

DRESS AGAINST DISASTER

DRESS AGAINST DISASTER: CLOTHING AS HYPER - MEDIUM IN RISK SOCIETY

The Dress Against Disaster project is prepared to create awareness of the problems and risks of modern society through metaphors to overcome these threats. These metaphors have been created in the form of high-performance clothing designs which have been developed by the students of the Fashion Design Department, Faculty of Fine Arts and Design of Izmir University of Economics. This catalogue presents 18 designs which have formerly been exhibited at the 7th European Academy of Design Conference, organized by the Faculty of Fine Arts and Design. They have subsequently been selected for presentation in the 2nd. Social Design Bienale of the Utrecht Manifest

Şölen Kipöz

UTRECHT MANIFEST

2nd Biennale for Social Design

24 November - 11 February 2008

Academiëgalerie (Academy Gallery)

Utrecht Manifest is an international and multidisciplinary event held every two years that turns the spotlight on current developments in the field of design from a social perspective. Now in its second edition, this biennale investigates the tenability of the recommendations of the modernist movement (first half of the 20th century). Besides staging an exhibition programme for a broad public, Utrecht Manifest is organising a theoretical forum devoted to the theme of sustainability, providing an arena to debate the role of design and strategies for transformation. The two main exhibitions on the programme are Lovely Language at the Centraal Museum and Living and Working Together at the Academiëgalerie (Academy Gallery). Dress Against Disaster project has been took place in "Living & Working Together - international graduation: design projects for the future". This exhibition presents 20 inspiring graduation projects from various countries. It is remarkable how the designs of these recent graduates reveal a growing social awareness among young designers. The exhibition presents ideas and concepts - sometimes raw and unpolished, sometimes painstakingly precise - for the international society of the future. The chief curator of this exhibiton is Ed Annink in association with the participating academies listed below:

Central Saint Martins College of Art and Design, England
Centro Universitário Positivo (UnicenP), Brasil
Design Academy Eindhoven, The Netherlands
Eina Escuela de Diseño y Arte, Spain
Escola Superior de Artes e Design (ESAD), Portugal
Fabrica, Italy
Free University of Bozen-Bolzano, Italy
George Brown College, Canada
Izmir University of Economics, Faculty of Fine Arts and Design, Turkey
Royal College of Art, England
Staatliche Hochschule für Gestaltung Karlsruhe, Germany
Università IUAV di Venezia, Facoltà di design e arti, Italy
Universität der Künste Berlin, Germany
University of Art and Design Helsinki, UIAH, Finland
University of Zagreb, Faculty of Architecture, School of Design, Croatia
Ural State Academy of Architecture and Arts, Russia
Utrecht Academy of the Arts, The Netherlands

A SENSIBLE TOUCH

TEVFİK BALCIOĞLU

Universities, especially good ones, are barometers of change. They are responsive and take a stance as necessary regarding the trends and tendencies of the day. In recent years, the direction of education has been subjected to new factors that affect both their progress and the contents of courses delivered to students in each particular discipline.

Research has become a key issue. Research centers, research funds, and research grants are all available in greater and greater numbers. Universities are defining their strategies and making their positions according to the level and intensity of research that they wish to undertake. Some prefer to be simply educational institutions, but a majority seeks ways to increase their research activities and appreciable results. In our university, research is extensively encouraged and rewarded. For instance, academics who publish in peer-reviewed indexed journals receive considerable financial rewards for each article.

On the one hand, the Bologna Convention is a significant phenomenon establishing a kind of compatibility and balance within European Universities. Its impact on curricula is not negligible. The European Credit Transfer system has already introduced a common ground for evaluation. On the other hand, industry stresses more practical courses directly related to professional activities, with the related professional bodies having similar requirements. Business circles emphasize the needs for courses preparing students for so-called 'real life'. What they mean is the introduction of economics, business, accounting, marketing and management topics to the wider range of academic programs.

In short, the awareness of educating young people for the expectations of contemporary society, the demands of the global market and vocational aspirations are receiving priority when policies of universities are concerned. What I am concerned with is that those universal values that should be integral to undergraduate education are being shadowed and less and less time is allocated for this purpose. The exact definition of 'universal values' may be debatable, but I believe that it is not naïve to anticipate graduates who are committed to democracy, justice, equality, freedom, and human rights. Responsibility for people and society

as well as a respect for nature, the environment and cultural heritage is something that I always feel is intrinsic to education.

There is no doubt that university student clubs are the places where these values are explored. Nevertheless, it is also perfectly possible to blend these issues with academic activities and make them an organic part of the studying and learning period. In this sense, the 'Dress Against Disaster' project as explained and discussed in the following pages is an excellent example where fashion design students of our faculty have created some conceptual, meaningful and useful solutions without jeopardizing and sacrificing today's trends and taste.

I hope their work will be inspirational as a design approach, as well as an educational exercise where the social, ethnic and aesthetic dimensions meet technology, the flavor of the age and perhaps even a sense of humor.

TEVFİK BALCIOĞLU

Prof. Dr. Tevfik Balcioğlu is (founding) Dean of the Faculty of Fine Arts & Design at Izmir University of Economics, Turkey since 2004. He studied and taught at Middle East Technical University, attended Royal College of Art (UK), and has taught at Goldsmiths' College and Kent Institute of Art & Design, (1992-2002) where he established and ran BA (Hons) Three Dimensional Design in the UK.

He has organised international conferences, including 'Mind the Map' 2002, 'Dancing with Disorder: Design Discourse, Disaster' 2007, and has edited The Role of Product Design in Post-Industrial Society. He has published articles and conference papers. He is the founder of Turkish Design History Society and writes monthly as columnist for the Journal of XXI Architecture, Design and Space.

THE ARCHITECTURE OF SHIELDED BODIES

GÜLSÜM BAYDAR

When the studio instructors of the Dress Against Disaster project invited me to write on the products of their studio as an outsider who is mostly interested in architectural theory, my first impulse was to relate the project to architecture. I immediately recalled what a friend once told me about a house being like one's clothing. At the time, I did not dwell much on this statement, although I thought that it was an interesting idea and made sense at some level. Returning to it at this moment and in the context of the Dress Against Disaster project, I think that it works at a number of intertwined levels.

The first and the most obvious point is that both architecture and clothing provide protection. Albeit at different scales, they produce an inside and an outside for the body. If clothing is the first layer that covers the body, the architectural boundary is the second. In between comes space. Space is the setting for intersubjective encounters. It is where bodies meet and interact. It is the place of collectivity.

The second point of convergence between the architectural boundary and clothing is that they both not only manifest but also construct subjectivities. If one's house is a means of protection from external elements, it is also a place of identification. Clothing, especially fashion clothing functions similarly. In both cases identification works in two different but related ways. On one hand, we often project an assumed or desired identity to our space and to our outfit alike. On the other hand, spaces and outfits construct our subjectivity. The typical architectural example is the Panopticon prison. There, the circular arrangement of the prisoners' cells around a watchtower makes the latter feel as if they are continuously under observation by a guardian who may or may not occupy the tower. Since they do not have visual access to the guard room, they put on an obedient act at all times. Similarly, a circular seating arrangement in a classroom may produce more participant students than a linear one which establishes hierarchies. When it comes to clothing, we have all experienced the difference in the kind of behaviour and language (both bodily and verbal I would argue) we adopt in say jeans and evening gowns. More exaggerated versions of such differences may take place in situations of cross-dressing or masquerades. Both clothing and architecture construct bodies and subjectivities.

From this viewpoint, perhaps the most striking characteristic of the Dress Against Disaster collection is the collapse of the space between the first and second layers of our bodily boundaries, i.e. clothing and architecture. The garments that are on display here announce the death of the architectural wall. Needless to say, many of the disasters in question like earthquakes and fires are destructive of buildings at first place and others like rape and traffic accidents imply mostly the outside. Yet the collection here actively intervenes in this situation as the garments replace the architectural boundary by providing the space for everyday life equipment, such as food and technological gadgets which are customarily located in the space of architecture. The death of architectural space means the death of the space of intersubjective encounters and hence collectivity.

Indeed, one of the most striking aspects of the Dress Against Disaster collection is its revelation of the isolation and loneliness of the individual subject in the face of contemporary disasters. The latter strikingly appear as forces that threaten us as isolated individuals rather than a community that may be endowed with the power to fight against and prevent them. Clothing turns into a self-sufficient survival kit. At that level, the collection turns out to be a powerful critique and a warning against the increasing isolation of the individual and his/her loss of hope for collectivity.

At a related but different level, one can speak of a certain sense of the uncanny that is provoked by the collection. The uncanny is a psychic category advanced by Sigmund Freud, which denotes the interim zone between the familiar and the unfamiliar. In this case it works in the context of the identification of the subject. First of all, it is remarkable that a significant portion of these robotomized/shielded bodies bear no trace of ethnicity and gender. Endowed with hoods, goggles, facial nets and helmets they effectively cover the head and the face where such identities are otherwise most clearly revealed. At that level the Design Against Disaster collection is analogous to a masquerade. But what kind of subjectivities are produced behind these masks? In the comfortable zone of anonymity, the bearers of these garments remove another layer of sociality besides their literal isolation, by their apparent uniformity. This scenario provokes the image of identical self-sufficient creatures that (triumphantly?) parade in a post-disaster environment. This is already an uncanny scene but there is even more to it. Almost without exception, the garments in Design Against Disaster bear traces of contemporary fashion clothing like capri pants, tights and asymmetrical cuts. Rendering disaster clothing almost-fashionable is a powerful strategy that

locates the viewer in the precarious psychic zone between the healthy, glittery and wealthy world of fashion and the threatening, dangerous and chaotic space of disaster. In that way, both spheres are detached from their familiar connotations and call for critical reflection.

In conclusion, if I may turn to the analogy between architecture and clothing, by collapsing the two the Design Against Disaster collection monumentalizes the significance of the boundaries that we design for our bodies. Far from being neutral containers and/or design statements these boundaries construct our very identities. Disaster turns out to be one of the most appropriate and timely themes to reveal the power of design in addressing such issues as identity, subjectivity and collectivity. One can only hope that rather than rendering us fearless against disasters, these garments perform as warning signs against the violence that humankind may face in the collapse of the space for collective action.

GÜLSÜM BAYDAR

Prof. Dr. Gülsüm Baydar received her Ph.D. degree in architectural history at the University of California, Berkeley. She has taught various design, history and theory courses at the University of California, Santa Cruz, National University of Singapore, MIT, University of Adelaide, Australia and Bilkent University, Ankara. She is presently the chair of the Department of Architecture at the Izmir University of Economics. Her main area of interest lies at the intersections between architectural and other discourses such as psychoanalytical, postcolonial and feminist theories in order to explore the boundaries of the discipline of architecture. Other than presentations made at national and international conferences, her work appeared in such leading journals as *Assemblage*, *Journal of Architectural Education*, *Society and Space* and *Signs*. She is the co-editor of *Postcolonial Space(s)* (Princeton Architectural Press, 1997) and *Negotiating Domesticity* (Routledge, 2005).

DRESS AGAINST DISASTER: CLOTHING AS HYPER-MEDIUM IN RISK SOCIETY

ŞÖLEN KİPÖZ

"The world in which we live today is a fraught and dangerous one" (Giddens 1990: 10)

These words summarize the feelings and doubts of an ordinary urbanite who is striving to survive in the metropolitan environment of our age. One may ask immediately "what happened to the hopes and promises of modernity that were given almost a half century ago?" It is true that modernity has provided us with the possibility of choice through social and individual progress so that, in a way, we can break our bonds from the past and tradition. On the other hand, it has created its own monster with its expanding complex structures and reflexive conditions due to its unpredictable roots and uncertainties. Before completing its progress, it created its "radical" counter partner, the 'risk society' as Beck puts (1992,) which is constantly manufacturing and managing risks with creative self-destruction.

The Dress Against Disaster Collection has been prepared by a group of fashion design students at Izmir University of Economics in order to participate in the 7th European Academy of Design Conference which has a theme "Dancing with Disorder: Design , Disorder and Disaster". The idea behind this project was to explore how the "Risk Society" of Beck influences and reacts to the mode of dress and clothing of the modern individual, moreover to the fashion system. Through an in-depth look at the problems of modern society which are affecting modern individuals, the project is aimed at searching for an alternative language of clothing which not only to respond to the aesthetical and commercial needs of the global fashion system, but also to act as a means of a fashion discourse through the forward-looking, deconstructive and multi-disciplinary language of design as a social response to disorder and disasters related to the problems of modern society.

The project has been developed from scenarios related to the real and perceived dangers of modern society which constructs a 'risk society'. In order to create these scenarios, the first impulse was to define the conditions of disasters and disorders in the modern society;

● Natural disasters like earthquakes, volcano eruptions, floods, hurricanes. Although, these disasters are not actually created by the conditions of modern society, the difficulty of surviving against them is a prevailing problem because of over-increasing population and urbanization along with minimal efforts given by governments to take preventions against possible harm.

● Global catastrophes such as the threat of nuclear war, ecological calamity, uncontrolled population explosion, global industrial pollution, global warming, contamination of air, water, food, the death of plants, animals and people.

● Everyday life risks of the metropolitan environment such as traffic accidents, being run over, mugged, sexually assaulted, shot at by armed gangs, or having one's throat slit by a sociopath. Bolton suggests that 'perceived' dangers and everyday risks in the urban environment can create a natural anxiety and paranoia towards the 'fantasised dangerous character as the 'urban other', a potential criminal.(2002: 81)

● Socio-political risks are becoming a part of everyday life; risks such as terrorism, potential cold or hot wars, becoming political refugees, losing social and economical control of society.

● Social concerns and problems of the urban environment such as homelessness, excess, surveillance, the elderly, the invisible, the poor and socially disenfranchised, social crime, alienation, injustice, oppression, exclusion, solitude, desolation, crisis, fragmentation, break-down of social links and the family unit.

● Misuse of and addiction to technology creates its own risks such as the excessive use of and over reliance on technology, along with technological and industrial contamination through the creation of a man- machine systems and technological disutopia such as influence of cyborg culture.

● All these risk and problems reflect not only in the social psychology of modern society in the form of ontological problems of radical modernity such as social decay, disruption, uncertainty, corruption, dereliction, melancholy, disutopia, trauma, apocalypse and insensitivity, but also change the glamorous face of fashion into a conceptual, critical and cutting edge attitude.

The Response of Fashion to Social Disorder

Being in tune with social psychology of modern society, fashion responds to the conditions of radical modernity in three different ways:

Revivals and Flashbacks: As Benjamin points out with the metaphor of 'Fashion is the tiger's leap to the past', flashbacks and retro interpretations from the past are the main drivers of fashion in modernity. As Ewans puts, fashion moves with 'an oscillation between novelty and decay', as a result of cultural trauma and by 'continual return to events as re-telling, re-citing, re-visiting, recalling and remembering of earlier fragments and traces of 'moments of dangers', as described by Chambers in Ewans mentions. (2003:37)

Street style :The street has become a home for the homeless and disenfranchised, being a transitional environment, especially with the ground-breaking urban movement of modernism, Punk, with its nihilistic attitude, and another dressed-down movement, Grunge, with its cultural mood of anarchy as the style of the urban bohemian and unemployed.

Deconstruction: A forward-looking design movement as the promising cultural reaction in building a new society, new identities, new aesthetics and values. By the mid 80s, the movement had been fostered in fashion by a group of designers from the Royal Academy of Fine Art in Antwerp, who followed a philosophical project of deconstruction, and introduced a conceptual and radical attitude to fashion by rethinking the formal logic of dress itself through unconventional cutting and aesthetics. By the 90s, the movement referred to a trend towards hidden hemlines and seams deliberately turned to the exterior of the garments, their imperfections polished and arranged as ornamentation (Pantellini and Stohler: 2004:171). Japanese designers contributed to this movement by their unconventional aesthetics and a spiritual attitude which departed from their traditional culture.

Barbara Vinken (2005:35) addresses this transformation as the era of post-fashion or after-image fashion. She says "If, for a hundred years, fashion has invented and re-invented woman, post-fashion has begun to deconstruct the woman."

Representation of fashion has also undergone change with fashion images as a form of catharsis or mourning, as imagery of disaster on the way to dereliction, depression, and existential anguish along with feeling of anxiety, ambiguity, and threat counterbalance the euphoria of fashion. (Lippovetsky 1994:241, Arnold 2001:xiii, Ewans2003:308)

Clothing as a Social Response

Against the problems of the modern world, fashion not only challenges the class and gender stereotypes of modern society, but also the medium of clothing by breaking the boundaries between body, space and object. Therefore, fashion rebuilds its architecture by re-creating social structures to overcome the problems of the modern world through experimental clothing design. Dress, then is no longer an aesthetical artifice to beautify the individual, nor a mere functional protective shield, but a hyper-medium which incorporates functionality to contemporary aesthetics, creating a social response acting as a personal environment, a portable environment, an interactive space, a collective experience and a technological medium.

Bolton (2002:7) employs the term 'Supermodern Wardrobe' to identify clothing which responds to the problems created by the urban metropolis by conceiving practical and functional clothing, by borrowing the term 'Supermodernity' from the book titled "Non-places" by Marc Auge. The 'supermodern clothing' responds to the conditions of the urban environment by facilitating bodily movement for the individual as one who has to flow among the growth and accelerated circulation of urban populations, and to respond to the physical and psychological demands of transitional spaces such as roads, railways, airports, and the street.

The question is how fashion, and hence clothing, can be transformed as a response to problems, disorders and disasters of modern society; or, what would be possible design scenarios for the modern individual to overcome these problems? And how do these scenarios have to be interpreted in to a design process in order to conceive clothing that functions not only as a multi-functional physical garment against the dangers of the urban realm, but also becomes a social response and reaction against anxiety and insecurity engendered by the real and perceived risks of modernity ?

Rather than finding physical solutions to these disaster scenarios through clothing design, the design process is developed in such a way that the designers have to conceptualize their design solutions through matching different type of disasters with design methods, structures of garments, methods of body construction, along with appropriate material usage.

The table below consists of the keywords to guide the students in this direction.(table 1)

Protection against Disaster

Like the home, the body is the ultimate device that the modern individual uses to overcome risks, providing a protective, safe territory that belongs to the self. Being a unique protective environment, the body functions as a cocoon, a unique shelter and a refuge which turns into a space/place when it is impossible to be at home. Insecurity and lack of trust in the social system and other individuals in urban life forces individuals to empower themselves through their bodies.

Clothing as an extension of the body functions as a protective shelter with the ability to cover and accommodate the body. This makes clothing work with same principles as architecture, except that is portable, unlike a building. Clothing provides the individual with a portable environment, hence shelter against natural conditions as well as the artificially controlled conditions of public spaces, transitional places and streets.

Flugel's (1930) caution of the need of 'protection against the general unfriendliness of the world as a whole' or as 'a reassurance against the lack of love', can be considered as a restatement of the risks and disasters of the urban environment in which urban clothing becomes a protective shelter.

In the Dress against Disaster(DAD) collection, the ability of clothing to protect against the disasters and risks of modern society have been developed in two different directions in order to create personal environment as wearable shelters sometimes in the form of a cocoon or pod, and sometimes in the form of transformables or defensive armour suits. On one hand the clothing operates functionally in order to protect the wearer from the physical harms of the disaster, whereas on the other hand it has been conceived conceptually to create a social reaction and awareness towards social and ethical effects of the disaster.

DRESS AGAINST DISASTER: DESIGN CONCEPT (table 1)

Disaster	Design Method	Structure & Body	Materials		
Natural Disasters Earthquake Volcano Flood Global Disasters Global Warming Urban Risks Urbanism, population Traffic accidents Social Problems Homeless children Aids Drug Addiction Sexual Assault Technological Risks Technological Paranoia	Re-semantification In-betweenness Interrelatedness Re-construction Re-structuring Transformation Morphing Symbiosis Mobility / movement De-formation Ambiguity Re-functioning Juxtaposition Layering Folding Presence-in-absence Variations Alterations Interconnections In-betweenness Addition/ subtraction Personalisation Miniaturisation Reductionism De-construction	Multi-character Object-dress Extension Multi-faceted Versatility Hybrid Transformable Infloatable Pneumatic Transitional Convertible Flexible Adjustable Detachable Protective Personal environment Habitatation Body architecture Shelter Cocoon Refuge Pod Void Defensive Armoured Dressed-up Buttoned-up Zipped-up Robust Durability Compact Encasing Enclosing Encompassing Concealment Preservation Dissembled Sanctuary Screened Mobile/Nomadic Portable environment Migratory/ transmigratory Wearable technology Wired-up /Plugged-in Body Multi-pocket system Ubiquitous Interactive Invisibility Transparency Camouflaged Functional Hyper-functional Utilitarian Operational Mechanical Interchangeable Interpersonal Collective Interdependent Nurturing Immunity Imperfect	Processes Deathly Patinated Sanded- blasted Mouldy Moulding Decaying Tattered Shrinking Burning Scorched Twisting Felting Melting Dyeing Coating Binding Embossing Distressing Bandaging Wadding Waxed Sealed Frayed Pressed Cutting Slashing	Qualities Smart Performance Hygienic Biodegradable Microporous Body heat-retention Shape Memory Lightweight Protective Breathable Absorbency Water-proof Bullet –proof Perforated	Fabrics Nano-technology Bio-technology Electro-textiles Elastoplast Foam Rubber Medical Neoprene Non-wovens Microfibres Lycra Polyesters Nylon Gore-Tex Gauze

Performance wear providing a physical protection draws inspiration from military, industrial or medical clothing. This kind of clothing addresses concerns related to social health to help counteract the negative effects of air pollution in the city, by allowing the skin to breathe through employing temperature regulation materials, anti-smog masks and an anti-pollution face mask as Vexed Generation suggests with their metropolitan parka.

In a similar way, The Post Apocalyptic Rescuer within the DAD collection takes its strength not only from durable and protective structure along with protective components like anti-smog mask, industrial gloves, but also from material usage such as light weight, tear -resistant, thermo regulator fabrics. In another outfit conceived for global warming, an advanced fabric which protects the wearer from the possible harms of UV rays of sunlight, whereas in a uniform designed for fire escalation, an advanced fabric proofed against heat and fire is used in order to protect the wearer in temperatures up to 1100 C, as in the case of a Volcano.

Clothing as Wearable Shelters

Creating a wearable shelter by sensing the individual's need to define an area of personal space within the urban matrix has been another design strategy in this collection. Addressing disaster victims, the elderly, the invisible, poor and socially disenfranchised, and homeless people, it aimed to develop structural solutions to equip these people with a range of multi-functional clothes which can be transformed according to individual's immediate needs, where the individual can seek solace as well as shelter. Following the roots of wearable shelters of conceptual artist, Lucy Orta, young designers developed functional clothing for the homeless. The outfit conceived for homeless children promises to protect the wearer from the undesired environmental conditions such as rain, snow and wind, through by means of a sleeping coat that is transformed from a standard coat. Another outfit that is designed for earthquakes also functions simultaneously as a coat and protective sleeping bag.

Some of the practical and functional garments providing a shelter rely on formal qualities of architecture, and their forms can often appear more like buildings than clothes. The structures in between body, object and space are developed due to the changing needs of the wearer through transformation and layering. In this type of structure, layers of clothing represent several skins, expanding from body to clothing, from clothing to object, and from object to architecture. Virilio in Bolton (2002: 71) expresses transformation of

these layers in Orta's work as "the overcoat there is the sleeping bag, then after the sleeping bag comes the tent.... clothes emancipate themselves, expand to try to become a house, a pneumatic raft." In a similar way, the CP Company produced a parka that transformed into a sleeping bag, a long hooded cloak transforming in to a metropolitan igloo and a polyurethane parka transformed in to tent with an air mattress.

In the DAD Collection an outfit developed against the effects and conditions of global warming is composed of different layers that works as a transformable shelter against draught and high temperature. The outer layer used as a cloak, can be transformed into an igloo tent, the folded structure of which is carried like a back pack by the wearer. Another outfit that has been conceived to protect the wearer against the possible harm of a traffic accident has protective layers which draw inspiration from an airbag of a car has a quilted vest which protects the neck and breasts over the mini dress, with an additional extension of a piece of quilted band which is rolled up and hidden underneath the skirt to be opened to protect the legs in case of emergency.

Transformation, morphing and layering can be instruments for provoking a social reaction in order to re-semantify the garments. Like Orta, Hussein Caglayan utilizes these strategies as well as addressing the structures of in-betweenness and symbiosis of body, object and space as he interprets this into a lifejacket skirt, aeroplane dress and coffee table skirt. He calls attention to the ontological problems of modern society by constructing the stories of negative and catastrophic situations. Characters of his stories overcome this situation by establishing a vital connection with the world outside through the clothes or object-clothes they wear (Kipöz, Güner 2006).

Cocooning, being the social attitude of our time which makes us more 'inner-directed' as described by Senneth appeared as a condition of individualism paradoxically as a reaction to the social intensity of the metropolitan environment. This attitude has been reflected into the language of clothing by concealing the identity of the wearer through a big hood or high collar. Concealing the wearer's identity to make oneself anonymous, and identical to any other person in the urban metropolis can be undertaken as a reflection of standardization and alienation in modernity. Paradoxically, it creates another level of subjectivity, leaving

a personal space for the wearer, and isolating oneself from the crowd, while at the same time appearing as a reaction against the surveillance systems of modernity.

For the homeless, the fear and disturbance from surveillance systems and from the gaze of others can show itself as a psychological illness called demophobia, as one project in the DAD collection touches on. The outfit is designed with the intention of bringing a solution to this illness by providing the wearer a larger space by means of a long, wide cloak. In another project, a protective outfit against possible risks and dangers caused by the selfish behaviour of human beings has been developed as a conceptual reaction to the insensitivity prevailing in society, emphasis is given to the helmet, ironically made of iron and carbon fiber. Although it looks like a defensive armour suit with its robust structure, the outfit represents a passive resistance to a post-apocalyptic situation that awaits us, with no reference to wearer's identity.

Cocooning may sometimes be an extreme response to surveillance in the urban environment through the idea of containing rather than wearing, hence reaching the level of the creation of a portable environment as a pod, as in the case of the small futuristic capsule of Caglayan, or as the "head cocoon" and "cocoon chair" of Jeannie Pineus. Masquerading oneself with a helmet or with an egg-shaped head piece as Caglayan has conceived, creates a type of personal space in which the wearer can remain hidden from the gaze of others, and where one can watch the others freely. In the DAD collection a pod-like head piece of an outfit that is conceived against global warming with its semi-transparent wired structured shape, physically protects the wearer from the UV rays of sunlight, but at the same time blocks communication with others. In another project calling attention to the increasing paranoia due to population explosion and technological surveillance, a hood covered with a mesh on which little fabric dolls are attached, symbolizing other people living in the urban environment, effectively captures the feeling of fear of the crowd and paranoia.

Dress as an Urban Armour

In response to insecurity and paranoia, not only against the possible dangers and attacks caused by the dangerous urban other in the street, but also against the competitive business environment, urbanites need to empower and gain strength. Like buildings that are protected and fortified, the human body compensates

Some urban outfits, inspired by military and police body armour by the use of clever detailing which may confuse and frighten potential attackers, recalls defensive armour suits. Using ballistics nylon to create bullet-proof garments or ensuring full facial coverage without losing peripheral vision against surveillance and incorporating high visibility reflective panels to garments to prevent accidents in the street, Vexed Generation have not only strengthened the garments' physical properties, but enhanced the visibility of the individual on busy city roads.(Bolton 2002 ;Quinn 2003; Smith and Topham 2005) In the DAD collection, these principles have been utilized for an outfit designed for the homeless which has a very large hood, and reflective panels on the sides of the coat.

Clothing as a Portable Environment: Nomadic Experience

"Urban dwellers occupy several temporary habitats, and spend longer time there than at home."
(Quinn 2003: 96)

Traveling has become the basic movement for a city dweller, not only experienced by moving from one destination to other, but also through the transitional spaces of the city. Movement for a modern individual is no longer a planned action, but has become an obligation, especially in case of a need to escape and a refuge from an urban catastrophe, thus necessitates a specific type of clothing. Designer Yeohlee, coined the term Urban Nomad as a response to the needs of an ultra-modern 21st century (Quinn 2003), the fast paced city dweller, who, just like the flaneur of Baudelaire, traverses the urban realm.

The new generation of fabrics do influence the new generation of designers for developing performance clothing for urban nomads. The use of smart phase-change and thermo-regulator fabrics which provide ventilation and body heat retention, enable the wearer to adapt to environmental conditions by giving body freedom due to breathable designs while allowing efficient circulation. This kind of clothing has been credited as the "fifth season of fashion" by Richard Martin (Quinn 2003:114) and Ewans(2003:283). In the DAD collection outfits specially designed to counter the effects of global warming represent the principles of the fifth season with the use of light and heat resistant fabrics.

Nomadic experience may refer to the struggle to survive against the modern urban realm of risk, danger,

and anxiety due to injustice, oppression, exclusion, crisis, alienation and fragmentation. Questioning the social justice, humanism and the social progress of modernity stimulates the creation of in-between structures and transformable clothing, as in the case of Caglayan, who addresses the need for mobility and refuge from a catastrophic situation by creating transformable object-clothes which function as portable environments.

In the collection, an outfit designed by using the metaphor of flying, has the components of a parachute in order to suggest the possibility of escaping from an undesired situation. In another outfit designed to protect the body from the effects of an illness called skolotis, a removable padded elements surrounds the jacket, almost substitute for the back of a chair which supports the spine and lumbar of a nomadic person. In another project conceived in order to cool the body down under high temperatures, translation of bio-climatisation to clothing has been done for anyone who has to migrate due to global transformation of the climate. Through a mechanism placed at the back of the garment, the body is hydrated by operating the mechanism manually by a push button positioned on the front collar.

Since people need mobility, clothing may eventually replace housing altogether and function as the city dweller's final home, as in the project of Kosuke Tsumura titled " Final home". His fully-equipped garments enable urban nomads to spend a night away from home in case of a disaster, with extra warmth and adequate supplies. Tsumura employs a multi-pocket system to give the wearer the possibility of organizing personal items as well as storage and mobility. Pockets function as compartments, providing the wearer a place to store belongings, along with a certain degree of personalization and communication. On the subject of pockets, Bolton notes they are "an integral feature of supermodern clothing" (2002:45) Pockets play a vital role for most of the projects in the DAD collection which almost substitute for the drawers that we put our personal belongings in, when we are away from home. The pockets that carry fire extinguishers, water supplies, alarms, serum, waste storage and technological devices; thus, outfits become fully-equipped by providing the facilities of a home to the wearer.

Clothing as an Interactive Environment: Dress as a Technological Medium

"The modern person's habitation is the body which is technologically dressed up." Quinn 2003:96

The experiments and inspiration for developing intelligent garments has stemmed from the military use as wearable information processing for soldiers. On the other hand, because of the necessity of creating a mobile workspace in the transitional city space, and to empower oneself by dressing in 'techno armour' against the threat of disasters, wearable electronics and intelligent clothing has become an urban realm through "fully wired-up, plugged-in bodies" as Bolton defines it.(2002: 49).Using ubiquitous technology and creating an interactive environment or an ambient intelligence, as defined by Philips, is a natural reflex of late modernity in reaction to the contingencies of the urban environment, for escaping from the electronic gaze and seeking active protection from possible potential dangers.

In regard to wearable technology, Bolton (2002:18) states that it "confers a certain degree of control over the wearer's environment . Not only does it offer wearers the choice of whether or not to connect or disconnect to a wider environment, it also allows them to react to this wider environment actively or passively'. The dilemma is that the high price of the 'wearables ' incorporated with extra technological elements, designed to address the fear of crime, might result in the wearer being the object of envy and, ultimately, robbery and physical violence. With this consideration, an outfit in the collection which is designed to call attention to the abundance of technology in our lives through a smart clothing is conceived with a multi-pocket system. Many of these pockets are designed so that they are hidden against any danger of theft, to provide a safer environment simultaneously to both technological devices and the wearer.

Through the Dress against Disaster project, we intended to explore and experiment with the conceptual and physical possibilities of the design practice of disasters and risks in modern society. By de-constructing fashion, the aim is to design garments to be adopted, realized and used in case of a disaster, or everyday life risks of the urban environment with a more practical and socially confident attitude. Considering the vital role of clothing in the struggle for survival against the problems and risks of modern society, this

project aims to provoke a reaction to the social psychology of modern society, to remind the inhuman and insensitive nature as well as the fragility of human beings. On the other hand, the role and position of fashion in modern society has also been challenged, by confronting the commercial and appearance-oriented attitude of fashion. Rather, relation of fashion and clothing to social and ethical issues has been explored in a way to represent the other side of the euphoria and glamour of fashion by translating the social psychology of fashion into metaphors of clothing.

As the outputs of an experimental design process, outfits are developed with references to real scenarios; however, they do not exactly promise to protect and or save the disaster victim, or even more ambitiously, prevent or give warning about the coming risk or disaster. Thus, they carry a certain level of fantastic character and romantic idealism. Although the level of this fantasy is not to the extent of a seer as in the case of *Minority Report* or *Matrix*. Rather, the outfits refer to conceptual responses through metaphors related to disasters.

Most of the designs in the project were created by consulting stereotypes of industrial, military and medical garments such as the police army, and rescue service uniforms. These references are used not only to benefit from the functionality of these garments but also to create metaphors related to their high-performance. On the other hand, a certain level of subjectivity and personalization has been created to transform these uniforms into wearable fashion products. This has enabled us to make the safe and protective garments receptive to be wearable by anyone. As Gamman and Thorpe assert, "Secure design doesn't have to look criminal or ugly" (2007). Moreover, because of distrust and delusion, the mimicry and parody of technical and functional garments has been created to call attention to artificially created and manipulated paranoia and anxiety, even when there is no risk.

Participating to the exhibition of "Living and Working Together" within the frame of Second Social Design Biennale of the Utrecht Manifesto has an exceptional importance for DAD project members. This Manifesto seems to show once again that we share similar goals and pathways with designers and creators working in other countries in terms of questioning and challenging our conditions of our living environment with a growing sense of social and environmental responsibility.

References

- ARNOLD, R., 2001. *Fashion Desire and Anxiety : Moral and Morality in the 20th Cent.* New Jersey : Rutgers University Press,
- AUGE, M., 1995. *Non-places: Introduction to Anthropology of Supermodernity.* John Howe (trans). London and New York : Verso
- BECK, U., 1992. *Risk Society: Towards a New Modernity.* New Delhi: Sage.
- BECK, U., GIDDENS, A., LASH, S., 1994. *Reflexive Modernization: Politics , Tradition and Aesthetics in the Modern Social Order.* Cambridge: Polity Press in assoc with Blackwell
- BOLTON, A., 2002. *The Supermodern Wardrobe.* London: V&A Publications
- CARTER, M., 2003. *Fashion Classics: From Caryle to Barthes .* Oxford : Berg
- CHAMBERS, I., 1994. *Migrancy, Culture and Identity.* London and New York : Comedia / Routledge. In : EVANS, C. 2003. *Fashion at the Edge: Spectacle, Modernity and Deathliness.* New Haven and London: Yale University Press
- DAVEY, C., WOOTTON, A., COOPER, R., HEELEY, J., PRESS, M., KIM, S., 2003. *Socially Responsible Design-Targeting Crime with Fashion Design.* International Journal of New Product Development & Innovation Management, March/ April
- DOWELL, C., 2000. *Fashion Today.* Oxford: Phaidon Press
- EVANS, C. 2003. *Fashion at the Edge: Spectacle, Modernity and Deathliness.* New Haven and London: Yale University Press
- EVANS, C., MENKES, S., POLHEMUS, T., QUINN, B., ed., 2005. *Hussein Chalayan,* Rotterdam: NAI Publishers/ Groninger Museum.
- GAMMAN, L., THORPE, A., 2007. *Profit From Paranoia - Design Against 'Paranoid' Products Dancing with Disorder : Design, Discourse & Disaster ,* 7th European Academy of Design Conference, Izmir , April 11-13
- GIDDENS, A., 1990. *The Consequences of Modernity.* Cambridge: Polity FLÜGEL, J. C., 1930, third edition 1950. *Psychology of Clothes,* London : The Hogarth Press and The Institute of Pyscholanalysis. In : BARNARD, M., 1996. *Fashion as Communication.* London and New York : Routledge . In : CARTER, M., 2003. *Fashion Classics: From Caryle to Barthes .* Oxford : Berg

KİPÖZ,Ş., GÜNER,D.,2006. Moda Dünyasının Geçiciliğinde Söylem Üretmenin Olanak ve Sınırları; Hüseyin Çağlayan'ın Söylemsel Direnci,(The Possibilities and Boundaries of Developing Discourse within the Ephemeral World of Fashion: The Resistance of Hussein Caglayan through Discourse) ITU 3rd National Design Conference Proceedings

LEE,S.,2005.Fashioning the Future : Tomorrow's Wardrobe,London :Thames and Hudson

LEHMANN,U.,2000.Tigersprung :Fashion in Modernity. Cambridge, Massachusetts and London: MIT Press

LIPOVETSKY,G.,1994. The Empire of Fashion : Dressing Modern Democracy. Catherine Porter, (trans) Princeton and Oxford : Princeton University Press

MARTIN,R.,1998.Yoehlee : Energy and Economy, Measure and Magic.Fashion Theory , Volume 2, Issue 3,287-93.In : QUINN,B.,2003. The Fashion of Architecture. Oxford, New York: Berg Pub.

PANTELLINI, C., STOHLER, P.,(ed)2004.Body Extensions :Art, Photography, Film, Comic, Fashion. Zurich and Stuttgart : Arnoldsche

SENNETH, R.,quoted in NAN, E.,(ed) 1997.Architecture of Fear.NewYork :Princeton Architectural Press.

In :BOLTON, A., 2002.The Supermodern Wardrobe.London:V&A Publications

SMITH, C.,TOPHAM, S., 2005. Xtreme Fashion. London, Munich,Berlin, New York: Prestel pub.

QUINN, B.,2003. The Fashion of Architecture. Oxford, New York: Berg Pub.

VINKEN,B.,2005.Fashion Zeitgeist:Trends and Cycles in the Fashion System. Oxford, New York:Berg Pub.

VIRILIO, P.,1996.Urban Armour .In: Lucy Orta:Refuge Wear.Paris: Editions Jean -Michel Place.In:BOLTON, A., 2002.The Supermodern Wardrobe. London:V&A Publications

ŞÖLEN KİPÖZ

Asst. Prof. Dr. Şölen Kipöz is the coordinator and studio instructor of DAD Project. She completed her bachelor study at the Industrial Design Department, Middle East Technical University. She took her master degree from Dokuz Eylül University Fine Arts Faculty, Textile Department, and completed her PhD study at Communications & Public Relations Department in the field of Fashion Communications in Egean University. Later she carried a post-doctorate research on Fashion Management in Bologna University by taking a scholarship from Italian Government. She had worked as an academic faculty member of the Industrial Design Master Program in Izmir Institute of Technology and the Department of Fashion Accessories in Dokuz Eylül University, Faculty of Fine Arts, giving lectures including fashion accessories, aesthetics, technical drawing, product design, fashion collection, design marketing, design management, design consumption & fashion concept in design. Along with her academic studies, she carried free-lance design projects for the industry; won the best-accessory prize from the design competition, Beymen-Academia, and participated as a designer in a trend catalog project/Gold Trends Turkey, which she worked with a group of Italian designers in Milan for World Gold Council.

Currently she is working as the head of Fashion Design Department and giving courses such as Fashion Design Studio, Fashion History, Trend Analysis and Forecasting and Trend Catalog Project. She has coordinated various projects on trend research and forecasting for Turkish ready to wear market which are published as trend books. Through her academic studies, she explores social responsibility of fashion and clothing in an interdisciplinary approach between fashion, design, art and architecture.

PERFORMANCE ENHANCING DESIGNS FOR THE RISK SOCIETY

ÖZGE DİKKAYA GÖKNUR

In recent years there has been a huge advance in textile and garment technology whether to be used in sophisticated sportswear clothing or military. The innovations of smart textiles, improved cut and constructions are all for the favor of speed and comfort that the humans need when competing with the nature or the other factors. As the apparel industry looks forward, today's industry promises a potential future of an environment that we only see in sci-fi movies. Researchers try to find the solution for a healthier, less stress giving, more temperature regulating garments on consumer demand. Forecasting fashion trends bring these innovations onto the level of everyday use and bring conformity, speed and practicality together from the mountaintops, from the deep space to the urban space.

The Dangers of Postmodern Society

The natural disasters that the people might have encountered then are popular issues today being very much tangible and visible in our everyday life. In certain regions of the world people take precautions against rain, flood, earthquake and find innovative product solutions at more micro-level but today we all face the risks of acid rain, street assault, danger of fire in a building, traffic accidents, homelessness and psychological paranoia like overpopulation and technology misuse continuously every where. These overall risks and dangers that the nature and society brings, made us to build a bridge between the cold appearance, functional necessity of the designs, offering new textiles and materials and somehow interpret it into clothing that fills the gap between the professional uniform-like garments and basic function of fashion putting forward the aesthetical view.

Innovative product and design solutions that answer to society risks and dangers are also developing bodily and spiritual performance. A new kind of product typology should start to emerge on the streets with the help of the professional sportswear equipments, innovative wearable computers and development in

nano-technology, techno-textiles, biomimetics and medical materials which fills the gap between purely aesthetical and functional.

That's the center of the gravity of our project that we prepared with our students. Our students have examined a wide variety of possible risks and dangers that could come from the nature, from modern city life and also psychological disasters that could be caused from technology overabundance or overpopulation. They all tried to communicate the physical aspects of the garment material, cut and construction with the conceptual part and psychological needs of the wearer, trying without losing the aesthetical function of the garments.

The materials that are mentioned in designs are to enhance human performance in order to operate at a level of efficiency in different conditions that is faced in nature for the cause of sports, work or other...The main categories of the textiles that are assumed to be used in the projects for human performance clothing can be summarized as: Lightweight fabrics, tear-resistant, high performance technology fibers, thermo-regulators, stretch technology, technology transferred fabrics, and finishing treatments.

Designing for Protection and Performance

The students have researched and analyzed the concept of performance wear and developed ideas whether deriving from primary physical needs or stemming from the questions of which source might be the deep psyche of the wearer.

We need protection from weather conditions including hot, cold climates, rain, snow, wind and also sun and its dangerous rays. Some of these protections can be obtained by materials that are used in construction but also specifically the design has to have specific features to function as protective clothing. Designs for protective clothing also include protection against heat and fire. Other than the material requiring being heat resistant and inner clothing to be thermo-regulating, the design also needs to have other characteristics to be protective. This kind of materials and design solutions are used in the projects that were specifically made against fire escalation and earthquake disasters. The projects subtitles like performance wear against

disasters, performance for earthquake and uniform for fire escalation propose solid and durable materials which are increasing the human physical performance in the case of increased temperature and also offering self-healing nano technology materials in case of injury.

Another group of the projects that use advanced materials in their designs include the performance wear against global warming projects...The designs of this group propose using lightweight and light coloured fabrics with UV filter, metallic surfaces reflecting sun rays and hybrid designs offering water filtering equipment and portable tent insert. These garments are designed to continuous protection of the wearer from the heat, UV rays, from dehydration. Other protection methods include paddings and more durable segments inserted in the fabric, while the material itself has healing properties are proposed for performance wear against traffic accidents, performance wear against sexual assault,, medical wear for physical injury.

Our last group of the projects all proposes a mobile cocoon for the wearer, a portable protective environment armed with advanced textiles, accessories, equipment, with durable paddings and inserts or smart devices. Performance wear against sexual assaultt uses protective functional accessories as decorative elements, clothing for the homeless and smart clothing against technological excess offer multi functional use of the garments for the wearer to carry necessary items without a luggage, in other words serve as an "urban nomad's luggage". Protecting one or one's belongings in the society is an issue that is emphasized here. Clothing reacting to population explosion, clothing reacting to environmental pollution and clothing representing insensitivity are projects that are purely conceptual works which carry the quality of giving a message to the community in terms of their reaction. They all offer a level of aesthetic concern, use of textiles from recycled materials, or propose materials using iron, carbon fiber, synthetics.

Conclusion

Students have learned from this project that social, cultural events, risks of the modern society force innovation in performance enhancing clothing design. Also they have experienced that designing for high performance clothing for urban use is a very difficult field of today's clothing designer. Protection factor increases the uniform-like structure of the professional technical garment.

Our students are soon-to-be designers, who will design for this society which expects more from protective clothing, a community which wants to make the urban, social life much more comfortable without losing the look or performance and in touch with the technological environment. To meet these demands, the students plan to take into consideration to reduce the uniformity and increase the aesthetical value of the functional garments with using the advanced textiles as a tool of performance that they will design in the future.

ÖZGE DİKKAYA GÖKNUR

Özge Dikkaya Göknur is the studio instructor of DAD Project. She is an instructor in Fashion Design Department of Faculty of Fine Arts and Design in Izmir University of Economics. She teaches Fashion Collection, Fashion Portfolio and Fashion Merchandising.

She worked for the industry many years as designer, merchandiser, technical manager in apparel sector; she prepared customized collections, illustration projects freelance. She and joined the faculty full-time for the last couple of years. She has contributed to the design project of "Second Skin" for conference "Dancing with Disorder" in April 2007 and currently leading a project where students prepare collection for a recognized firm in the fashion industry. Her specialization is "Interaction between innovative apparel design and advanced textiles" and preparing a thesis about the subject in the University of Economics' Faculty of Fine Art and Design's master program "Design Studies".

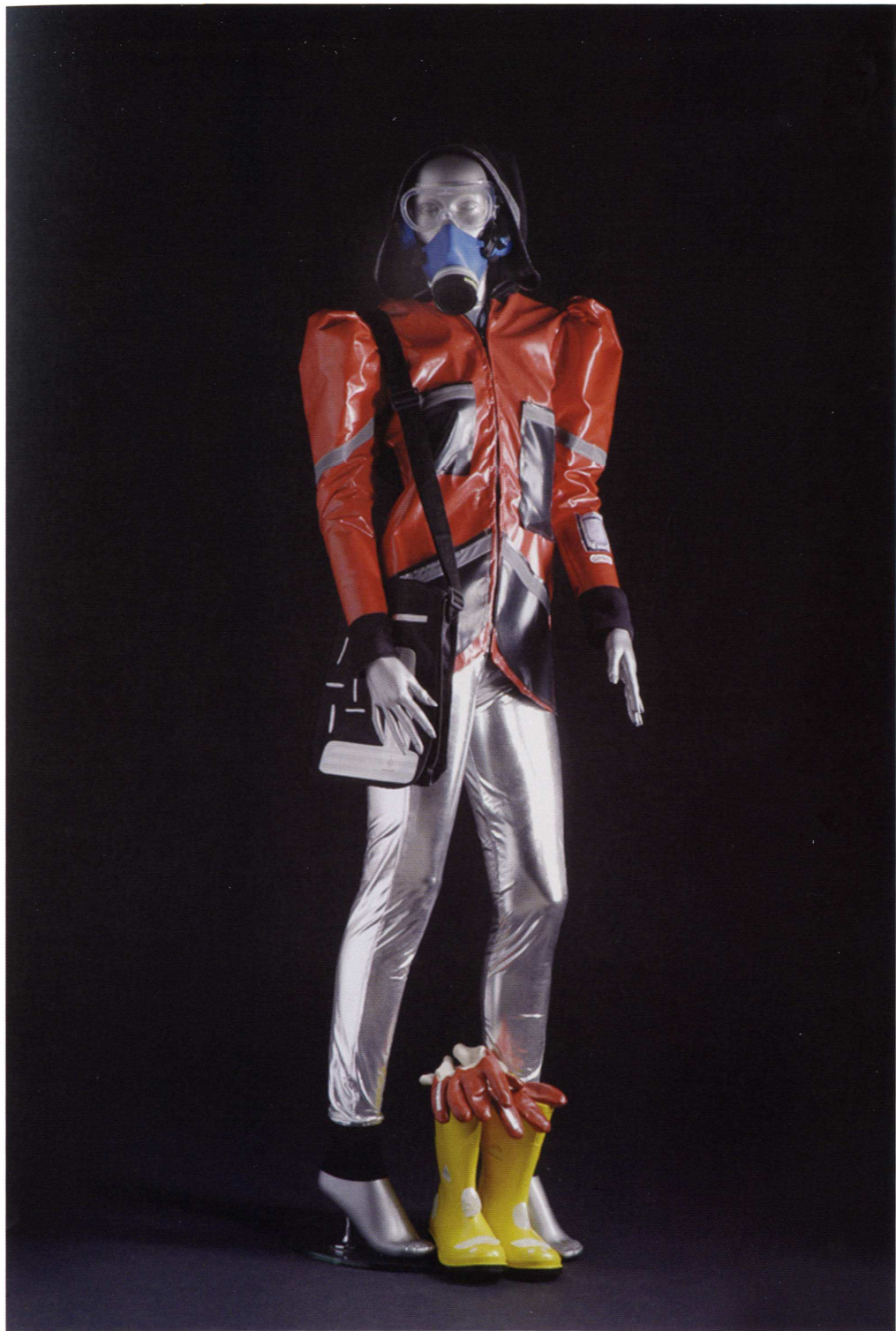
PERFORMANCE WEAR AGAINST DISASTER

FUTURE POST APOCALYPTIC RESCUER

MELDA GÜVEN



This performance wear is developed with the idea of proposing multi-functional rescue clothing for environmental disasters and risks in urban life. The physical strength of the garment is not only coming from its durable and protective structure with functional components like helmets and industrial gloves, but also from the materials used. Thus tear-resistant, light weight, stretch fabric and thermo-regulating fabric have been proposed to realize the prototype. Interactive accessories such as a torch light, medical materials and GPRS technology are also integrated in the garment. Bright colors and shiny fabrics make the rescue worker more noticeable. The "future post apocalyptic rescue worker" is imagined as a kind of heroine who represents hope for the unhappy and disenfranchised facing the threat of disasters and social trauma.



ESCAPE TO FREEDOM

FULYA CİVAROĞLU



This futuristic and conceptual project highlights possible escape solutions for a potential disaster. The metaphor of flying has been used through components, materials and the details of a parachute. The contrasting colored synthetic fabrics have been cut asymmetrically, on a black capri pant, in such a way that they can be enlarged and tightened with the help of a zipper.



PERFORMANCE WEAR FOR EARTHQUAKE

RE-BORN

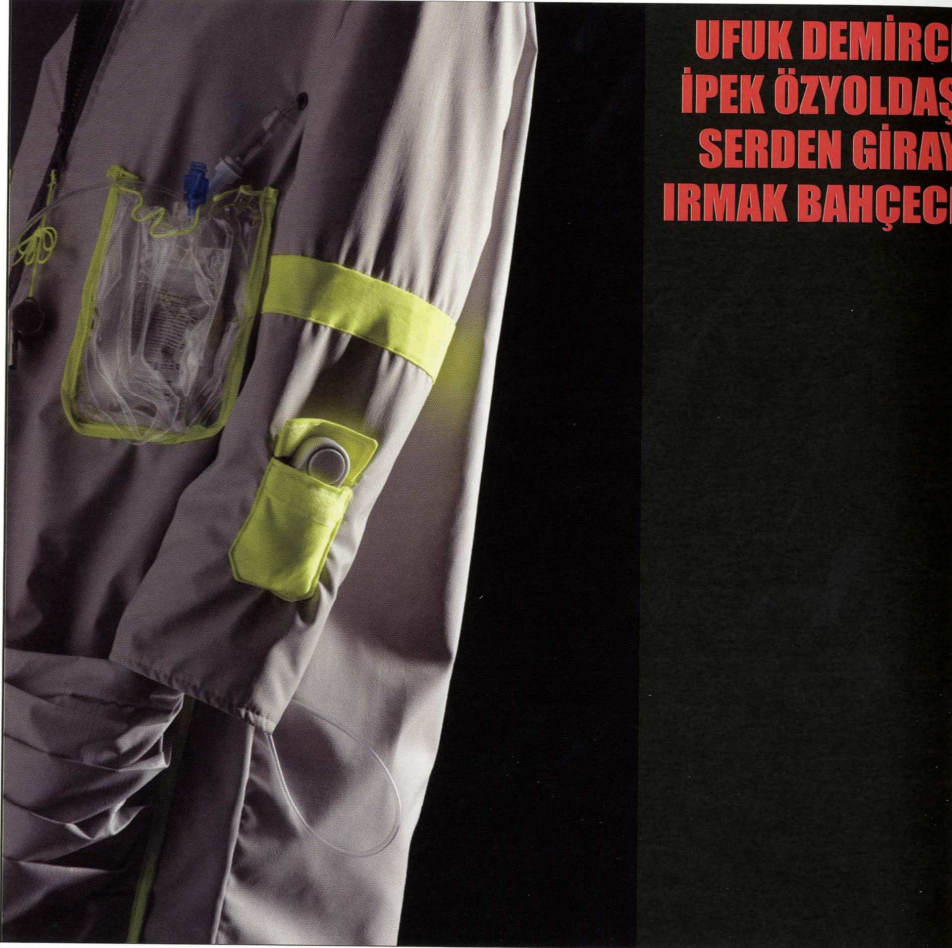
MERVE SEPETOĞLU



This outfit has been designed for survivors who become submerged after an earthquake. The outfit has many features which function as a survival kit including, water pockets, food capsules, a lantern, bandages, medicine, an alarm and a whistle. The padded waistcoat protects the neck and spinal cord with a cushioned pillow. Noticeable colors such as metallic grey and luminous orange have been specifically selected, so that any wearer can be located quickly.



EXPECTATION IN DEEPNESS



**UFUK DEMİRCİ
İPEK ÖZYOLDAŞ
SERDEN GİRAY
IRMAK BAHÇECİ**

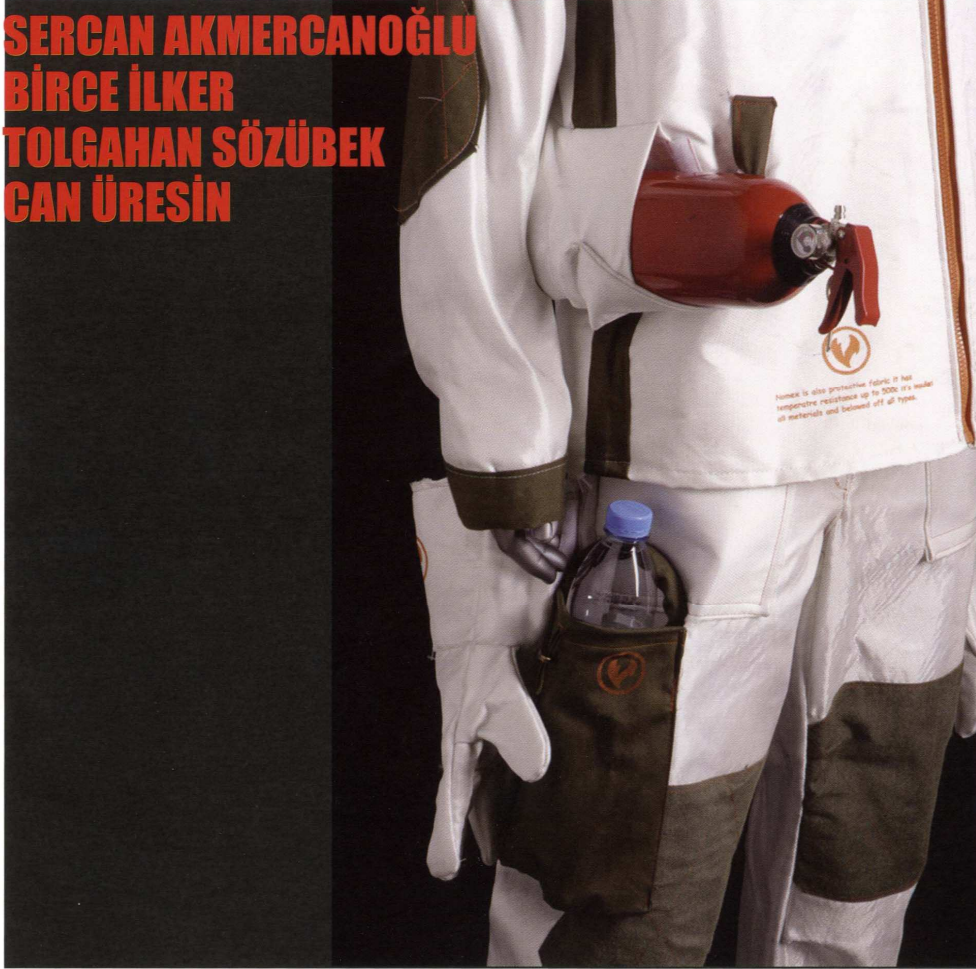
This outerwear garment functions both as a coat and protective sleeping bag for a disaster victim submerged in debris after an earthquake. The coat can also be used as a protective outfit against environmental conditions for victims left homeless after a variety of disasters. Different components and accessories attached to the coat function as a survival kit such as the torch which is attached to the hood, the transparent pockets equipped with serum, an alarm concealed in the side arm pockets, or the whistle which is affixed to the zipper. The two larger pockets have an accordion structure capable of expanding to create increased space for the user's possessions.



UNIFORM FOR FIRE ESCALATION

DANTE'S TRAGEDY

SERCAN AKMERCANOĞLU
BİRCE İLKER
TOLGAHAN SÖZÜBEK
CAN ÜRESİN



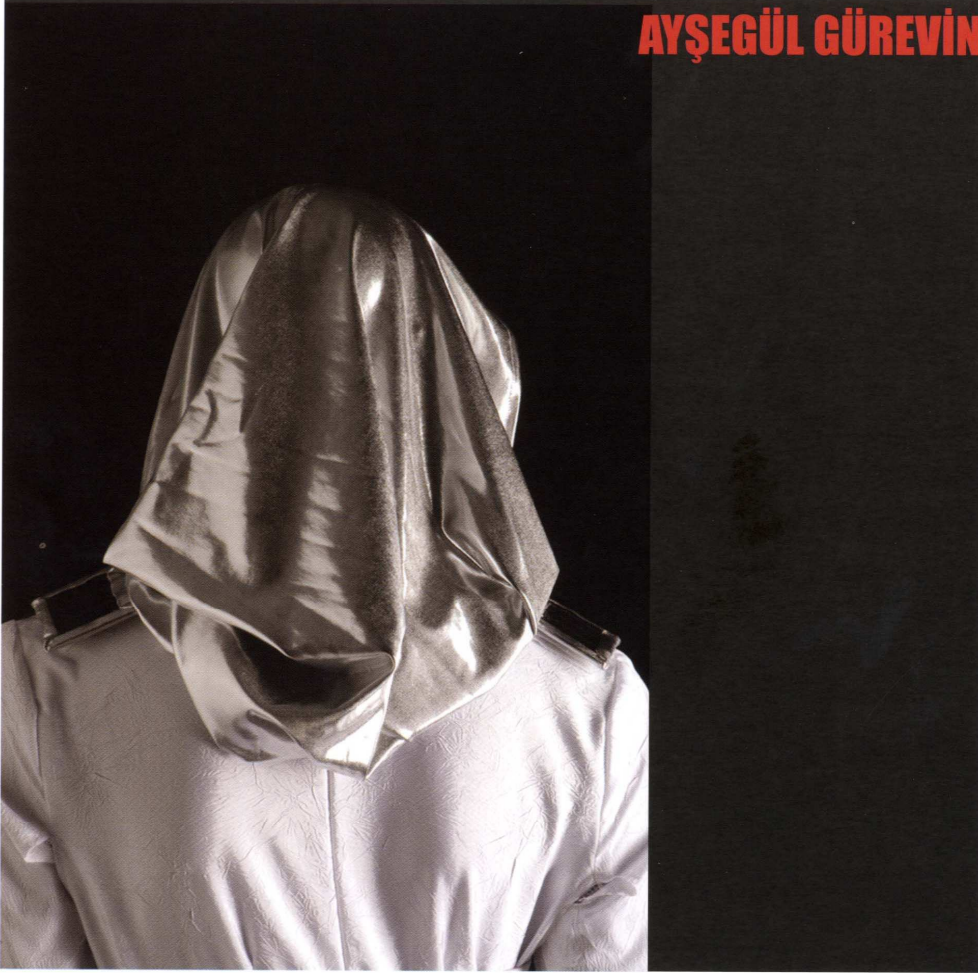
This outfit functions as a protective uniform against fire and heat in the event of a volcanic eruption. The design is that of a simple worker's overall and it carry's similar lines to those of an active casual outfit. Besides some functional pockets, it is protective against heatand fire thanks to the utilization of advanced fabric including Nomex and Preox. Nomex is a temperature resistant fabric up to a temperature of 500C, while Preox is resistant up to 1100C and has highinsulation properties.



PERFORMANCE WEAR AGAINST GLOBAL WARMING

GLOBAL WARNING

AYŞEGÜL GÜREVİN



This project aims to prevent the risks of global warming which threaten human life with its environmental effects. The outfit proposes a conceptual approach by transforming the harms of global warming into something positive and useful. The white colour and metallic colors are used to reflect the sunlight. In the bodice, lightweight, non-perspiration fabrics have been used, whereas knitted fabrics are preferred at the hemlines. Detachable solar batteries have been placed on the shoulders. A removable panel in the skirt takes inspiration from a watercone. It has been developed to allow the wearer to filter dirty water in order to provide purified drinking water.



DESERT ADAPTATION

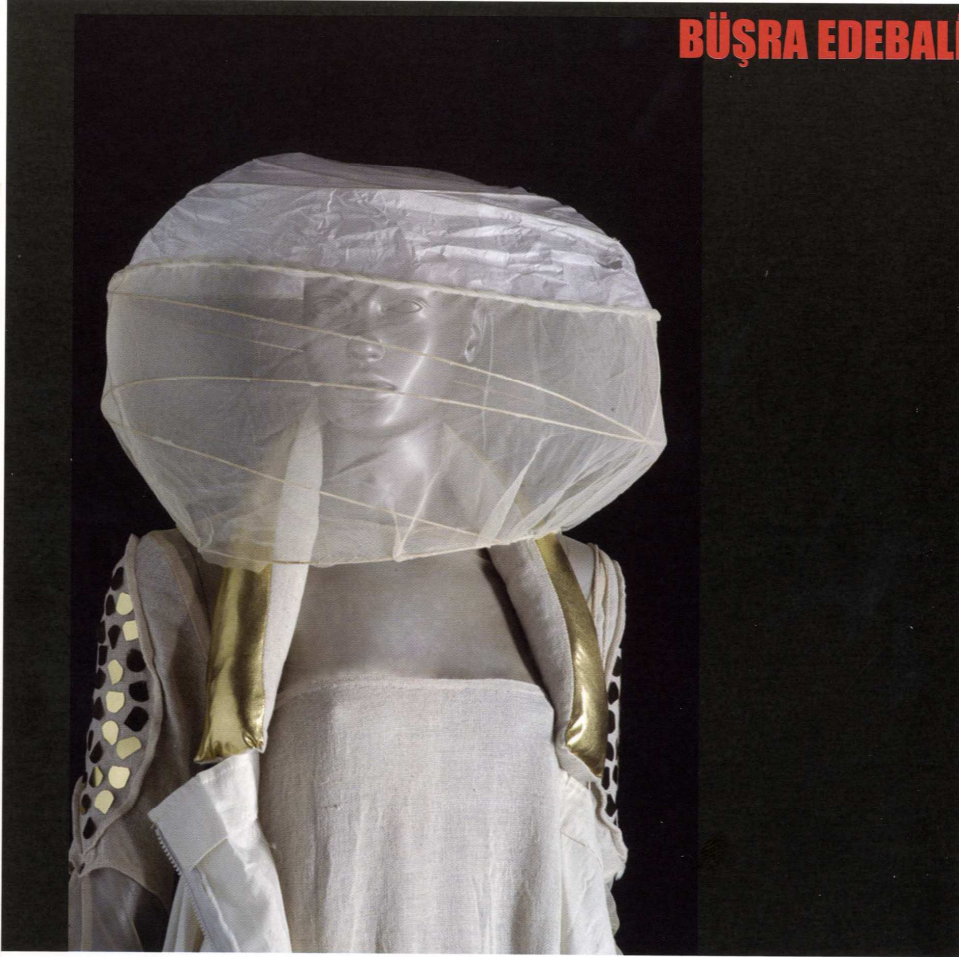


This outfit has been developed to cool the human body, and aid survival during periods of increased temperature due to the global transformation of the climate. As a translation of bio-climatisation to fashion and clothing design, it has been realized with the concept of migration to regions where the effects of desertification and drought are less pronounced. The multi-layered structure ensures comfort and ease of movement for nomadic peoples. The advance fabric called Black-out used in the body protects the wearer from the possible effects of UV sunlight. At the back of the garment a mechanism encased in a backpack, provides hydration to the body through a series of water-pipes and a press -button in the front collar. Head wear and eye glasses enhance the protective capacity of the garment by preventing direct exposure of the skin to the sun, completing the aesthetics of the outfit and equipping it for desert life.



HINTS OF LIFE

BÜŞRA EDEBALI



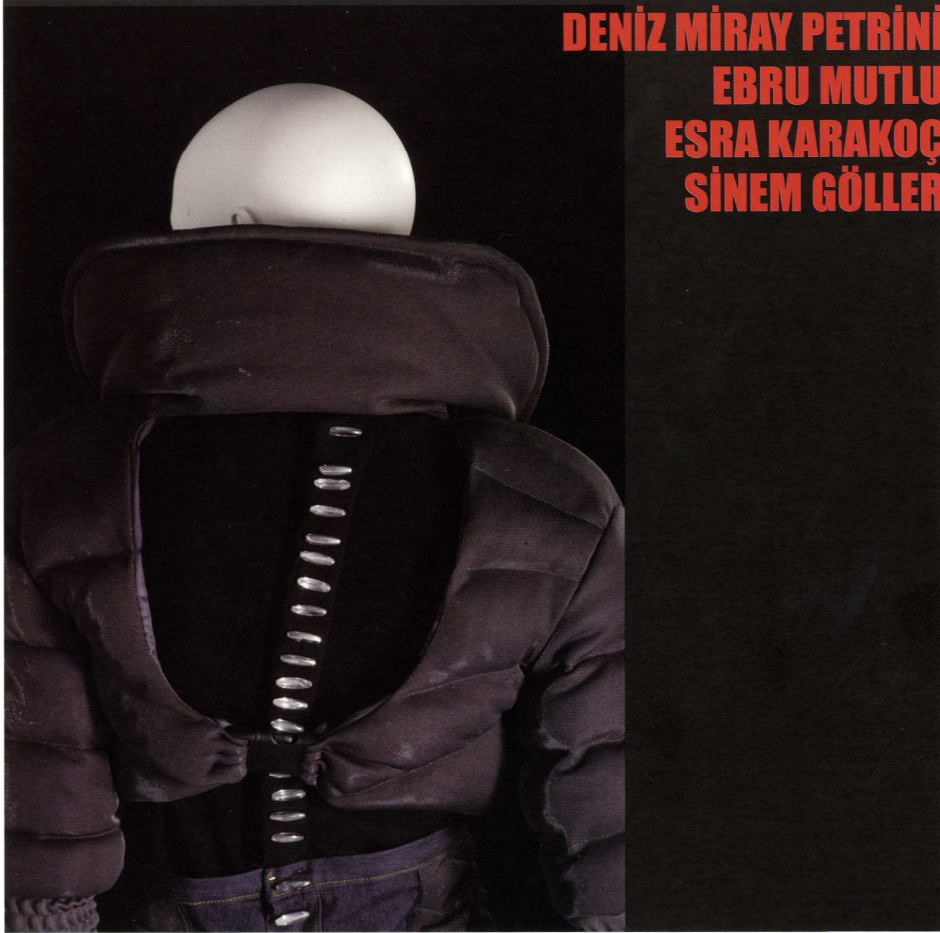
This outfit was developed to protect the human from the possible effects of global warming. The outfit is akin to a portable environment, equipped with the necessary components for the wearer to create a shelter against drought and high temperature. Metallic fabric is used to reflect the sun light while the neck is protected with a soft padding. This UV reflective protective garment converts to an actual tent which offers shade for the human body. These flat metallic garments have detachable tulle sleeves to create the feeling of comfort. A protective headpiece made of paper like tulle structured from wire provides space for breathing and increased vision, while creating a personal pod-like space, hiding the wearer's identity. Bio-morphically cut leggings are made from metallic fabric along with breathable mesh material.



PERFORMANCE WEAR AGAINST TRAFFIC ACCIDENTS

TRAUMATIC BEAUTY

DENİZ MİRAY PETRİNİ
EBRU MUTLU
ESRA KARAKOÇ
SİNEM GÖLLER



This outfit was developed for women drivers who wish to support their daily wardrobe with additional components for protection in the event of a traffic accident. The basic outfit is made up from a denim and jersey top. The bomber-like jacket is cut in a bolero shape with additional soft padding protection positioned at vulnerable body parts such as the neck, and chest, allowing the jacket to function as an additional airbag with-in the car. The hips and sides of the legs are also protected by quilting and detachable padded leg accessories. The decorative band located at the centre-back has a metallic beaded finish which is a visual reference to the spinal cord.



SILENT TRAUMA

GÖZDE DENKTAŞLI
DAFNE DEMİRAĞ
ÖZGE AKBULUT
MELİS ULAŞ



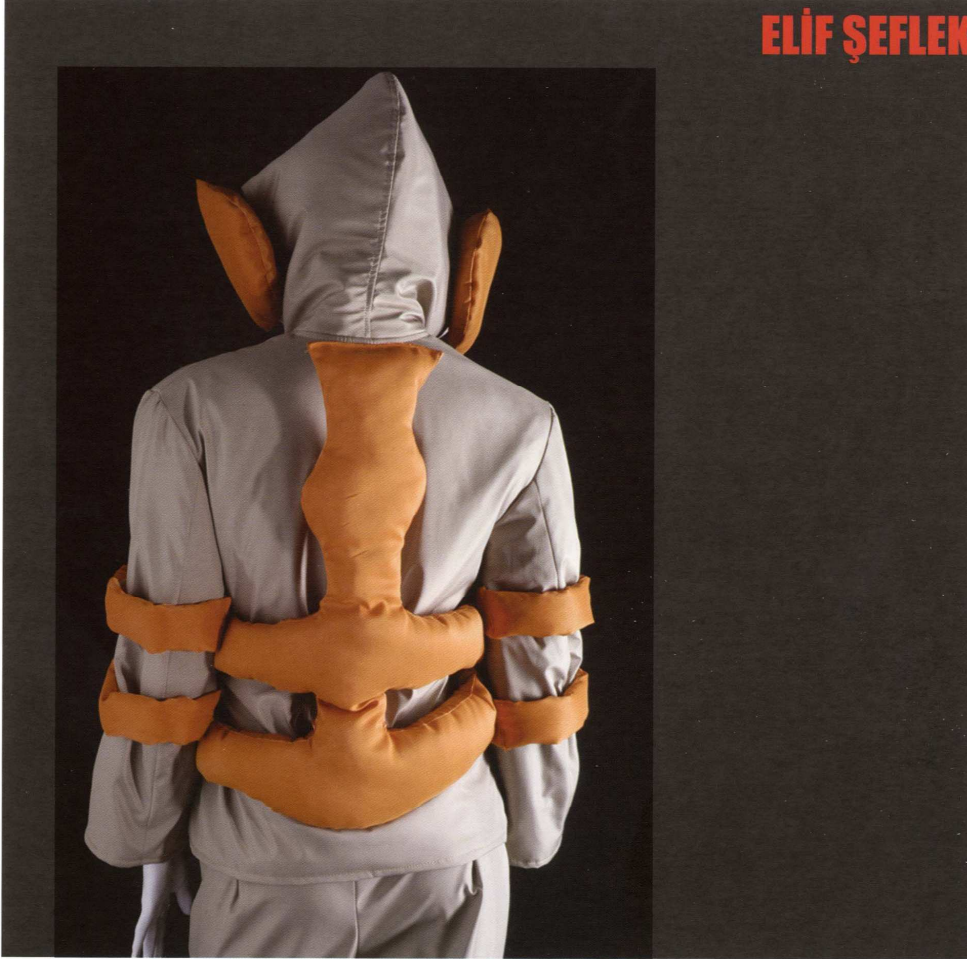
This outfit is comprised of a dress with a padded under-skirt consisting of quilted bands which have been rolled up and concealed. In the event of an emergency this part can be opened to protect the legs from a possible fracture. The top operates as an airbag with an additional waistcoat which can be dressed up for traveling, while a padded neck protector shields the spine. This puffy jerkin which fastens like a safety belt has reflectors on the front and back. To increase visibility, the jerkin and leg protectors have been constructed in white materials.



MEDICAL WEAR FOR PHYSICAL INJURY

BODY MANIPULATION

ELİF ŞEFLEK



People are unaware of the damage they do to their body during their lifetime. The possibility of developing an illness of the skeleton system called skoliosis is generally something unexpected. This outfit has been designed with this in consideration. The removable corset at the waist supports the posture, and a removable pad at the back provides comfort for the spine. The hood incorporates essential padding at the sides. Additionally, knee pads and elbow pads offer additional support to the joints.



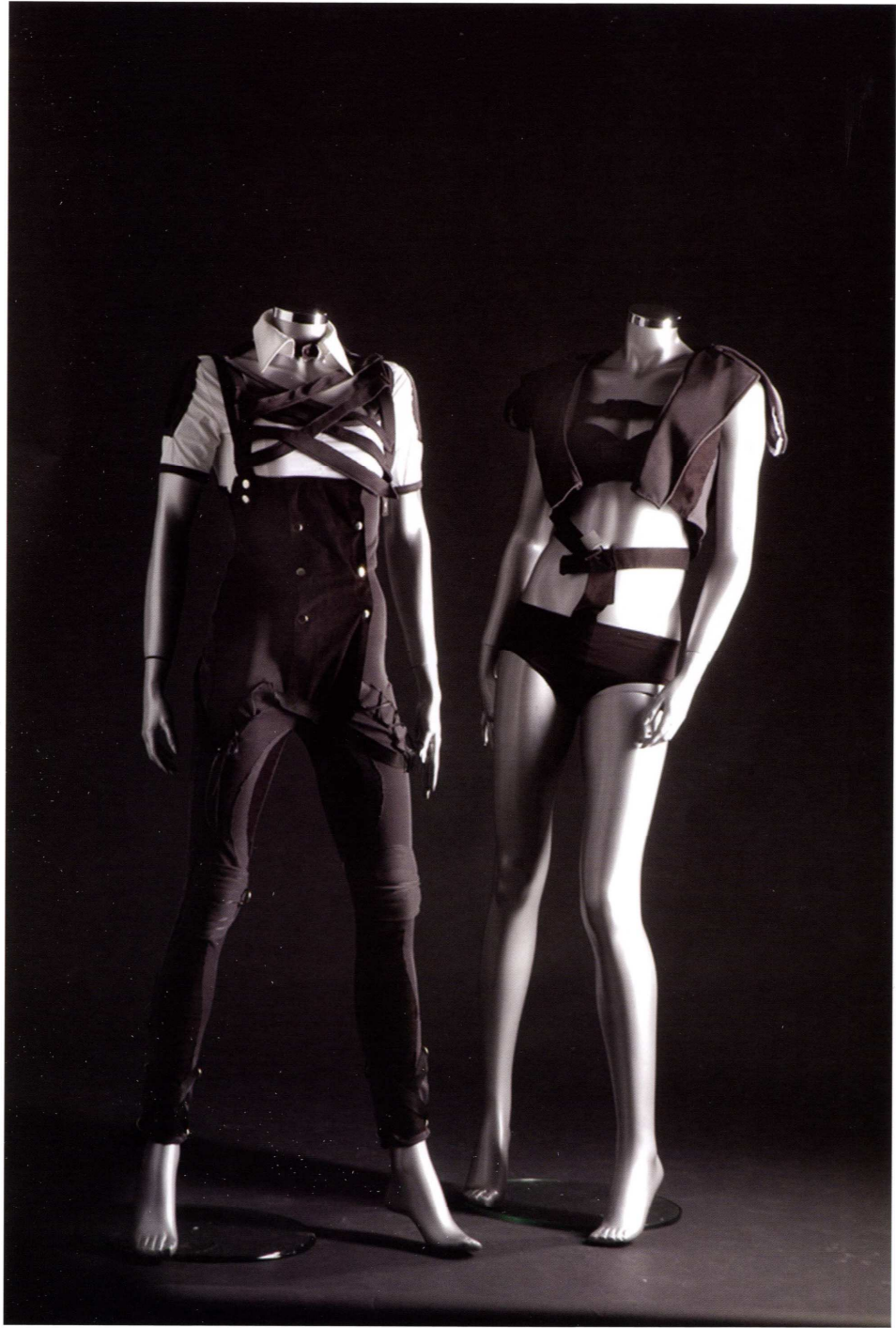
PERFORMANCE WEAR AGAINST SEXUAL ASSAULT

STRONG ENOUGH



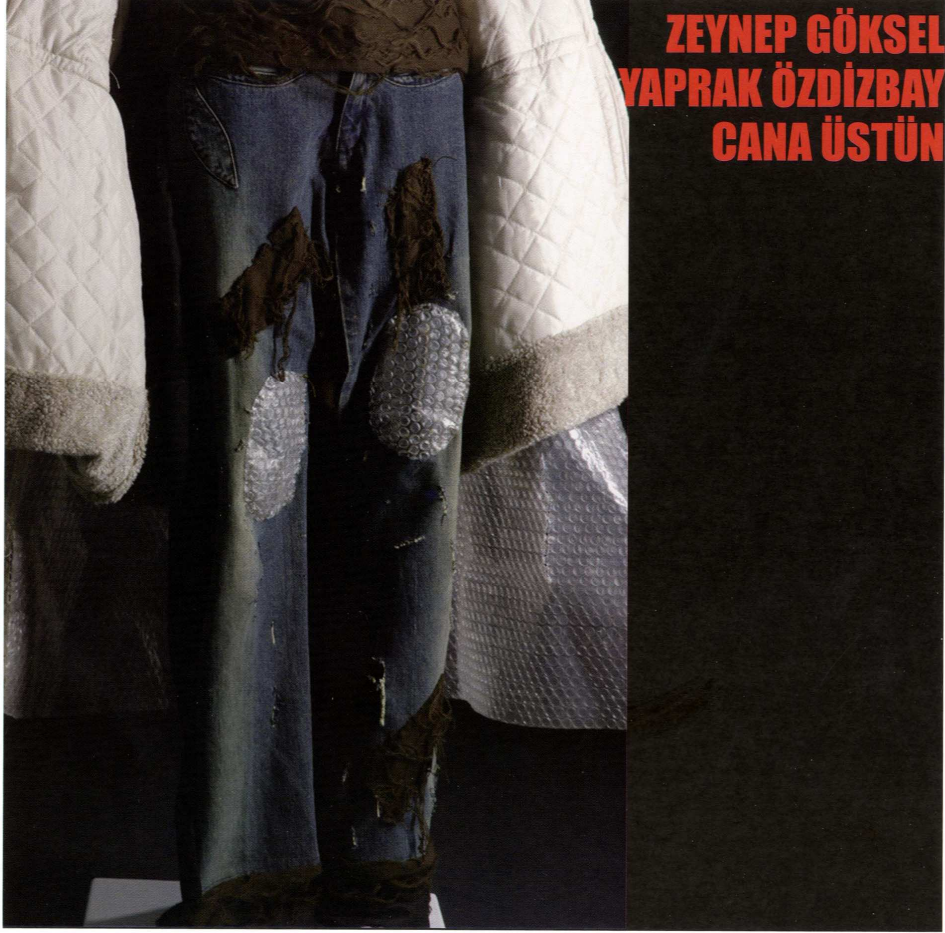
**AYTUĞ UĞUZ
CANSELİ ÖZHELVACI
İRİS YURTSEVEN
ALPER OKYAY**

With an overall skinny silhouette, this daywear outfit has been designed to prevent a possible sexual assault. It is made from elastic, strong fabric which has bio-morphic properties not only to provide an ease of movement, but also to create confusion for the attacker with its complex detailing. The classical short sleeved white shirt has been interpreted in a modern way with additional cross cutting bands that further support the idea of confusion. The back of the short vest jacket is tied up with functional accessories and has been decorated with many broken mirror pieces. These not only serve to create extra complexity but are a warning to the attacker who will see his broken image reflected and create the feeling that others may witness him. Even should the attacker manage to undress the wearer, she is doubly protected by a locked chastity belt style under-garment. Ironically, the bracelet which is comprised of a selection of little keys does not include the correct key; it has been cleverly concealed in a secret pocket in the back of the overall.



CLOTHING FOR THE HOMELESS

BUBBLE OF LIVING



ZEYNEP GÖKSEL
YAPRAK ÖZDİZBAY
CANA ÜSTÜN

This outfit is designed for homeless children whose lives are fragile and isolated. The outfit aims to protect the wearer from the environmental conditions of street, as well as making them to feel closer to the other people and children in their metropolitan environment. As their main attire, daily outfits have been chosen like a pair of jeans and a pullover. The jeans have been deconstructed and the pullover has been produced from knitted fabric. Materials with an aged look have been chosen in order to camouflage the dirt and rough texture of the street. The sleeping coat has been made to give them a portable environment that will protect them from rain, snow, wind and cold climate. It has three woven layers of lining and a hood which can also serve as a pillow. The raincoat is made of nylon insulated material offering protection during cold and wet weather.



INSIDER

GÜLEN KARABAĞLI

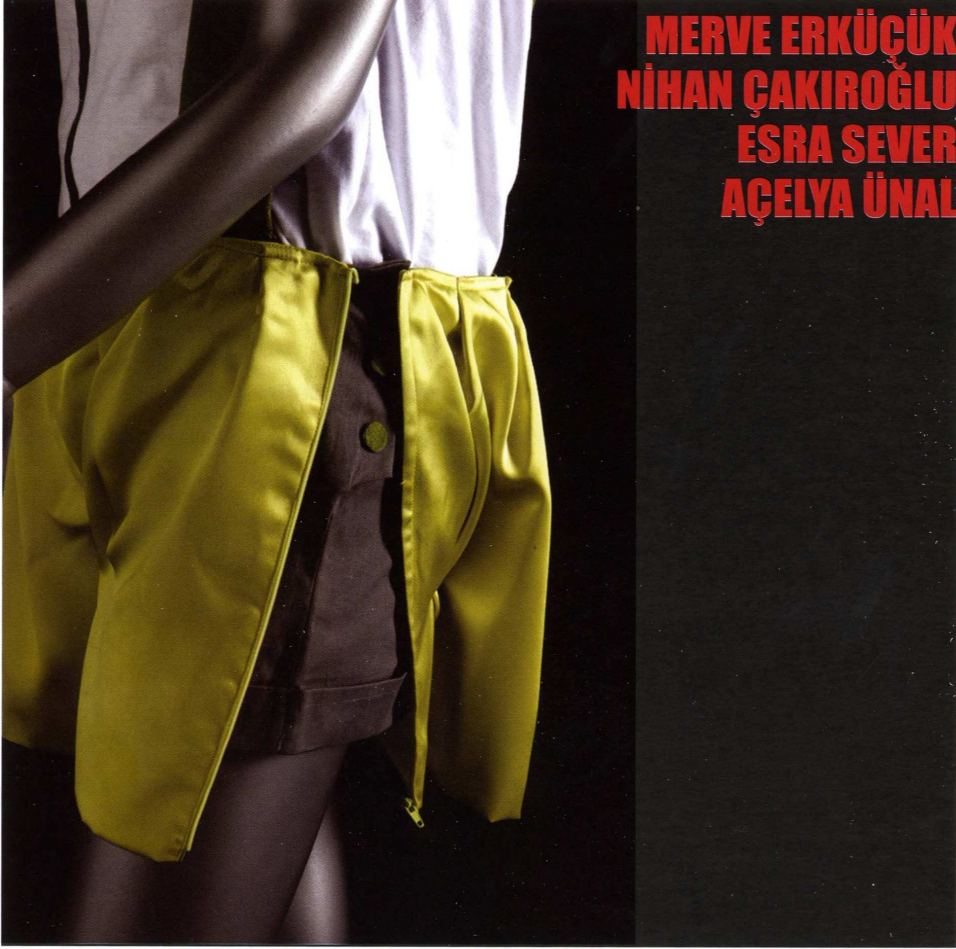


Apart from the physical need of finding a place to stay and sleep, homeless people often have psychological problems. Demophobia is one of these problems which is a fear of crowds. The homeless also have a problem with surveillance and security, and generally need to hide themselves from other people in the streets. They develop an attitude of cocooning to escape from the gaze of the others. This outfit aims to bring solutions to these problems as well as providing a protective space against the environmental conditions on the street, e.g. rain, mud or wind. It provides padded components for bones and joints. Transformation of a large, long hood into a pillow means the coat can be used almost as a sleeping bag. Dark colors have been selected to make the wearer unrecognizable, while protecting him/ her from the possibility of traffic accidents as a result of reflection/distraction drivers from high-visibility colors. The large pockets also provide valuable space for personal belongings.



CLOTHING REACTING TO POPULATION EXPLOSION

METRO GREEN



This outfit is designed for the year 2050, when a population explosion will ensure that ethical values have disappeared and farming areas will have been eliminated. The government must build accommodation to survive daily use. Technology will play a vital role and people will begin to feed themselves with tablets instead of organic food. To provide a solution for this problem, a living space which is both an apartment and a terrace garden in which the organic food can be grown is developed. Using this system, each and every family will grow their own food independently. The clothing required for this new lifestyle is between a gardeners overalls and a afternoon cocktail dress. These two different styles come together in one outfit which can be easily transformed from one mood to another, as required. Green represents the natural environment while grey represents metropolitan environment, are most suitable colors for these garments of the future. The contrast between opaque and daily fabrics and shiny and elegant fabrics refer to the difference between day and night, and work and fun in the outfit.



STIGMA

DERYA GÜRBÜZ



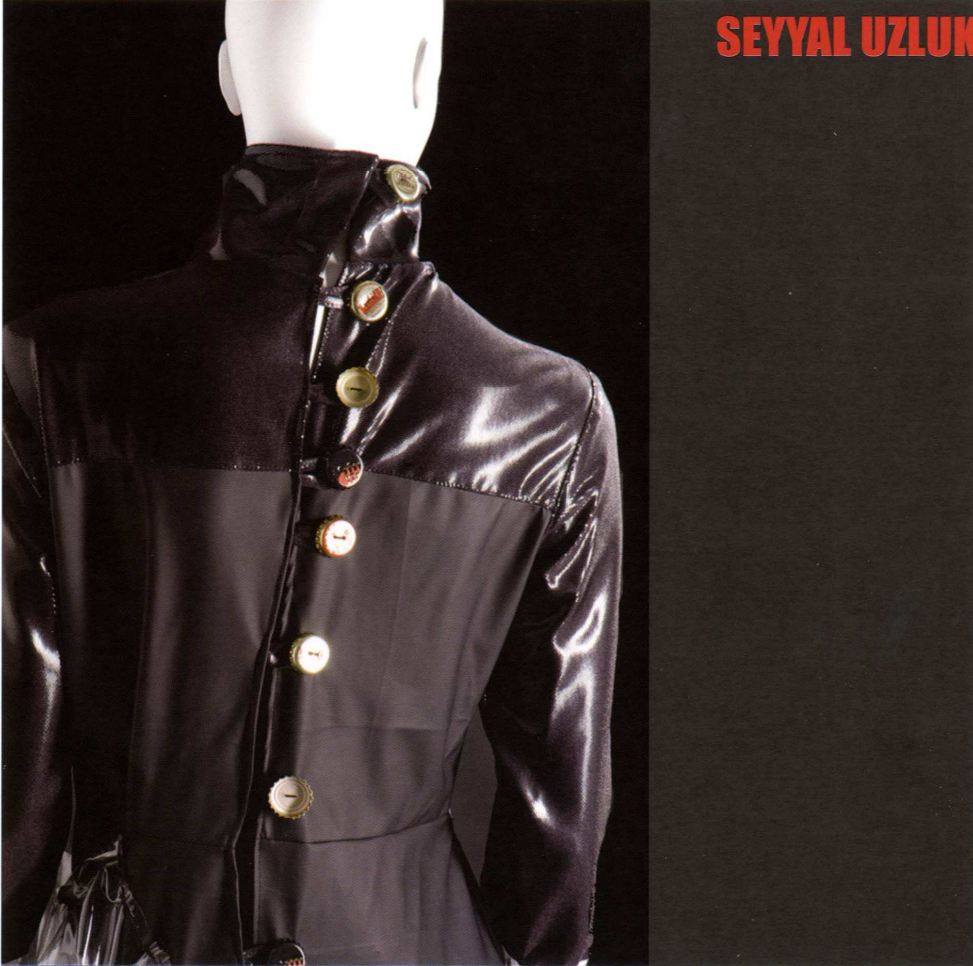
This is a conceptual design which highlights the increasing paranoia in modern society due to a population explosion and technological abundance. The effects of technology on people and the disturbance of over-population is symbolized through decorative design elements over this simple and functional clothing design. A short-skirted overalls includes prints which represent the latest digital technology. The body and thus the garment, along with the face are surrounded by a mesh which incorporates tiny fabric dolls, a symbol of the population explosion. The hood and the mesh which act like a veil make the wearer anonymous, hiding the personal identity against technological surveillance.



CLOTHING REACTING TO ENVIRONMENTAL POLLUTION

RECYLED

SEYYAL UZLUK



This outfit has been designed to call attention to environmental pollution. The dress and the leggings are made of micro fiber, recycled fabric from wasted plastic bottles. A rubber glove has been attached to one sleeve of the dress. On the left front side of the garment a large nylon transparent pocket is suitable for storing and collecting waste. The buttons of the dress are also made of crown caps.

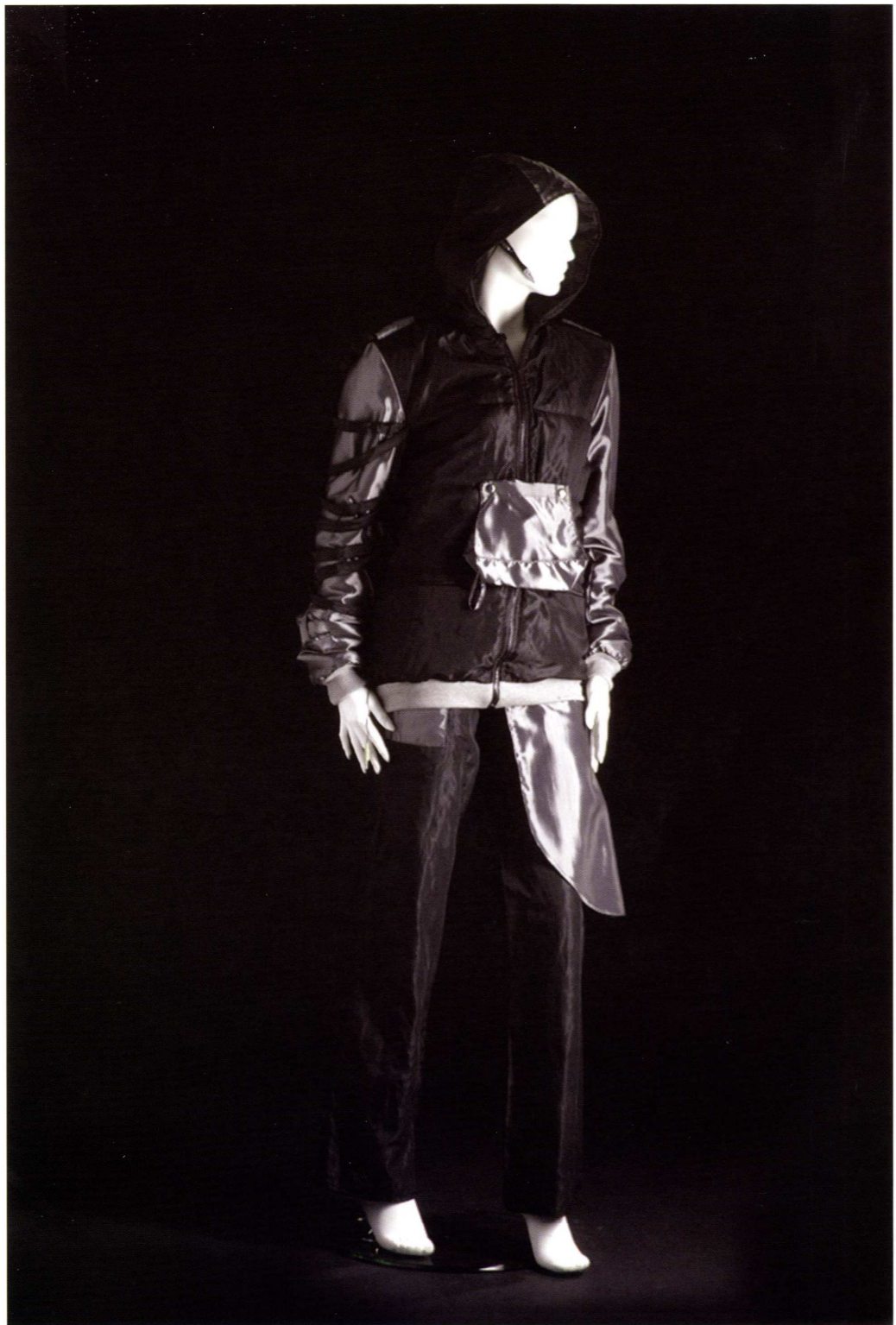


SMART CLOTHING AGAINST TECHNOLOGICAL EXCESS

TECHNOLOGICAL PARANOIA



This outfit draws attention to the new addiction to technology due to the abundance and excess of technology in our society. Smart clothing has been designed as a response to over-use of technological devices. Rather than ignoring technology the aim is to make technology easier, simpler and more accessible. The outfit has many pockets to carry a variety of technological instruments, creating a portable-interactive environment. Many of these pockets are concealed to prevent theft, as these new gadgets are often quite valuable. Hiding the pockets and the technologies not only secure the instruments but also guarantee the security of the wearer.



CLOTHING REPRESENTING INSENSITIVITY

A SELFISH MUNIMENT

CEM CANDAŞ



This outfit protects against the possible risks and dangers of the modern human being's selfish behavior. We are surrounded by an attitude of insensitivity. Amidst, natural disasters, global catastrophes, wars and other dangers of modern society we are unconcerned and inactive against them, even though they are often pre-predicted. In designing this outfit an emotional, conceptual approach has been adopted rather than a utilitarian approach. As a result, protective materials such as iron and carbon fiber have been used at certain functional accessories such as helmet, boot leg and epaulette to protect oneself from this post apocalyptic situation that awaits us. The ironic look of this outfit with these metallic elements over the black attire mimic, almost parody, a defensive suit of armor.



Concept Creator and Coordinator

Şölen Kipöz

Studio Instructors

Şölen Kipöz, Özge Dikkaya Gökner

Authors

Tevfik Balcıoğlu

Gölsüm Baydar

Şölen Kipöz

Özge Dikkaya Gökner

Director of Photography

Güven İncirlioğlu

Technical Assistants

Filiz Deniz, Aslı Kocamanlar

Graphical Designer of the Catalogue

Seda Özen

Contributors

Seda Kuleli - Pattern Cutting Instructor

Angela Burns - Fashion Graphics Instructor

Adil İbrahim - Studio Assistant

Müjgan Okan & Julide Metin - Pattern Cutting Technicians

Nesta Parry & Simon Mumford - Academic Writing Centre (IUE)

Design Students

Performance wear against Disasters

Future Post Apocalyptic Rescuer - Melda Güven

Escaping to Freedom - Fulya Civaroğlu

Performance wear for Earthquake

Re-born - Merve Sepetoğlu

Expectation in Deepness - Ufuk Demirci, İpek Özyoldaş, Serden Giray, İrmak Bahçeci

Uniform for Fire Escalation

Dante's Tragedy - Sercan Akmercanoğlu, Birce İlker, Tolgahan Sözübek, Can Üresin

Performance wear against Global Warming

Global Warning - Ayşegül Gürevin

Desert Adaptation - Merve Eron, Ceyla Büyüksaraç, Mehmet Küçükğürses, Ufuk Uysal

Hints of Life - Büşra Edebali

Performance wear against Traffic Accidents

Traumatic Beauty - Deniz Miray Petrini, Ebru Mutlu, Esra Karakoç, Sinem Göller

Silent Trauma - Gözde Denктаşlı, Dafne Demirağ, Özge Akbulut, Melis Ulaş

Medical wear for Physical Injury

Body Manipulation - Elif Şeflek

Performance wear against Sexual Assault

Strong Enough - Aytuğ Uğuz, Canseli Özhelvacı, İris Yurtseven, Alper Okyay

Clothing for the Homeless

Bubble of Living - Zeynep Göksel, Yaprak Özdizbay, Cana Üstün

Insider- Gülen Karabağlı

Clothing reacting to Population Explosion

Metro Green - Merve Erküçük, Nihan Çakıroğlu, Esra Sever, Açelya Ünal

Stigma - Derya Gürbüz

Clothing reacting to Environmental Pollution

Recyled - Seyyal Uzluk

Smart clothing against Technological Excess

Technological Paranoia - Fatma Akmercanoğlu, Tandoğan Topaloğlu, Merve Gürcan, Berkay Oğlak

Clothing Representing Insensitivity

A Selfish Muniment - Cem Candaş

Faculty of Fine Arts and Design

Department of Fashion Design

Izmir 2007



utrecht
mani
fest

DRESS AGAINST DISASTER: CLOTHING AS HYPER - MEDIUM IN RISK SOCIETY

Izmir University of Economics Publication No: 016
Publishing Date: November 2007
ISBN 978-975-8789-17-7



Izmir University of Economics Publications No: 016
Publishing Date: November 2007
ISBN: 978-975-8789-17-7

Sakarya Caddesi No: 156 35330, Balçova, İZMİR, TÜRKİYE
Tel: +90 232 279 25 25 Fax: +90 232 279 26 26
www.iue.edu.tr