When beginning this project, one of the first things we realized is that at their most basic level, fashion and architecture serve the same function. They provide a “screen” for the user to isolate themselves from the environment. The main aspect that differs between the two is scale.

In selecting our materials, we wanted to continue exploring the idea of shifts in scale. Take, for example, wood. It is one of the most common materials used in construction, but if you were to take a 2x4 and stand it next to a tree there is no immediate recognize-ability between the two. The 2x4 is a natural material that has been sculpted into a synthetic form. But what would it look like if you reversed the roles? Is there a synthetic material that takes a natural form?

First we needed to define what exactly would be considered a natural form. For this we looked to the process of growth, which gave us the voronoi diagram. On a 2D plane, this defines the optimal spread of cells based on center points, so that all the points within a cell are closer to that cell’s center point than any other. By taking this strategy and applying it to 3 dimensional space we begin to mimic the cellular structure of wood.

By contrasting both the synthetic form and natural material of wood to the natural form and synthetic material of the printer filament we seek to express the relationship between the fields of fashion and architecture, heterogeneous on one level while homogeneous on another.

The culmination of these ideas led us to a collection of garments that will respect the natural state of the materials. Reflecting back to the Arts and Crafts movement, it was in our interest to use raw silk and un-varnished wood. One would come to appreciate the varying grain of the White Oak, and the fine noils of the silk fibers. By sticking to the basics, the silhouettes of the garments would be altered to showcase a variety of textures that would be found in nature itself.
FASHION INSPIRATION
ARCHITECTURE INSPIRATION
PROCESS
PROCESS
PROCESS
PROCESS