

Wardrobe Building

A star architect is designing jewelry. Clothes and accessories are suddenly all about structure. And 21st-century towers are looking awfully chic. What's going on here? *O* reports on the trends that are defining the new relationship between fashion and architecture.

GEOMETRY CAN GIVE THE BODY CONTOURS THAT the flesh might not possess (ah, the magic of a well-tailored jacket). It can also make for a stylishly versatile closet: For example, a smart diamond pattern can look both contemporary and timeless, just like some of the world's most dynamic architecture—think pyramids, both the ancient Egyptian kind and I.M. Pei's 1989 glass version at the Louvre, not to mention today's dazzling towers, such as the 42-story stack of steel-framed triangles in Manhattan (*right*) that *O* staffers work in. As

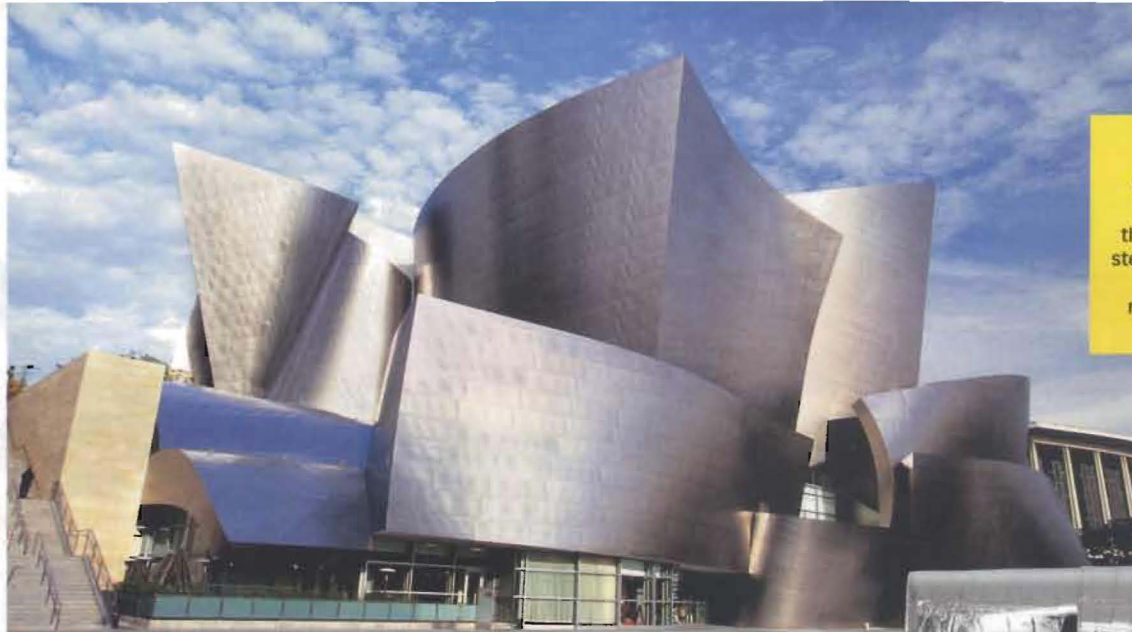
architects explore more complex interesting surfaces and shapes, they are adapting fashion techniques like folding, pleating, wrapping, and draping, says Brooke Hodge, a curator for the Museum of Contemporary Art in Los Angeles and organizer of the exhibition *Skin + Bones: Parallel Practices in Fashion and Architecture*. ▶

The lines of this delicate sterling silver pendant (Ex Ovo, \$375), *left*, recall architects' use of **lattices, screens, and mesh** to give their work a more open feeling.

Black-on-white geometry gives eye-popping **extra dimension** to a PVC bag (Pleats Please Issey Miyake, \$530), known as the "Bilbao" in homage to Spain's Frank Gehry-designed Guggenheim Museum.

The rhombus pattern on a Proenza Schouler dress creates a nipped-in **bustier effect**, echoing the way geometric motifs—diamonds, disks, hexagons—add texture to buildings.

THE HEARST TOWER
Designed by Lord Norman Foster, it's wrapped in glass that resists solar radiation—architectural SPF, perhaps?—while filling the interior with natural light.



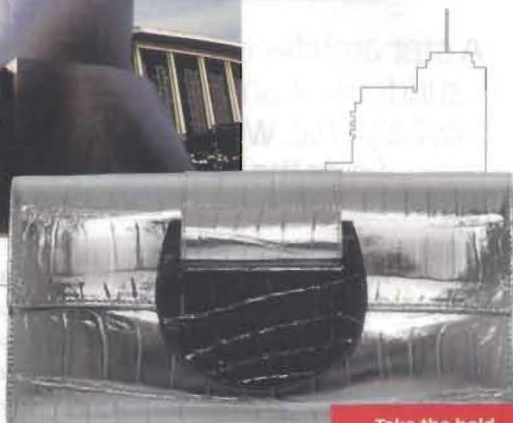
WALT DISNEY CONCERT HALL
Completed in Los Angeles in 2003, this fantasy of wavy steel was designed by Frank Gehry to resemble a ship at full mast.

THE SCULPTURAL BUILDINGS CREATED

by Frank Gehry can be spotted a mile away—more often than not they're a riotous heap of gorgeous billowing metal. Today he's designing jewelry for Tiffany & Co. with the same sinuous appeal; its fluid lines transcend categories like *casual* or *dressy* and look wonderful with just about anything. It makes sense that the "starchitect" who helped make his profession so popular should produce both wearable things and livable spaces, underlining the growing affinity between the two. As fashion veers off its once lavishly romantic path, simpler, more structural clothing, often with greater volume, is coming on strong for summer and fall. Designers like Yeohlee Teng have had a consistent architectural identity. Her spare, elegant pieces take their shape from the way fabric drapes on the body. Clothes are a portable environment, she says. "I am interested in how they make you feel—sensual? Inhibited? Free?"

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Yeohlee designed metallic linen tuxedo trousers (\$780) to underscore her graceful silk organza blouse (\$1,100) based on the Möbius strip, which a mathematician can explain as having only one side and one edge (think M.C. Escher).



Take the bold shapes and futuristic shine of the new skyline with you: Silver clasped alligator clutch (Alexandra Knight, \$1,495).



An architect's trademark **plumes and twists** are pared down for your wrists. From top: "Torque" bangles in brown banded agate, \$1,800, cachalong, \$1,300, and ebony wood, \$950, all Frank Gehry for Tiffany & Co.



Silk organza is folded to create **decorative volume** on this Sportmax dress (\$875); origami-like details can give boyish bodies a more voluptuous look.



Balenciaga by Nicolas Ghesquière patent-leather sheath has a **sci-fi vibe**: Intersecting panels and a "wet" gleam give it a liquid feeling that fits right in with architecture's new suppleness.



Architectural fashion might sound like hard-edged, genderless stuff, but witness the **looser, modern** feeling of Zero + Maria Cornejo's cotton cashmere circle-motif top, \$366, and pleated silk taffeta shorts, \$357.



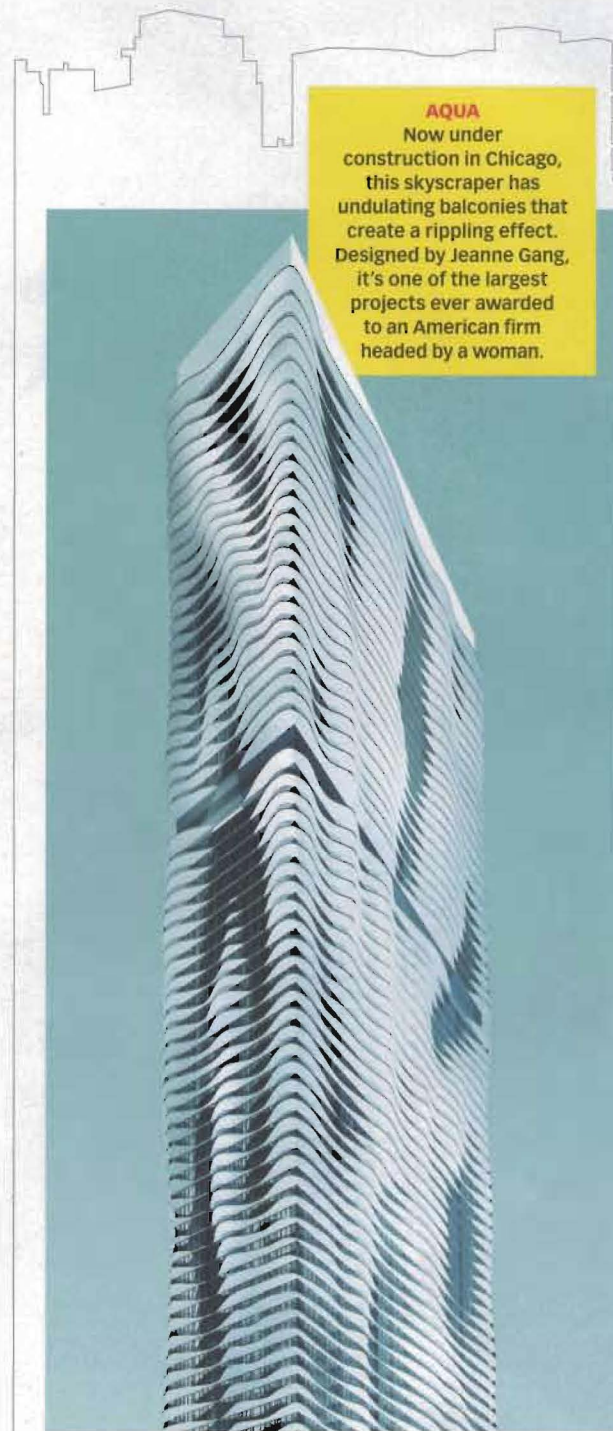
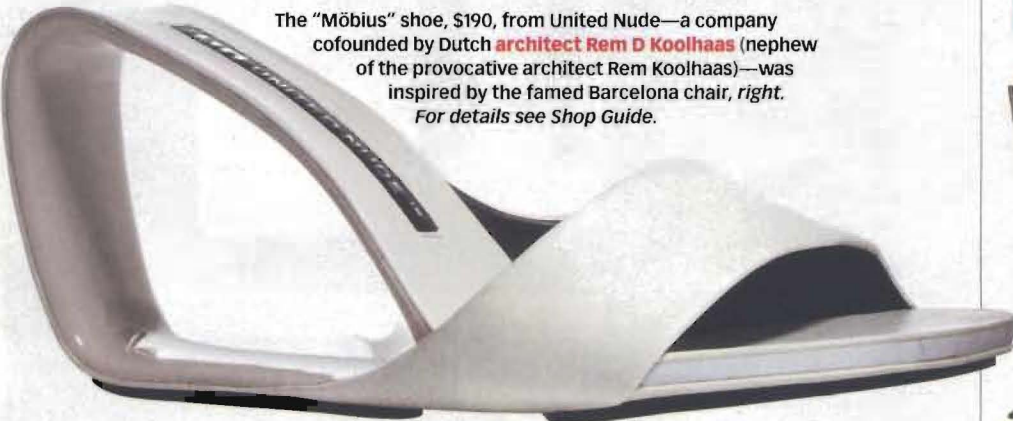
A Pop Art-style **oversize graphic** winding its way down one side of this bold Versace dress is a graceful reminder that symmetry isn't *de rigueur*, for clothing or buildings.

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CURVILINEAR MIGHT NOT BE A WORD WE OFTEN ASSOCIATE

with architecture, but that's changing as more flexible materials—and attitudes—allow for buildings that are downright sexy. Roofs and glass facades undulate instead of lying flat; there's even a house in Japan whose exterior walls consist solely of curtains. Architects use the word *skin* instead of *facade* to describe the high-tech envelopes of glass and other materials that encase their buildings: Perhaps modern structures, with these outer "skins" sheathing underlying supportive "bones," are becoming more like bodies. The nice thing about the new architectural clothing is that it can be fluid and body conscious, with lean silhouettes that follow the curve of a woman's spine or the swell of a breast or hip but keep them covered; more voluminous pieces merely hint at what lies beneath (and are therefore good for many different ages and shapes). **O**

The "Möbius" shoe, \$190, from United Nude—a company cofounded by Dutch **architect Rem D Koolhaas** (nephew of the provocative architect Rem Koolhaas)—was inspired by the famed Barcelona chair, right. For details see Shop Guide.



AQUA
Now under construction in Chicago, this skyscraper has undulating balconies that create a rippling effect. Designed by Jeanne Gang, it's one of the largest projects ever awarded to an American firm headed by a woman.



BARCELONA CHAIR
Architect Ludwig Mies van der Rohe created this legendary lounge chair for the 1929 Barcelona World Arts Fair. "It is almost easier to build a skyscraper than a chair," he once said.