

AN OUTSIDER:

CHALAYAN IMMERSIVE BRANDSCAPE

CONTEXT | TYPE OF PROJECT: IMMERSIVE BRANDSCAPE

This thesis project explores a specific type of exhibition space that combines fashion marketing with the cultural atmosphere of the museum, namely 'Immersive Brandscape'. It communicates an in-depth brand philosophy with an already engaged audience and has the potential to reinvigorate the museum in the post-COVID era with a new, inquisitive and experience hungry audience.



Brandscape (*n.*) a hybrid brand space which mainly focuses on visitor's experience

"The poetics of augmented space" by Lev Manovich

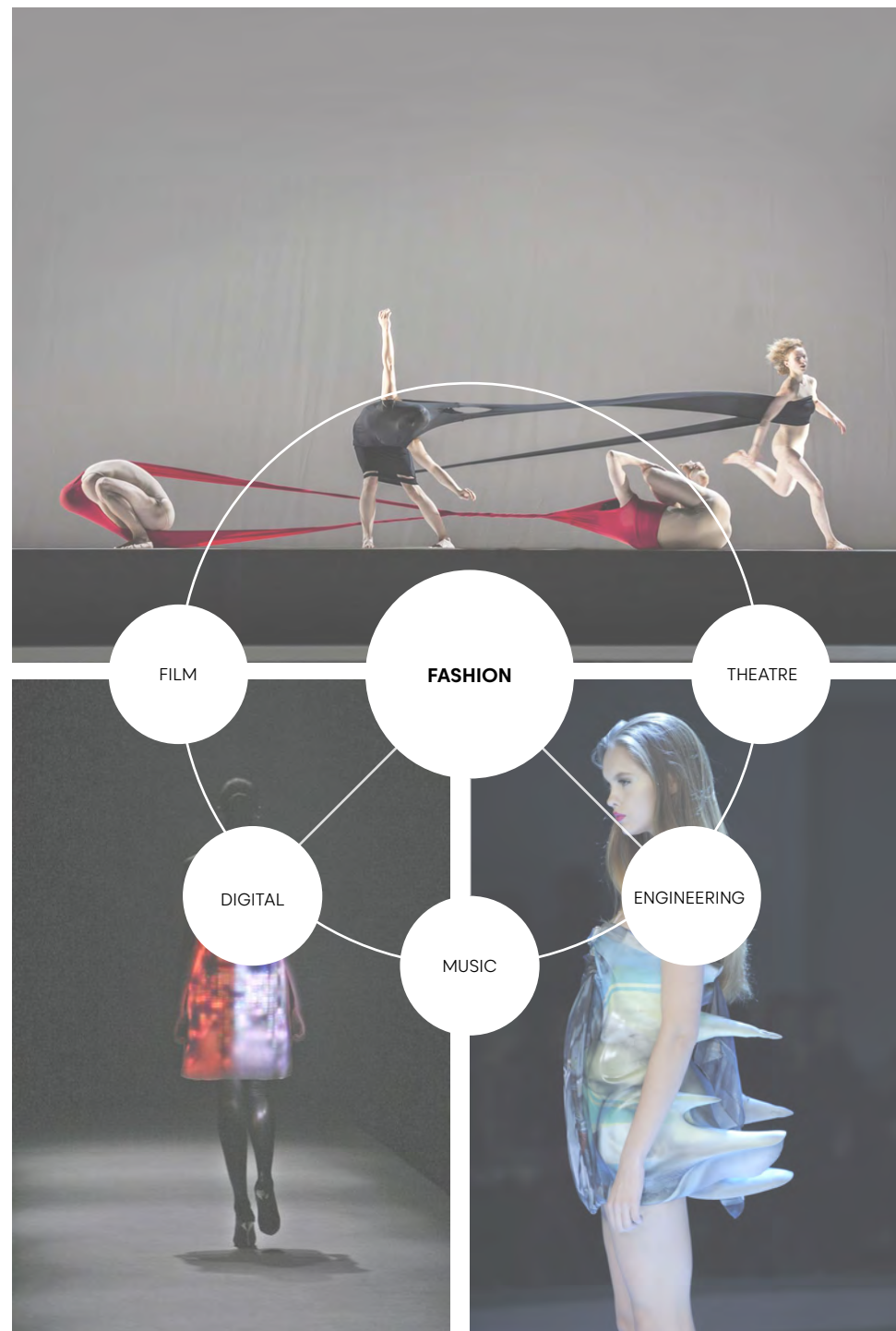
CONTEXT | SUBJECT: HUSSEIN CHALAYAN

The Turkish Cypriot-born British fashion designer, Hussein Chalayan, is pioneering in the use of materials, pattern cutting and new technologies. He works as an 'outsider' across disciplines without losing touch with his fashion roots. In his world, a garment is the result of a series of artistic experiments and a fashion presentation is a cultural ritual.



"Being an outsider within different disciplines has allowed me to discover alien worlds that can inspire each other."

Hussein Chalayan



CURATION | THE FIVE KEYWORDS OF CHALAYAN

There are five themes always appear in Chalayan's works. These themes are deeply related to his childhood, beliefs, obsessions, and fears and it is these elements that made him uniquely identifiable as an 'outsider'. In this project, these keywords are used as the curation structure, for each of them, a collection of garments is selected correspondingly as exhibits.



/TERRITORY/



/DISPLACEMENT/



/SEPARATION/



/TRANSFORMATION/



/VALUE/

CURATION 01 | 'TERRITORY' | S/S1998 'BETWEEN'

'Between' is about defining cultural territory. This collection reflects his concerns about Cyprus conflict in his childhood. It demonstrates how the color and shape of garments can form invisible territories around people.



CURATION 02 | 'DISPLACEMENT' | A/W2000 'AFTER WORDS'

Presented at Sadler's Wells theatre in London. One of the models transforms a mahogany coffee table into a geometrical and telescopic skirt, so that it becomes displaceable on human body. The show was based on the idea of having to evacuate home during a time of war, and using clothing as the means to carry away possessions more quickly. The theme was an autobiographical expression of Chalayan's Turkish Cypriot roots.



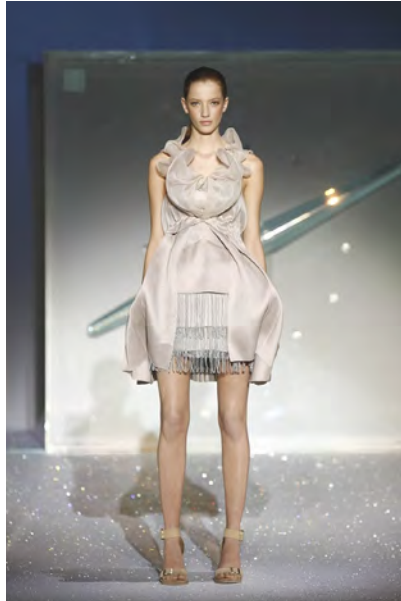
CURATION 03 | 'SEPARATION' | AIRMAIL CLOTHING 1999

The Airmail Dress folds into an envelope ready to be sent overseas. Customisable in the most direct way, inviting the sender to write over it, the dress reflects the emotional pull of garments to viscerally connect us to far away people and memories. This garment is to memorize the time when he studied in the UK, far away from his family. At that time, the only way for him to contact his family is sending airmail.



CURATION 04 | 'TRANSFORMATION' | S/S2007 '111'

The metamorphosis of fashion over the last century was the subject of his S/S 2007 consisting of robotic garments that magically evolve from 1900 to 2007. Despite the dramatic time span covered in a just a few minutes, the transformation of each piece is incredibly subtle. They twitch, ravel or unravel, zip up or split open with fluid movements, enhancing the sensation that one is watching magic happen.



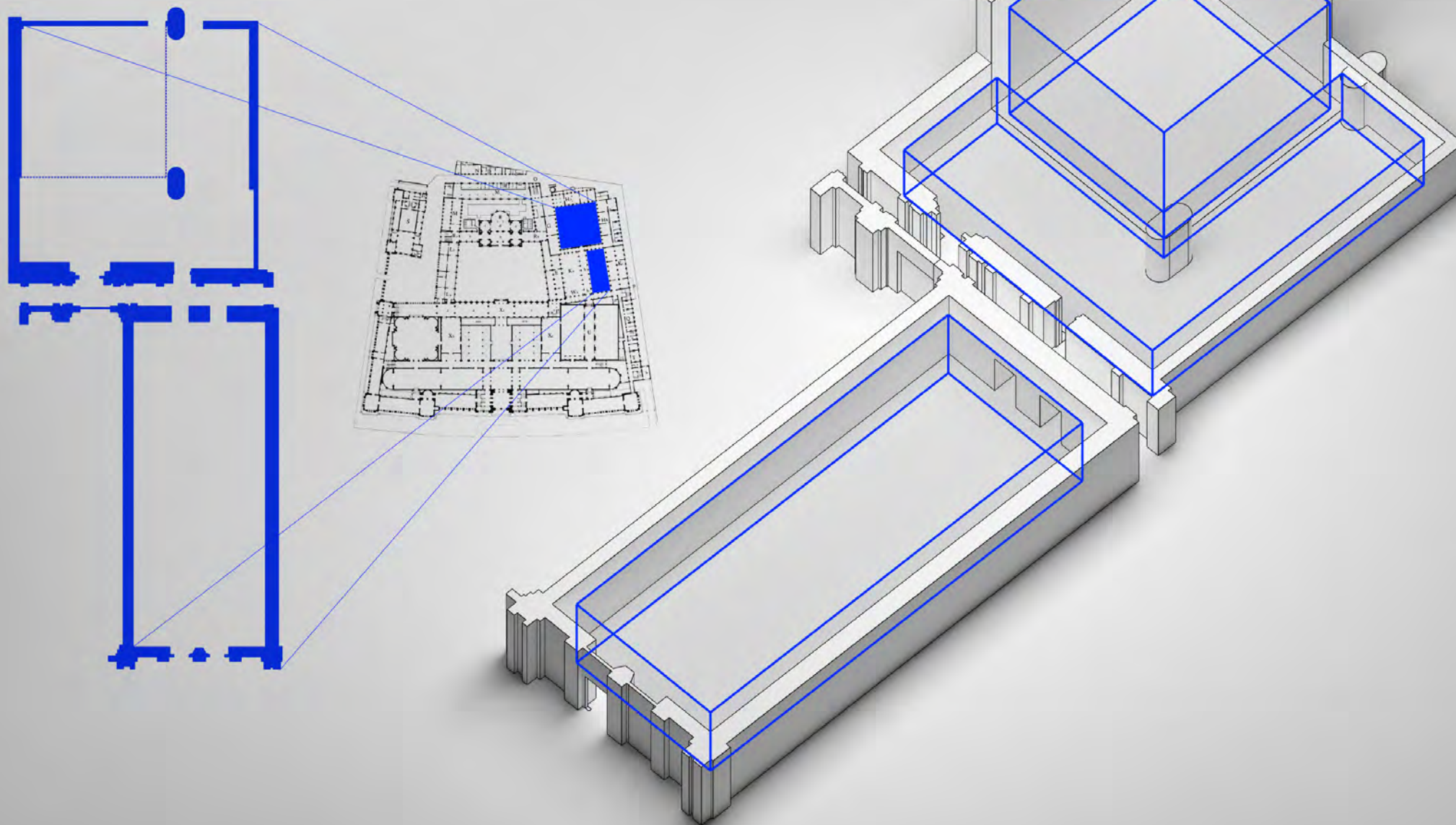
CURATION 05 | 'VALUE' | A/W1994 'THE TANGENT FLOWS'

In this collection Chalayan combines textiles with the process of oxidation. The collection consists of garments that appear to be decomposed and rotten showing earthy stains in a rusty red shade. The textile used was silk that Chalayan had buried with iron filings in a garden and exhumed six weeks later. He demonstrates the value of decaying and recycling.



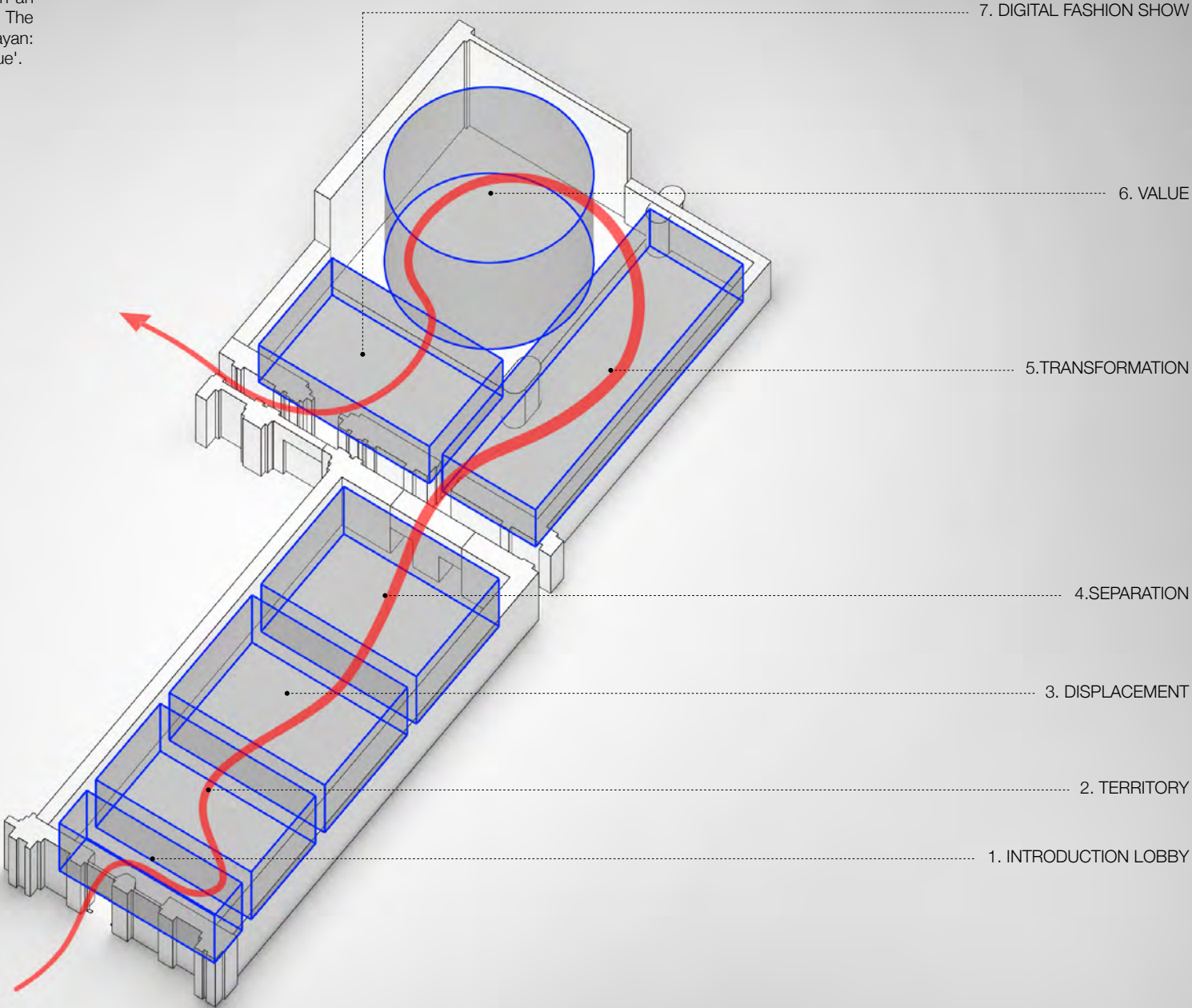
SITE | V&A MUSEUM, GALLERY 39 IN NORTH COURT

This is a temporary exhibition space in V&A, about 900 sqm large. It consists of three spaces, respectively 5 meters, 4 meters, and 10 meters high.



SPATIAL STRATEGY | DIAGRAMIC LAYOUT & CIRCULATION

The exhibition space is divided into seven sections, starting with an introduction lobby and ending with a hybrid digital fashion show. The five spaces in the middle are themed with five keywords of Chalayan: 'Territory', 'Displacement', 'Separation', 'Transformation', and 'Value'.



SPATIAL STRATEGY | MULTISENSORY NARRATIVE

The display environment is not only used as a 'framework' to contextualize exhibits but also used to 'frame' behaviors and emotions of the audience through a multisensory narrative. The exhibition immerses the visitor with the dark environment, light, sound, smell, and digital contents, to leave them with a memorable experience.



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In each of these five spaces, a selection of garments from his iconic collections is displayed, and occasionally featured with a surreal immersive environment: a red room's wall covered with golden dry grass, a foggy black water pool, a jet on the ceiling, a huge space-giving structure, a time tunnel composed of silhouettes and mirrors and an architectural site. These digital environments are not only used as a 'framework' to contextualize exhibits but also used to 'frame' behaviors and emotions of the audience to leave them with a memorable experience.



Lobby Introduction Panel
Vinyl on wall

SECTION 1 TERRITORY

Responding to the collection 'between', his exhibition played with surrealist open-ended shapes that could have been a reference to the way women were depicted in ancient master and new masters art.

This section is conceptualized as a no man's land between two territories. It marks the beginning of the journey, bringing the audience to the middle of a curious conversation.

The sentry box and barrier gate at the beginning of the exhibition formed the audience that they are leaving ready and entering new territory. The chimney mirror box creates an endless no man's land covered with golden dry grass.

170cm

Section Panel
Printed board hanging on wall

Aa Bb Cc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz
0123456789

Aa Bb Cc Dd Ee
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SECTION 1 | LOBBY & 'TERRITORY'

S/S1998 'BETWEEN'

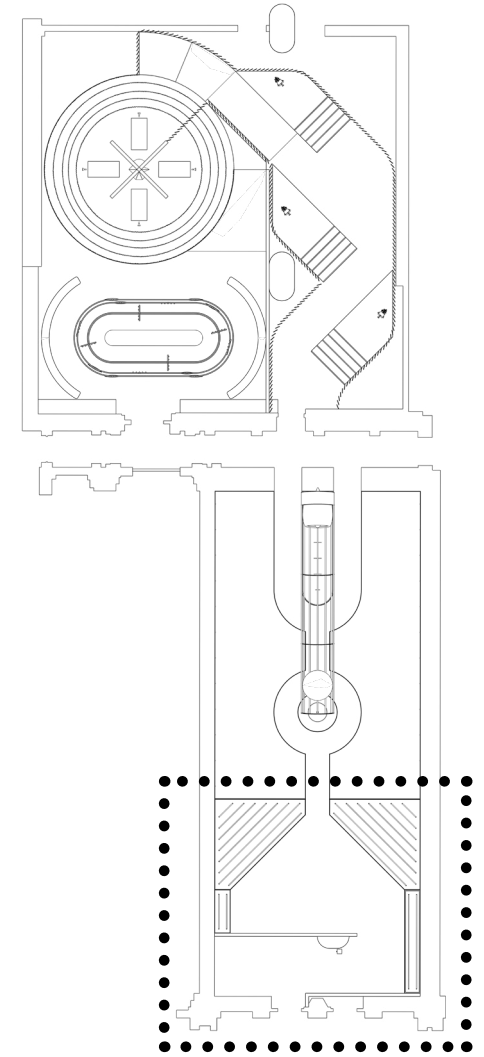
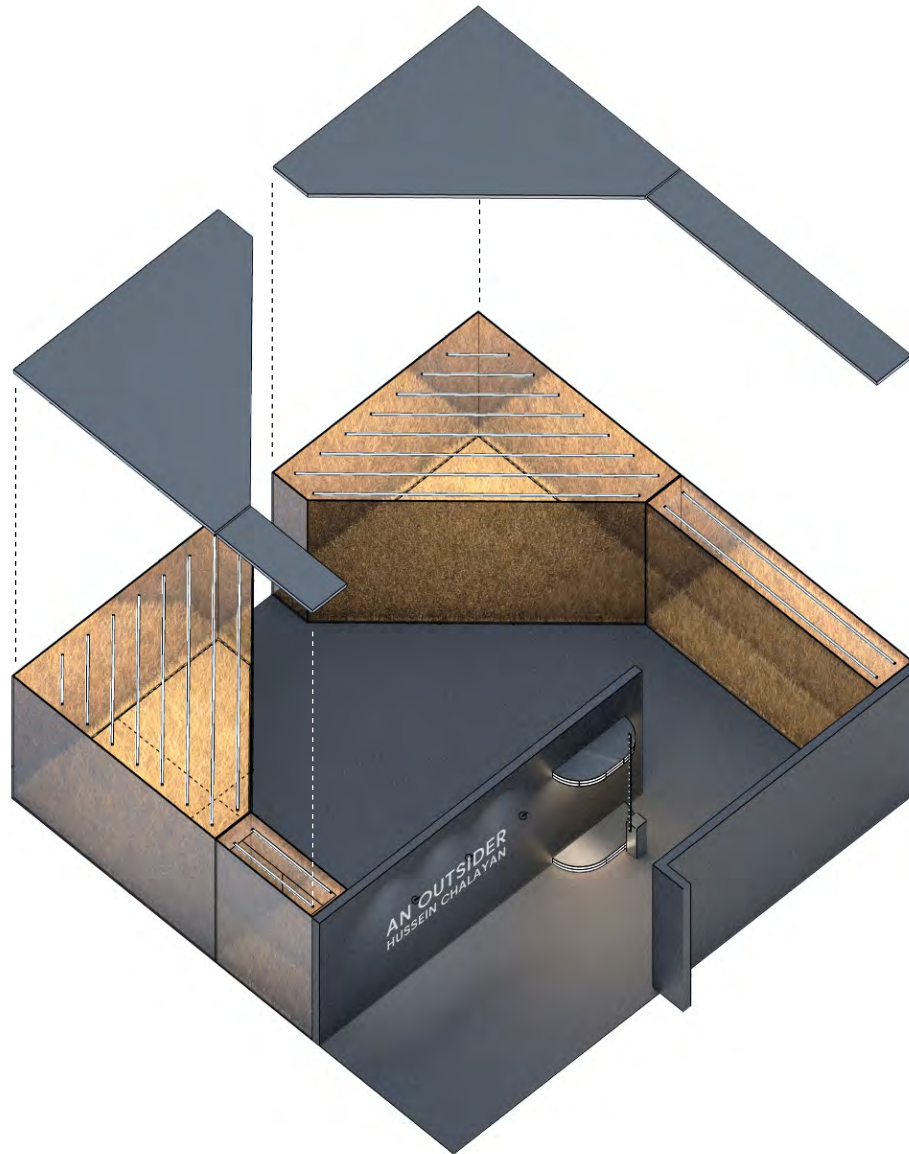
SECTION1 LOBBY & 'TERRITORY' | CONCEPT

Responding to the collection 'between', this section is conceptualized as a no man's land between two territories. It contextualizes the garment meanwhile bring the audience to the middle of a curious confrontation.



SECTION1 LOBBY & 'TERRITORY' | AXONOMETRIC

The sentry box and barrier gate at the beginning of the exhibition remind the audience that they are leaving reality and entering new territory. The one-way mirror box creates an endless no man's land covered with golden dry grass.

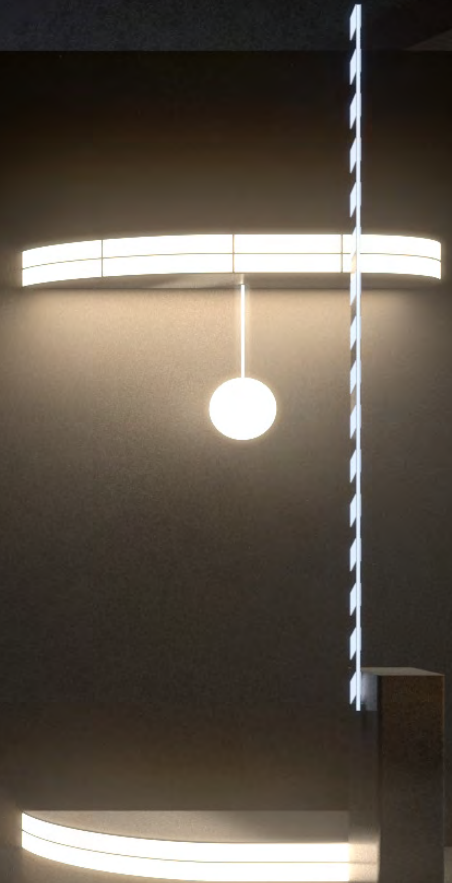


AN OUTSIDER HUSSEIN CHALAYAN

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In each of these five spaces, a selection of garments from his iconic collections is displayed, and accordingly featured with a surreal immersive environment: a no man's land covered with golden dry grass, a foggy black water pond, a jet engine blowing a huge sphere glowing overhead, a time tunnel composed of silhouettes and mirrors and an archaeological site. These display environments are not only used as a 'framework' to contextualize exhibits but also used to 'frame' behaviors and emotions of the audience to leave them with a memorable experience.



SECTION 1 'TERRITORY' | VISUALIZATION



SECTION 2 | 'DISPLACEMENT'

A/W2000 'AFTER WORDS'

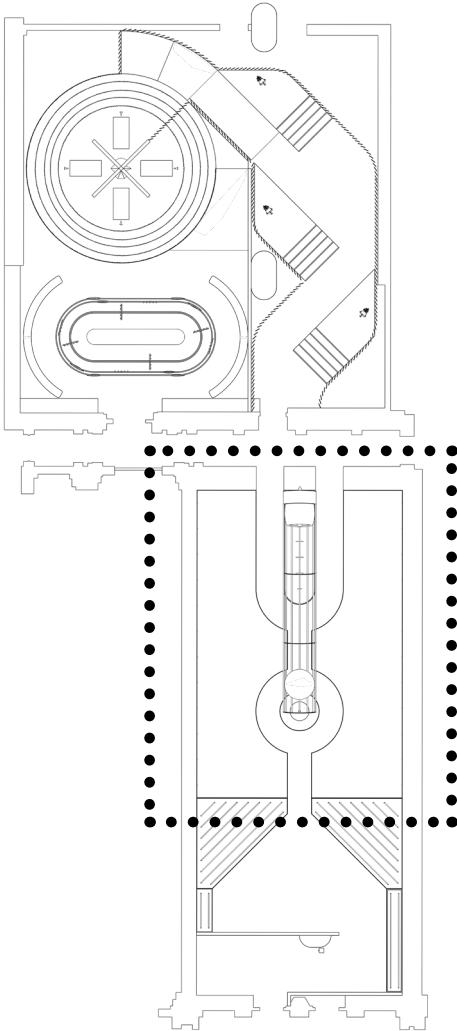
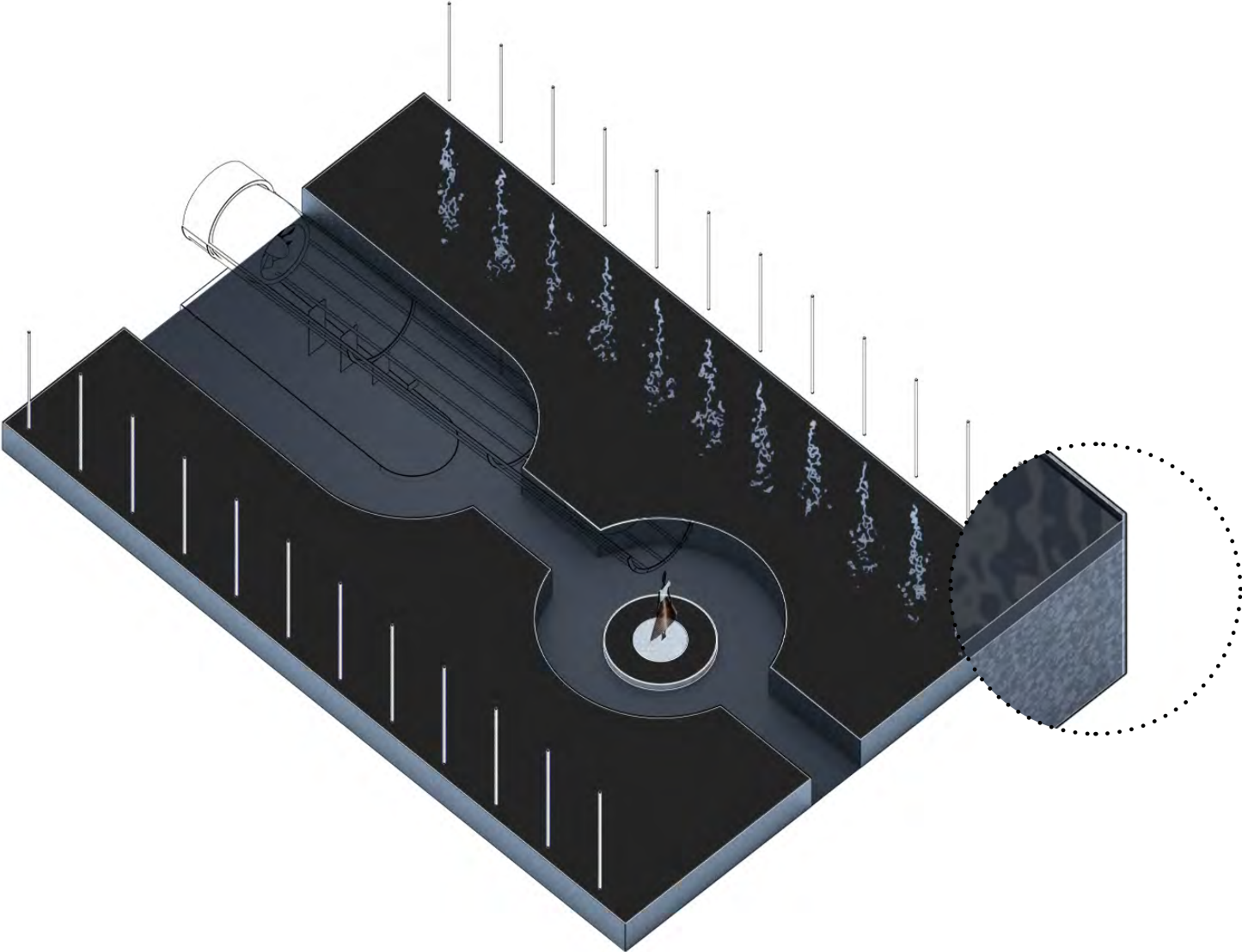
SECTION 2 'DISPLACEMENT' | CONCEPT

This section uses a huge black water pool to symbolize the anxiety of evacuating home during a time of war.



SECTION 2 'DISPLACEMENT' | AXONOMETRIC

The pool is dark, so it looks bottomless. Actually, it is placed on a one-meter high platform, and the water itself is only 20 cm deep.



SECTION 2 'DISPLACEMENT' | VISUALIZATION



SECTION 3 | 'SEPARATION'

AIRMAIL CLOTHING 1999

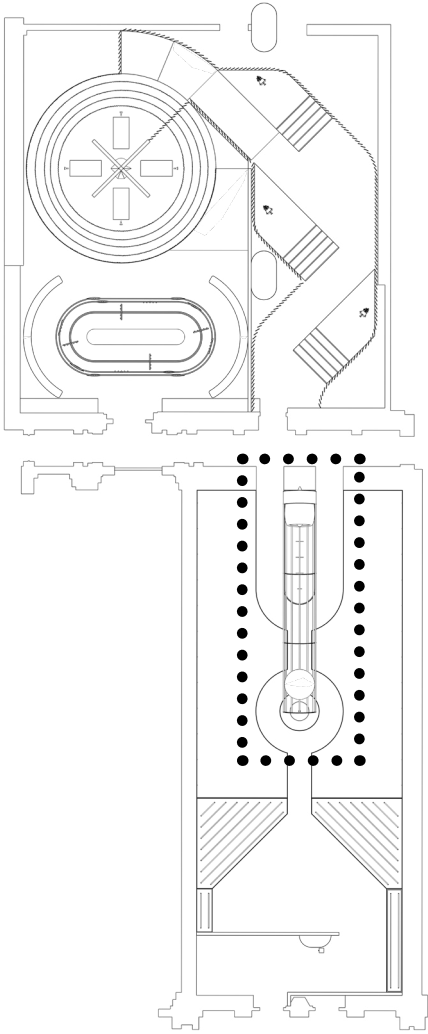
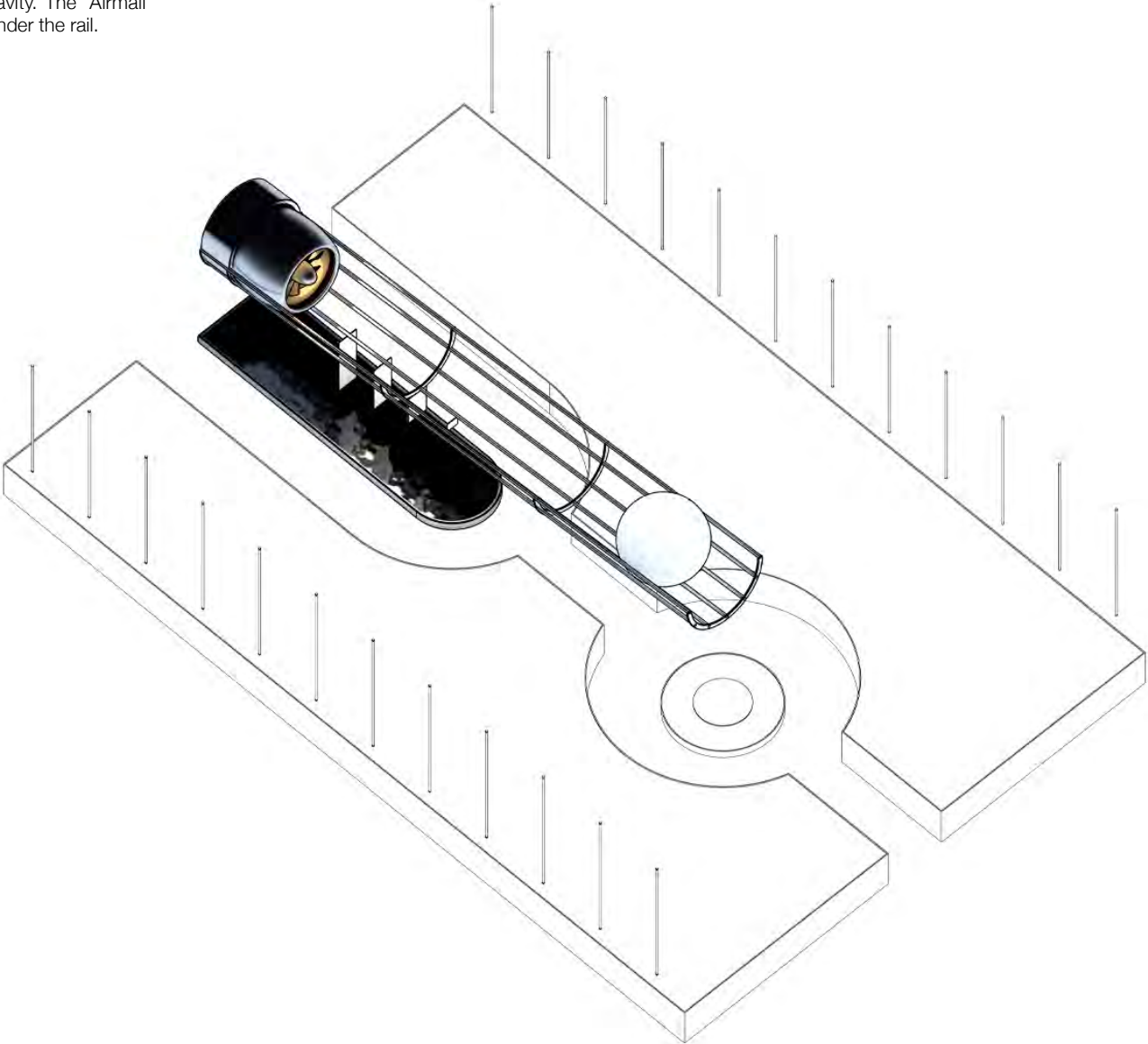
SECTION 3 'SEPARATION' | CONCEPT

A wind installation is used in this section to symbolizes the repetitive travel trajectory of airmails, by which Chalayan used to communicate with his family when they were separated.

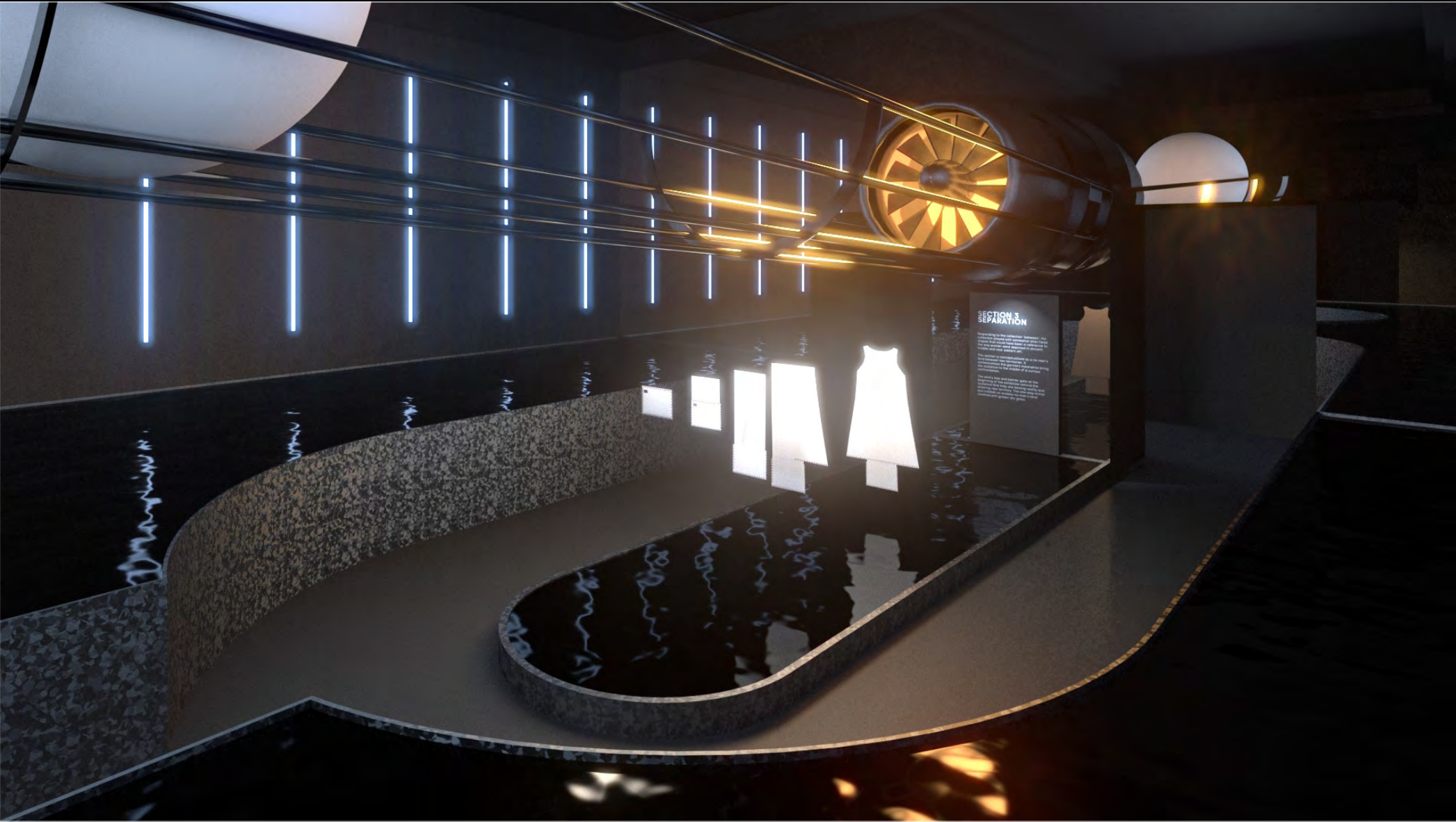


SECTION 3 'SEPARATION' | AXONOMETRIC

A considerable ball is repetitively blown up a ramp by a jet engine and rolled back to the initial place due to gravity. The 'Airmail Dress' is suspended just under the rail.



SECTION 3 'SEPARATION' | VISUALIZATION

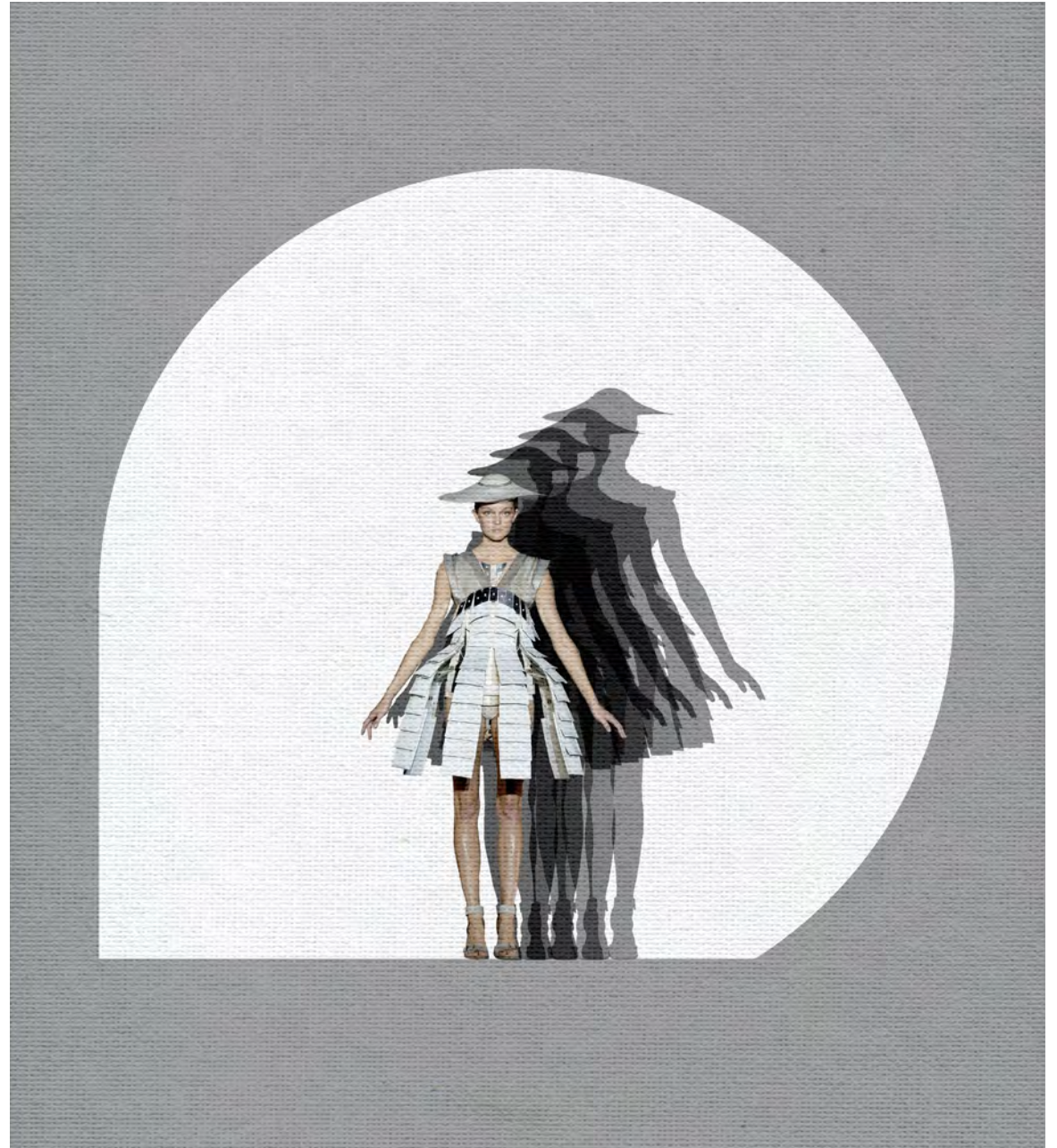


SECTION 4 | 'TRANSFORMATION'

S/S2007 '111'

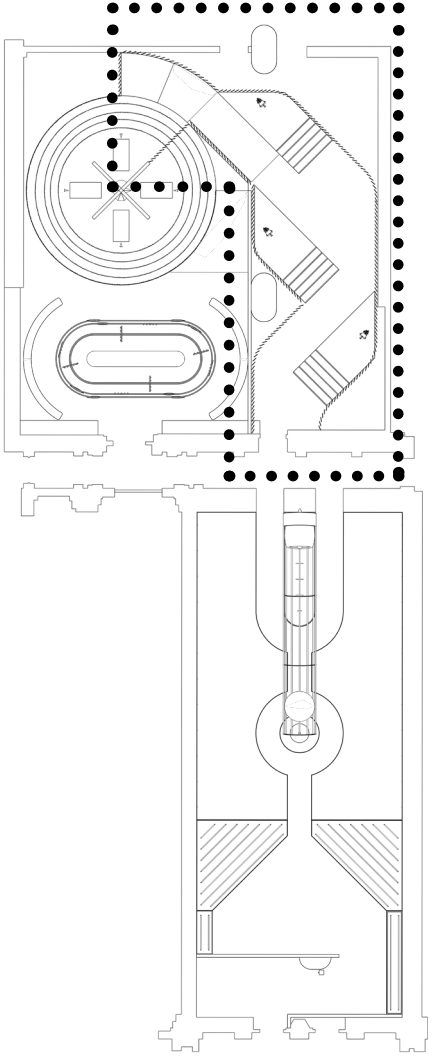
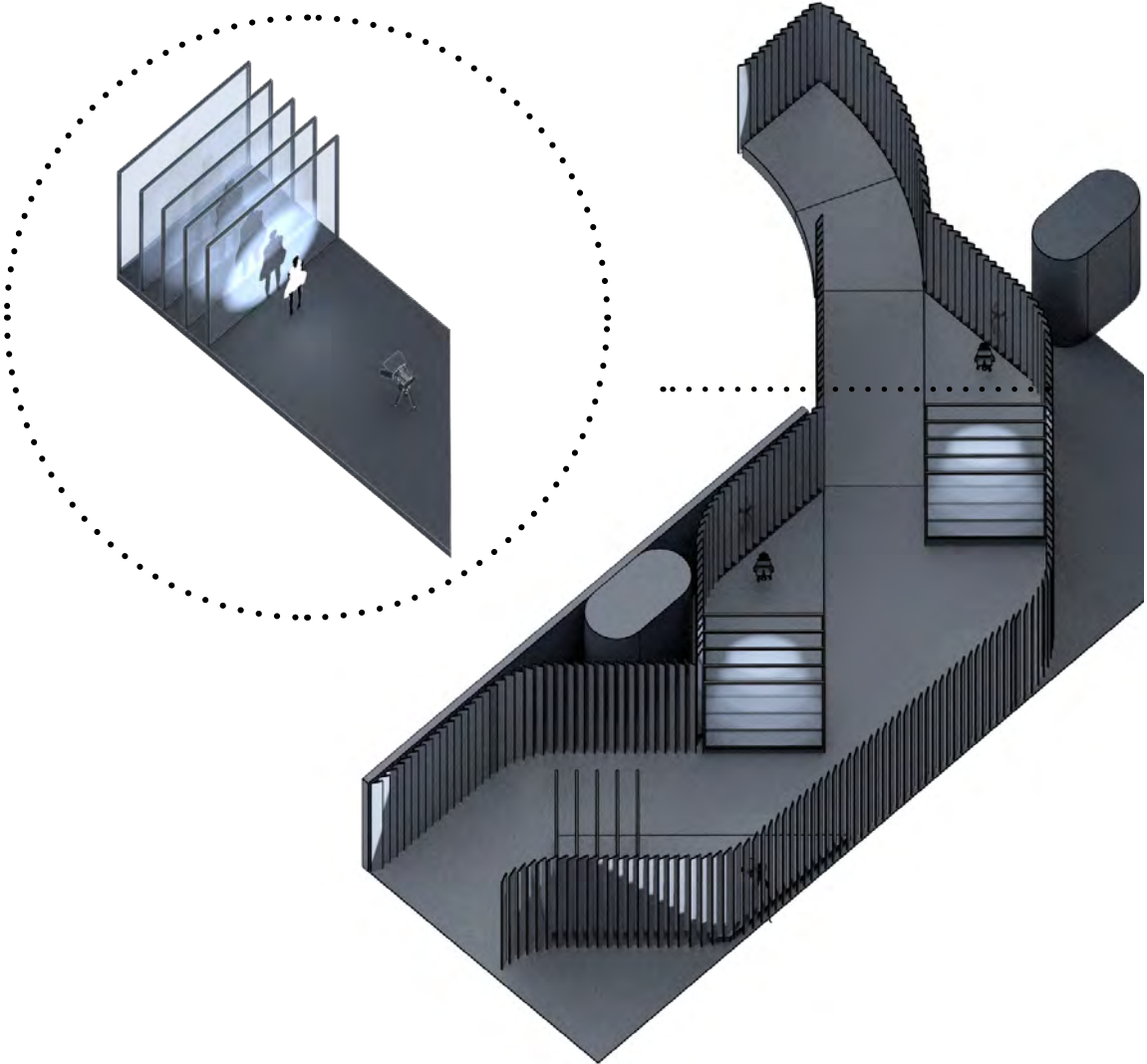
SECTION 4 'TRANSFORMATION' | CONCEPT

In this section, the movements of the kinetic garments '111' are amplified by spotlight, shadow, silhouette, and reflection. The circulation of the audience is somehow 'framed' by the movements of garments.

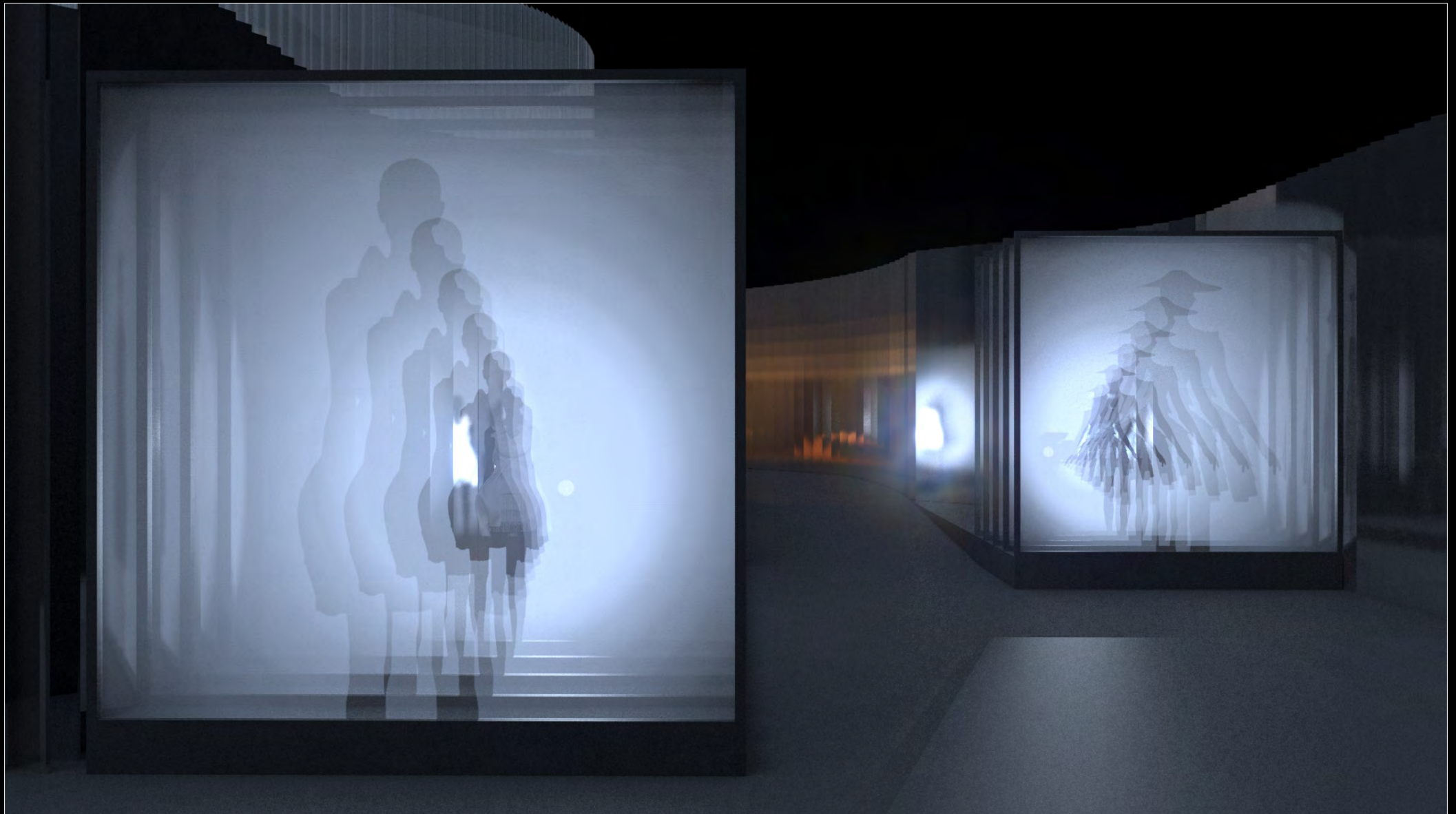


SECTION 4 'TRANSFORMATION' | AXONOMETRIC

Kinetic dresses are illuminated by spotlights leaving vibrant and dynamic projections on a multi-layer translucent curtain.



SECTION 5 'TRANSFORMATION' | VISUALIZATION



SECTION 5 'TRANSFORMATION' | VISUALIZATION



SECTION 5 | 'VALUE'

A/W1994 'THE TANGENT FLOWS'

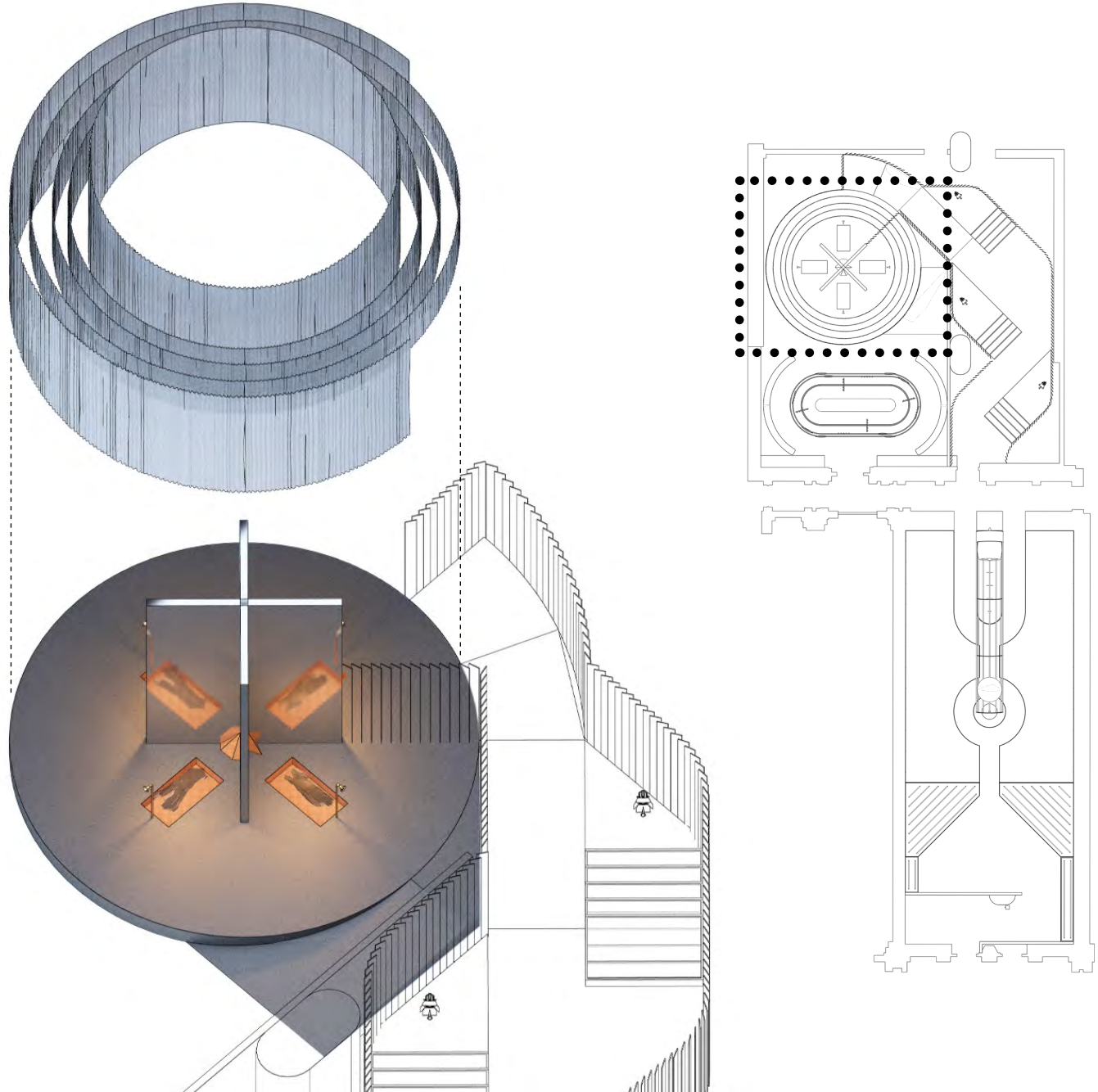
SECTION 5 'VALUE' | CONCEPT

Responding to the buried dresses, 'The Tangent Flows', this section is conceptualized as an archeological site. The use of curtains gives importance to the exhibit, and the use of clay echoes the oxidization of the dresses.

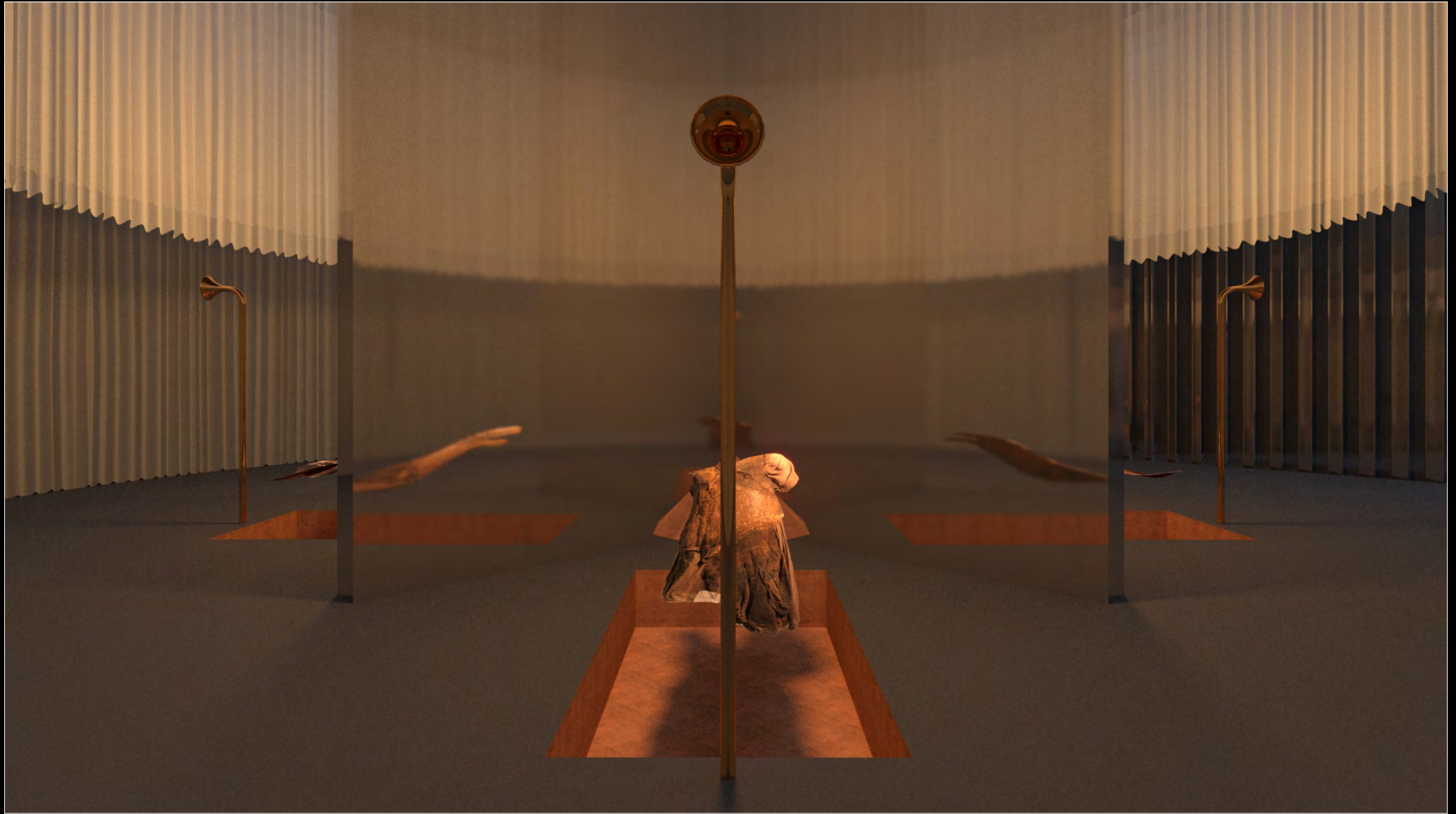


SECTION 5 'VALUE' | AXONOMETRIC

The crossed mirror wall divides the space into four parts. A clay hole can be found in each section, displaying one garment from the collection. In front of the hole, there is a copper speaker whispering a poem by Chalayan for this specific garment.



SECTION 5 'VALUE' | VISUALIZATION

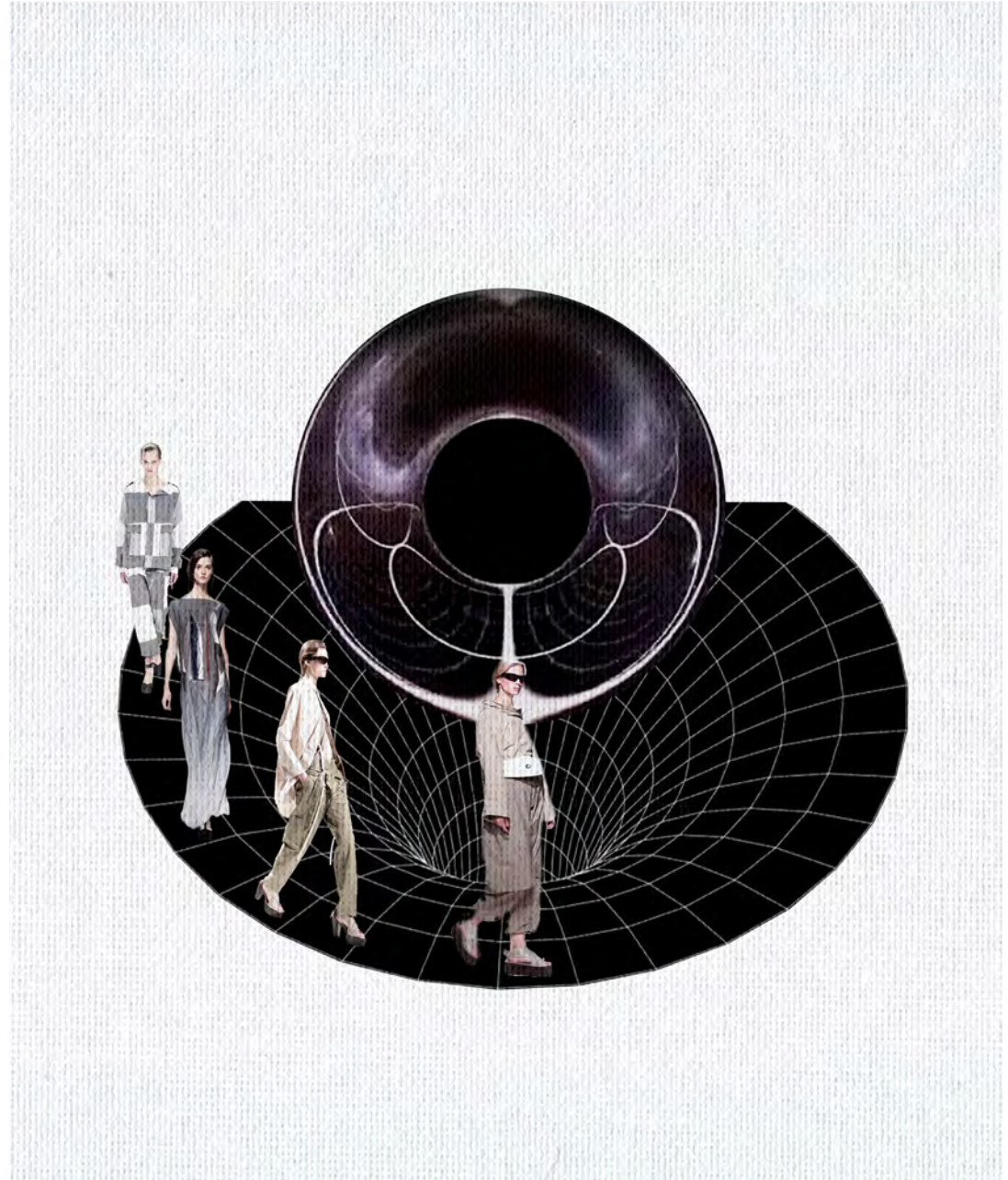


SECTION 6 | EPILOGUE

HYBRID DIGITAL FASHION SHOW

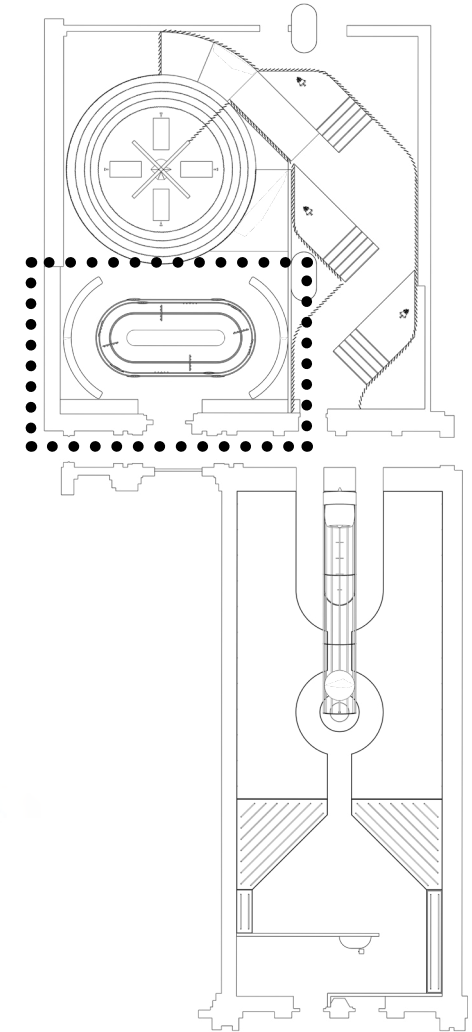
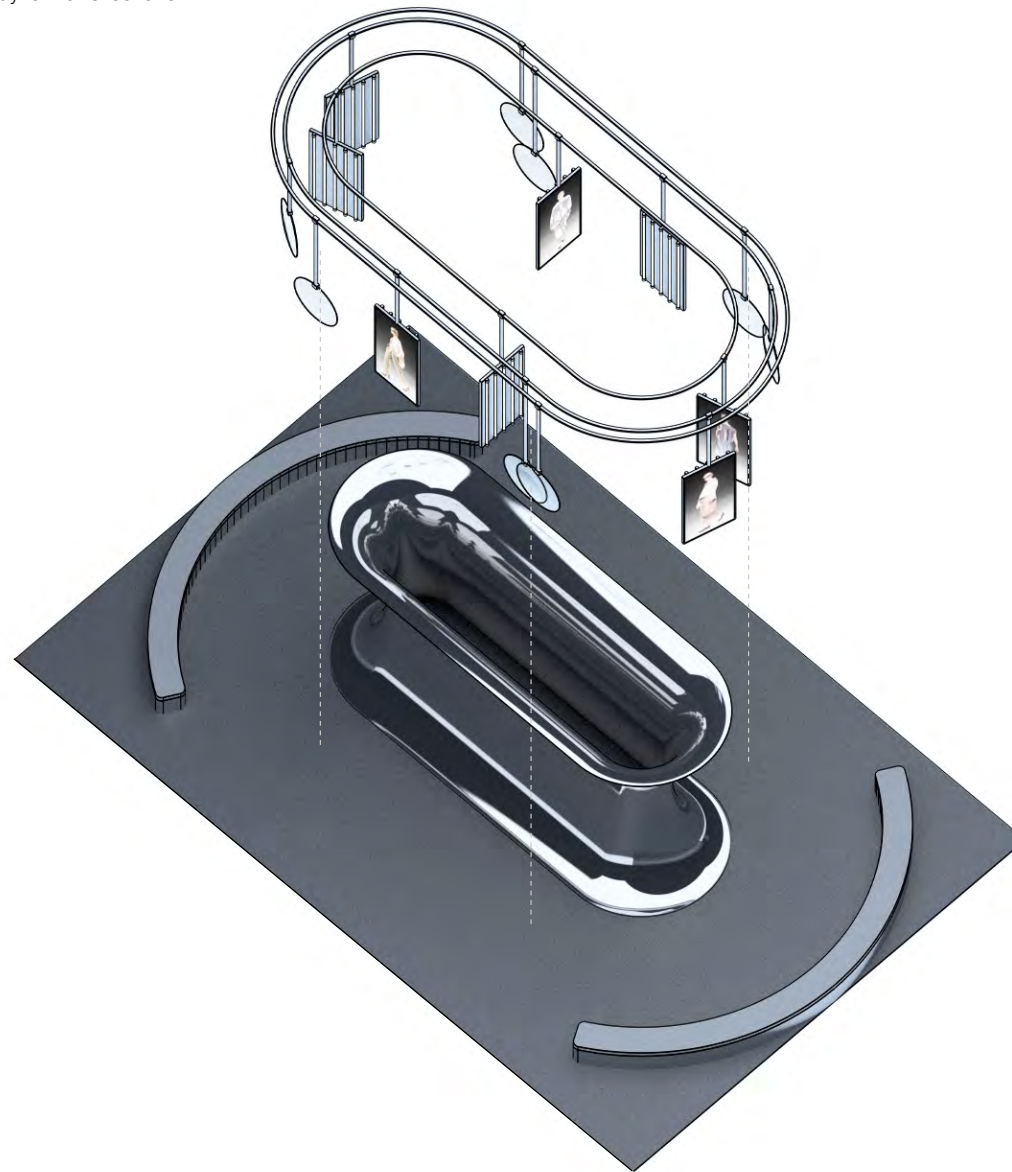
SECTION 6 'HYBRID DIGITAL FASHION SHOW' | CONCEPT

Conceptualized as a futuristic fashion show, this is the epilogue of the exhibition. It means to display a generous amount of Chalayan's most exciting works altogether through a hybrid digital method. It explores how can digital contents combine and augment physical narrative space.

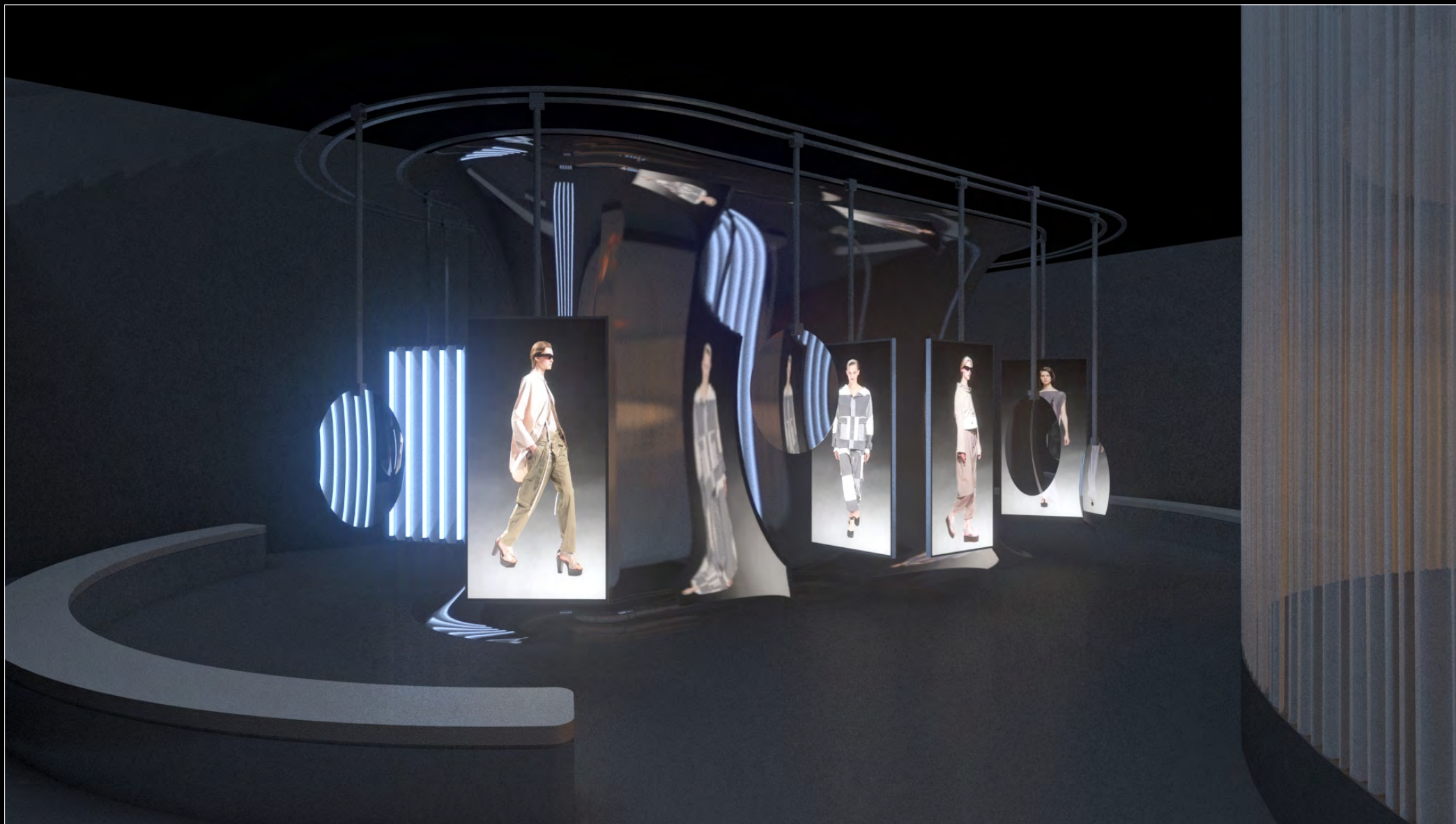


SECTION 6 'HYBRID DIGITAL FASHION SHOW' | AXONOMETRIC

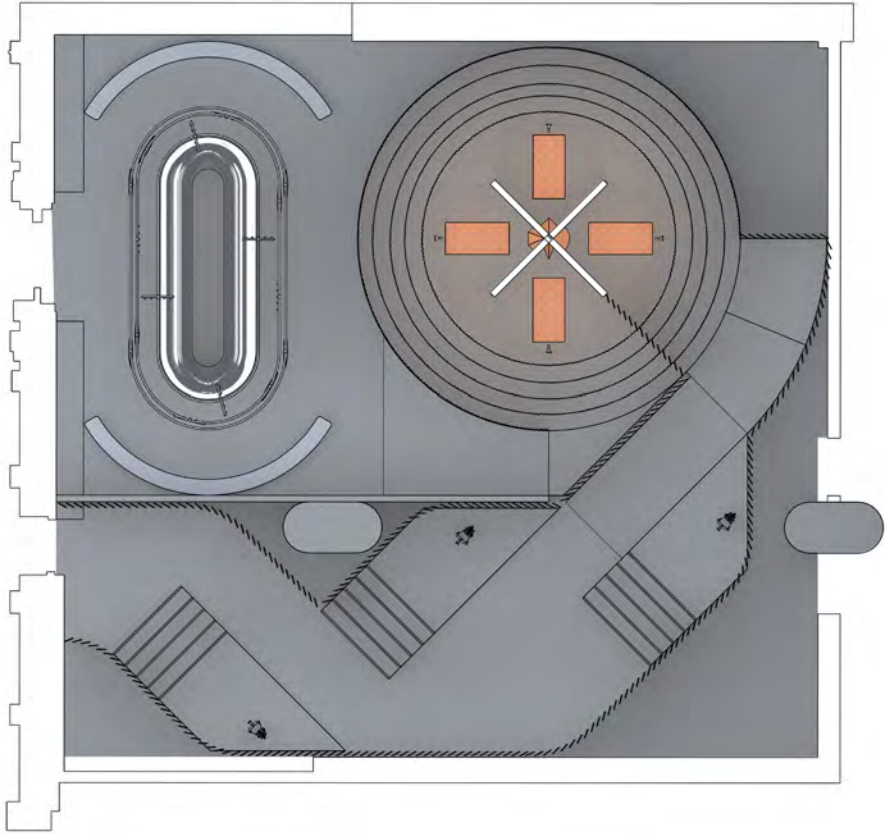
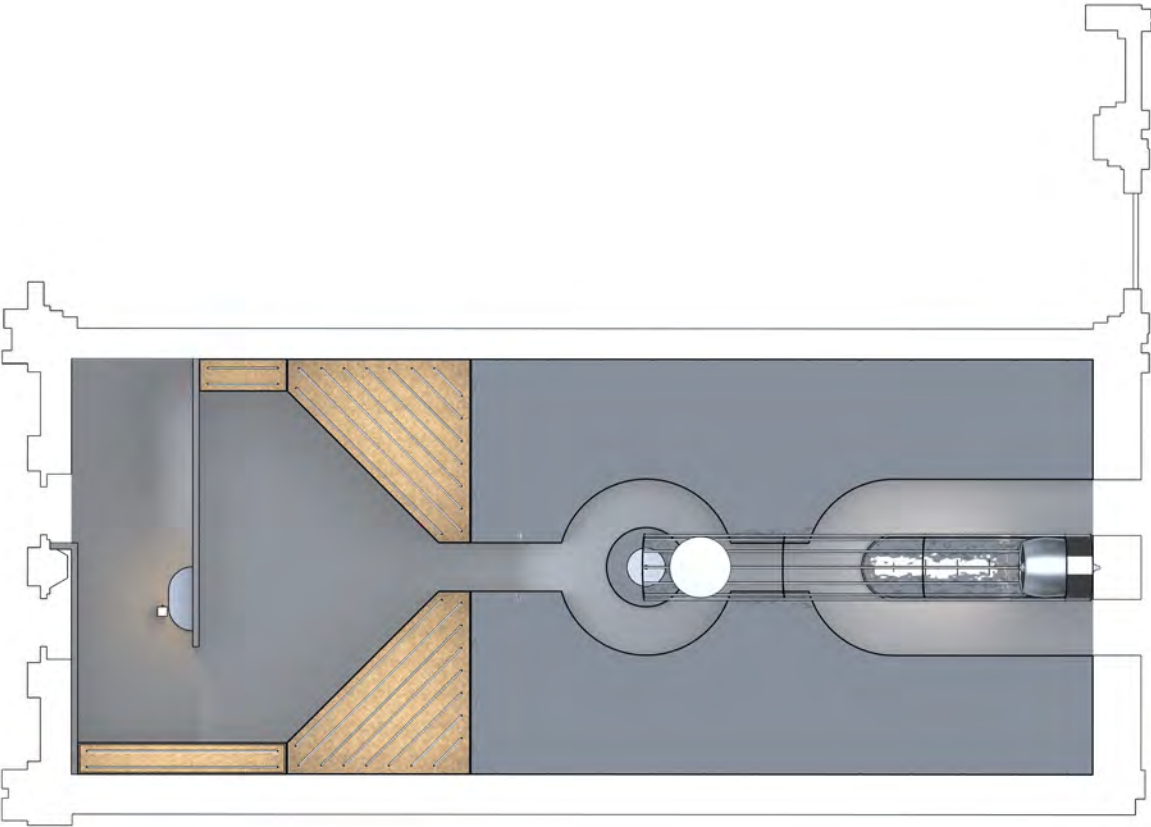
The screens that are showing the video of walking models are suspended and motorized. They move towards different directions, making the models in the video move in the physical space. The magnifying glasses, light tubes, and the metal sculpture in the middle are used to create dynamic reflections and give the space a futuristic aesthetics.



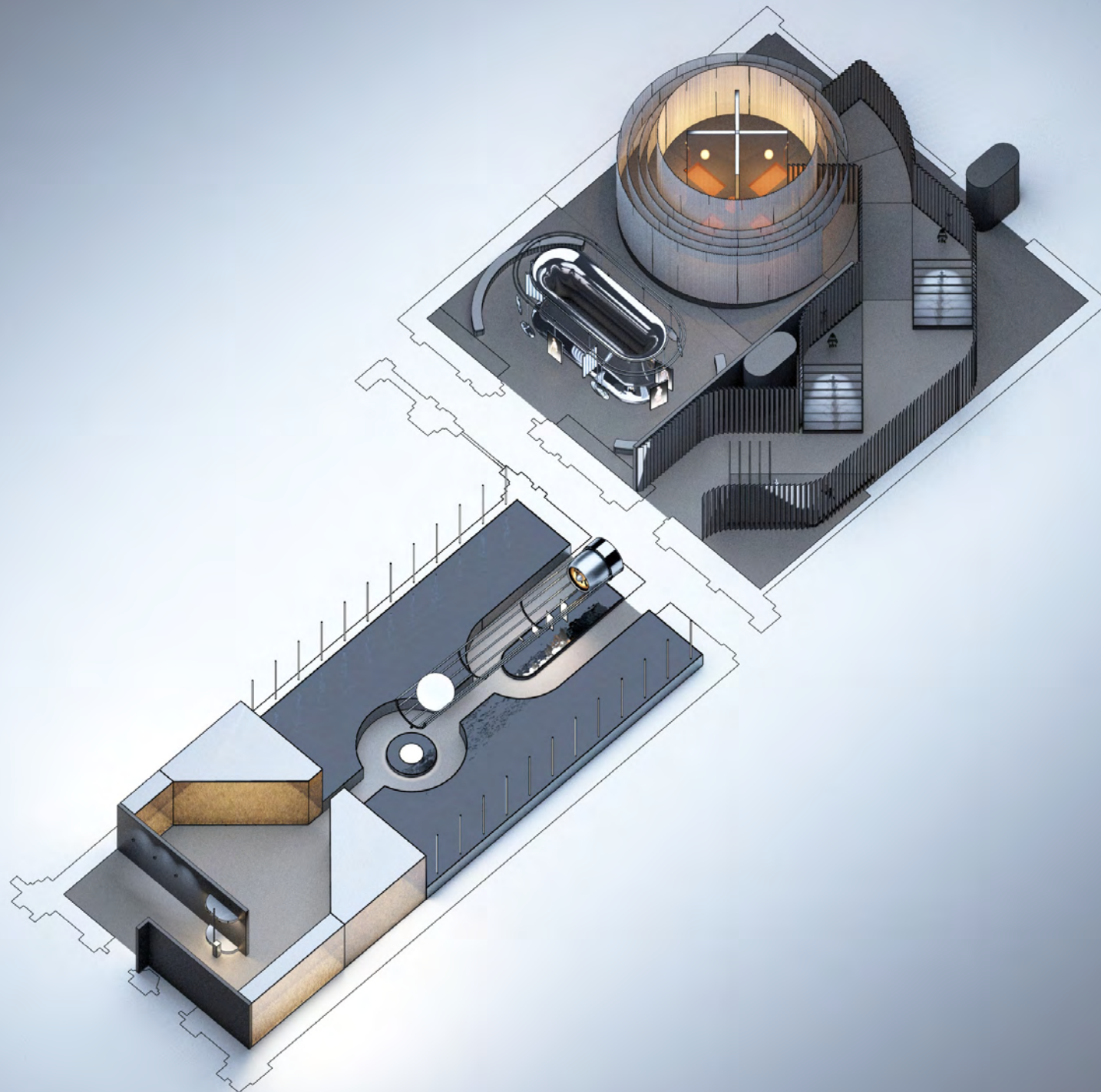
SECTION 6 | VISUALIZATION



SPATIAL STRATEGY | GENERAL FLOOR PLAN



SPATIAL STRATEGY | AXONOMETRIC



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