some cases the vintage clothing which is in a way that designer is able to add some new parts to it and makes it more upbeat and gives a new life to it. "Reconstruction increases the contrast of the interior and exterior, making the garment more dynamic. Reconstructed fashions are made complete and yet remain undone. It transforms a form of a garment into other forms; for example, it turns a jacket to a tent" (Quinn, 2003). In architecture, also, the reconstruction is valid and it is known by the name of 'Renovation'. In renovation, an old building will be given a new identity by addition of new parts to it. Inaddition, the concept of deconstruction is similar between these two industries, in fashion design, "Deconstruction explores the interiority of the garment by slicing them

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open, rearranging their ornamentation, turning them inside out and swing them back together in a new form. Pampidou Center became the beacon of the Deconstructive style, First time that the mechanical systems were shown in the facade of the building instead of making it hidden." In addition, many of architects claim that "Deconstruction can be called architecture of disruption and disjunction" (Figure 5.11, 5.12) (Quinn, 2003).

Figure 5.11: Deconstructive dress (SHELLEY FOX, 2011)

Figure 5.12: Pompidou Center (Centre Georges Pompidou, 2011)

Fashion has a vast influence on art and architecture. Dress can be a metaphor for modern architecture at all points to the sub textual parallels between dress reform and the critical discourse of modern architecture (Quinn, 2003).

The use of new materials and with the help of new technology in both fashion design and architecture, new windows of opportunity were opened and new potentials to act as individual climate-controlled environment. "Digital technology has a great impact on type of structures in both fashion and architecture. These techniques are known as Folds, waves, spirals and twists" (Quinn, 2003). One of the important techniques that are common between both fashion and architecture is folding. Folding brings the surface of the object closer together while dividing them. The main concept of the folding is the same for fashion designers and architects it gives them the opportunity to create new forms with the existing one and also the new form has structural potential by itself (Quinn, 2003). There are many examples that can express the idea of folding in both architecture and fashion design. Zoe Bradley is one of the designers who are famous for her folding technique in garments. Her folding designs as a dynamic source are an inspiration to other designers, artists and even architects (figure 5.13)

Figure 5.13: Folding Dress (platform 21 = folding, 2007; Hussein Chalayan, Jurek, 2011)
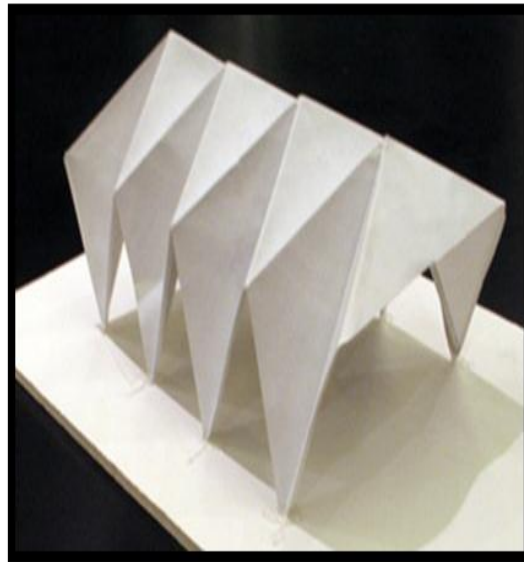
Figure 5.14: Folding Structure (Paper Folding Structures, 2011)

"Pleating is also like folding and in architecture we can see the examples in the columns" (Quinn, 2003). The other technique that is popular between architects and fashion designers is twist. "Twisted, rotated and twirled surfaces are presented in both architecture and dress. Architecture has long had a signature vocabulary of coiled, inter twisted shapes, and while the cutting techniques that wind and spiral swathes of fabric

into flowing fashions are a more recent phenomenon"(Quinn, 2003). Isabel Toledo is one of the fashion designers who use architectural techniques in her designs and she uses the fabric in a way that is a construction material. Twisting is one of the techniques that she used in her design collection 2010; her designs were created by usage of many techniques such as folding and twisting. On the other hand Frank Gehry is well known for his extraordinary designs. He uses the hard material in a way that it's a soft fabric; he twist and turn the material in a way to create new forms (figure 5.15, 5.16).

Figure 5.15:Tweesting Technique in Fashion & Architecture (Isabel Toledo, 2010; Frank Gehry's Twisted Architecture, 2010)

Architects are avoiding ornamentation as much as they can. They prefer to use texture, color and the form in a rational way instead of stylistic ones. So they believe that fashion

is a deadly poison. The term 'Fashion' used in architecture meant the concept of short-lived style that we call Trend.

Famous architect, Adolf Loos was visionary in identifying remain rooted to the basic task of enclosing space around the human form. He also mentioned that "Fashion draws heavily upon architecture to interpret the spatial needs of the modern human; fashion also plays a role in shaping the modern architecture" (Quinn, 2003). Also Siegfried Giedion defines modern architecture as "an ethical refusal of the seductions of fashionable clothing" (Quinn, 2003).

Fashion designers and architects are doing their best to create the idea and perception of beauty and everlasting design. So in this sense, both industries are communicating majorly through visual language. In fashion design, the garments are not constructed as a single object separately which movement is added. Movement and garment are seen as a single act.

Spirit of age can be seen in both architecture and fashion design. They both are under the great effect of time and age. The great changes and transformations influenced the buildings and garments thorough ages. For example the industrial revolution or French revolution both had an enormous effect on architects and fashion designers to design accordingly and under the effect of these great movements. Like architecture, fashion exists in dimension of time and movement (Quinn, 2003).

5.3. Aesthetics and Perception

It is mostly known by people that in design itself, the exclusive aim is neither technology nor functionalism but rather the aesthetics of the product as such. Schmalriede define aesthetics as:

> The aesthetics emerges as an organizing pattern, the construction of which is defined according to our perception. Since we have no access to the processes of our perception, all that remains are the products, whose patterns can be altered through reflection. We experience the 'aesthesis', the sensual perception, as a standardized phenomenon. To perceive an object, an event, an action or a situation as it is, as opposed to all the associations that point beyond it, constitutes an aesthetic moment (Schmalriede, 1981, P.210).

Many people believe that aesthetics can be easily defined as 'art'. "Symbolically defined, aesthetics studies the ends and formal means of art" (Norberg-Schulz, 1992).All the people on the planet earth are aware of what is beautiful. It is not a thing that can be thought, it is just a feeling that it is in people and they can differ the beautiful object from the ugly one. The perception of physical and tangible things are the visual perception such as, material, color, form, texture but the recognition of what are they is another thing that depends socially or individually knowledge. Aristotle writes in his metaphysics that "knowledge, also, and perception, we call the measure of things for the same reason, because we come to know something by them, while as a matter of fact they are measured rather than measure other things" (Loschek, 2009, p.8).

Charles S.Peirce and Ferdinand de Saussure are believed to be the founder of semiotics at the beginning of the twentieth century; they have also argued that perception happens through the conversion of sensory impressions. They have mentioned that people do not have the power to think without signs. Pierce divides the perception of the people and

their judgment of the perceived object. "The percept is the sign linking the object and a perceptual judgment. Perceptual judgments are an extreme form of abduction, since the generally come about in an unconscious and largely uncontrolled manner, and because we are unable to deny them as a result of our permanently active senses" (Loschek, 2009, P.8).

Perception can be defined as the very first awareness of the surrounding environment. All people on around the world are trying to see their surrounding environment in a best way and change it accordingly. It is important fact that people find their ways through the objects perceived and understand and judge them too. In general, the main purpose of perception is to give the best information to the perceiver and help them to act in the appropriate (Norberg-Schulz, 1992). There are many other definitions of perception; many people believe that perception is the gathered senses that are put together to create an image in one's mind. Based on Loschek "Perception according to psychology is the sum of various steps of sensory information, reception, interpretation, selection and organization, and indeed, of only the information that is received for the purpose of the perceiver's adaptations to his environment or its alteration (modification)" (Loschek, 2009). Perception is different in every living creature; the image that is created in viewer's mind is affected by one's memory, moods and thought process. As a consequence, every living creature has its own perception. "Interpretation and theoretical references convey the value of what has been perceived and have a reciprocal effect on perception, in the sense of 'you only see what you know'" (Koda, 2001). At this point, one important question will come to mind; Are different viewpoints and interpretations of viewers in accepting the design important?

Every design is different in the eye of different viewers. Viewers will look at the design object, e.g. a garment, based on their background and believes; according to their beliefs and interpretations they would accept or not accept the design object. Now at this stage, there are many other elements that will affect the acceptance, such as communication and influence. If the designed garment or building was created by a famous designer and it be shown to the public, it does not matter if the design is so outrageous and abnormal, based on the designer's reputation, many people will be impressed and it will be accepted by them, now here it does not matter that the viewer beliefs are different, the beliefs will be changed accordingly but not completely. These outrageous designs and ideas of the designers usually are affected by the surrounding environment. "It is a paradoxical but common experience that different person at the same time have a similar and different experience of the same environment (Norberg-Schulz, 1992).

Each season there are some trends that designers had created them and others will follow these trends. These ideas behind the trends in each season usually comes from economic or political problems in that time or other important issues that caught the designers attention and inspire them. "Fashion designers are often quoted in popular literature as explaining that they obtain their inspiration and ideas "everywhere" from "anything and everything." According to Brannon (2005), the long-term forecaster is looking for shifts in demographics that can restructure society, changes in industry and market structure, differences in consumer interests, values, and motivation, breakthroughs in technology and science, changes in the economic picture, and alteration in political, cultural, and economic alliances between countries" (Ames, 2008). On the other hand, "The garment idea proposed by the designer has to be reconciled with what is and isn't make-able, and

wearable – which is where the knowledge of construction and fabrication is essential. The immediacy of fashion design is important – we need to respond quickly to materials and construction as we go – so the notion of design as a process of reflection-in-action is particularly important" (Gully, 2008). Therefore, the awareness of the designer throughout the whole process of design is impressively important.

The designer is fully aware of what he/her is doing, from the smallest details to the dramatic changes in design. "The designer works with and on the iconic layers of consciousness. He is a creator of the meaning of material and at the same he bends this material into a form of purpose that exists only as a potential in its nature. His artistic intervention makes the functional article into a design object" (Loschek, 2009).

Chapter 6

CONCLUSION

Through inquiry of many factors that both architecture and fashion have in common, a strong relationship between two fields have been observed. In the past century, the bond between these two industries has gotten stronger by realization of the fact that both are sharing same concepts and theories. These two professions are sharing the concepts such as art, science, technology, aesthetics, form and structure. These concepts have been seen in the examples in both architecture and fashion design; these examples and concepts have provided a proof that how these two fields are sharing many techniques and concepts and they caused an interrelationship between them. The parallel relationship and in many cases the interrelationship between architecture and fashion is disposed to constant changes in taste and styles. In addition, it is the fact that both architecture and fashion design are effected by factors such as time, culture and society and again these factors caused an interrelationship between them so in result there are many cases which architecture and fashion have a direct effect on each other.

After the observation and research on many cases in both fashion and architecture, the researcher noticed many important similarity between these two profession; one of the similarities that is worth to mention is that they both are benefiting of the existence of relationship between art, science and technology; these three are effecting architecture and fashion in a way that somehow a bridge between them is created and it causes them

to benefit from each other techniques, materials and concepts. Other similarity can be known as the fact that they both provide shelter for human beings. Architecture shelters human being in a bigger scale and protects them from natural phenomena and creates a safe and private environment for them. On the other hand, in the world of fashion, clothing is considers as a 'second skin' that enclose and shelter the human body. These characteristics are the same with architecture where it is called the 'third skin'. On the contrary with fashion design, this 'third skin' is surrounding human body with the space around it, and people move around and spend time there; garments are human's protection and covers in smaller scales. Although there are similarities between them as mentioned above, after the research that has been done, there are some differences in scale, proportions, sizes, material and shapes are observed. One of the most important differences between these two are the fact that fashion design lives in the moment and each season new garments and outfits comes and goes but on the other hand architecture has more permanent existence, will stay among us for much longer amount of time and has an everlasting characteristics. The fact that both industries, fashion design and architecture, are brave and have courage to do crossings in terms of concept and design. They both cross the boundaries and use the concept and theories that are unlikely connected to them. In result, people face many inventive and innovative designs which help human beings in so many ways.   In fashion design and architecture, the basic components of 'design objects' are the same and represents the same function, but what makes them so unique and personal is by the aesthetic, functional and communicative criteria. For example, a dress or a building are basically designed to shelter human beings and protect their bodies against the natural or unnatural disasters in different

scales but what makes them so personal and unique with identity are the aesthetic, functional and communicative criteria.

The process of design in both fashion and architecture is the same and in many levels it caused them to be closer and overlap in some parts. They both are sharing the idea of inspiration, idea and concept and the process is the same for both of them. After the researches that have been done, it is clear that the designers in both fields are working in a way to be more inventive and innovative. The crossings that these professions do to the field of each other help them in a more inventive design direction. As it mentioned before, the similarities and differences in fashion and architecture are much more visible in the end product and object and these similarities and interrelationships can be clearly seen in the given examples (table 6.1).

Table 6.1: The Interrelationship between the objects of design
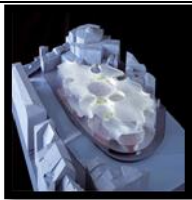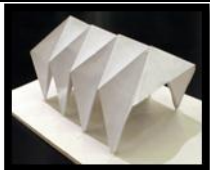
	Architecture		Fashion design		Interrelationship
	Physical & Tangible				
MATERIAL		The help of new material		Introduction of new material in fashion industry	The growth of technology in architecture affect fashion and introduce new material to the fashion world
LIGHTING		Lighting plays an important role in architecture		New technology gave the opportunity to designers to create glowing garments.	Extreme usage of lighting caused for introduction of using lighting in both fashion design and architecture.
FORM		More fluid form		Fluidity of fabrics gave designers to create dynamic garments	Fluidity in fashion design inspired architects to design more free and dynamic forms.
STRUCTURAL SKIN		Using the structure as a skin on facade		Usage of structural elements of the garments as a main design idea	Structural system can be used as the main idea of the design and work as the aesthetics

Table 6.1: The Interrelationship between the objects of design (continues)

	Architecture		Fashion design		Interrelationship
	Technical & Intangible				
SUBTRACTION		Creation of new geometry with subtract-ions		Creativity with the help of voids in the form	Changes in form to create new geometries is a great tool for designers to work with
DECONS-TRUCTION		Bringing the technical supplement to the facade of the building		Tarring the garments and swing it back together with all the swing techniques shown on surface	Deconstruction has its effect on both architecture and fashion design and it made them much related to each other.
FOLDING		Folding as a structure		Usage of folding for both aesthetics and structural aspect	Both industries used folding in a way to benefit from its structural qualities
TWISTING		Twisting and turning the metal to create new form		Twisting was a long time technique that many fashion designers used.	Twisting in fashion made the architects to try to apply the same technique on their buildings.

At the end, the effect that each of the mentioned professions might have on each other, makes them stronger and in some ways gives the ability to the designers to have a wider point of view to design extraordinary master pieces, but till what level these effects and interrelationships are working in a beneficial way and are effecting architecture and fashion in a positive way? Architecture under the effect of fashion design is becoming more fluid and artistic, on the other hand, fashion design under the effect of architecture is becoming more structurally and technical, but the question is how these affected designs are working in the benefit of the users and are they satisfying the human beings needs? Or they are just satisfying the aesthetical point of view of people?

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