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“The human body, seen as a person, wears on its surface, in its movements, gestures, expressions, habits and clothing, the very same insignia of national activity with which we console ourselves in architecture.”¹

Architecture and fashion are both constructions. Their frameworks make up the process of design. This process has form. It begins with a concept (origin) and ends with an executed work (description). To understand the overlap between building and clothing one needs to understand the order of these two constructions: Design sketches, scaled drawings (plans / patterns), the making or manufacturing of material, and the construction of that material, is the process from which the final configuration appears. This structure constitutes the language which is to be understood by each designer. The designer translates the mechanical process into legible speech.

So the makeup of process is that of structure and body, and it is this “flesh and bones” that bind origin and description into a meaningful fruit-product-object.

The designer translates the mechanical process into legible speech.

If origin is **essence** and description is **exterior**, then it is **process** which communicates between these two poles. This is the framework which moulds the creative process of design.

The relationship between interior and exterior is a reflective one. Since each person is a unique creation, his overlay describes his internal being. The process of clothing a structure **appropriately** depends on the individual nature of that structure. To clothe a body is to characterise that body. Clothing is the external reconstruction of the internal structure. The outside is tailored to suit the inside. Just as the facade of a building is inextricably linked to the plan and structure of the interior space, so to a person’s composure is an expression of his emotional and physical being.

To understand the composition of the framework and its order, one is required to undergo the architectonics of the process: the construction (dressing) and the deconstruction (undressing) of the body so that the design decisions are coherent from concept to presentation.



Coherency of design suggests the fitting together of various facets, so that a face or facade is made to appear. These words speak of a surface, exterior. They imply a process of layering. A sense of what is underneath; an expression; a hidden meaning; a plan; a structure. The face or facade of fashion has the power to transfix or shape a person's demeanour attitude or mode. Some people wear an ornate facade beneath which lies shallowness, other people mask their depths with a semblance of simplicity.

Adolf Loos criticized and objected to the convention of disguising a mediocre house with a glorious facade. On the exterior Loos's houses presented severe surfaces, "without character", which portrayed only the purity and clarity of ethical and aesthetic order. Meanwhile these anonymous exteriors housed innumerable details, sensitively designed to accommodate the inhabitants' personalities.²

"Description institutes a protocol of unveiling".³ Description

results from the activity of dressing and stripping in accordance with the individuality of the structure. The nature of the structure therefore requires appropriate attention or detailing to fit the form of the body being

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described, and so relates back to the design concept. For example: a person's clothes describe the shape of his body, certain aspects of his personality as well as his mood. These are reflective characteristics inherent both in fashion and in description. The configuration of architecture is similarly complimentary. Each detail presumes a quality of the overall form and finish. Every style reflects a spirit of the times (Zeitgeist). Following Hegel, Wolfflin *sees the human body as expression of spirit.*

To illuminate this idea of structure and destructure, a linguistic analogy: “In language, the sentence is the unit of meaning -- it is through the complete sentence that something is *said*. But it is also true that the meaning of the sentence is determined by the meaning of the words that compose it. It is because sentences have meaning that words do: and it is because words have meaning that significant sentences can be composed from them.”⁴

It is through *additive* structure that we appreciate the result and it is through *subtractive* destructure that we appreciate the process. These two forms shape Barthes’s “veracious duality: anything could be split up either into itself and its opposite, or into two versions of itself”.⁵

The process or order of dressing moves us from the singular to the plural form, the home to the work place. Stripping represents the intimacy of reconnecting with ourselves. It is this **identity** of clothing which enables us to move, to be displaced, to become something else. This is what Barthes stressed as the significance of opposites, “a way of being both passive and active, social and asocial, present and absent in one’s own life”.⁶

While architecture and fashion comprise of iconic and technological structures, they also rely heavily on the structure of language. Barthes speaks of “written clothing” as a necessary component of **description**. “The image freezes an endless number of possibilities: words determine a single certainty”, he goes on to say “what language adds to the image is knowledge [...] it constitutes a technique of opening the invisible”.⁷ The spectacle (finished work) can be viewed from many angles, whereas a written description of that spectacle is a single viewpoint.

The architectural detail and / or fashion *accessory* are to give to the overall

What is called *accessory* in fashion is very often the essential.

composition a sense of structure. It is the description of this structure which imbues the process or view with meaning.

(*Accessory* is a term derived from the real economic structure). What is called *accessory* in fashion is very often the essential. “Surface is as telling as depth”.⁸

“Barthes is constantly making an argument against depth, against the idea that the most real is the most latent, submerged...”⁹

Barthes sums up his structural analysis of written clothing “description is, if you will, an abstract garment entrusted to a concrete speech”¹⁰

The structures of clothing, building and language are consistent, public and universal as opposed to the events of fashion, architecture and speech which are changing, private and individual.

Loos’s position on clothing clarifies his position on ornament. He conceived clothing as a neutral envelope that has neither to be the sign of an artificial personality nor a manner of dissimulation. The outfit should be of a revelatory “transparence”; it should, by its discretion and its simplicity, reflect a truthfulness and purity in man... By dressing correctly and still preserving his integrity he can use the elements of decoration, whose mission is no longer to dissimulate or mask, but function as the signs of complicity and adhesion with the common cultural bases of society.¹¹

The Greeks understood structure of community through the construction of naval architecture. The ship building -- its rhythm is its hull’s shape which is the basis of the interactive/communal working of individual input. The ship’s hull interacts with the currents of the sea. Loos spoke of a room (an architectural land construction): “it adapts to the people who live in it like a violin adapts to music”. So there seems to exist this undisputed bridging piece or passage between inside and outside. This space is the bosom of privacy. Both architecture and clothing are enforced with this valued maternalism. It is this symbol of fertility which acts as a space - time concept.

If we look then at the **space** between inside and outside as a separating membrane between *body* and *surface*, it is structural in its symmetry. This strength gives equivalent value to both sides. Now we can understand better the reversible order between this inherent structure. Concept or conception, production and the shedding of skins is a natural micro/macroscopic cycle of growth and habitation.

No matter how modern or progressive *design* becomes it ~~is~~ always has to stay connected to the human being. This cycle involves the returning to the core-form (concept).

The space-in-between is habitable. It is quantifiable with both distance and direction. I call this displacement: *the space or place that a person occupies through his or her presence*. It is a relative dimension. It is the space that a person owns. To be human is first and foremost to honour one's own presence and to thereafter gain inner awareness through this.

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So the commutation between Barthes's "objective" and "literal" is habitation itself: dressing and undressing: the determined structure to the clothed body. It is this displacement that leads itself to expression and purpose.

Take for example *the plan* and *the elevation*. *The plan* for us is the abyss of abstraction, yet it is definite. It floats in space despite its singular order of focused dimension. Imagination is swimming yet it is shaped by the vessel of the mind. *The plan* gives a sense of proportion. It is process. Once you take away support or frame you free your image. The stripped build can now reveal what could not be understood by the structure in dressed form.

The elevation has been given ground. Columns give sides, now a dimensional order. It is visual. It gives direction, it introduces height. Once you give ground you give support *for every action there is a reaction*. Two forces speak with each other, locate one another.

In the movement of scale change occurs displacement. This awareness is the return to strategy; the soul-core-structure-body-cloth; and it is the *returning* to the framework which is essential prior to any dressing of any body.

From a simple masquerade to the mask, from a “role” (*personage*) to a “person” (*personne*), to a name, to an individual; from the latter, to a being possessing metaphysical and moral value; from a moral consciousness to a scared being; from the latter to a fundamental form of thought and action ---- the course is complete.¹²

The process of peeling is to reveal spirituality. This (inside) room is something personal. The clothing item is the (outside) surface. It bears description of what is happening underneath. Sometimes there is lining, an intermediate membrane, soft and sensitive, which touches both sides. Through the action of dressing and undressing *appropriately*, we will reach awareness of the space which touches two worlds, and will make rich the travelling to both these worlds - landmarks of spiritual and physical creation.

The process or plan is to learn from experience, and with this energy exalt on that experience. This awareness is knowledge, of what is appropriate, of what fits, of empty, of full, of absent, of present, of the space-in-between. It constitutes the value of displacement and the path between concept and execution.

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The mechanics or network between these two poles plug into the notches of potential. The journeying is the science of time as fashion is the custom of change. Since time is a description of space, it has to be in succession to space, there can only be a fourth dimension if there is a third dimension preceding it. Convention can then be looked upon as an application of movement. It chimes this giant physiological clock, keeping mode of the prevailing taste, of the latest style. The cyclical essence is embodied in the world of design.

Time like fashion is a quantum of potential (spiritual term) energy (physical term). The stripped state is private. It holds the intimacy of idea. The executed state is clothed, it is sent out, public, detached enough to be woven into a greater whole - the harmonious fabric.

The grid of streets that Hippodamus of Miletus imposed on very difficult existing terrain was orthogonal. Foundations were laid as regularly spaced streets intersecting at right angles. This was the **harmonia** understood by the early Greeks.

Harmonia, close fitting can be a feature of the tightly woven cloth only. A textile with a loose weave is not, so to speak, “harmonious”. It does not, properly speaking, appear at all. And one cannot produce a harmonious, tightly woven fabric if warp and weft threads are not regularly spaced and are not at right angles to one another, perfectly orthogonal.¹³

Projection comes from underneath.

The Greek notion of fabric was consistent with their system of urban planning. The fabric’s weave is the cloth. This knit creates a structure to light and movement which introduces time as the fourth dimension. Projection comes from underneath. Form (the shape of the body) is the lining of the underlying structure. The Hippodamian Grid forced movement in two perpendicular directions while Medieval Hilltop Cities were built to follow the natural contours of the topography. These two systems illustrate the perpendicular weave and the spiralling crochet. If the building is to define space then the structure is to define the building. Interior Space then lines the building. The cloth is the protective sheath to this intimate space. It endures the external elements and in alliance with the nature of the material allows freedom of movement (function) within.

The grid system through its tightly woven cloth emphasised the notion of intersection and consequently of location and reference. This reduced the possibility of losing one’s way.

People “**wove**” their cities to make them visible. Visibility was achieved by the learning of new paths and routes, which invariably led to familiarity and thus knowledge.

People “**wove**” their cities to make them visible.

According to ancient Indian tradition there are five “sheaths” of human existence. The physical frame is the first. The second is the vital body - life energy flows through us in invisible channels. The third is the mind (our emotions and thoughts), the fourth is the higher intellect (perfect thought and knowledge), and the fifth sheath is the “abode of bliss”. The bliss sheath is thought to consist of the positive energy that is associated with the divine. It is from this final sheath that the inner peace essential to true happiness emanates.¹⁴

These “sheaths” or “bodies” are not independent of one another, and changes in one - be they positive or negative - will affect and manifest in the others.

Experience is the cycle of retuning or backtracking. This movement facilitates the checking and correcting of mistakes. It is the re- processing or repetitive order that HaRav Kook discerns as the meaning of repentance. The returning to the origin or concept, that is, the starting anew, is the process whereby “doubt” is eliminated, and openness and happiness are anticipated. The condition, however, is that we acknowledge or recognise this new hope as optimism; and understand our natural sentence; to walk according to one’s nature;

It is through this that we gain the highest perception of ourselves. Percept follows concept. Concept is origin.

.....the correspondence of part with part exhibited by successful architecture is also a correspondence between inner and outer. It arises because we can see inert materials as endowed with impulses which have their origin in us; in fulfilling those impulses in architecture we realise the conception of ourselves, not as isolated subjectivities, but as self-conscious beings with an enduring identity in a public world.¹⁵

The detailing of the columns, (fluted or moulded, concave or convex, Doric or Ionic, male or female), describes the profile and locates it.

The spoken grid or network consists of the plan or order to the column structure. This columniation further constructs spatial subdivisions.

The distance between two columns on a Greek temple is also an interpolation of sound and space, that is, the stressed element versus the non-stressed element. This “tension” causes the effect of movement. The process of layering and combining, the dissolving of pollution, is the purification that the Greeks sought.

The elongation and tapering of column forms alters the body in space. The dressing of the body is the description or decorative motif. This intensifies the sense of flight which characterises the Greek temple. The detailing of the columns, (fluted or moulded, concave or convex, Doric or Ionic, male or female), describes the profile and locates it. It makes its meaning specific just as the word makes its image specific. The detail evident in base/abacus/capital fosters detachment as stressed elements compile (in a multiplicity of divisions) a composite whole. It is within this coherency that the figure emerges.

“Greek ornaments are emanations of the constructive forms , they are symbols of the dynamical functions of the parts to which they belong.”¹⁶

Foucault’s notion of refinement parallels the Greek notion of purification. Both suggest that the void or inner space is by no means negative, but rather the embodiment of consistency and logic. This consistency of space implies that the space or void is present. It is displaced space. It

Think of it as captured space, space located between structural components, or the space one feels between the body and the garment.

cannot be seen yet it is not absent. Think of it as captured space, space located between structural components, or the space one feels between the body and the garment. Visuality builds icons in the mind “the meaning of an image is never certain”.¹⁷ The structure forges the ability to “see” this abstract space. This understanding is of a personal nature - it is located in a private domain. Perhaps Foucault’s *conscience is an architectural reality of space*. So the success of the garment is personal. If you believe the dress fits then you have the ability to carry it off and feel beautiful.

“Le Corbusier cited as his model Diogenes, the Greek cynic philosopher who spent his last days living in a tub, and who is said to have thrown away his last utensil, a cup, when he saw a peasant drink from his hands. Like the philosophers quest for an honest man, Le Corbusier’s goal was a truthful architecture. His tone

Le Corbusier regarded whitewash as the architectural equivalent of nudity,

was explicitly moralistic..... Le Corbusier regarded whitewash as the architectural equivalent of nudity, a perfected

nakedness. This form of “dressing” inverts Semper’s earlier principle. Instead of a building’s tectonics permitting cultural expression, as in Greek polychromy, the dressing reveals the truth of the underlying body (its volume, its economy, its purposefulness). ~~But~~ Le Corbusier also granted whitewash another meaning, further distancing it from the Semperian position. Instead of covering, whitewash becomes a background, the base that permits us to think clearly and discard the superfluous..... Surface was the foundation for a new purified interior that blurred distinctions between surface and essence, appearance and truth.”¹⁸

When speaking of part and whole, particular and general, detail and form, we are also speaking of identity. A person is an individual because of his commitment to himself. This affects his spatial relationships with national and international bodies. The singular sense of self is subjected to communal and universal dynamics.

“Each part must be bound to the others in some relation of **appropriateness**, a relation which enables us to see the existence of one part as providing a reason for the existence of another.”¹⁹

Appropriate: of universal application. This takes place in every sphere of rational conduct. For example appropriate behaviour, appropriate speech, appropriate dress.²⁰

It is in the anatomy of society - the social structure defined by time - where Semper saw **style** in architecture.

Style: is not the accumulation of detail, but its fitting deployment.²¹

Barthes speaks of the inter-relationship between the world, clothing and fashion. He claims that commutation always takes place either between clothing and the world or between clothing and fashion, but never between the world and fashion. It is in establishing equivalents between the visible and the invisible where one establishes a relation between the garment and the world.

“and Phoebus it is that men follow when they measure cities; for Phoebus evermore delights in the founding of cities, and Phoebus himself weaves their foundations. Hephaestus as the hymn cited earlier suggests, taught men *erga*, the crafts that made possible the existence of human communities. The hymn also mentions Athena; “with bright-eyed Athena he taught men glorious crafts”. The craft specific to Hephaestus, god of the forge, was metalworking. The craft specific to Athena, goddess of the city, was weaving. Athena, patroness of all cities, but chiefly of course of Athens, taught people how to weave. If it was Apollo who masterminded colonial expeditions and wove the foundations of cities, it was Athena, bright-eyed patroness, also, of weavers, who taught people how to make these cities visible.”²²

The way we carry ourselves and the semblance we show has got to do with our relationship to Weltgeist and Zeitgeist. The expression of time is the expression of movement. “**Architecture** is an expression of its time insofar as it reflects the corporeal essence of man and his particular habits of deportment and movement; it does not matter whether they are light and playful, solemn or grave, or whether his attitude to life is agitated or calm; in a word, architecture expresses the “**lebensgefühl**” of an epoch”.²³

Wolfflin connected the **lebensgefühlen** which architectural forms express with an intuitive apprehension of the form and movement of the human body.²⁴

Our technological advancement is a measure of time. It is this flux which incorporates the cyclical essence of design into this world. On a social or cultural basis, people constitute the core. It is then fashion and architecture which clothe this core (people), in adaptation to their particular society or culture. The dress and architecture of Victorian England has changed drastically to meet the social and technological graces of the “tin-foil” clothes and hi-tech buildings of contemporary London.

“...whenever men have taken an ‘aesthetic’ interest in some building - whenever they have seen a building as something more than a functional device - this has been because they have sought for its **spirit** or **lebensgefühl**. And it may be true that the best description of such a **spirit** and the description which makes it accessible to men who do not share in it - is an historical description, showing its relation to the entire form of life through which it is expressed.”²⁵

Fashion is a limit. Its temporality keeps us moving. It reflects the element of the unknown as our limits. The only non-verb about fashion is its movement. The cycle is the vehicle of time and culture. This embodiment of the Zeitgeist presupposes the mode-modern connection.

Fashion is a limit

The last image of Le Corbusier’s **vers une architecture** is a briar pipe-an *objet type* slowly perfected over time.²⁶

Fashion is a construct of time as opposed to clothing which is constant. Fashion marks an image - it is a sign/iconic structure. Clothing however is a real structure in that it is indispensable to human existence. Fashion has its emphasis on its surroundings (in vogue, popular, trendsetting), whereas clothing has its emphasis on roots. (Flax/linen grows straight up from the ground). “**Kleid**, clothes, refers to the covering of the human body with cloth, and usually implies something more enduring and functionally based than fashion.”²⁷

Semper regarded **cladding** as the most important architectural principle. He believed the material and its properties, the technical process, and the function or purpose to be the ingredients of practical aesthetics. It was through the most outer skin, the cloth or cladding, that the essence of architecture is made conscious. Semper understood that the material, the essential membrane, is the expression of the idea or core, and that it is this order that makes industrial application possible. Semper explains his viewpoint...

Every side has another side.
The “right” side displays the body, and the “wrong” side touches the body.

He regarded the woven cloth as of equal importance to water-and-masonry construction, or the art of joinery. He saw cloth as “*a covering suggestive of a function performed by the core to which it closely clings*”²⁸. For Semper the cloth was the ideal wall. For the Greeks it was the fabric of the city. I see the nature of cloth as a construction of movement. Implicitly fabric suggests rotation or reversibility. Its matter is its sides. Every side has another side. The “right” side displays the body, and the “wrong” side touches the body. Like the sail of a ship the structure of cloth is sideless and inverted. } 3104

For the Greeks the loom was synonymous with the concept of house, since weaving was one of the few activities simultaneous with child watching. Semper was fascinated by the “Caribbean Hut”, a primitive example of the wall as a **textile** hanging.

Textile derives from the Latin *texere*, to weave, which in turn has its roots in all the Greek *tek-* words that have not only to do with giving birth (*tiktein*) and skilled making of all kinds, but also specifically with the craft of the *tekton*, the carpenter or boat builder.²⁹

From this he arrived at his theory of **cladding**. “The primordial motif (Urmotiv) of architecture was the cladding of the material [...] the mechanical function of the core was symbolically expressed in cladding”.³⁰ With Joseph Paxton’s Crystal Palace Semper found a new analogy. He compared the support structure and the glass skin of the hothouse to a **table** and **tablecloth**. This relationship for Semper was an historical theory on the original conditions of human society. **Awareness** lies not only in the structure of the fabric (tablecloth) but primarily in the structure-nature of the table itself. So the tablecloth dresses the table. It can alter and cause change of mood, but it will always relate directly to the body (structure and space) underneath. This body then takes on the naked or clothed form - depending on the appropriate gesture or function at hand.

Semper developed his theory further as he became aware of the importance of metal as an original cladding material. His *hollow-body* or *tubular system* was a system of construction whereby the wooden core was clad with metal plates.

The structural functions of the core were transferred to the cover, processing a void or space beneath the metal skin. Hence the metal hollow tube; “the art-form arose simultaneously out of both the covering and the structure; in this way the opposites were resolved”.³¹ Finally in Greek Art the core-form and the art-form merged into each other.³²

So the nature of cloth is temporary. The wearing of cloth is a relation of time and it is this temporality ^{of fashion} that intensifies response. Fashion is a unit of movement. It possesses qualities of birth and making.

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The word for weaving or plying the loom is **epiphaneia**, which had to do with appearing--visibility being the evidence for existence.³³

Epiphaneia also means surface. Fashion is becoming. It is about weaving; the activity of human experience. Scruton suggests that “taste” is experience of function (together with thought and preference). The structure is personal as is the experience. This necessitates an accompanying personal space. The nucleus or origin to the structure is a location, a land, a country or territory. This was the vessel which Aristotle understood as **chora**; a type of territory made to appear through a continual remaking or reweaving of its encompassing surface (like the continents were discovered once explorers took to sea). Chora is the core, the core then cannot be a void since it appears as a physical existing space.

Chora provides room for all things that have birth... all that exists should exist in some spot and occupying some place and that which is neither on earth nor anywhere in the heaven is nothing.³⁴

“Revelation through concealment”³⁵. The substance of Christo’s art was to wrap. The object to be wrapped is seen by the artists as a body. The structure is concealed yet it

The object to be wrapped is seen by the artists as a body.

reveals something else. This transformation of skin encourages harmony in its plasticity. The wrapping or clothing of the structure unites the art-form and the core-form into a homogenous framework. The Christo’s philosophy helps to frame clothing as a portable art in which everyone can take part. Effects of chiaroscuro and movement permeate the fabric.

*The Christo's wrapping-draping pervaded a sense of mystery which left people wandering what was behind the facades. The notion of wrapping actually spoke of internals, of artistic freedom.*³⁶

In Mary McLeod's article "**architecture stripped**" the issue of temporality is understood to distinguish fashion from clothes.

Hence the Christo's aesthetic: "Traditional sculpture creates its own space. We take a space not belonging to sculpture, and make a sculpture out of it. It is similar to what Claude Monet did with the cathedral at Rouen. Claude Monet was not saying that the Gothic cathedral was good or bad, but he could see the cathedral in blue, yellow and purple."³⁷

The relationship between ourselves and the art-form is important. Clothing exists on us, we do not exist on clothing. Our clothing is our identity. Barthes's closing line on the *Eiffel Tower*: "one can feel oneself cut off from the world yet owner of the world."³⁸ One's point of reference is of necessity. It is only from this position that the process of refinement (both physical and spiritual) begins. One makes one's own choice (according to one's own taste). Then dawns individual expression, ownership, master of all you survey. Because of this matter of taste/choice/decision; you can create your own set of rules/mode/trend. And so each person is an indispensable part of the public whole. "The subjective: attempts to articulate an individual experience, the objective: aims to justify that experience for everyone"³⁹

The language of clothing is literal whereas that of fashion is more abstract. Barthes believed that the unmasking of the "I" is on what true knowledge depends.⁴⁰ The emptying out or stripping facilitates an understanding of the appropriate dressing.

Architecture is simply one application of that sense of what *fits* which governs every aspect of daily existence. One might say that, in proposing an aesthetics of architecture, the least one must be proposing is an aesthetics of everyday life.

Architecture is simply one application of that sense of what *fits*....

Barthes emphasises the individual task attributed to each and every “I”. The raleighing between inner and outer layers, between opposites, paradoxes and contradictions is the check to the **aesthetics of absence**:

the empty sign, the empty subject, the exemption from meaning - were all intimations of the great project of depersonalisation which is the aesthete’s highest gesture of good taste.⁴¹

Foucault’s timetabled analytic space is also a gesture of depersonalisation. The freeze-frame breaks people’s lives down into grids, in order to obtain visibility. The individual can then have a clearer view of his destination. He can choose or design his own path. It is this responsibility which affords creativeness and taste to be woven into one’s behavioural patterns of existence.

“To make the basic idea visible within the great variety of formations and to create a whole that has individual character but, at the same time, is in full harmony with itself and the environment - therein lies the great secret of architecture”.⁴²

It is for the garment to be meaningful despite its functional value just as *the functional suit* meaningfully enables the wearer to become something else. It is precisely this value which affords clothing its character.

The functional suit acquires its character not because of its utility (for it is not particularly useful), nor because of its cheapness (for it is not particularly cheap), but because it both expresses a certain outlook and, in the course of doing so, anticipates the experience of the man who wears it.⁴³

According to Scruton, functionality is expressed in its appearance. A carpet or tapestry differs from this in that it exists as two decorated surfaces without challenging its natural character or function.

So cultural harmony is a force in characterising the individual within the fabric of the community. “A spiritual ideal of depersonalisation is the point at which the aesthete’s view self-destructs: what follows is either silence - or becoming something else”.⁴⁴

Before the Sin there was clarity: inner essence was equal to the outer skin.

Following Jewish thought, clothes literally transform spirituality to the outside. The General Sin comes from Adam and Eve's eating from the tree of life - the root of sadness in the world. Before the Sin there was

clarity: inner essence was equal to the outer skin. One could not differentiate between right and wrong. After the Sin there was confusion: good and bad were mixed. Man's rationale became enslaved to the animal inside of him. Now the physical was a means to the spiritual - that is - physicality activates spirituality. Clothes refine the physical and thus the spiritual. It is this refinement which honours and protects one's spiritual essence/nucleus and allows man to experience aspiration. Everyone speaks a language, but speech articulates/refines that language; everyone wears clothes but fashion articulates/refines those clothes.

"The valiant woman is clothed in strength and worthiness".⁴⁵ The fulfilment of her obligation as a wife and mother redeems her valiant. *Strength* and *worthiness* are words which describe her being. This description requires appropriate dress, hence: she is dressed in strength and worthiness. Her clothes describe her inner essence which is transferred through her body to her clothes to her actions.

Every person has a particular task in society. He is a model; a representative of the god-like potential with which he has been created. His honour is in the impression he makes. What strikes first is the outer skin (the dress). His validity comes from his use of appropriate expression.

The priestly garments form an essential presentation of the priestly character on which the *validity* of the offering depends. Without these garments the priest is regarded as a non-priest, ill-equipped to perform the priestly service.

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It is these specific garments that distinguish a priest as a priest. It is through this “skin” only that he appears as a servant of the nation and is worthy of performing the ritual rendered by the nation to the Sanctuary of the Torah. It is through this “cladding” alone that the thoughts and lessons which are to be taught by the ritual he performs receive the character of being commanded in the Torah which G-d gave to the nation.

Without these specific clothes (which define his function, action, purpose) what he does appears to be purely his own idea of what should be done. Without the priestly garments, the individuality of the particular functioning priest stands forth in all its nakedness, and with all the weaknesses and faults to which even the best of humans are liable.⁴⁶

In the priestly garments the priest does not appear in the character which he actually has, but in that which he should have in accordance with the demands of the Torah, it is just in clothing himself for the service of the Sanctuary in these priestly garments that he expresses to himself and to others his own real imperfection.⁴⁷

The priest is not at liberty to choose his own dress. He is about to perform a service of the nation, and therefore dresses to become something other than himself. The nation gives the priest the change of clothing and at the same time hands over the priestly character.

The nation gives the priest the change of clothing and at the same time hands over the priestly character.

That clothes can *express* the priestly *character*, lies, both etymologically and actually in the Jewish conception of “clothes”. The phonetic relation between \aleph to \aleph becomes relevant. Just as \aleph denotes the spiritual or mental investment of something with its appropriate attributes, so \aleph too, does not express merely a covering, but clothing (or vestments) which gives man his appropriate appearance. Clothing itself is a reminder of man’s moral calling and is the first and most striking appearance which characterizes a being as human.⁴⁸

“Thou hast clothed Thyself in קִדְוָה and קִדְוָה”.⁴⁹ G-d is not material, קִדְוָה and קִדְוָה are not material garments. They *describe* a character, a becoming of something else.

Thus we can assume that the garments which are essential for the priests to appear as priests, also have to express the **character** which the priest is to represent.

That they are not simply external adornment, that they must mean something which is not only to affect the mind of the onlooker, but to have meaning for the wearer himself is shown by the law
 שֵׁשׁ אֶל יְהוָה זָהָר חֹזֵם גִּינָם וּבִשְׂרֵי.⁵⁰ That absolutely nothing may intervene between the priestly garments and the body of the priest. They must be in direct contact with, and completely cover, the particular part of the body they are meant to cover, the priest must be entirely at one with his garments.⁵¹

It is our nature to forget to be spiritual. When this happens it is as if a person forgets his own **soul**, loses **awareness** of his inner self. Then everything becomes cloudy. This awareness means that we are never “fine”, we can always improve. The soul is a part of G-d within a person. The world will come to G-d through understanding ourselves. It is the

It is our nature to forget to be spiritual.

relationships between man and G-d, man and man, man and himself, this awareness, that will elevate society.⁵²

Awareness is the core or essence, individual to each person.

I hope to have shown in the course of this paper how this essence pervades the body and its structure and how what is revealed on the outside is evidence of the inner being. The clothed building or body is proof to the concept or soul.

EndNotes

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- 2.TOURNIKIOTIS, P., *Adolf Loos*, Individual Houses, Page 70.
- 3.BARTHES, R., *The Fashion System*, Written Clothing, Page 16.
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27. McLEOD, M., *Architecture Stripped : Le Corbusier and Fashion*.
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31. SEMPER, G., *Stil I*, Page 417.
32. SEMPER, G., *Stil I*, Page 422.
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34. McEWEN, I.K., *Socrates' Ancestor : an Essay on Architectural Beginnings*
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בין בני ישראל בין ארבעת רבין אישקא רב
בין ארבעת רבין (הא ארבעת רבין דהא)
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הא ארבעת רבין דהא

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