

ORGANISED CHAOS



Designing disruption

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Awaiting reply

Love, Fabio

INTRODUCTION

"There is no architecture without events"

Bernard Tschumi, 1996



This year, for the first time, MA Architecture collaborated with MA Fashion to design the iconic MAF yearly catwalk and static show for London's Fashion Week. The collaboration was taken on by Lab C: Stagecraft, dedicated to explore the intersections between architecture and performance. The Lab advanced the design for MAF's 2022 show Shiny Shiny as an urban intervention which took place on The Crossing and Lethaby Gallery in the King's Cross Estate during the last week of February.

After a two-year Covid pause, the project offered the opportunity to stage the vulnerable nature of design work and its ongoing reckoning with notions of beauty and its systems of validation and commercialisation. Within the current context of multiple global crises, we felt it suitable to make an event that exposed the backstage of college: a space where we strive collectively and creatively to organise our often chaotic every day. The design committed to only use discarded and 'waste' material, existing furniture and re-usables, which were harvested from throughout CSM during the eleven week production period. The catwalk was populated with different kinds of school chairs fetched from classrooms across the school including the iconic orange, yellow and blue ones designed by Robin Day, to sit 300 guests as well as to produce sculptural objects. Weekly collections of off-cuts from MA Fashion and disused objects from MArch, allowed the creation of six large scale textile sculptures to be placed along the route models followed. Existing racks and discarded cutting tables from MA Fashion were the main materials used to construct the Lethaby Gallery static show.

The result was a fun and aesthetically powerful low cost / high impact show, which allowed us to emotionally connect with our colleagues in fashion, and hopefully also with their wider audiences.



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Shiny Shiny

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MEET THE

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Brian Yue
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Antonio Abreu
Harry Kendall*



TEAM



Adriana



Brian



Antonio



Leyla



Kleanthis



Emily



Dominica



Irmak



Rowan



Harry



Tutors

CONCEPT &

Disruption Concept
Constellation of Work Diagram
Preliminary Research
Movements in a Public Space
From Disruption to Controlled Chaos
Zero Waste
Behind the Seams
Making Workshop
Making the Book
LFW Harvest Map

& RESEARCH



THE DISRUPTION CONCEPT

Movements in a public space

In our considerations on designing a fashion show, we have immediately identified the critical agents within this exercise, the audience and the models. They mutually inform each other in the performance that is the show. The spectacle of models exists to be seen up close by the invited audience; locked in the spectators' gaze, the catwalk became the stage in which this play unfolded. Thus both the spectator's and model's movements in space become our key design consideration.

Located within the 'crossing' in front of the university's campus, the fashion show was situated in the public realm within the private estate managed by Argent. Thousands of students, staff and passersby traverse these porphyry floors each day, performing a natural choreography of negotiation and intersection. The broader urban context of the King's Cross development and the ecosystem of CSM became recurrent reference points in our conceptual framework, as the cohort desired to embrace a civic spirit even when we were tasked to design a private event.

The site is circumscribed by dominating architectures: the Grade I listed Granary Building and the state of the art campus designed by Staunton Williams. The space was highly regulated and delineated by rigid geometries and at all times surveilled by estate staff. Working within these highly regulated spaces, we sought to loosen up the rigidity and disrupt the ordered nature to better reflect the spirit of CSM.

From disruption to controlled chaos

Engaging with the orthogonal terrains of the 'Crossing' the material fabric of the site revealed moments of rupture. Within the tectonics of the granary building and the clinical facade of the CSM extension, concrete, brick and glass met between oozing caulk. These clunky moments recorded through site rubbings revealed an overlooked aspect of disruption scripted in the built environment. Seizing this thought, it was vital that this show should reflect this disruption.

Guided by the sequel "Designing Disorder" by Richard Sennett and Paolo Sendra, we were inspired to loosen up the rigidity of our surroundings through designing moments of disruption.

"Over-determination of both the city's visual forms and its social functions. The technologies which make experimentation possible have been subordinated to a regime of power which wants order and control; in the

grip of rigid images and precise delineations, the urban imagination lost its vitality."

Their answer to this loss of vitality advocates for staging the public realm as an open system – as a process – implies, first, building initial interventions that create conditions for social interactions. From which these exchanges challenge enfranchised usages and disrupt traditional hierarchies, provoking people to negotiate, agree, disagree, have conflict, which leads to the vitality so looked for by Sennett and Sendra. Envisioning the fashion show as a moment of disorder that disrupts the rigidity of the King's Cross estate, we sought to create interventions that promoted the same effect.

The first step to this loosening took form as a vision where the cold porphyry floors of the 'Crossing' became rolling hills and creeping valleys that undulated and melted like waves. Perhaps referencing the human form, these hand sculpted 'lumps' explored the idea of experiencing the fashion show perched upon gentle slopes where the paths of the models followed the dips in this terrain like water flowing through a gorge. Borrowing from the conceptual premise of glitch art and with the help of computer modelling, this vision existed convincingly in the digital realm. Still, it was this glimpse into the possibility of warping the terrain that set our team off to explore how to form these valleys and peaks with the audience.

In addition, through the theory of glitch art, whose genesis stems from a celebration of computational failures and incorrect usages of systems, we appropriated from their methodologies, defined as fragmentation, replication/ repetition, and linearity. Drawing parallels between the reading of public realms as complex systems with varying agents responding to parameters not dissimilar to computers, we sought to challenge it to the brink of failure in our show. Both through our set and spatial choreography coming together on the day to present a glitch-filled tableau, now endearingly referred to as controlled chaos.

'Zero waste'

Our approach to production was underpinned by the college's stance on the climate emergency and our desire to alleviate the wasteful tendencies associated with temporary events. Identifying the hidden social and environmental costs in the creative process at CSM, we sought to highlight and address these issues through our actions. With a limited budget and our self-imposed

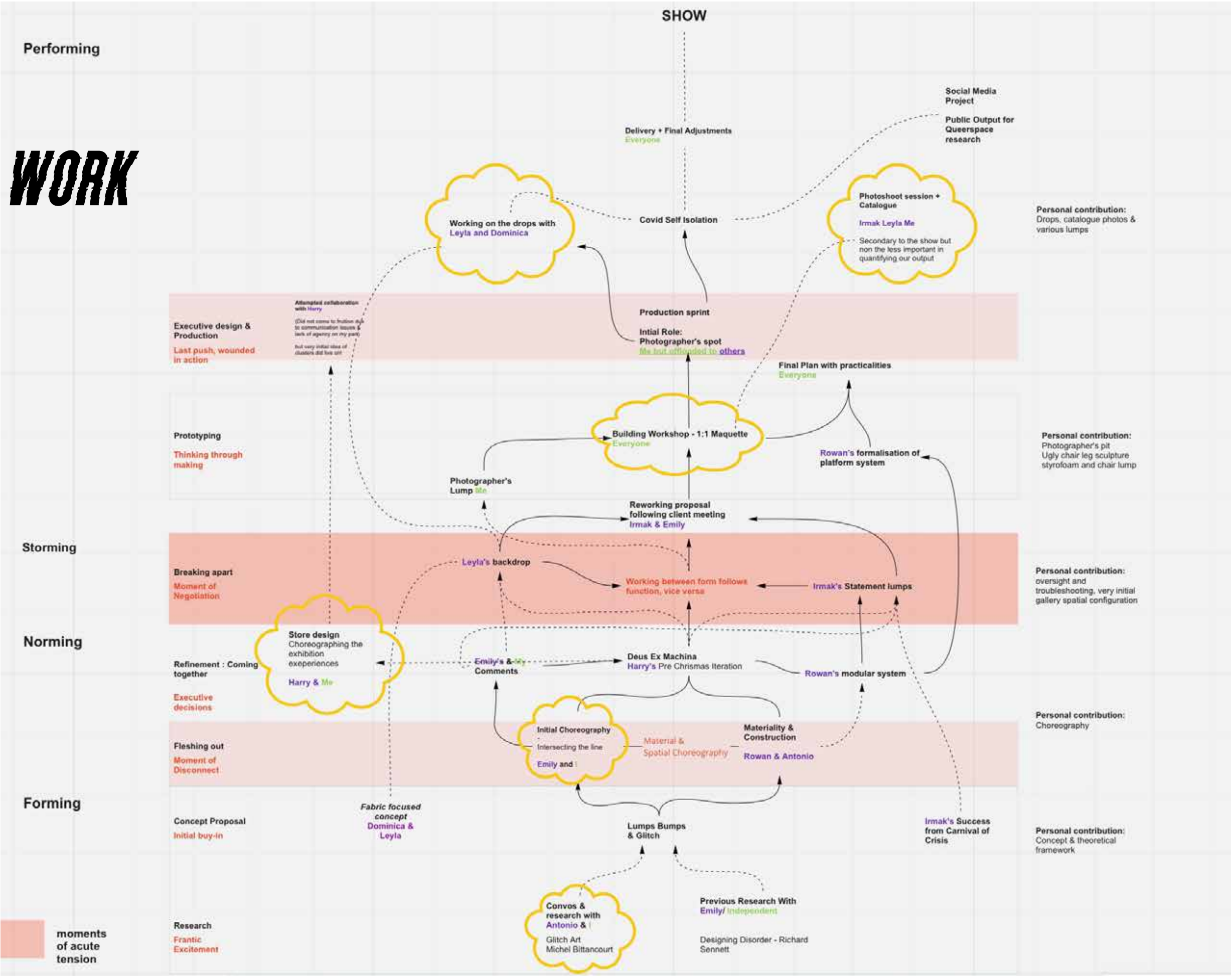
parameter of 'zero waste,' we delivered a result that celebrated 're-use' and re-framed ideas around waste.

Early research around the campus yielded an opportunity to source raw materials for the show. In the fashion design department, team members identified as a part of the studio's creative process bins of offcuts were produced daily. Seeing an opportunity to re-use these waste materials through techniques of braiding and draping, the offcuts gathered mass to take form as sculptural hangings, punctuating the set. These fabric sculptures were meticulously crafted from aforementioned offcuts collected tirelessly by Leyla and Dominica and deadstock fabric donated by others.

This attitude towards zero waste extended to the design of the seating components of the catwalk. Embracing the setting of a university, we turned our eyes to the Robin Day chairs dotted around the campus. These mass-produced plastic chairs featured prominently in our everyday life on campus. Their bright colours and rounded forms invited our creativity to reconfigure and reassemble them to produce new spatial forms that elicited new modes of engagement. Unscrewed, re-screwed, stacked and reconfigured in undulating forms, they became hills and valleys that populated the landscape of the catwalk where brightly coloured topiaries lined this figurative sculpture garden.

RUPTION EPT

CONSTELLATION OF WORK



PRELIMINARY RESEARCH



Initial Show References:

Rem Koolhaas/AMO for Prada (highlight: faux-fur rooms)

Martin Margiela (highlight: 1989 Show) *

Carol Christian Poell (highlight: Mainstream Downstream 2004)

Raf Simons (highlight: Riot! Riot! Riot! 2001)

Gucci (highlight: Love Parade LA 2021)

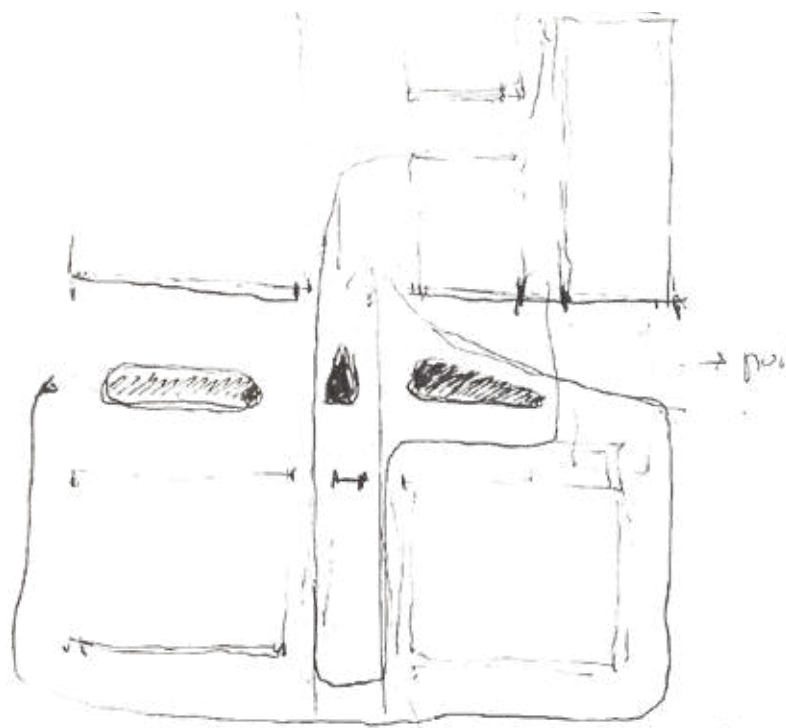
Martine Rose (highlight: What we do all Day 2021)

Tony Hornecker *

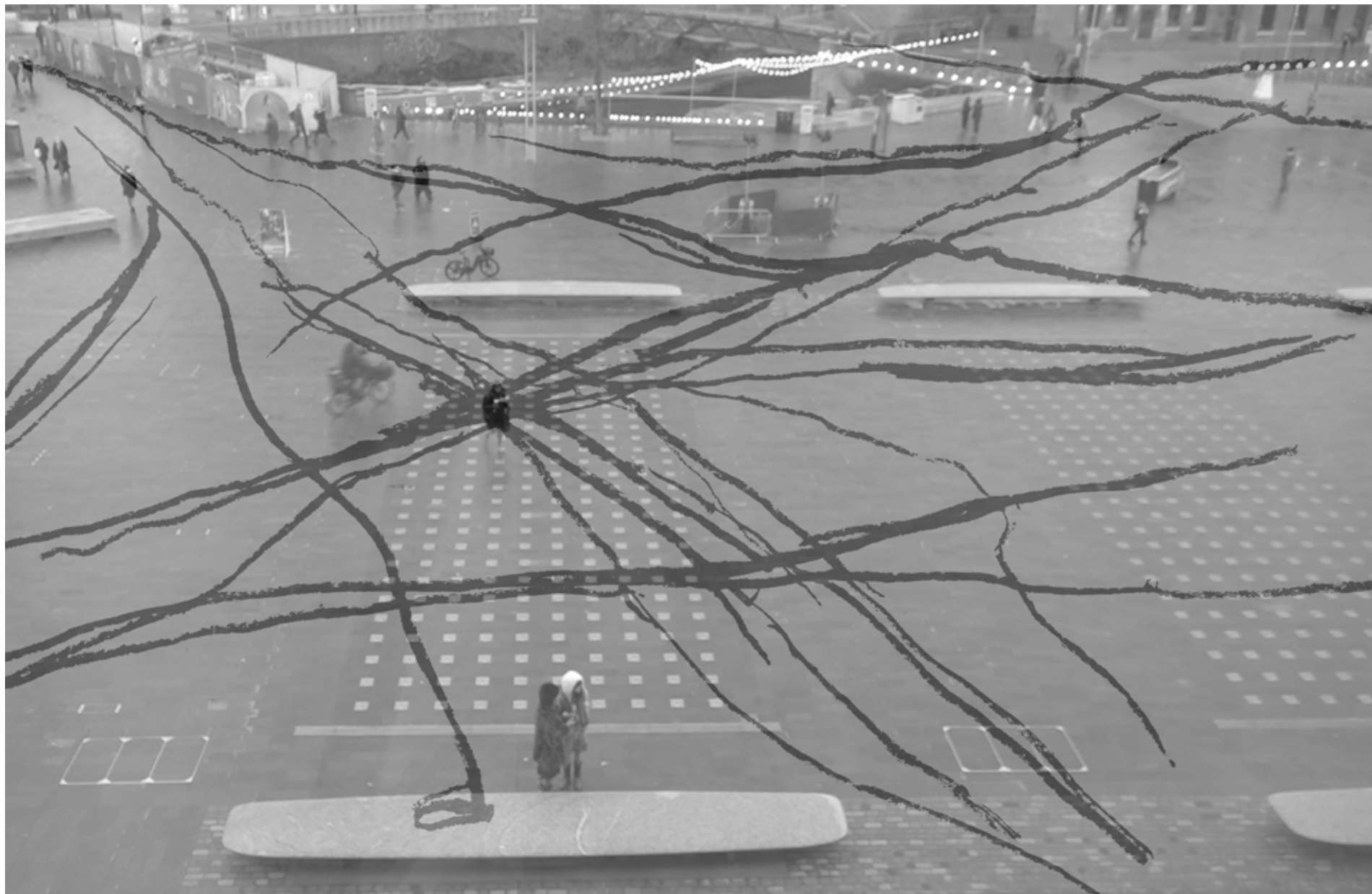
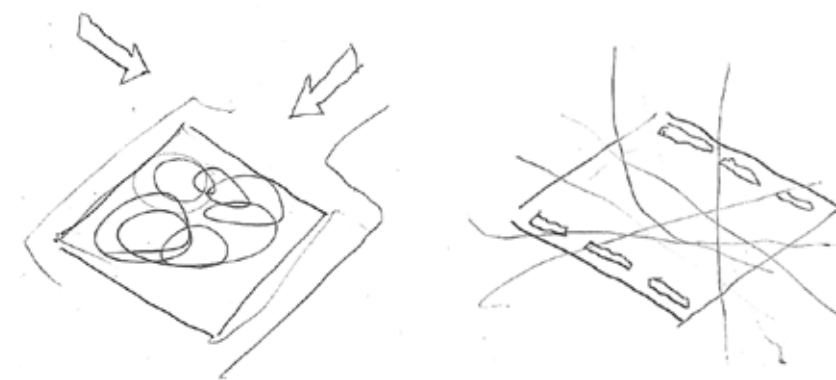
MA Fashion Show *



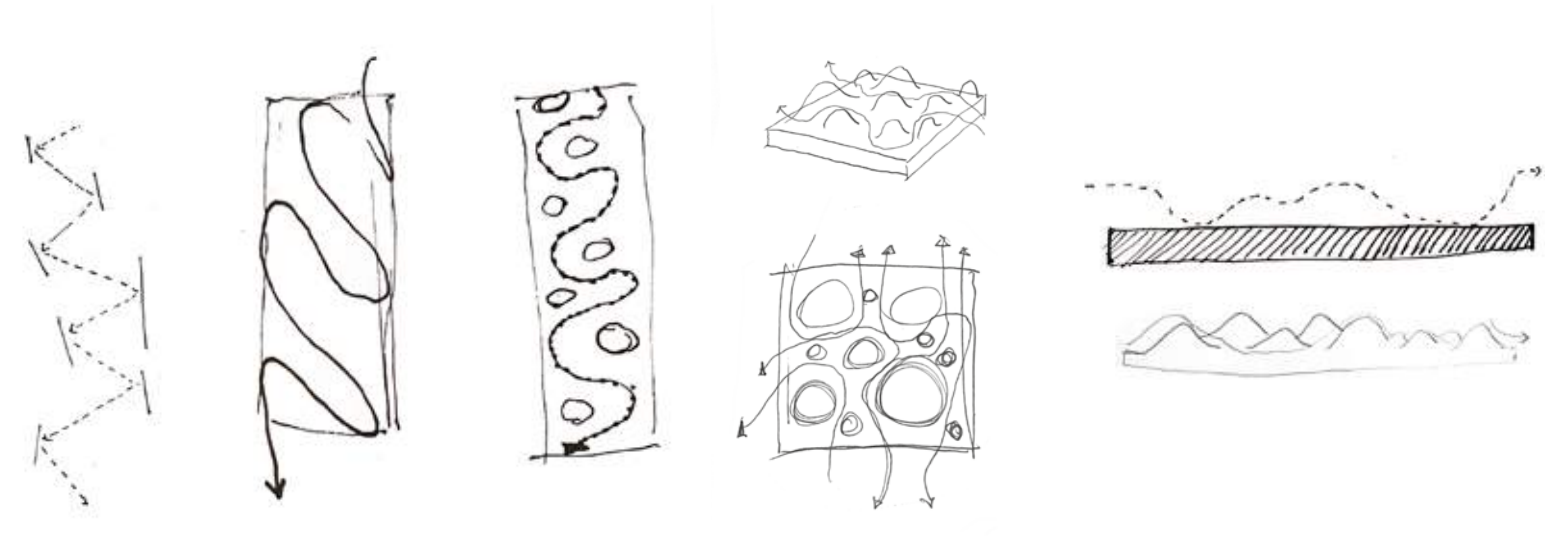
MOVEMENTS IN A PUBLIC SPACE



100 models
20/25 each group

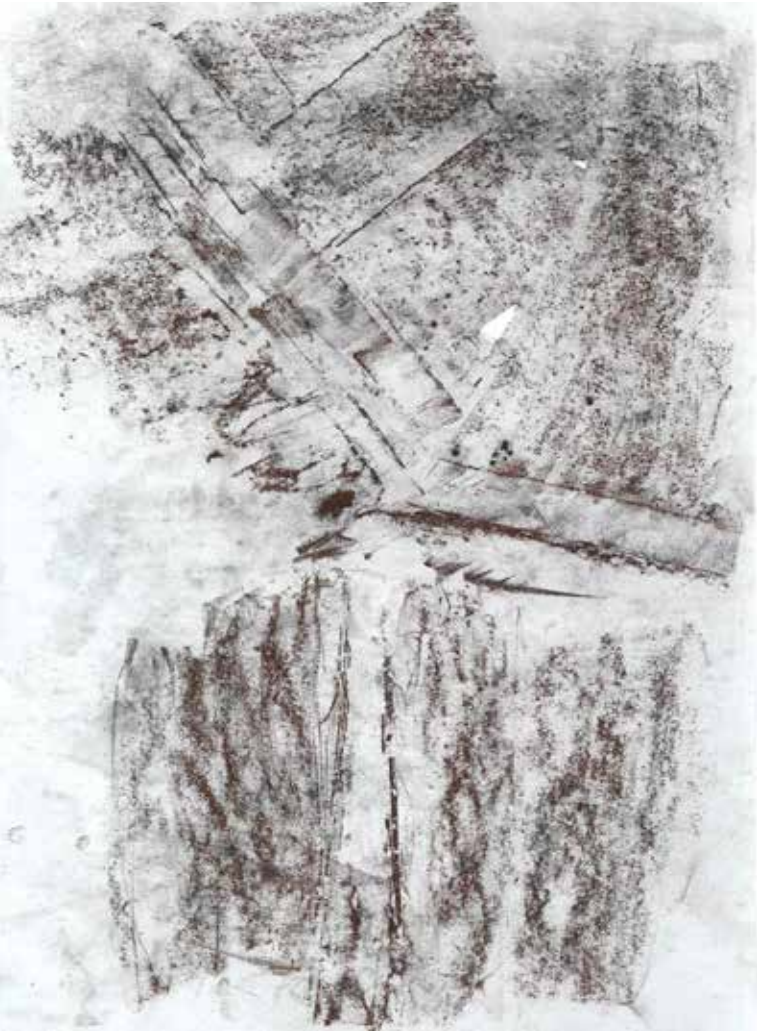


FROM DISRUPTION TO CONTROLLED CHAOS



SITE RUBBINGS

PLASTER LUMPS & BUMPS MODEL

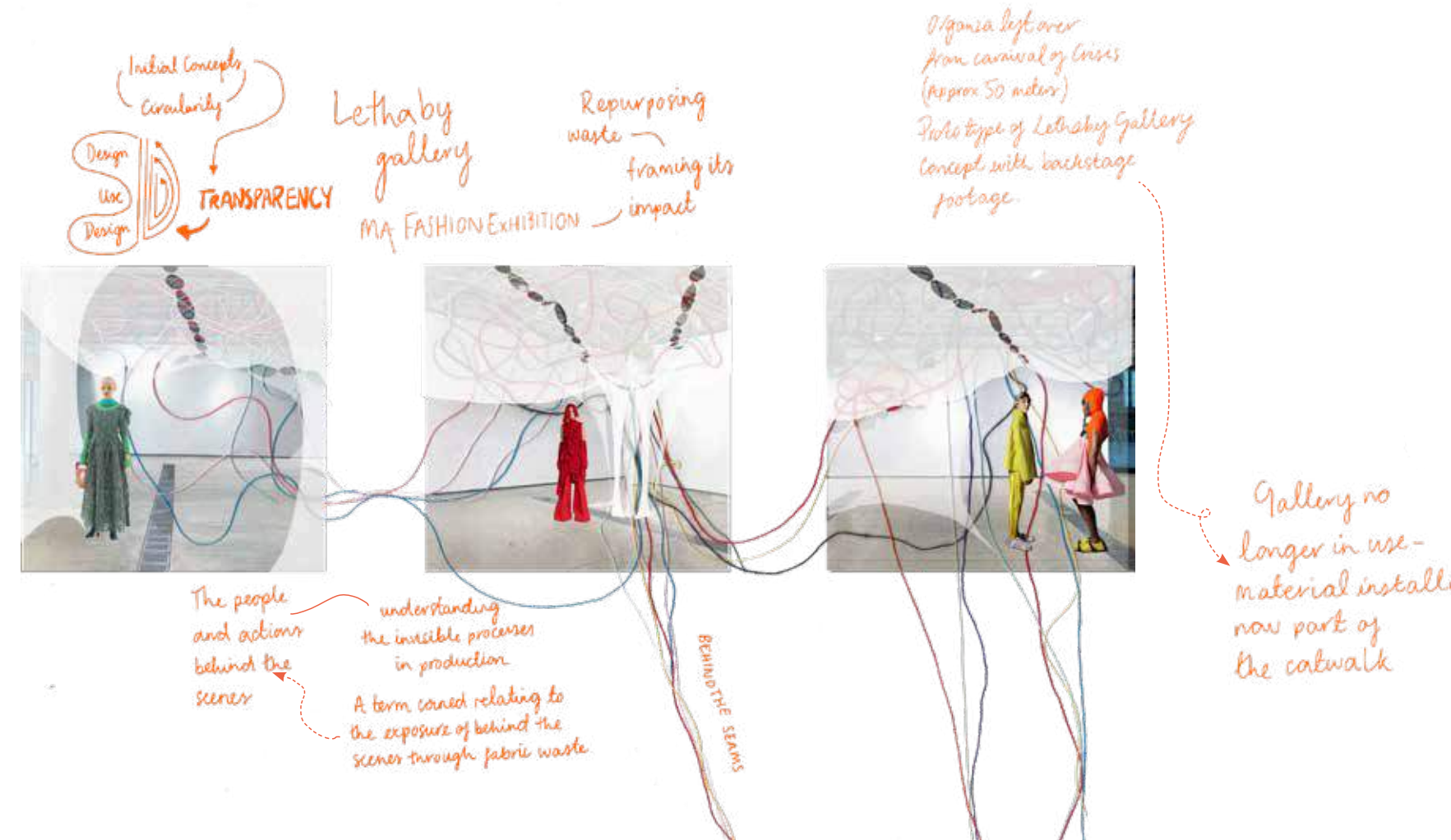


DIGITAL LUMPS & BUMPS MODEL



ZERO WASTE

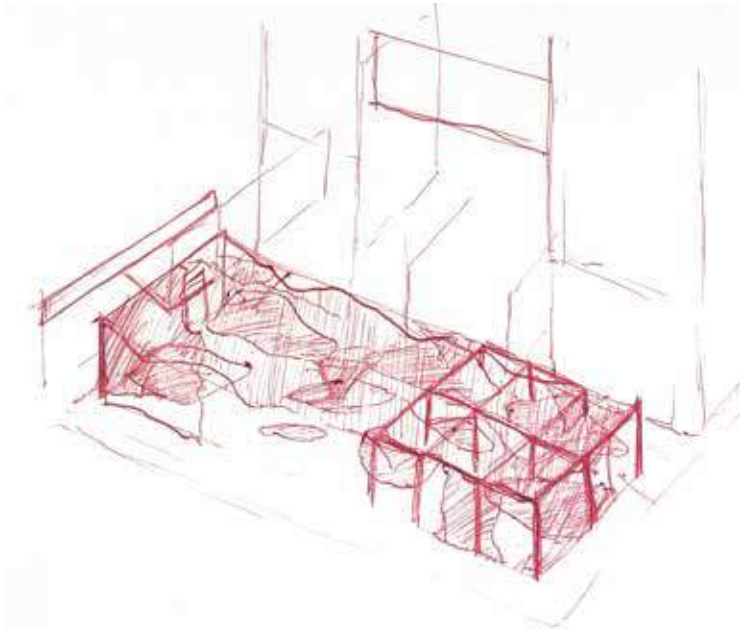
(BEHIND THE SEAMS)



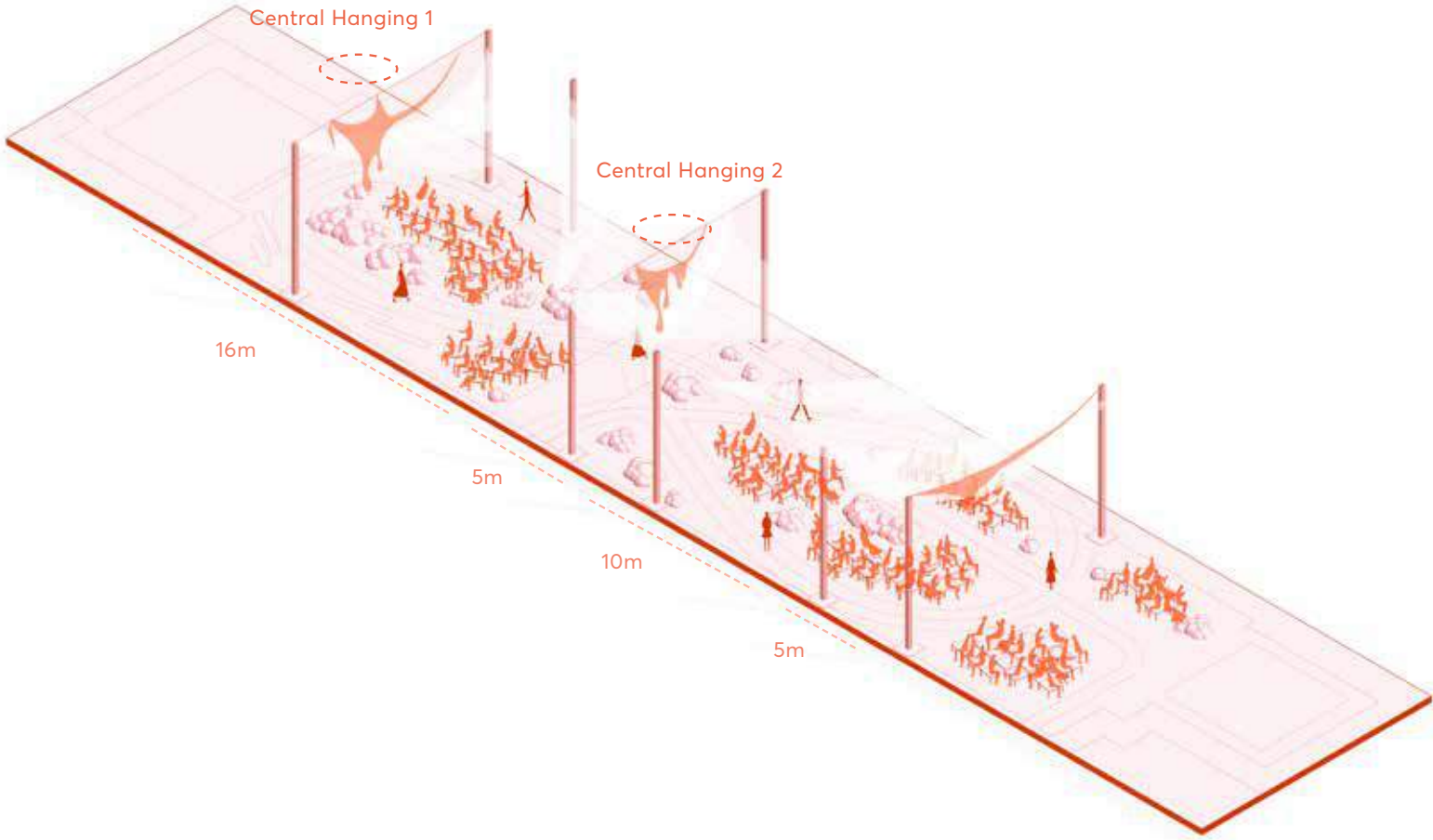
ZERO WASTE



WASTED MODEL



HANNE FRIIS, LEISA RICH & ROSAMUND HANNY



MAKING WORKSHOP

With Jack O'Brian



Our making workshop with Jack O'Brien was a another key influence, being that he inspired Irmak and I to not over-think and be more spontaneous in the making. The reason being that we kept imagining how people would sit/interact with the Lump but that needed to be erased to create more strange looking things. The main thing for the statement lumps was that we wanted to disrupt standard form and function the initial materials/furniture.

Key Reference: Martino Gamper



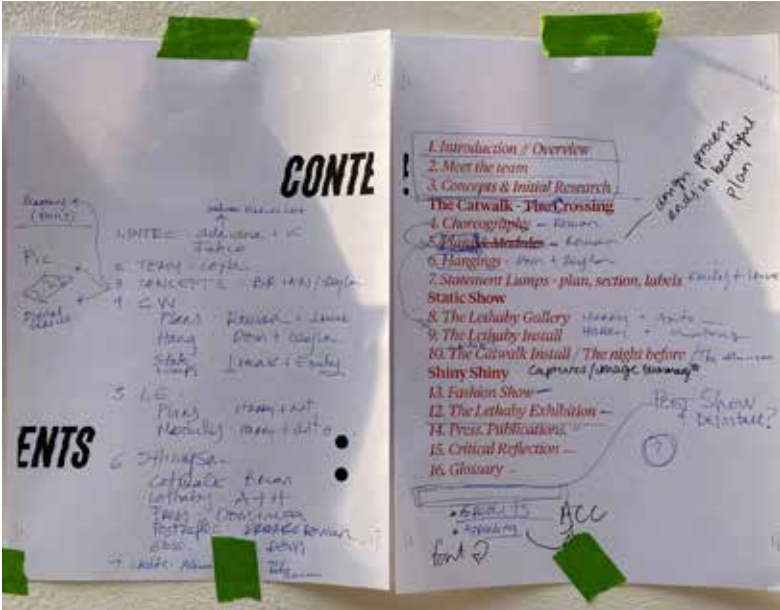
MARTINO GAMPER



CRAFTING THE BOOK

With Adriana & The Stagecrafters

As a post show hurrah we compiled our main body of work to serve as a reflective process for our learning outcome. Stemming from an initial idea proposed by some teammates this document reveals behind the 'seams' of the patchwork of ideas and work produced by every team member.



LFW HARVEST MAP

UNDER THE STAIRS

When we needed more space for larger scale work we then proceeded to use the street

MA FASHION

Fabric waste collection from the offcuts of the garment creations

UNI SHOP

Where we would collect packaging peanuts and bubble wrap

FUTURE SWAP SHOP

Giving waste a post-show after life

THE STAFF ROOM

Temporary Storage & Photography Studio

THE LOADING BAY

Collection of ordered items

THE CROSSING

The site for the Catwalk

COFFEE

D102

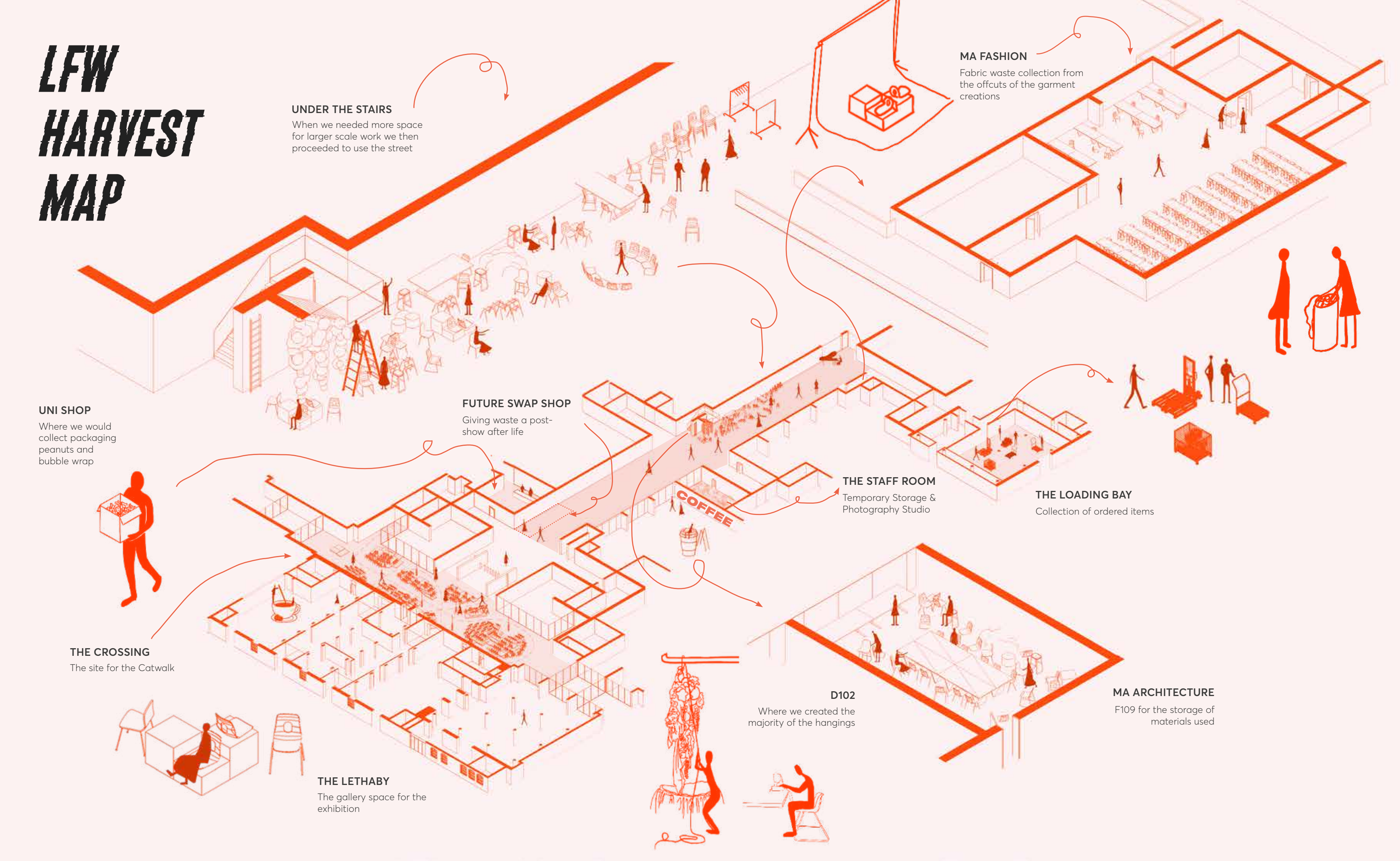
Where we created the majority of the hangings

MA ARCHITECTURE

F109 for the storage of materials used

THE LETHABY

The gallery space for the exhibition





The Catwalk

PLANS. PRO

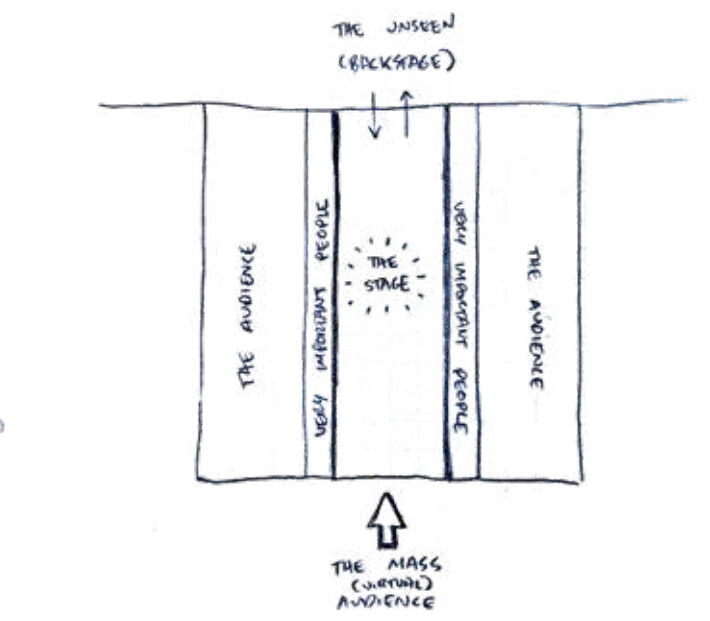
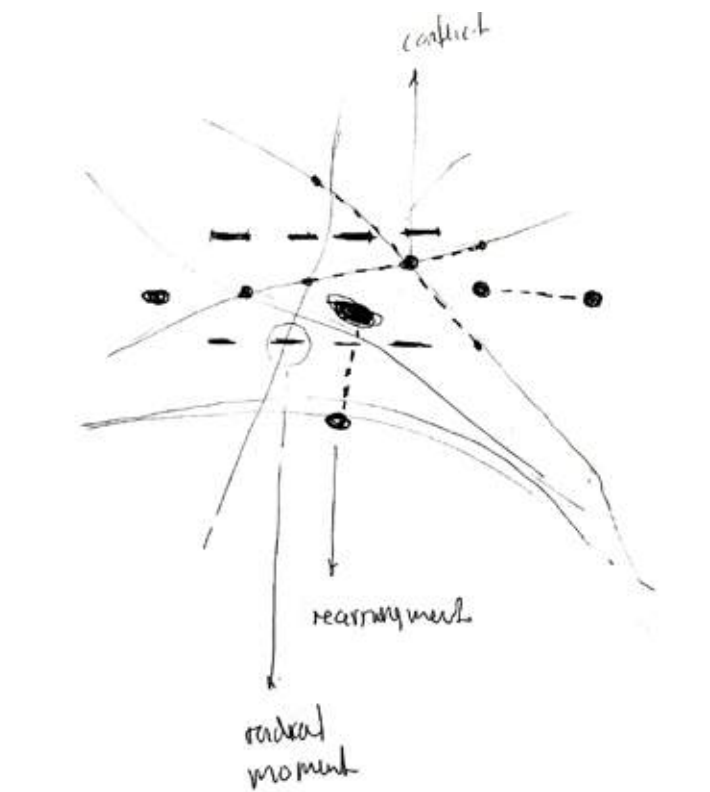
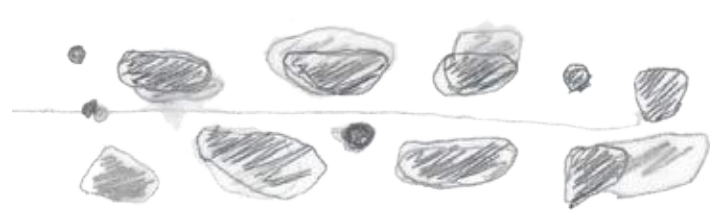
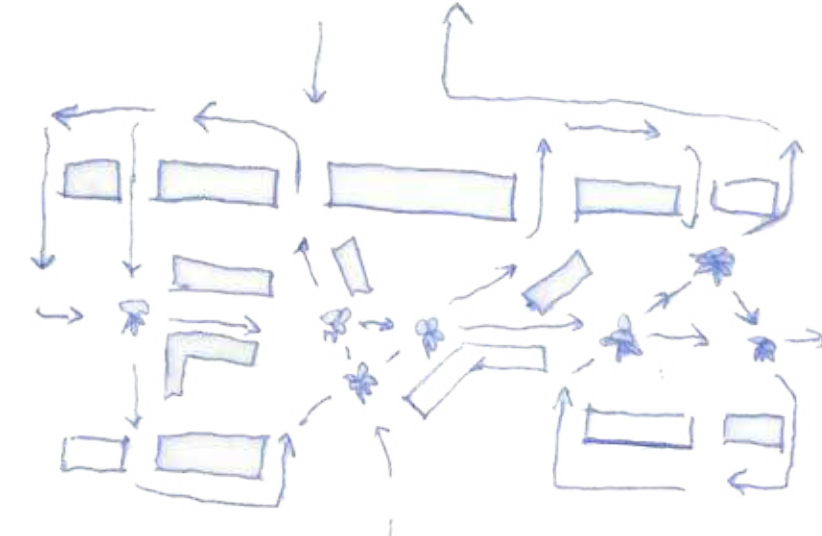
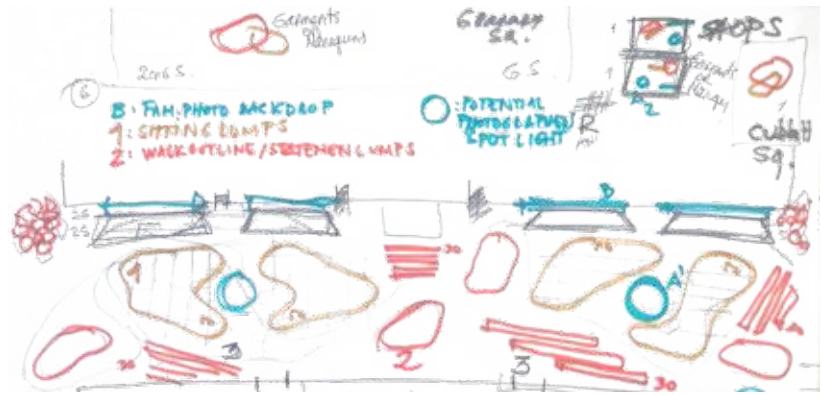
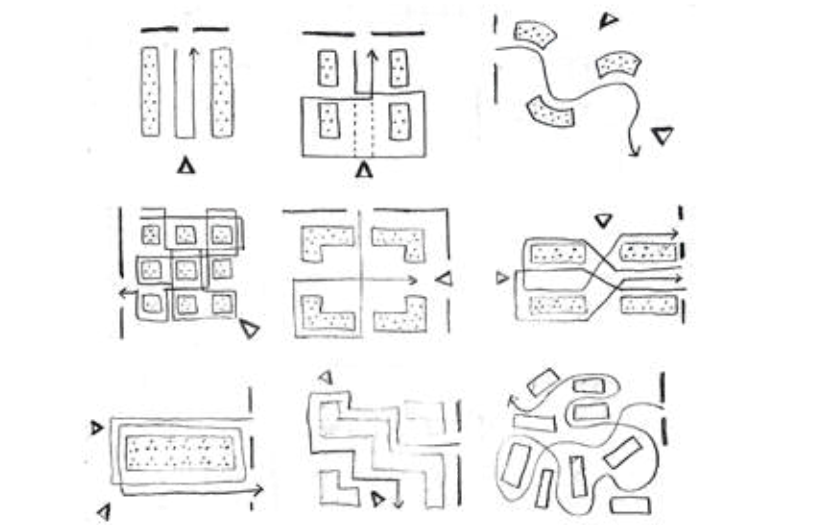
Developing the Choreography
The Final Plan
Sections
Time Lapse

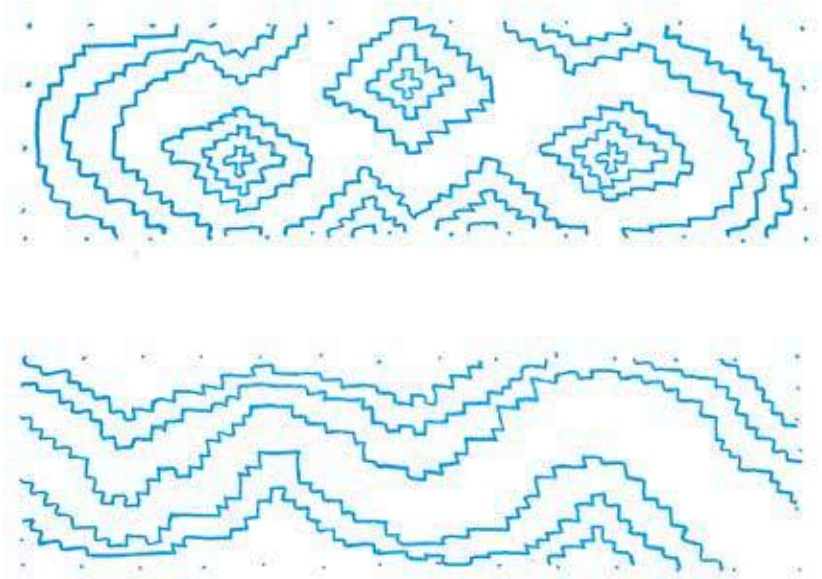
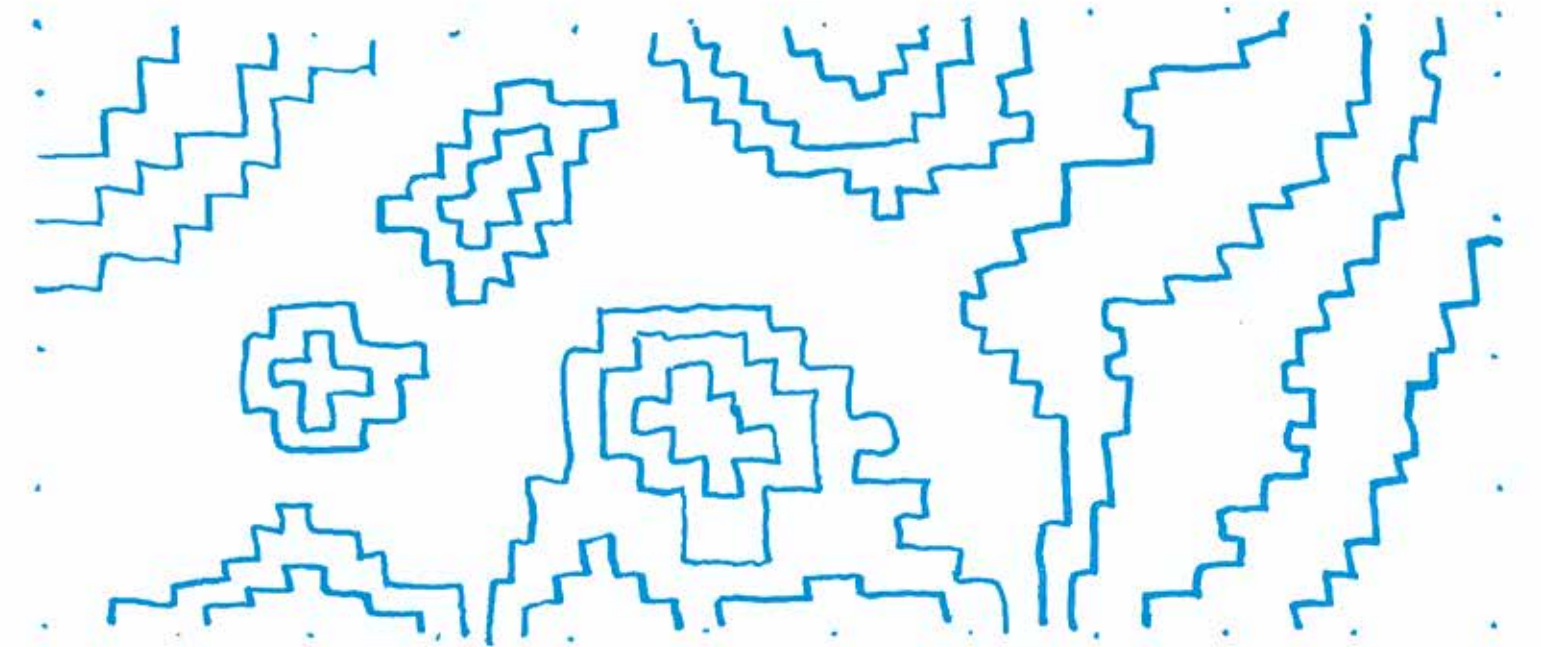


PROCESS

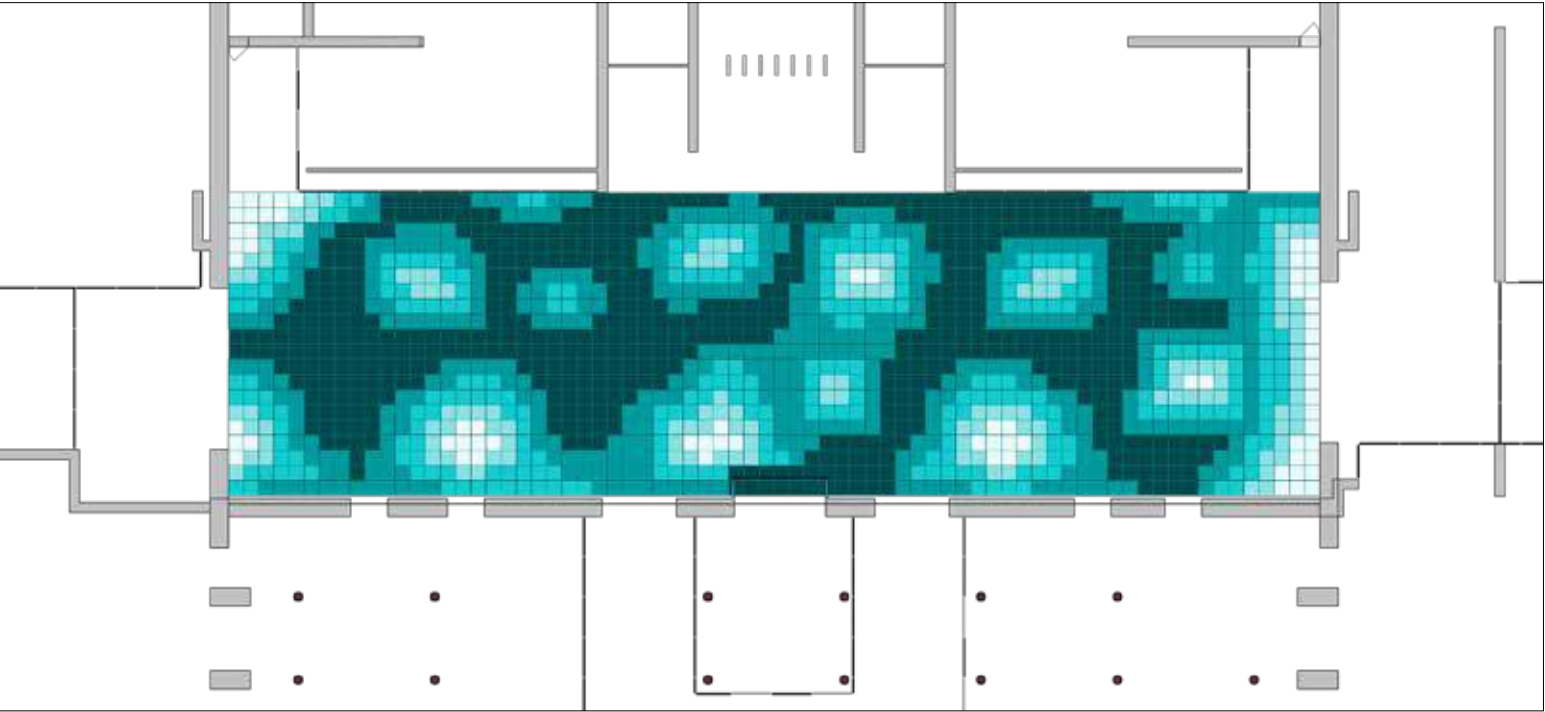
DEVELOPING A CHOREOGRAPHY

The evolution of the choreography and catwalk plan was continual, collaborative design process that occurred right up to the very last moment. Our intention from the outset was to create an environment that would place the models audience in positions and situations radically different from the typical linear arrangement of shows gone by. Key to this approach was the glitching and fragmentation of the traditional 'valley' of raked seating into a series topographic mounds or *lumps* - something that ruptured the explicit hierarchies of traditional seating and, crucially, create unexpected moments of interaction and collision at the points where our weaving path could repeat and intersect itself.

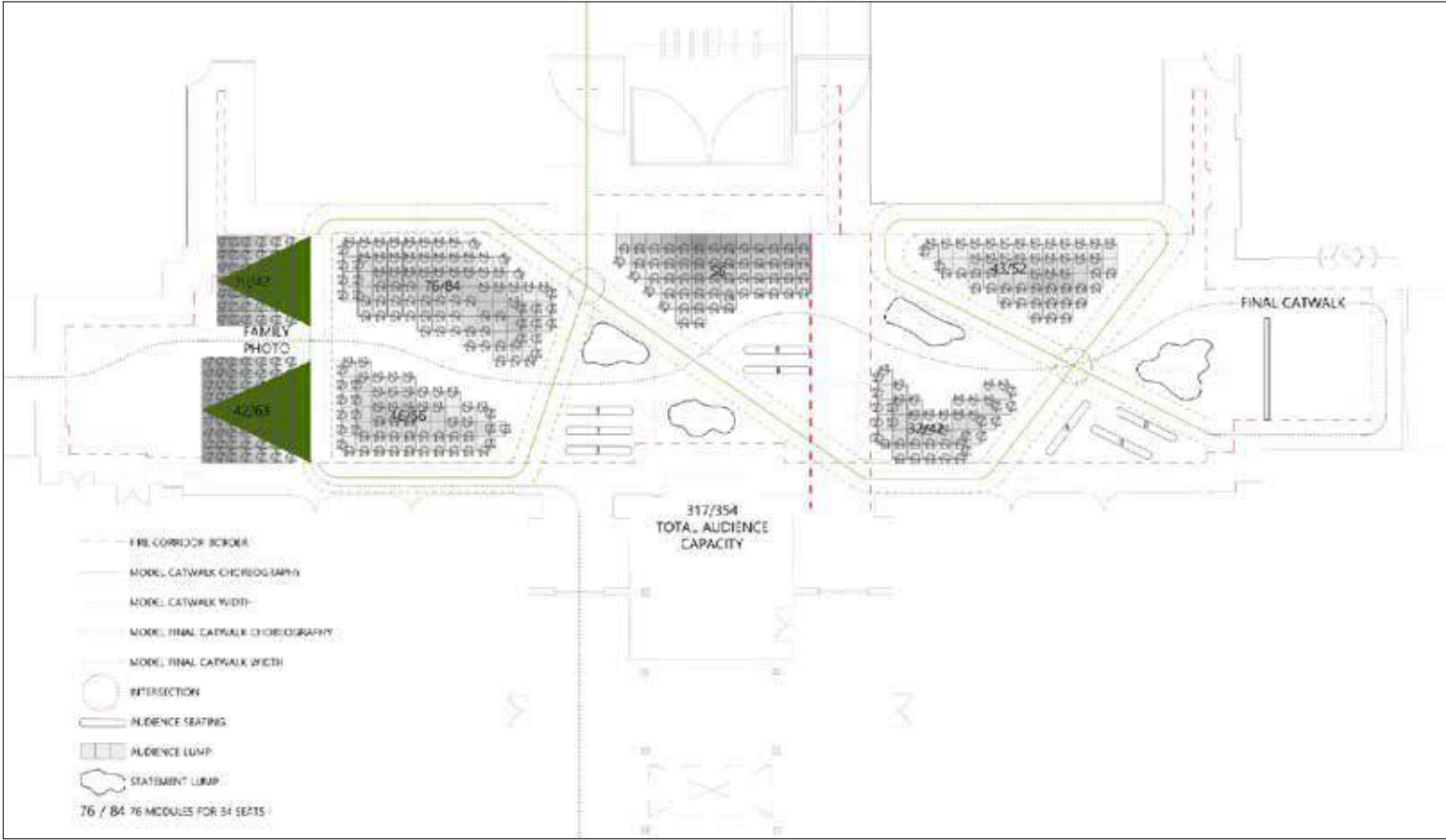




These early diagrams (left) explore the potential of a rectangular, modular, staging system to evoke more organic, flowing forms.

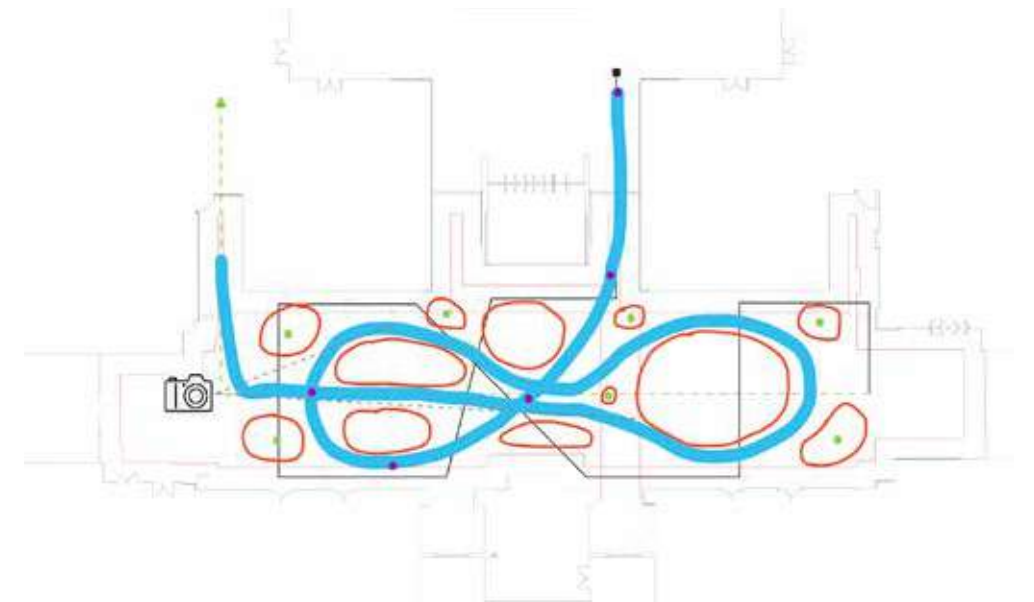
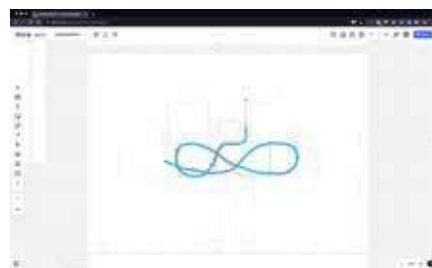
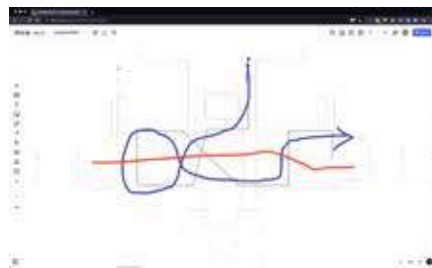
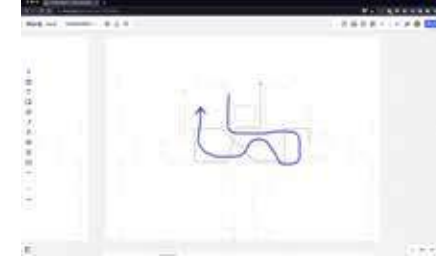
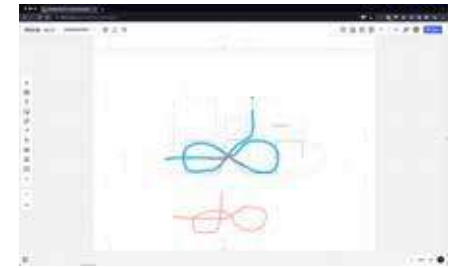
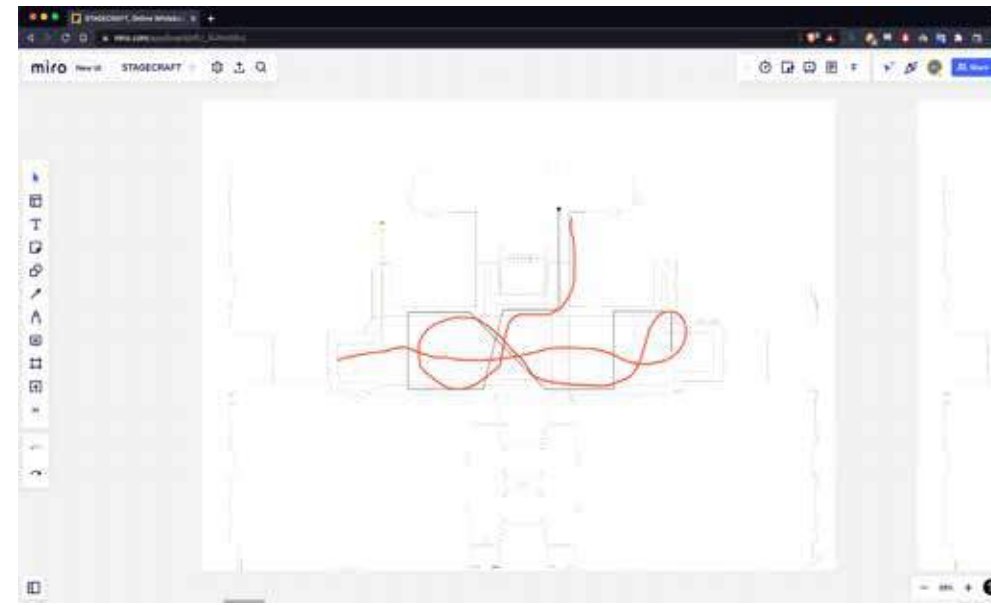
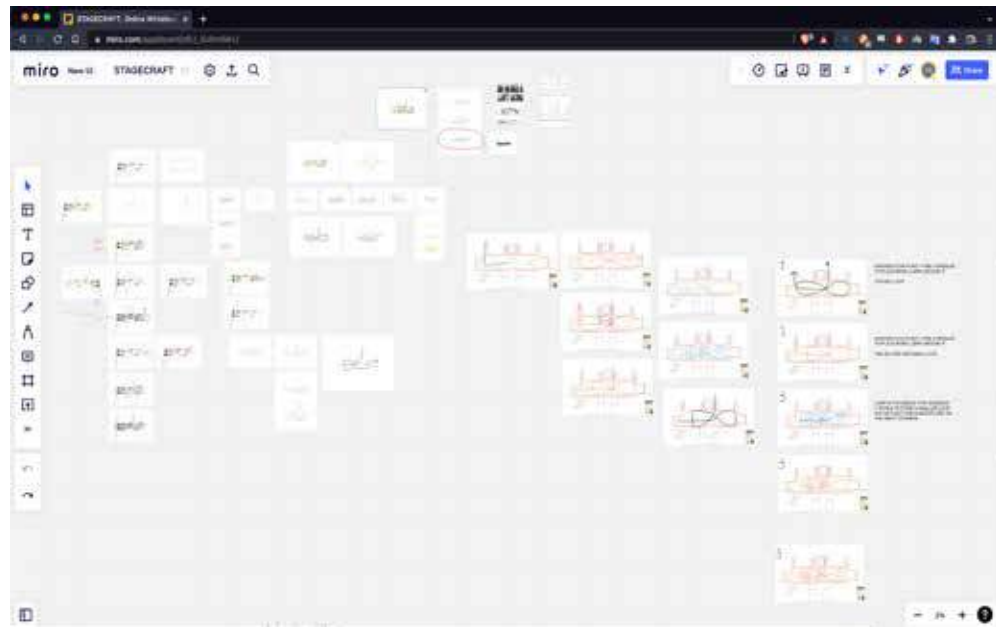
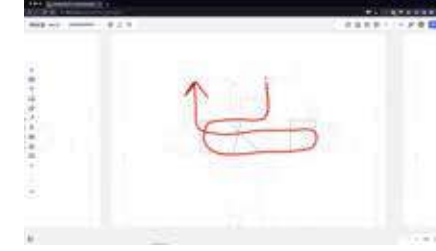


16.12.21 Here, a 750 x 750 mm staging system forms a grid, with modules of four heights creating undulating seating areas.



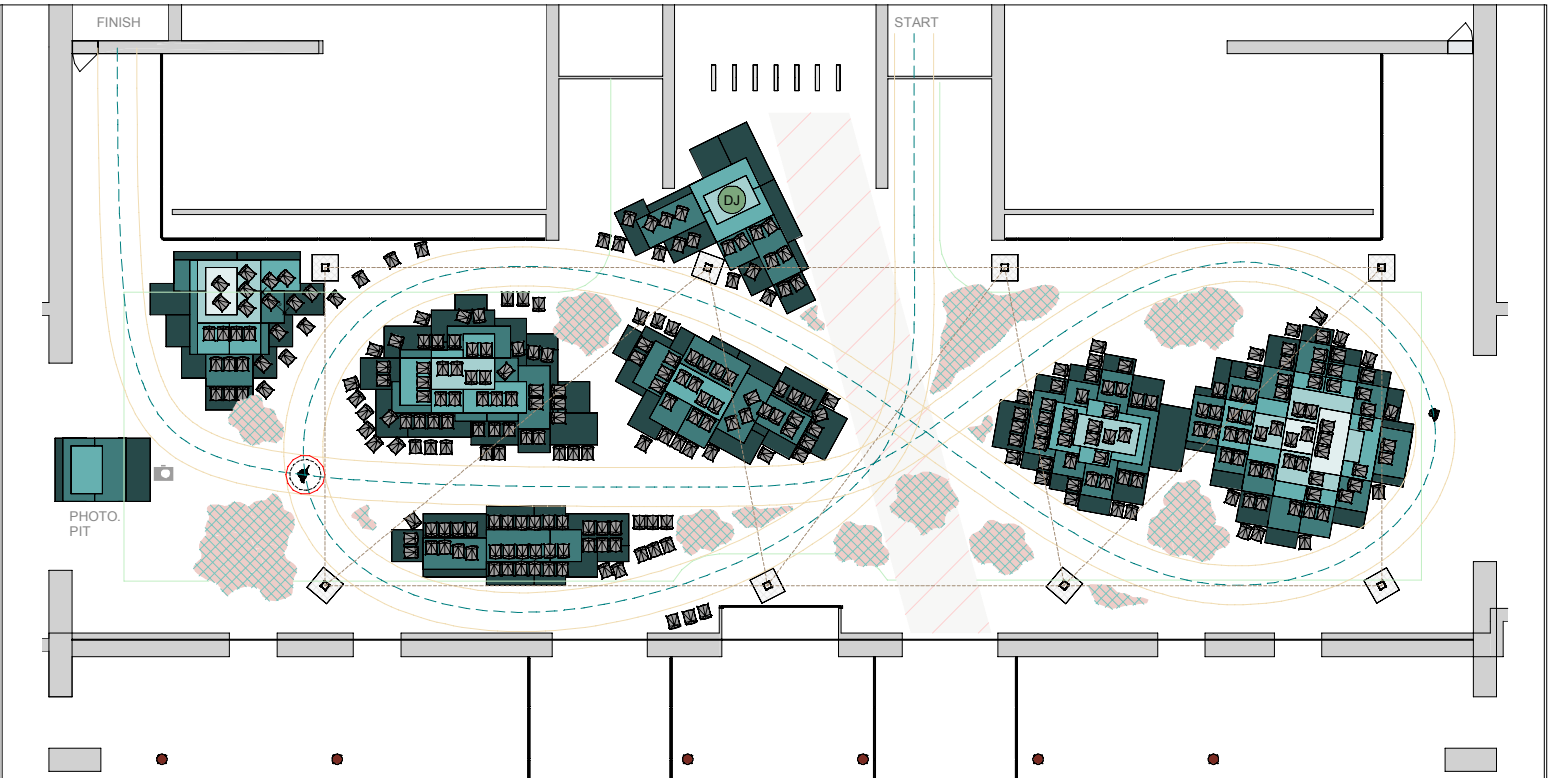
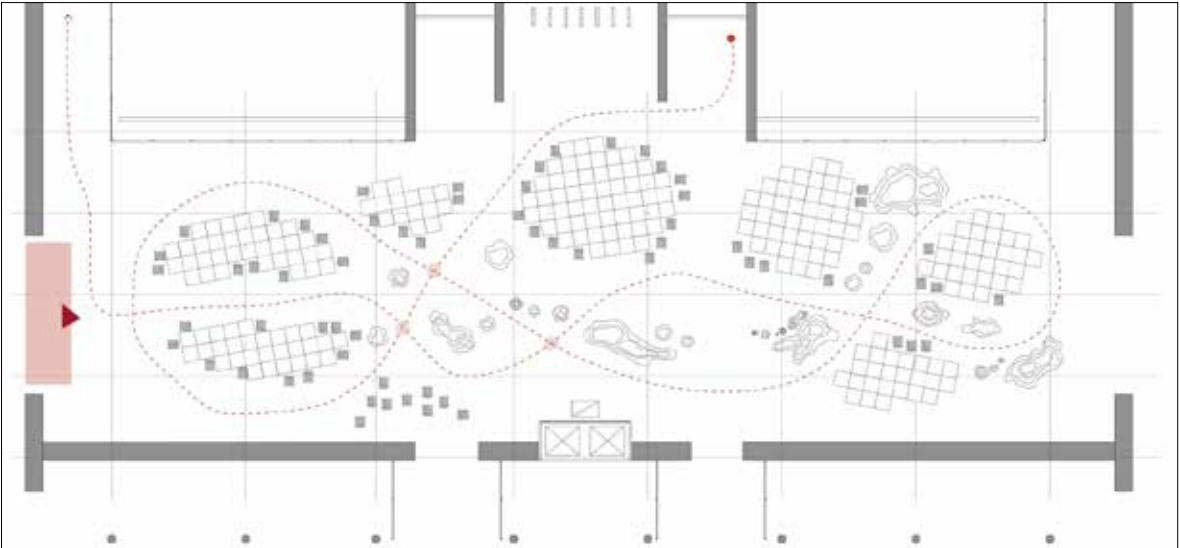
10.01.22 This plan represents a key moment where we opened a dialogue with the show producer, Stefan, and began designing according to real practical requirements and constraints. At this point the route was angular and convoluted but the journey of overlapping paths ending with a procession down the centre of the space was established (a feature that appears in the final plan).

12.01.22 This design workshop took place online, with everyone drawing together on the same virtual whiteboard. It was here that final figure of eight arrangement was generated and later returned to.



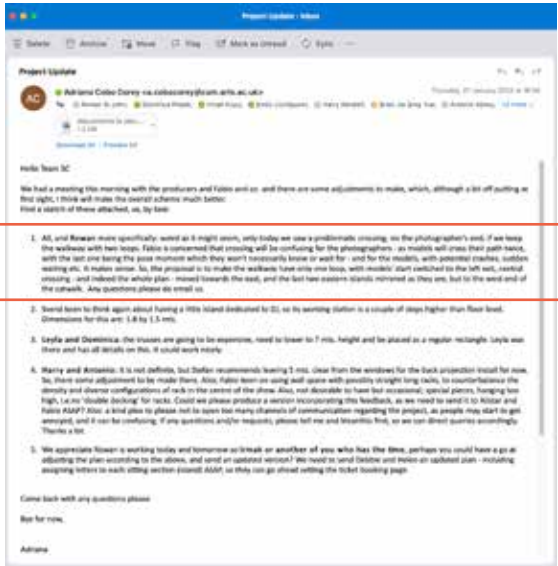
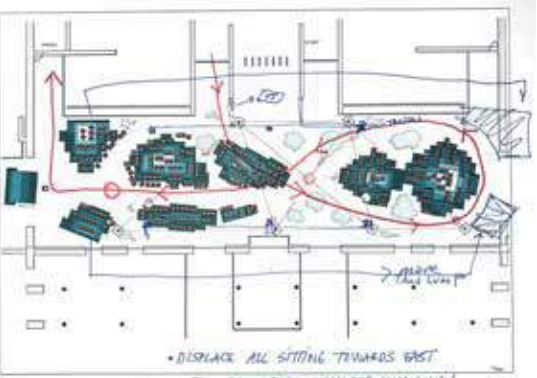
The two plans below illustrate the drastic evolution of the choreography over a period of two weeks in January from a meandering route to more legible figure eight. The email correspondence between Adriana and Rowan (opposite) reveals how this concept nearly had to be abandoned after concerns from the fashion department about the proximity of the photographers to the 'pose spot' and an intersection. Thankfully the team fought to find a solution and was successful!

11.01.22

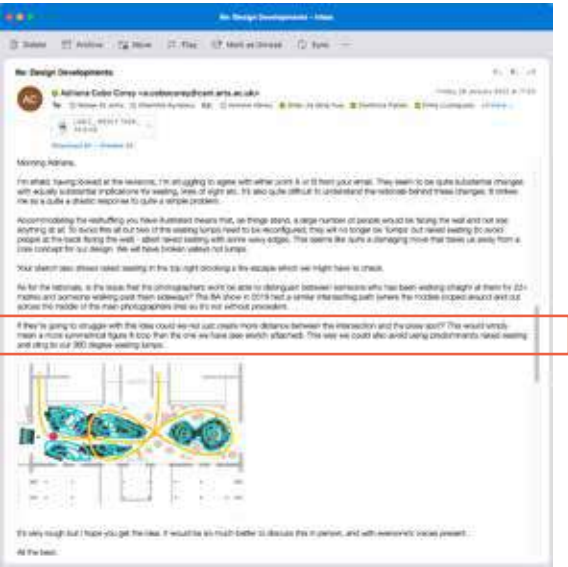


24.01.22

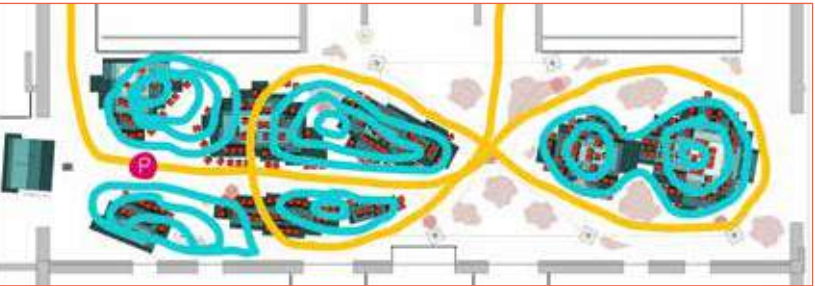
27.01.22



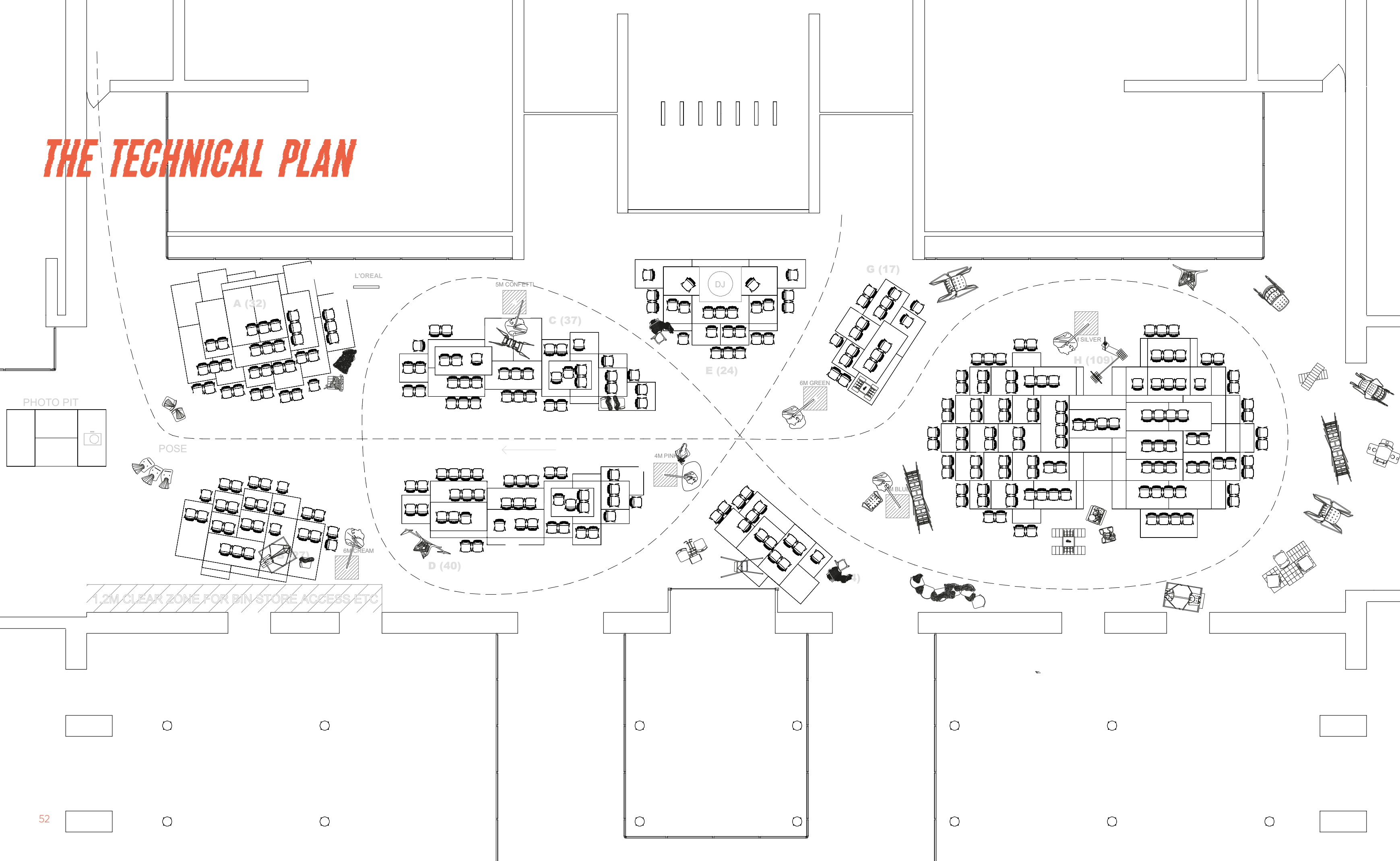
"All, and Rowan more specifically: weird as it might seem, only today we saw a problematic crossing, on the photographer's end, if we keep the walkway with two loops. Fabio is concerned that crossing will be confusing for the photographers - as models will cross their path twice, with the last one being the pose moment which they won't necessarily know or wait for - and for the models, with potential crashes, sudden waiting etc. It makes sense. So, the proposal is to make the walkway have only one loop, with models' start switched to the left exit, central crossing - and indeed the whole plan - moved towards the east, and the last two eastern islands mirrored as they are, but to the west end of the catwalk."



R: "If they're going to struggle with this idea could we not just create more distance between the intersection and the pose spot? This would simply mean a more symmetrical figure 8 loop than the one we have (see sketch attached). This way we could also avoid using predominantly raked seating and cling to our 360 degree seating lumps."

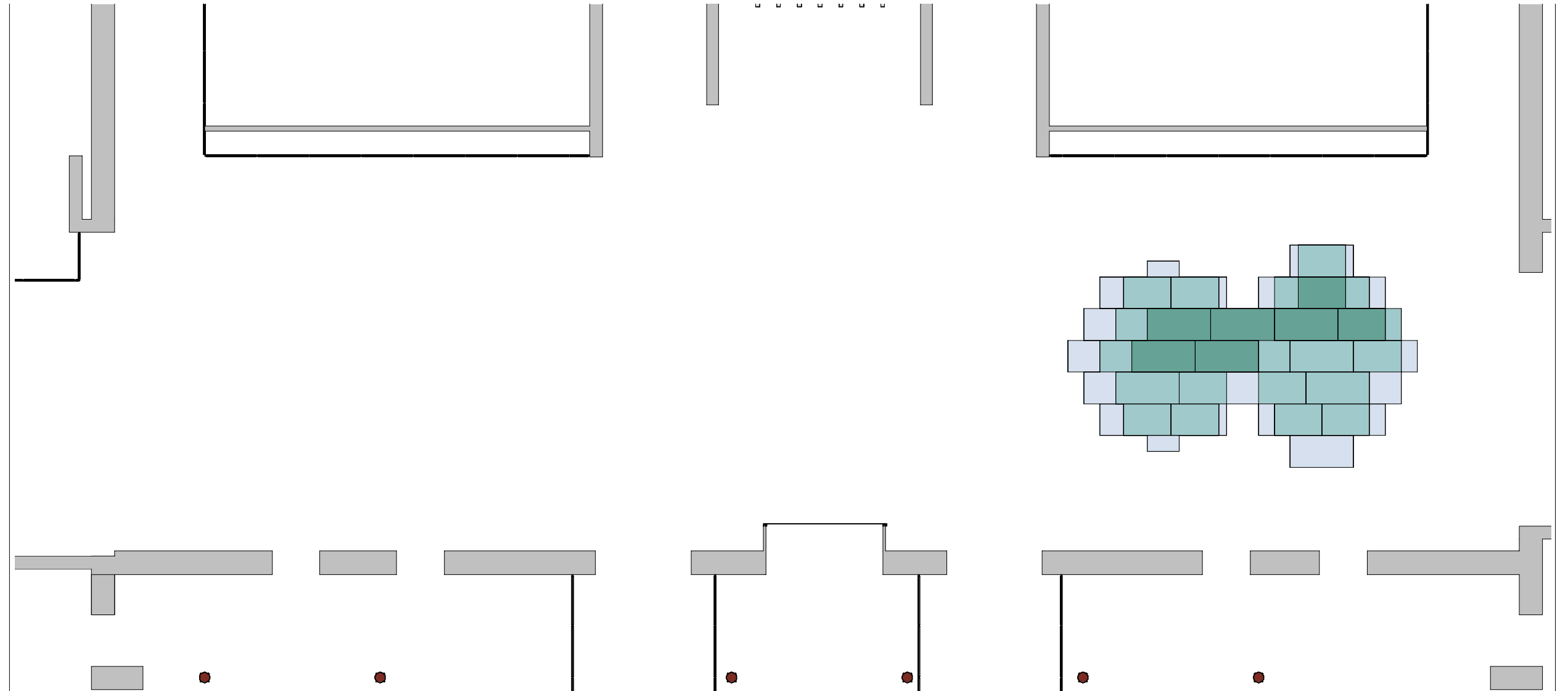


THE TECHNICAL PLAN



0900

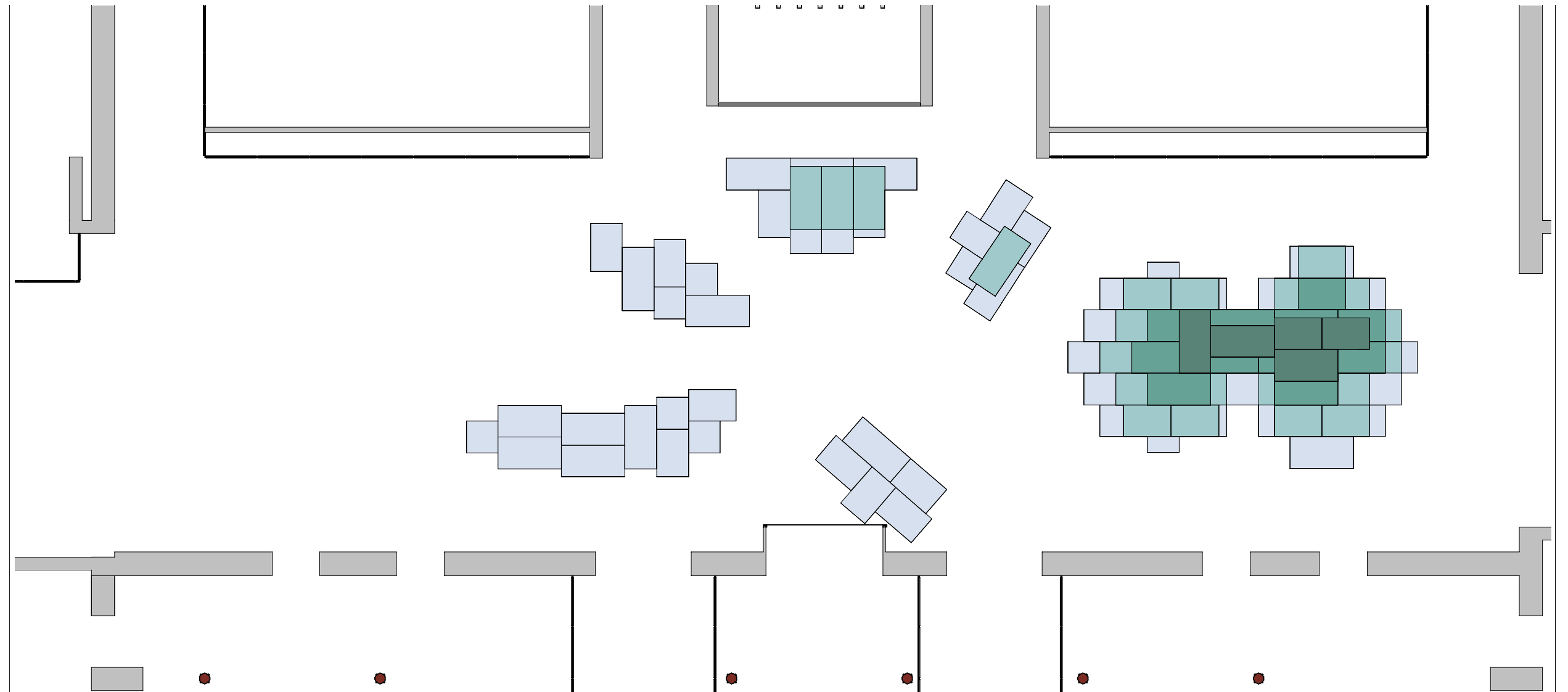
TIME LAPSE



19.02.22

0945

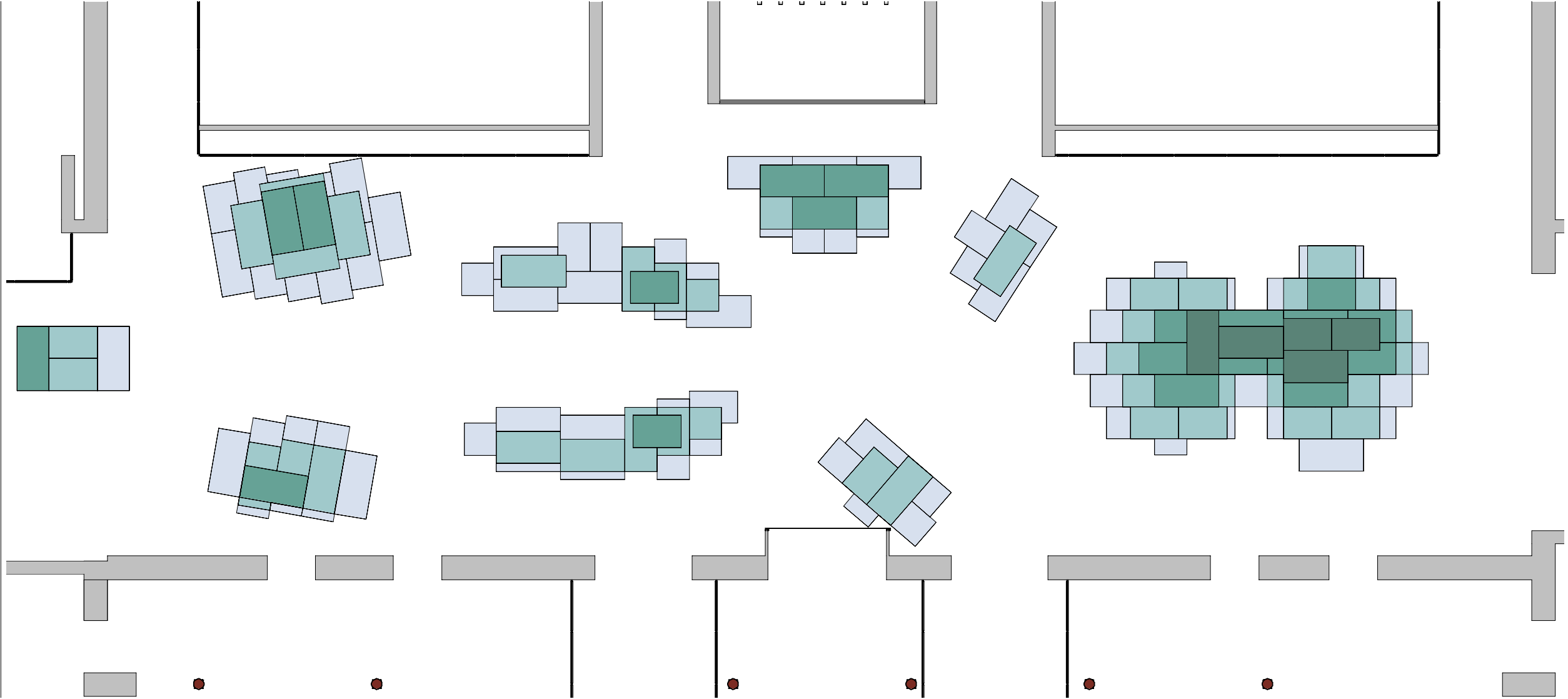
TIME LAPSE



19.02.22

1030

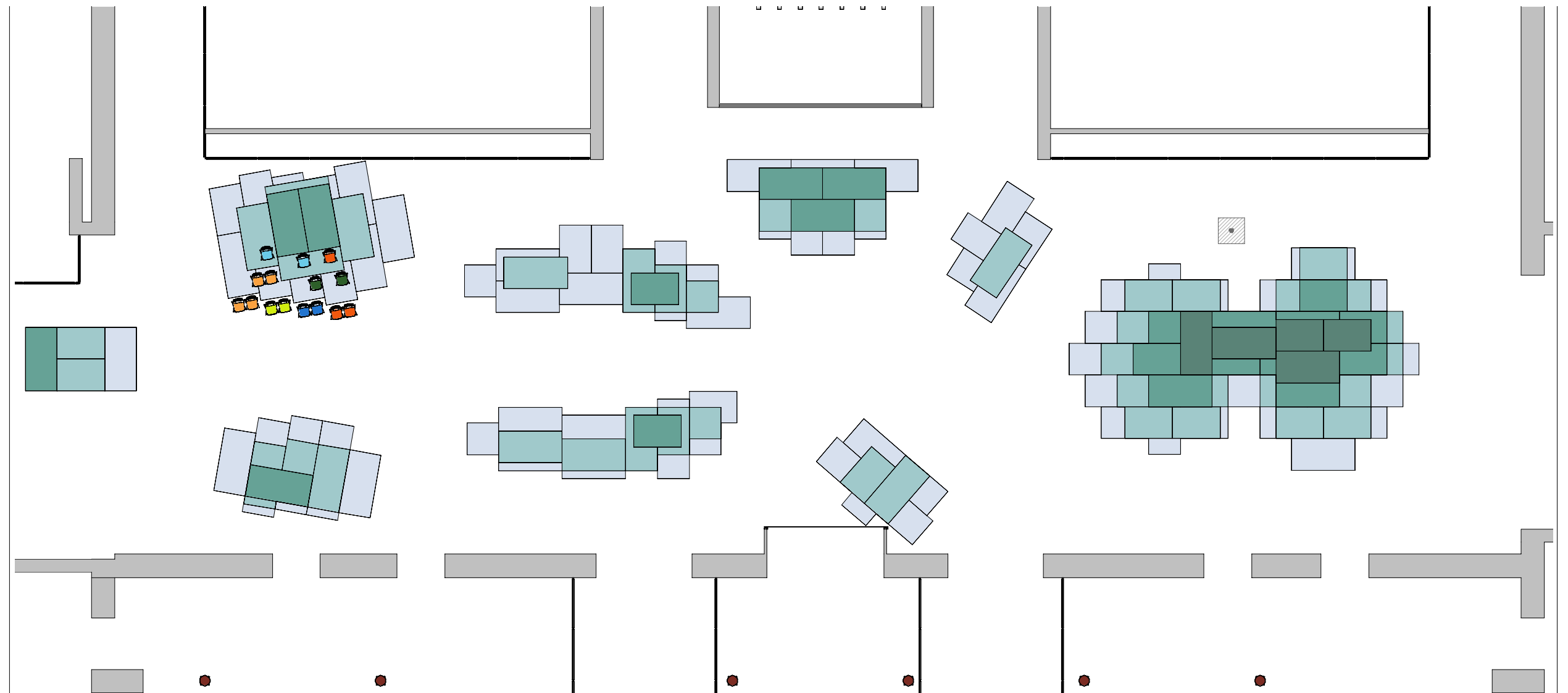
TIME LAPSE



19.02.22

1115

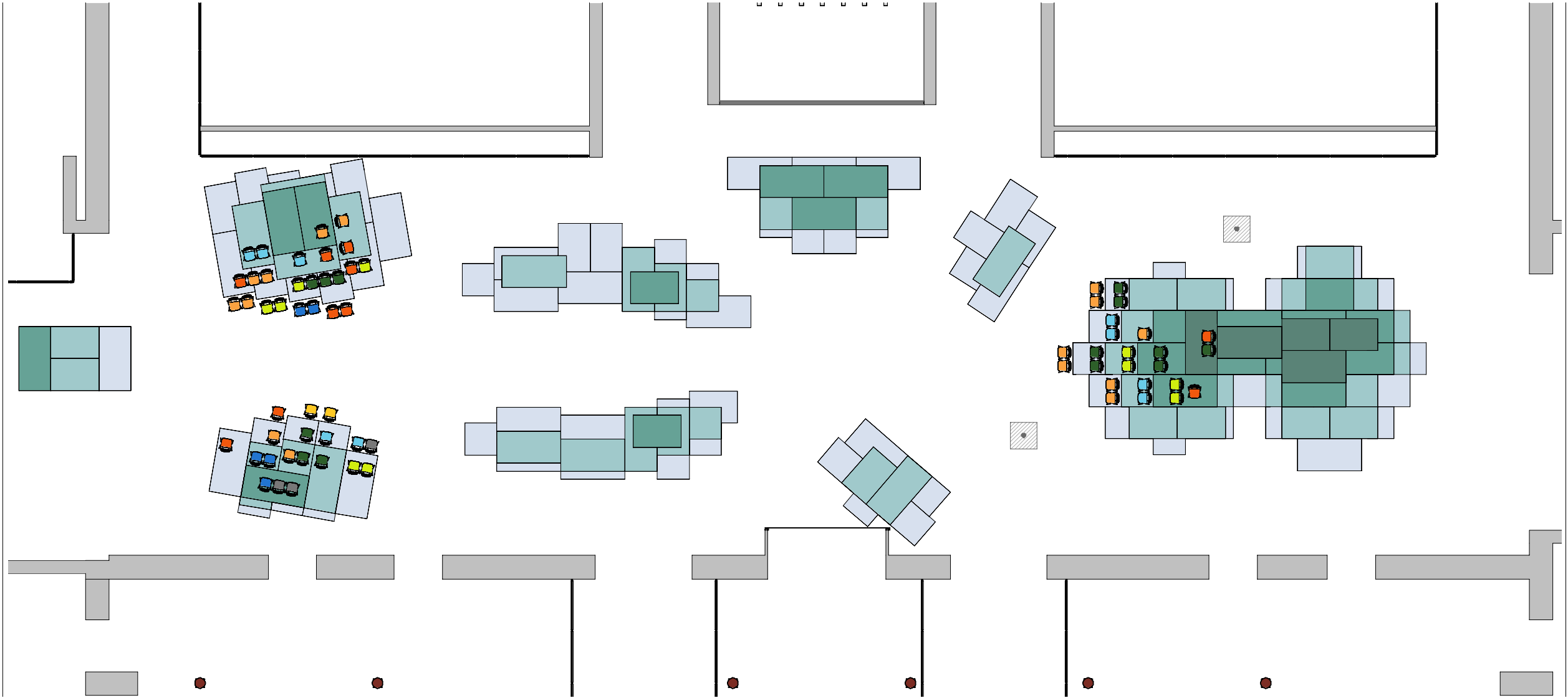
TIME LAPSE



19.02.22

1200

TIME LAPSE



19.02.22

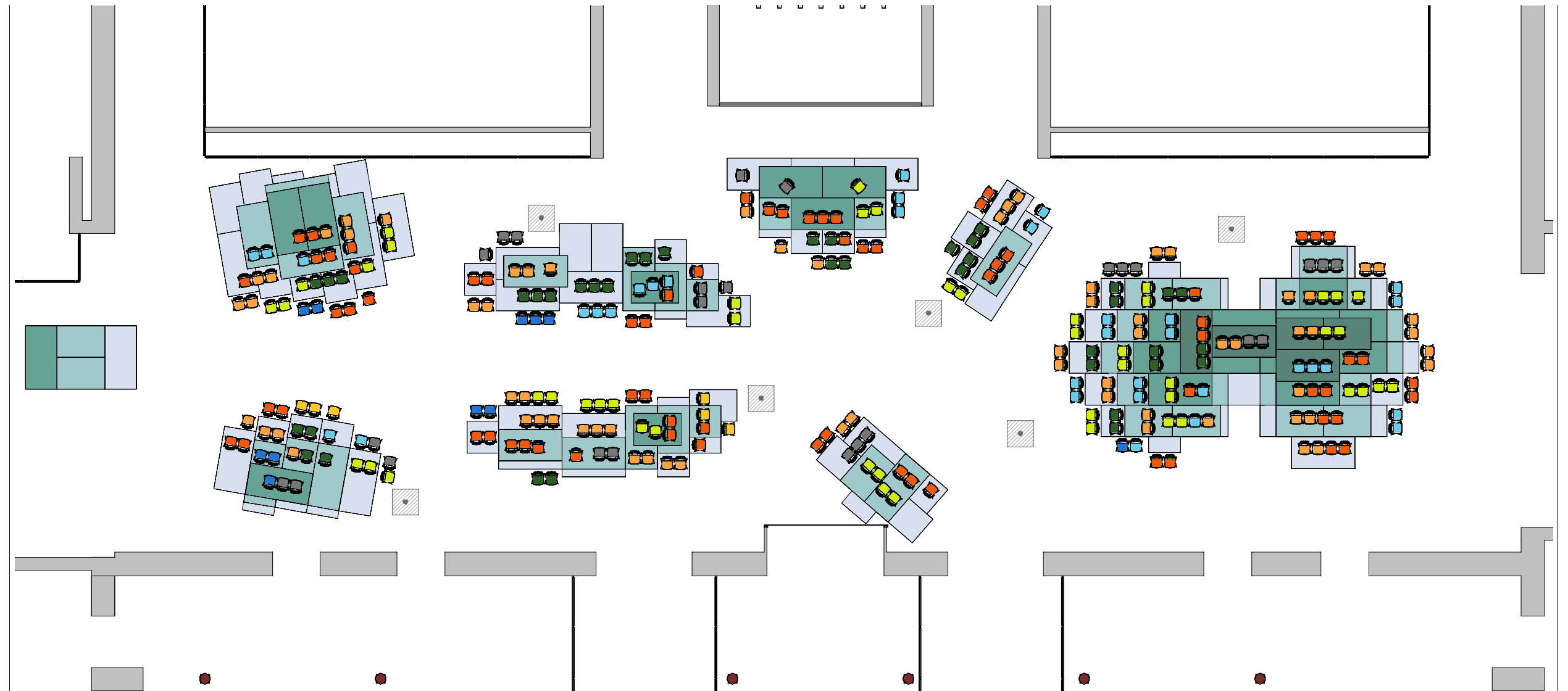
1245

TIME LAPSE



19.02.22

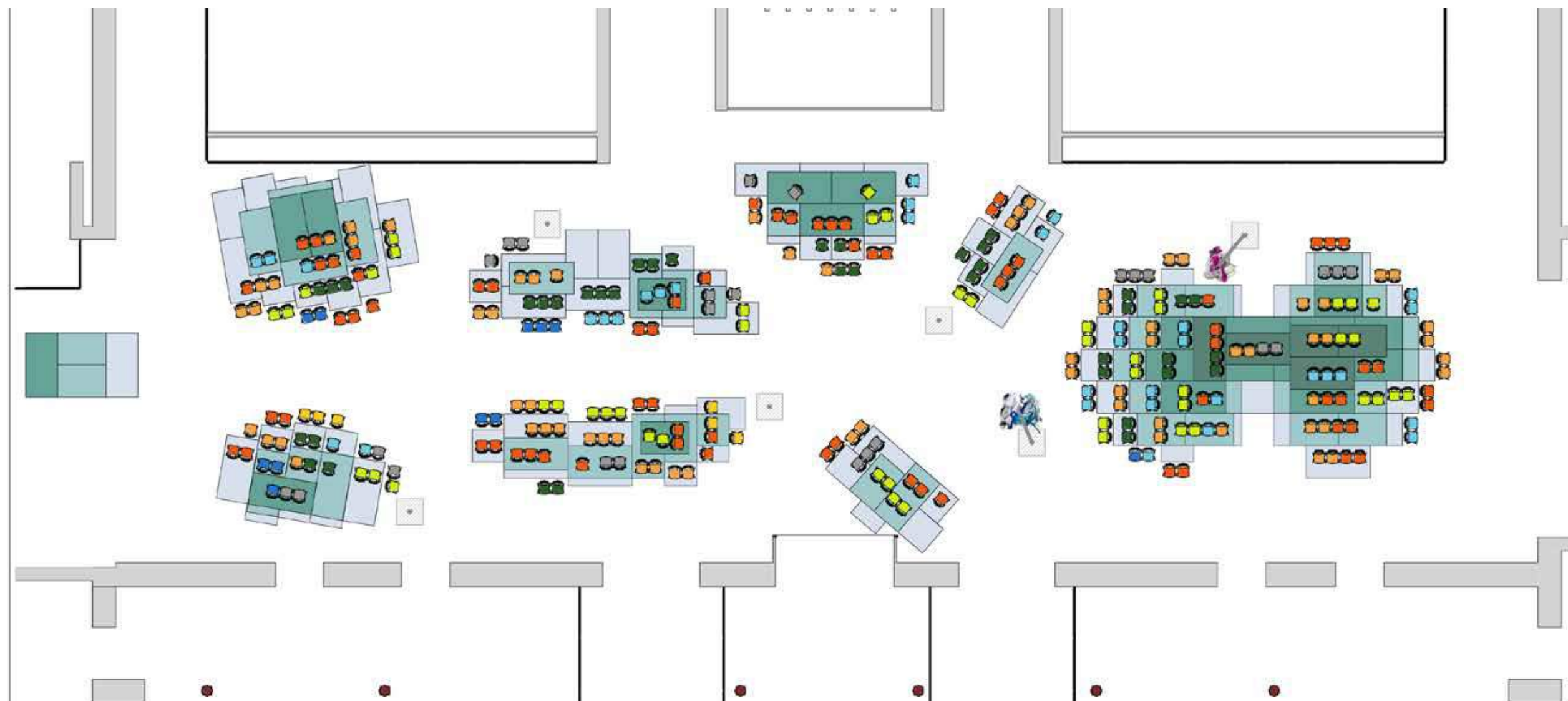
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19.02.22

1400

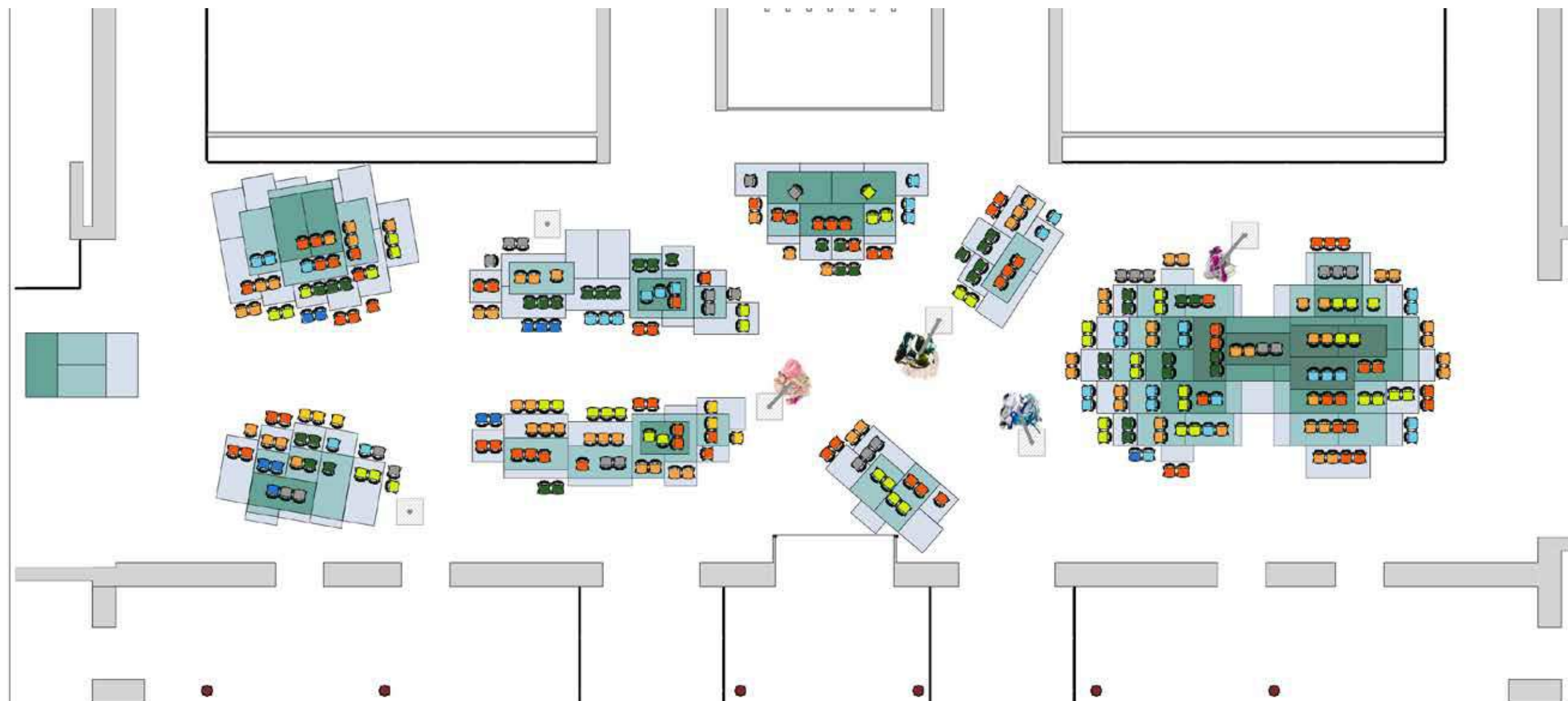
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19.02.22

1445

TIME LAPSE



19.02.22

TIME LAPSE



1600

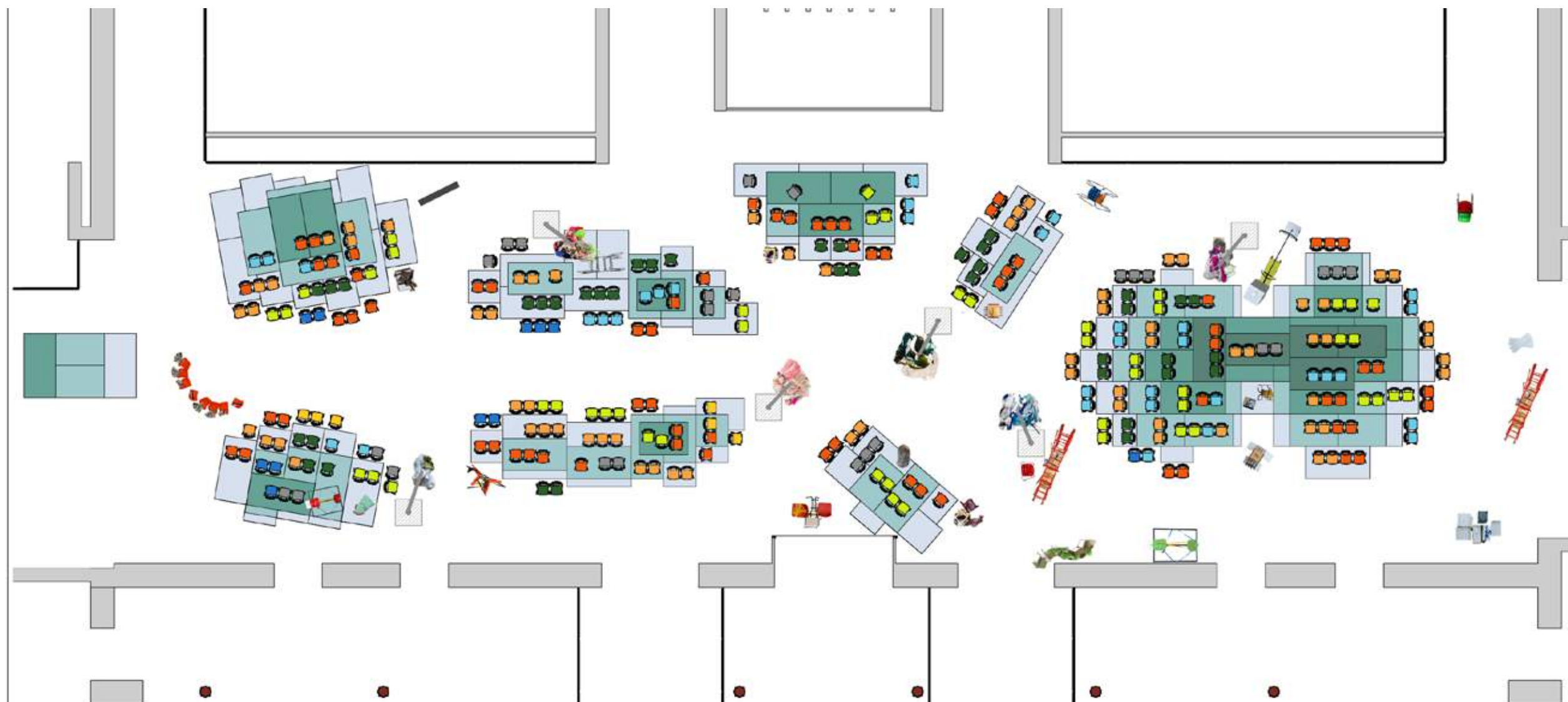
TIME LAPSE



19.02.22

1900

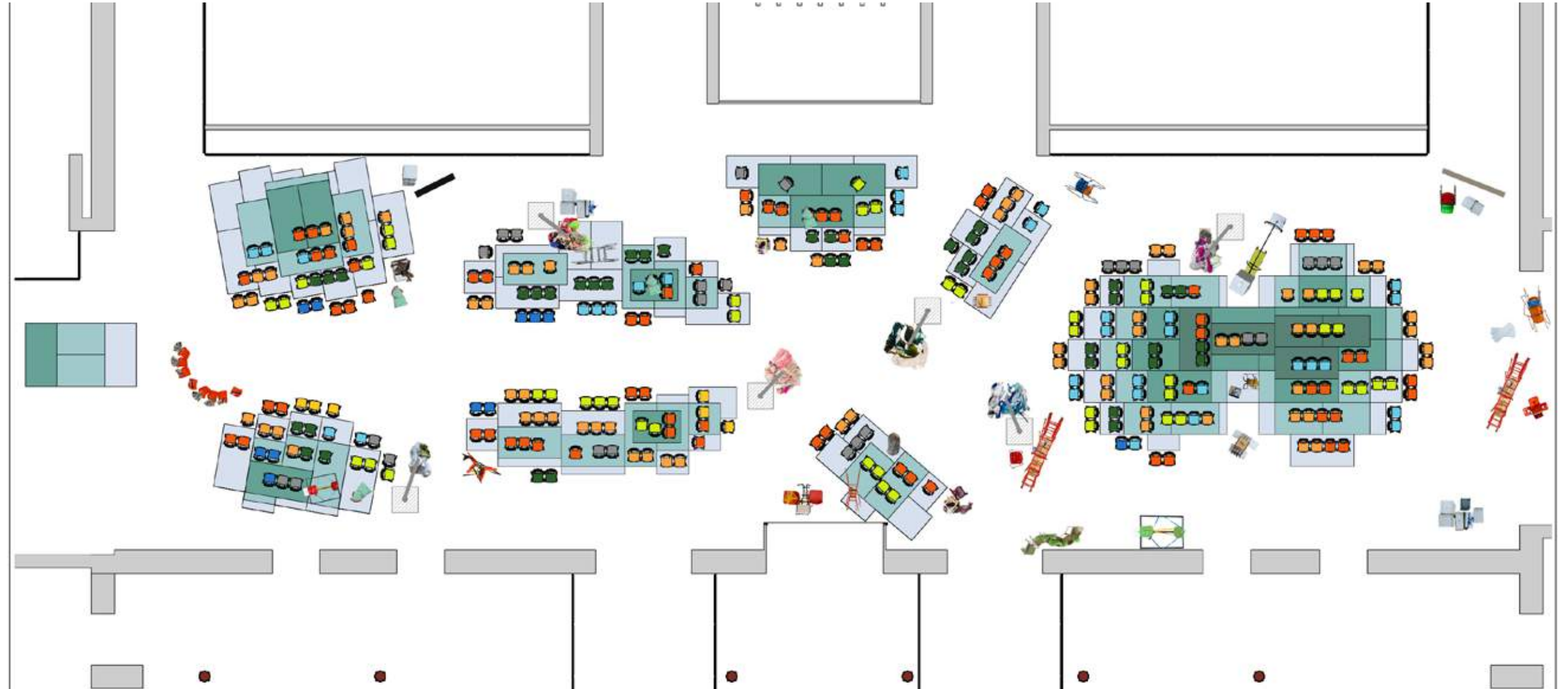
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19.02.22

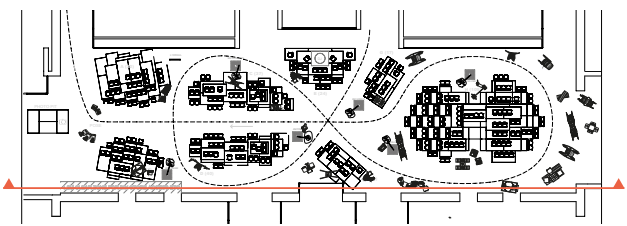
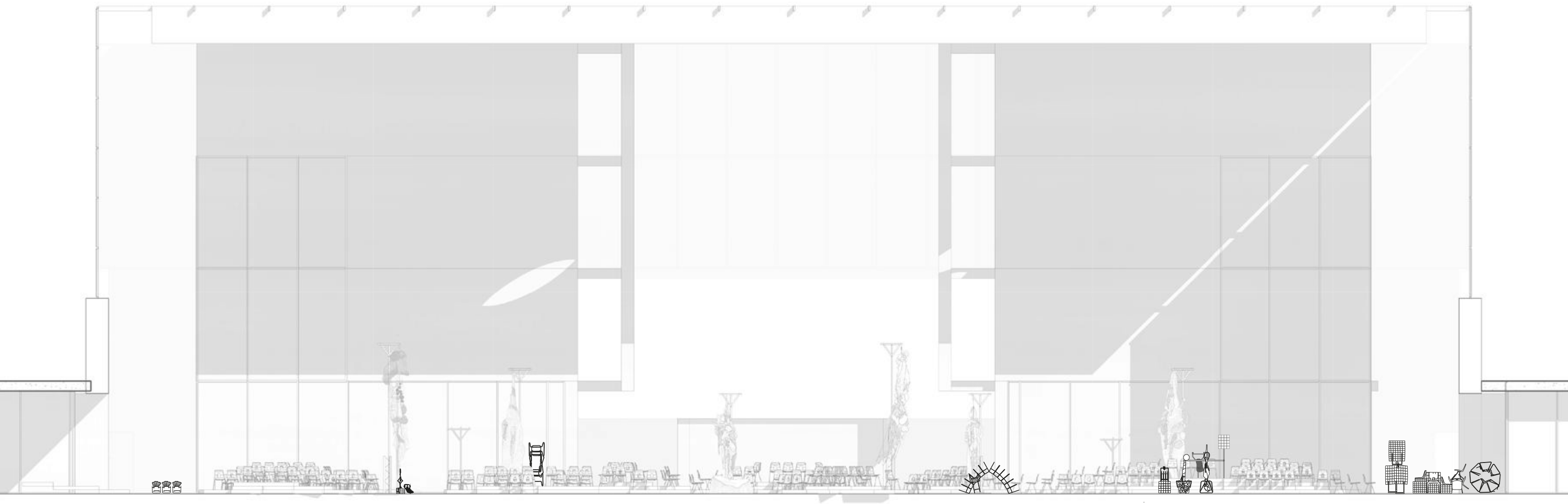
1930

TIME LAPSE



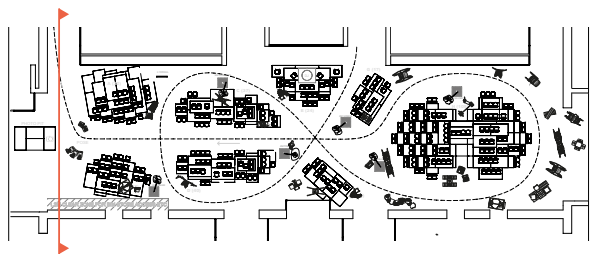
19.02.22

LONG SECTION AA

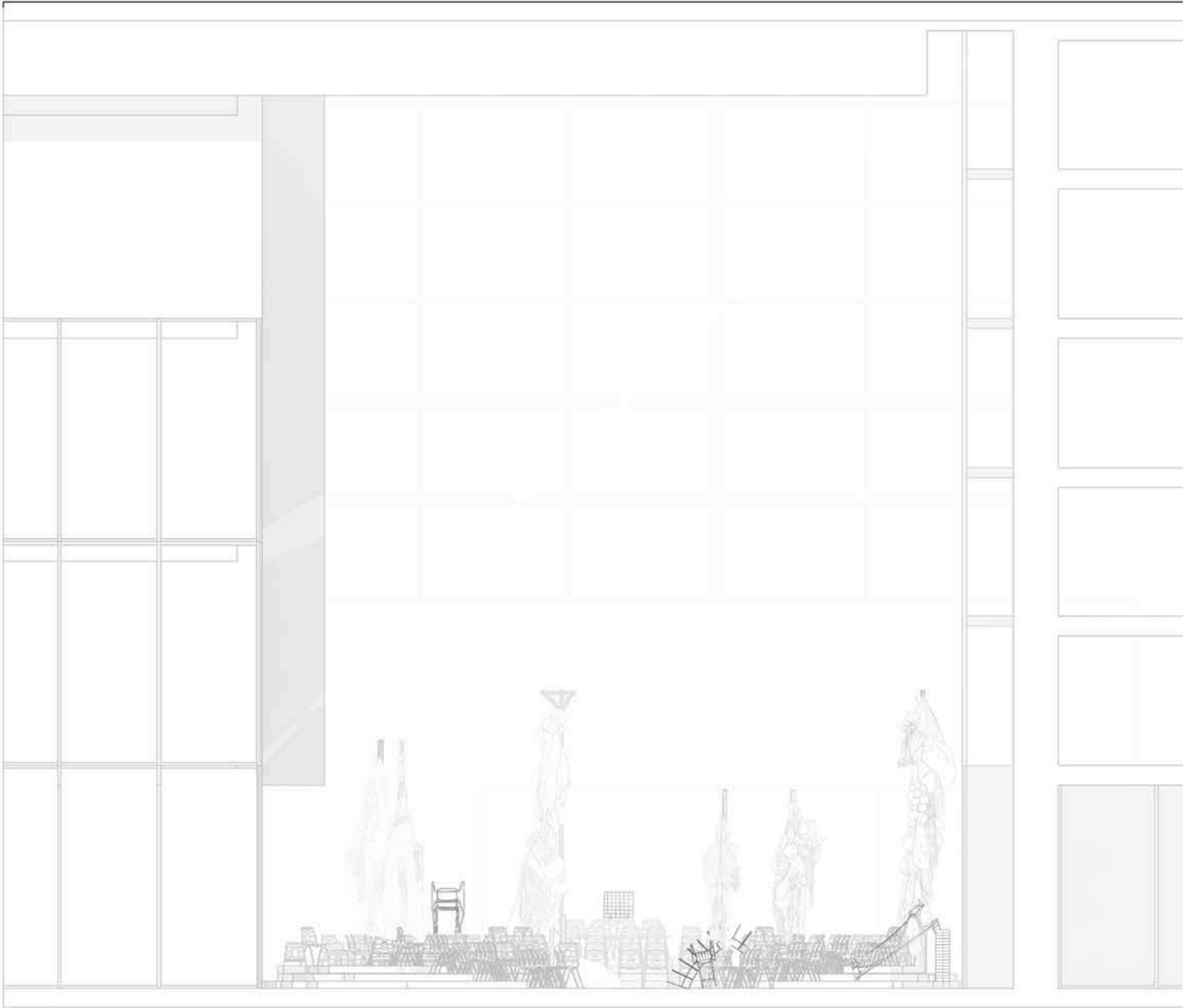


Key Plan - Long section AA

CROSS SECTION BB



Key Plan - Cross Section BB



HANGING

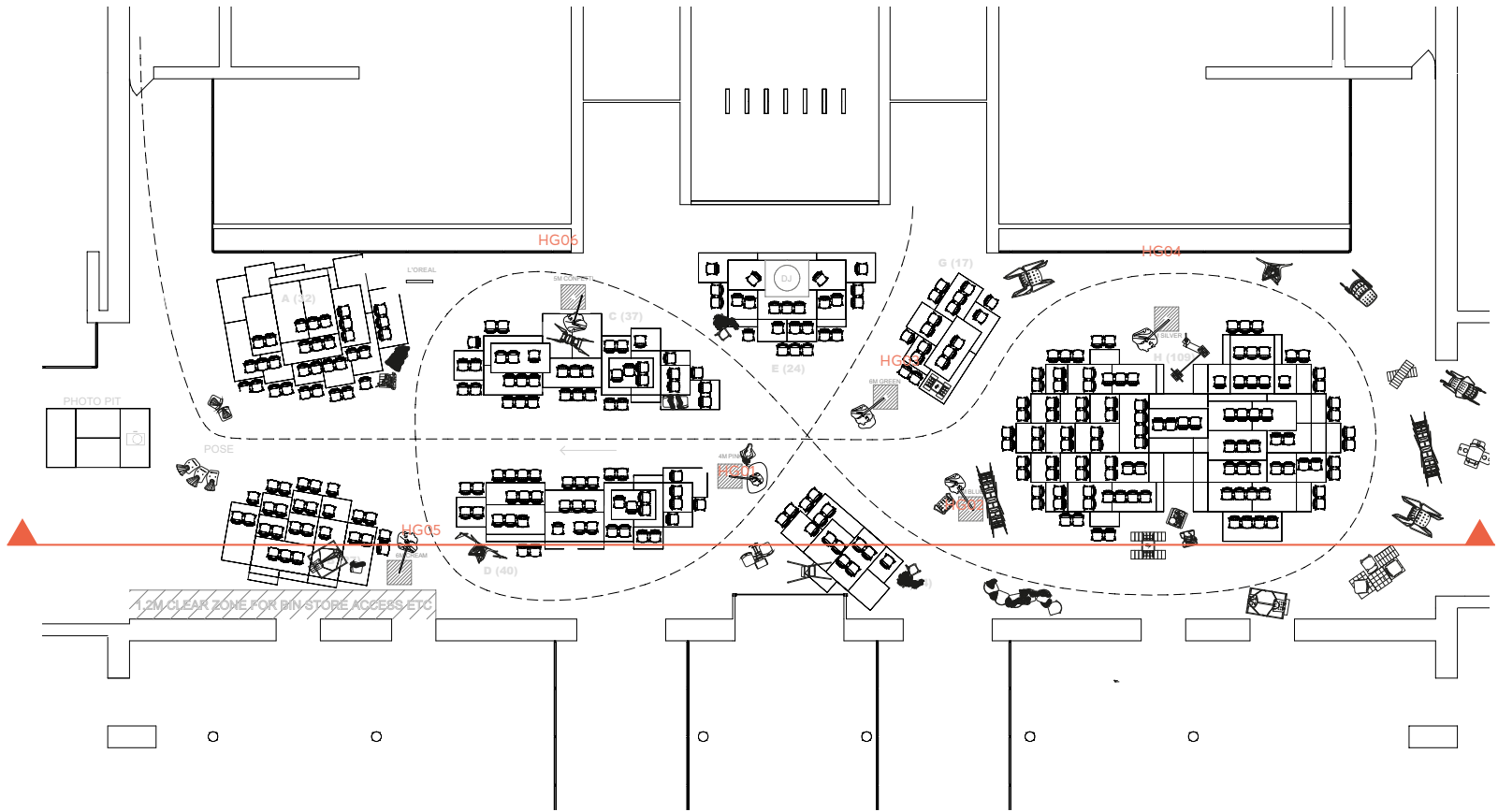
Pink Coral
Deep Dive
Lichen Puff
Confetti
Disco Man
Meringue



IGS

PLAN & SECTION OVERVIEW

Our hangings evolved overtime, taking on a different form when being introduced into the Catwalk design. They became totems for our concepts of waste and transparency. The hangings were placed to fit around the figure of 8 choreography, pushing the height of the scheme up to 6 meters at the highest point.



Key Plan - Long Section AA

SECTION AA



ELEVATION

4000mm



HANGINGS/

HG01

"Pink Coral"



Direction:

Leyla & Dominica

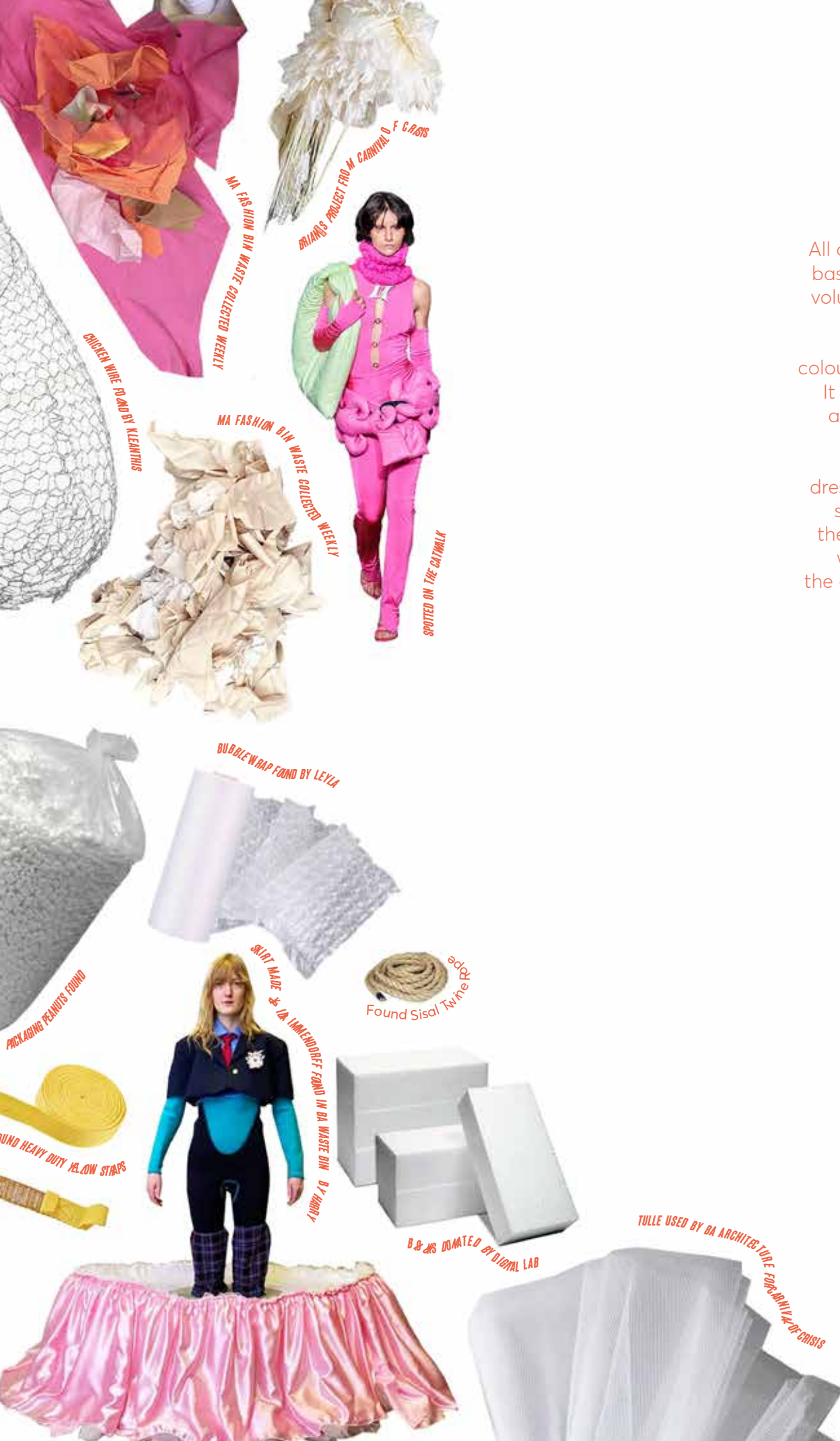
Cast:

Wasted Material

Yellow Belt

Pink Balloon

Carnival Of Crisis Waste



All of the hangings started with a base structure, off which we built volume and achieved a 'blobular' effect. Pink coral started as a delicate arrangement of light coloured pinks and muted creams. It was transformed into more of a theatrical piece following the addition of the pink skirt. The hanging continued to be dressed with intricate details and suggestive forms, created with the use of chicken wire. Covered with delicate draping material the chicken wire resembled corals beneath the sea.

DEFLATED HANGING

HL01

"Pink Coral"



Re: Waste Fabric

Dominica Piatek <d.piatek0720211@arts.ac.uk>

Thu 13/01/2022 13:34

To: Adriana Cobo Corey <a.cobocorey@csm.arts.ac.uk>; Leyla Salih <l.salih0520211@arts.ac.uk>

Hello Adriana,

Thank you for the information from Debbie regarding the waste bins.

Will make sure to schedule in a collection every Wednesday.

Dominica

From: Adriana Cobo Corey <a.cobocorey@csm.arts.ac.uk>
Sent: Thursday, January 13, 2022 12:35:27 PM
To: Dominica Piatek <d.piatek0720211@arts.ac.uk>; Leyla Salih <l.salih0520211@arts.ac.uk>
Subject: Fw: Waste Fabric

Hello both

Please see from Debbie below.

All best,

Adriana

Dr. Adriana Cobo Corey (She/Her/Hers)

Research Fellow
T-Factor Project: Participatory Futures
Co-creating Cities with Temporary Urbanism
CSM-UAL
Usual work days Wednesday and Thursday

Associate Lecturer
MA Architecture / Spatial Practices
CSM-UAL
Usual work day Monday

Mob. + 44 (0) 794 9847079

From: Debbie Lotmore <d.lotmore@csm.arts.ac.uk>
Sent: 13 January 2022 12:02
To: Adriana Cobo Corey <a.cobocorey@csm.arts.ac.uk>
Cc: Kleanthis Kyriakou <k.kyriakou@csm.arts.ac.uk>
Subject: Re: Waste Fabric

Okay yes, every Wednesday should be fine to check. We may also have some bits from our fabric cupboard too for them.

Debbie Lotmore
Personal Assistant to Fabio Piras | MA Fashion Course Director
MA Fashion Administrator

Central Saint Martins | University of the Arts London
Granary Building | 1 Granary Square | London N1C 4AA
Direct Line: 020 7514 7020
Email: d.lotmore@csm.arts.ac.uk

From: Adriana Cobo Corey <a.cobocorey@csm.arts.ac.uk>
Date: Thursday, 13 January 2022 at 11:40
To: Debbie Lotmore <d.lotmore@csm.arts.ac.uk>
Cc: Kleanthis Kyriakou <k.kyriakou@csm.arts.ac.uk>
Subject: Re: Waste Fabric

Absolutely. Will let them know now. Many thanks Debbie.

And just following from that: shall we tell them to come every Wednesday to empty the bin? or more frequently you reckon?

My best,

Adriana

Dr. Adriana Cobo Corey (She/Her/Hers)

Research Fellow
T-Factor Project: Participatory Futures
Co-creating Cities with Temporary Urbanism
CSM-UAL
Usual work days Wednesday and Thursday

Associate Lecturer
MA Architecture / Spatial Practices
CSM-UAL
Usual work day Monday

Mob. + 44 (0) 794 9847079

From: Debbie Lotmore <d.lotmore@csm.arts.ac.uk>
Sent: 13 January 2022 11:37
To: Adriana Cobo Corey <a.cobocorey@csm.arts.ac.uk>
Cc: Kleanthis Kyriakou <k.kyriakou@csm.arts.ac.uk>
Subject: Waste Fabric

Hello Adriana

Hope you're well.

I just wanted to ask if one of your students could collect the waste fabric from the MA studio as the bin is nearly full. I moved it outside our office.

Many thanks

ELEVATION



HANGINGS/

HG02

"Deep Dive"

Direction:

Dominica & Leyla

Cast:

Wasted Material

Blue Belt

Bubble Wrap

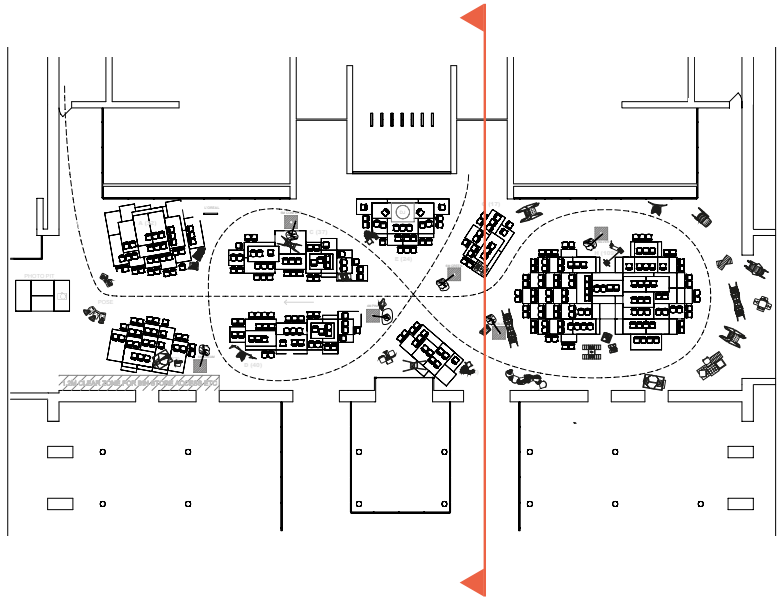
Carnival Of Crisis

Waste



CROSS SECTION

Key Plan - Cross Section CC





ELEVATION



HANGINGS/

HG03

"Lichen Puff"

Direction:

Leyla, Brian & Dominica

Cast:

Wasted Material

Rope

Green Packaging Peanuts

Carnival Of Crisis Waste

Bubble Wrap





Lichen puff was born out of our first attempt at a main structure. It had split twice and as a result pushed us to establish a solid foundation and structure for all of our hangings. The structure consists of tube like forms at the top, which meet a wide nest just below the middle of the hanging. Out of the wire nest a scatter of material strips draping down. The delicate strips enter into a kiss with the Puff almost touching. The Puff is a lump covered in ostrich feathers almost glisten in the light as the air flows through the crossing.

DEFLATED HANGING

HL03

"Lichen Puff"



HANGINGS/

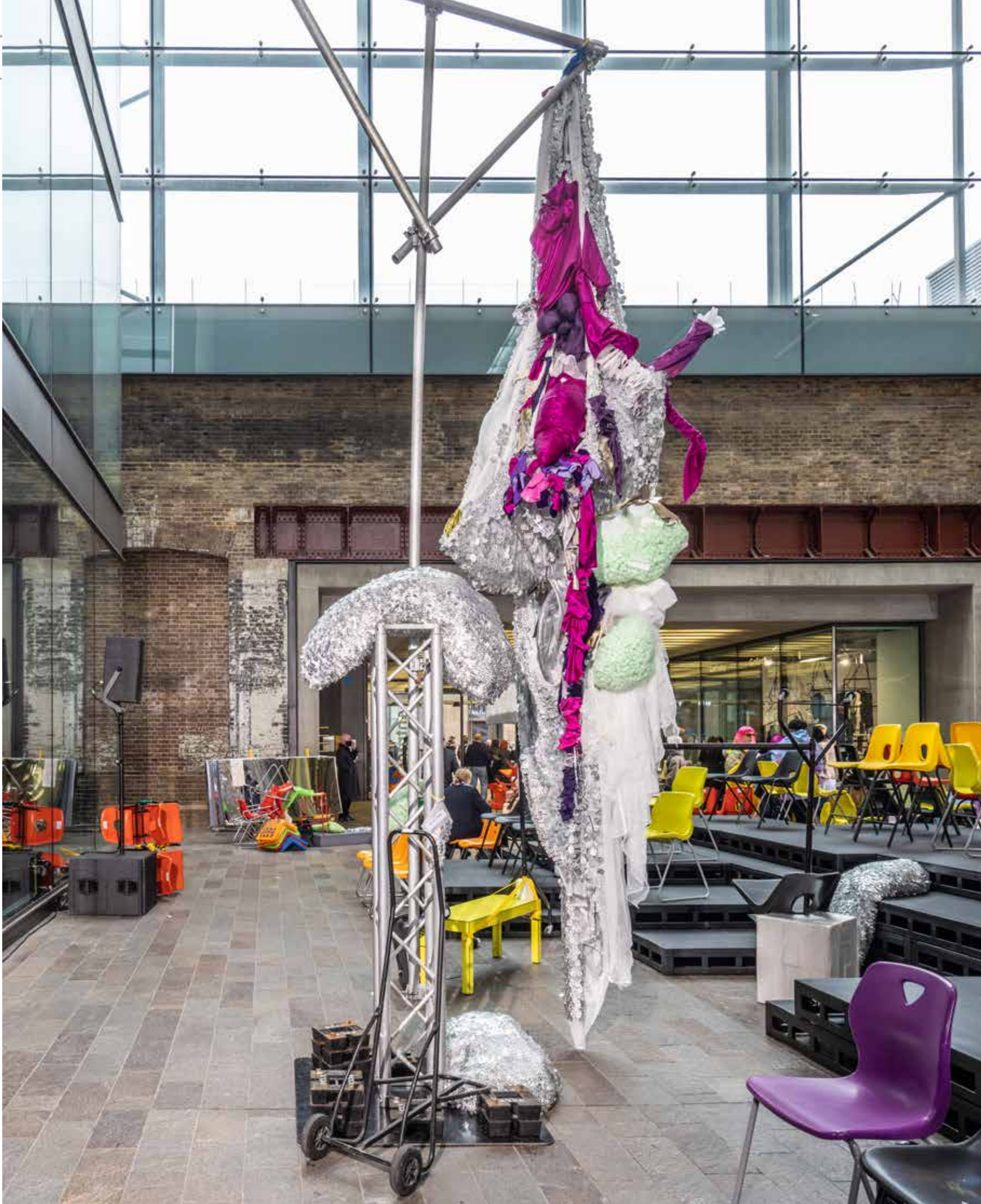
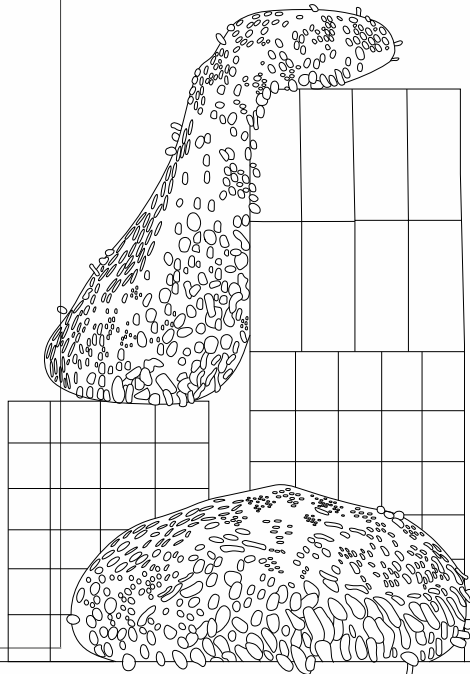
HG04

"Disco"

ELEVATION

5000mm

Direction:
Leyla, Dominica & Brian
Cast:
Christopher Kane Material
Wasted Material
Blue Belt
Bubble Wrap
Packaging Peanuts
Waste Wheelchair Tube
Foam Blocks





Disco was a hanging we had planned from the moment we received the donation of Christopher Kane material. Delivered to our studio, nearly 50 meters of glowing material, an intricate and detailed piece in itself. The material was the show piece, we just need to create a structure to dress it with. Touches of colour were introduced, spilling out of the seams of the disco material. We used lightweight filler material, mostly packaging peanuts to add volume. Along with the hanging, silver teardrops at the foot and on the truss, further echoing the spillage.

HANGING LUMP/

HL04

"Disco Beans"

Direction:

Leyla & Brian

Cast:

Christopher Kane Material

Wasted Stuffing

Foam Blocks



Packing Peanuts



CSM Shop KingsX

Wed 2/16/2022 8:05 AM

To: Leyla Salih

Hi Leyla

We have some packaging peanut at the CSM shop is you still wanted them.

Best,

.....

Central St Martins Arts Shop

University of the Arts London

Granary Building

1 Granary Square

London

N1C 4AA

United Kingdom

+44 (0)20 7514 7017

kingsxshop@arts.ac.uk

arts.ac.uk

.....

Please consider the environment
before printing this email.



HANGINGS/

HG05

"Meringue"

Direction:
Leyla, Brian &
Dominica
Actors:
Wasted Material
Rope
Green Packaging
Peanuts
Bubble Wrap



6000mm



ELEVATION





Meringue was inspired by the material donated to us by Brian. A thick velvet cream material, it needed a structure which it could dress. The material was tied and manipulated to hang in a way that achieved a 'blobular' appearance. The crevasses were filled with packaging peanuts and bubble wrap to add volume and 'poof'. As the material draped to the bottom, a strip of the Christopher Kane material pierces through the seam and spills into an almost kissing moment with Moss. The material for the moss lump was donated to us by Irmak, from her Carnival of Crisis project.

LUMP FOR HANGING/

HL05

"Moss"

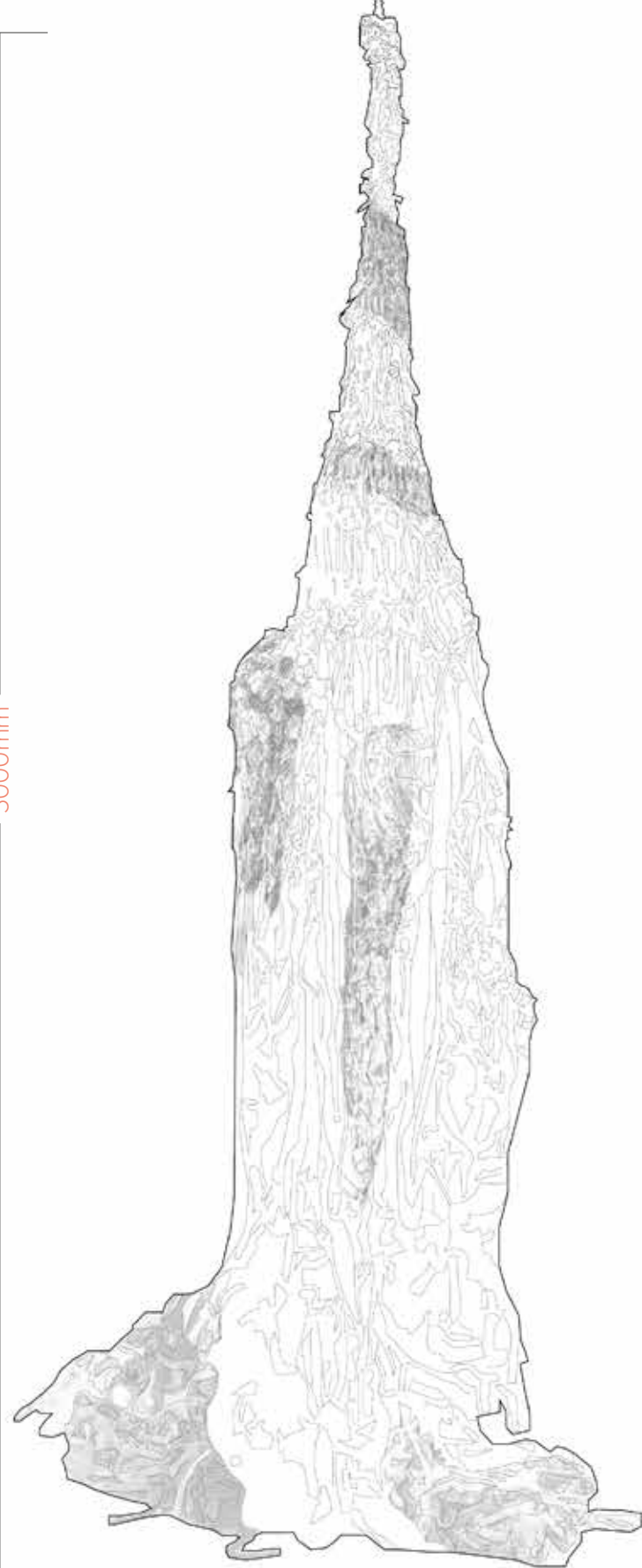






ELEVATION

5000mm



HANGINGS/

HG06

"Confetti"

Direction:

Dominica, Leyla
& Brian

Cast:

Rope
Green Packaging
Peanuts
Carnival Of
Crisis Waste





Confetti was inspired by a donation made by Joy, Hannah and Penny. The woven piece was part of the Carnival of Crisis project. With no further use planned for the material we were given a change to provide it with a second life. The piece needed to be tied and manipulated for it to be hung. We used a mixture of chicken wire and packaging peanuts to add volume and shape. We dressed the final form with strips of fabric to add some dimension.

DEFLATED HANGING/

HL06

"Confetti"

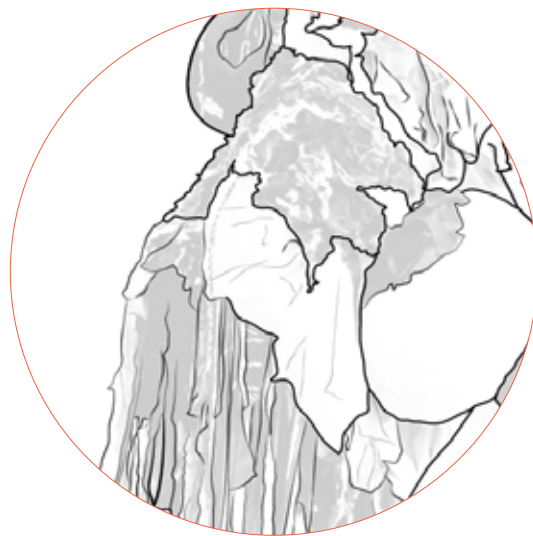
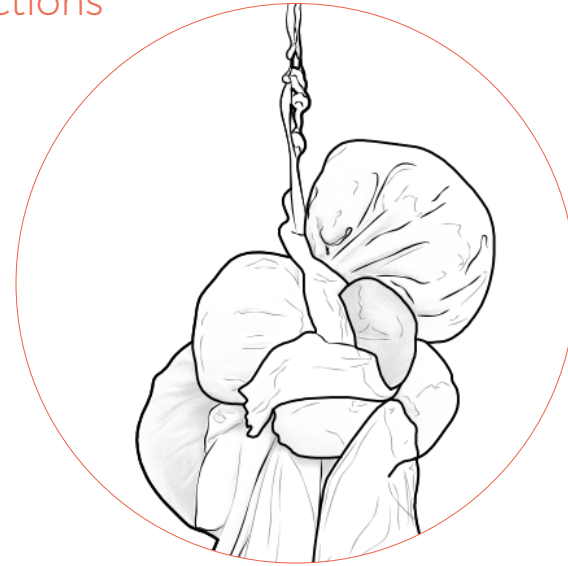


Details & Process

Our process of making followed a certain choreography.

1. Creating a base with strong rope and a slip knot hook. 2. Creating the structure using packaging peanuts, chicken wire, foam blocks or bubble wrap in wasted organza. 3. Dressing the structure with fabrics and securing them using safety pins or directly sewing. 4. Detailing the hanging by attaching more intricately manipulated materials.

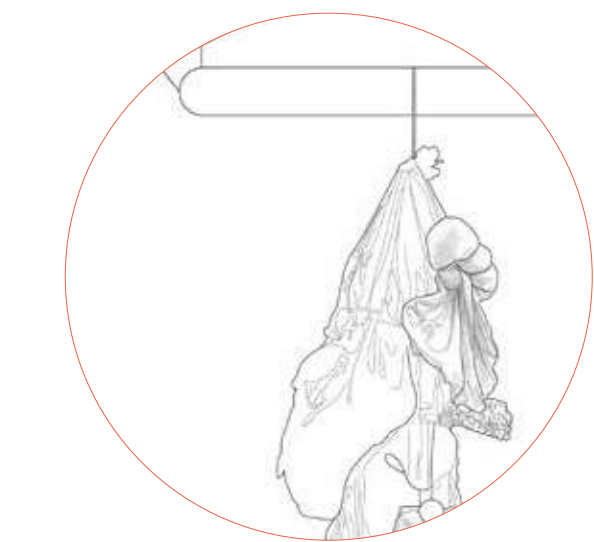
Connections



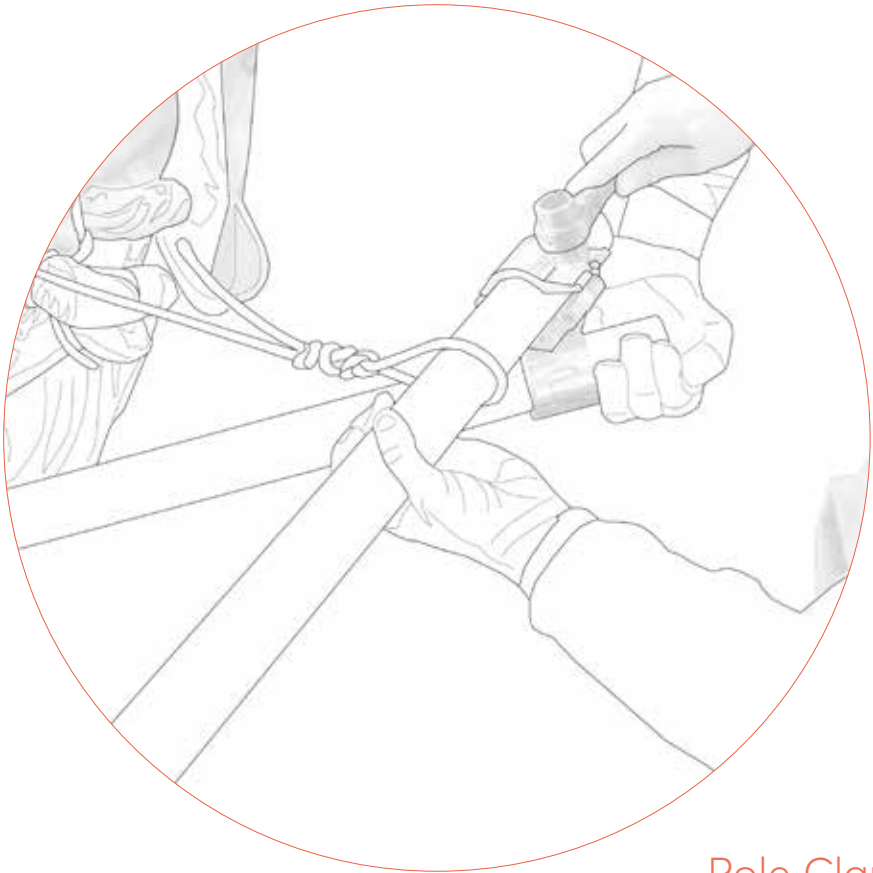
Dressing



Hoist System in D102



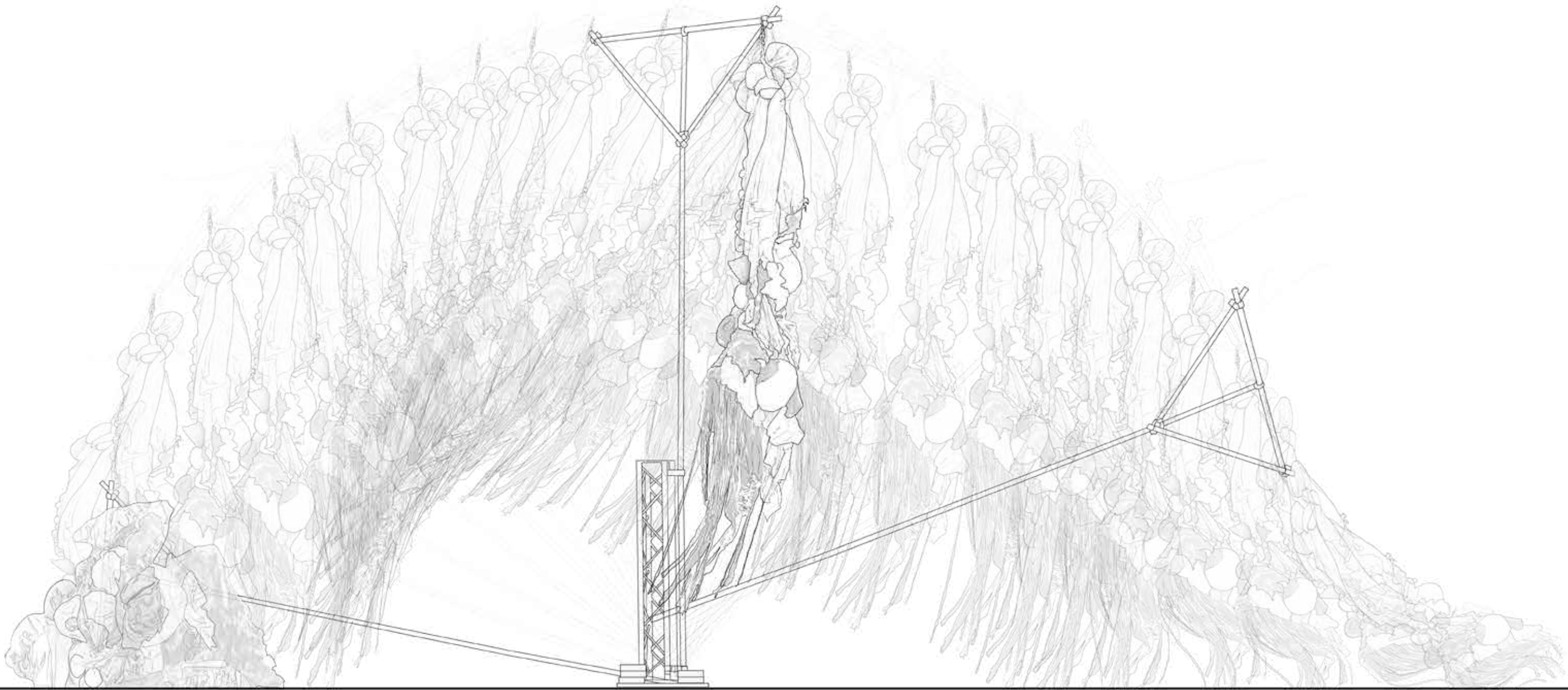
Hoist Connection in D102

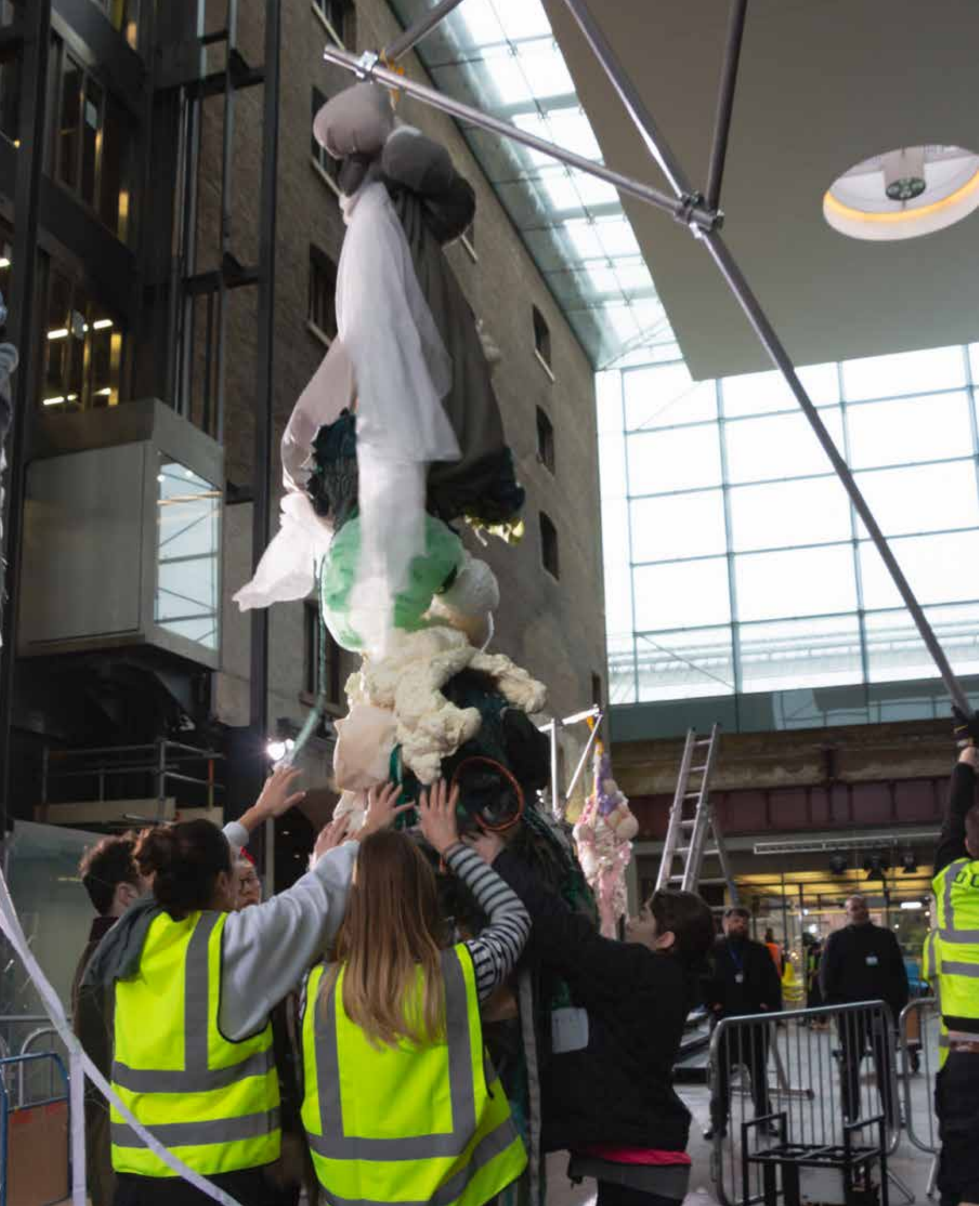


Pole Clamp System on Catwalk



THE SCORE OF THE HOIST SYSTEM





STATEMENT LUNCH

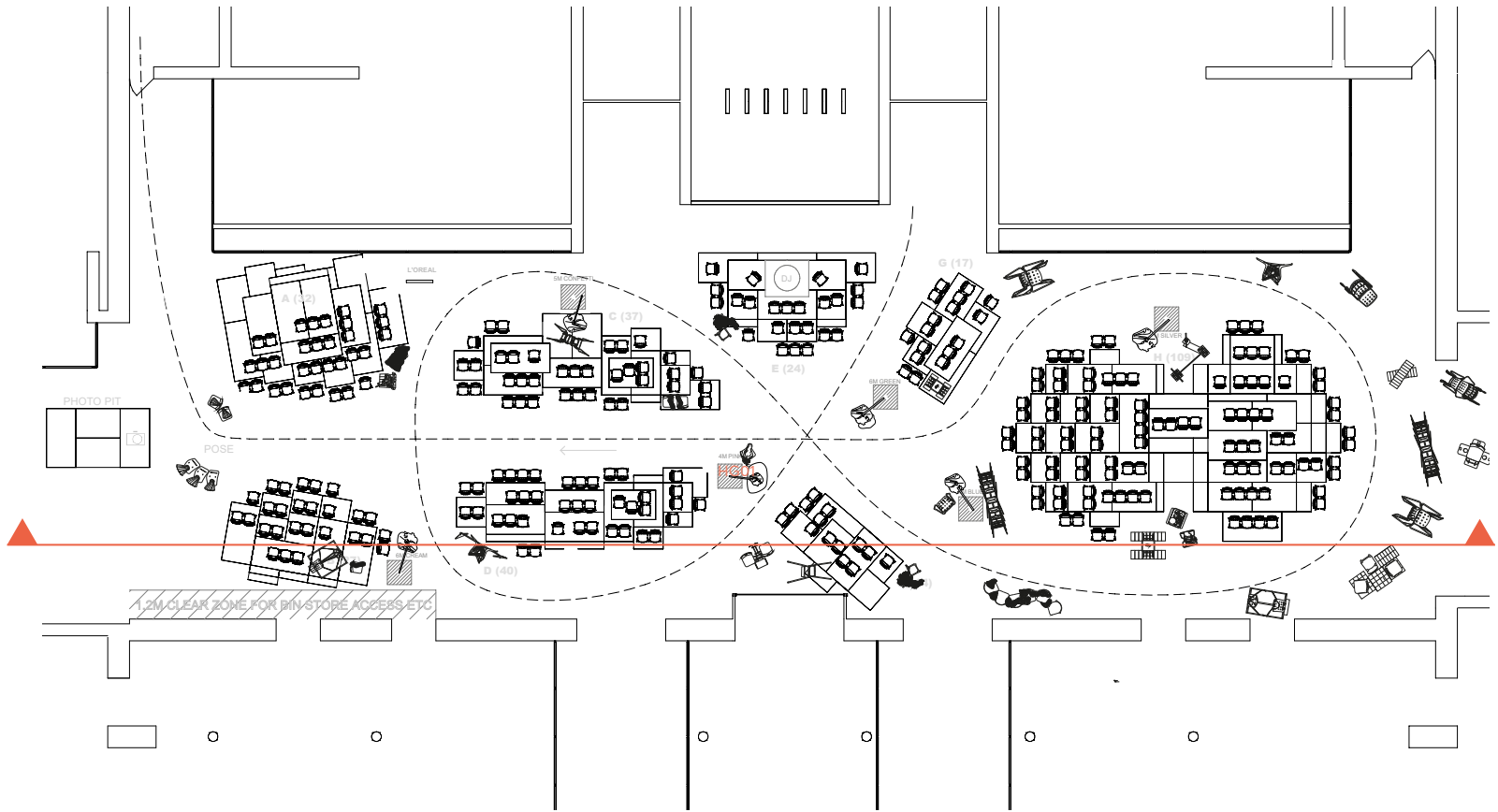
Ice Cube
All Legs
Fab-ulous
Face To Face
Hedgehog
All Ears
Go Away
Off to Lunch Girls
Spill The Beans
Rising Sun
Space Oddesy
Trashed
Inside Out

The Dream Machine
Three Amigos
Armadillo
Butterfly Cracker
Hourglass
To The Moon
See You On Court
Key Lime Pie
Off to Lunch Boys
Broken Wing
Looney Ballooney
Sugar Scales

JUMPS

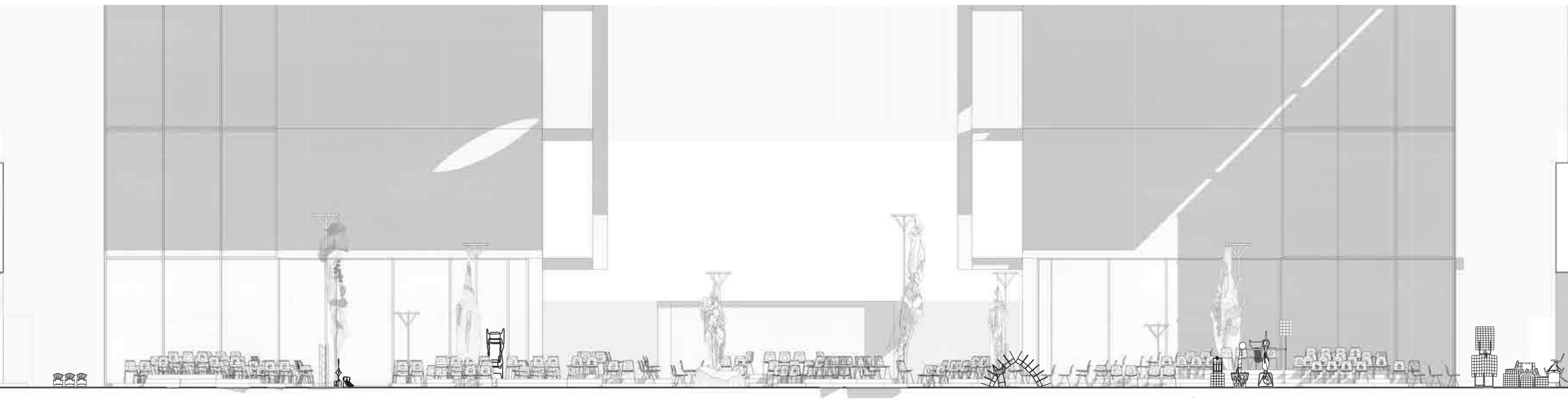


PLAN & SECTION OVERVIEW

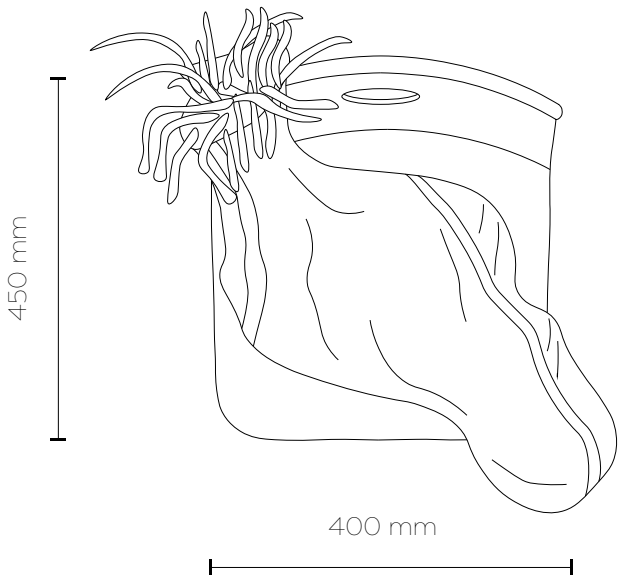


Key Plan - Long Section AA

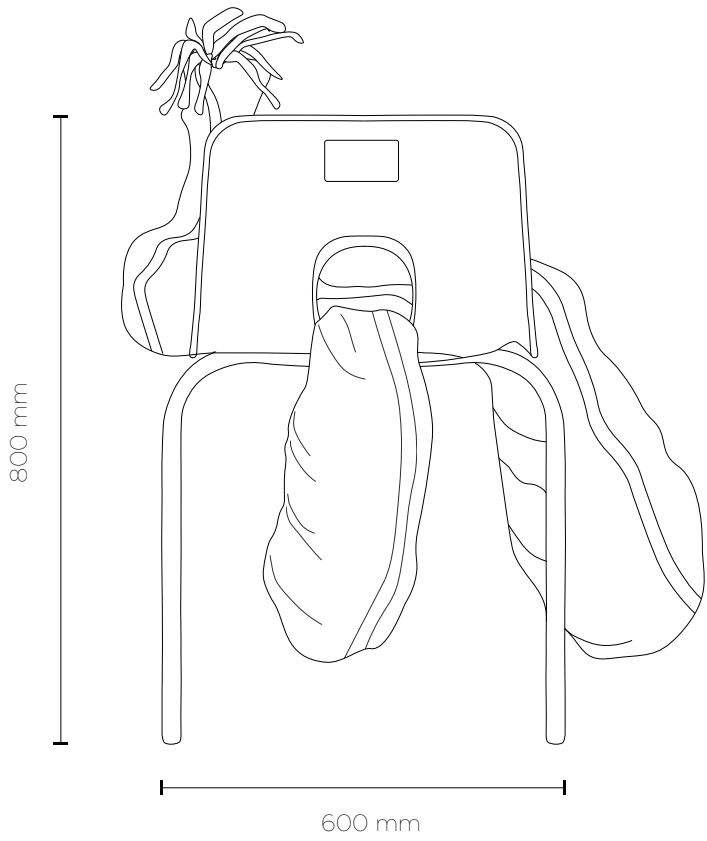
SECTION AA



PLAN



ELEVATION



STATEMENT LUMPS/

SL01

"The Dream Machine"

Direction:
Irmak, Emily & Leyla
Cast:
Orange Chair
Wasted Material Pillow



STATEMENT LUMPS/

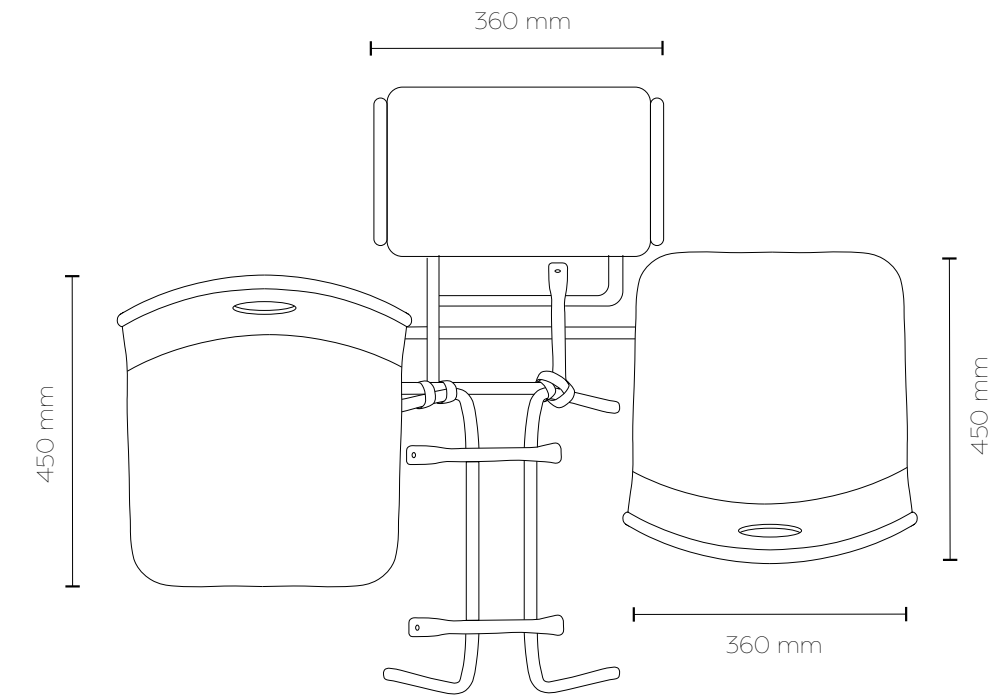
SL02

"The Three Amigos"

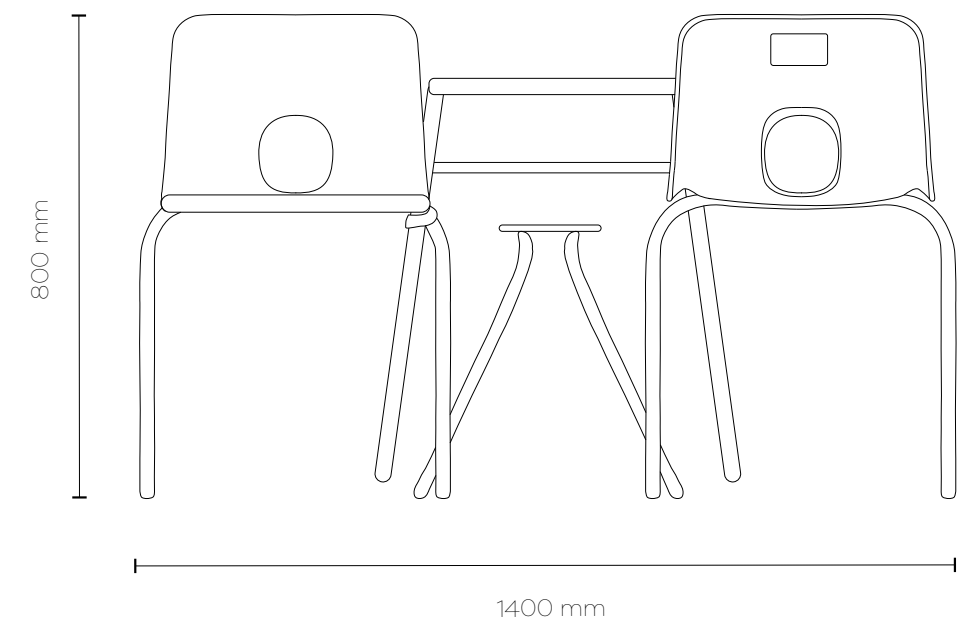
Direction:
Irmak & Emily
Cast:
Orange Chair Leg
Yellow Belt
Orange Chair Top
Stool Leg
Chair Leg with Table



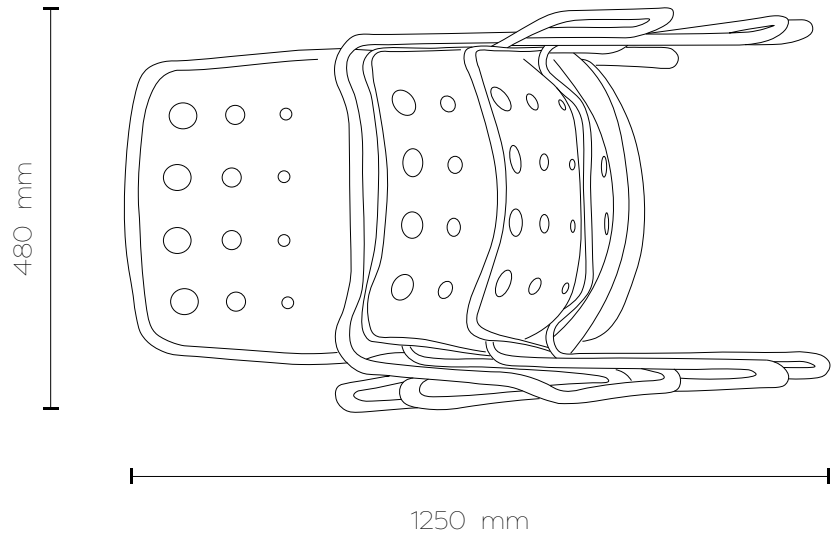
PLAN



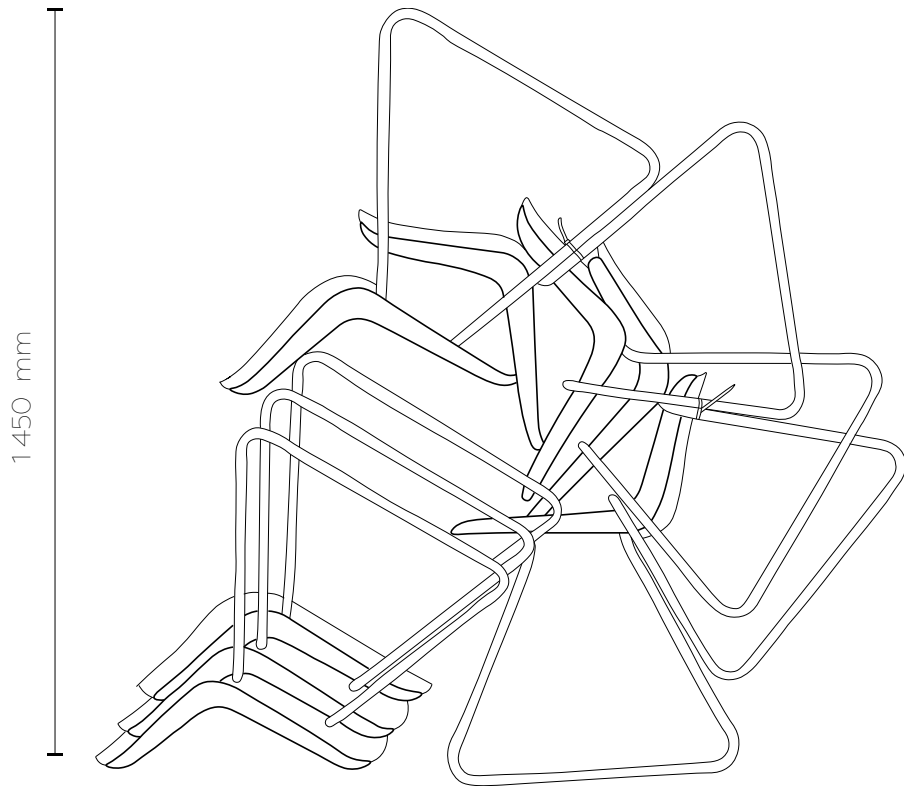
ELEVATION



PLAN



ELEVATION



STATEMENT LUMPS/

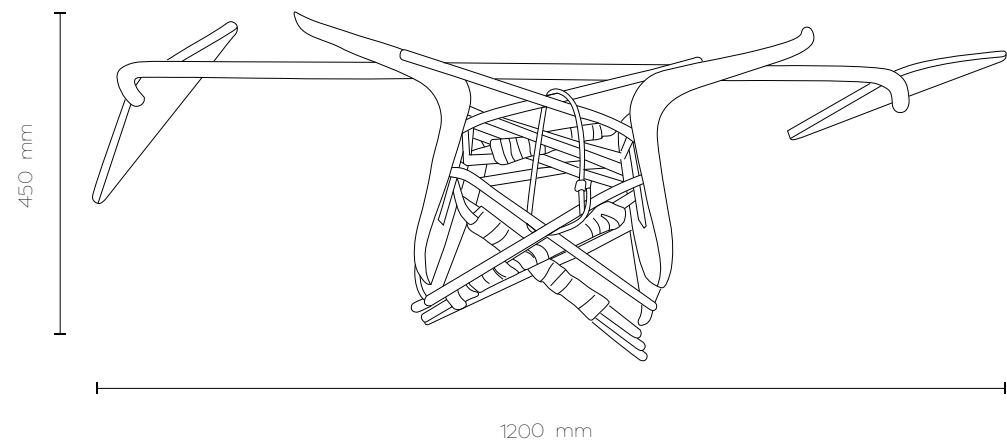
SL03

"Armadillo"

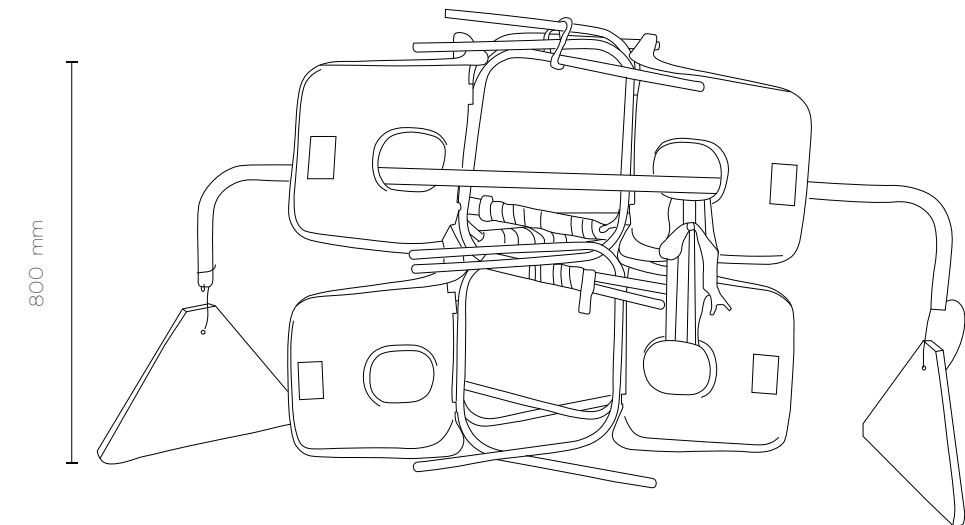
Direction:
Irmak & Emily
Cast:
Red Dotted Chair
Green Dotted Chair
Blue Dotted Chair



PLAN



ELEVATION

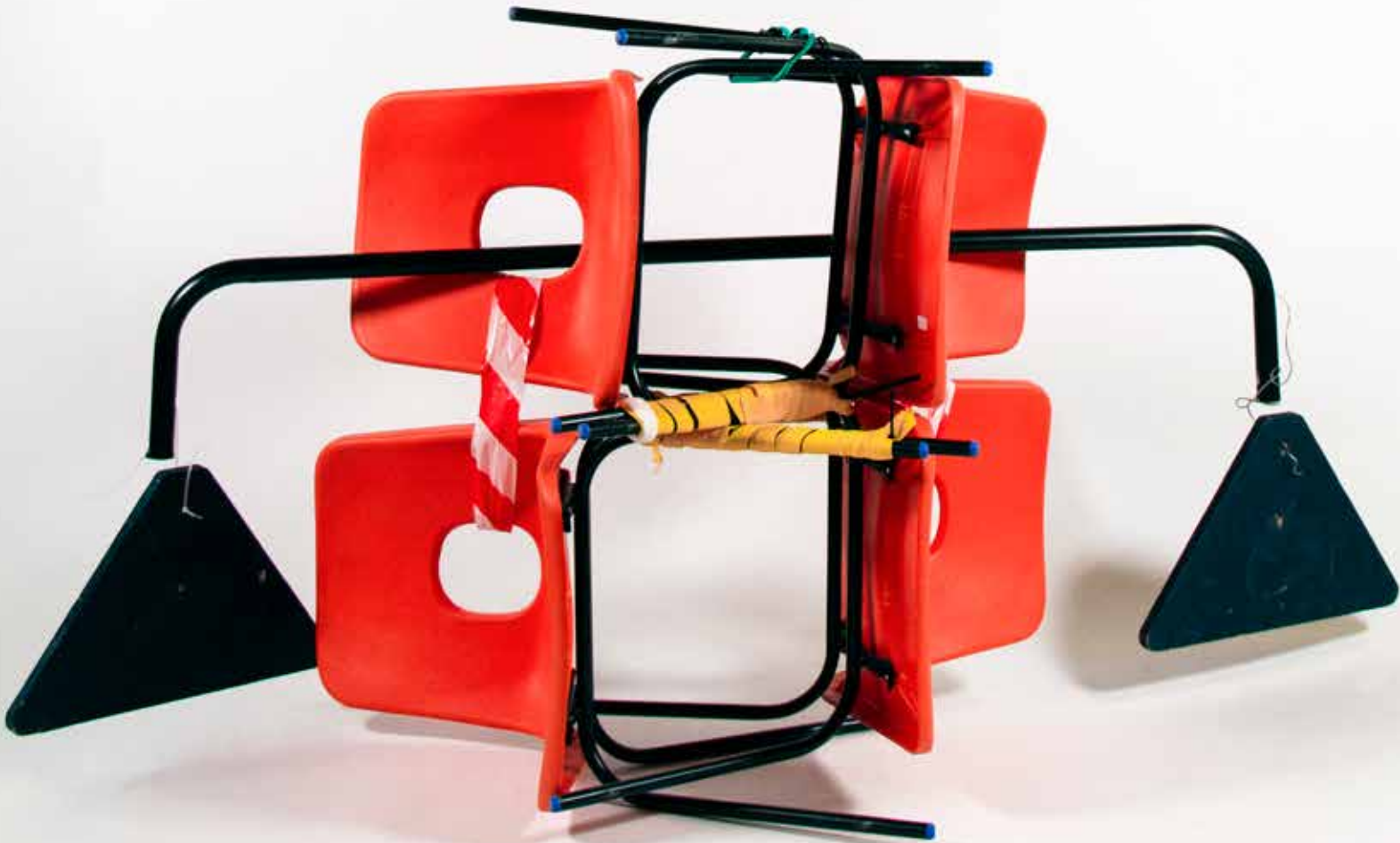


STATEMENT LUMPS/

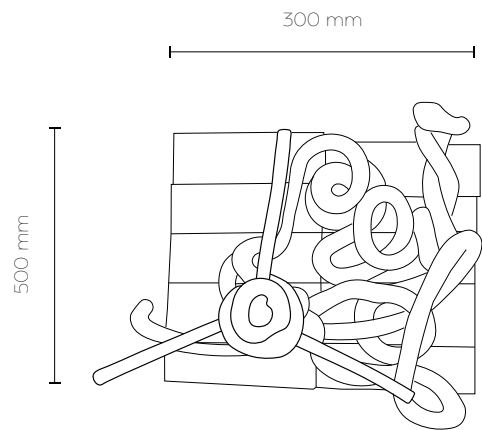
SL04

"Butterfly Cracker"

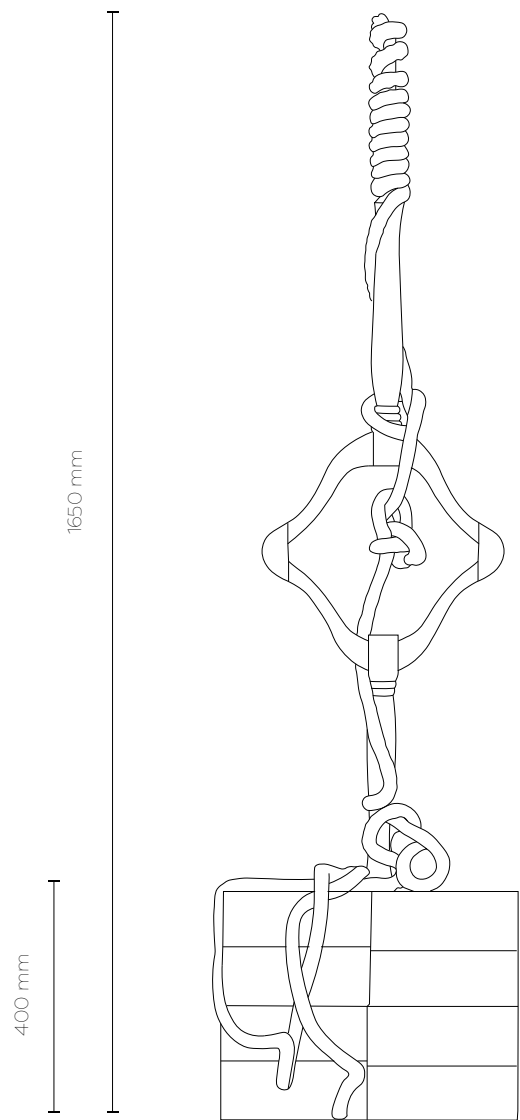
Direction:
Irmak & Emily
Cast:
Orange Chair
Wooden Triangles
Cable Ties
Yellow Belt
Green Lock
Security Belt



PLAN



ELEVATION



STATEMENT LUMPS/

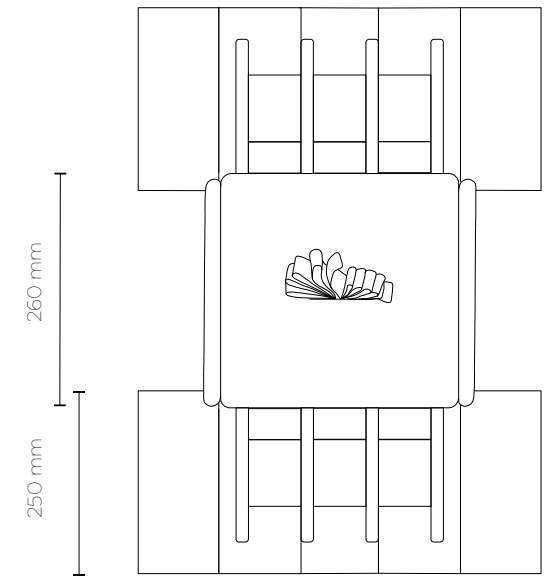
SL05

"Hourglass"

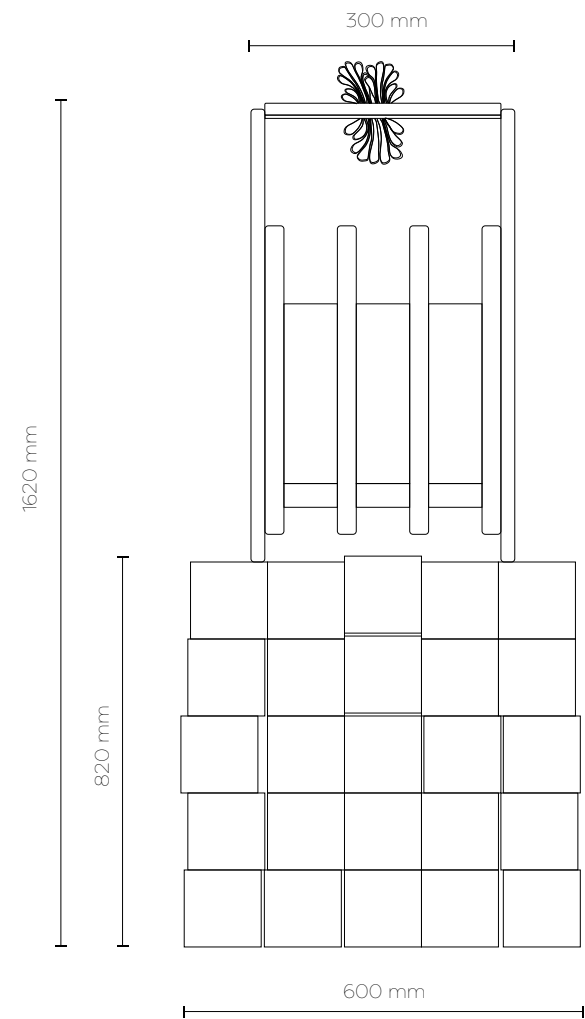
Direction:
Irmak & Emily
Cast:
Rope
Coat Hanger
Foam Cube



PLAN



ELEVATION



STATEMENT LUMPS/

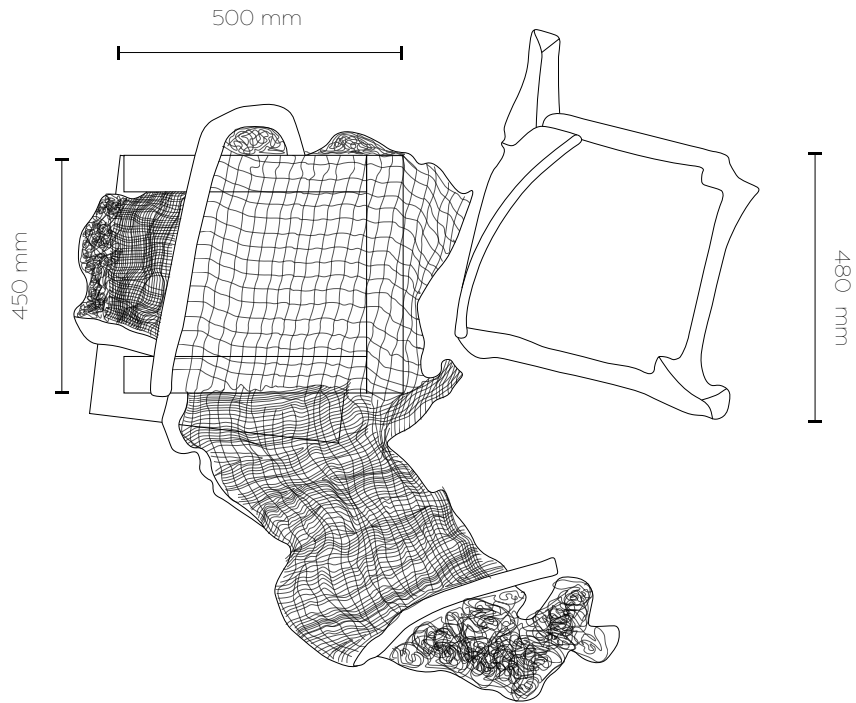
SL06

"To the Moon"

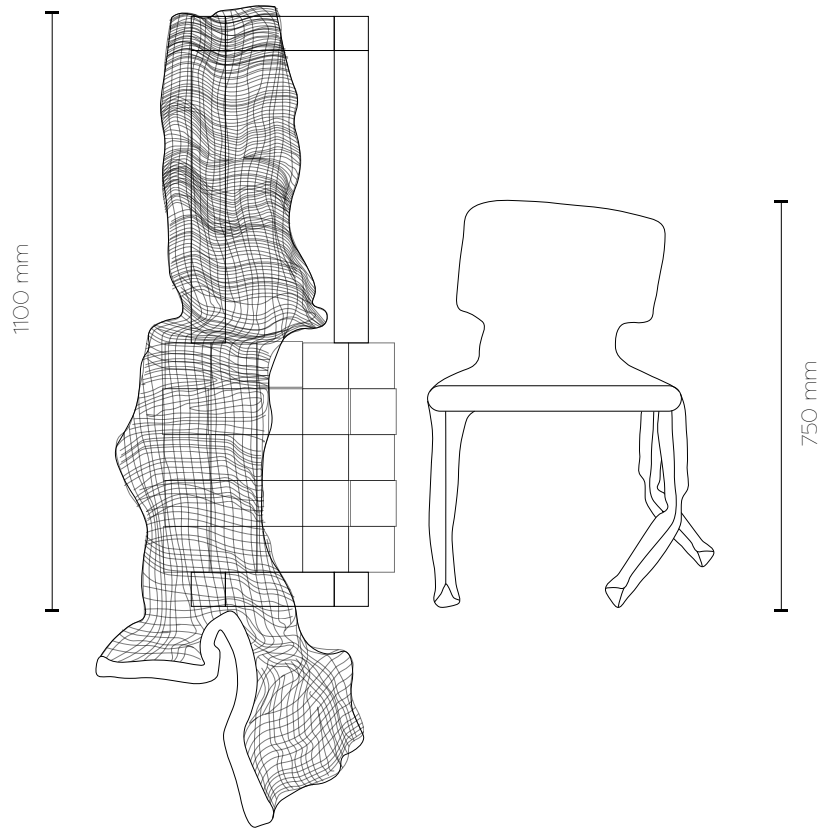
Direction:
Irmak & Emily
Cast:
Red Stool
Yellow Strap
Wood Moons
Foam Cubes



PLAN



ELEVATION



STATEMENT LUMPS/

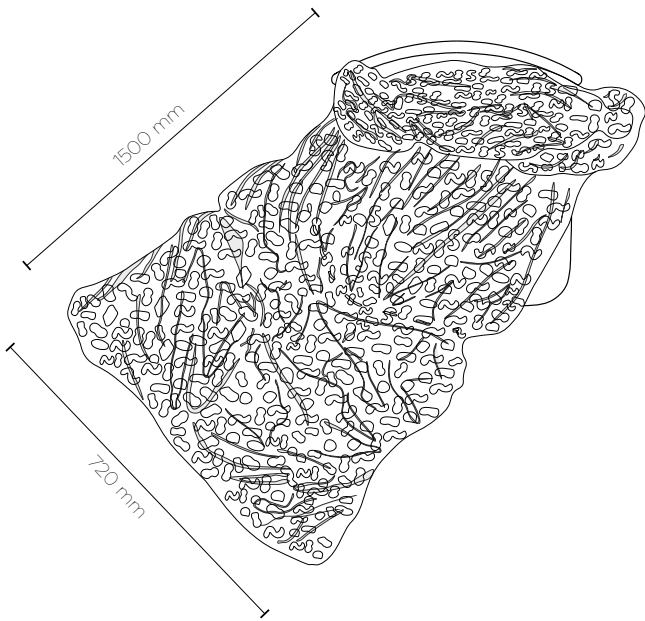
SL07

"See You On Court"

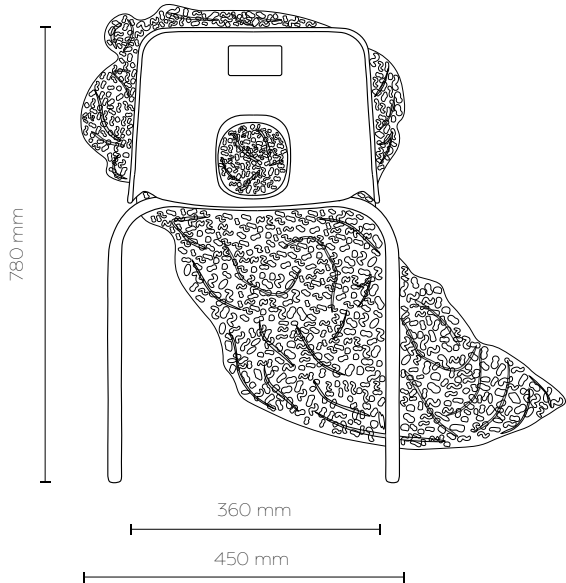
Direction:
Irmak & Emily
Cast:
Neon Yellow Bench
Foam Cubes
Net
Melted plastic chair



PLAN



ELEVATION



STATEMENT LUMPS/

SL08

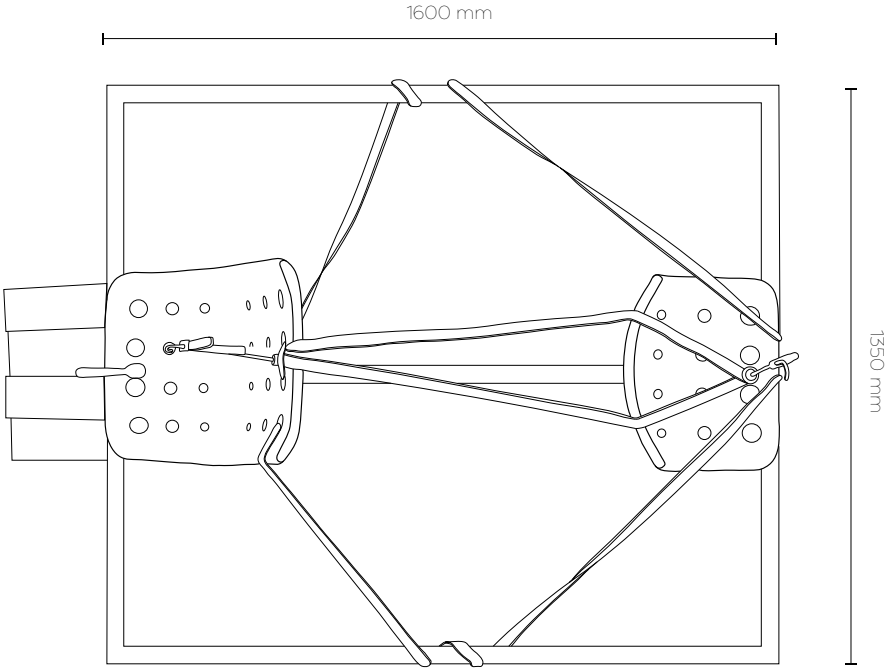
"Key Lime Pie"

Direction:
Emily & Irmak
Cast:
Orange Chair
Jumbo bin bags -
Stiched
Packaging Peanut
Green Yarn

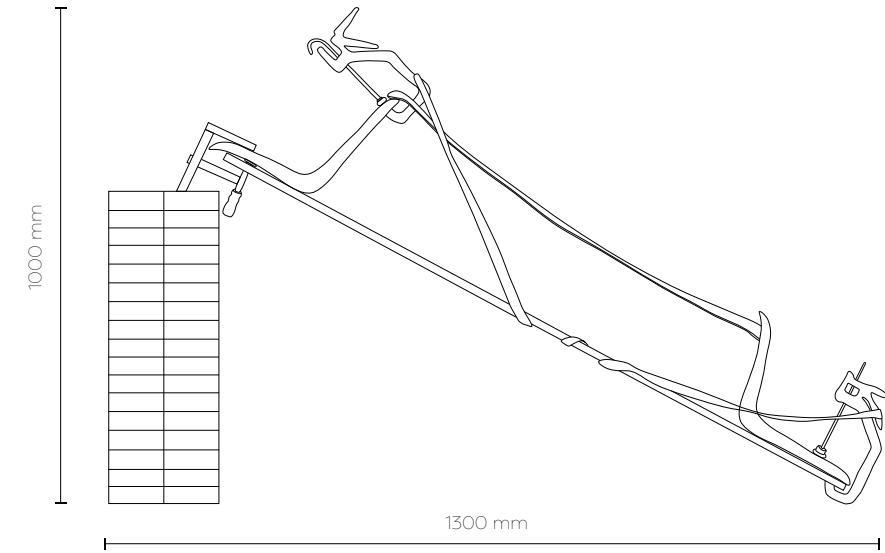




PLAN



ELEVATION



STATEMENT LUMPS/

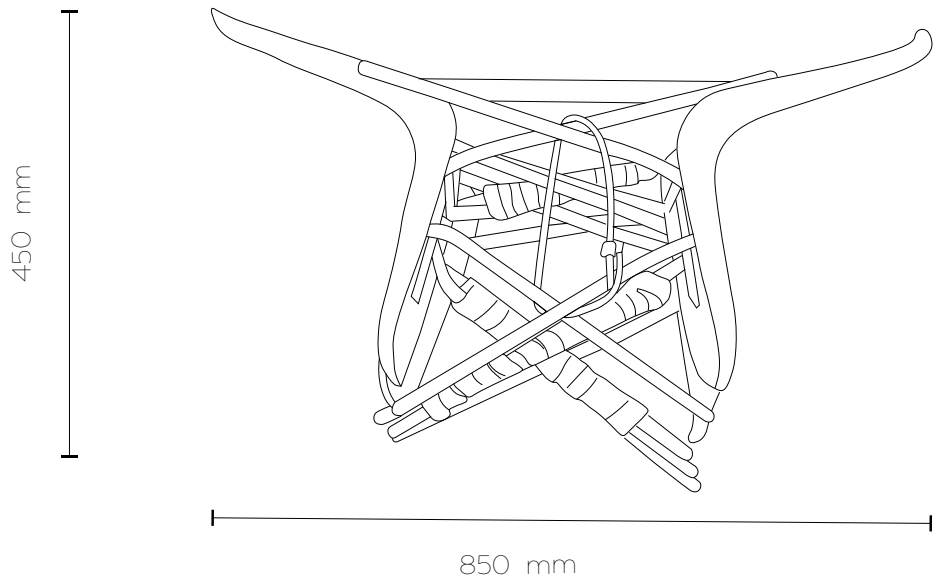
SL09

"Off To Lunch Boys"

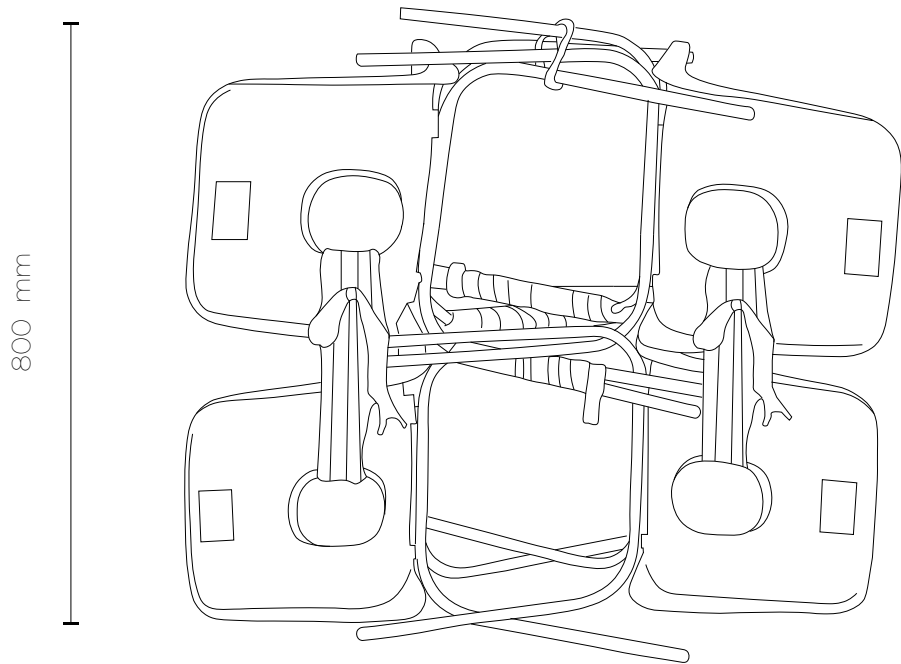


Direction:
Rowan & Irmak & Emily
Cast:
Black Frame
Red Dotted Chair Top
Clips
Yellow Belt
Blue Belt

PLAN



ELEVATION



STATEMENT LUMPS/

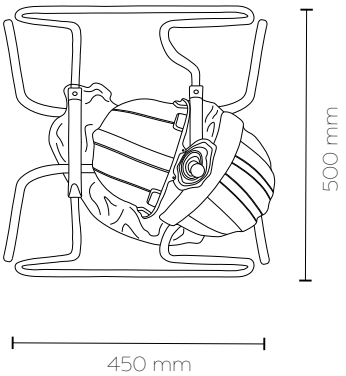
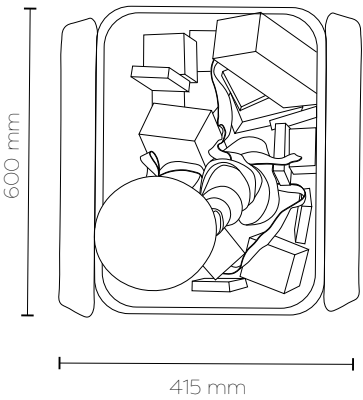
SL10

"Broken Wing"

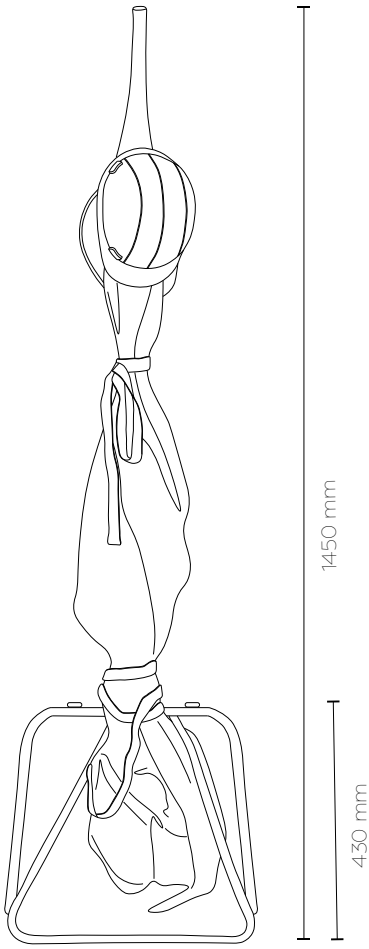
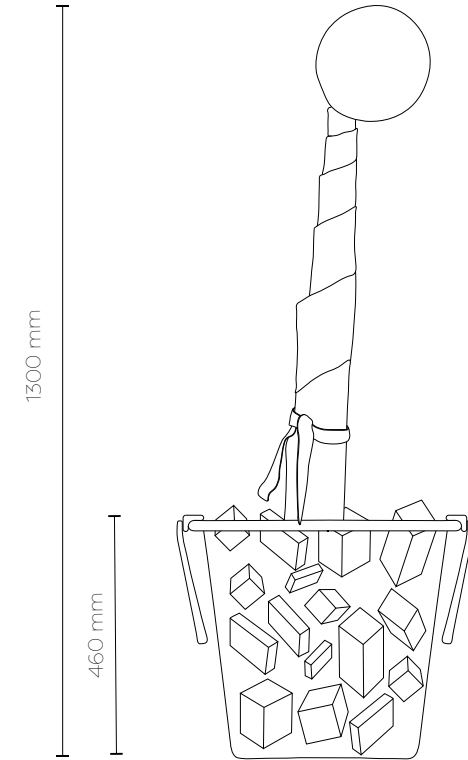
Direction:
Irmak & Emily
Cast:
Orange Chair
Cable Ties
Yellow Belt
Green Lock



PLAN



ELEVATION



STATEMENT LUMPS/

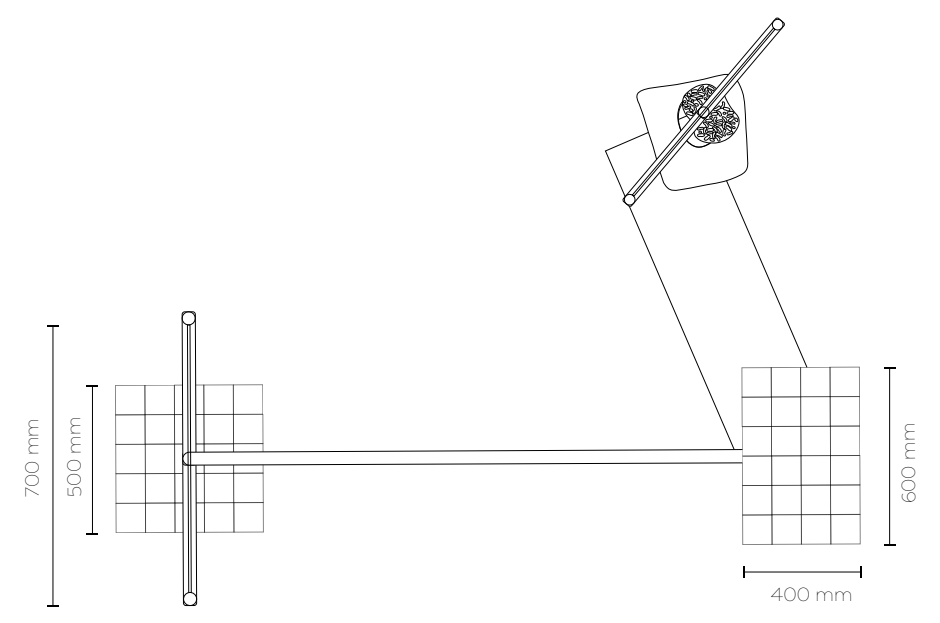
SL11

"Looney Ballooney"

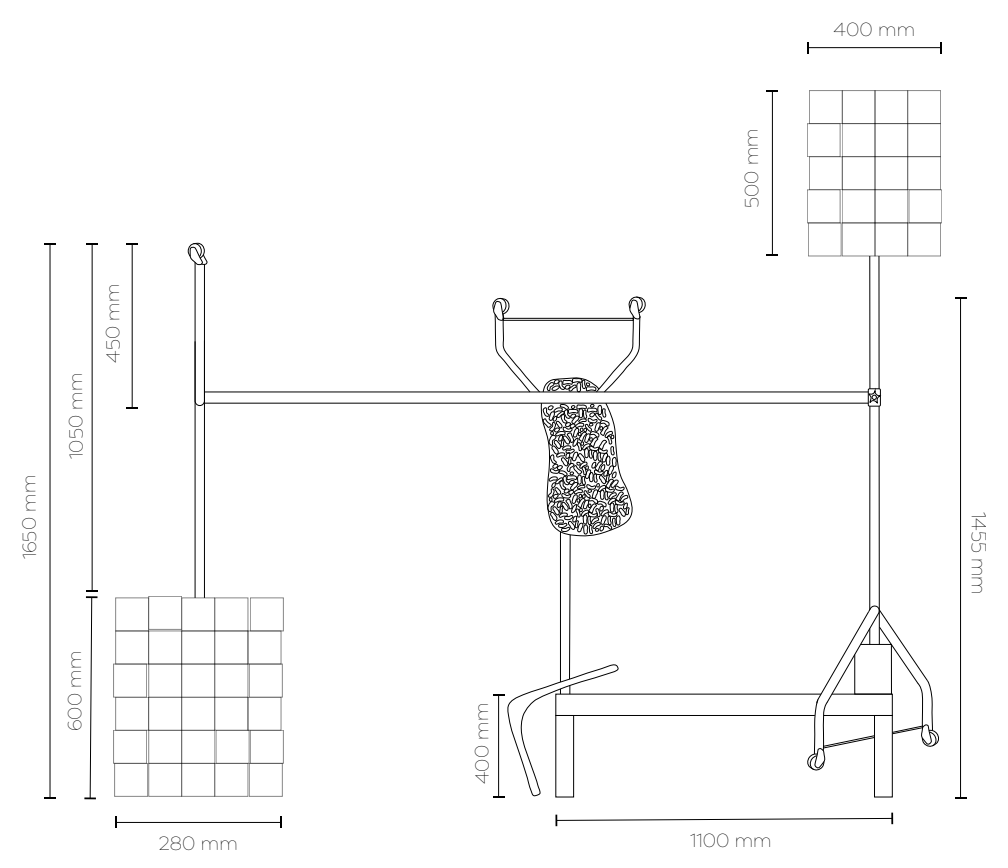
Direction:
Irmak & Emily
Cast:
Storage Box
Foam Cubes
Projection Curtain
Yellow Baloon
Blue Belt
Orange Chair Leg
Dotted Chair Leg
Blue Belt
Helmet
Projection Curtain



PLAN



ELEVATION



STATEMENT LUMPS/

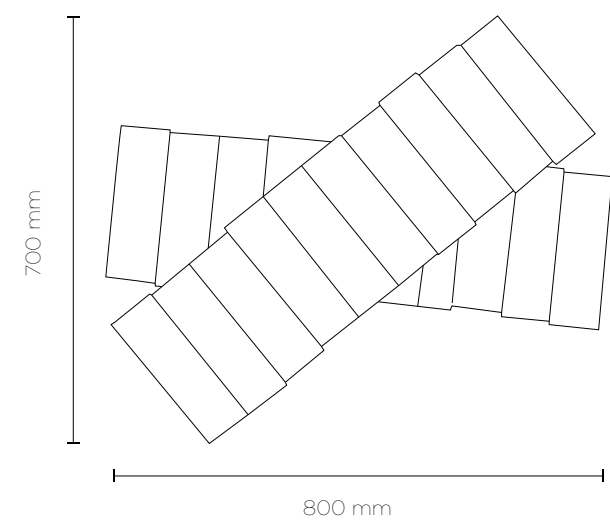
SL12

"Sugar Scales"

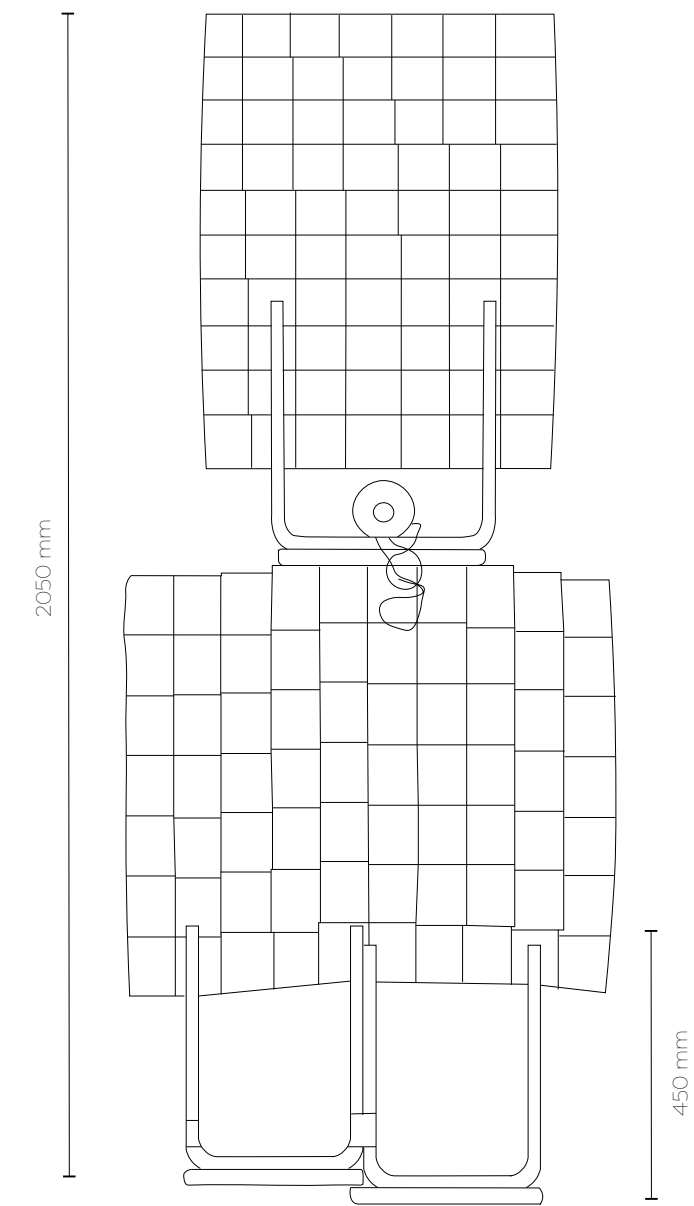
Direction:
Irmak & Emily
Cast:
Neon Yellow Bench
Foam Cubes
Net
Melted plastic chair



PLAN



ELEVATION



STATEMENT LUMPS/

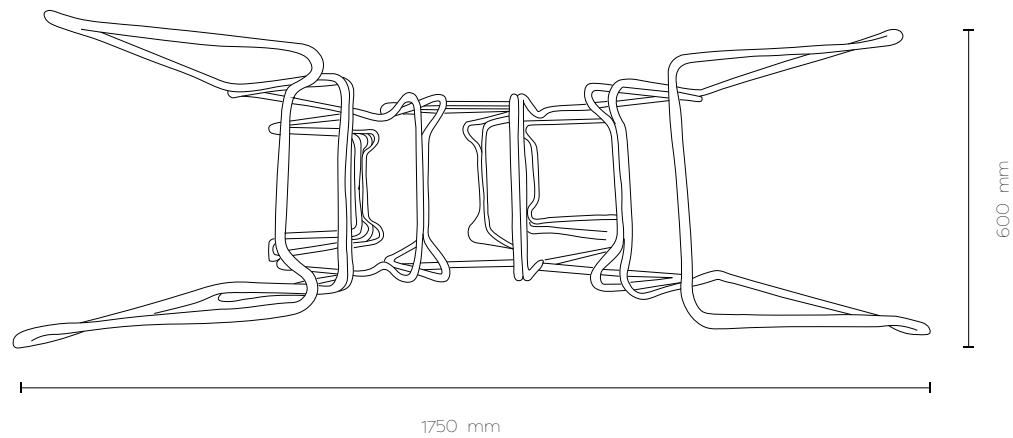
SL13

"Ice Cube"

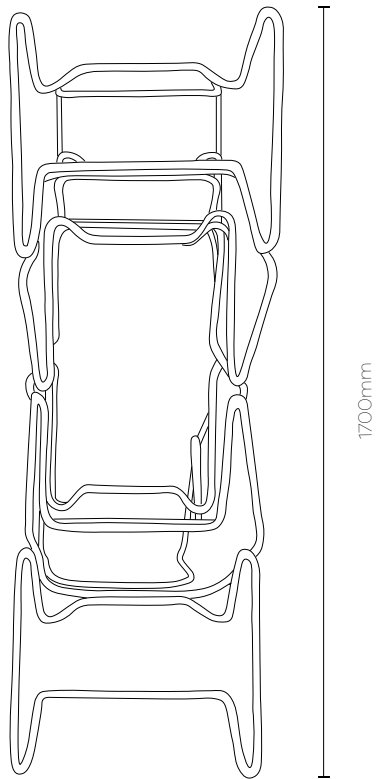
Direction:
Rowan & Irmak & Emily
Cast:
White Stool
Foam Cubes
Blue Belt
String Ball



PLAN



ELEVATION



STATEMENT LUMPS/

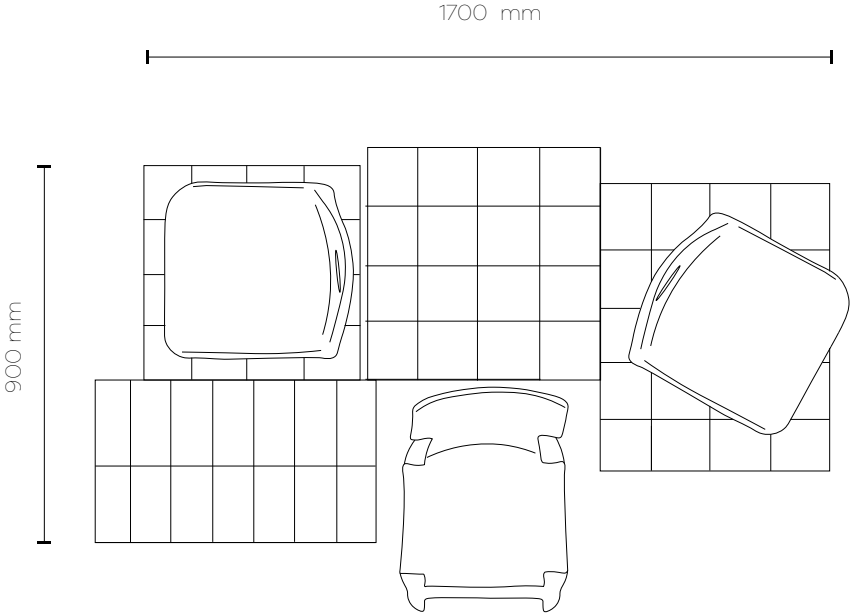
SL14

"All Legs"

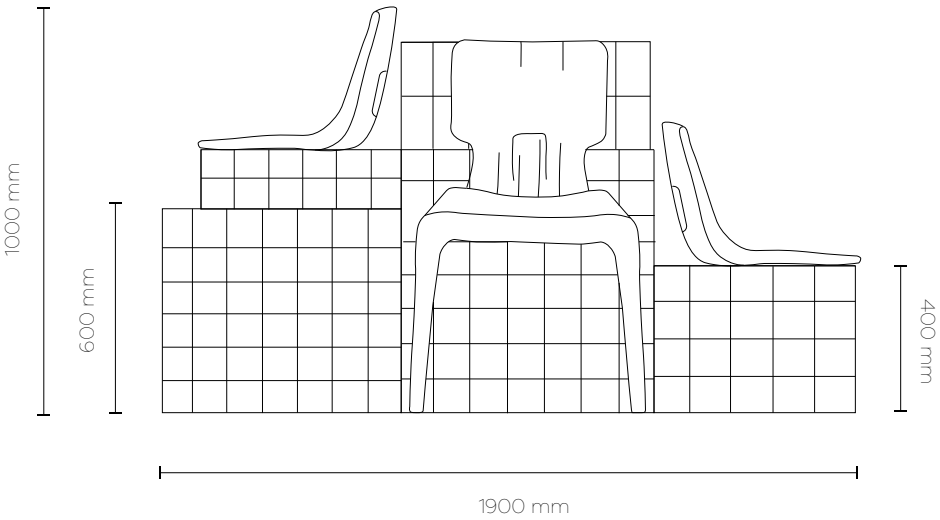


Direction:
Brian & Irmak & Emily
Cast:
Red Dotted Chair Leg
Cable Ties

PLAN



ELEVATION



STATEMENT LUMPS/

SL15

"Fab-ulous"

Direction:
Emily & Irmak
Cast:
Foam Cubes
Blue Belt
Blue Chair
Purple Chair Top
Orange Chair Top



STATEMENT LUMPS/

SL16

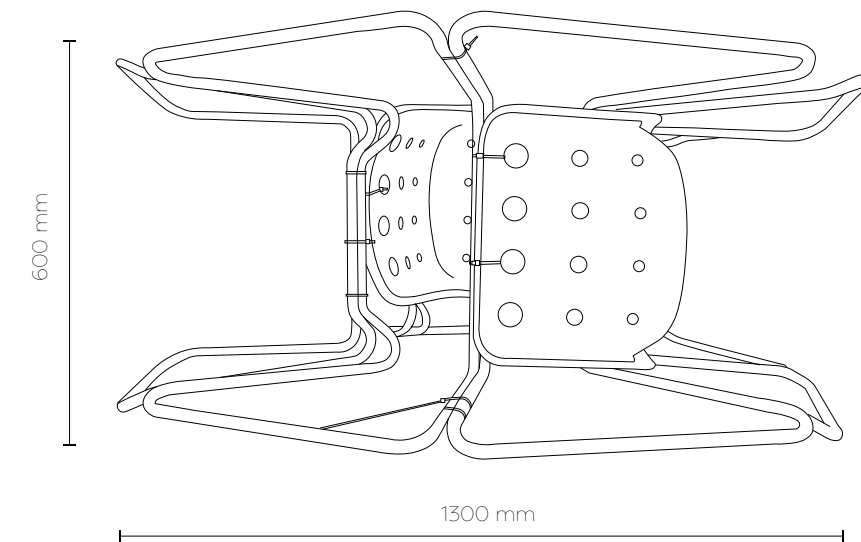
"Face to Face"

Direction:
Irmak & Emily

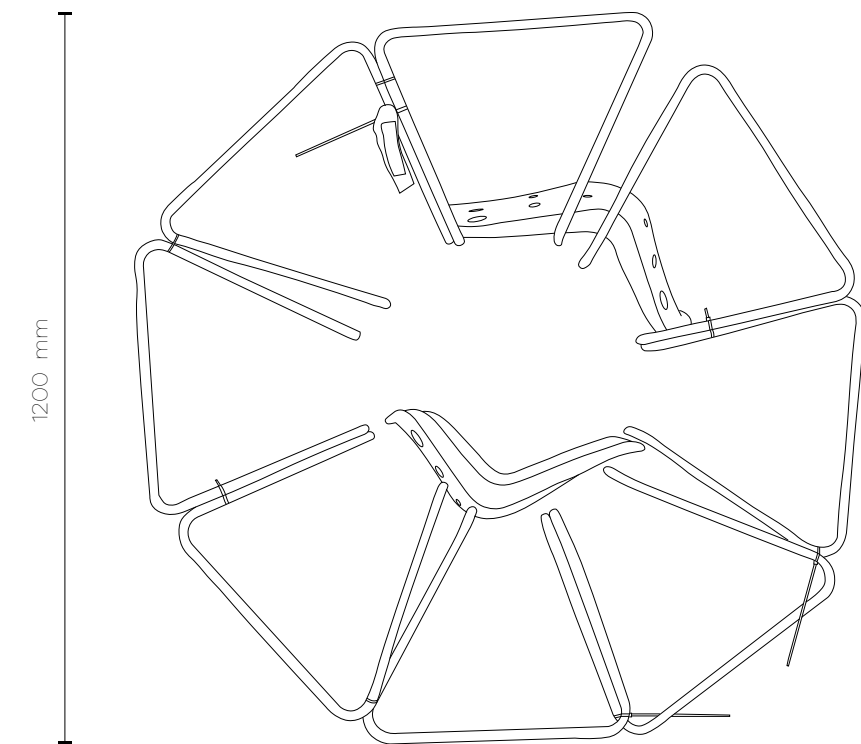
Cast:
Dotted Chair Legs
Dotted Chair Top



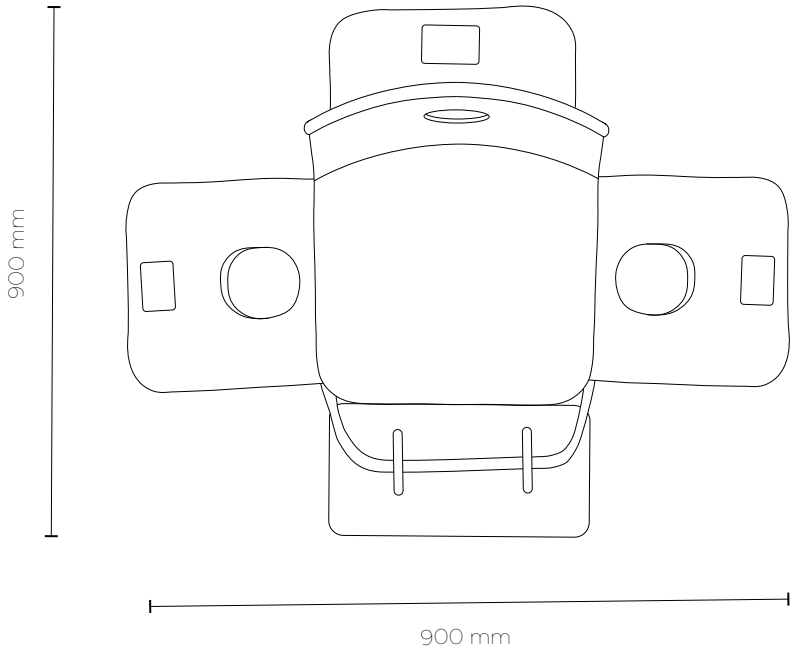
PLAN



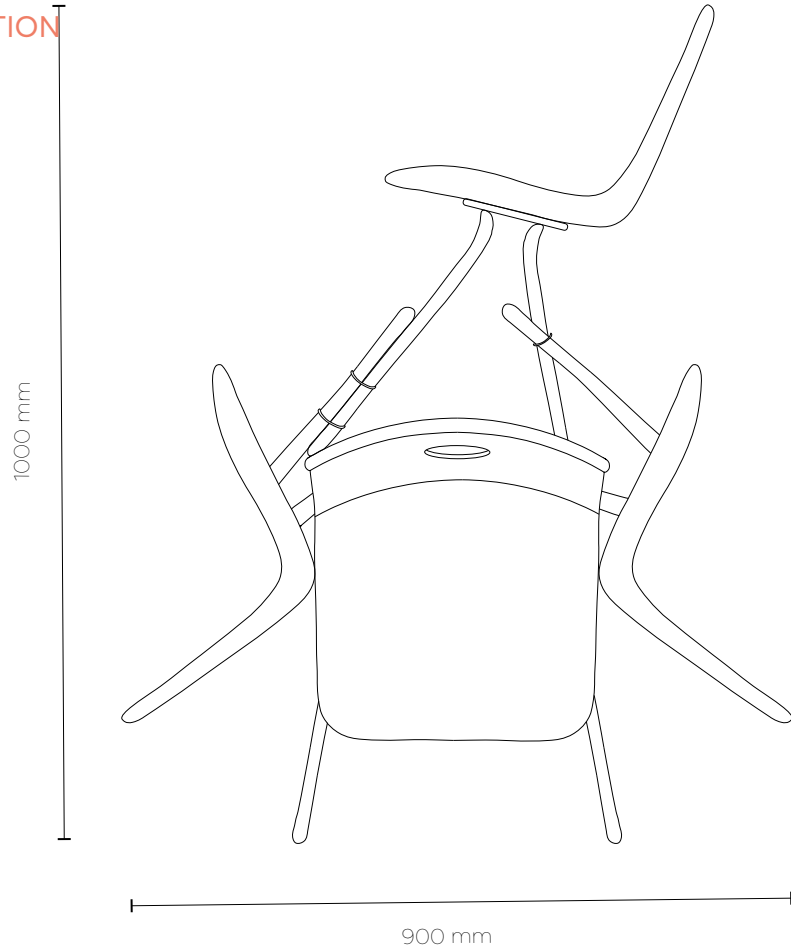
SECTION



PLAN



ELEVATION



STATEMENT LUMPS/

SL17

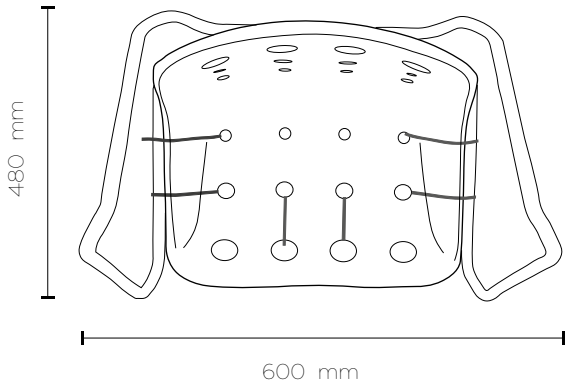
"Hedgehog"

Direction:
Irmak & Emily
Cast:
Orange Chair
Cable Ties

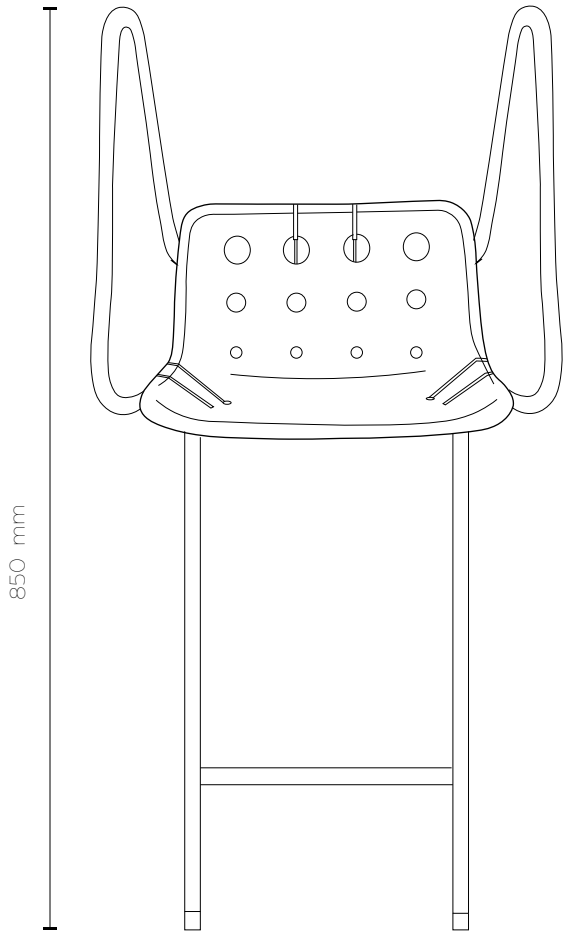




PLAN



ELEVATION



STATEMENT LUMPS/

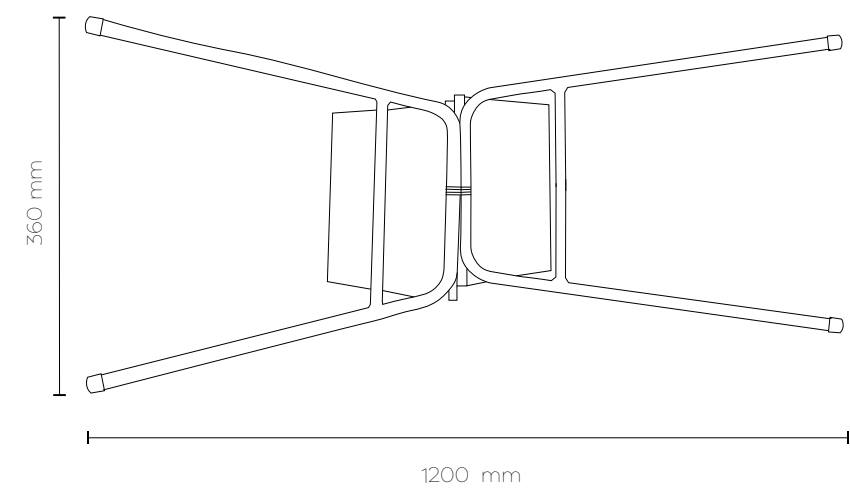
SL18

"All Ears"

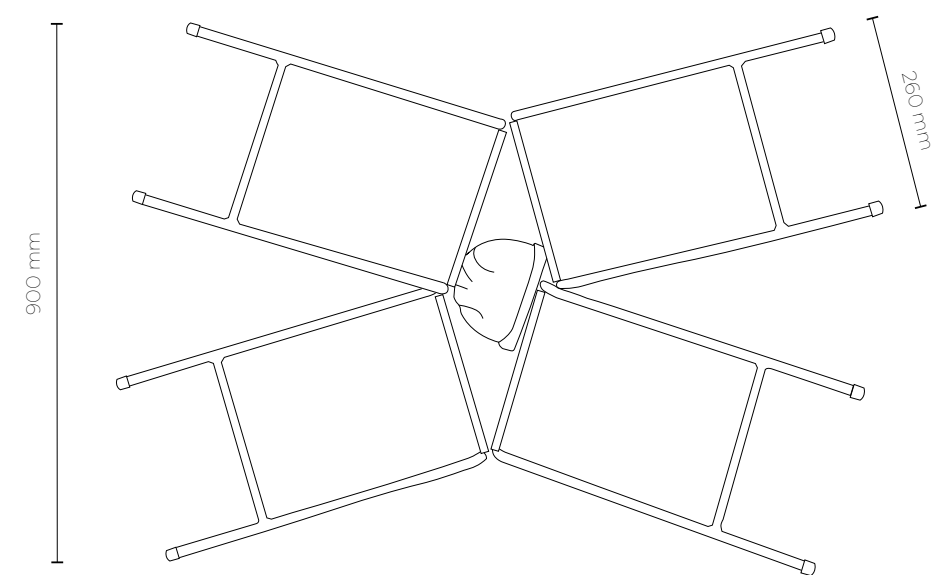


Direction:
Irmak & Emily
Cast:
Dotted Chair Leg
Dotted Chair Top
Cable Ties

PLAN



ELEVATION



STATEMENT LUMPS/

SL19

"Go Away"

Direction:

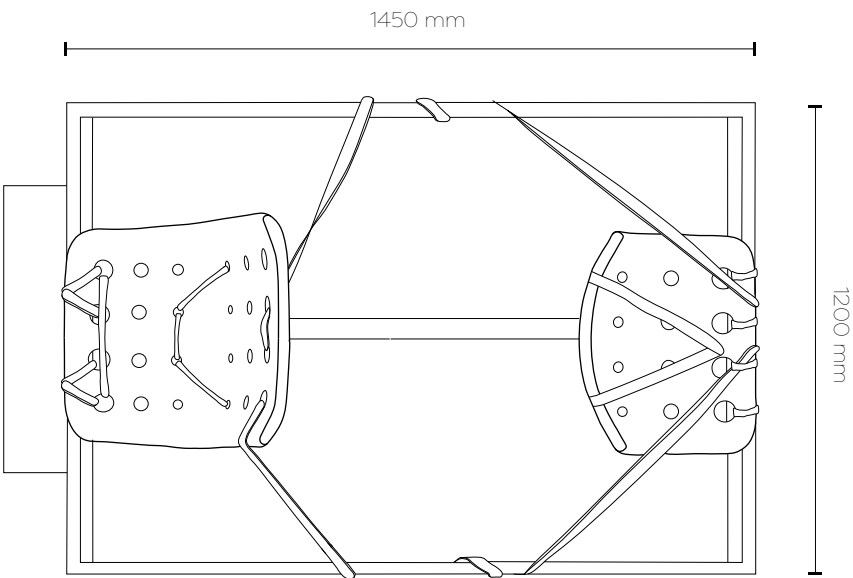
Irmak &
Emily

Cast:

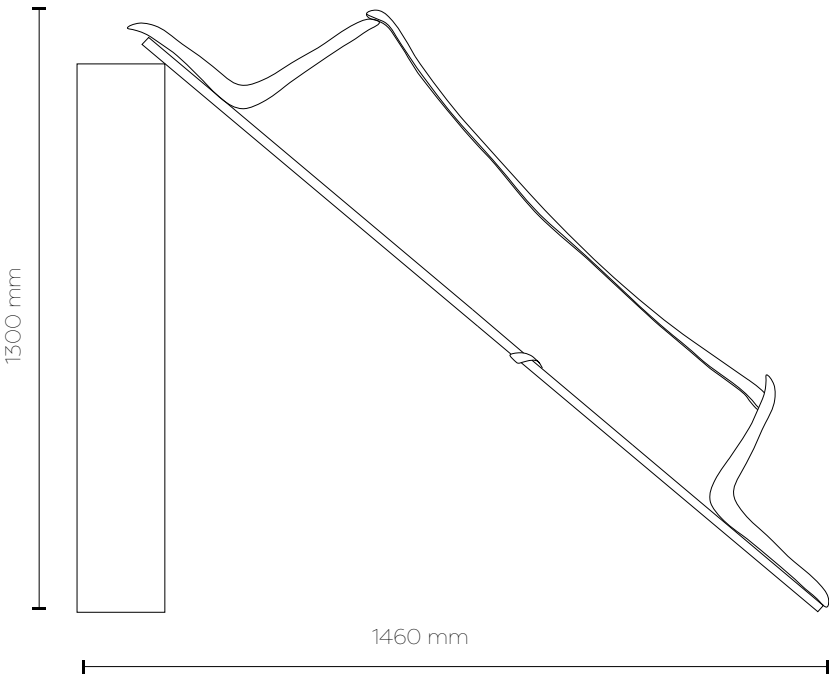
Red Stool
Helmet
Cable Ties



PLAN



ELEVATION



STATEMENT LUMPS/

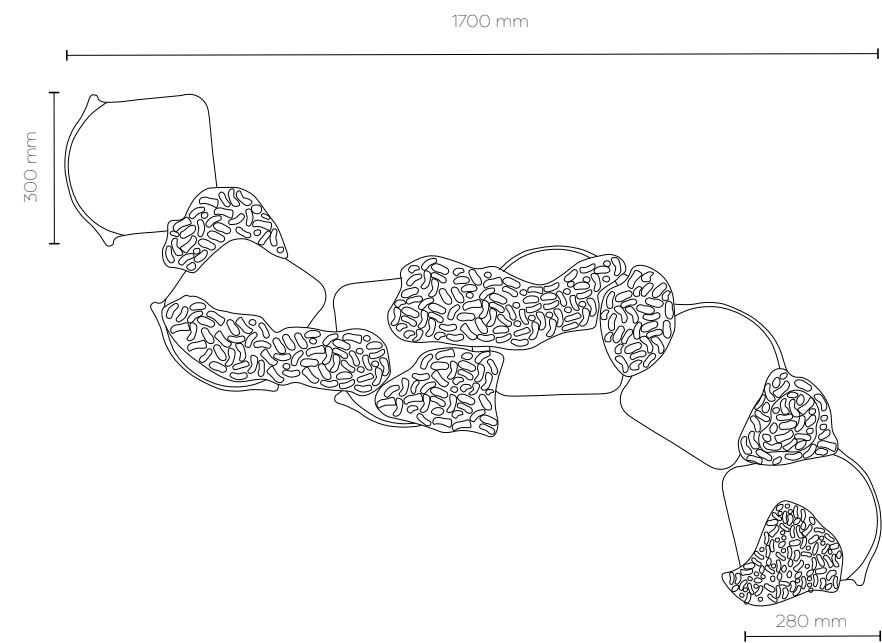
SL20

"Off to Lunch Girls"

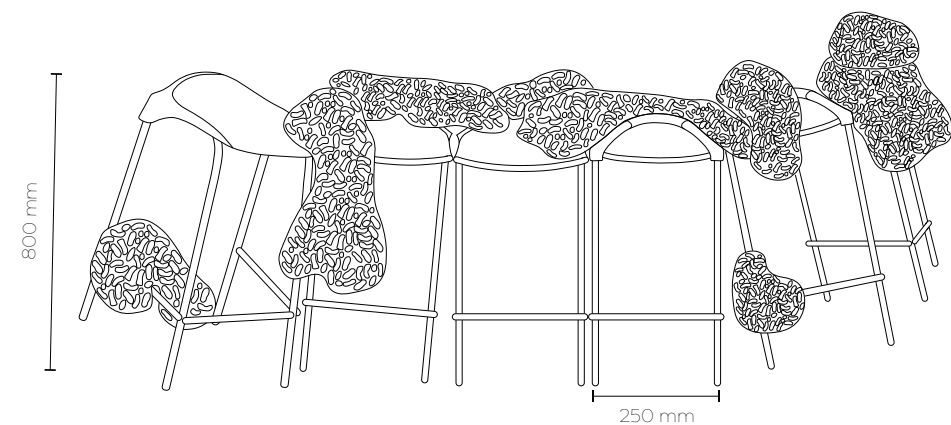
Direction:
Irmak & Emily
Cast:
Black Frame
Yellow Sponge
Blue Strap
Green Dotted Chair
Yellow Strap
Modelling Foam



PLAN



ELEVATION



STATEMENT LUMPS/

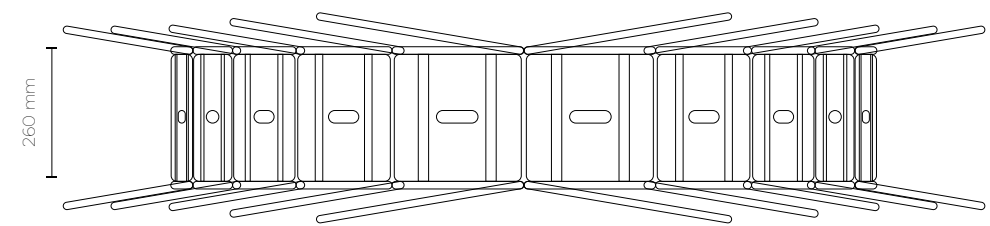
SL21

"Spill the Beans"

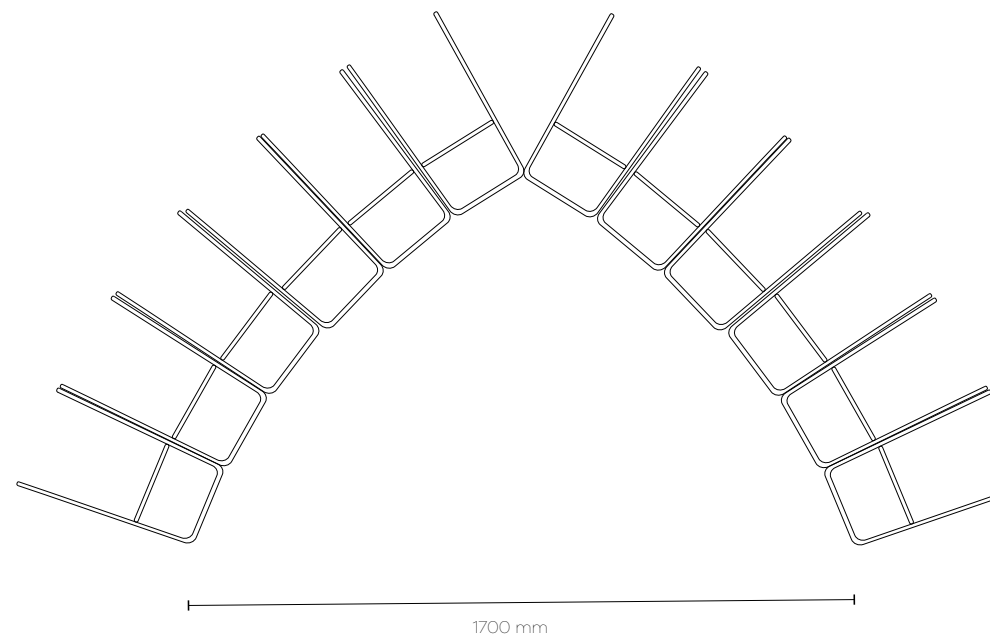
Direction:
Irmak & Emily
Cast:
Grey Stool
White Packaging Peanut
Green Packaging Peanut
Cable Ties



PLAN



ELEVATION

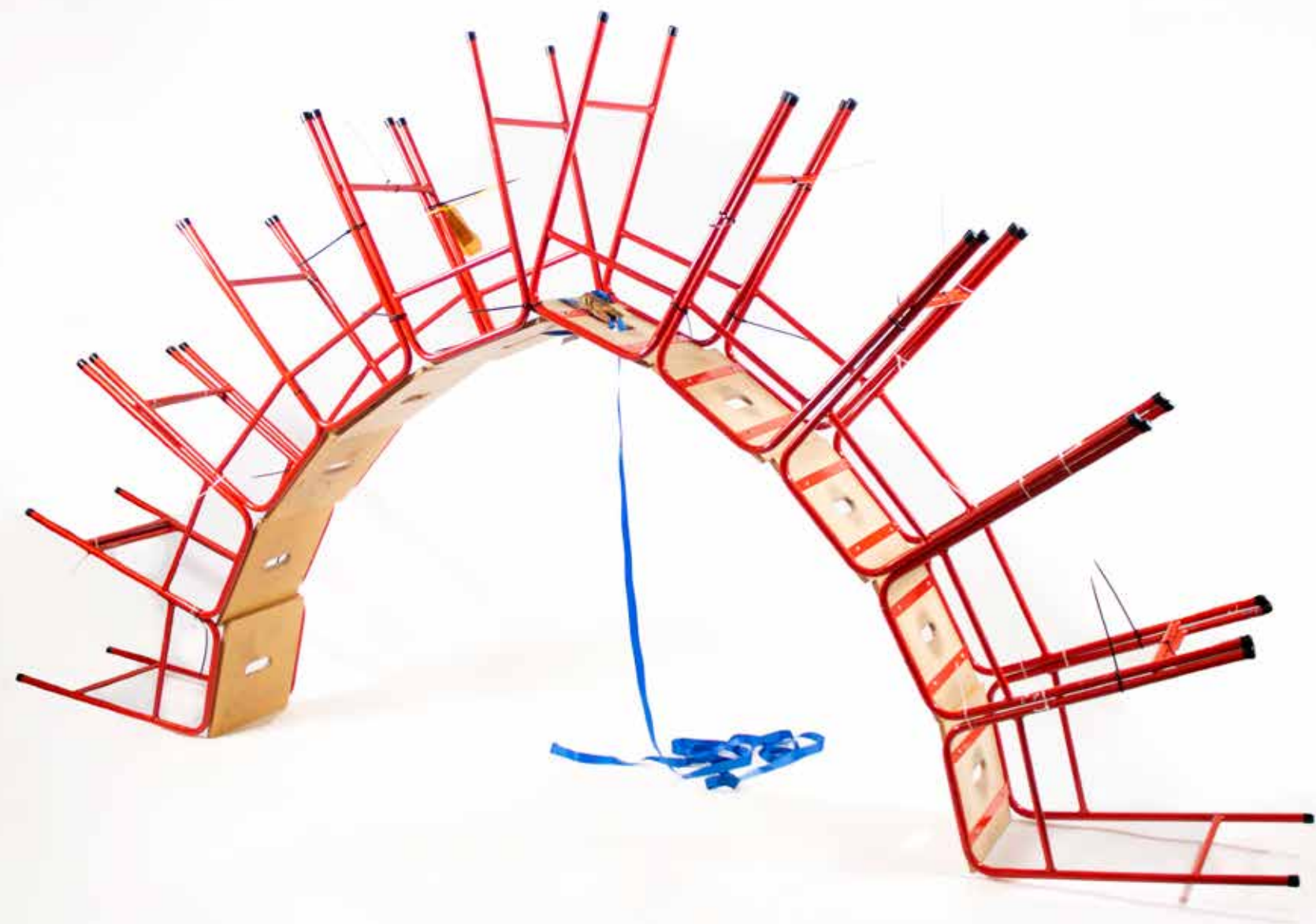


STATEMENT LUMPS/

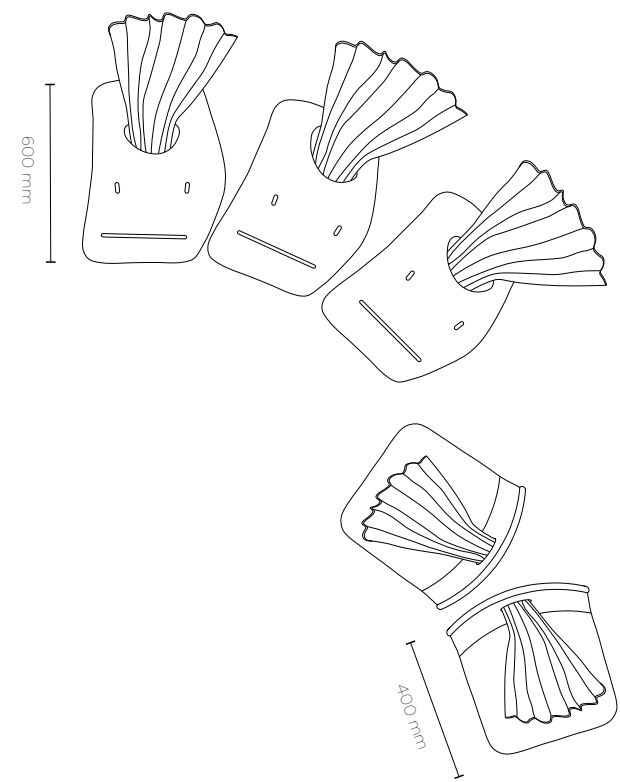
SL22

"Rising Sun"

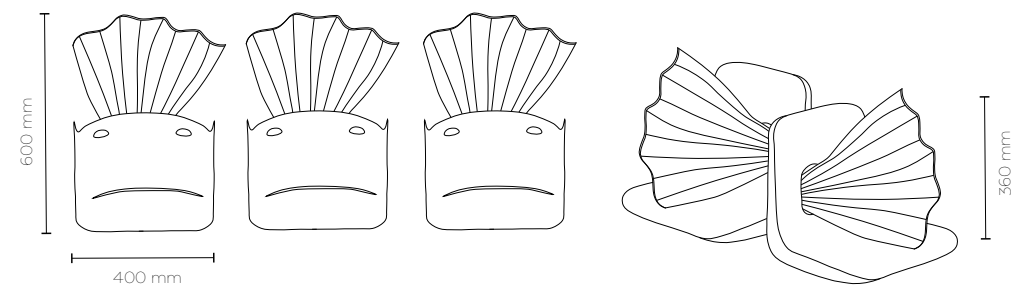
Direction:
Irmak & Emily
Cast:
Red Stool
Cable Ties
Blue Strap



PLAN



ELEVATION



STATEMENT LUMPS/

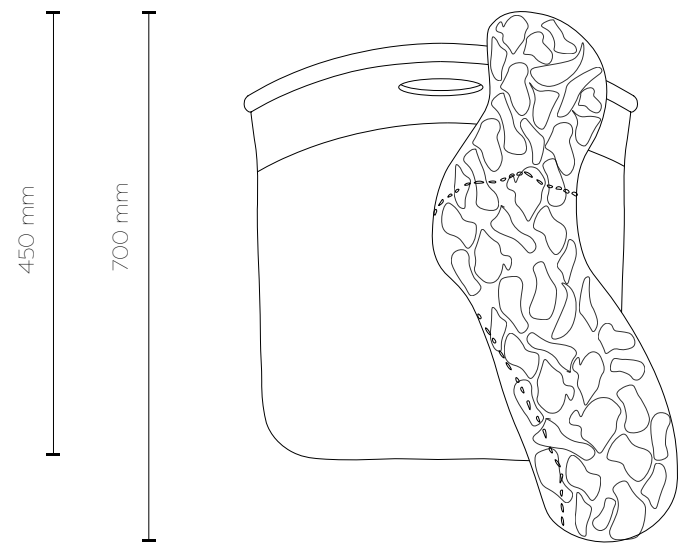
SL23

"Space Oddesy"

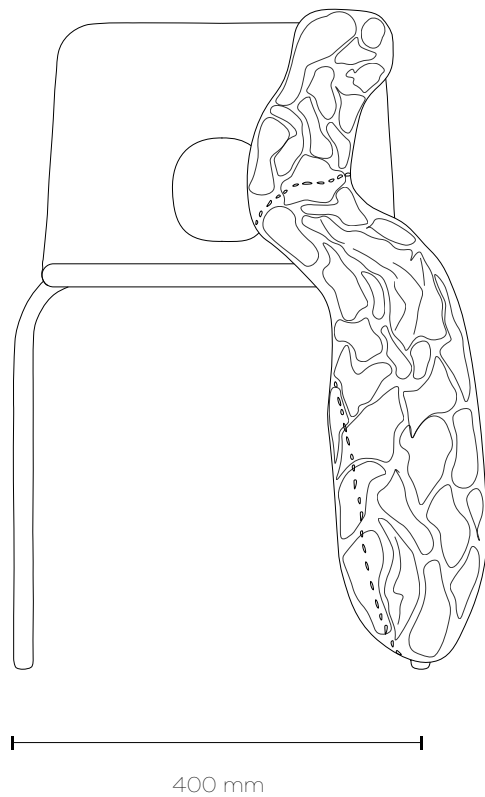
Direction:
Emily & Irmak & Brian
Cast:
Reflective Paper
Orange Chair Top



PLAN



ELEVATION



STATEMENT LUMPS/

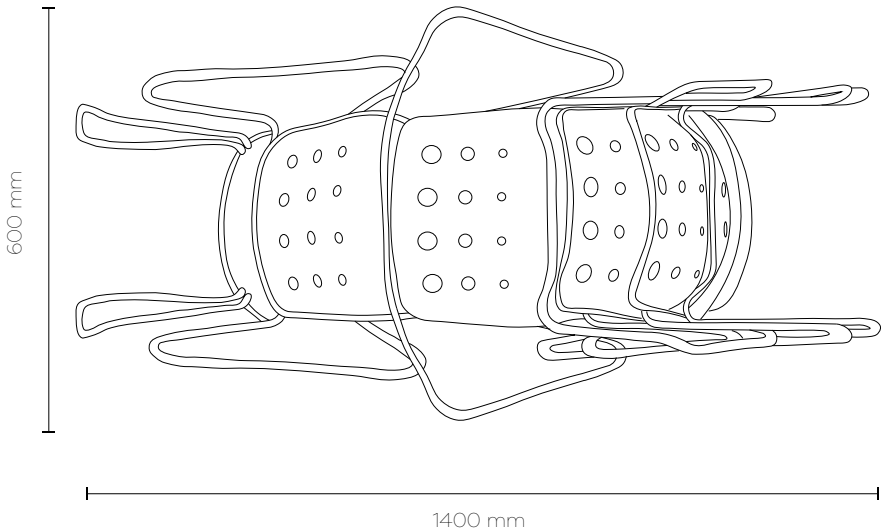
SL24

"Trashed"

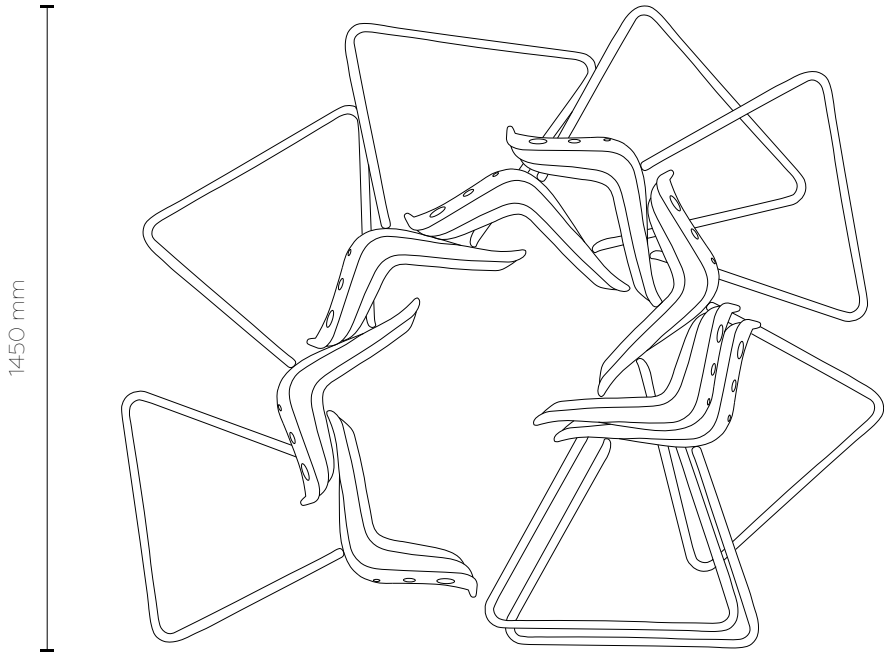
Direction:
Emily & Irmak
Cast:
Jumbo Bin Bag
Fashion Waste
Orange Chair



PLAN



ELEVATION

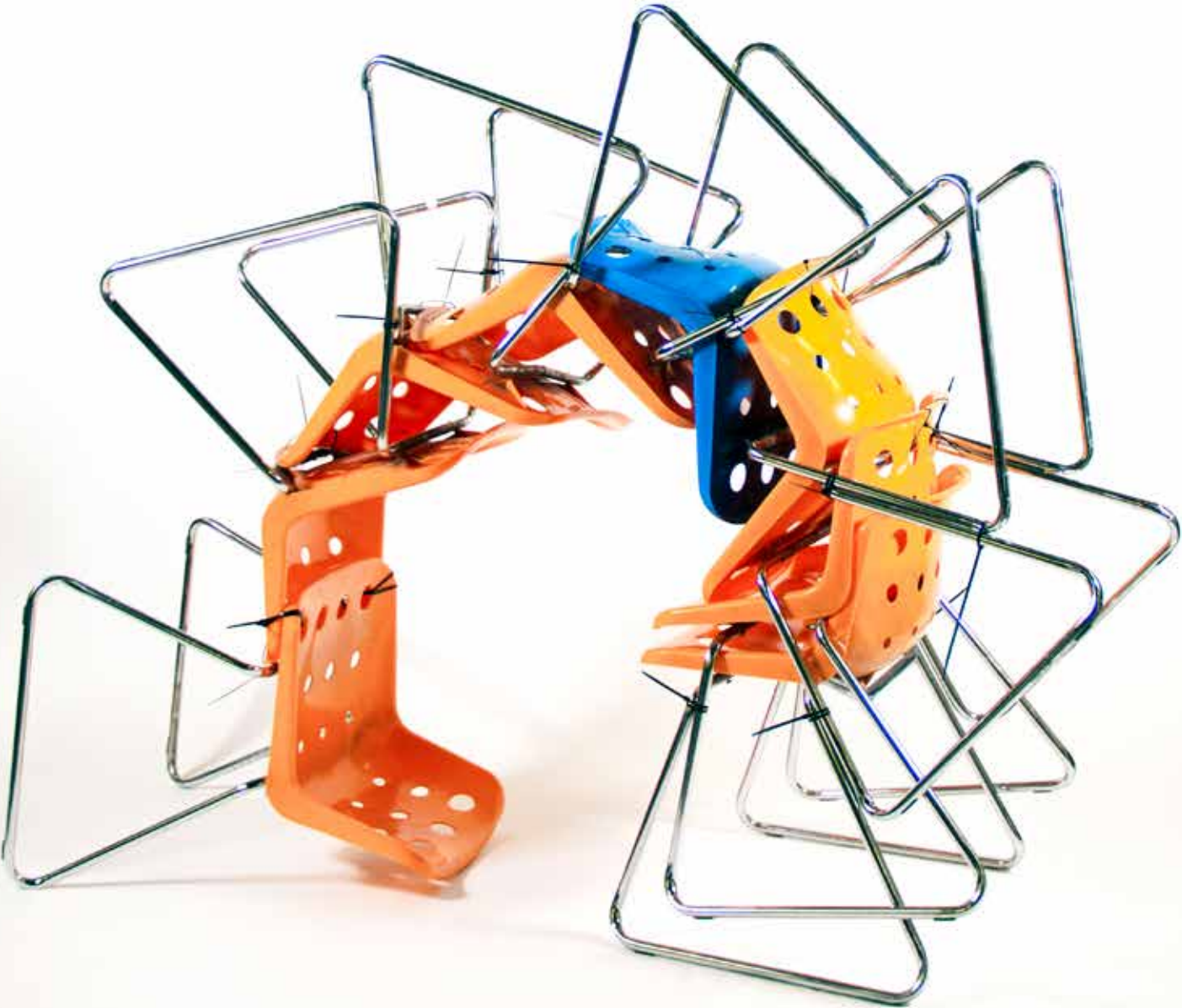


STATEMENT LUMPS/

SL25

"Inside Out"

Direction:
Emily & Irmak
Cast:
Blue Dotted Chair
Orange Dotted Chair
Cable Ties



Static Show

INSTALL CA

Schedule
Set it up
Modular system install
Stealing all the chairs
Hangings install
Statement Lumps install
Choreography Test

APTURES



CSM
19-20 FEBRUARY 2022

PROPOSED SCHEDULE

SAT 19 FEB

0730 CREW ON SITE
0730 STEELDECK TRUCK DELIVERS (3hrs)
0830 RIGGING TRUCK DELIVERS (0.75hrs)
0930 LIGHTING / DISTRO TRUCK DELIVERS (0.75hrs)
1015 DJ BOOTH / WALKIE TALKIES / MIRRORS DELIVER (0.5hrs)
1045 ALL DELIVERY TRUCKS OFF SITE
1400 SOUND TRUCK DELIVERS (0.75hrs)
1400 COMMENCE INSTALLATION OF FABRIC ON TOWERS
1400 ROSTRA BUILT
1400 INSTALL BACKSTAGE POWER DISTRO
1430 BACKSTAGE MONITOR DELIVERS (0.25hrs)
1500 SEATING INSTALL : WHO DOES THIS?
1600 LIGHTING FOCUS
1700 SOUND CHECK
1930 CREW OFF SITE

SUN 20 FEB

0700 SHOW CREW ON SITE
1100 SHOW
1230 DE-RIG CREW ON SITE
1230 REMOVE CHAIRS FROM ROSTRA
1300 STEELDECK TRUCK ON SITE (4hrs)
1330 BACKSTAGE MONITOR COLLECTS (0.25hrs)
1345 DJ BOOTH / WALKIE TALKIES / MIRRORS COLLECT ((0.5hrs)
1445 SOUND TRUCK COLLECTS (0.75hrs)
1515 LIGHTING TRUCK COLLECTS (0.75hrs)
1545 RIGGING TRUCK COLLECTS (0.75hrs)
1800 CREW OFF SITE

TALKIES / MIRR

IS OFF SITE

IRS (0.75hrs)

ION OF FABRIC

POWER DISTRO

DELIVERS (0.25

WHO DOES THIS?

SET IT UP

0730

The day before the show was installation day. The crossing went from being an empty university campus atrium to a runway show. We began with the modules by circulating plans amongst the workers and ourselves, we guided and supervised the installation. While they were installing we were taking all of the chairs on campus from our inventory for the seating. Gradually we completed the audience seating lumps.











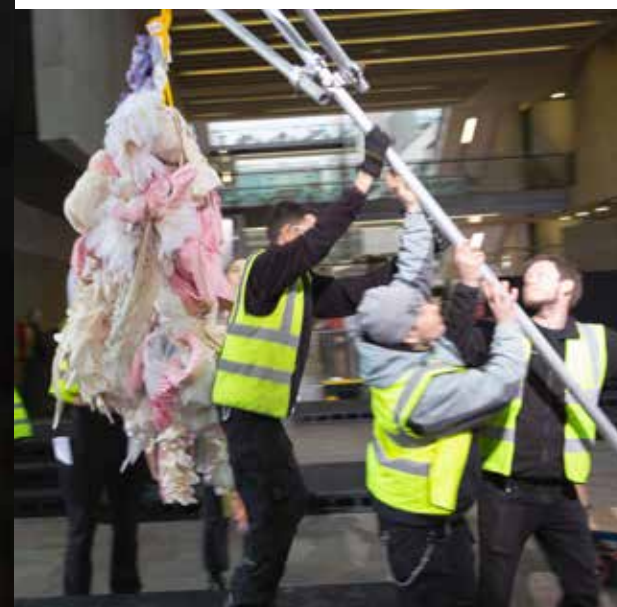


We then moved on to install the hangings, starting with the heaviest. We began by removing it from the hoist system we fashioned in D102 and slowly carrying the piece down the stairs to the crossing. Once at the crossing Svend's team helped us hoist the hanging up using a pole and clamp system. Once the hangings were up we proceeded to curate the hanging lumps beneath them, such as the ostrich feathers.



OUR TEAM OF STAGECRAFTERS CO-ORDINATED WITH SVEN AND HIS TEAM TO INSTALL THE MODULES AND THE HANGINGS. THAT DAY WAS A MIXTURE OF GUIDANCE, WHILE WE GUIDED THEM, THEY ALSO GUIDED US. OUR TEAM GREW, AND WHAT A WONDERFUL ADDITION. THEY HELD THE LADDER WHILE WE DRESSED THE HANGINGS, THEY PASSED THE DRILL, THEY LIFTED THE HEAVY, THEY ENSURED WE WERE HAPPY AT ALL TIMES WITH THE COMPOSITION OF THE SPACE. WE WILL ALWAYS APPRECIATE THEM FOR THIS.



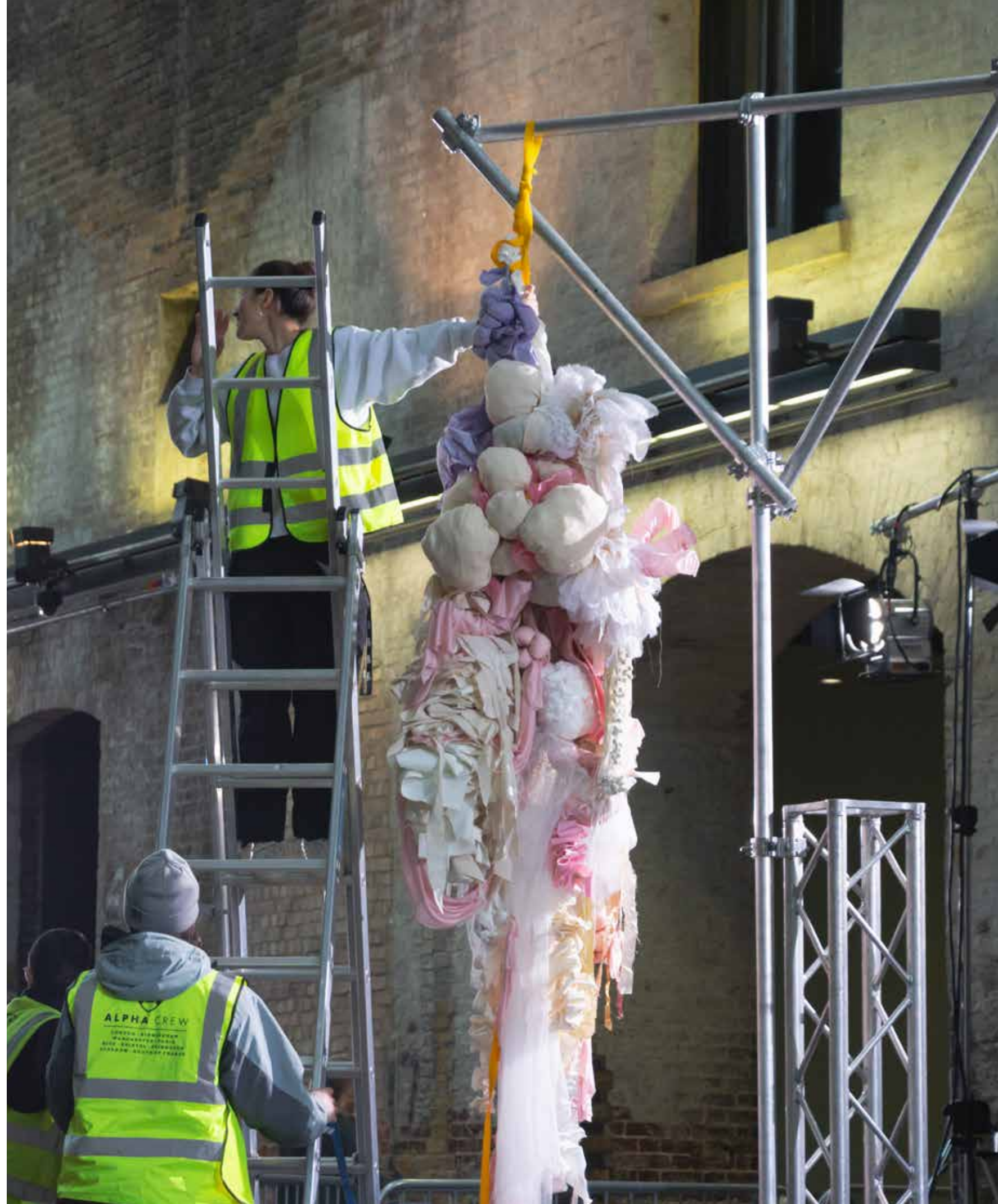




When discussing the installation day it was suggested that we had become performers for that brief space of time in our own kind of show. While yes, we did assume unfamiliar roles and spring to action for a brief window of time - one that we had spent months anticipating and rehearsing - I think at the time I felt more like a conductor than performer: focused on the underlying structure of the environment, instructing others, and making sure the score was interpreted in just the way it had been composed.

















POSE SPOT TEST

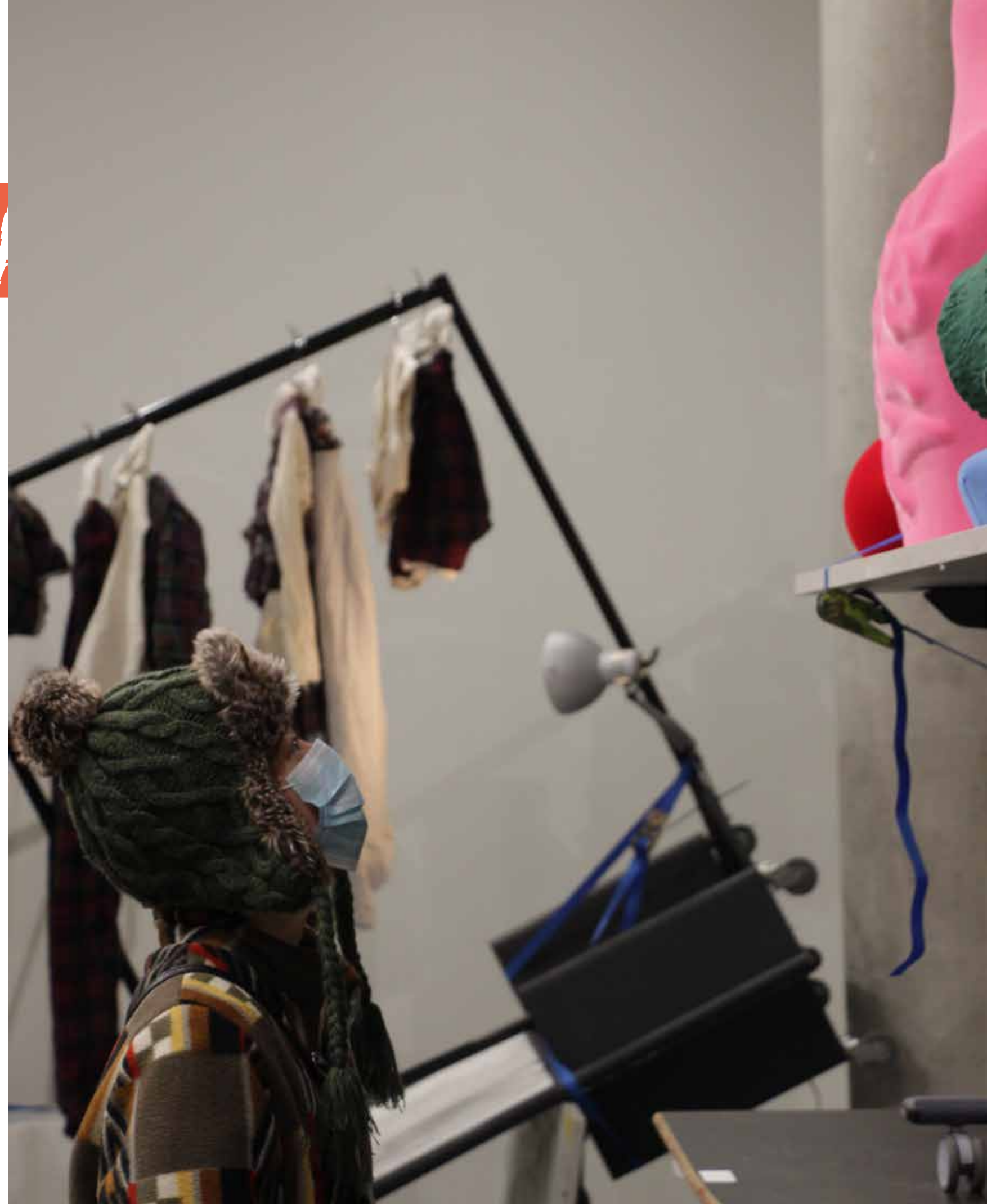


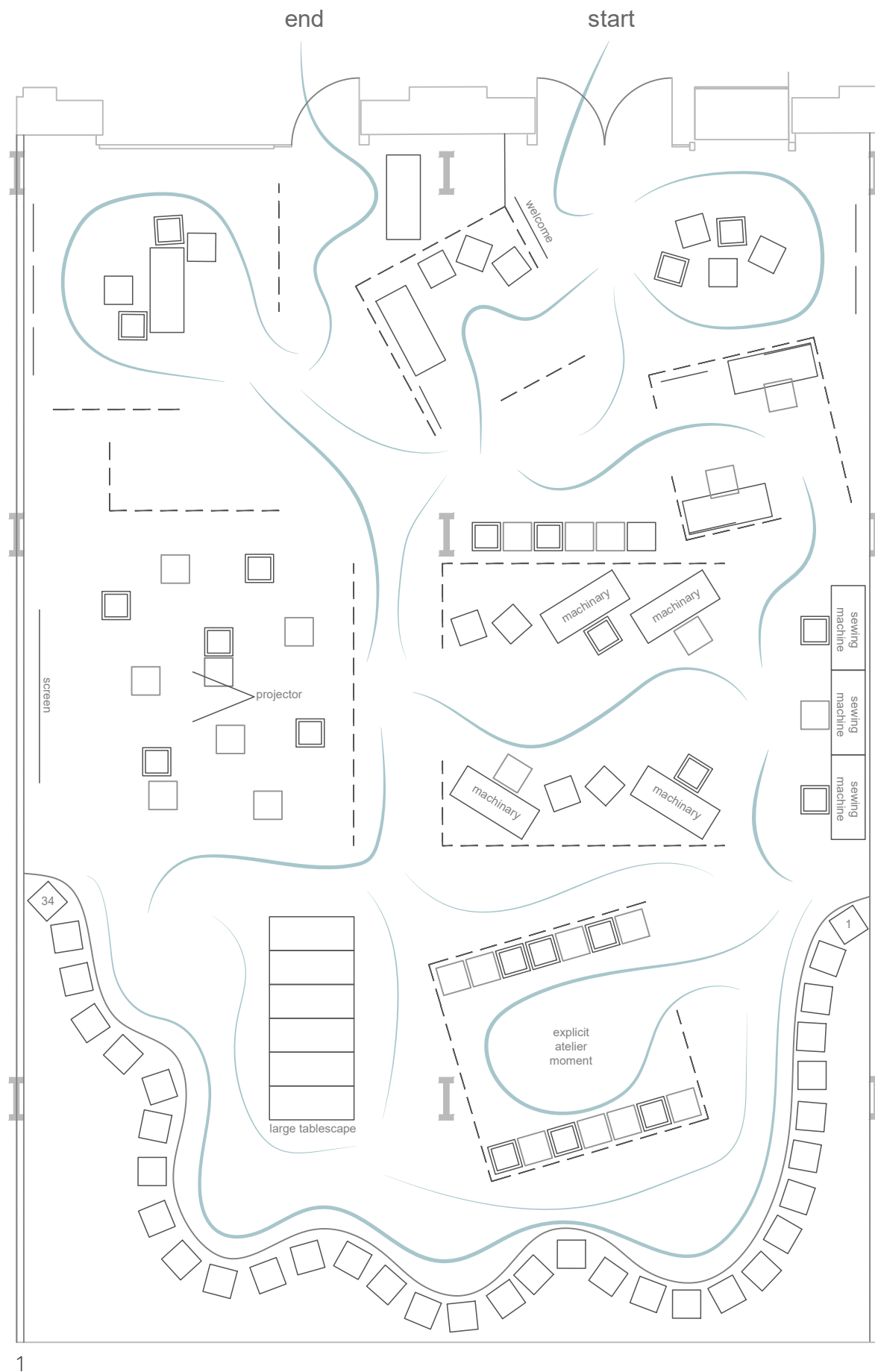
THE LETHAL

Development
Plan
Section
Modules
Axonometrics

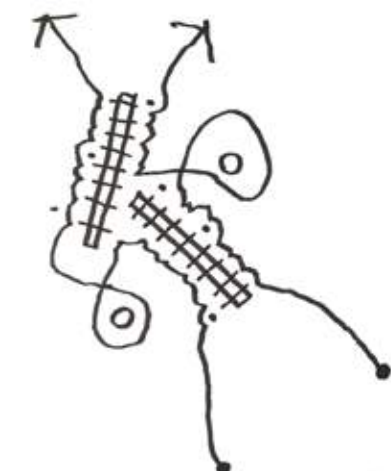
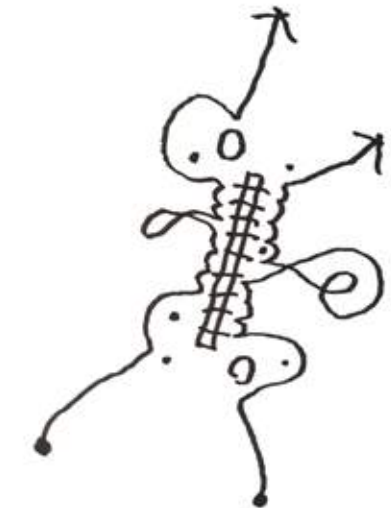
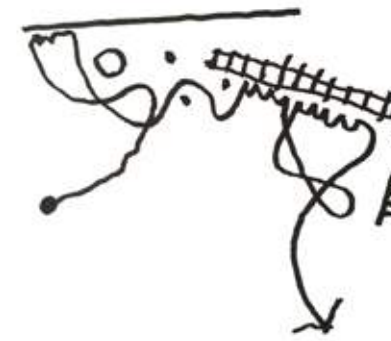
Installation
Exhibition
Deinstallation

ABY GALLERY

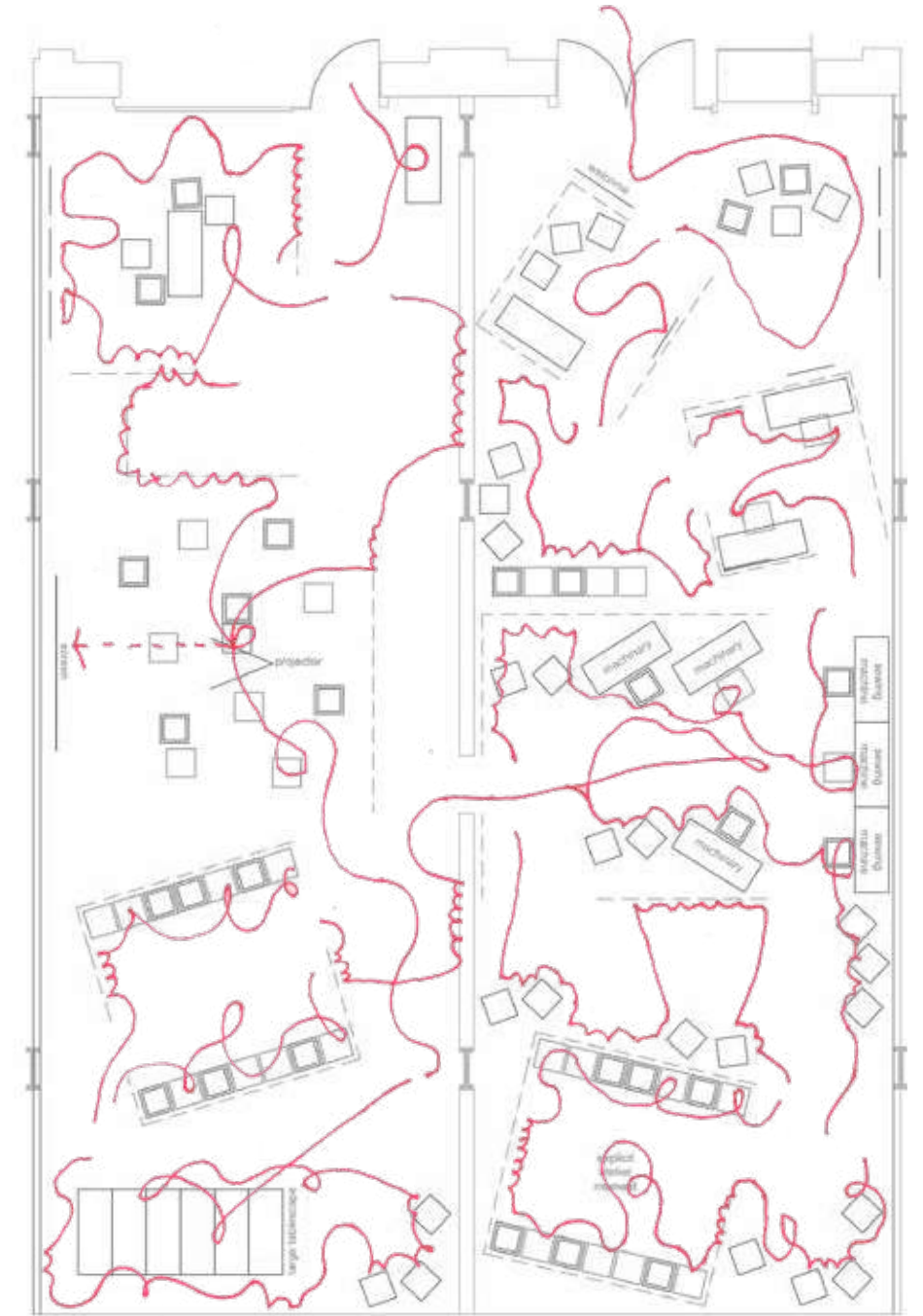




Stable Street Shops



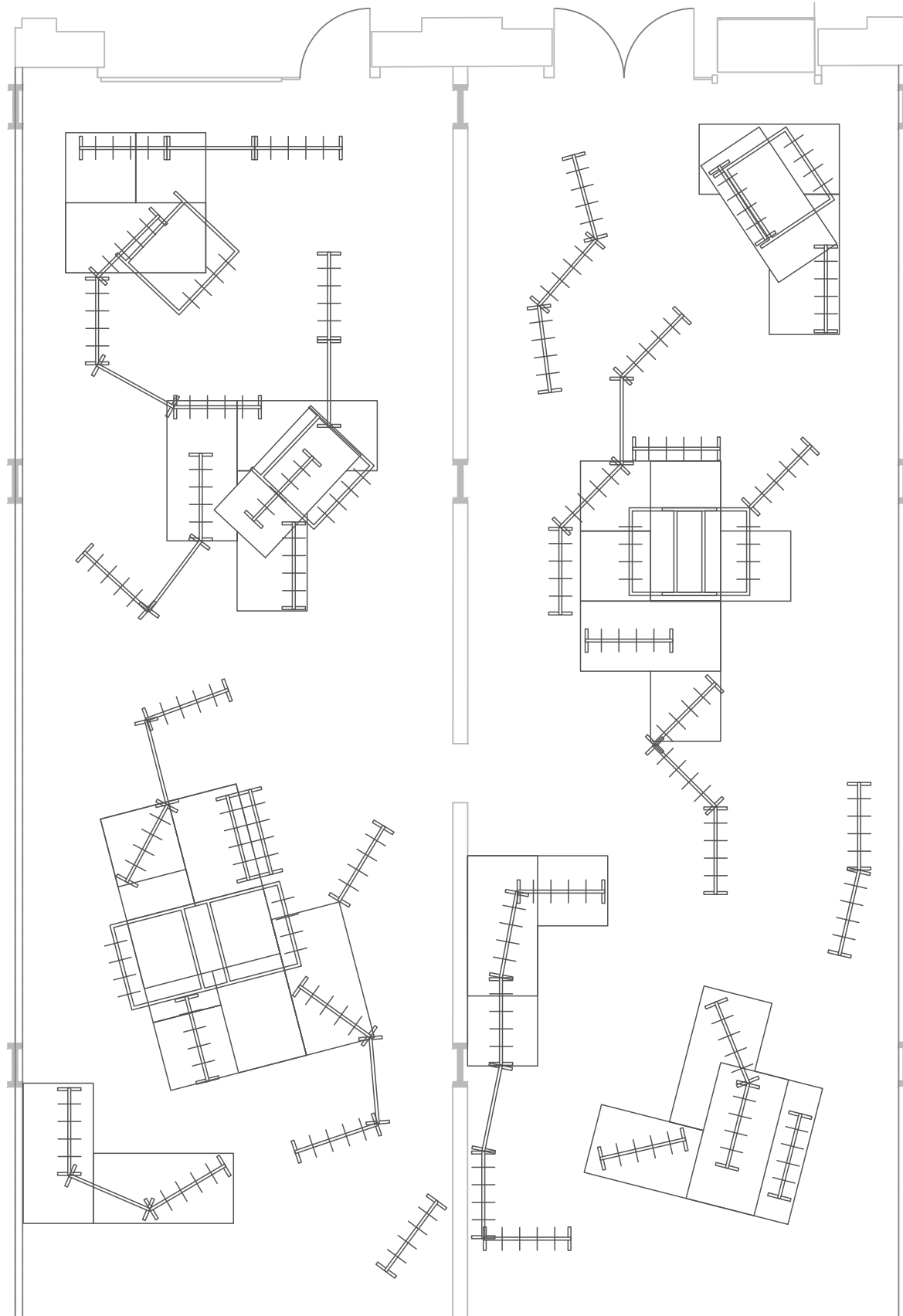
Rack Interaction Diagrams



2

Movement became a critical aspect of the design, thinking about how someone would move through the macro-scale of the whole Gallery space, transitioning through larger and open spaces into ones which are more confined and intimate, and how they would approach the clothing itself.

These notations of movement became a critical design tool.



3



From: Alistair O'Neill <a.o-neill@csm.arts.ac.uk>

Sent: 17 January 2022 18:49

To: Adriana Cobo Corey <a.cobocorey@csm.arts.ac.uk>; Fabio Piras <f.piras@csm.arts.ac.uk>; Stefan Sloneczny <s.sloneczny@csm.arts.ac.uk>; Kleanthis Kyriakou <k.kyriakou@csm.arts.ac.uk>

Cc: Debbie Lotmore <d.lotmore@csm.arts.ac.uk>

Subject: Re: Stagecraft - Plan (A1 @ 1:100)

Dear Adriana,

Just to confirm the Lethaby Gallery will now be the venue to showcase the 55 collections on the modular hanging rail system.

Here are some plans for the gallery if you do not already have them.

With best wishes,

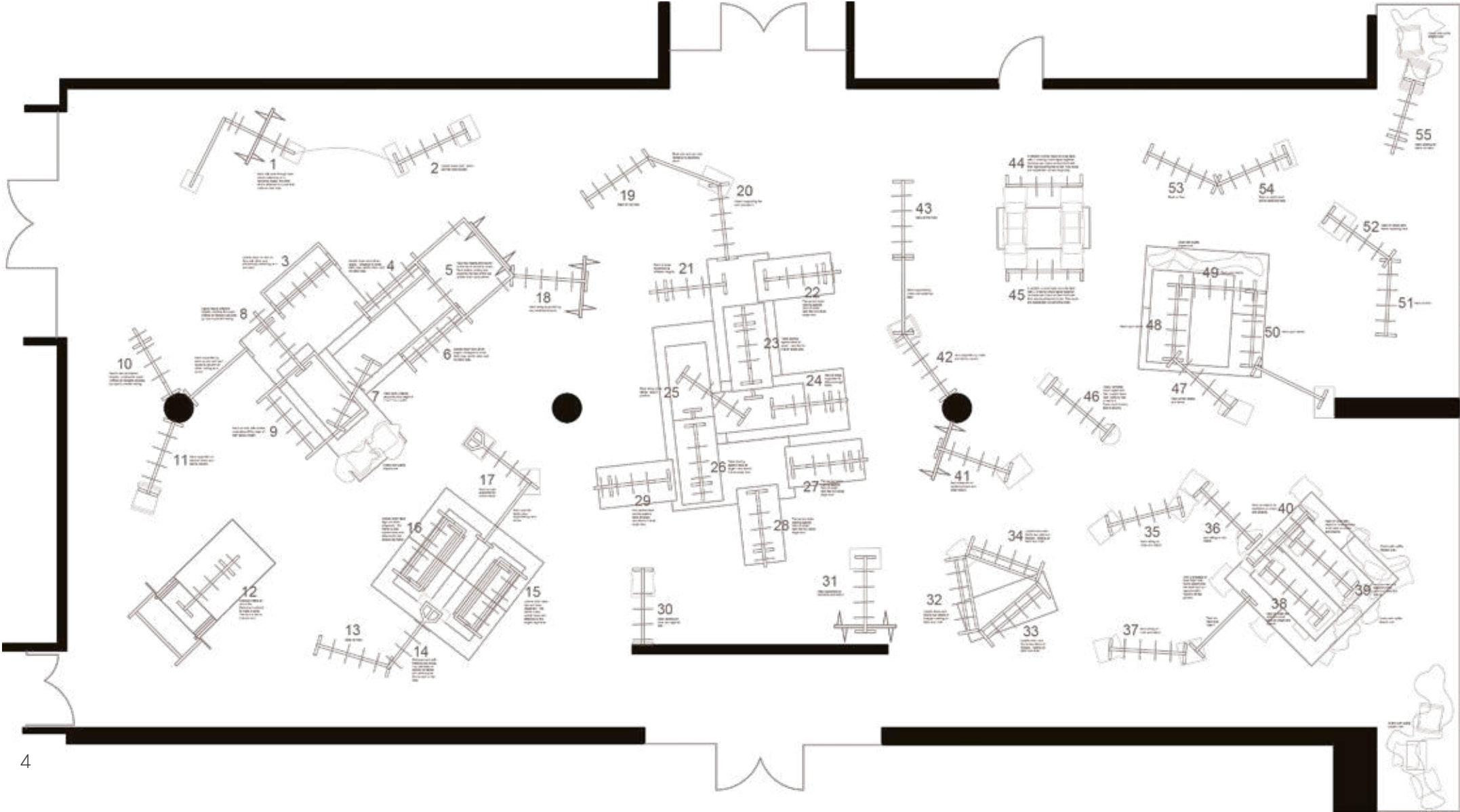
Alistair

Alistair O'Neill
Professor of Fashion History and Theory
Central Saint Martins

University of the Arts London
Granary Building, 1 Granary Square, London N1C 4AA
++44 (0)7957 284565
++44 (0)20 7514 2992
<https://www.arts.ac.uk/colleges/central-saint-martins>

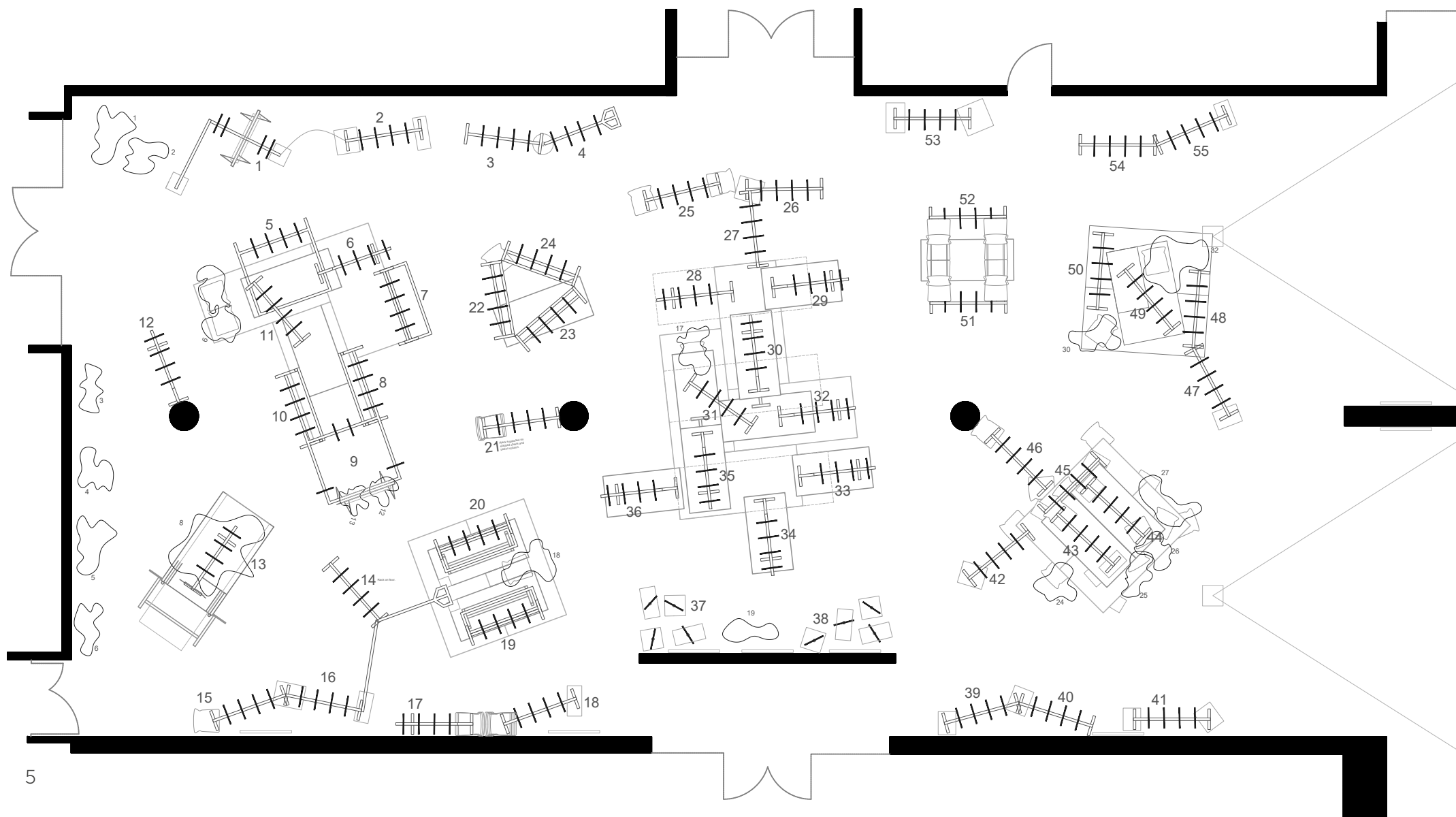


The Lethaby Gallery



4






Adriana Cobo Corey

Fri 28/01/2022 16:05

To: Harry Kendall; Antonio Abreu

Cc: Kleanthis Kyriakou

 hitachi lp-wu6500.pdf
22 MB

Hello Harry and Antonio

I had an impromptu meeting with Lethaby Gallery this morning, and it looks like the projecting cone is going to take up more space than anticipated. I reckon minimum 7 metres if not even 9. As I write, they are discussing this with MA Fashion. We will discuss this on Monday. No need to contact anyone on this at this point.

The Tech side are proposing a meeting on Tuesday to try the projector in the gallery. I will confirm time as soon as they agree on this. In the meantime, please look at the catalogue of the projector in question, the main info for us is on page 25.

We discussed a lot of issues regarding the racks installation to do with RAMS (risk assessment method statements) for each module, the need to specify each module in detail for install, including for technicians support, and for weight tests.

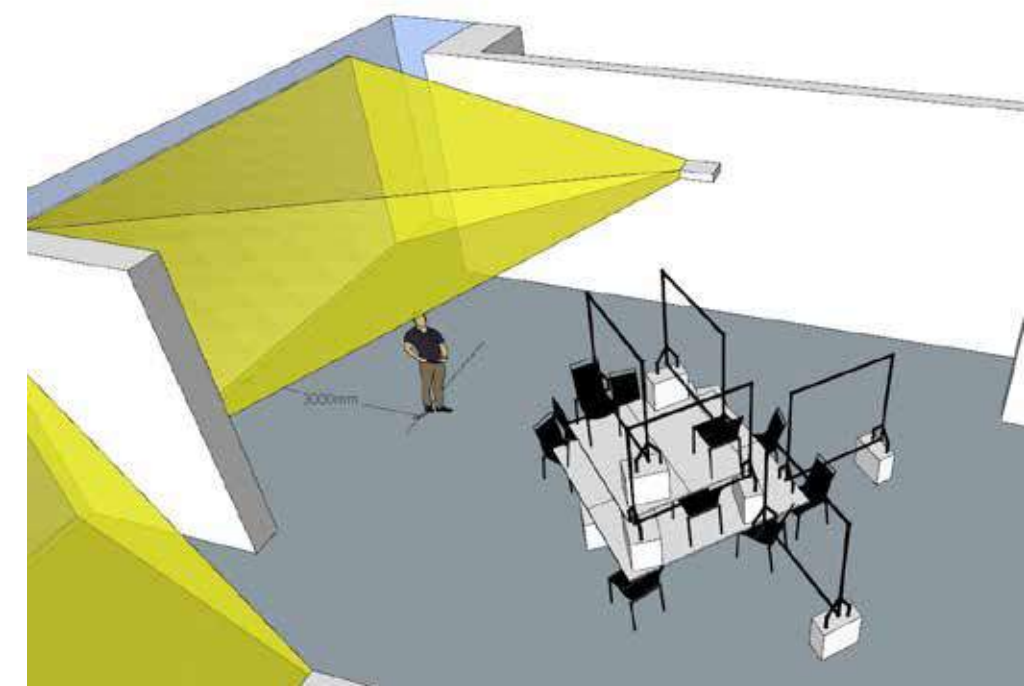
Stefan is trying to get the crossing from next week to work on building and testing the structures. We will see.

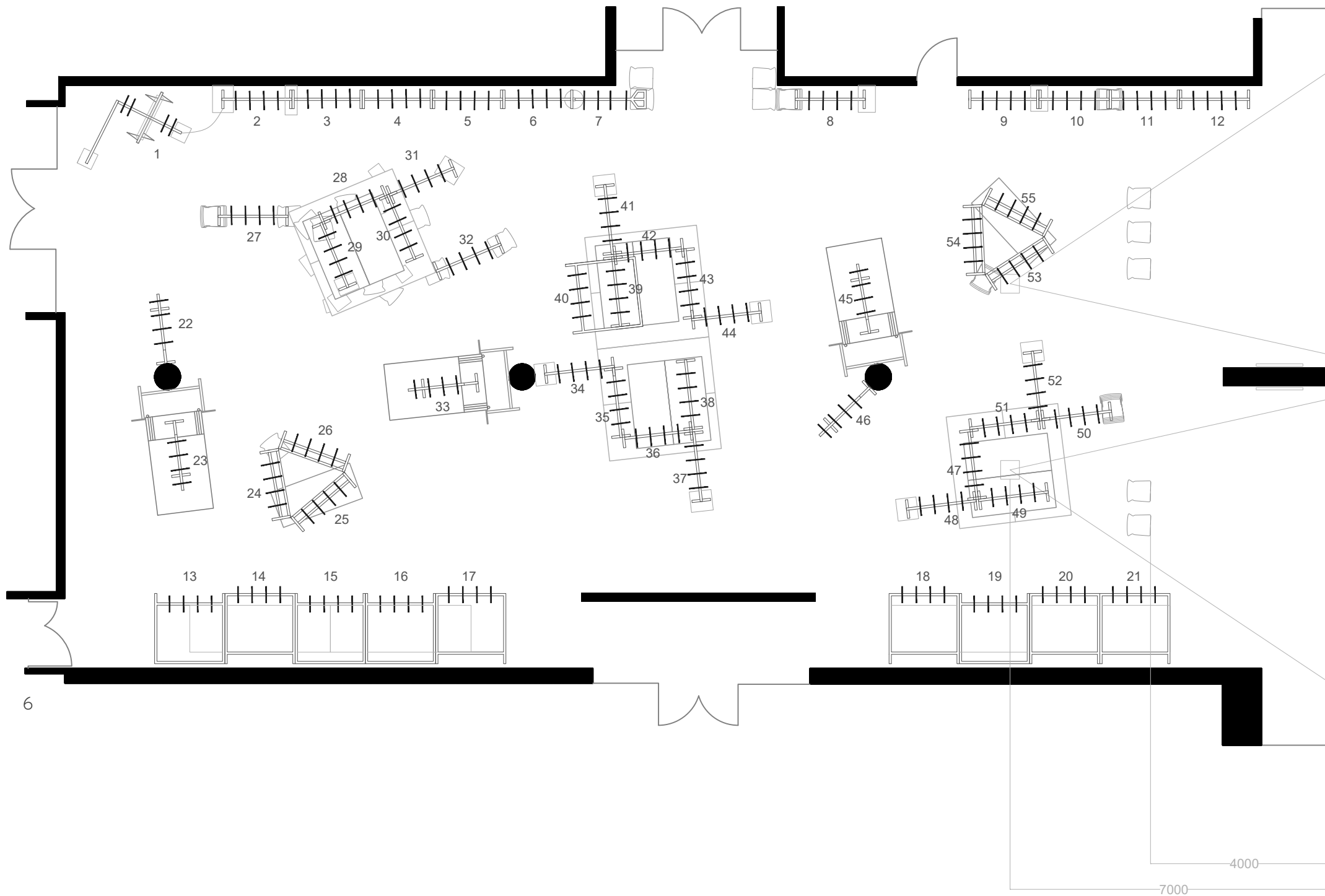
IF YOU CAN WORK ON SPECIFYING EACH MODULAR RACK STRUCTURE AS MUCH AS POSSIBLE THIS WEEKENDS, THAT WILL BE GREAT.

That is all for now.

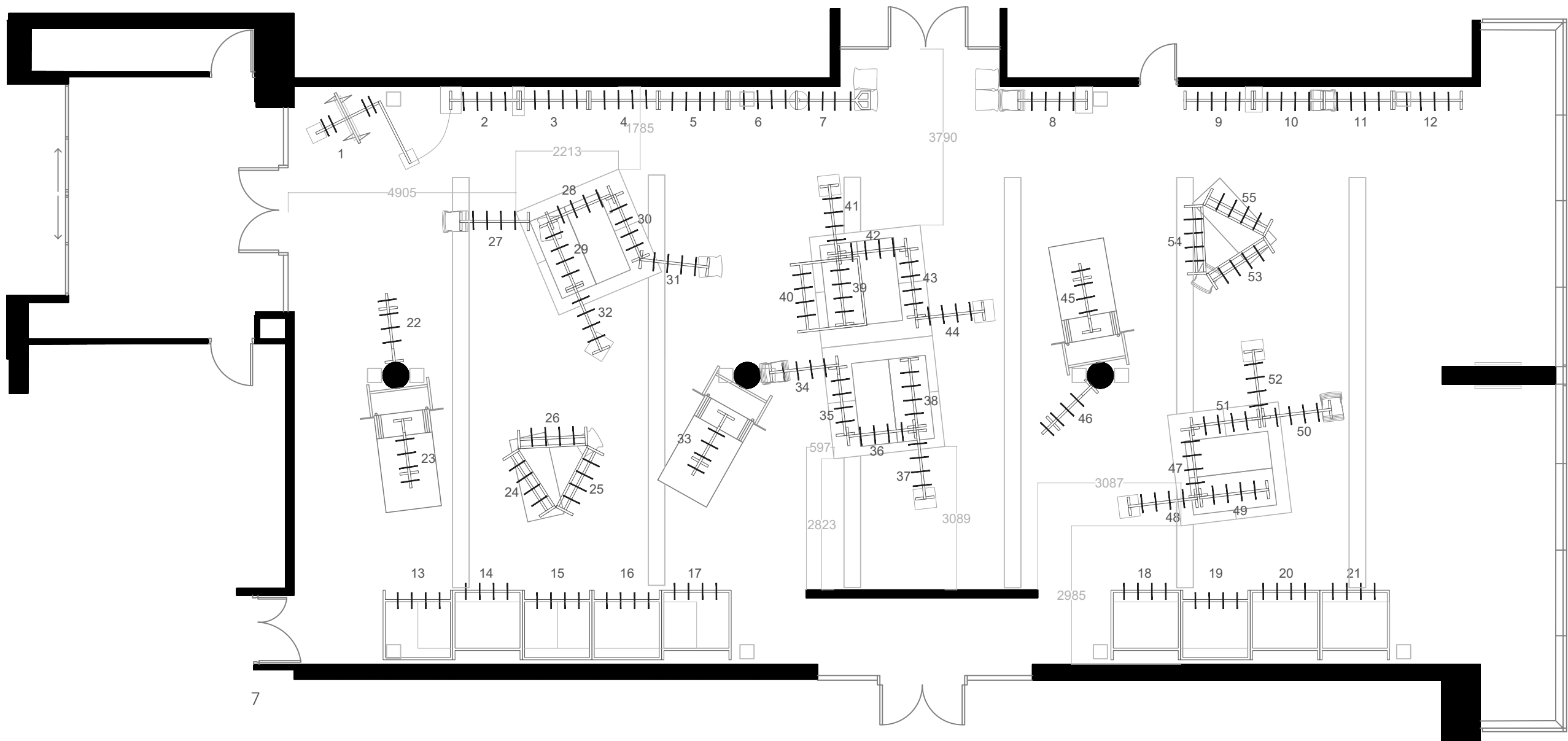
Best

Adriana

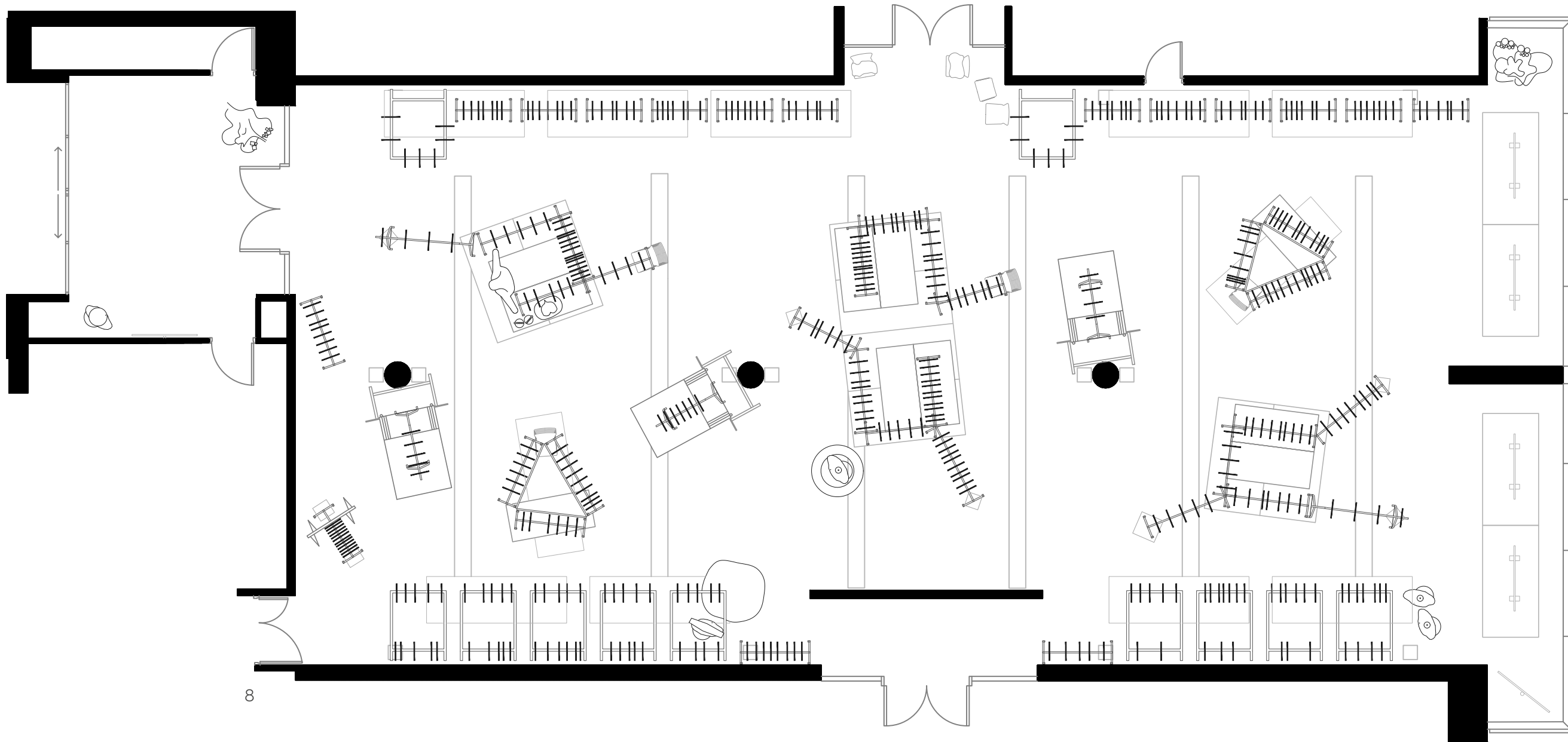




Simplifying the plan; reducing the variety of modules and decluttering the space - A paper cutout spatial arrangement exercise.



The Exhibition Plan



OLD MA FASHION
CUTTING TABLE

8



CLOTHING RACKS

56



CHAIR (FASHION STUDIO)

26



2 X PLUG POWER OUTLET

36



STUDIO TABLES

13



CLOTHING HANGERS

424



Plinth

6



2 X PLUG POWER OUTLET

5



BACKDROP BOARDS

4



MIRROR
(3003mm x 1000mm)

11



Television

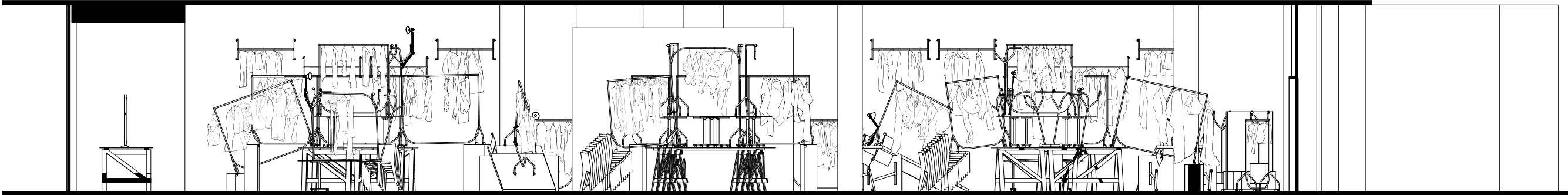
4



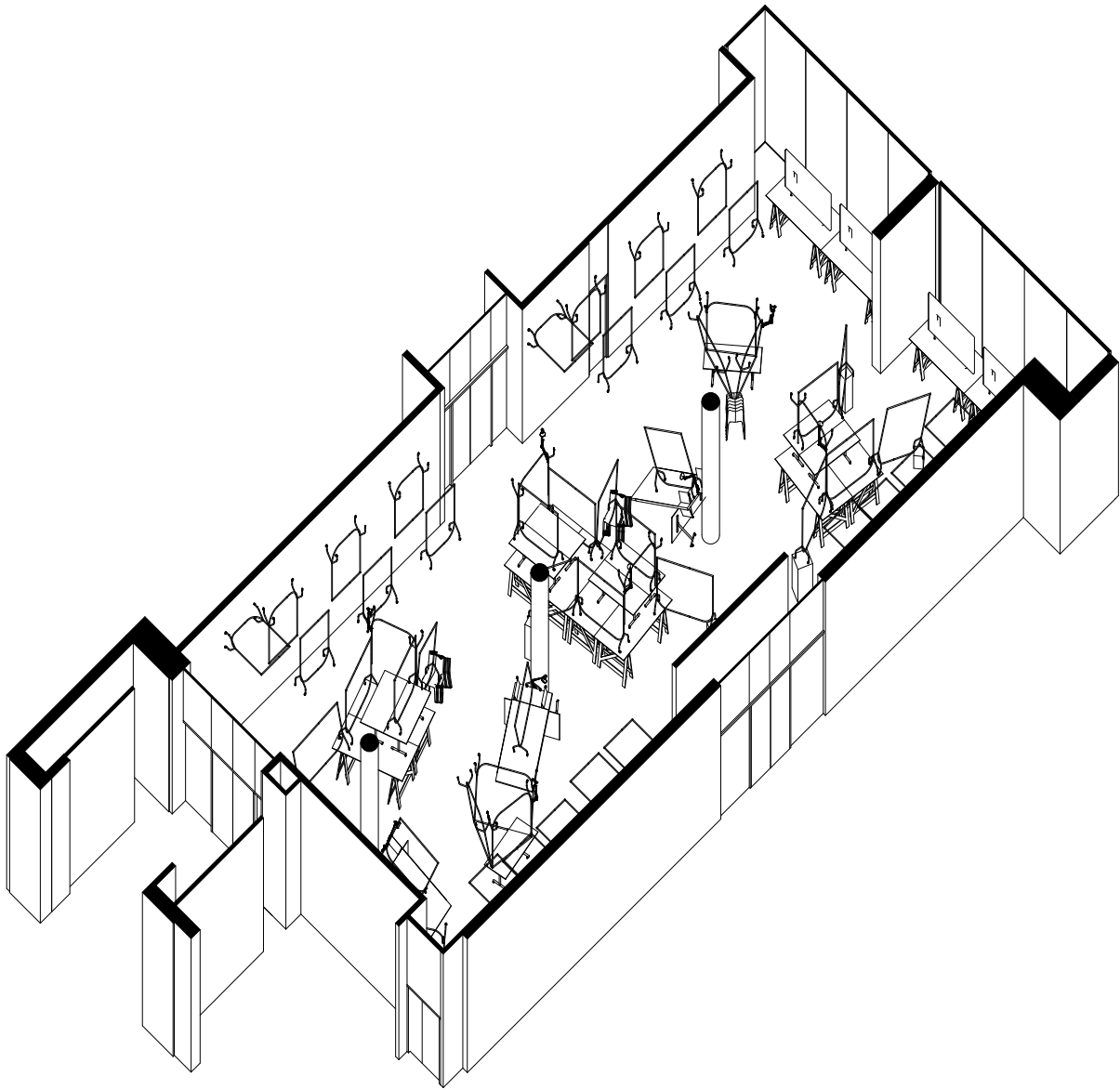
Fabric Hangings

2

SECTION



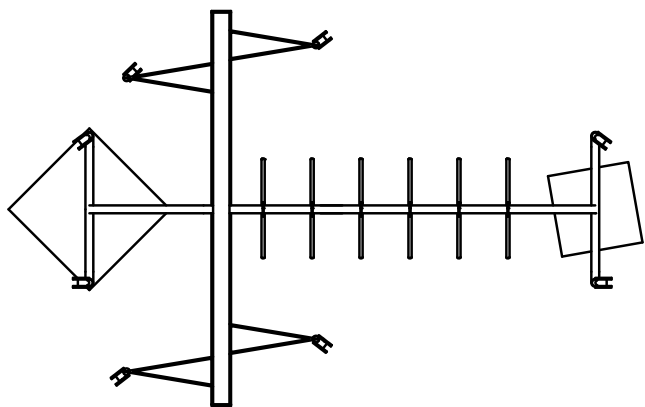
AXONOMETRIC



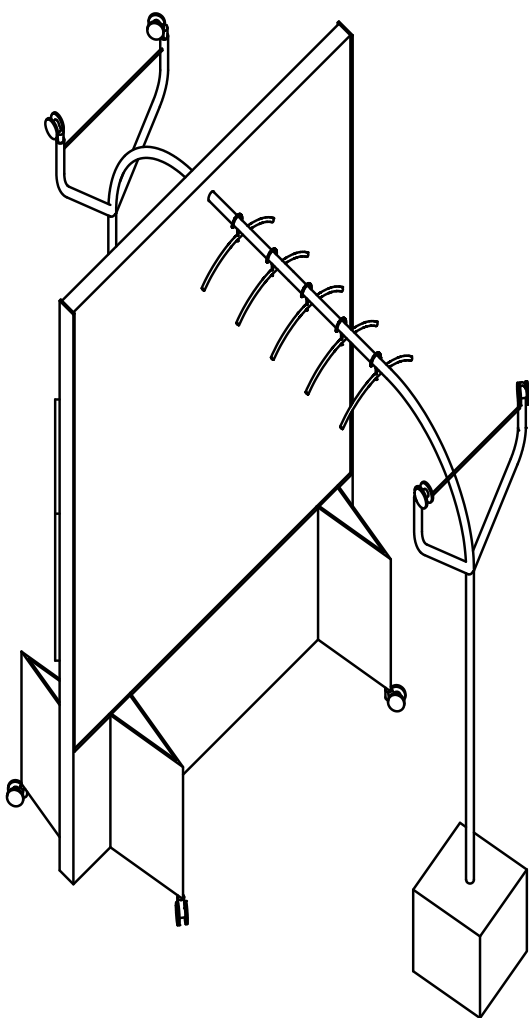
MD1

"Off-balance"

PLAN



AXONOMETRIC



Direction:
Harry and Antonio

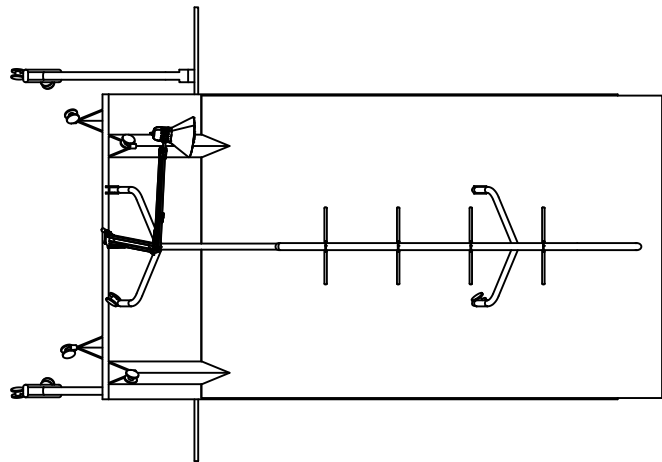
Actors:
Wheely Board x 1
Rack x 1
Foam Cubes x 1
block
Blue Winchstraps x 2



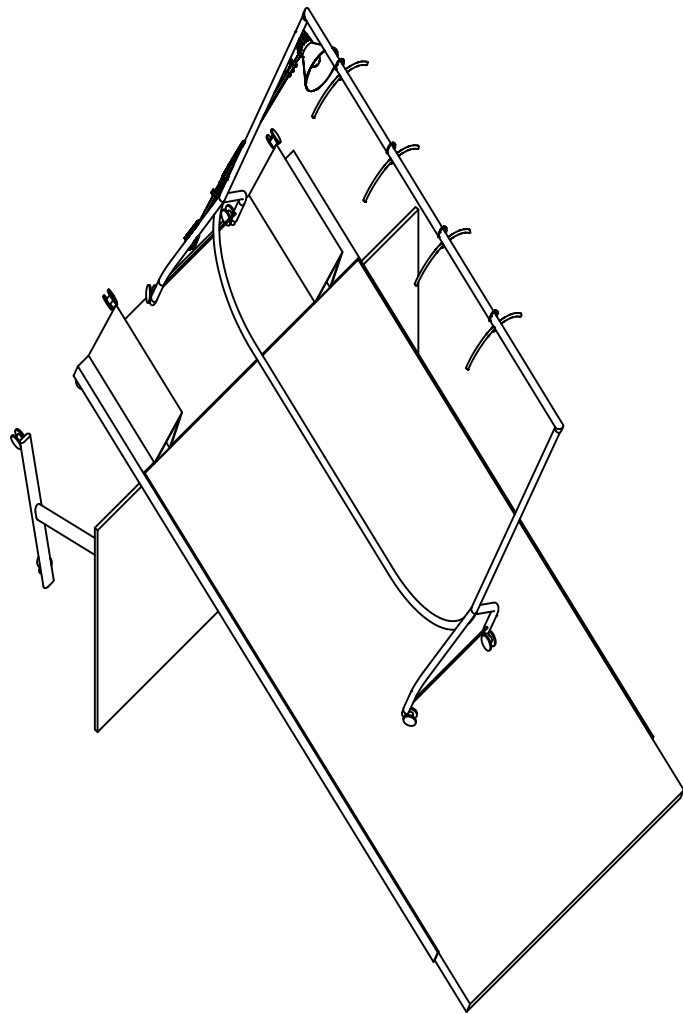
MD2

"The Ramp"

PLAN



AXONOMETRIC



Direction:
Harry and Antonio

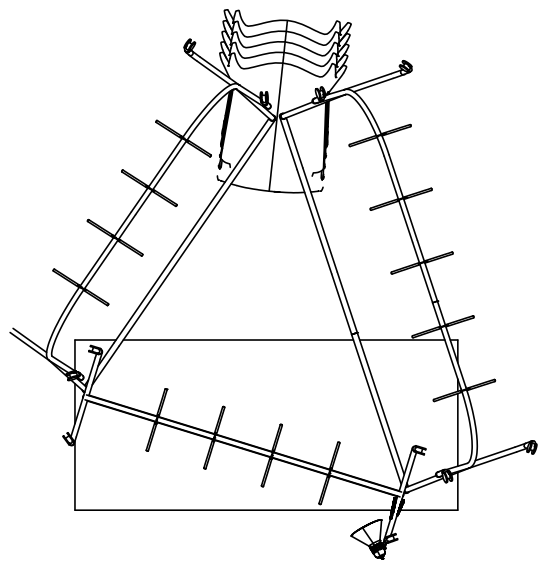
Actors:
Small Table x 1
Wheely Board x 1
Rack x 1
Lamp x 1
Blue Winchstraps x 2
Cable Ties



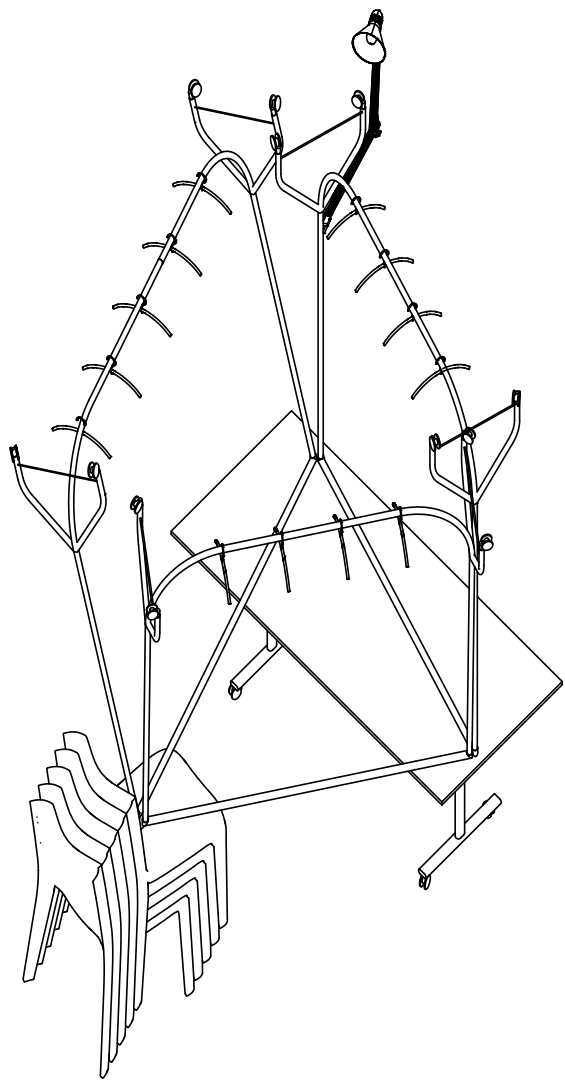
MD3

"The Triangle"

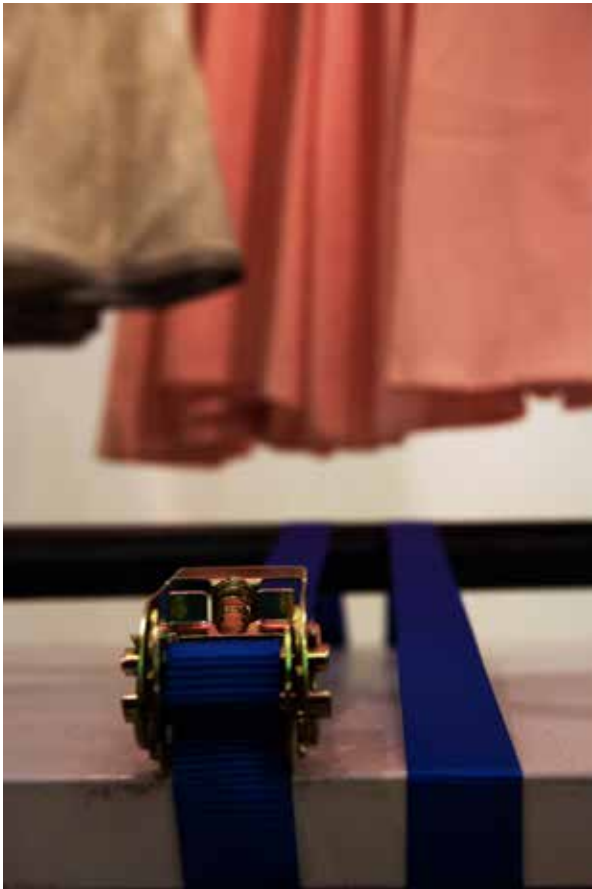
PLAN



AXONOMETRIC



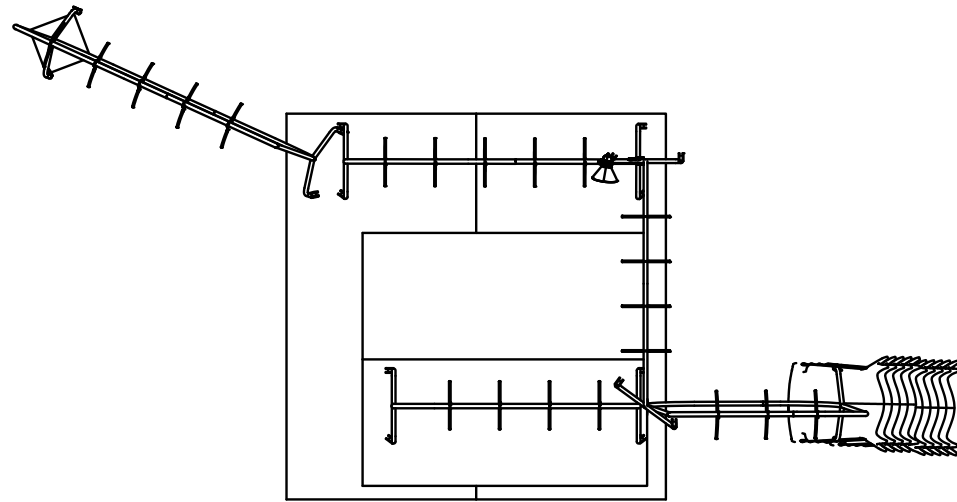
Direction:
Harry and Antonio
Actors:
Small Table x 1
Chair x 5
Rack x 3
Foam Cubes x 1
Block
Lamp x 1
Blue Winchstraps x 5
Blue Strap Pieces x 3
Cable Ties



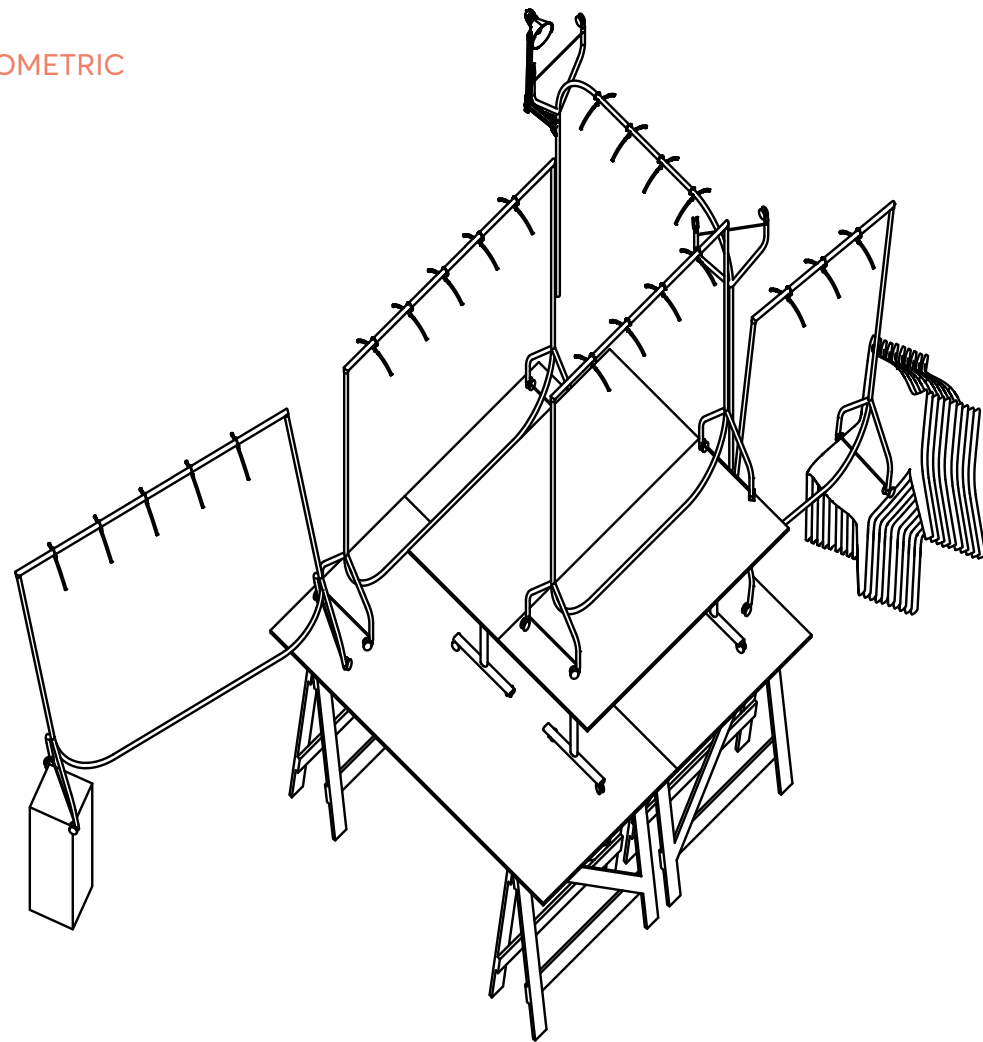
MD4

"Small Lump one"

PLAN



AXONOMETRIC



Direction:

Harry and Antonio

Actors:

Big Table x 2

Small Table x 2

Rack x 5

Chair x 9

Plinth x 1

Lamp x 1

Blue Winchstraps x 10

Blue Strap Pieces x 8

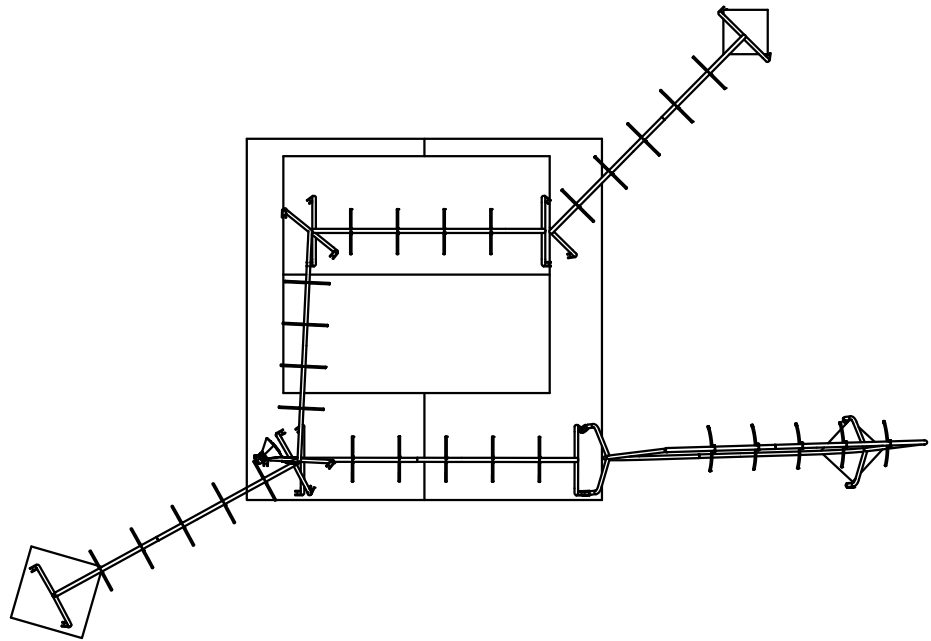
Cable Ties



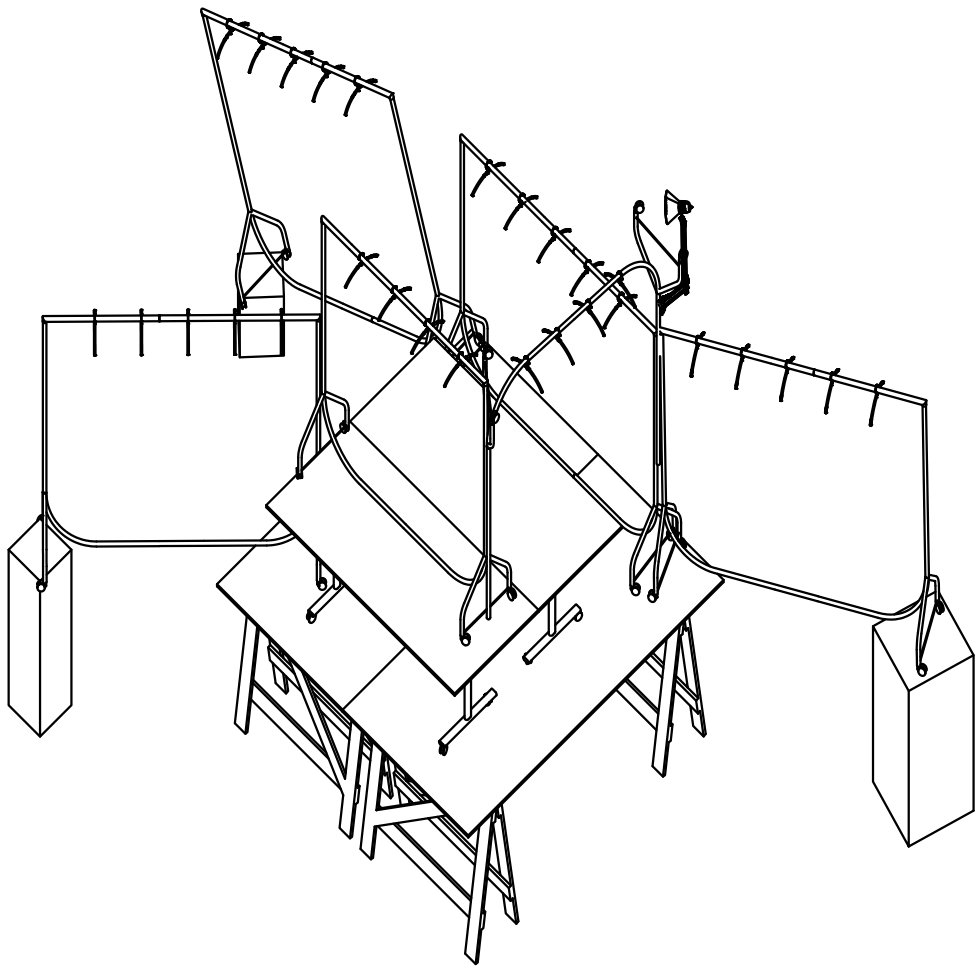
MD5

"Small Lump two"

PLAN



AXONOMETRIC



Direction:
Harry and Antonio

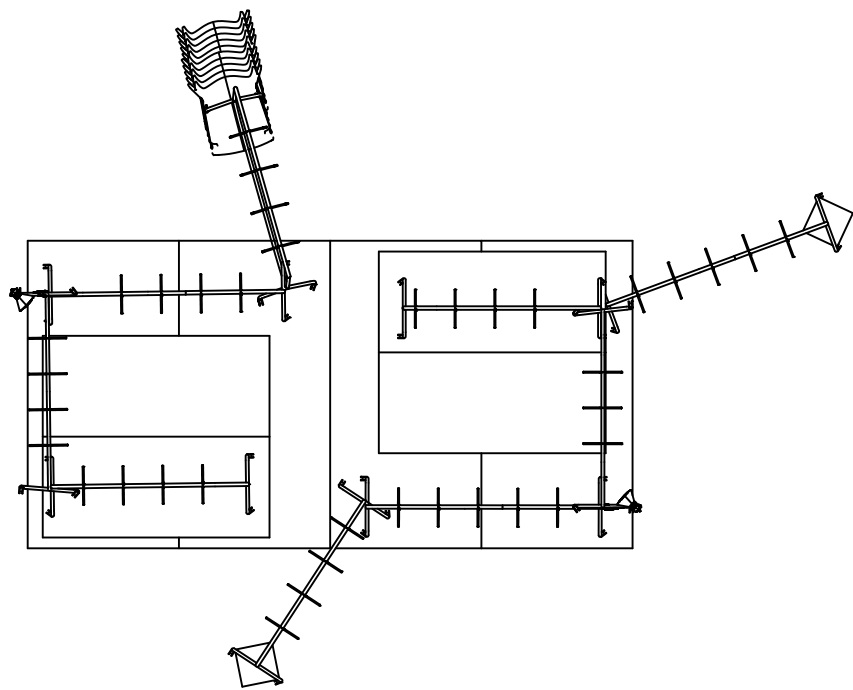
Actors:
Big Table x 2
Small Table x 2
Rack x 5
Plinth x 3
Lamp x 1
Blue Winchstraps x 14
Blue Strap Pieces x 16
Cable Ties



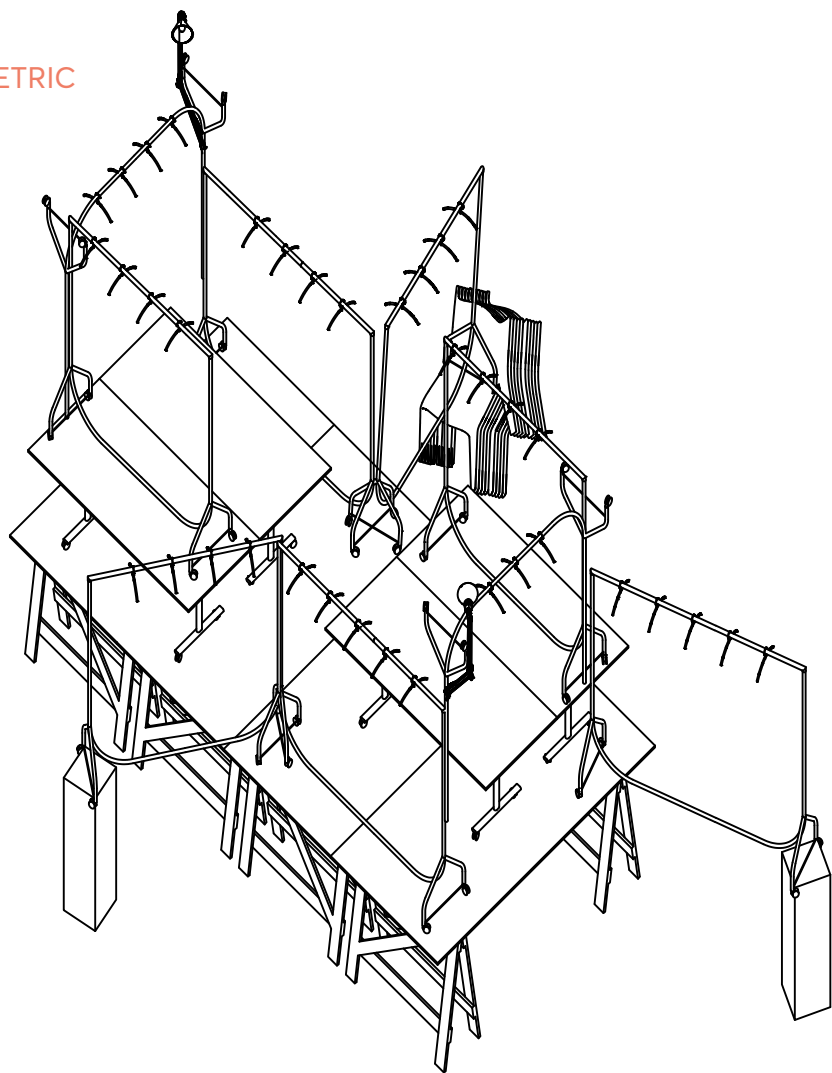
MD6

"Big Lump"

PLAN



AXONOMETRIC



Direction:

Harry and Antonio

Actors:

Big Table x 4

Small Table x 4

Rack x 5

Chair x 9

Plinth x 2

Lamp x 2

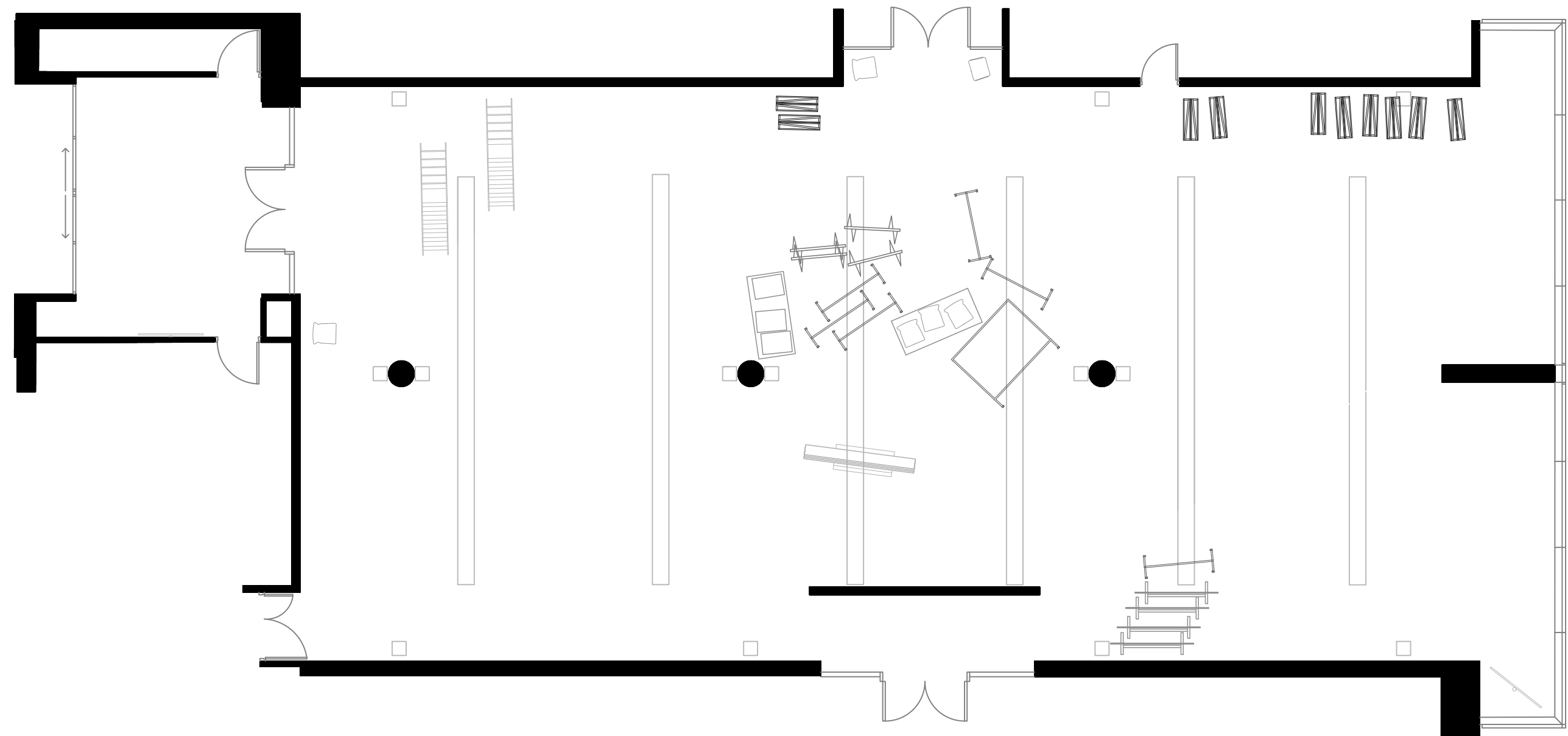
Blue Winchstraps x 19

Blue Strap Pieces x 18

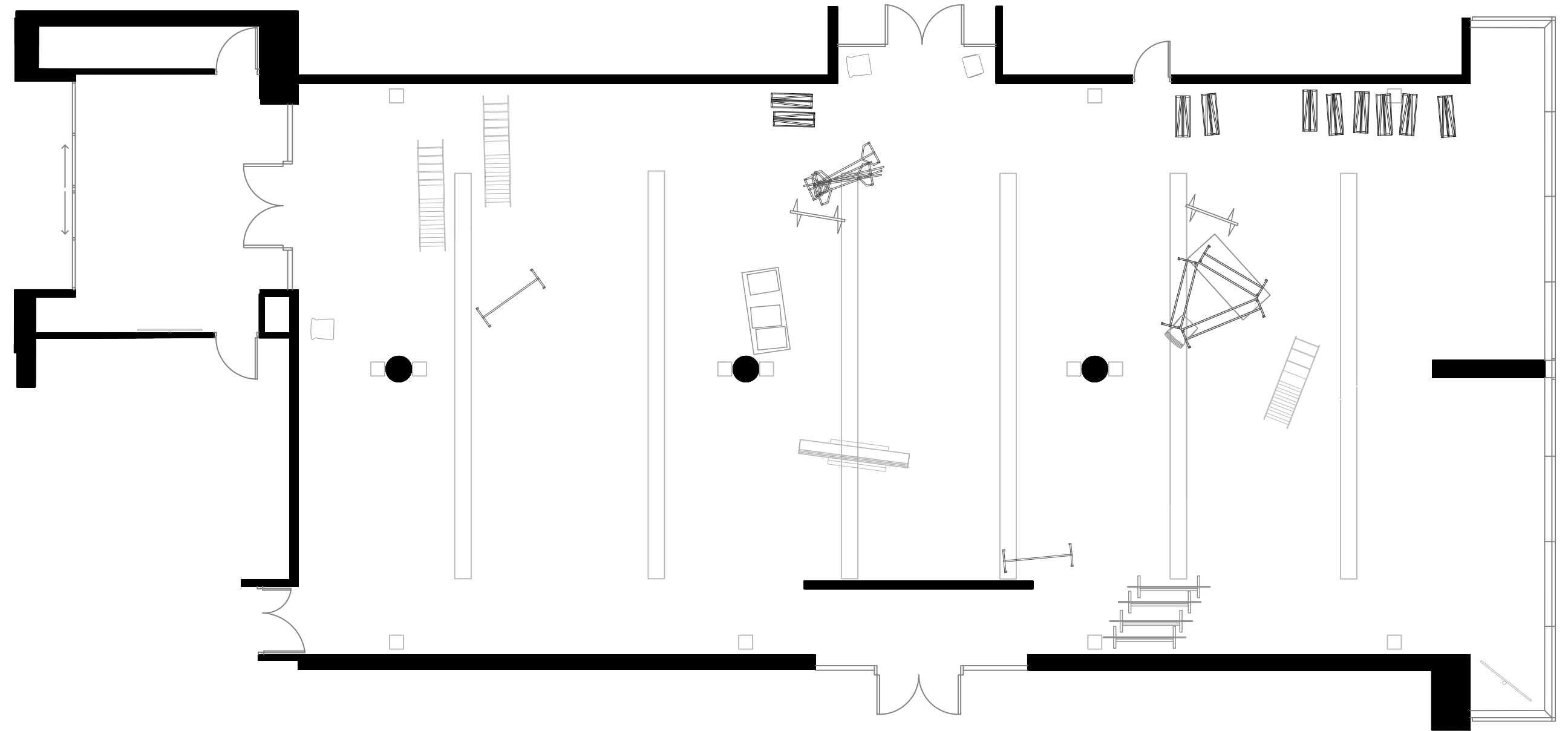
Cable Ties



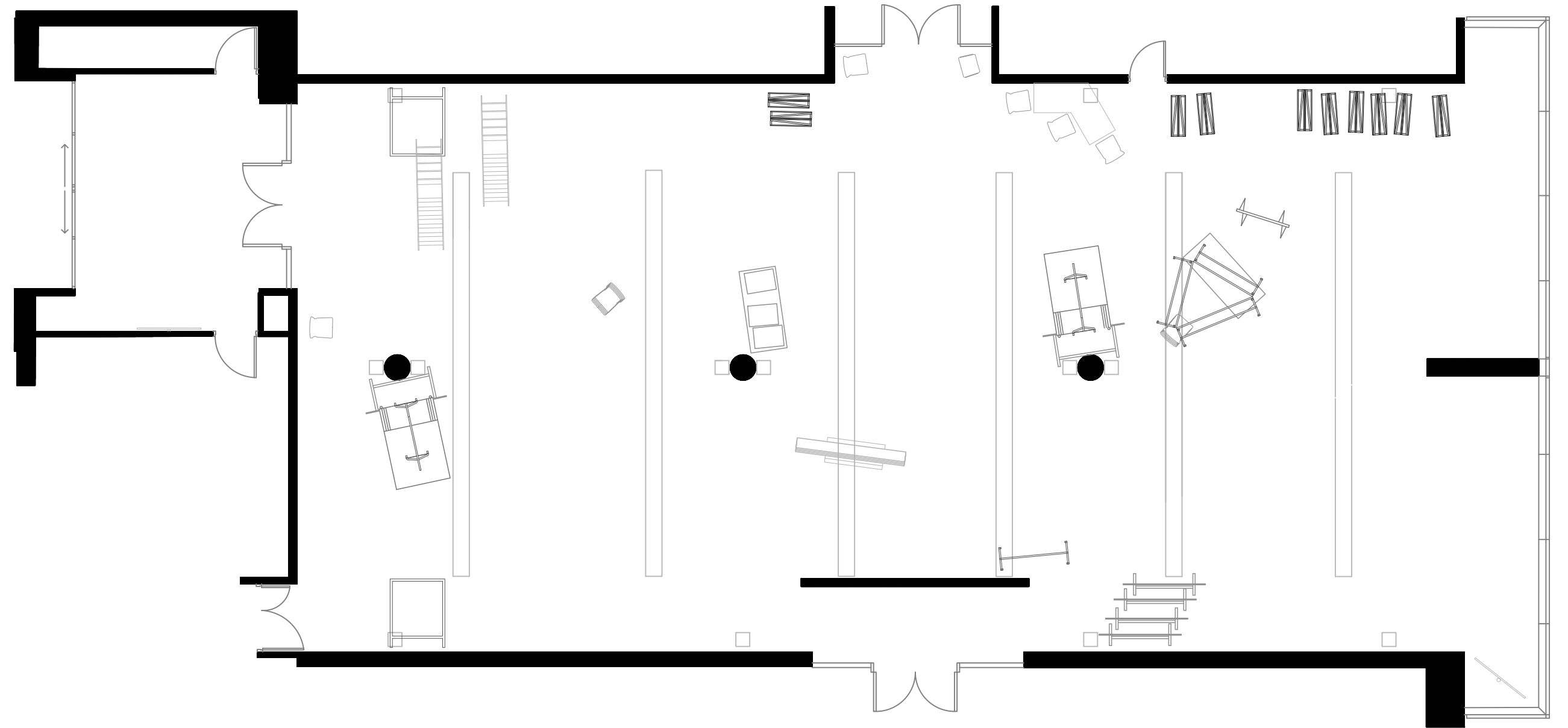
Installation



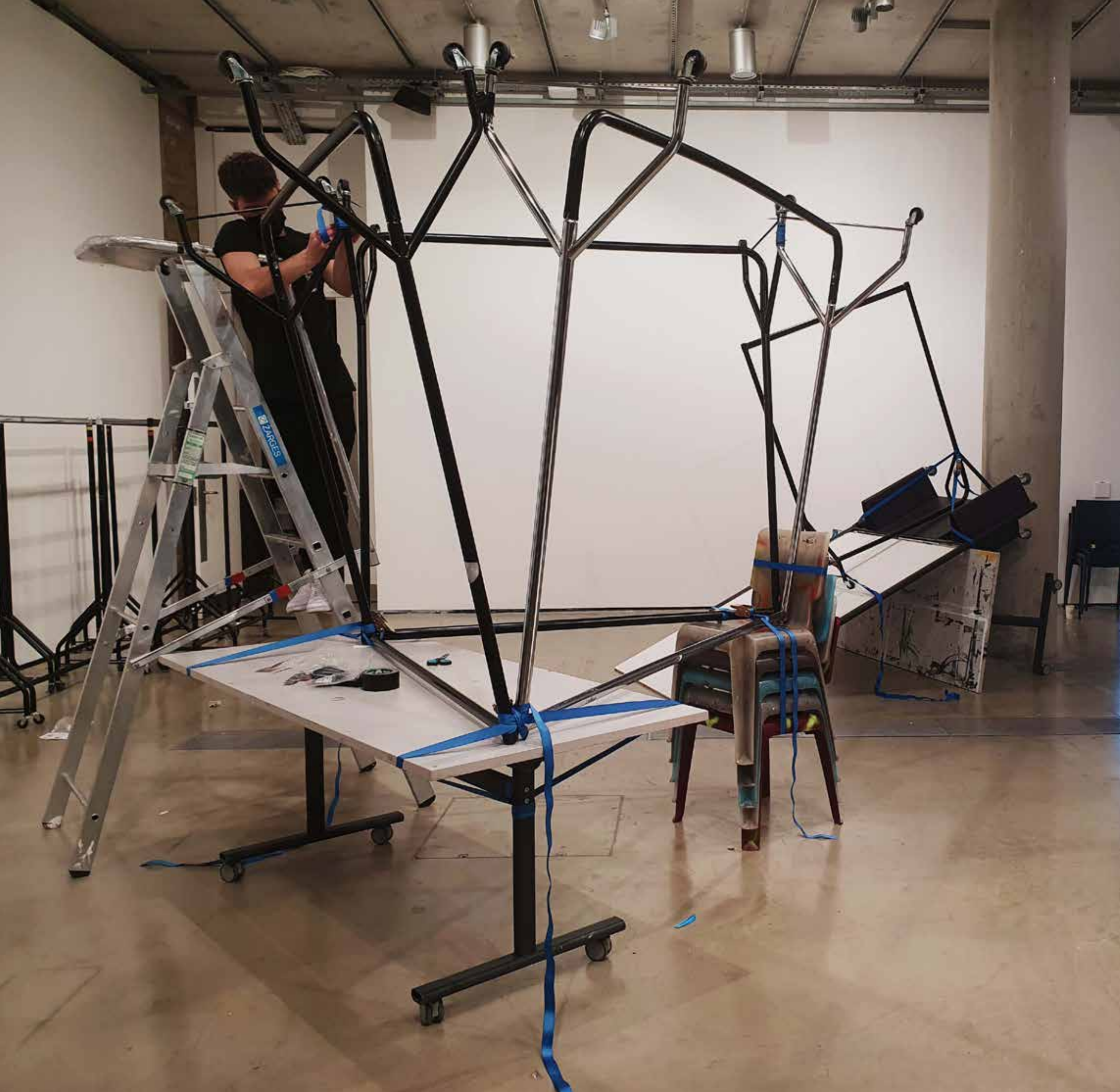
14.02.22
1030

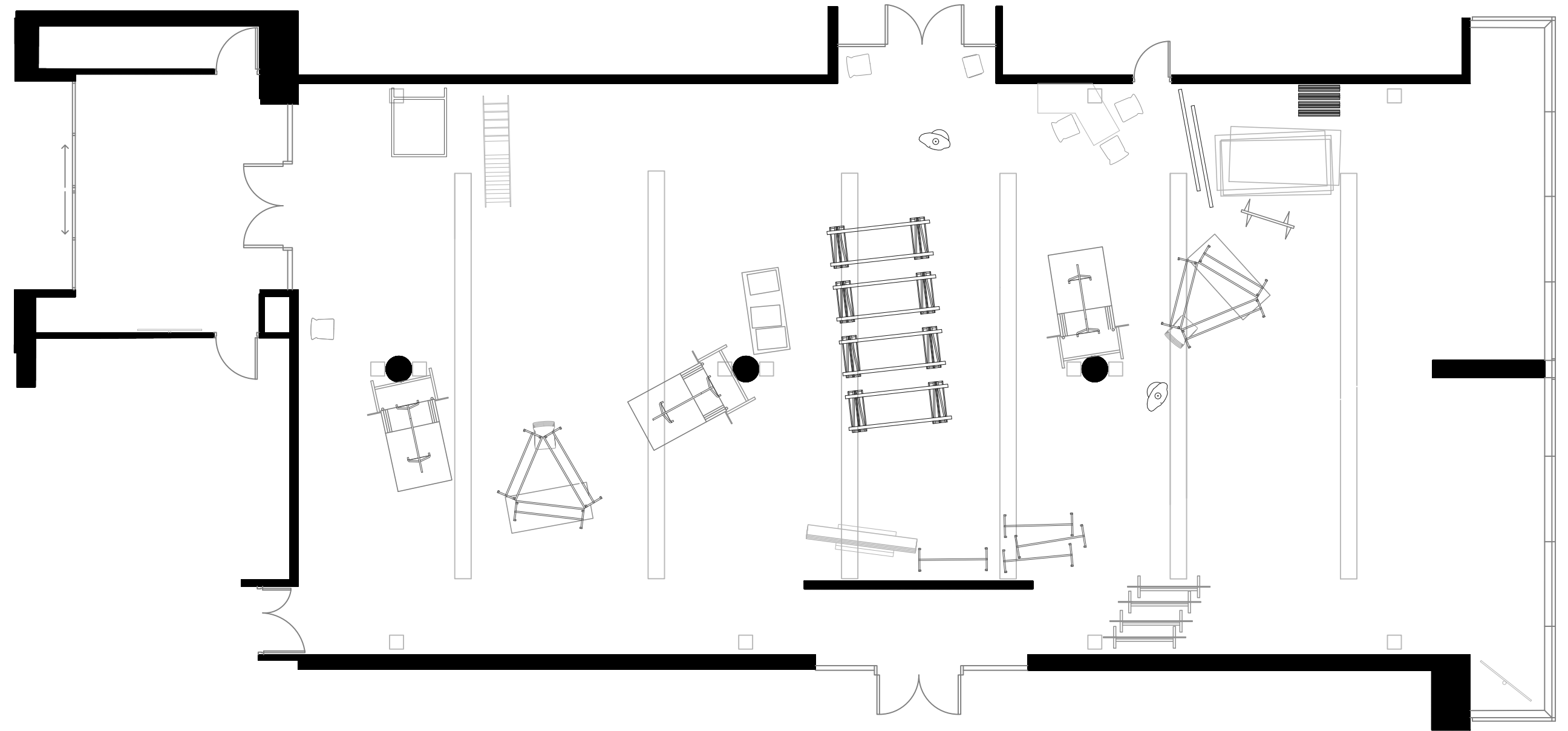


14.02.22
1100



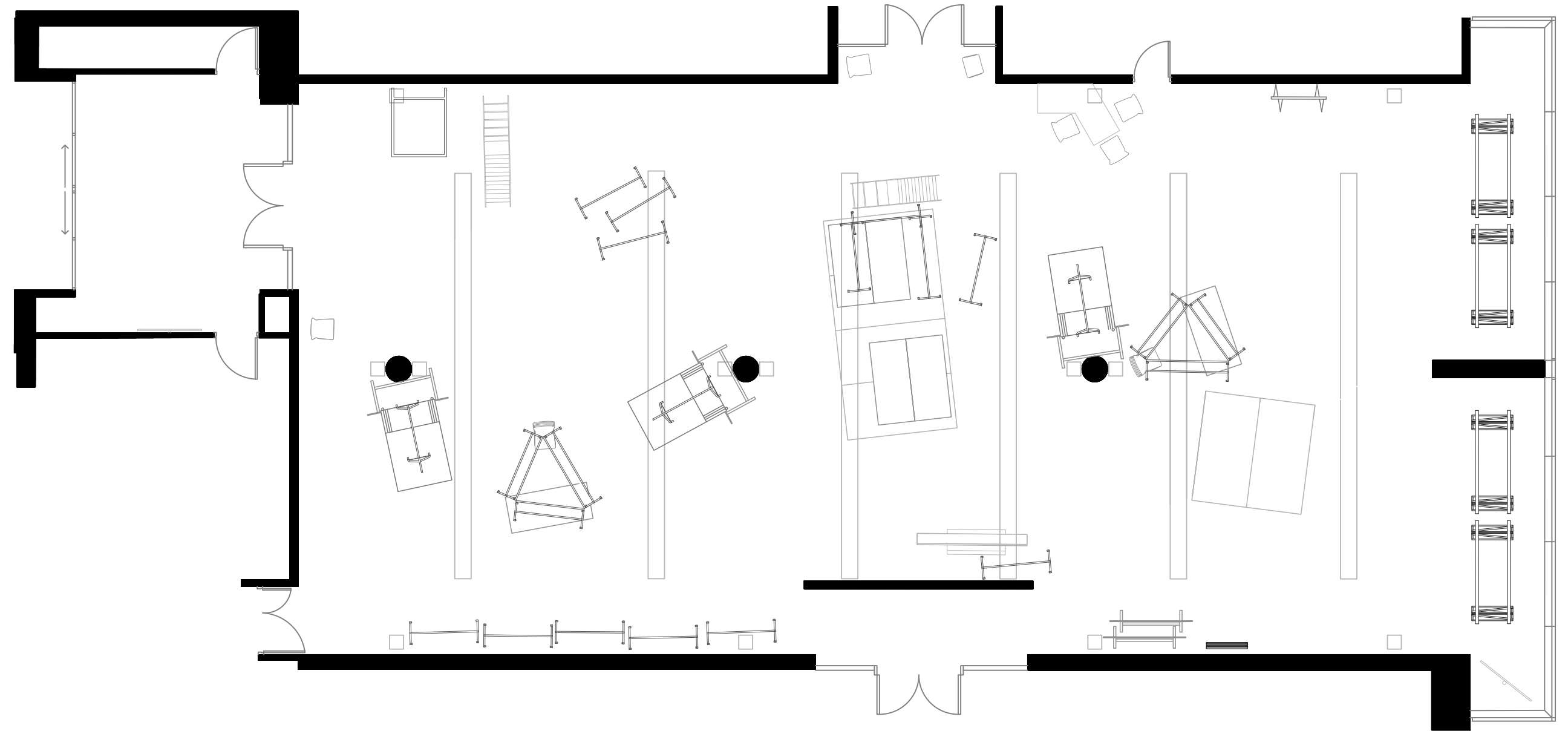
14.02.22
1130



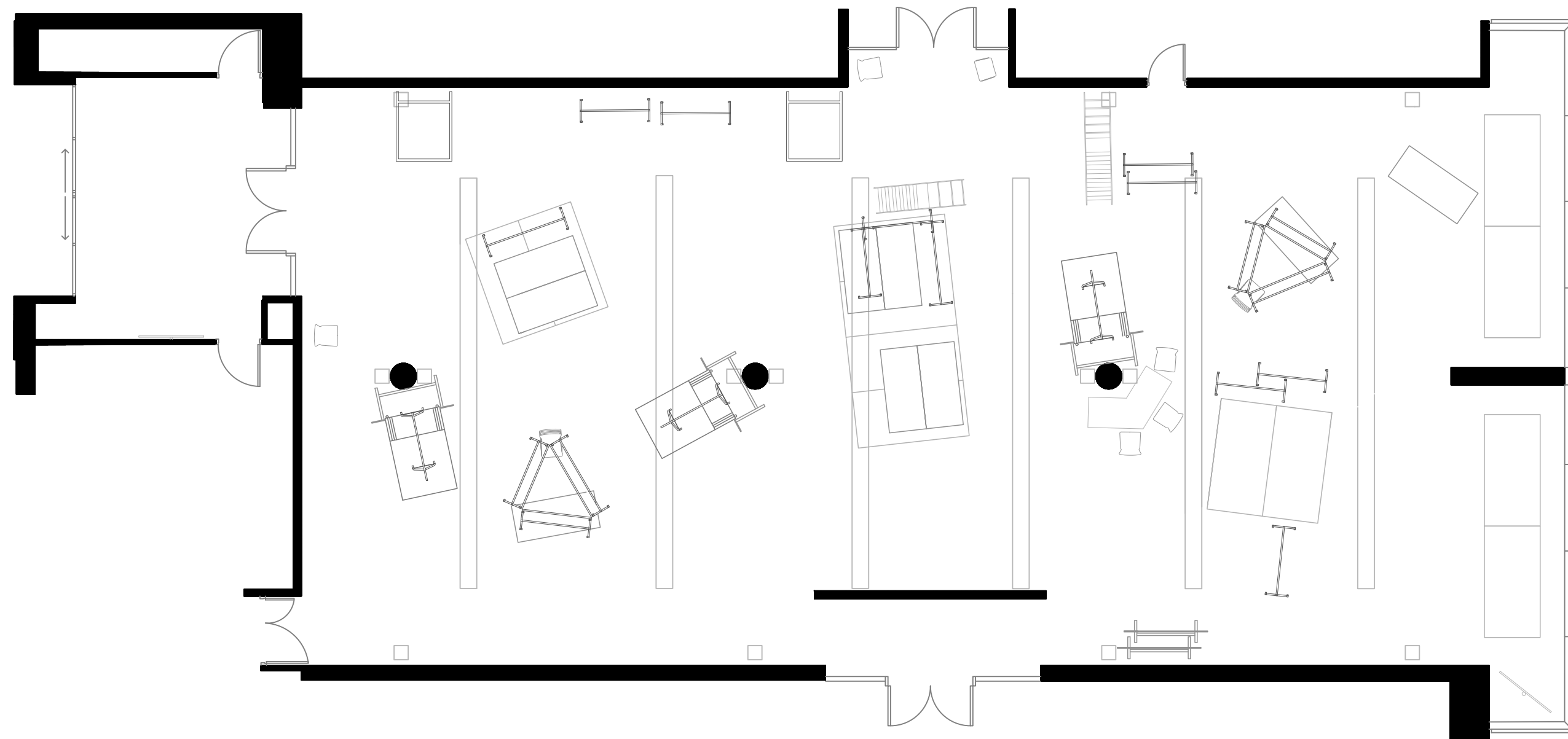


14.02.22
1400

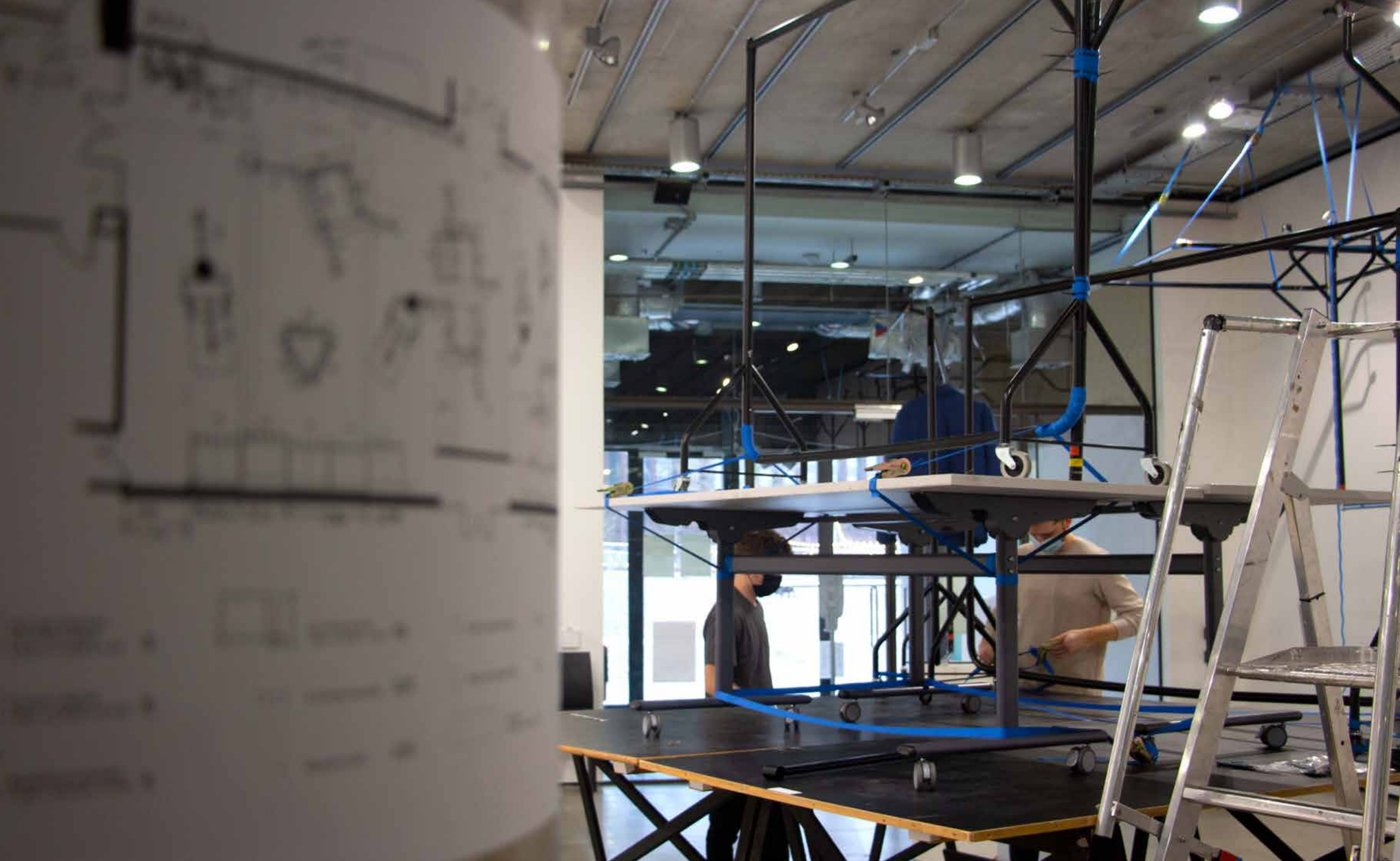


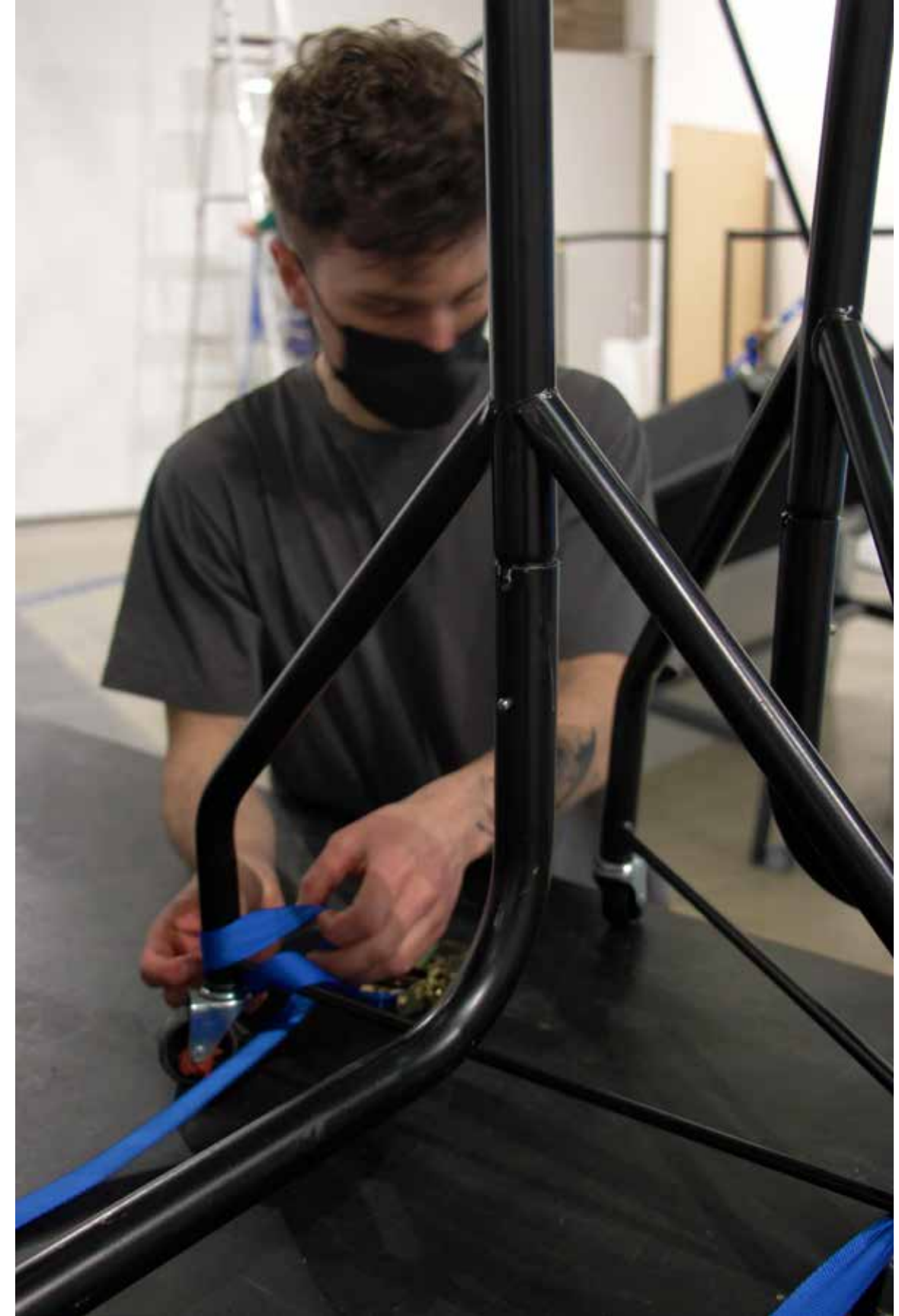


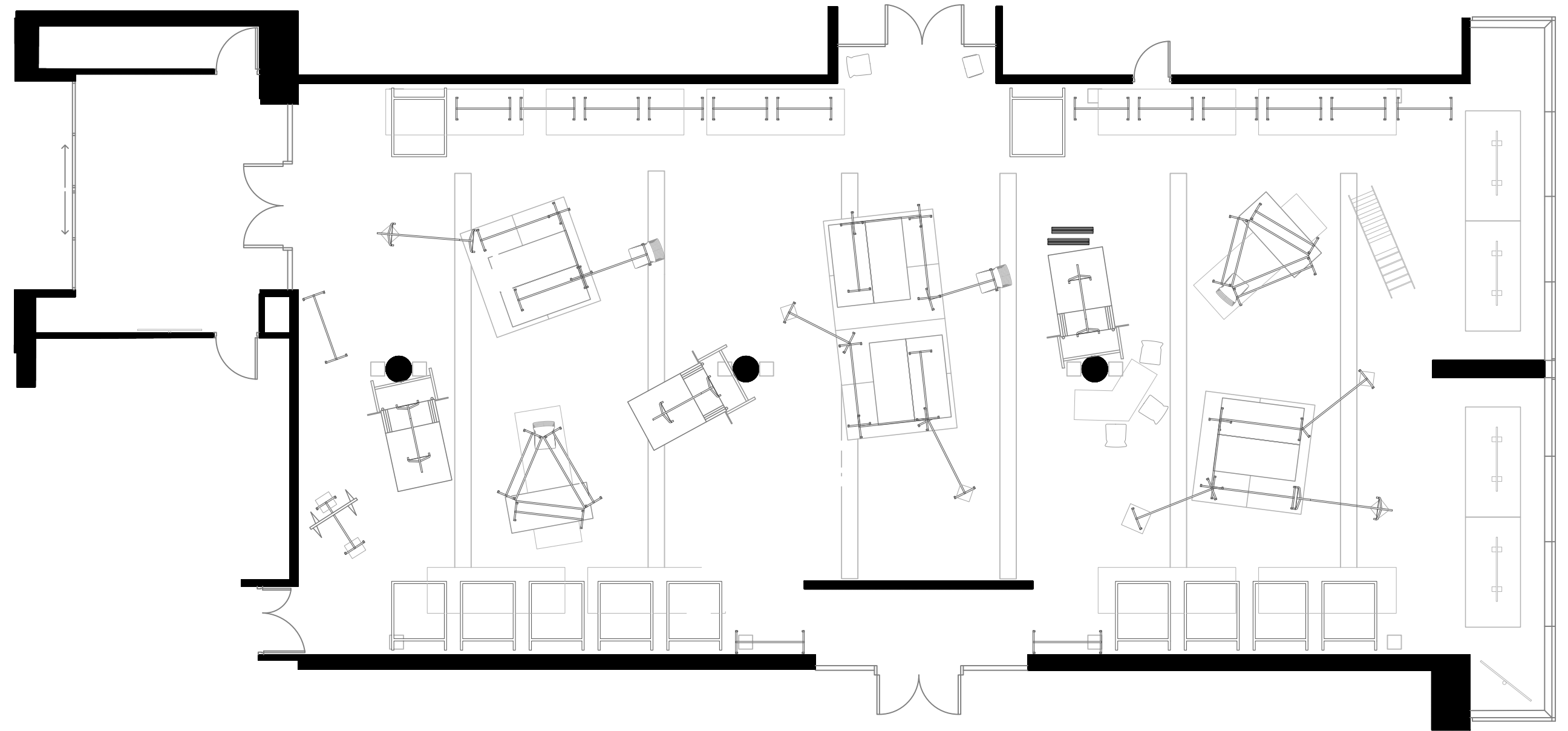
14.02.22
1530



14.02.22
1800

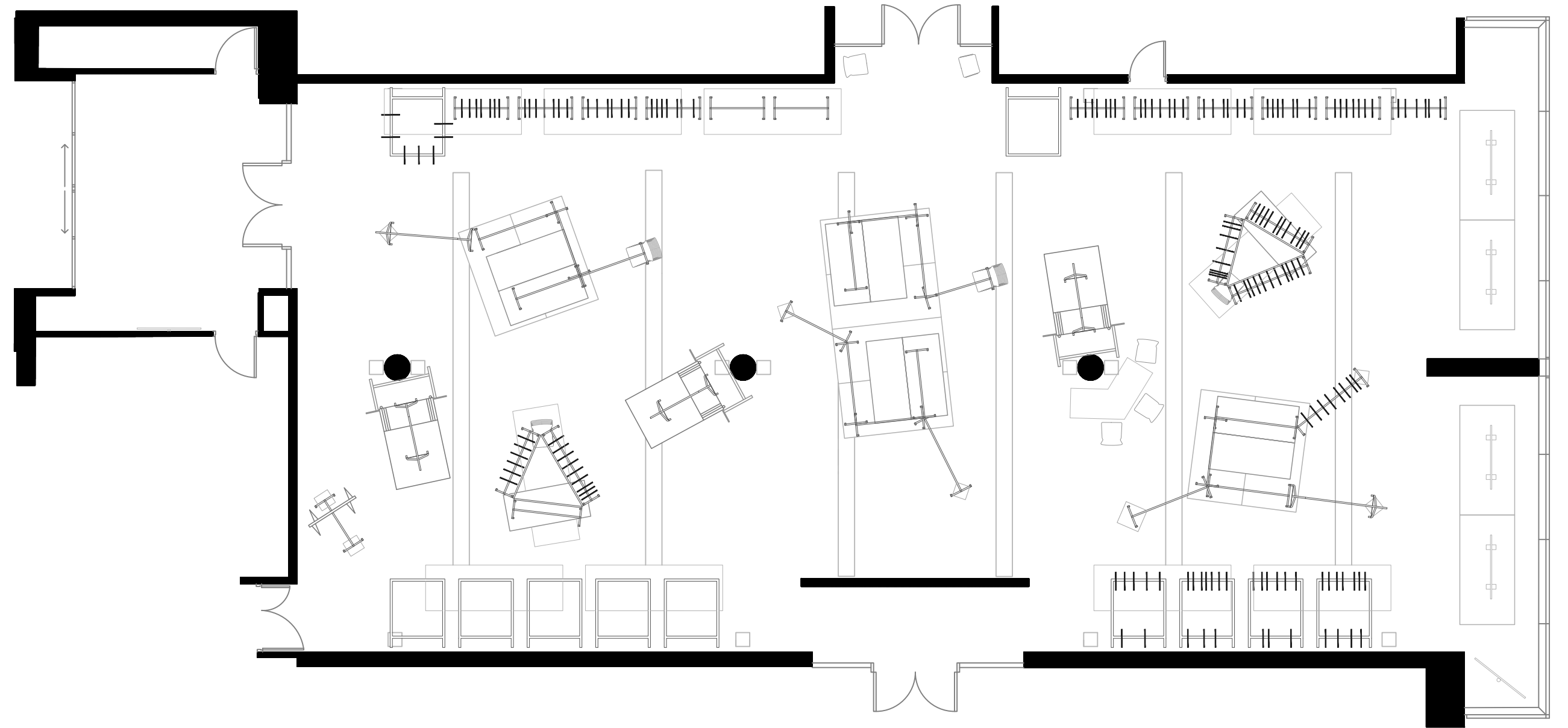






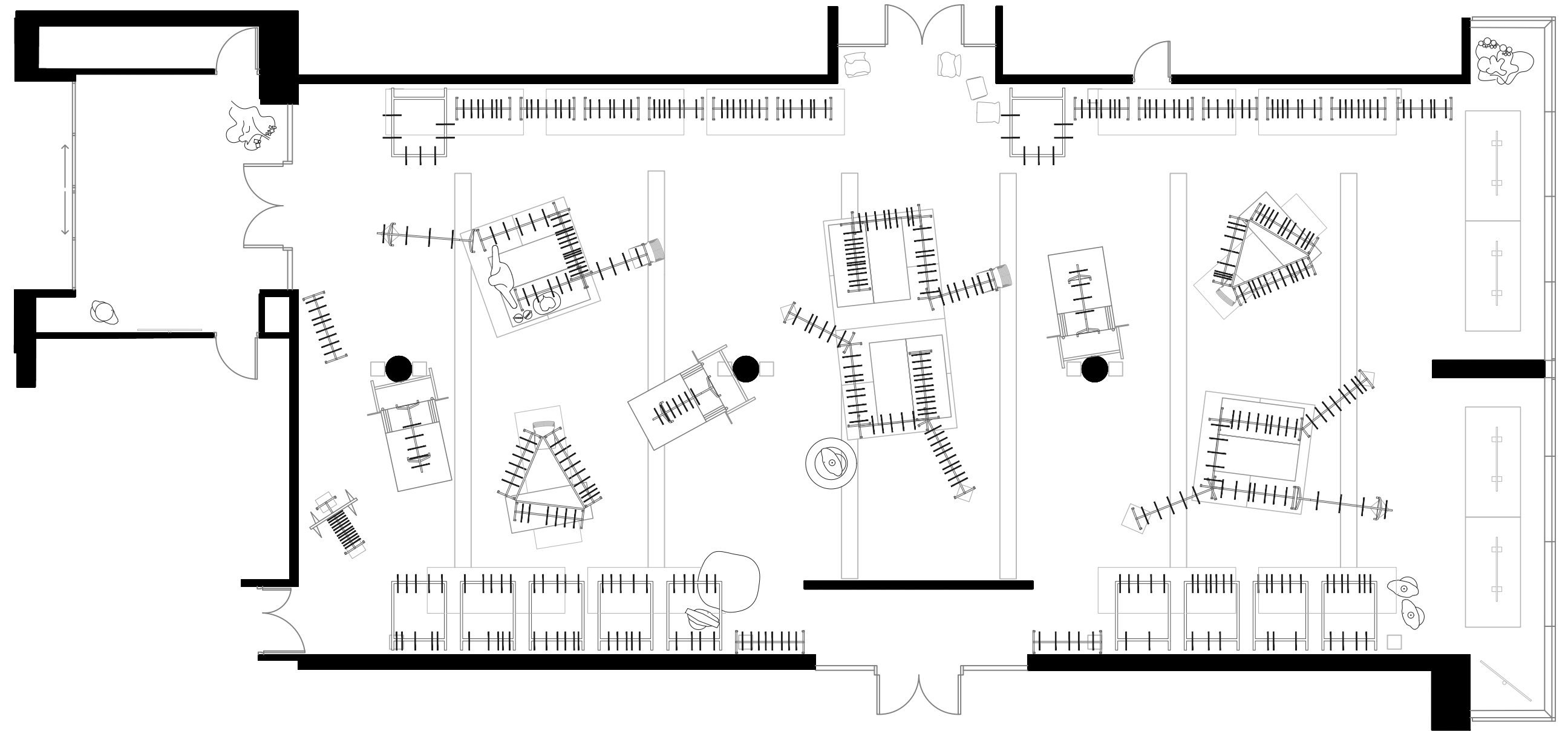
17.02.22
1700





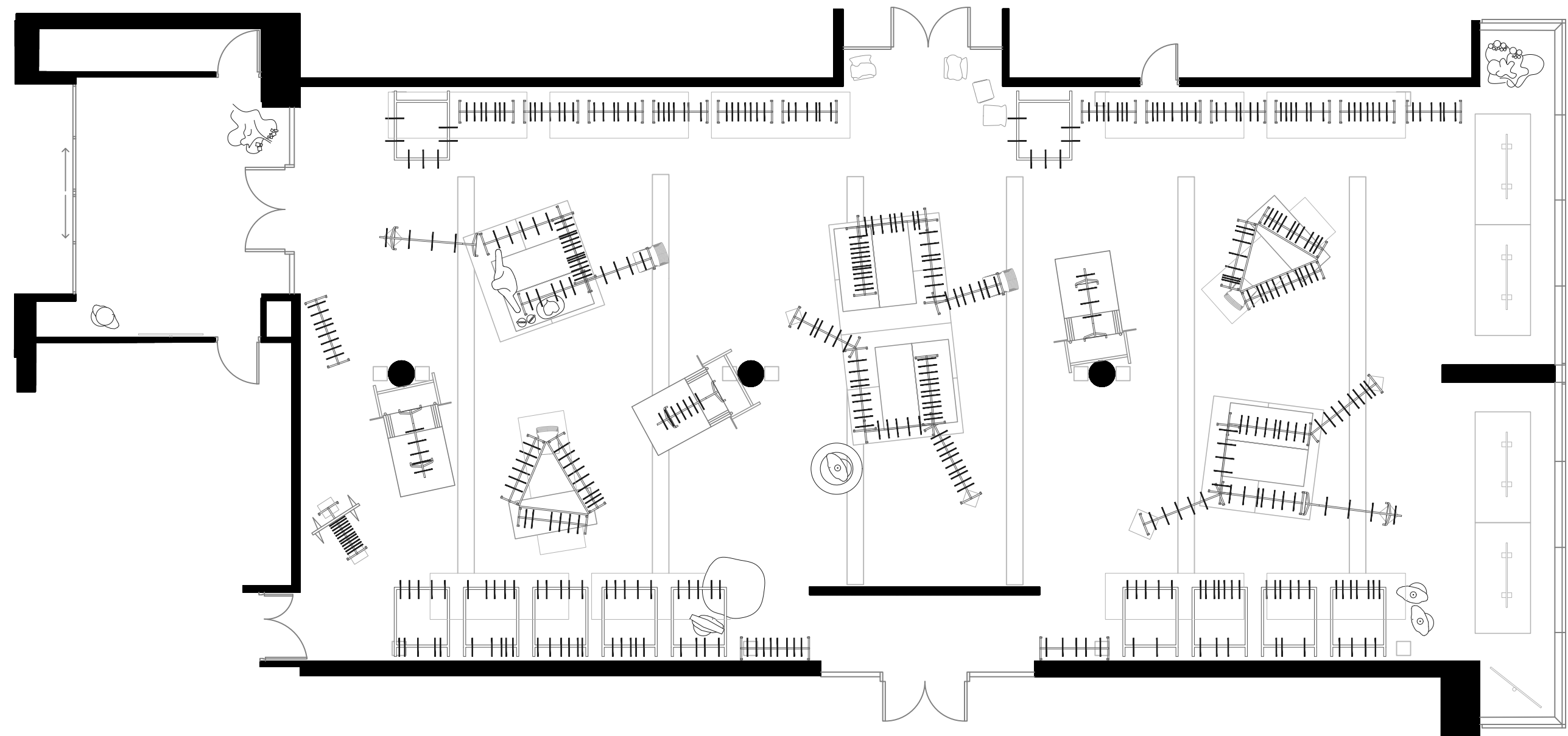
18.02.22
1700



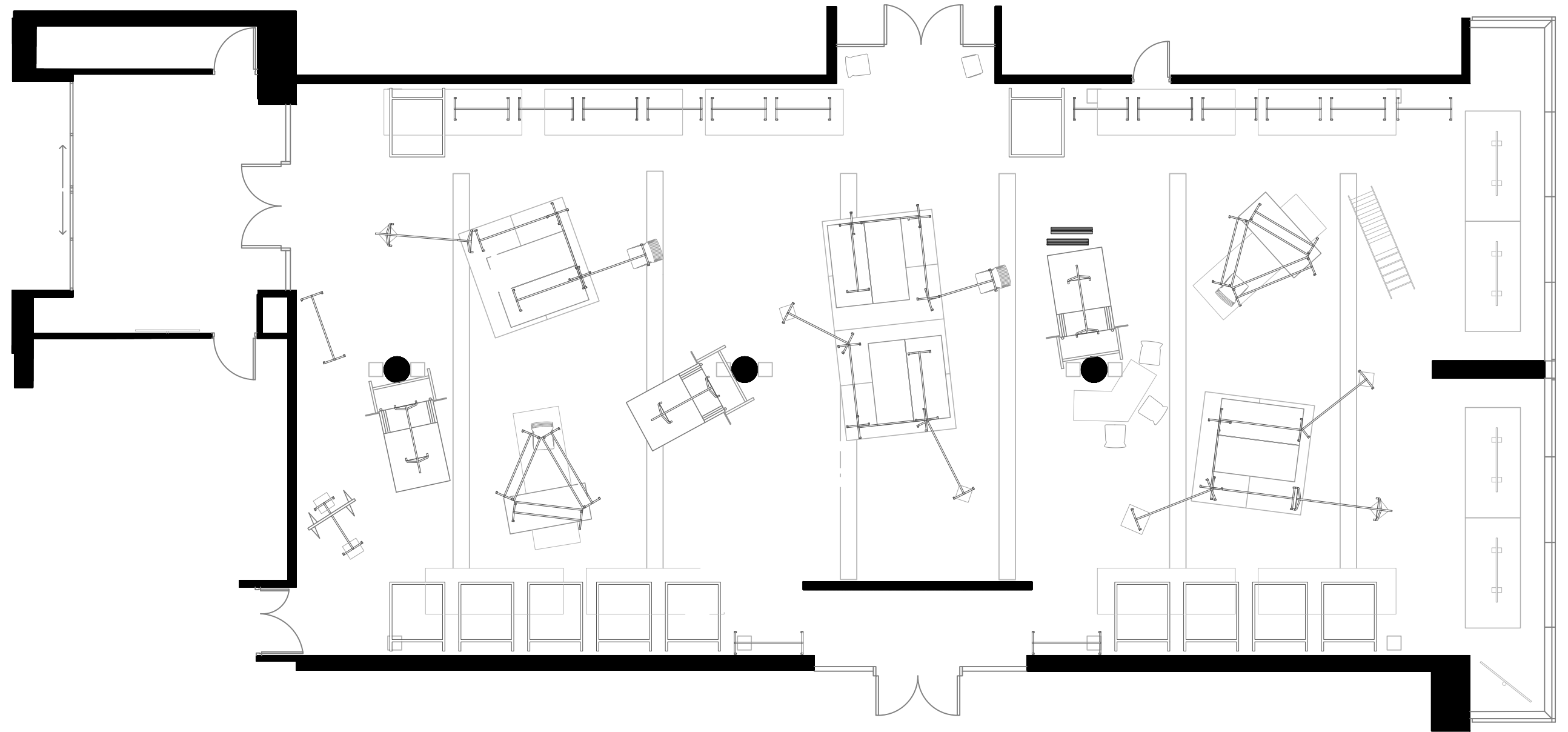


21.02.22
1000

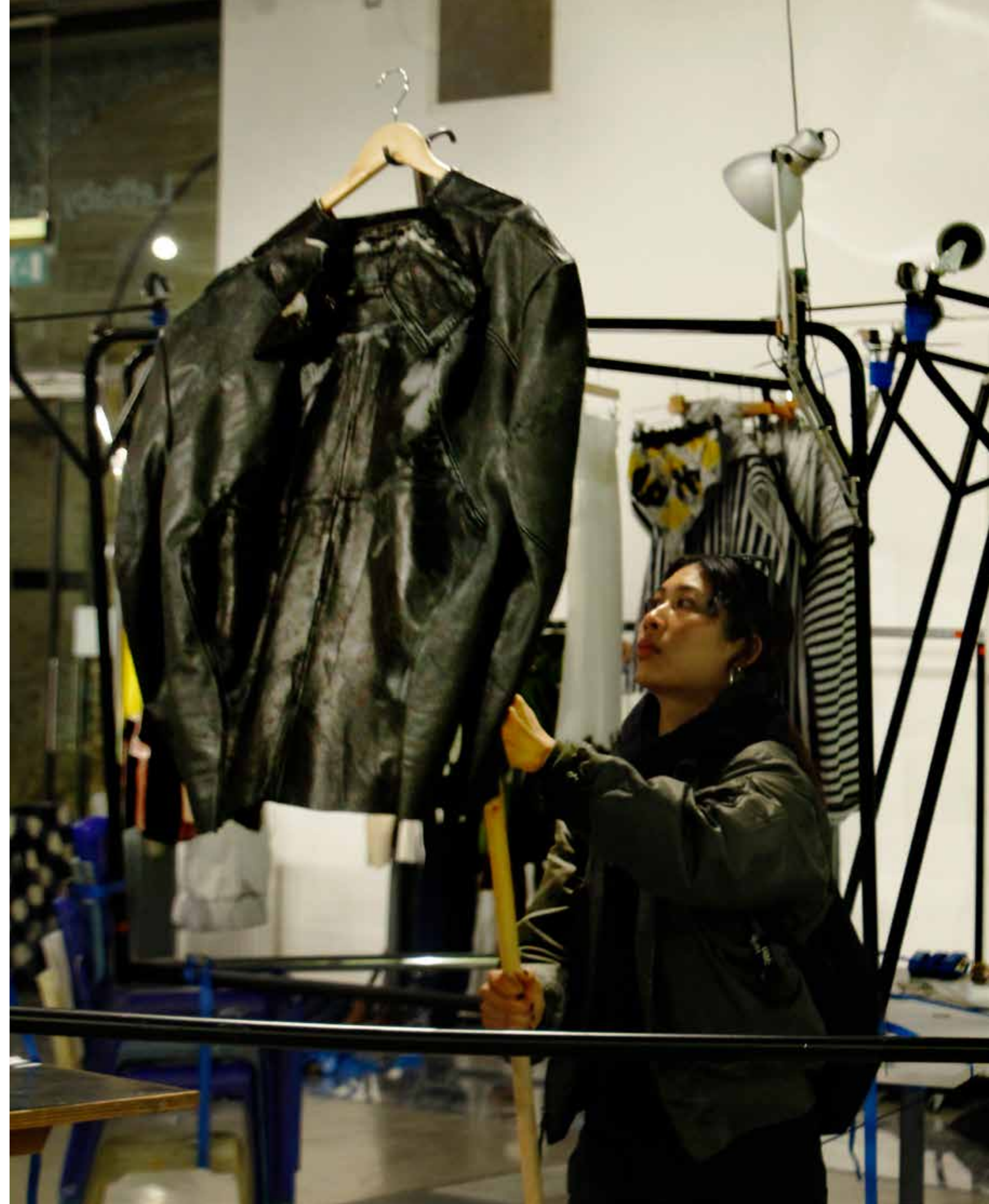
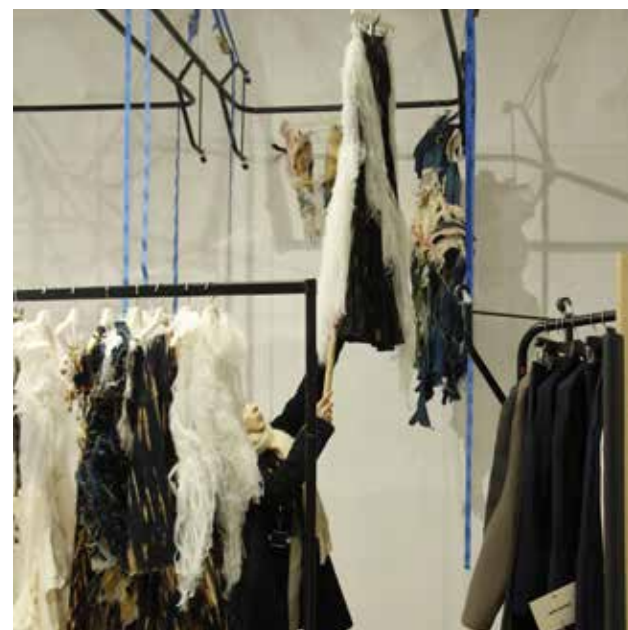
Deinstallation

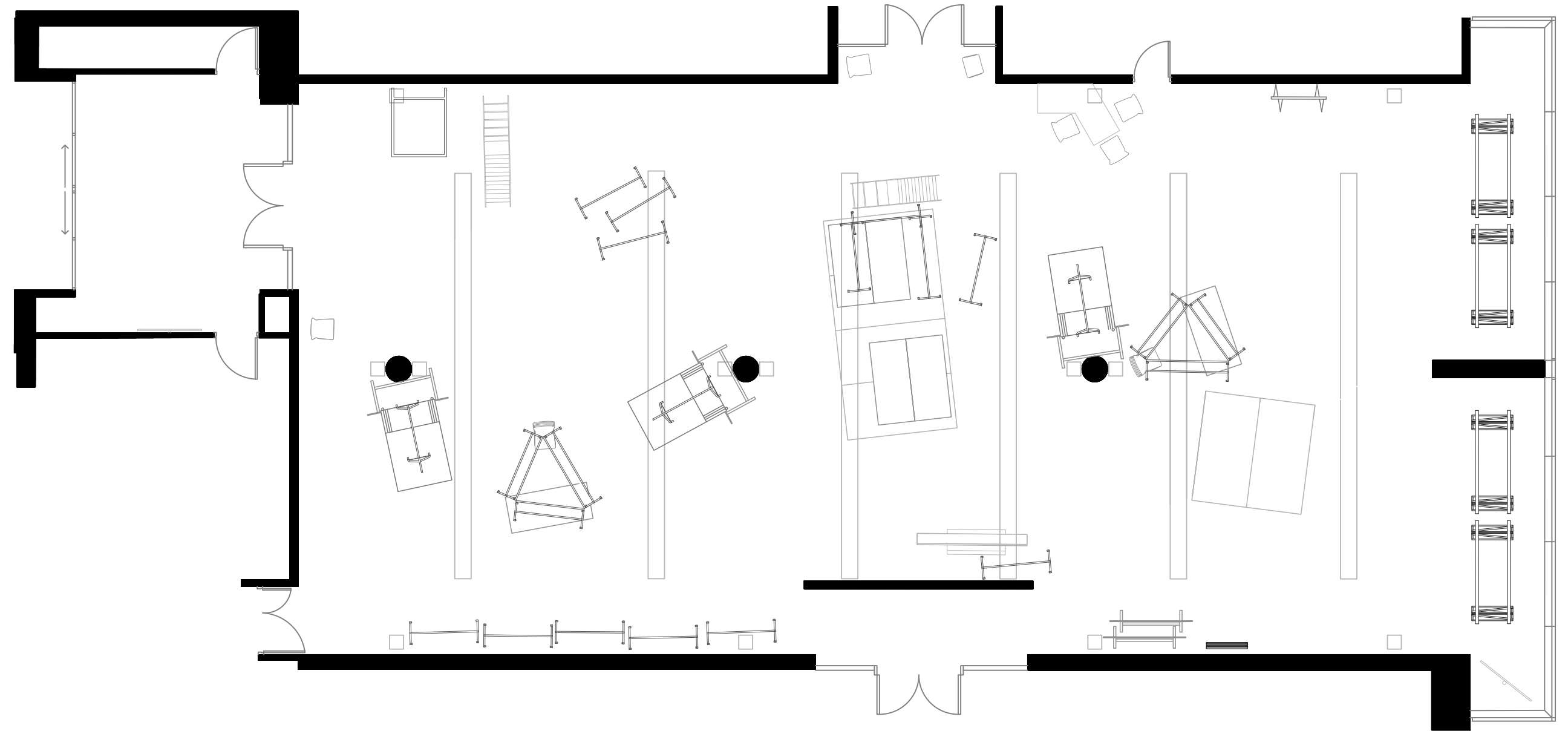


03.03.22
1100

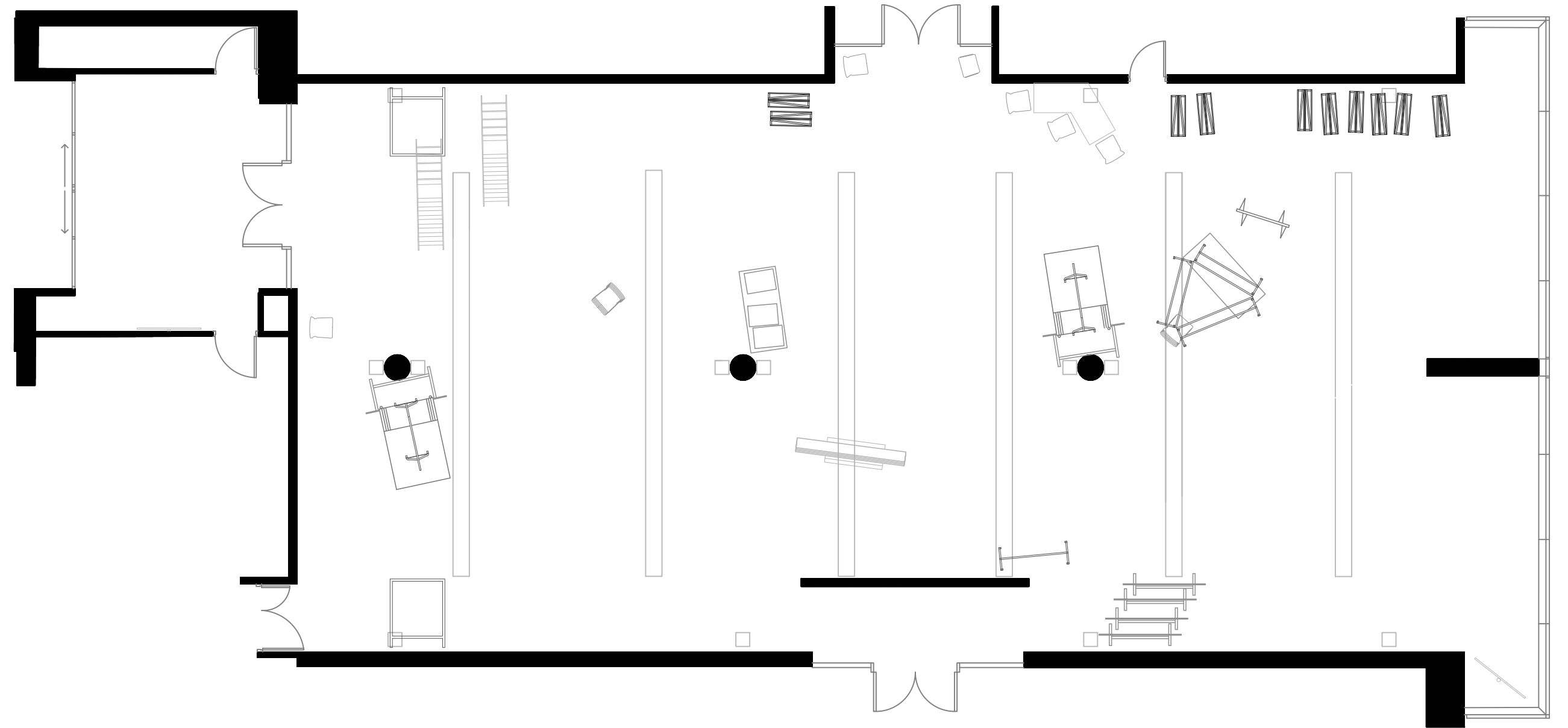


03.03.22
1230

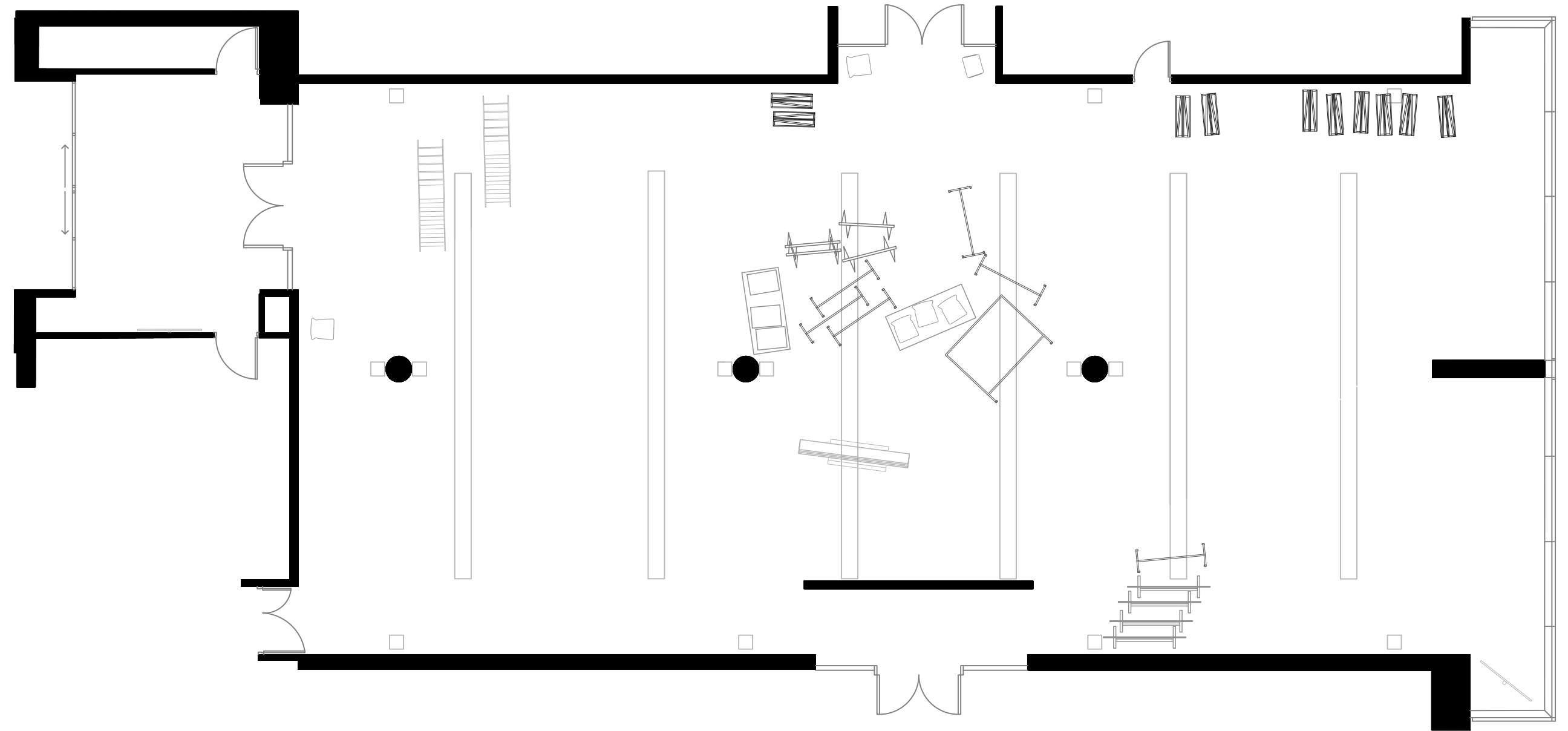




03.03.22
1430



03.03.22
1600



03.03.22
1730



Shiny Shiny

SHINY SHINY FASH

The Walk
The Set
The Final Walk
Chaos

FASHION SHOW





Walk the walk

1100

These grads are the cohort whose two-year education was disrupted in ways they could never have imagined, but who dug into the difficulties of isolation and a dearth of materials and have come out flying, with plenty of lessons of their own to teach the assembled fashion industry.

Sarah Mower, Vogue





Bits & Blobs



This year's graduates provided the most explosive catwalk at London Fashion Week, and all 32 collections are on exhibition now.

The Evening Standard









"STAGED AT LONDON'S KING'S CROSS, THE SHOW WAS HELD INSIDE THE SCHOOL'S ENTRANCEWAY, WHICH WAS TRANSFORMED INTO A WINDING RUNWAY."

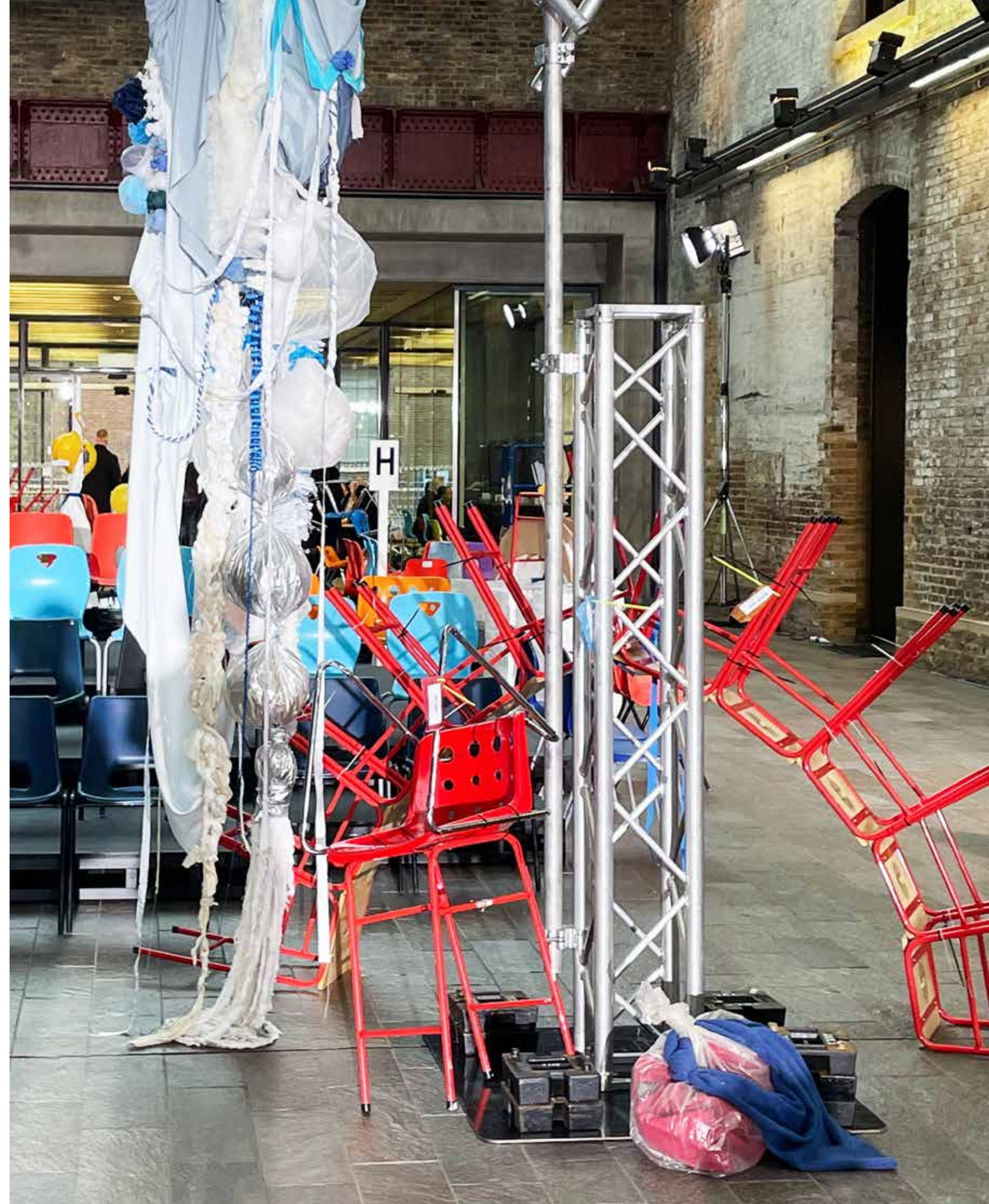
PAPER MAGAZINE



Props

Primary-coloured chairs stacked into sculptures made the show's set, playing host to a riotous display of all genders, sexualities, ethnicities and body types.

10 Magazine













THE LETHAL

Screened chaos
The 'lumps'
The fashion garments
Look but don't touch

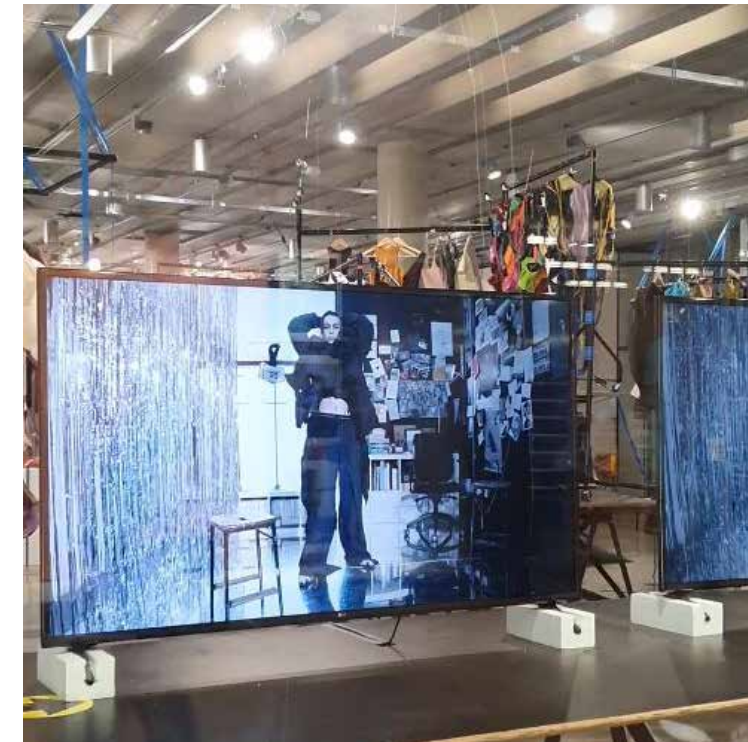
ABY GALLERY



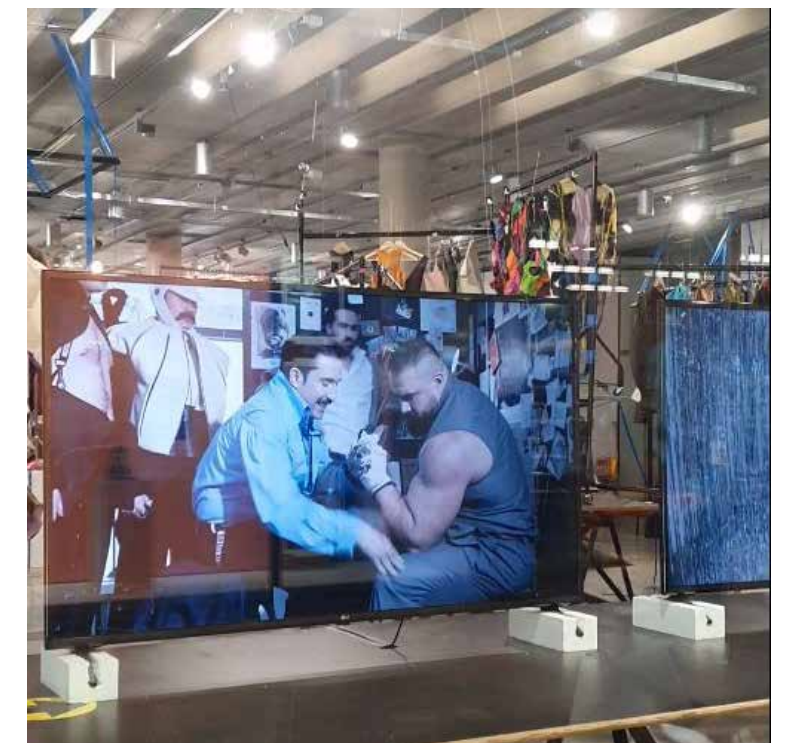




Digital Exhibition



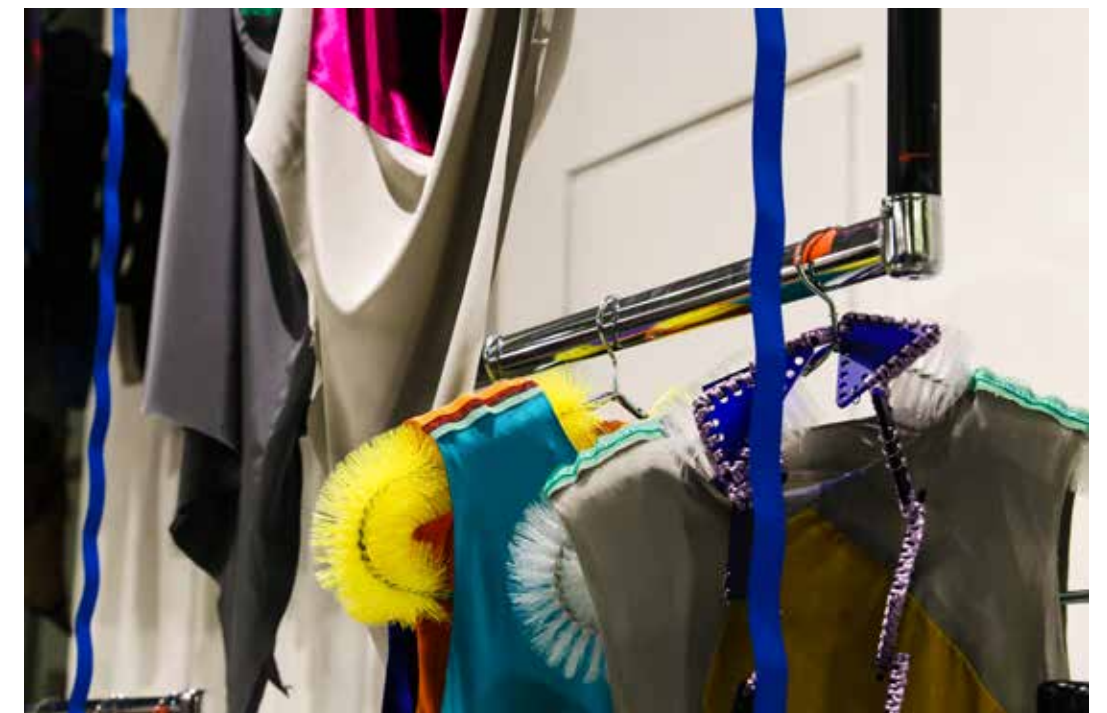
Liam Leslie's film displayed for passerbyers in the Crossing. It shows off the students' work in motion amidst the static garments in the gallery.



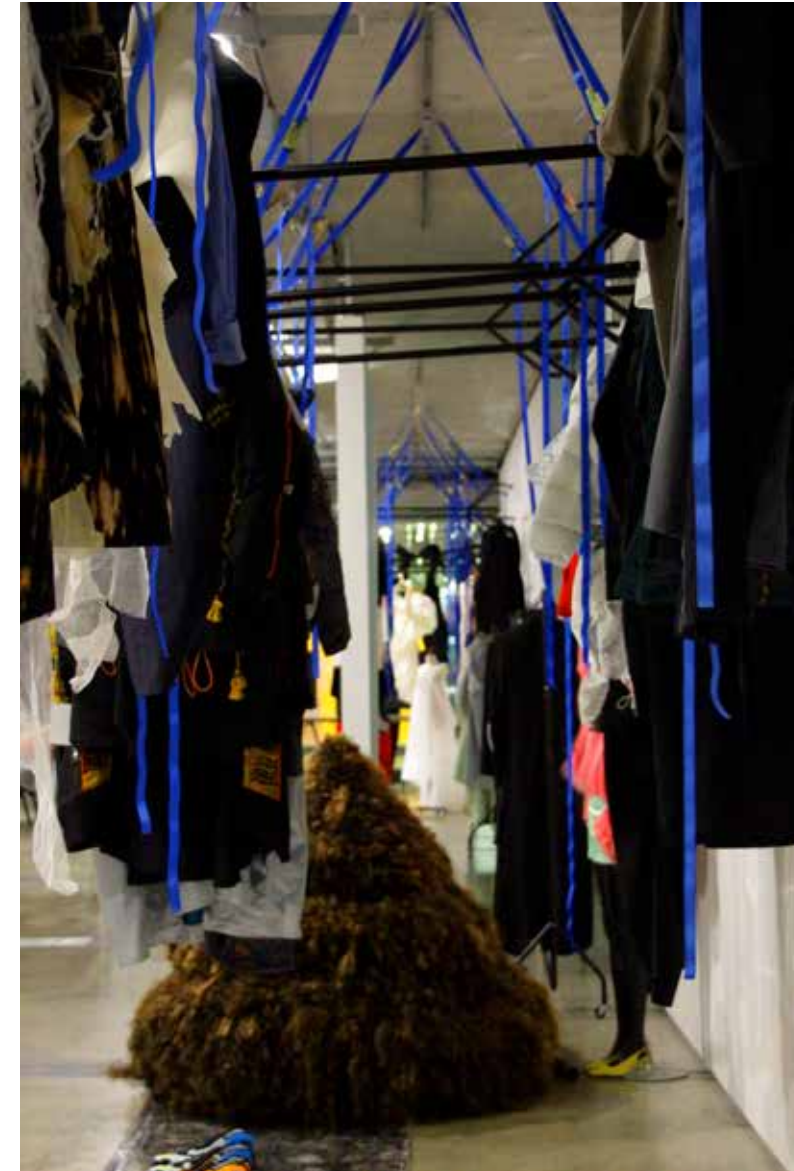


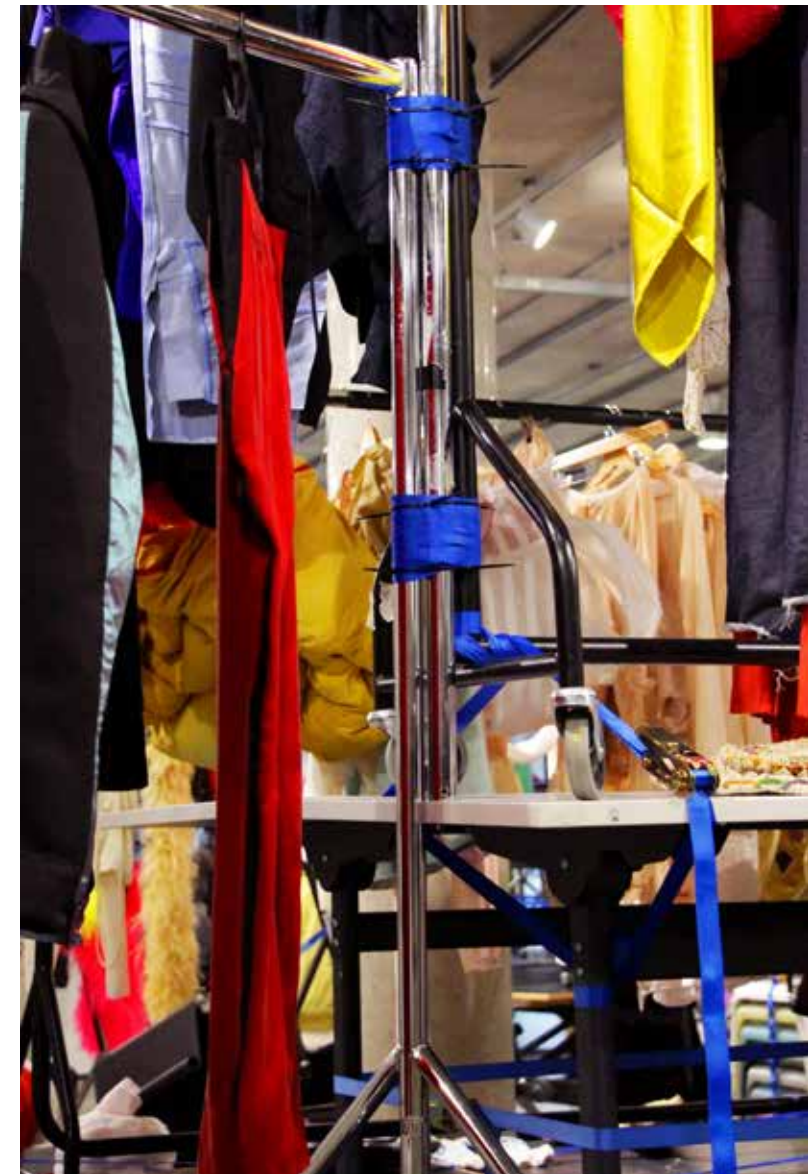






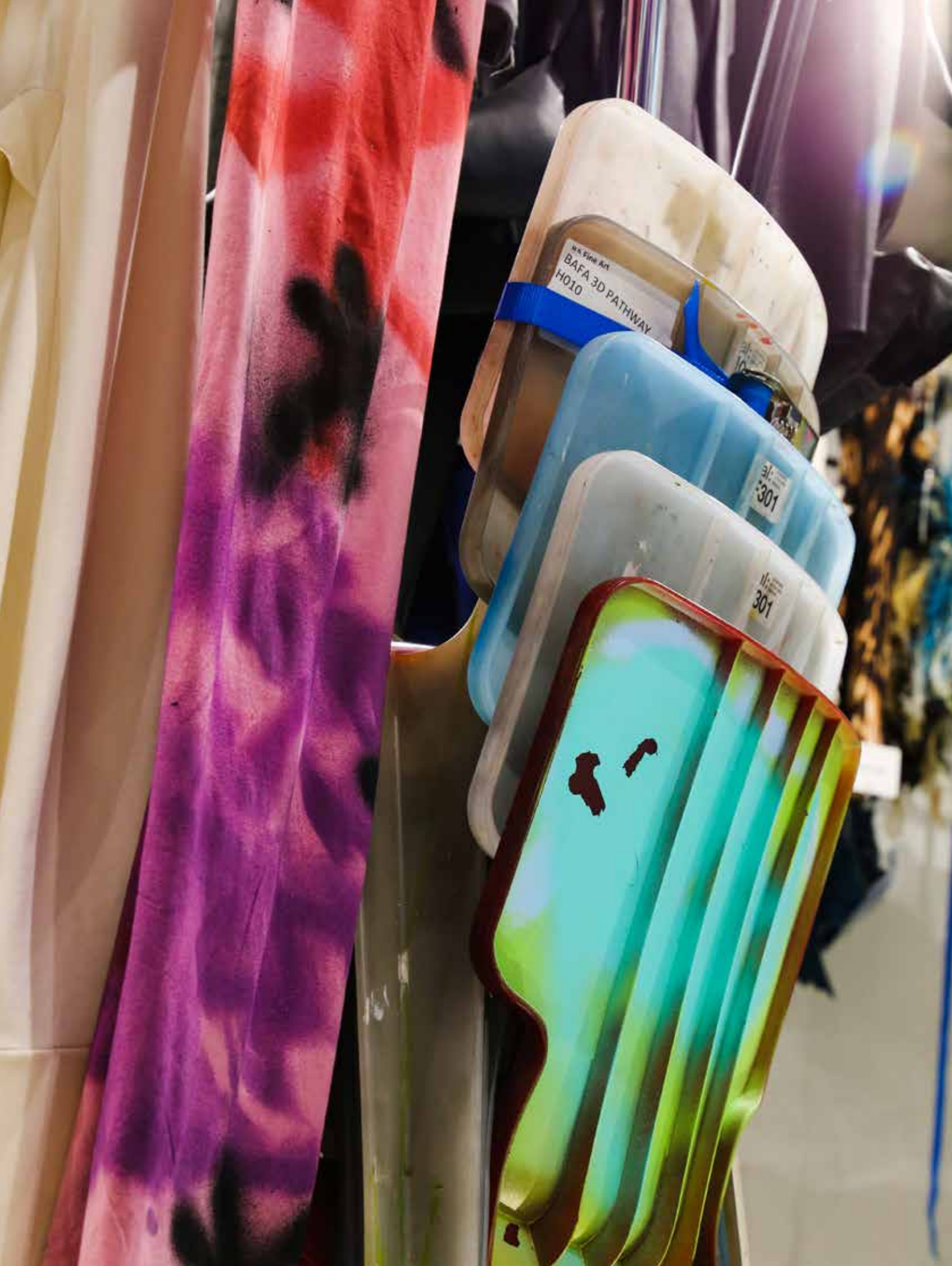














PRESS. PUBLICA

Vogue Runway
Evening Standard
10 Magazine
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ITIONS



VOGUE
RUNWAY



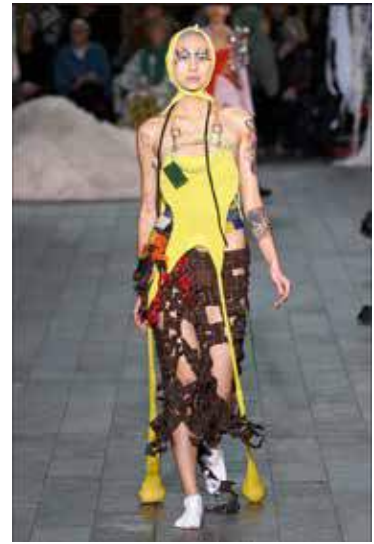
Central Saint Martins

FALL 2022 READY-TO-WEAR



← Look 1 / 189 →

Following the excitement of the live show, press coverage rolled in. From vogue to our home grown 1 Granary they all praised the inspiring and diverse range of work presented by the students. There were a few special mentions that touched upon the set. Beyond that, the celebratory tone of the press attested to the success of the show. Here includes a selection of the press coverage but it is by no means exhaustive.



Vogue Runway

"Ranging from sensitive to explosive and many radical and color-intensive points in between, 32 collections of the graduating members of the Central Saint Martins MA class of 2022 finally got their stage time at London Fashion Week."

-Sarah Mower

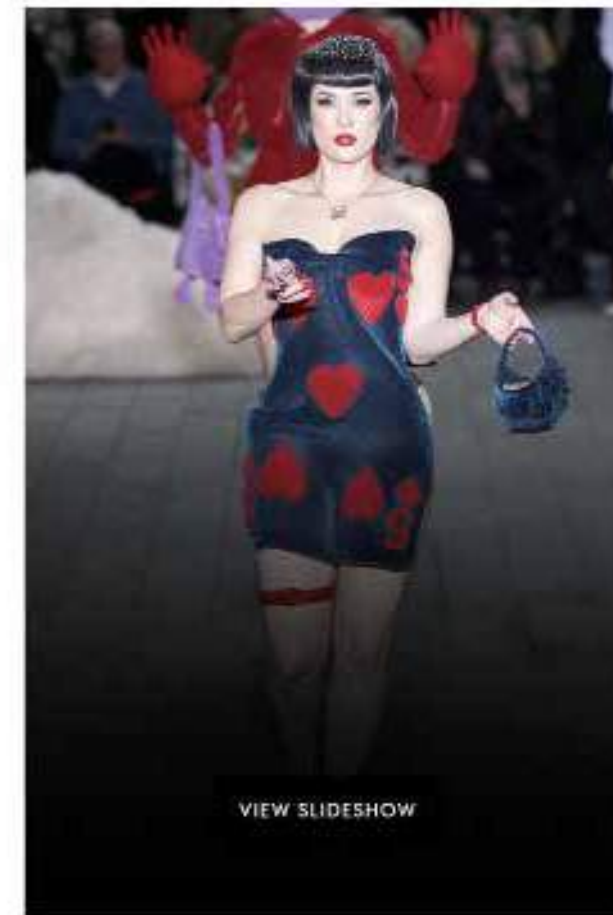
Central Saint Martins

FALL 2022 READY-TO-WEAR

COVERAGE COLLECTION



BY SARAH MOWER
February 21, 2022



VIEW SLIDESHOW

Ranging from sensitive to explosive and many radical and color-intensive points in between, 32 collections of the graduating members of the Central Saint Martins MA class of 2022 finally got their stage time at London Fashion Week. These grads are the cohort whose two-year education was disrupted in ways they could never have imagined, but who dug into the difficulties of isolation and a dearth of materials and have come out flying, with plenty of lessons of their own to teach the assembled fashion industry.

Central Saint Martins class of 2022: six hot new names to know

This year's graduates provided the most explosive catwalk at London Fashion Week, and all 32 collections are on exhibition now



BY JOE BROMLEY | 26 Feb 2022

Along Central Saint Martins' lofty corridor, old students including Matty Bovan, Charles Jeffrey and Michael Halpern took their seats next to fashion editors and tutors to catch the graduate collections of MA Fashion's Class of 2022.

Under huge, hanging clumps of fabric offcuts, a mighty 32 individual collections marched out down the figure of eight catwalk (which saw a few inevitable missed turns) as the weird, wacky and wonderful came forth.

James Walsh opened the show with moulded garments including a meme-worthy purple aeroplane mini dress complete with spinning propeller, before everything from leather corset jackets, doughnut ring ball gowns of sequins and football shirts and "Freudian slip" print silk dresses appeared.

Together, this year group said the future of fashion is about multi-functionality, making everyone look fabulous regardless of size, gender, race or age, and was ultimately a lesson in making a statement.

Evening Standard

"Under huge, hanging clumps of fabric offcuts, a mighty 32 individual collections marched out down the figure of eight catwalk (which saw a few inevitable missed turns) as the weird, wacky and wonderful came forth."

-Joe Bromley

MENSWEAR

SHOWS

WOMENSWEAR

MONDAY 21ST FEBRUARY | BY PAUL TONER

CENTRAL SAINT MARTINS MA: READY-TO-WEAR AW22



Class is firmly back in session. London's fashion pack descended upon [Central Saint Martin](#) for the first physical MA show since February 2020. You have to applaud these students. Two years of disrupted teaching, cancelled work placements and designing on the bedsoom floor, and the 32 graduating designers were as promising and inspiring as ever. These are the talents who will shape the industry of tomorrow.

Primary-coloured chairs stacked into sculptures made the show's set, playing host to a riotous display of all genders, sexualities, ethnicities and body types. [Ed Mendez](#), the first winner of this year's L'Oréal Professional Prize, proved to be a standout. The Afro-Latinx designer was unashamedly colourful in his approach, bulldozing textures and wacky graphics in a series of explosive looks worn by models of all different sizes. His fellow winner, [Jagan Macatungay](#), crafted sci-fi sporty micro frocks and leotards with abstract shapes that protruded from the fabric.

Elsewhere, [James Walsh](#) turned miscellaneous objects into crampy fashions, be it an aeroplane mini dress with an automatic propeller or a chihuahua toy baguette bag, and [Clarke Constantinou](#) made puffer fabric look like melting lava. The elevated men's staples of [Auron Faj](#) looked instantly shoppable, walking alongside the torn-up party garb of [Shakala Tchibé](#) and the queered couture of [Joe Pearson's](#) boys, with elegant bundles of fabric covering his models' bits and bobs in all the right places.

A name to keep an eye on is [Karin Asker](#), who was the first designer to have a hijabi collection featured in the MA CSM show. She fashioned traditional dress out of sportswear fabrics, laden in brash graphics which speak directly to the young, inner-city Muslims who wear trainers and tracksuits with their chadors and kaftans.

The CSM MA show is always astounding, but this year's showcase felt particularly brilliant. With these designers at the forefront, fashion's future looks bright.

Photography courtesy of Central Saint Martins.

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NEWS WOMENSWEAR
ISSUE 68 OF 10 MAGAZINE EXPLORES THE POWER OF HEALING – READ THE EDITOR'S LETTER



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BOUTIQUE IN PARIS

10 Magazine

"Primary-coloured chairs stacked into sculptures made the show's set, playing host to a riotous display of all genders, sexualities, ethnicities and body types."

"The CSM MA show is always astounding, but this year's showcase felt particularly brilliant."

- PAUL TONER

1GRANARY

CSM MA FASHION 2022: STOP OVERTHINKING, IT KILLS YOUR CREATIVITY

DISCOVER THIS YEAR'S CSM MA FASHION
SHOW, LINE UPS, AND SKETCHBOOKS

PUBLISHED FEB 18, 2022

WORDS NATASSA STAMOULI

INTERVIEWS HONOR COOPER-HEDGES, ALICE MAY STENSON, GRACE SOWHERRY



1 Granary

"Fuck overthinking," surprisingly more than one designer sighed. Almost unanimously, this year's class mentioned that their biggest takeaway from the Fashion MA at CSM was "fighting self-doubt" and "letting your instinct lead your work."

- Natassa Stamouli



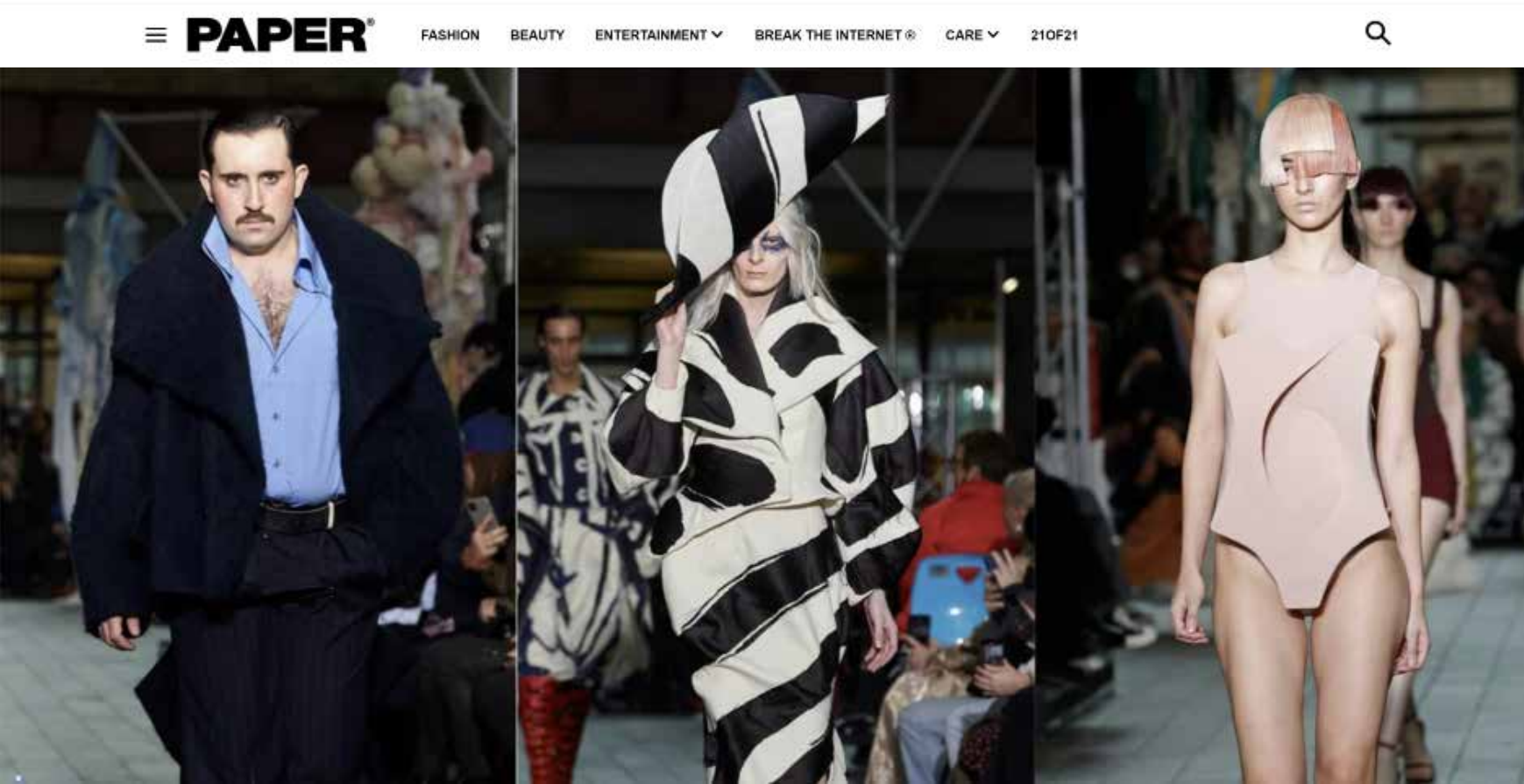
Paper Magazine

“Staged at London’s King’s Cross, the show was held inside the school’s entranceway, which was transformed into a winding runway.”

“While the catwalk was a chaotic mix”

“After all, it wouldn’t be life without a little bit of beautiful messiness involved.”

- Kanika Talwar



FASHION

Fashion's Next Big Designers Make a Statement at Central Saint Martins

by Kanika Talwar | 02 March

After two years of online showings, **Central Saint Martins'** MA: Fashion show finally returned to a physical showcase with 32 graduates of varying backgrounds bringing their grand ideas to life. Staged at London's King's Cross, the show was held inside the school's entranceway, which was transformed into a winding runway.

The front row was a mix of old-guard fixtures and new wave of British talent:: **Suzy Menkes**, **Michael Halpern**, **Charles Jeffrey**, Han Chong of **Self Portrait**, and more arrived to scope out the next generation. Designers of Yemeni, Turkish, Spanish, Peruvian and Filipino heritage made their debut — with a particularly strong showing from menswear designers this year. The aptly named collection, Shiny Shiny, reflects clothing that demanded the audience's full attention.

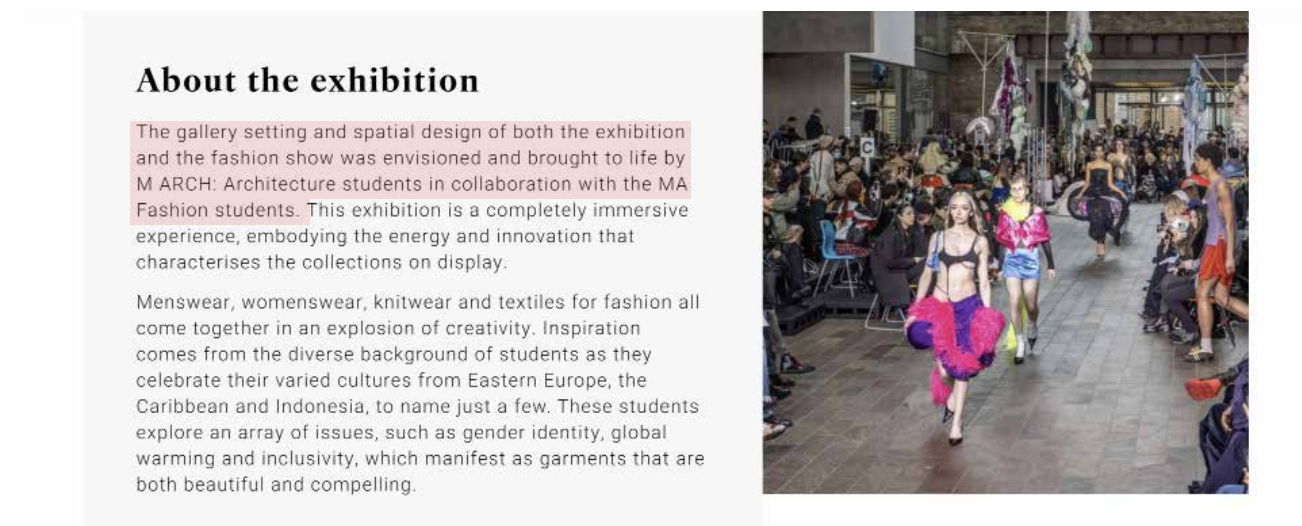
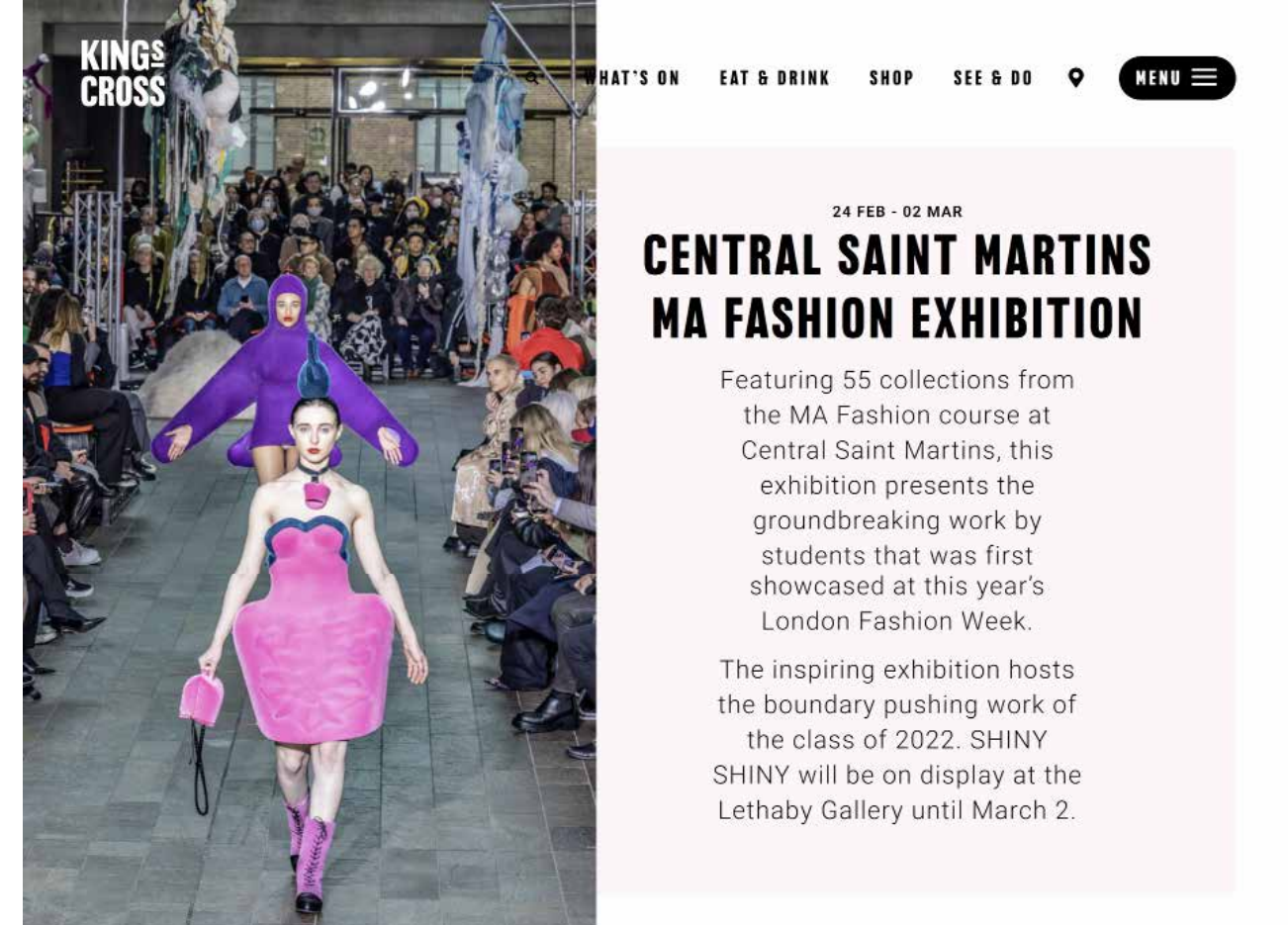
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The Biggest Shows, Parties And Celeb Moments At Paris Fashion Week

Elton John Is Entering Streetwear

'Lipgloss Boy' Eniola Adeoluwa Brings Beauty To Nigeria

While the catwalk was a chaotic mix, no doubt because of its 189 looks, it fittingly mirrored the state of mind of the postgraduate students creating collections during COVID-19. Against all odds, the designers faced the recent times of uncertainty with optimism. After all, it wouldn't be life without a little bit of beautiful messiness involved.



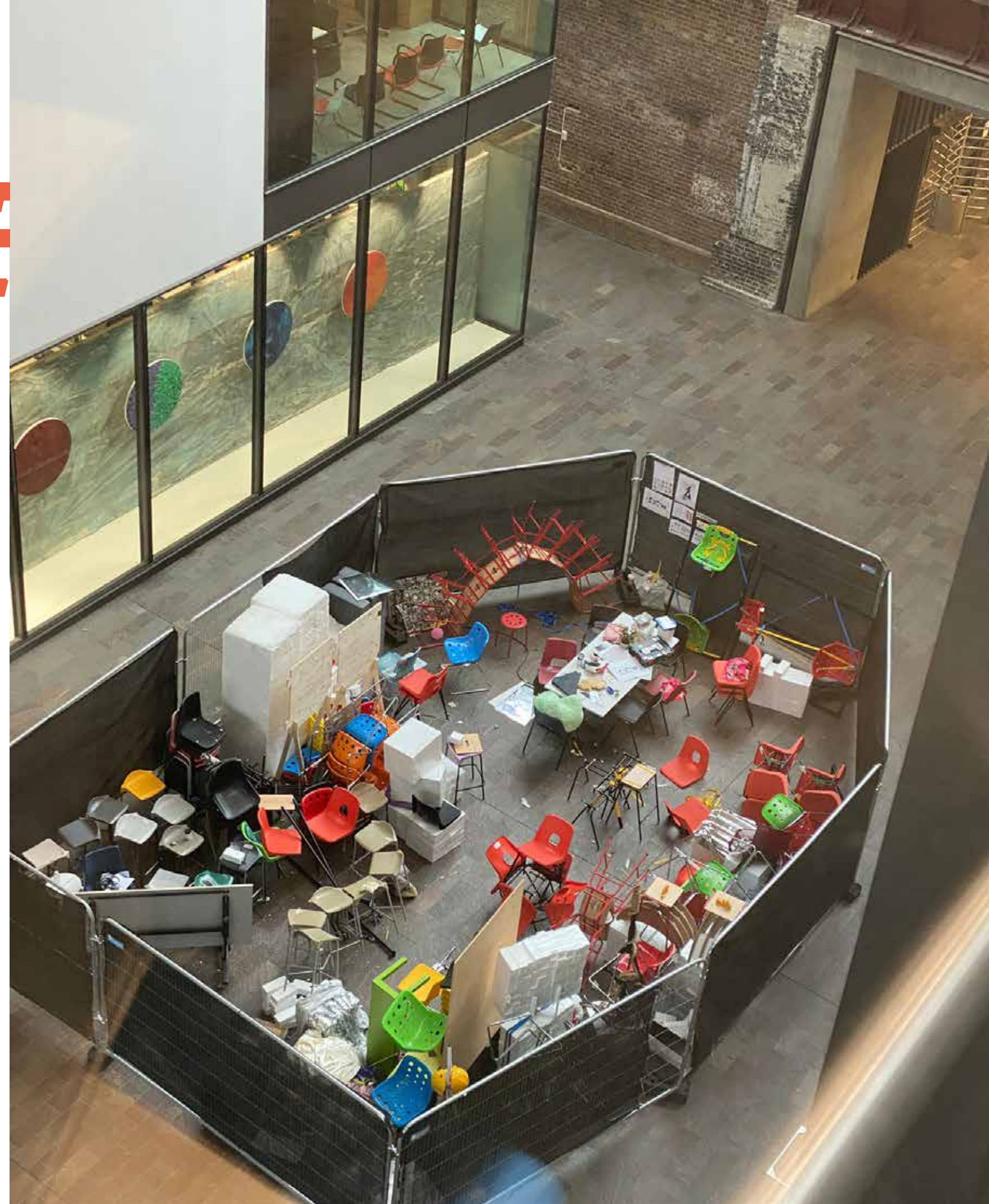
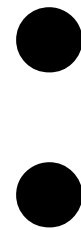
Kingscross.co.uk

"The gallery setting and spatial design of both the exhibition and the fashion show was envisioned and brought to life by M ARCH: Architecture students in collaboration with the MA Fashion students. This exhibition is a completely immersive experience, embodying the energy and innovation that characterises the collections on display."

REFLECTION

Miscellaneous (After) Thoughts
Improvisation

SECTION






"It felt as though we were able to enter a world that was completely unknown and alien (at least to me) and introduce a genuinely original and disruptive way of experiencing the spectacle of the fashion show. The process of designing and then fully realising this event at such a scale was incredibly exciting."

"Despite being the designers of the fashion show 'set', it wasn't certain until very close to the time of the event that we were actually invited to attend. When we arrived, it was made clear that we were not in fact part of the seated audience, but would have to find a place to stand. Given we knew the entire seating arrangement so well, we decided to ignore our tickets and find our own seats, adjusting our sculptural interventions so that they could accommodate us. In doing so we became even more a part of the show and the spirit of disruption we were trying to create. We positioned ourselves in order to guide the models around the show and, most importantly, claimed some of the best seats in the house for ourselves!"





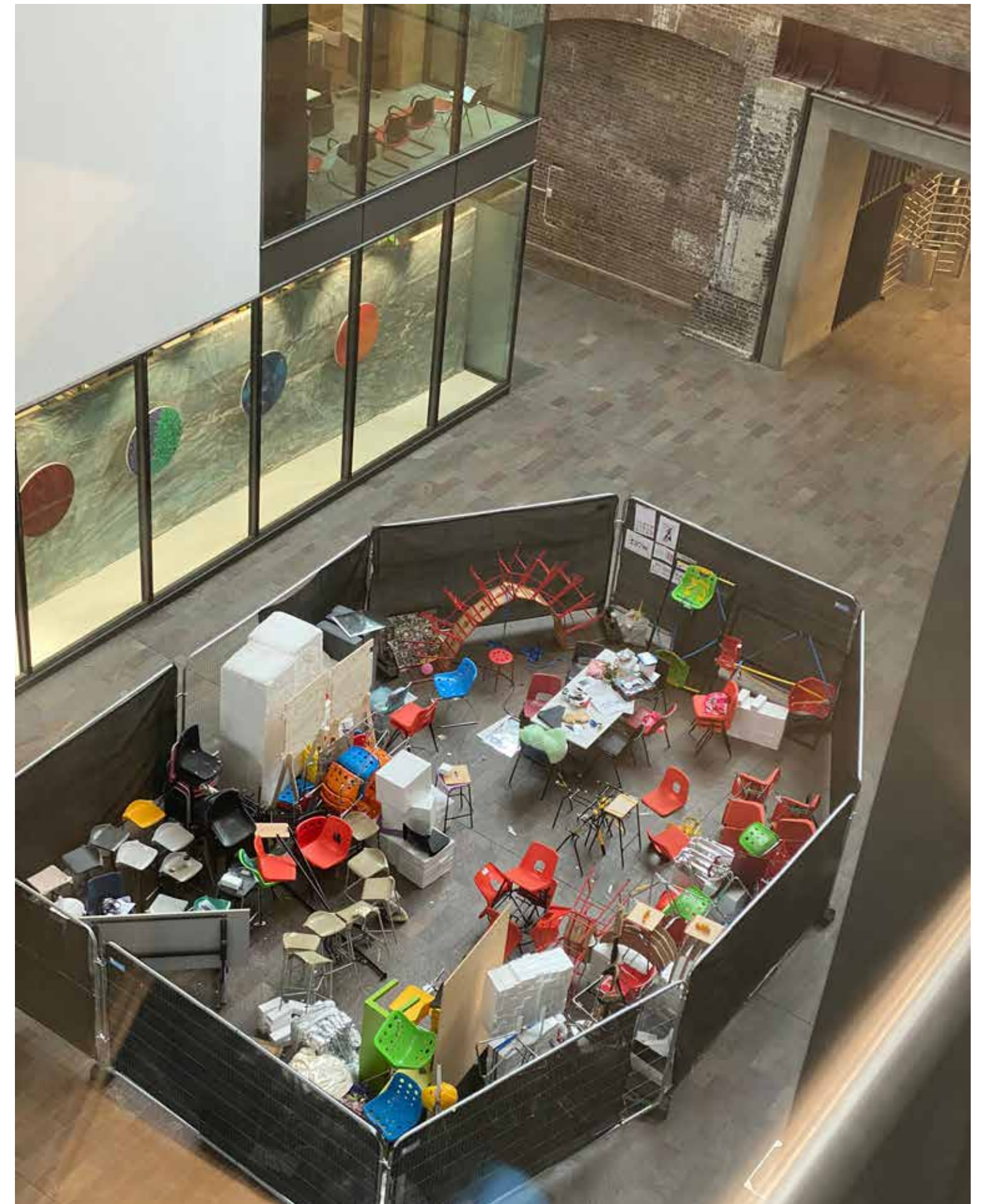
"It often felt as though we lacked the space for the kind of large-scale work we were undertaking. The university could benefit from exploring the provision of ambiguous and flexible spaces and encourage students to use the 'street' in a way that allows less red tape and scrutiny. Students should be free to take over parts of this vast space at short notice."



388



"Working in the street for weeks-on-end (the result of a lack of dedicated production space for the '**Exhibition Lumps**') brought forth countless interactions with building authorities prohibiting the presence of the work, but it also produced a network of helpers as I would require and ask for help lifting tables and holding racks in place, as well as making friends and start up conversations with interested passers-by."





"I really felt that Adriana & Kleanthis went above and beyond in their roles as tutors - they dedicated time, energy and enthusiasm that far exceeded what was required of them and really made the start of our time at CSM (and the uncharted territory of designing the show!) come together beautifully. They are the co-authors of this show, along with us. The lines between feedback, instruction, intervention, suggestion and inspiration have been wonderfully blurred and chaotic. With a project like this it never could have been any other way, and, frankly, I don't think we would have wanted it to be."

We all felt worried when the models started to mess up parts of the figure of eight choreography. This prompted us to start guiding them in the right direction helping this chaotic situation not escalate further. The model's reactions were priceless revealing the situation with confused and panicked looks on their faces when they approached a turn. Others appeared confident that they were going the right way that even one decided to form their route going the opposite direction.

At first, I was concerned that this may have affected the show as some models were not seen by the full audience. Whereas now reflecting this is what we originally wanted in the fashion show, which is this unexpected chaos that was out of our control. We wanted external forces to disrupt the show to encourage these real-life moments in the performance. This acted as an approach to reveal alternative ways of thinking about what a fashion show could be.



As a group we undertook a live workshop led by artist and sculptor Jack O'Brien. This workshop heavily influenced our methods of making with focus on use of improvisation.

The workshop was the first chance for us to throw ourselves into making. We used material around us to create improvised sculptural objects. Improvisation is a valuable skill that aligned with our concepts for the show. It is the art of acting and reacting, in the moment, to one's surroundings. This encourages new thought patterns and methods. This cycle for us was influenced by a comprehensive understanding of references and skills that were repeated.

Improvisation key in our collaboration as a group and in producing the objects that populated the catwalk. We focused on reacting to our immediate environment and rearranging it through improvisation. Essentially we were designing with the ordinary to cause disruption to the linear catwalk.

The use of improvisation as a method was successful in achieving an 'organised chaos'. Although it also required a lot of collaboration in order to make sure all of our components would fit within the concept and final catwalk composition.



IMPROVISATION









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GLOSSARY

Throughout the project out lab developed our own terminology & made up words.

That’s so stagecraft

A phrase introduced by Kleanthis. It relates to something that fits the aesthetic of our lab (Stagecraft) and what we are trying to achieve.

PhEnOMinAl

A word spoken with particular intonation, introduced to the group by Brian. It is an expression of admiration and approval.

Stagecrafters

The term we have given ourselves as a collective group. This is the title of our working position and how we want to be referred to as a collective.

Negotiations

A term for the interactions between models on the catwalk. The collision point became a moment for subtle negotiations through use of gaze.

Decorate

The act of over-designing, relating to both the hangings and the statement lumps. A term most commonly used by the tutors.

Minimal Aesthetic

The aesthetic of the lumps resulting from a minimal purposefulness via the dismissal of aesthetic flourishes.

Slip n’ Slide

The inevitable result of heavy clothes hangers on a slanted rail should they not be fixed into position.

‘Not a clothes store’

The desire to avoid the linear store-like concept and aesthetic

Chai Latte

A term used by Fabio to express the aesthetic to avoid when designing the show. We don't really know what this means.

Brings it to Life

The moment that a single intervention or addition to a lump brings sufficient complexity without distraction.

Rostra

The term used by Svend when referring to the staging modules which make up the human seating lumps.

Loan Store Front

A danger zone for production. An area in which we caused clutter and disruption on the street. We were asked to evacuate the zone due to safety issues.

Precariously Balanced

The aspired deliberate attempt to keep something securely fixed whilst looking like it will topple.

Hoist

A system developed by the Hangings team in order to get the height needed to work. The hangings were hoisted over a 4.5m beam in D102.

Dress it

The act of dressing a hanging structure in order to manipulate the fabric we had gathered. A term most commonly used by the tutors.

Fashion Bin

The main source of material for the hangings. Initially interacted with by diving for trash, before we arranged a weekly collection day.

Christmas Decoration

A term introduced by Kleanthis. Used to discourage overdecorating and over-designing the hangings in an undesired aesthetic.

Organised Chaos

A phrase mostly used by Fabio and MA fashion to describe the aesthetic of the show and the overall aims for the design of the show.

Figure of 8

A short phrase used to describe the choreography and the shape of the catwalk. Mostly used to explain to external collaborators.

Drape it

The act of arranging fabric on a hanging and pinning/sewing it down, in order to achieve more depth and texture.

Lumps

Our main concept and the general term for the designed pieces. Mostly used when the actual name of the piece is forgotten.

Make it Poof

A term used by the tutors to encourage more volume and depth in the hangings. The stage of work after dressing the structure.

Non linear narrative

Our ambition for the show and Catwalk, to disrupt the linear and provide an alternative narrative.

Modules

The short term used for the staging modules which made up the main seating lumps to be populated with chairs.

Collision

The moments of collision were designed to happen in the centre of the choreography. There were three crossings at this point.

Hanging

The term used to describe the waste fabric totems which populated the catwalk, along with statement lumps and seating.

Procession

The act of installation and de-installation, transporting all of the hangings and statement lumps out onto the catwalk.

Seating statement lumps

Pieces designed from % 100 re-used objects. These are designed to become seating options for the audiences to create 1-1 interactions - disruption of the seating act.

Under the Stairs

A key space of production for the hangings due to lack of space with the height needed to work. Also a hub for storage before the compound.

Compound

The compound was a space built up from metal fencing on the street. A general storage space on the street erected for production.

Blobular

A term used by the Hangings group to describe the desired aesthetic for components of the pieces. Referencing a roughly spherical shape.

Statement lumps

Pieces designed from % 100 re-used objects. They coordinate with the choreography and guide the users.

Glitch

A main concept introduced at the conceptual stage. Looking at the disruption of the ordinary in an organic way.



CREDITS & ACKNOWLEDGMENTS

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Project Management:
Stefan Sloneczny, Commercial Events Management, CSM Innovation

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LOVE,
STAGECRAFT