

ARHITEKTURA I MODA

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Proteklih nekoliko godina bili smo u prilici uvjeriti se koliko je prostora u medijima bilo posvećeno temi mode i arhitekture. Brojni su razlozi njezine iznenadne popularnosti, među kojima je izložba *Skin+Bones: Parallel Practices in Fashion and Architecture* zasigurno bila najvažnija. Prijašnjih desetljeća veze između mode i arhitekture nisu bile toliko intenzivne; dapače, mogli bismo bez imalo ustezanja reći da su bile rijetke. No, od 80-ih godina nadalje očigledno je da su ojačale. U tom kontekstu ne možemo zanemariti utjecaj postmodernizma, koji je u velikoj mjeri pospješio njihovu međusobnu povezanost. Pojavom postmodernizma ukrasi i boje opet su došle u modu, ponovno je 'otkriven' i transformiran art deco. Zanimljivo je prisjetiti se kako 80-ih godina prevladava neprivlačna i nezanimljiva moda, dok su svi drugi predmeti bili gotovo predizajnirani. S povratkom

interesa za dekorativnost unutrašnje uređenje prostora i arhitektura utjecali su na modu kao i na nakit toga doba. Spomenimo kako je nakit tada bio puno zanimljiviji nego moda, jer je nakon revolucionarnih 70-ih ušao u fazu punog procvata osobnih izričaja. To je vrijeme kad se pojavljuju prave zvijezde među arhitektima, pa sukladno tome sve što su dotakle dobiva status vrhunske kvalitete. I što je učinio poduzetnik Alessi? Od vodećih arhitekata toga doba naručio je projekte za nakit. Bilo je zanimljivo vidjeti što su učinili, jer osim Hansa Holleina nitko od njih nije imao iskustvo u tom mediju. Najveći broj njihovih projekata bio je inspiriran arhitekturom ili kiparstvom, osobito egipatskima, i pojedinim povijesnim kulturama. Tek nekoliko stvorenih primjeraka posjeduje karakter suvremenog nakita. Alessi je od arhitekata tražio da projektiraju nakit u konvencionalnim

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In the past few years, we have witnessed an increase in the amount of media space dedicated to the subject of fashion and architecture. There is a number of reasons for the sudden popularity of this topic, among which the *Skin+Bones: Parallel Practices in Fashion and Architecture* exhibition was certainly the most important one. In the previous centuries, links between fashion and architecture were not that intense; on the contrary, we may say without hesitation that they were scarce. However, from in the 1980s onwards they began to grow visibly stronger. The influence of postmodernism cannot be ignored in that context, since it greatly accelerated the evolution of this connection. With postmodernism, ornaments and colours were back into fashion, while art deco was 'rediscovered' and transformed. It is interesting

to recall that in the 80s fashion was rather unattractive and dull, whereas all other objects appeared almost overdesigned. With the reawakened interest in decoration, interior design and architecture began to exert influence on fashion and jewellery. One should note that jewellery was far more interesting than fashion at that time, since the revolutionary 70s had brought about its full bloom as a means of personal expression. It was the era when outright celebrities emerged among the architects, and all that they touched would acquire the status of top quality. And what did the enterprising Alessi do? He commissioned jewellery from some of the leading architects. It was interesting to see how they coped with it, for apart from Hans Hollein, nobody had had any experience in that medium. Most of their projects were inspired by architecture or sculpture,

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HUSSEIN CHALAYAN,
HALJINA OD TILA, BEFORE
MINUS NOW KOLEKCIJA,
PROLJEĆE-LJETO 2000.

HUSSEIN CHALAYAN,
TULLE DRESS, BEFORE
MINUS NOW COLLECTION,
SPRING-SUMMER 2000

materijalima - zlatu, dragom i poludragom kamenju, zbog jasnih komercijalnih razloga. Nekoliko godina poslije bio sam u prilici razgovarati s Gravesom i Holleinom i saznao sam da ih je zabavljalo raditi projekte za te 'male objekte'; sljedeća stvar koju su očekivali trebao je biti prijedlog za 'projekt' neke odjeće. To su, naravno, rekli šaleći se, a takva ponuda im nikada nije stigla.

Međutim, modni su kreatori uzvratili udarac koristeći oblike iz područja arhitekture i način razmišljanja arhitekata. Novonastala privlačnost između mode i arhitekture rezultirala je pojavom novih hibridnih praksi i više se nije radilo o rijetkim, pojedinačnim i izdvojenim primjerima kao što je to bio Miyake koji je kasnih 70-ih godina eksperimentirao u fibreglasu.

Evolucija suživota arhitekture i mode osobito je zanimljiva za istraživanje u kontekstu novog načina obrazovanja koji se popularno zove po gradu Bologni. Unutar toga procesa studenti prate nekoliko različitih kolegija i za očekivati

je da oni koji polaze satove mode, unutarnjeg uređenja, scenografije i nakita u krajnjem rezultatu prenesu iskustva jednog medija u drugi. Ako se to ostvari, u budućnosti će postojati velik broj hibridnih djelatnosti u kojima ćemo prepoznati različite medije. No, već danas u svijetu djeluje brojna populacija mladih stvaratelja koji bez ograničenja koriste nekoliko različitih medija, koji zavrjeđuju našu pozornost možda čak i više od elitnih sudionika prikazanih na izložbi *Skin+Bones*.

Do koje je mjere arhitektura prepoznatljiva u načinu odijevanja neke osobe? Mnogo puta naći ćemo se u situaciji da prema izgledu neke osobe pretpostavimo u kakvoj kući/ stanu živi, jer pojedinci odjećom njeguju i iskazuju svoju osobnost. Arhitektura kuće/stana, osobito na Zapadu, odgovara načinu odijevanja, pa je za pretpostaviti da se te osobe ulaskom u interijer skladno sjedinjuju s prostorom. Jedan od posljednjih takvih primjera koji sam zamijetio bio je potpuni spoj minimalizma - odjeće, nakita, izbora



MICHAEL GRAVES,
PRSTEN

MICHAEL GRAVES,
THE RING



HANS HOLLEIN,
PRSTEN

HANS HOLLEIN,
THE RING

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especially Egyptian, and by certain historical cultures. Only a few examples had the character of modern jewellery. Alessi wanted them to design the jewellery in conventional materials – gold, precious, or semi-precious stones – for clear commercial reasons. Several years later, I had an opportunity to speak with Graves and Hollein, and they told me how it had amused them to design those 'small objects'; the next thing they were expecting was a proposal to 'design' some garments. They were joking, of course, and such a proposal never came.

But then fashion designers decided to strike back and began using forms adopted from architecture and its way of thinking. The newly created attraction between fashion and architecture resulted in the appearance of new, hybrid practices; and those were no longer rare, sporadic, and isolated examples such as Miyake, who had experimented with fibreglass in the late 70s.

The evolution of coexistence between architecture and

fashion has turned out particularly intriguing in the context of the new system of education, named after the city of Bologna. Students are now attending very different courses and it should only be expected that those who opt for classes in fashion, interior decoration, stage design, and jewellery should transpose their experiences from one medium into another. If that happens, there will be a large number of hybrid practices in the future, revealing the influences of various media. Yet even today there is a numerous population of young designers that make use of several different media without limitations, and perhaps they deserve our attention far more than the distinguished participants of *Skin+Bones*. To what extent can we discern architecture in the style of someone's clothing? Often we find ourselves in the situation that we just glance at someone's clothes and we can already guess what sort of house or apartment he or she lives in, since people tend to cultivate and express their personality through clothing. The architecture of one's house

namještaja, rasvjete, i, naravno, arhitekture (radilo se o simbiozi japanske odjeće, engleskog dizajna i američke arhitekture). U ovom trenutku je neizbježno sjetiti se brojnih različitih povijesnih perioda tijekom kojih se podrazumijevala stilaska podudarnost i zaokruženost arhitekture, odjeće i uporabnih predmeta.

U sjećanju su nam slike pećinskih ljudi skupljenih oko vatre, prekrivenih životinjskim krznom. Možda je to bio prevladavajući 'stil' u 'modi' toga doba, iako su ti materijali, naravno, prvenstveno služili za zaštitu od vremenskih i klimatskih uvjeta. Koža koja im je služila za pokrivanje tijela korištena je i kao prenosivi šatorski pokrov. Možemo reći da je to temeljna povezanost odjeće i nastambe – kasnije mode i arhitekture - koja se razvijala tijekom stoljeća.

Moda i arhitektura su uvijek dijelile recipročni odnos temeljen na zajedničkim vizualnim i intelektualnim principima. Obje utječu na okolinu definiranu sviješću o podjeli prostora i stvaraju strukture zasnovane na volumenu, funkciji, proporciji i materijalu. Utjecaj arhitekture u modi vidljiv je u uporabi savitljivih materijala, strukture membrane, vrlo laganog stakla i fleksibilnih plastičnih masa. Istovremeno suvremeni arhitekti 'posuđuju' tehnike tradicionalnog krojenja i vezenja za dizajniranje interaktivnih, napuhanih i prijenosnih staništa. Usporedbom gurua arhitekture kao

što su Rem Koolhaas, Zaha Hadid i Frank Gehry s modnim kreatorima poput Alexandra McQueena, Comme des Garçon, Husseina Chalayana, Junya Watanabe i Issey Miyakea otkrivamo da te discipline imaju mnogo toga zajedničkog. S druge strane, iznenađujuće je da arhitektura i moda imaju toliko dodirnih točaka, jer su razlike među njima očigledno vidljivije. Moda je često efemerna i površna, koristi mekane, fluidne materijale; za razliku od toga arhitekturu smatramo monumentalnom i trajnom, medijem koji 'počiva' na čvrstim materijalima.

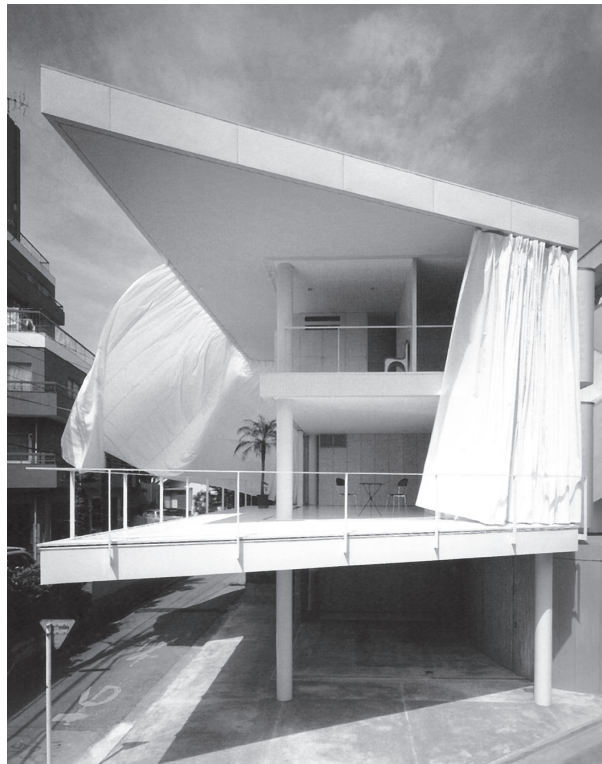
Bez obzira na razlike u veličini, mjerilu i materijalu, polazište mode, jednako kao i arhitekture, ljudsko je tijelo. Obje nas zaštićuju i istovremeno opskrbljuju značenjima kojima izražavamo svoju osobnost, politička, vjerska, kulturološka i druga uvjerenja i stavove. Na mjestima gdje modni kreatori koriste arhitekturu za stvaranje hibridne odjeće-skloništa, arhitekti koriste modu i njezine materijale (tekstil) kako bi promijenili naličje arhitekture. Arhitekti zavide modnim dizajnerima na pokretljivosti i fluidnosti konvencionalne odjeće, jer bi mnogi željeli da njihove zgrade nisu toliko statične i inertne. S druge strane, kompjuteri su dali poticaj njihovim snovima o oblikovanju fluidnih struktura, dok su (pametne) suvremene tkanine omogućile da zgrade 'iskorače' u područje interaktivne dinamične okoline. Najbolji

or apartment, especially in the West, corresponds to the style of one's clothes and it is quite likely that such people will merge harmoniously with their spaces upon entering the interior. One of the most recent examples I have seen was a perfect fusion of minimalism – including clothes, jewellery, choice of furniture, lighting and, of course, architecture (a sort of symbiosis of Japanese clothes, English design, and American architecture). This is the point at which we must glance back into various historical periods that required a stylistic correspondence and completeness between architecture, clothing, and items for everyday use.

We can all visualize images of cavemen gathered around the fire, covered with animal fur. Perhaps it was the prevailing 'style' in the 'fashion' of the time, even though such materials primarily served to protect humans from harsh weather and climatic conditions. Leather with which they covered their bodies was also used as a mobile tent. We may call that a case of basic correspondence between clothing and housing – which would later become fashion and architecture – which then evolved through the centuries. Fashion and architecture have always been in a relationship of reciprocity, based on their shared visual and intellectual principles. They both influence their surroundings, defined by an awareness of space division, and create structures

based on volume, function, proportion, and material. The impact of architecture on fashion is obvious in the use of elastic materials, membrane structures, very light glass, and flexible polymers. At the same time, modern architects have been 'borrowing' the techniques of traditional pattern-making and embroidery in order to design interactive, inflated, and mobile housing. When comparing the gurus of architecture such as Rem Koolhaas, Zaha Hadid, or Frank Gehry with fashion designers such as Alexander McQueen, Comme des Garçon, Hussein Chalayan, Junya Watanabe, or Issey Miyake, we will discover that these two disciplines have a lot in common. On the other hand, it is surprising that architecture and fashion should have so many points of contact, since differences between them are rather obvious. Whereas fashion is often ephemeral and superficial, using soft and fluid fabrics, architecture is considered monumental and lasting, a medium 'anchored' in durable materials. Regardless of all differences in size, proportion, and material, the starting point of fashion is the human body, same as in architecture. Both of them are there to protect us, but at the same time they supply meanings that enable us to express our personalities, our political, religious, cultural, and other convictions and attitudes. Where fashion creators might use architecture in order to create a hybrid

primjer koji odgovara toj tvrdnji jest *Curtain House* Shigeru Bana koji je spomenuo da “kad god izmislimo novi materijal ili novi strukturalni sistem, nova arhitektura proizlazi iz toga”. Brojni su primjeri iz povijesti – arhitekture kao i mode – uvjetovani klimatskim okolnostima, ali i odnosom prema tijelu, rodnim i seksualnim odnosima, koji su važni pokazatelji moći, statusa i dokaza osobnosti. U današnje vrijeme gotovo sve svjetski poznate modne kuće projekte svojih sjedišta ili glavnih dućana povjeravaju arhitektima koji su se ‘dokazali’ projektiranjem muzeja, urbanih spomenika poput nebodera, i koji su pritom, po mogućnosti, dobitnici Pritzkerove nagrade. Natjecanje današnjih modnih Medicija u želji da jedni druge nadmaše kvalitetom izgrađenog prostora, njihovim oblikovanjem i unutarnjim uređenjem, moglo bi se poistovjetiti sa srednjovjekovnim dvobojima. Na primjer francuski mogul Bernard Arnault nedavno je uvrstio Franka Gehrya u popis arhitekata za koje smatra da su pogodni projektirati Fondaciju Louis Vuitton za stvaralaštvo, ali tek nakon što ga je Karl Lagerfeld upozorio da je Tadao Ando, koji je dotad bio na vrhu Arnaultove liste, već angažirao njegov suparnik Francois Pinault, vlasnik PPR-a (koji je, uz ostalo, vlasnik grupacije Gucci). Dugo godina moda je bila shvaćena kao površna i prevrtljiva; barem ju je tako doživljavala većina arhitekata. Izvjesna



SHIGERU BAN ARHITEKTI,
KUĆA SA ZIDOM OD ZAVJESA, TOKYO, 1993.–1995.

SHIGERU BAN ARCHITECTS,
CURTAIN WALL HOUSE, TOKYO, 1993–1995

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type of clothing/shelter, architects might use fashion and its materials (fabrics) in order to alter the reverse side of architecture. Sometimes they envy fashion designers for the mobility and fluidity of conventional clothing, since many would want their buildings to be less static and inert. But then again, computers have given wings to their dreams about designing fluid structures, while (intelligent) modern fabrics have made it possible for buildings to ‘step out’ into the field of interactive, dynamic environment. The best example illustrating that statement is the *Curtain House* designed by Shigeru Ban, who once observed that “whenever we invent a new material or new structural system, a new architecture comes out of it.”

There are numerous examples from history – both in architecture and in fashion – that were determined not only by climatic conditions, but also by attitudes towards the body or towards gender and sexual relations, which are powerful indicators of power, status, and personality. Today, almost all famous fashion houses entrust the design of their administrative buildings or retail stores to architects that have ‘proven’ themselves by designing museums or urban monuments such as skyscrapers, and are moreover, if possible, winners of the Pritzker’s award. The competition between these fashion Medici of today, expressed in their

wish to surpass one another in the quality of built spaces, their exterior and interior design, sometimes resemble medieval duels. Thus, French mogul Bernard Arnault has recently included Franka Gehry on the list of architects whom he considers suitable for designing the Louis Vuitton Foundation for Creation, but only after Karl Lagerfeld warned him that Tadao Ando, who had been on the top of Arnault’s list until then, was already engaged by his rival Francois Pinault, the owner of PPR (and also of the Gucci group). For many years, fashion was considered superficial and fickle; at least it was perceived as such by most architects. A measure of snobbism still determines their attitudes towards fashion, since architecture tends to place an emphasis on its durability and monumentality as opposed to seasonal changes in fashion. With the appearance of intellectualistic Japanese fashion designers, such as Yamamoto, Miyake, and Rei Kawakubo, architects have started to show some respect towards fashion, exploring the techniques that they could use in construction or when designing interesting façades or interior surfaces. Occasionally they even use fashion insights in designing rather complex forms.

How come that Japanese fashion designers have exerted such an influence? It is primarily because they are less subjected to the Western canon and there is no

količina snobizma određuje odnos prema modi i danas, jer arhitektura uvijek ističe svoju trajnost i monumentalnost u odnosu na sezonske modne promjene. S pojavom intelektualnijih japanskih modnih dizajnera, kao što su Yamamoto, Miyake ili Rei Kawakubo, arhitekti su pokazali veće poštovanje prema modi, istražujući tehnike koje mogu upotrijebiti u konstrukciji ili pri oblikovanju zanimljivih pročelnih i interijernih površina. Osim toga, povremeno se koriste modnim iskustvima kako bi oblikovali složenije oblike. Zašto su japanski modni kreatori izvršili takav utjecaj? Prvenstveno stoga što manje podliježu zapadnjačkim kanonima, a u njihovoj tradiciji ne postoji diskriminacija između primijenjene i "lijepe" umjetnosti. U tom kontekstu važnost je minimalizma u japanskoj tradiciji neizmjerana, dok su u Europi i minimalizam i dekonstruktivizam imali veliki utjecaj na modne dizajnere, među kojima možemo izdvojiti Martina Margielu, belgijskog ikonoklasta koji je izokrenuo,

raščlanio i rekonfigurirao odjeću. Među njih svakako pripada i Hussein Chalayan, kreator britansko-tursko-ciparskih korijena koji je pomaknuo granice pokretljivosti odjeće u suradnji s nevidljivim elektronskim dodacima. Na izložbi *Skin+Bones* nedostajala mi je arhitektura Stevena Holla, jer sam u njegovim radovima vidio mnogo poveznica između umjetnosti gradnje i mode. Holl kroji svoje kuće u odnosu prema prirodi prostora u kojem nastaju. Za njega su vrijeme, svjetlo i prostor najvažniji čimbenici stvaralaštva; međutim, ono što dijeli s modnim kreatorima jest izvanredan senzibilitet za boju, geometriju, detalj i materijal. Njegove kuće, jednako kao i odjeća, istodobno otkrivaju i skrivaju, dok se elegantni detalji poput spiralnog stubišta koje vodi prema auditoriju Kiasme mogu pronaći na odjeći nekoliko autora. Jedna od njih je svakako belgijska kreatorica Ann Demeulemeester. Zajedno sa svojim suprugom, ova kreatorica izravno je povezana s arhitekturom: obnovili

GEORGES BAINES, MODNI ATELJER I
FOTOGRAFSKI STUDIO DEMEULEMEESTER-ROBYN,
INTERPOLACIJA UZ LE CORBUSIEROVU KUĆU
GUIETTE, ANTWERPEN, 1993.–1995.

HERZOG & DE MEURON,
BIBLIOTEKA TEHNIČKOG SVEUČILIŠTA
U EBERSWALDEU, NJEMAČKA, 1994.–1999.



GEORGES BAINES, THE ATELIER'S DESIGN STUDIO
DEMEULEMEESTER-ROBYN, INTERPOLATION
NEXT TO LE CORBUSIER HOUSE GUIETTE,
ANTWERPEN, 1993–1995

HERZOG & DE MEURON,
LIBRARY OF THE EBERSWALDE TECHNICAL SCHOOL,
AT EBERSWALDE, GERMANY, 1994–1999

discrimination between applied and "fine" arts in their tradition. Owing to that, minimalism has had an enormous importance in Japanese culture. In Europe, minimalism and deconstructivism have made a considerable impact on some fashion designers, particularly Martin Margiela, a Belgian iconoclast who has inverted, dissected, and reconfigured clothing. We should also mention Hussein Chalayan, a designer of British-Turkish-Cyprian origin, who has shifted the limits of mobility in clothing by adding invisible electronic elements.

What I missed at *Skin+Bones* was the architecture of Steven Holl, since I see many links between the arts of construction and fashion in his work. Holl designs his houses with respect to spaces in which they are set. Time, light, and space are the most important factors of his creative work; however, what he shares with fashion designers is an extraordinary feeling for colour, geometry,

detail, and material. His houses resemble garments in that they cover and reveal at the same time, while elegant details such as the spiral staircase in Kiasma, leading towards the auditorium, can be found on garments produced by more than one designer. Belgian designer Ann Demeulemeester is certainly one of them. Together with her husband, she has found a direct link to architecture: they renovated and thus saved the only building designed by Le Corbusier in Antwerp (Guiette House). They were assisted in that project by the excellent Belgian architect Georges Baines, who attended Le Corbusier's lectures in his youth and owns a large collection of his paintings. Next to the Guiette House, Baines designed a new residential and working space for the Demeulemeester-Robyn couple. Examples of cooperation between architects and fashion designers are numerous, especially since the recent construction of a number of fashion houses with retail



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su i na taj način spasili jedinu Le Corbusierovu kuću u Antwerpenu (kuća Guiette). U tome im je pomogao izvanredni belgijski arhitekt Georges Baines koji je u mladosti slušao Le Corbusierova predavanja i posjeduje veliku kolekciju njegovih slika. Pritom je Baines tik pored kuće Guiette sagradio novi stambeni i radni prostor za par Demeulemeester-Robyn.

Primjeri suradnje arhitekata i modnih kreatora nebrojeni su, pogotovo otkako su posljednjih godina izgrađene modne kuće s dućanima, poput zgrade Tod's Omotesando japanskog arhitekta Toyo Itoa (2002.-2004.). Istodobno japanski modni kreator Yoshiki Hishinuma koristi potpuno isti uzorak razgranatog debla kao i Ito da bi strateški pokrio tijelo i zadržao oblik haljine. Jacques Herzog i Pierre de Meuron poznati su po inovativnim 'omatanjima' i 'odijevanju' zgrada, ali isto tako i po svojoj pažnji u odabiru materijala, uzoraka i manipulacijama na površinama zgrada. Herzogov osobni interes za modu potječe iz vremena njegova odrastanja uz majku krojačicu pored koje je razvio osjećaj za kvalitetne uzorke i teksture. "Glamurozni aspekt mode nas ne fascinira... zanimljivije nam je što ljudi nose, što žele omotati oko svog tijela... Zanima nas taj aspekt umjetne kože s kojom se ljudi intimiziraju.", izjavio je u razgovoru za časopis *El Croquis* 1997. godine. Doslovno odijevanje

i presvlačenje umjetnom kožom vidljivo je u velikom broju njihovih zgrada. Od biblioteke u Eberswaldeu (1994.-1999.), zgrade Ricola-Europe za proizvodnju i skladištenje (1992.-1993.), Pradine zgrade u Tokiju (2000.-2003.) sve do Nacionalnog stadiona za Olimpijske igre u Pekingu 2008. godine. Velik broj primjera bio je zastupljen na izložbi *Skin+Bones* kao dokaz da se nikad završena priča o međusobnoj inspiraciji između mode i arhitekture nastavlja u sve zanimljivijem smjeru.

NENAD ROBAN – DIPLOMIRAO OBLIKOVANJE NAKITA NA KRALJEVSKOJ AKADEMIJI LIJEPIH UMJETNOSTI U ANTWERPENU, BELGIJA (1977.), I POSLIJEDIPLOMSKI STUDIJ NA VIŠEM INSTITUTU ANTWERPENSKE AKADEMIJE (1989.-90.). PREDAJE OBLIKOVANJE NAKITA U ZVANJU DOCENTA NA AKADEMIJI PRIMIJENJENIH UMJETNOSTI SVEUČILIŠTA U RIJEKI.

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TOYO ITO, TOD'S OMOTESANDO,
TOKYO, 2002.-2004.

TOYO ITO, TOD'S OMOTESANDO,
TOKYO, 2002-2004

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stores, such as Tod's Omotesando by Japanese architect Toyo Ito (2002-2004). At the same time, Japanese fashion designer Yoshiki Hishinuma used exactly the same pattern of a branching tree as Ito did in order to cover the body strategically and to preserve the dress form. Jacques Herzog and Pierre de Meuron have become famous for their innovative 'wrapping' and 'dressing' of buildings, but also for the attention they pay to the selection of materials and patterns, and for their manipulation of building surfaces. Herzog's personal interest in fashion comes from his childhood, since his mother was a dressmaker and he could develop a taste for high-quality patterns and textures very early in life. "It is not the glamorous aspect of fashion which fascinates us. In fact, we are more interested in what people are wearing, what they like to wrap around their bodies... We are interested in that aspect of artificial skin which becomes so much an intimate part of people," he stated in an interview for *El Croquis* in 1997. Literally, dressing and wrapping in artificial leather is evident in a number of their buildings, such as the Eberswalde library (1994-1999), the Ricola-Europe production and warehouse building (1992-1993), the Prada building in Tokyo (2000-2003), or the National Stadium for the Olympic games in Peking (2008). A large number of such examples could be seen at the

LE CORBUSIER, KUĆA GUIETTE, ANTWERPEN



LE CORBUSIER, HOUSE GUIETTE, ANTWERPEN

Skin+Bones exhibition, which speaks of the fact that the never ending story of mutual inspiration between fashion and architecture will continue in directions that may become even more intriguing in the future.

NENAD ROBAN – GRADUATED JEWELLERY DESIGN FROM THE ROYAL ACADEMY OF FINE ARTS IN ANTWERP, BELGIUM (1977) AND COMPLETED HIS POST-GRADUATE EDUCATION AT THE SAME INSTITUTION (1989/90). CURRENTLY TEACHES JEWELLERY DESIGN AT THE ACADEMY OF APPLIED ARTS, UNIVERSITY OF RIJEKA, AS A SENIOR LECTURER.