WEARING BUILDINGS IN ARCHITECTURAL EDUCATION: FASHION SHOW AS A CASE STUDY OF SELÇUK UNIVERSITY

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Abstract

It is important to raise the issue of art in students who will be the next generation architects and creators of qualified settlements. Architectural education is generally about not only buildings as commonly thought, but also an act of design that pushes the limits of thought and imagination. Many schools of architecture that were aware of this "wore buildings". This current study defines a stimulating process, which is provided by the expected, and unexpected feedbacks for the stakeholders of the education experimented at schools like Selçuk University, which focuses architectural education on structure, construction and building, where conservative, strict and didactic approaches are supported whereas the implementation of any type of unorthodox and unconventional design is viewed suspiciously. Seen from this aspect, it has the potential to guide schools of architecture with similar qualities.

Keywords: Architectural Design, Fashion, Architecture Education, Wearing Buildings.

1. INTRODUCTION

Sometimes, exceeding the limits and thinking out of the box occurs always by wearing the buildings into which we enter. Architects needed to study the broader socio-economic, political, and cultural context in order to understand the architectural production (Mađanovic, 2018, 10). So, architectural education is not only about buildings as commonly believed, but it is an act of design that pushes the limits of thought and imagination. Many schools of architecture that are aware of this "wore buildings". With the coordination of the authors, the "buildings were worn" and a fashion, show was held as part of the Studio 3 course at Selçuk University Faculty of Architecture, Department of Architecture. The fashion show was shared with public on the web via a short film at https://www.youtube.com/watch?v=RgcX0SQZK4o.

Studio subjects that aim at researching the relationship between architecture and fashion are not new and original experiences of architectural education. Studies have been done on the intersection of fashion-architecture in many schools of architecture. However, the current study, just as it is the case with Selçuk University school of Architecture Department of Architecture, has the specialty of providing an inspiration to schools of architecture in many parts of the world which have had to put serious distance between fashion

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and regional, urban and cultural input. We can categorize architectural schools in tree groups according to educational tendency (Figure 1).

Architecture Schools	Educational Tendency
Ecole des BeauxArts	Ecole and practicing workshops
Bauhaus	Creativity and interdisipliner methodology

Figure 1. Two basic architectural education Ecole and their tendencies (Dikmen, 2011, 1511)

Wearing buildings is "not new, but it is the first in the concept we have defined." While implementing the educational experience of wearing buildings, resistance has been encountered in the initial phase and during the course of implementation arising from students, as well as institutional and city culture. At the end of the process, no one, including the studio organizers, thought that this process would contribute so positively to the educational environment. This experience is unique because it has happened in an architectural school, focused on building rather than design issue. In this respect, it has the potential to guide schools of architecture with similar qualities.

2. BUILDING DESIGN PROBLEM DEALING WITH THE FASHION

Fashion and architecture, while interacting continuously, focus on the concepts of "human" and "design". Wearing is a basic need (Evecen and Kırkıncıoğlu, 2020, 761), (Loose, 1898, 68). While people's needs lie at the root of wearing, fashion is associated with the concept of design. Although its meaning and content have shrunk in scope, the concept of fashion has developed in an interactional process with architecture. Wearing and housing, which started with the need to protect human body from environmental conditions, have historically followed one another from past to present. In the activities of separating/protecting/containing human body and then its environment from endless space, wearing and architecture have been developing and affecting each other simultaneously. To put it in another way, wearing and housing, which are at the bottom of Maslow's pyramid of needs, have manifested themselves as fashion and architecture at the level of self-realization, which is at the top of the pyramid (Figure 2).
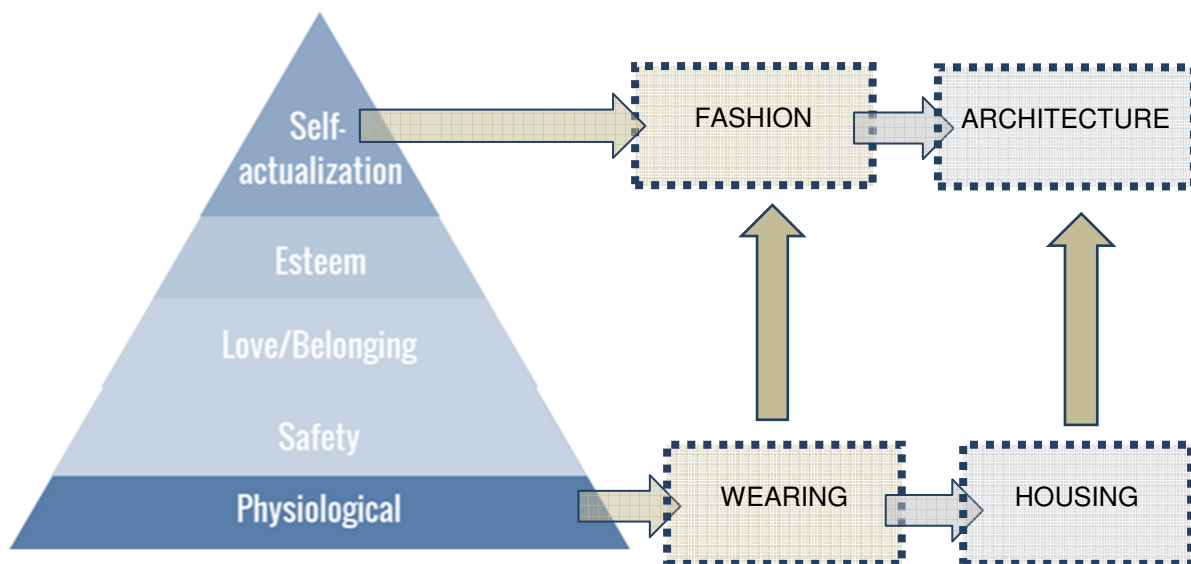

Figure 2: The change of human needs from wearing and housing to fashion and architecture.(https://www.ericsson.com/thinkingahead/the-networked-society-blog/2015/04/29/maslows-hierarchy-of-needs-applied-to-distributed-cloud-data-centers/)

3a: The Ionic styles of building and wearing in ancient greece.

3b: The flamboyant impact of building and wearing in Middle Ages

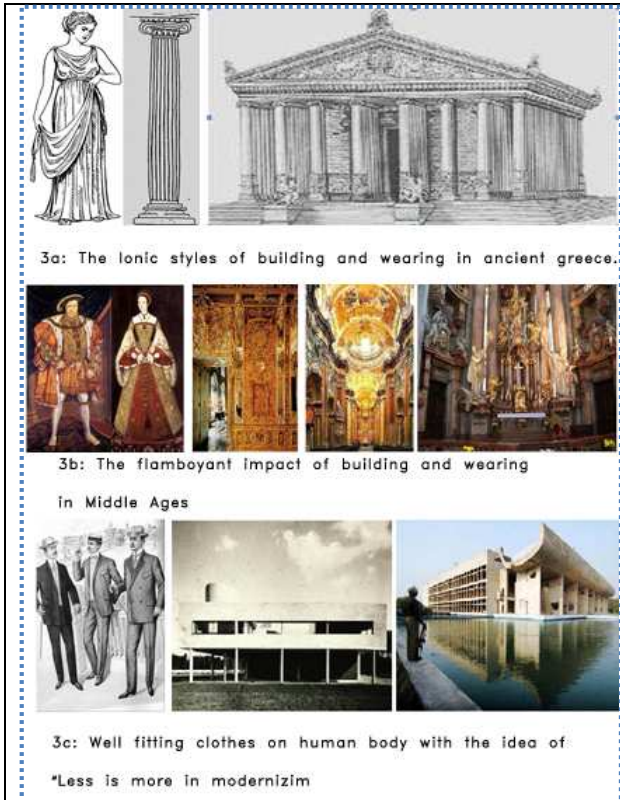3c: Well fitting clothes on human body with the idea of "Less is more in modernizim

Figure 3 : The parallesim of human wearings and building design

In ancient Greece, the grooved patterns seen on columns also most famous clothing of the same era with grooved layers and cylindrical shape is seen in The Ionic and Doric styles (Hodge and Mears, 2006, 78) (Figure 3.a).

The decorations, embroidery, accessories and dignified and flamboyant impact on male and female clothing can also be seen in architectural buildings in Middle Ages (Figure 3.b)

After the 1800's, when class distinction, power, veneer and flamboyance were prevalent, fashion played an important role in the development of the modern architecture. In the 19th Century when the foundations of the modern architecture were laid, fashion was one of the most important symbols. Architects like Frank Lloyd Wright, Le Corbusier, Walter Gropius and Ludwig Mies van der Rohe, who were the leader of modern architecture, aimed at finding unpretentious, modest and plain beauty by ridding their designs of decorations. They laid the principles of modern architecture by considering buildings just like well-fitting clothes on human body with the idea of "Less is more" (Figure 3 c) (Çakmak et al, 2015).

The most famous brands in the world have held fashion shows by getting inspirations from the intersection of fashion and architecture. Many architects, in turn, have transferred color, texture, form, material, perception and style from fashion shows into their architectural designs. (Figure 3.d). (The archeology of future, Arzu Kaprol 2012),(Mendoza et all., 2007, 310).

Figure 3d : The parallelism of human wearing and building design

The concept of wearing buildings first started in 1931, when famous architects attending Beaux Arts Architecture Ball wore the skyscrapers that they designed, and it has been implemented by many schools of architecture (Figure 4).

From left to right; A.Stewart Walker as the Fuller Building, Leonard Schultze as the Waldorf-Astoria, Ely Jacques Kahn as the Squibb Building, William Van Alen as the Chrysler, Ralph Walker as 1 Wall Street, DE Ward as the Metropolitan Tower, and Joseph H. Freelander as the Museum of New York.

(http://www.ffdrt.com/why-do-architects wear-black)

Figure 4. The architects who attended the ball wearing the skyscrapers that they designed.

Studies were conducted within the concept of fashion and wearing buildings as part of education of architecture at schools of architecture in Italy and Germany. The Dean of the School of Architecture, who invited the famous fashion designer Calvin Klein to a seminar named 'the Role of Architecture in Fashion' at Harvard Graduate School of Design, emphasized the importance of the relationship between fashion and architecture. The seminar of Calvin Klein can be seen at;
https://www.archdaily.com/777539/calvin-klein-lectures-on-the-role-of-architecture-in-fashion (Figure 5)

Figure 5. : Fashion designer Calvin Klein and his point of view to the relation of fashion and architecture. (www.fashionfoot.com)

The current study was conducted at Selçuk University, School of Architecture, Create Difference Architectural Design Studio (Fark Yarat Mimari Tasarım Atölyesi). It aims to look at things deductively when interpreting from an architectural point of view and inductively in terms of their reflections in fashion design. This study also intends to show architecture students how the path that design follows moves forward simultaneously in different fields.

2.1. Design Requirements

At Selçuk University, School of Architecture, Create Difference Architectural Design Studio, students were expected to complete one semester period (14 weeks) with a Kick Project and a Major Project (Figure 6).

Figure 6: The poster of Kick Project ''Wearing The Buildings''

Wearing buildings and holding a fashion show comprise the Kick Project phase. "What does the project want to be?" (in reference to Louis Kahn's famous statement concerning bricks). The aim is to get the students to think for themselves without recourse to the fashionable images with which the media seems to bombard us (Bala, 2010, 330). Wearing buildings is a way of getting students to meet buildings and architects that are respected in architectural literature. Students gained new perspectives in understanding the versatile structure of architecture by making analyses and syntheses about the buildings and architects that they chose in their Kick Project and following the process of design from the field of fashion. Major Project; on the other hand, is a construct which comprises holding meetings, studios and exhibition functions after learning the design codes that are learnt as part of the Kick Project. Table 1 describes in-semester project design process and the requirements for the Kick Project phase. The process of Kick Project and its products are described in this article (Yılmaz et all 2015,81-88).

Table 1. The main approach of fashion and architecture relation.
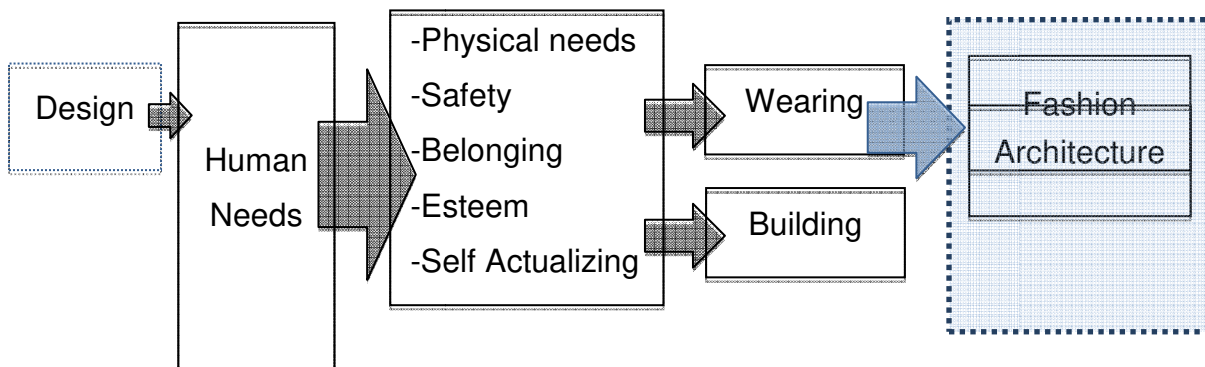
2.2. To Create a Conceptual Structure

In order to realize the project of wearing buildings, requirements needed to eliminate prejudices at a faculty of architecture, which prefers to prioritize technical aspects of architecture, were met through necessary notifications and literature review. The city of Konya is relatively conservative. Generally, the students who are educated there have no knowledge of fashion, resist the idea of a fashion show, are shy

and have closed their minds to innovation. In the construction of the studio, first and above all, efforts were made to cope with prejudices.

Prejudices about the fashion, cultural habits and strictness coming from traditions were the first stage of "breaking the box". Team work was encouraged in order to render this process easier. To be able to work as a team is one of the important components in designing architecture. A multidisciplinary approach allows team members to share expertise and coordinate individual design efforts to achieve a well-functioning and integrated building. Students were not only encouraged to enquire with other disciplines to get information and ideas, but they were also forced to work in pairs. Students formed their team according to their preferences. From time to time, students of fashion design also accompanied to this team. Being a team is better than being one.

The modules consisted of briefing personal and group tutorial, studio work, seminars presentation and lectures. Three seminars were given to the students in which the relationship between fashion and architecture was explained. The academic staffs and students from the Fashion Design department and the professional fashion designer join our course in this stage for sharing their experience and accumulation.

The seminars were given by specialist from the department of Fashion design. The projects that are applied at fashion design departments as "inspired by architecture" (inspired by architecture http://www.londonartportfolio.com/) and at faculties of architecture as "inspired by fashion design" (architecture inspired fashion design, http://www.loveandrobots.com/blog/2015/6/the-architects-of-fashion-designers-inspired-by-buildings) were shared with students and thus the conceptual framework of the studio was defined.

3. TEACHING/ LEARNING METHODOLOGY

The project design process, whose framework was defined conceptually, involves obtaining traces on the basis of codes taken from readings on architectural works. The identity of the architect and producing alternative designs show a way to the students with reflections of these traces in fashion design. The kick project, which comprises preparing a fashion show by wearing buildings, includes five different phases (Table 2).

Table 2. Project Evaluation Process

PROJECT EVALUATION PROCESS		
PHASES		**REQUIREMENTS**
1st PHASE	**EVOLUTION of FASHION**	A poster study on the historical development of fashion and architecture
2nd PHASE	**TEXTURE STUDY**	Texture/photograph study that could exemplify the use of architectural texture and elements in texture
3rd PHASE	**LEARNING FROM THE ARCHITECTS**	Constructing the design codes by researching about selected architects and their works
4th PHASE	**DESIGN AND PRODUCTION PHASE**	Development of designs through sketches, idea generation, trial on models and rehearsals
5th PHASE	**FASHION SHOW**	Gathering information for fashion show, preparations, one-to-one wearing and presentation accompanied by music

(KICK PROJECT spans the left of the PHASES rows)

In the Create Difference Architectural Design Studio, mainly, the interaction throughout history between fashion and architecture was emphasized.

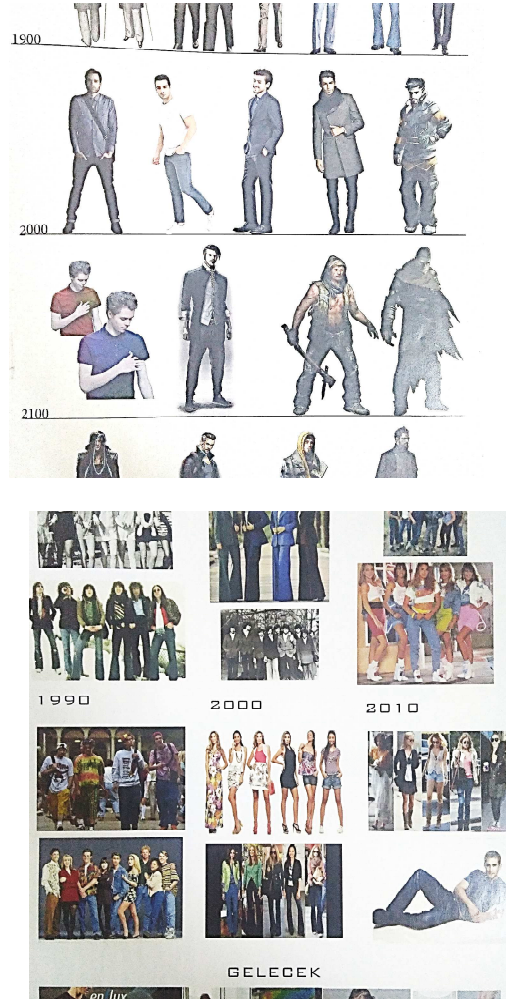1st Phase: The Historical Development of Fashion and Architecture is discussed (Figure 7)

Figure 7. 1st Phase The history of fashion

2. As for the 2nd phase, a study on looking at architectural texture with fashion patterns was conducted in order to be able to look at nature, environment, textures and buildings from the perspective of fashion. In this phase, students experienced the use of all the architectural elements in the environment as texture elements (Figure 8).
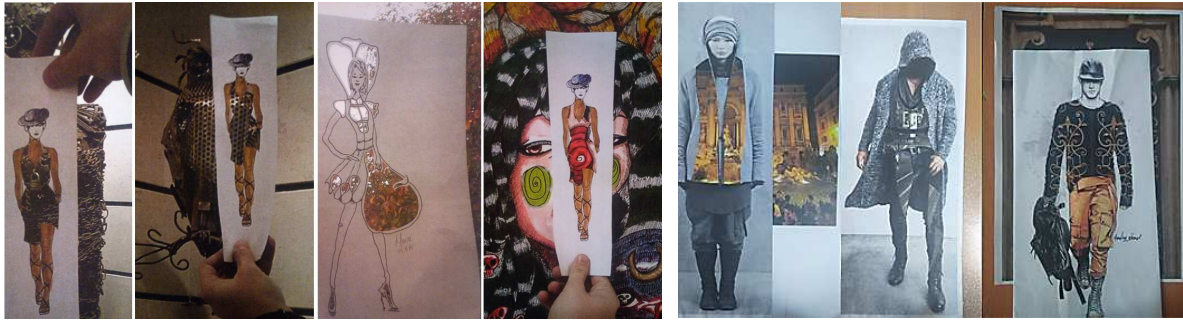

Figure 8:2nd Phase; the use of architectural texture and elements in texture

The use of architectural textures and building forms in clothes and textile products were seen as a study contributing to the process in the concept of defining the relationship between fashion and architecture. The work conducted for this purpose improved students' perspectives on textile and contributed to improvement of their creativity.

In the 3rd phase (Figure 9), the course instructor suggested, as a result of research conducted, 40 architects from among modern architects who became symbols with their architectural vision and buildings, who lead the development of architecture with their work and who are well-known by virtue of their prominent identities. Of these architects, 18 were determined by the students themselves in single, two, or

three members student groups. Analytical and synthetic studies on the selected architects and their works were conducted (Figure 10).
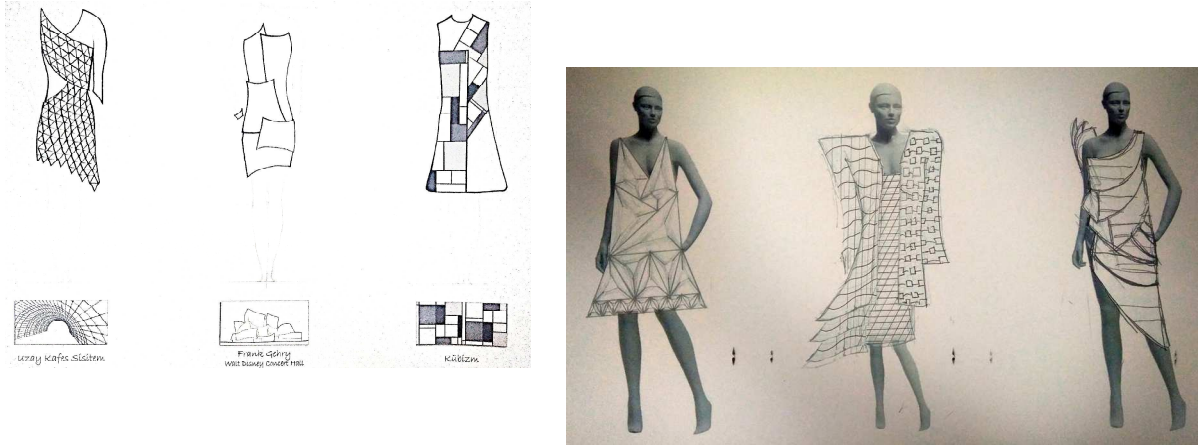

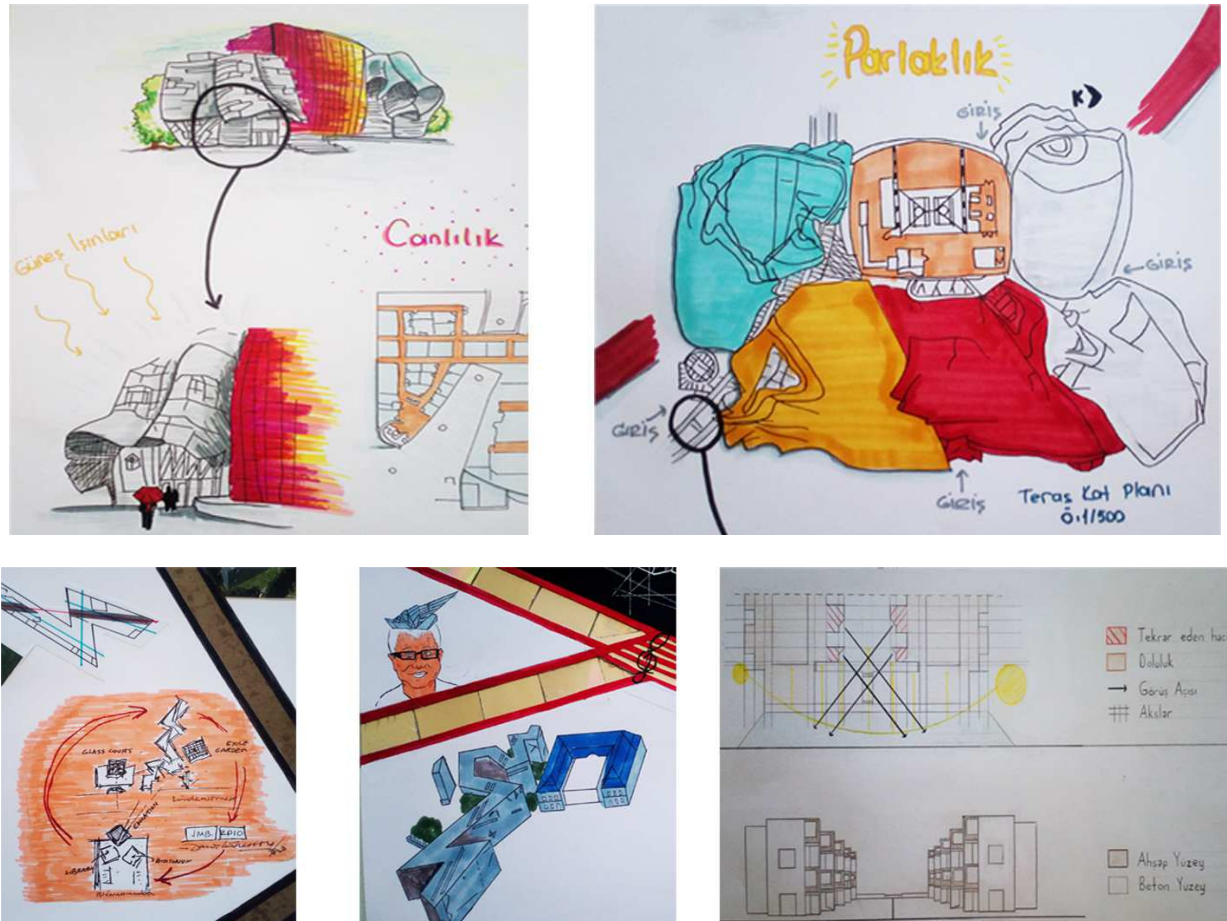Figure 9. : 3rd Phase; The sketches about architects, structures and styles

Figure 10 : 3rd Phase; the analysis of architects and their design codes

In this framework, the design process was initiated in order to understand and comment on the architects, their works and places via every students' analysis of their own selection of the architect's identity and their works. Design codes of the architects and their works were gathered at the end of the readings and takeaways and a study was done to convert these codes into useable data. The selected architects and their works are shown in Table 3.

Table 3: The architects and their buildings

1.	Antoni Gaudi (Sagrada Familia, 1882)	10.	Mario Botta (La Casa Rotonda, 1980 - 1982)
2.	Adolf Loos (Khuner Villa, 1928)	11.	Richard Meier (Jubilee Church, 1996)
3.	Le Corbusier (Villa Savoye, 1929)	12.	Daniel Libeskind (Jewish Museum, 1999)
4.	Alvar Aalto (Villa Mairea, 1937 - 1939)	13.	Frank Gehry (Experience Music Project, 2000)
5.	Philip Johnson (Glass House,1949)	14.	Santiago Calatrava (Tenerife Opera House, 2003)
6.	Frank Lloyd Wright (Guggenheim Museum, 1956 - 1959)	15.	Rem Koolhaas (Seattle Center Library, 2004)
7.	Alvar Aalto (Maison Louis Carré, 1957 - 1960)	16.	Mario Botta (Tschuggen Thermal Hotel, 2006)
8.	Frank Lloyd Wright (Beth Sholom Congregation, 1959)	17.	Zaha Hadid (Haydar Aliyev Culture House, 2012)
9.	Peter Eisenman (House 6, 1975)	18.	Emre Arolat (Sancaklar Mosque, 2013)

3.4. The Design Process

Description of the design processes are generally quite static: the designer has a mental image that is transformed into sketches and plans and then realized in materials (Sjöberg, 2009, 80). An educational environment was provided where students could learn by exploring and studying the architects and their works on their own. Students were asked to study the architects and their works and prepare the design codes. Analyses were made as to the geometry, texture, material, gaps, lightness, proportion, characteristic of the facade, plan organization, circulation pattern, repeating elements, color, light and type of the roof (Figure 11).
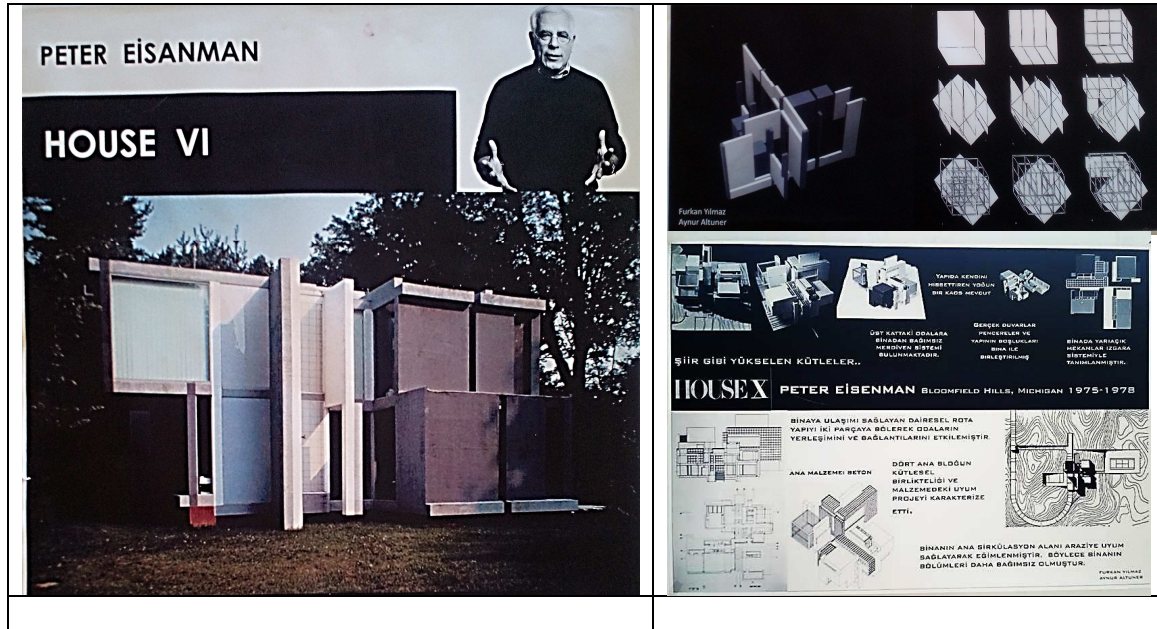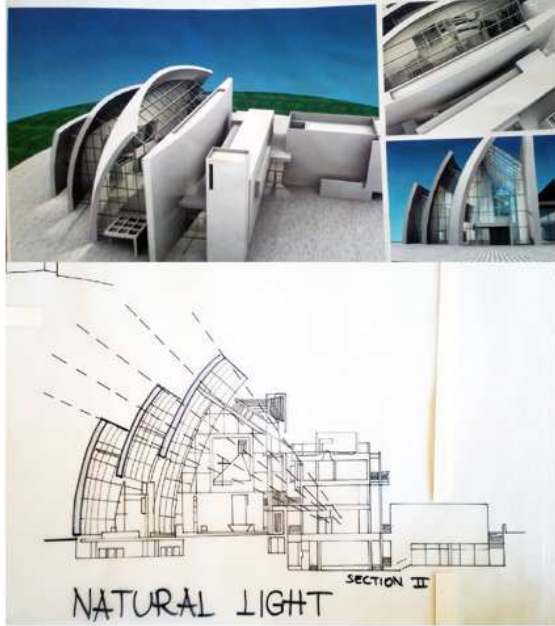
Figure 11: Preparing the design codes of architects

Work was done to convert these analyses into useable data for design. The design codes gathered from the architects' identities and their design methods were converted to dresses, accessories and design products with sketch work. The designs were rehearsed on models, mannequins and designers (Figure 12)

Figure 12. Process of sketch, design, model and rehearsal.

3.5. The Fashion Show

As mid-term evaluations, students were expected to present with a fashion show their dress designs which they had suggested in the process of sketch, design, model and rehearsal. All the necessary preparations for the final stage, fashion show and presentation were done with the efforts of a team of students and teachers at the faculty of architecture. The sharing and evaluations of the products of the studio with the whole faculty through a fashion show created an atmosphere of synergy (Figure 13).

Figure 13. The presentation and poster of fashion show ''Wearing the Buildings''

Students were encouraged to use discarded materials, cartons, matte and bright paper, strings, tapes, ropes, pieces of cloth, etc., and thus a minimum cost framework was set to limit the costs. Students working in single, two and three-member groups produced one, two and three-piece products.

Thus, each student produced designs that were authentic and part of a team. Guidance was provided by instructors from within the studio and fashion designers concerning the issues on how the fashion design format had to be, selection of music and rhythm, location, catwalk and walking route. Besides, students were warned that their design approaches and criteria at the stage of side project would guide the main project stage, which was to be the next stage.

There appeared to be three different design approaches during the process of a dress design after decoding the design codes of the selected architects and works;

-The first group chose the method of wearing the form of the building and its visual perception.

-The second group reflected on dresses the intrinsic qualities of a building such as light, texture, material, interior and exterior integration, transparency and structural soundness.

- The third group chose to isolate the form of the building from its essence (Table 4).

Table 4: The classification of studies according to student design approaches

1st group	2nd group	3rd group
Wearing the building	**Reflection of building**	**The essence of building**
Antoni Gaudi (Sagrada Familia, 1882)	Philip Johnson (Glass House,1949)	Daniel Libeskind (Jewish Museum, 1999)
Le Corbusier (Villa Savoye, 1929)	Peter Eisenman (House 6, 1975)	Zaha Hadid (Haydar Aliyev Culture House, 2012)
Richard ... ch, 1996)	Frank Gehry (Experience Music Project, 2000)	Emre Arolat (Sancaklar Mosque, 2013)

Frank Lloyd Wright (Guggenheim Museum, 1956 - 1959)	Rem Koolhaas (Seattle Center Library, 2004)	
Mario Botta (Tsc... ..., 2006)	Adolf Loos (Khuner Villa, 1928)	
Mario Botta (La Casa Rotonda, 1980 - 1982)	Alvar Aalto (Villa Mairea, 1937 - 1939)	

Santiago Calatrava (Tenerife Opera House, 2003)

Frank Lloyd Wr[...]egation, 1959)

3.6. Studio Performance Evaluation

Students are from that part of the society which is located in central Anatolia and they do not have sufficient atmosphere of design and art in the city. It seems that since they are part of a conservative body of society which hardly allows for cultural habits like fashion design, the holding of a wearing-buildings fashion show at a school which places technical and application aspects of architecture before its design and art aspects has to be noted down in the name of architecture. In the studio, a different atmosphere was created and a different studying method was used. The new teaching experience has shown the need to learn more about what students think and how they feel throughout the course. At the end of the semester, the students' writing about their learning experience was a valuable feedback.

A male student who at first said, *"I would rather die than walk in a fashion show"* made the following remark at the end of the show: *"I know I will never be afraid to present my own project in any environment after this experience."* These words were the greatest outcome of the whole process.

Here are some other student opinions;

"We internalized our building by touching, feeling and finally wearing it".

"We used on our dresses those aspects of Antoni Gaudi's work Sagrada Familia that impressed us most like color, texture, use of light and stylistic intensities. The process was very hard yet very informative at the same time. If we could get back to the beginning of the semester, I would not have feared and resisted it as much as I did at the beginning."

"When we used the power of white and the balance between the vertical pillars and horizontal tapes of Le Corbusier's Villa Savoye, especially when all the eyes at the fashion show were on me, it was as if my architect was proud of me. That's why I also wore his glasses. It was a very fun project."

"I had no idea that architecture which is a skill of making designs in other areas than buildings. We realized the importance of teamwork and, especially, inter-disciplinary work during the times when we came together with fashion designer friends."

"Philip Johnson's Glass House was so transparent that I realized the power of glass in this project."

"This studio was just as much bright, fluid and surprising as Frank Gehry's designs were. I sought the esthetics of chaos in my dress. Chaos and uncertainty are not scary but funny for me after this project."

"I am going to construct sound buildings like Santiago Calatrava. This is the decision I made after this project."

"Mario Botta's trees of light at his Thermal Hotel were so inspiring that I am going to convert them into a format so that we can use them in our daily lives."

"That the designing of what we wore and the fact that they were actually faithful to the integral principles of architecture surprised me. I am going to continue my research wondering what other design fields are this close to architecture and buildings."

"I did not know that Zaha Hadid was professionally making designs within the fashion industry. With this project, I developed the idea that my knowledge of architecture could help me in other fields in my career."

"Emre Arolat's Sancaklar Mosque is a building which is out of the ordinary, and it is without a dome and different from typical mosques. Fom Arolat, I learned to isolate and the enthusiasm of seeking the new by wearing his building. Thanks for providing this environment."

"We understood, read and wore Richard Meier's Jubilee Church. The eyes of the whole faculty were on us as we walked down the stairs on the red carpet at the fashion show. We were proud of our design. It was a very important experience for us."

There were critical remarks as well as these positive and appreciative ones:

"I had so much difficulty that the idea of a fashion show made me sick. I hope no one in my family sees those photos."

"My dear academic staff, I could not establish a relationship between this project and architecture. I am afraid I will never be able to. Do we have to make a difference?"

4. CONCLUSION

Buildings were worn in Turkey just as well as in other faculties of architecture in the world. In other words, the current study at Selçuk University School of Architecture Department of Architecture Make-A-Difference Architectural Design Studio is "not new but it is" because it is the first as a faculty of architecture that stands closer to art than technical subjects. Holding a fashion show by wearing buildings was a revolutionary educational project in an educational environment where the perception of architecture and fashion design tend to be viewed "only as designing buildings and even constructing them". Especially, as a result of the student-centered feedback we got, it was obvious that wearing buildings was a "new and different" teaching/learning experience.

At the intersection of Fashion and Architecture, architecture students who experienced understanding, interpreting and adapting by the design approaches of modern architects and those who are in the literature gained awareness;

- Of making teamwork,
- That architecture was not only connected to designing buildings, but also to strong design skills,
- That the skills of architecture could easily be transferred to other disciplines,
- Of the strong connection between fashion and architecture,
- That presenting the designs that they produced to the whole faculty provided additional value,
- Students started to follow the famous architect they had selected and they learned not only their selection but also the other's selection. So, they become familiar with the design style of famous architect.
- That after overcoming the feelings of "shyness, embarrassment and hesitation" by producing, making a great effort, presentation skills and self-confidence, the skills they acquired could be used for a lifetime.

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