JOINTING THE SKIRT



Laura Ahondokpe - Daniel Valdivia - Laurianne Harvus

NTNU – Department of Architecture and Technology
Circular Studio - Experimental Practice
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Tordis Berstrand - Aleksandra Raonic

What is a book?

A book is a trace of a story, a memory of something that happened in real life or from imagination. This book is the archive of a work, a collection of the thoughts and design process. The production is gathered, represented and laid out inside this **box**.

This is the extension of the skirt. Not only documenting, it offers a speech, words. The skirt performed on Friday, April 1st of 2025. This book offers further reflections. It considers the design as a not completed object. Representation, analysis and critical thinking participates in understanding the design. The books aims to convey a creative process by being one itself. We define this work as a back-and-forth, a **non-linear process**.

To invite sensibility, the book is made of several individual booklets. They can be read in order, or not. The chronology was not looked as something inevitable. The experience of going through this book is made to be individual, unique. Each booklet testifies to one aspect of the work, none of them more important than the other, each defending a position we've taken, or sometimes even rejected. But each track contributes to the final reflection: **The skirt.**

Reflecting on the produced work throughout the semester, movement became a recurrent theme. The change of form is generated by the displacement of a body or object at a fixed point in space during a certain moment in time. The skirt takes part of this moment, from the making to the performance, activating actions and thoughts. This process takes also its roots from the methodology of the design course Experimental Practice, a studio about thinking and making.

Making feeds the mind, both were placed in a close relation. It created a practice that can be depicted as **thoughtful and sensible.**

This skirt connects, bamboos stick but people and sociaty as well. It was about getting to know textiles, twisting them in every possible way to reflect on the created architecture. It is an opportunity to look at how the installation can impact the public space. The performance takes part of this momentum in the space, it leaves a mark because it invites the poeple to interact with the structures. It has the capacity to generate long terms memories and thereforce shift a place's identity.

The book is divided into three independent acts, additional booklets expends on them:

ACT 1 - por algo se empieza
ACT 2 - prêt-à-porter
ACT 3 - pants, bamboos and beyond

gallery of textiles
gallery of joints
glossary

por algo se empieza.

POR ALGO SE EMPIEZA:

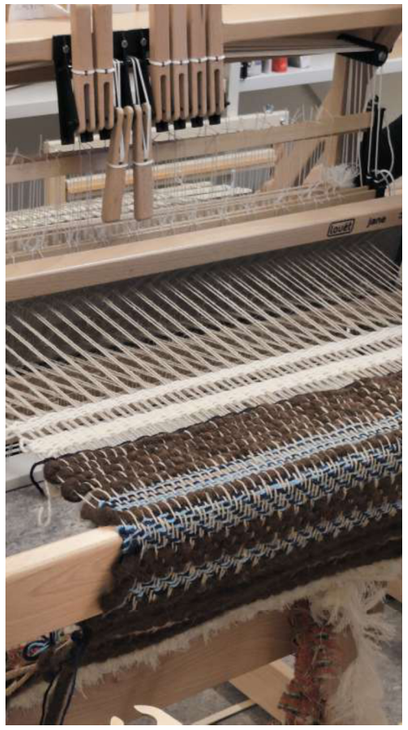
«It's a start». To imply that principles can give rise to things or facts which have importance.

This first chapter describes the first part of the semester as a moment Hannah Ryggen and her work was introduced. It is also a time where the studio members got in touch with each other through the first workshop. The first approach to fabric work resulted in some pieces that opened new perspectives in terms of art and architecture making. The work with first dummies followed closely. Key terms enabled us to keep scaling the work and defining the skirt's argument. By the end of the first step, a new language was adopted. A glossary was built to keep tracks.

JOINting : Joined by fabric between them generating a new space.
JOINTing : the sleeves structure the skirt working as ornament and structure.
JOINTING : a process that is going to be happening continuingly.









the primary textile.

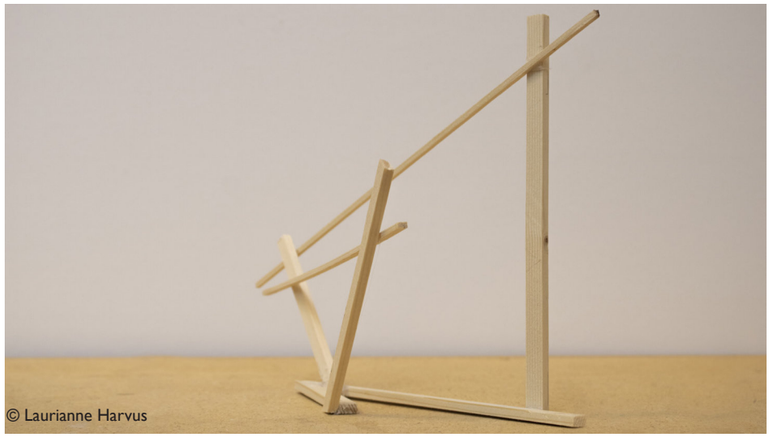
A workshop took place the first week to engage with the subject of this course. The major personnal approach to textile is deöned touch and smell. Unusual senses are called to cultivate a new sensitivity. The material is explored by different shade of softness, its toughness, its roughness. Working with colors is an awakening for an architect that's used to neutral colored materials. The art of picking the right shade of blue and önding the perfect orange engages a new look. The unfamiliar smell, its irregularity and uniqueness brings back memories from childhood or homes.

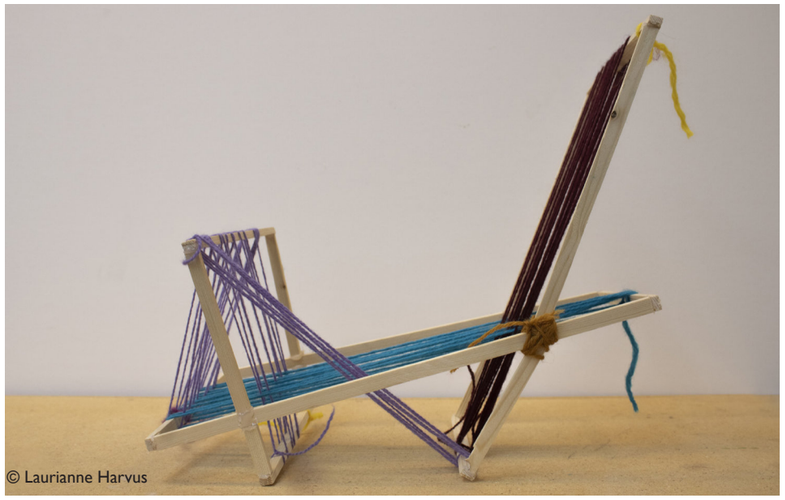
Where does textile come from ? Tangle hairs of sheep slides through our hands. From cleaning to making the yarn, from matter to material, the process is enrolled into circularity. It emphasizes our will to use textile as main and intelligent ressource for the following work.

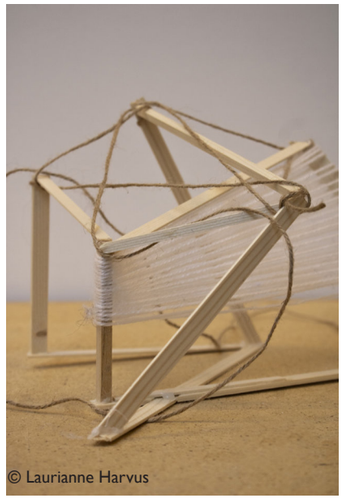
Stitches, pattern, sewing, yarn, felting, densities, transparency, a new range of vocabulary is open to the architects, waiting to be seized and made visible through architecture.

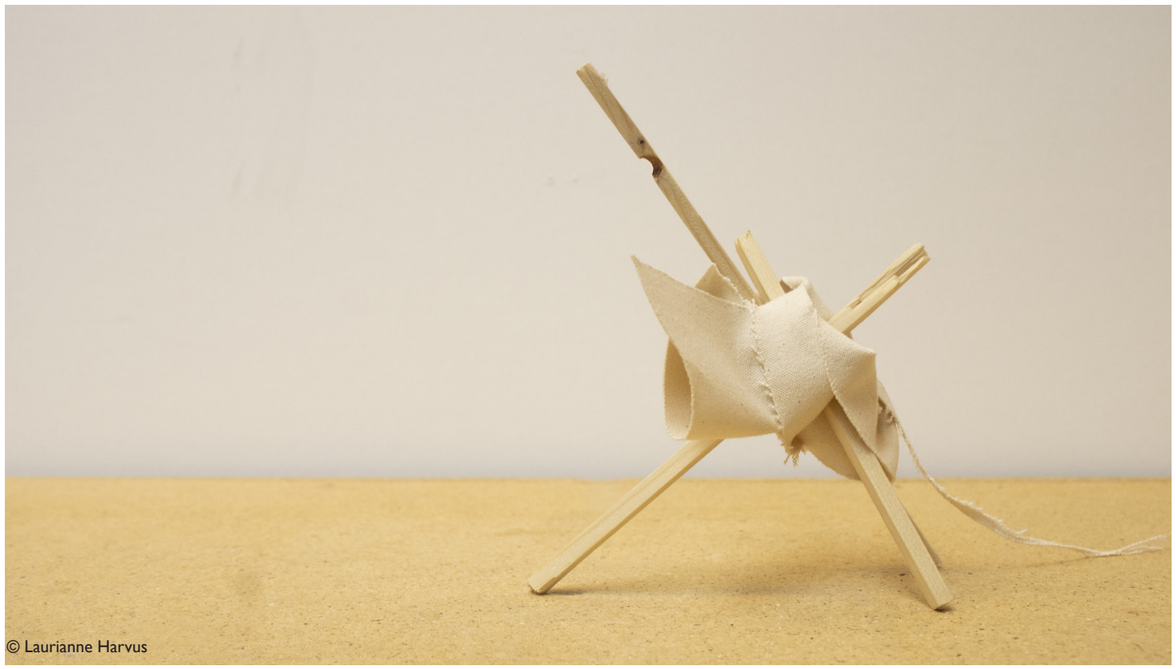
The workshop is also the way to get in touch with tailoring, sewing machines and other tools and techniques. The workshop is also about understanding the textile, how it can be transformed. Textile is not longer a plain surface. It can stand and can be used asan object.The mind of the architectsawakes, there isthe connection it the architect has been looking for. Sewing can build a structure, weaving can generate repetition and harmony, the wool can provide an atmosphere.


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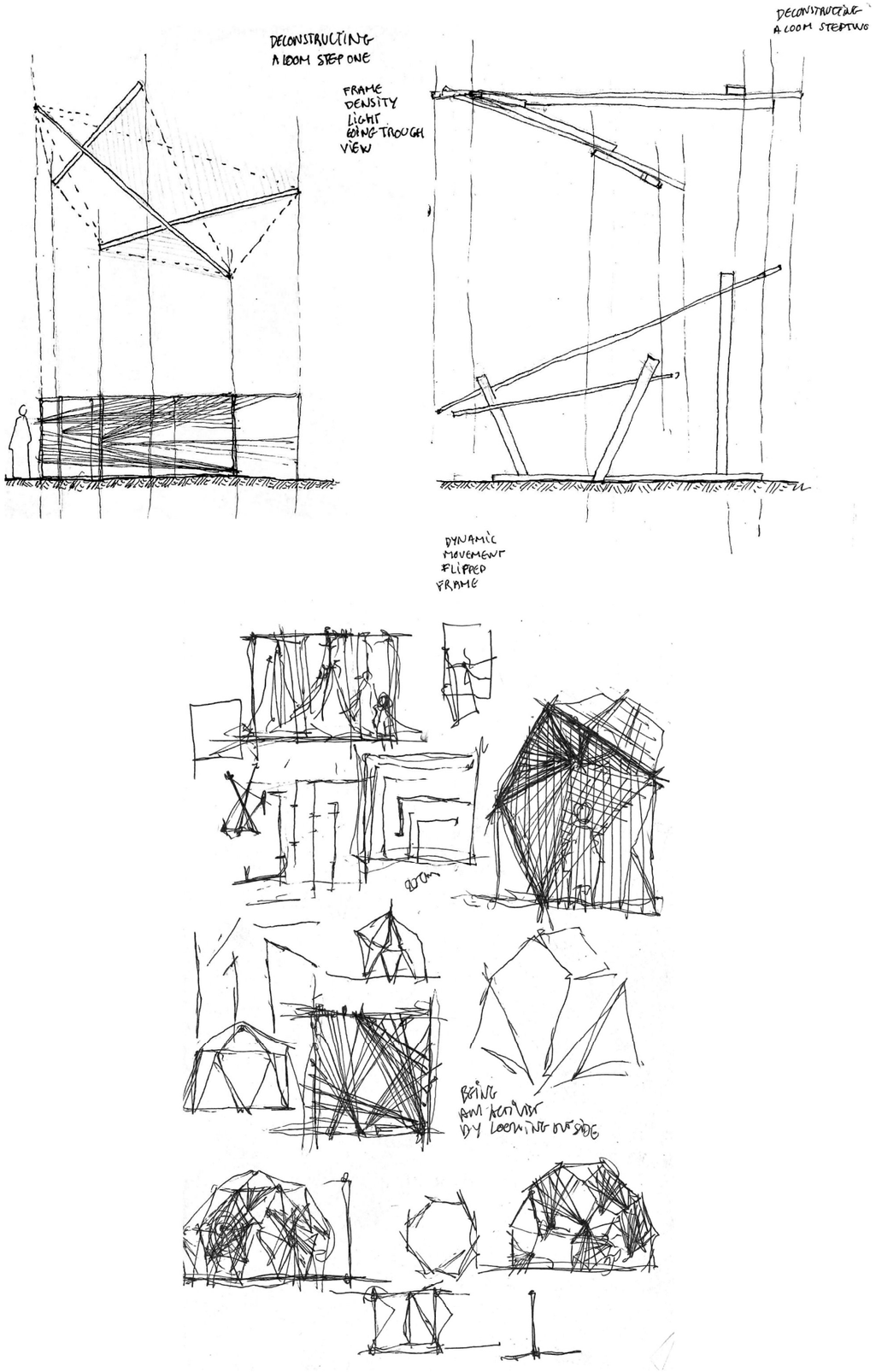

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dummies of intersections.

The main theme is the intersections. A shape made of intersections creates the form, with the concept that another stick can be added or removed. It givesthe impression that the dummy never ends and can be extended as desired, everyone can add a piece to the structures.

This idea is also complemented by a frame, a view frame through which people can be able to see through or not via different textiles, inside the frame, with different colors and transparency.

This idea drifted to the thought of having textiles that will hold bamboo together without any other help. The textile would have a central place. The textile would carry, it would not be hold. A structural textile system is therefore needed. Each intersection, each joint would contribute to similar rules, structures. This introduced and developed a new range of vocabulary that would be the basisthe next designing steps.

Enclosure - Opening - Interaction - Intersection - Beyond - View

Deconstructing the loom - Step one - Creating frames and trying some density, can be øipped in multiple way, regarding the way the fabric is tensed it can generate different spaces with different qualities



Ryggen, H. (1947). Mors hjerte, [Textile] Nordenfjeldske Kunstindustrimuseum. © Anders S. Solberg

mater. mother.

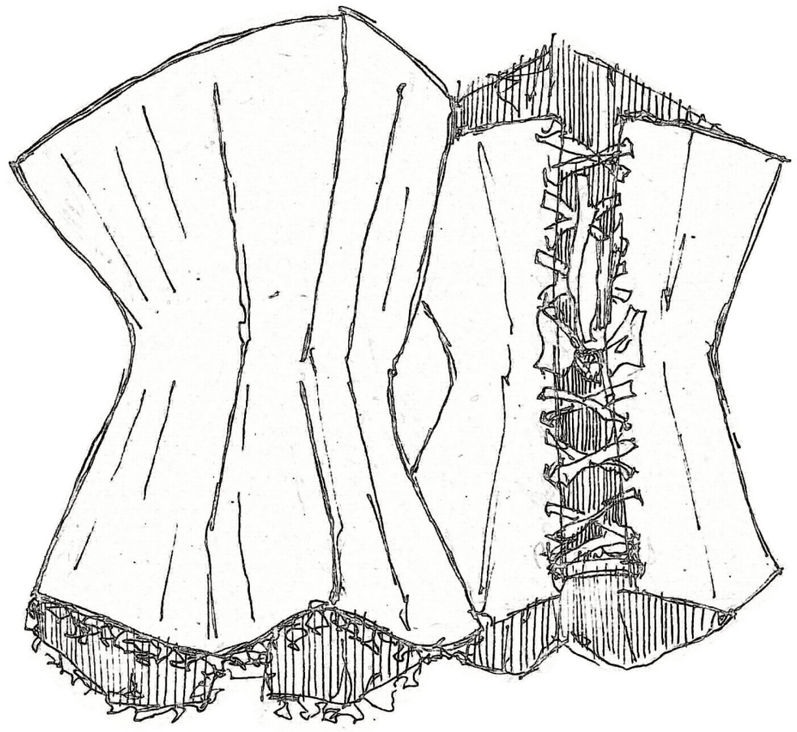
Hannah Ryggen's work demands time and patience. Precise gesture meet repetition resulting in flawless execution. This skirt focuses on gestures as well, lacing, to stabilize the structure. From the remote place where she lived most of her life, she succeeded in making sense to her society and take actions. Hannah can be related to Bell Hooks book, *The Significance of Feminist Movement*. The deconstruction of the family's concept, as the home is considered to be one of the first places where children can see and accept sexism, Hannah also aims to establish a new family model, about parity and room for freedom and passions.

Hannah is a starting point, an influence, to make a skirt that brings also meanings and will speak to people.

Her tapestries sometimes become personal objects, reflecting her reflections or her own emotions in relation to her motherhood and her femininity. The artwork, *Mors hjerte [Mother's heart]*, made in 1947, is one example of her motherhood expression. It is about the vulnerable mother who discovers the unhealthy condition of her child. Mother's heart speaks about grief and love.

The Ny Tid, an old Trondheim newspaper, will say, in 1933, about Hannah Ryggen work:
"I de fleste av hennes vevninger er det ikke bare de sterke og talende farver, også motivet er egenartet. Det er hennes ytringsform for hvorledes hun ser livet omkring seg og hva hun mener om det."
Web site translation - ["In most of her weaves, it is not only the strong and telling colours, the motif is also unique. It is her form of expression for how she sees life around her and what she thinks about it."]

Hannah Ryggen lived in Orlandet most of her life. This remote place feels out of time. It is quiet and has the possibility to bring peace of mind. Nature surrounds. It is not difficult to imagine how people used to relate on those ressources. Even though, Hannah found her way to become active and play a key role in society. She understood how to look further than her surroundings. Daily habits such as listening to the radio influenced her work and the way she acted with world issues. This is important because it demonstrates how small shifts can open a position to the world.



the lacing technique.

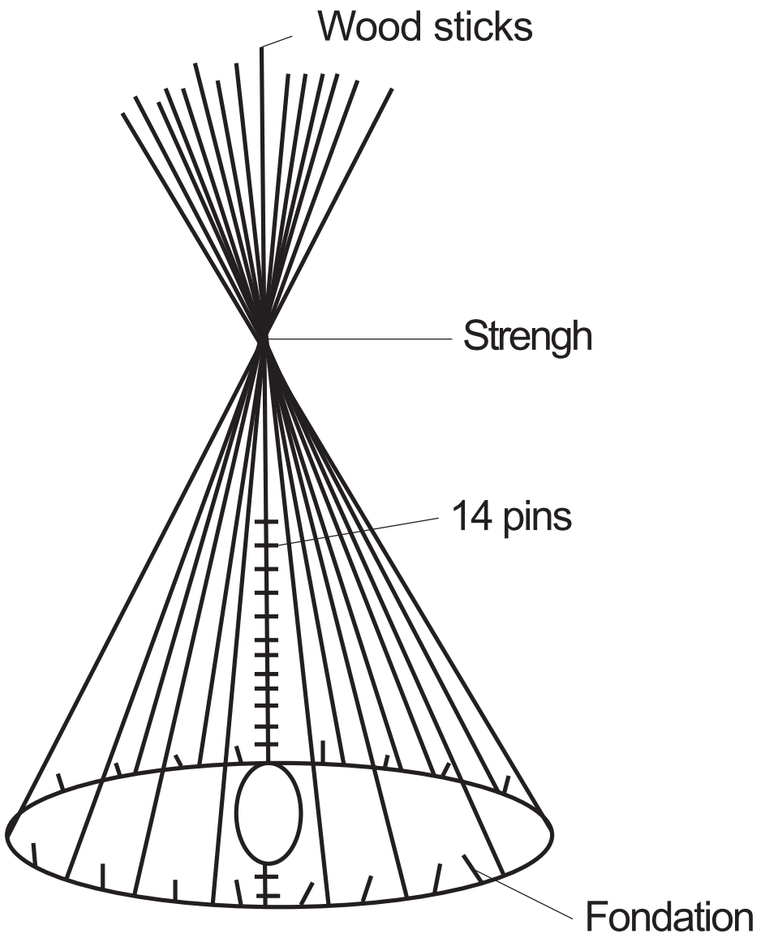
A turning point for the design's structure was the use of lacing. The interest gravitated into the image of the corset. It finds its origin in antiquity, evolving through the ages with changing silhouettes. It was meant to provide support and improve posture, as well as to enhance the natural curves of the female body. Worn by women and men, it reached its apogee during the Renaissance and Victorian eras. The rise of feminist movements after the Second World War resulted in the decline use of the corset.
In the 1970s, Vivienne Westwood began to use the corset in her history-loving punk creations. Her corsets were made to allow women to assert themselves, rather than oppressing them. This involved a shift from an undergarment to an overgarment corset.

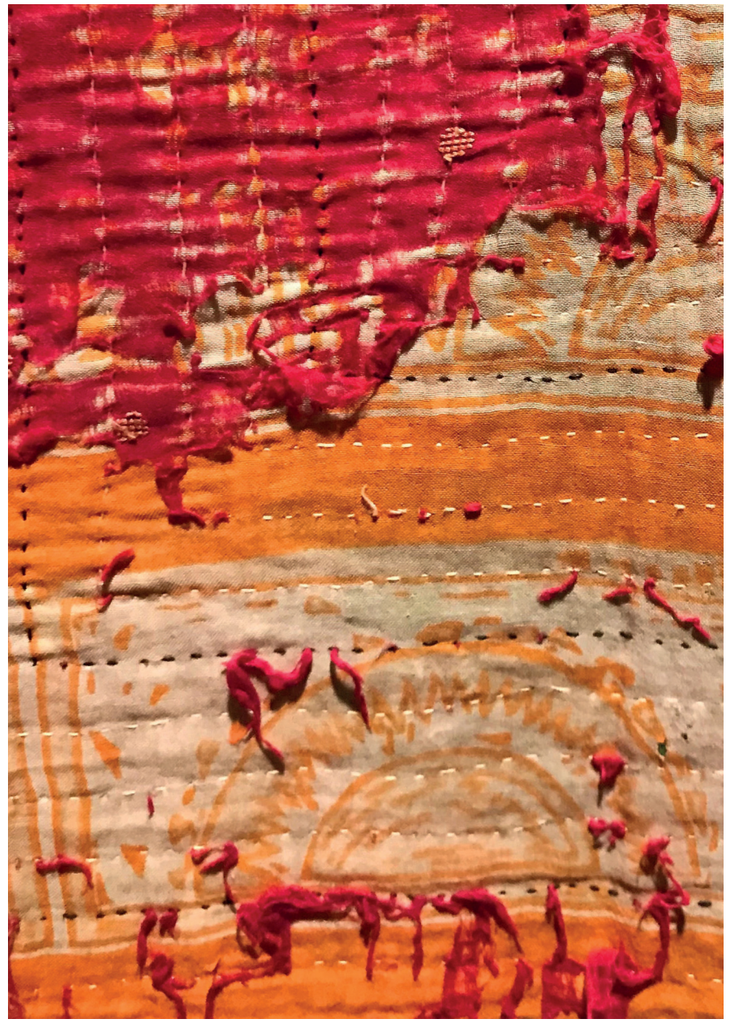
Anna Heringer and the dipdii textiles.

This architect is working on thinking of a more ecological architecture. One of her projects is set in Bangladesh. She wanted to make the population a part of her project, She had to understand the living conditions of this population.
Her work, in collaboration with Veronika Lena Lang, a master tailor, highlights the textile traditions of these communities, which are threatened by the fast fashion industry, affecting independent and small-scale tailors, and with some serious issues regarding working conditions. The Dipdii textiles are one of the local textiles, and they inspired us with the recycling aspect they developed. In rural Bangladesh, a woman gets one sari per year from her family on holy days. After a few uses, they are recycled into blankets: six layers of those cotton clothes are fixed together with hundreds of stitches made by hand. With the use, the surface of the blankets peels off, and the hidden layers appear. It creates a new pattern, unique, depending on the time passing and, initially, the clothes.

the sami goathi.

In search of stability, we wanted to find a bamboo disposition with a smaller number of bamboo sticks. Goahti is a Norwegian traditional housing system using wooden sticks and textiles to create a shelter for the nomadic Norwegian people.


Wood sticks
Strengh
14 pins
Fondation



prêt-à-porter.

PRêT A PORTER:

A piece of clothing, from clothing manufacture, opposed to tailor-made

French: Ready-to-wear

Lat: Prêt - Presto, praestus, «quickly, immediately,»

Porter - Portare «to carry».

Making prototypes enabled becoming masters of tailoring for bamboo sticks. How does it stand, what are the key actions ? It is studying the tectonics of fabric and construction. It is discovering how they can communicate and reflect on the connection of architecture and art. Exploration enabled to come up with a final form, clear methods and language. The sleeves can now be repeated. The making follows a pattern, with distinct steps. This achievement carried more reflection on the performance and the affirmation of the skirt.

BODY + SLEEVES + PERFORM

a BODY

A material object
The physical structure, including the bones, flesh, and organs, of a person or an animal
The physical and mortal aspect of a person as opposed to the soul or spirit
A person's body regarded as a, object of sexual desire
The main or central part of something, especially a building or text

Old English: bodig «trunk of a man or beast; the whole physical structure of a human or animal; material frame, material existence of a human; main or principal part of anything»

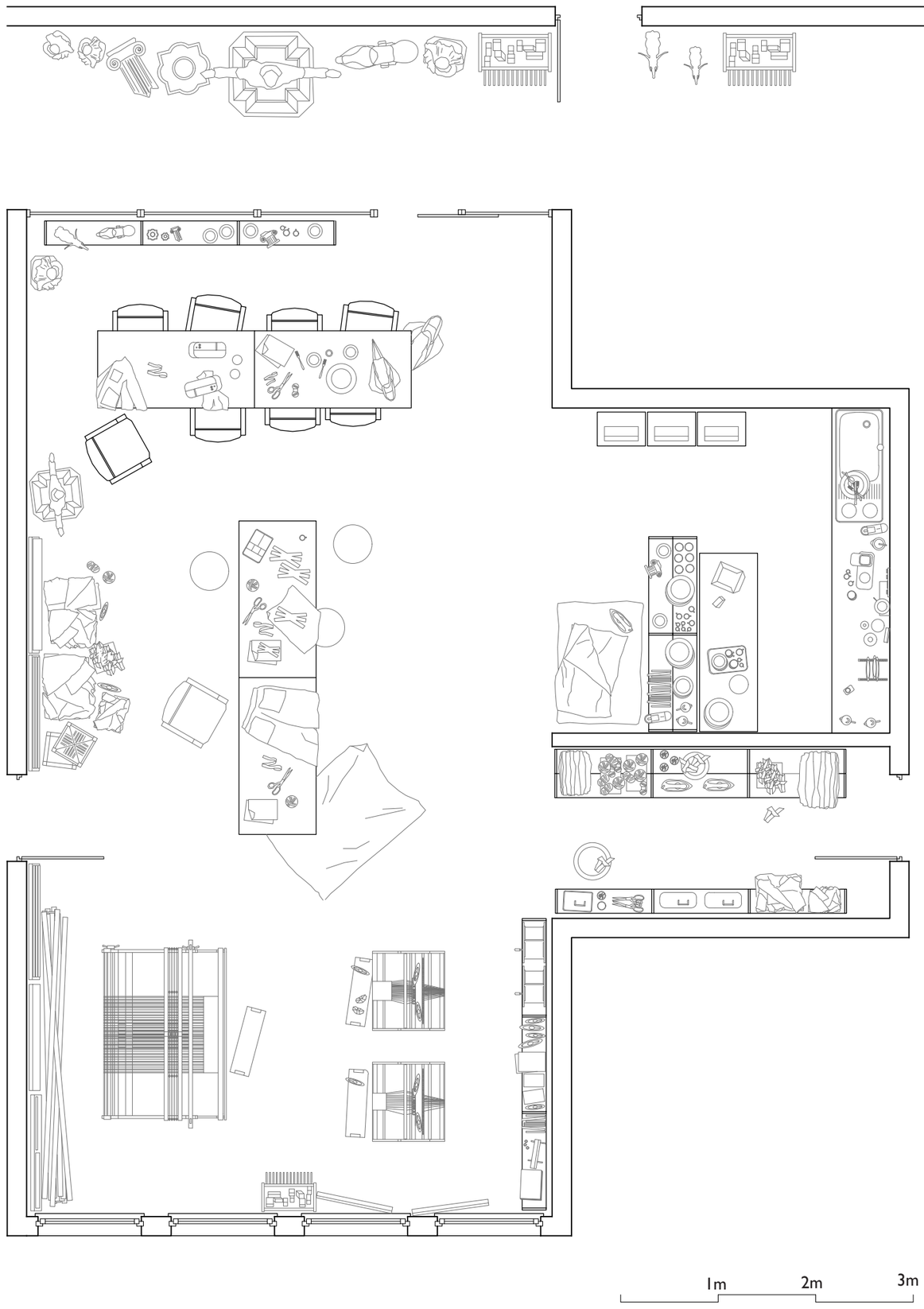
a space to design ?

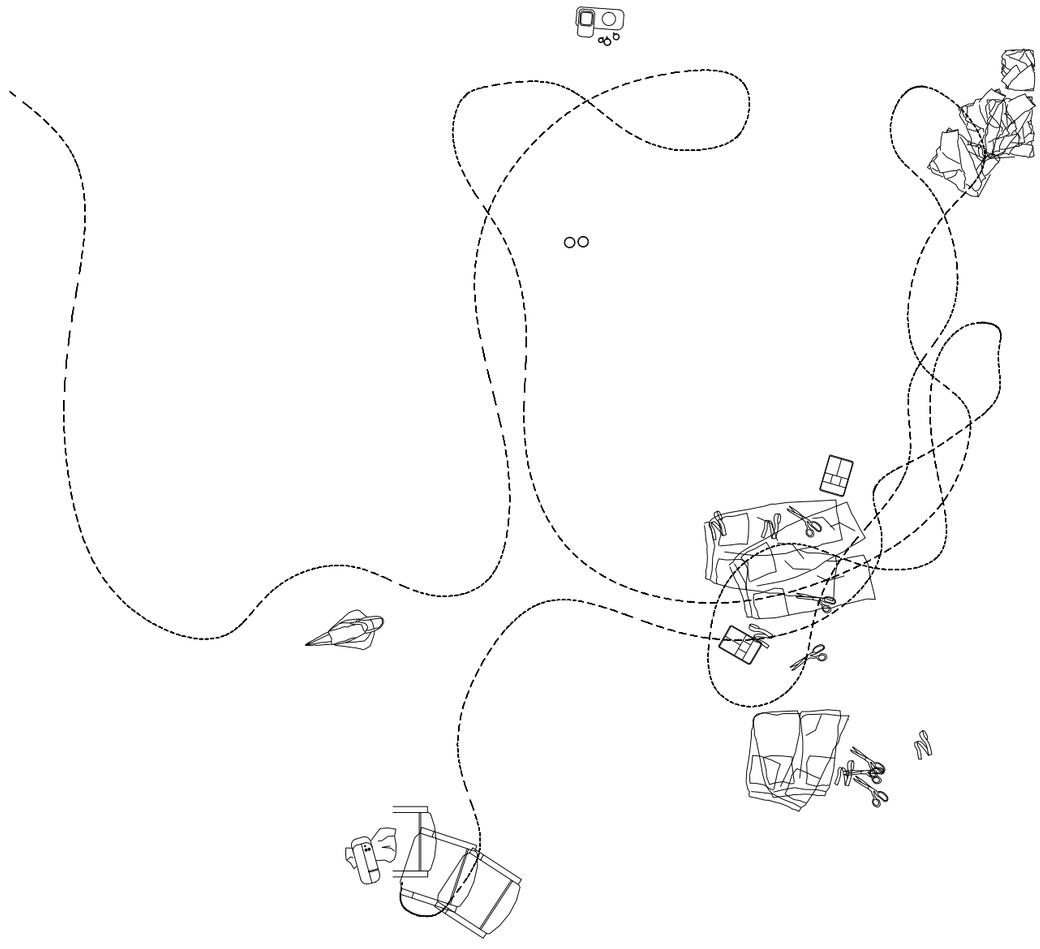
> *"I wish stable spaces exists, immobile, intangible, untouched or almost untouchable, unalterable, rooted; places that could be references, starting points, sources; My homecountry, the cradle of my family, the house where I was borned, the tree I saw growing, the attic of my childhood filled with intact memories… Those places doesn't exist, and it's because they don't exist that space becomes a question, ceases being blended, ceases being proper. Space is a doubt: I never stop marking it, pointing it out; it's never mine, it's never given to me, I must make it my conquest." Perec, Georges. Especes d'espaces. Paris: Editions Galilee, 1974.*

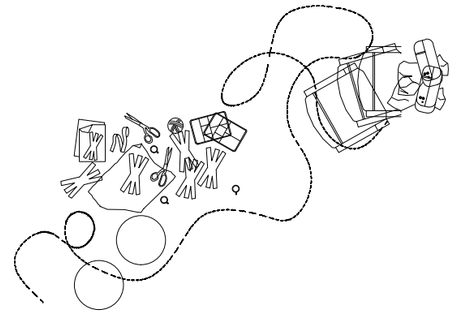
A space to design points out a room meant to welcome work, mouvements. It should allow space for thinking and making.
The term space contains a large spectrum of definitions. A space to design has to generate a dialogue with the forms, the architecture that's being built. It also contains body movements. The dimensions of the space control the amplitude of those movements. The correlation between the size of a space and the body flows hold an impact on how a design occupies space. The textile lab has spatial limits, a roof, walls, a ground… Those limits scaled the project while it was not meant to stay in the room. This was to remember but the hands are working, the tools are close, the body movements are dense. It might narrow the look, the critical opinion. The affiliation of the eyes, the hand with the mind are tight to the textile lab.

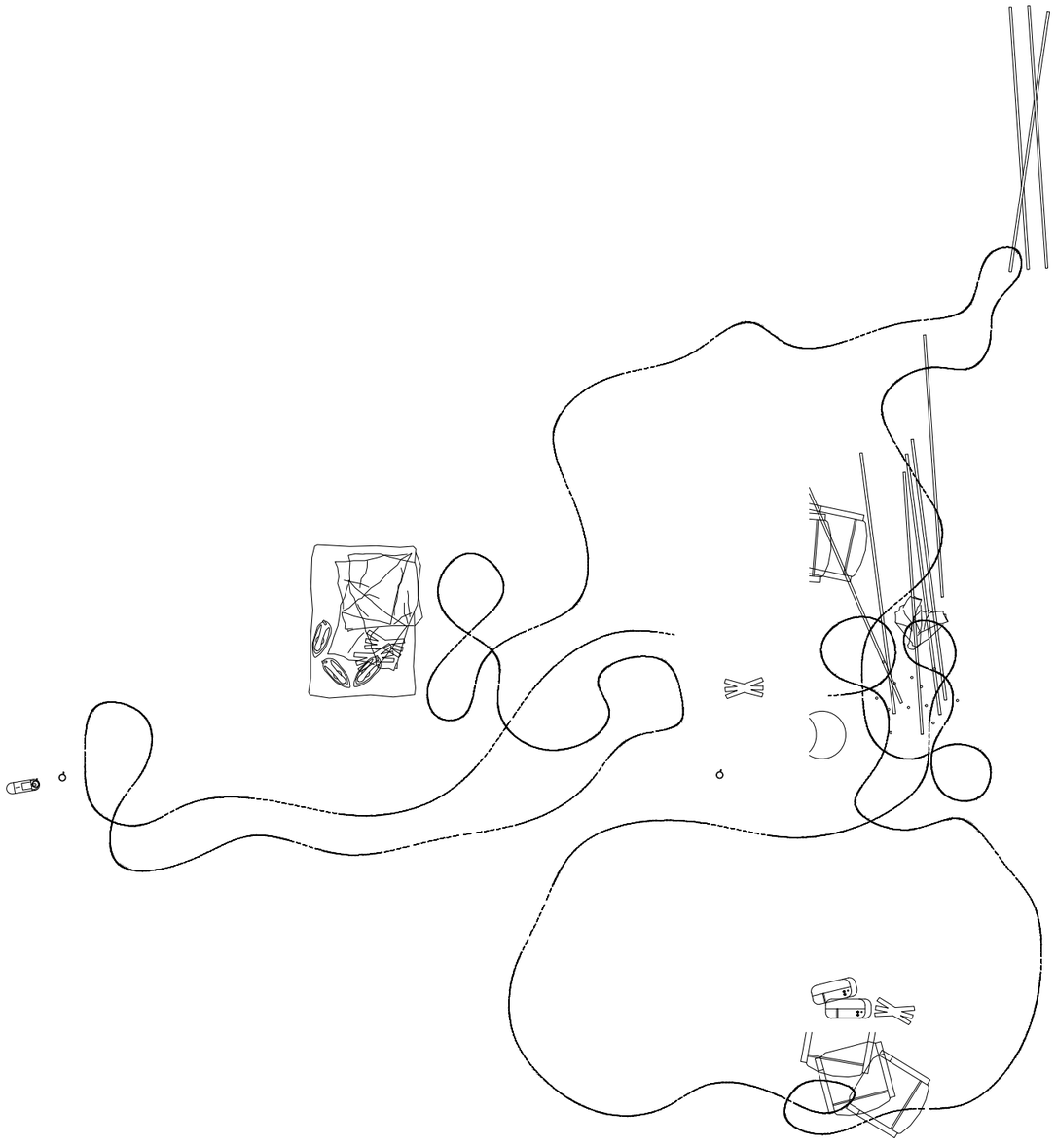
> *"Pricking the conscience, according to Shklovsky, is to strangemake, to make people aware of the condition of their lives by making a world in which familiar things are reset in a slightly different order." Tzonis, Alexander, and Liane Lefaivre. Classical architecture: The poetics of order. Cambridge, Mass: MIT Press, 1986.*

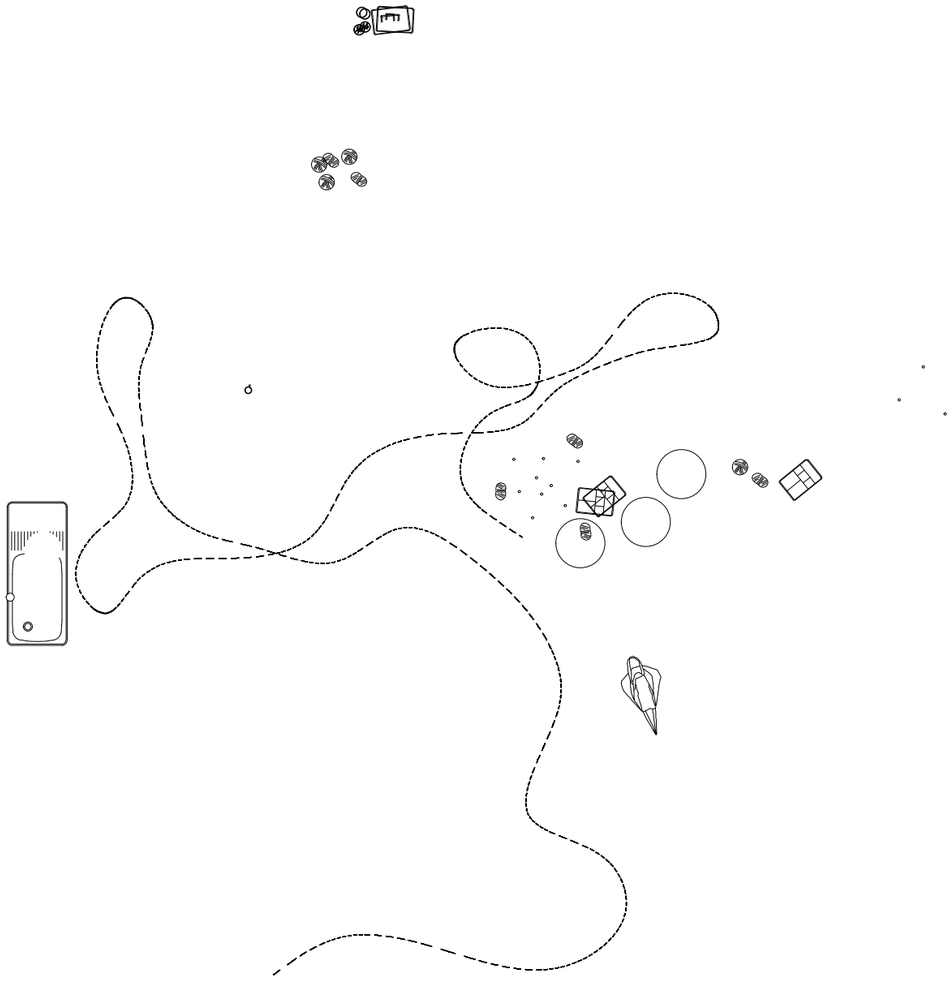
What if the textile lab was stretched ? The body movements would gain amplitude. The eyes would cross from a farther distance. Fetching textile, a sewing machine would take another proportion. The steps would also change the rate. The human body would measure itself differently to space and the design. It might be expected to see the design taking another form, another scale. Because the consciousness would awaken, it would allow to rethink, question.

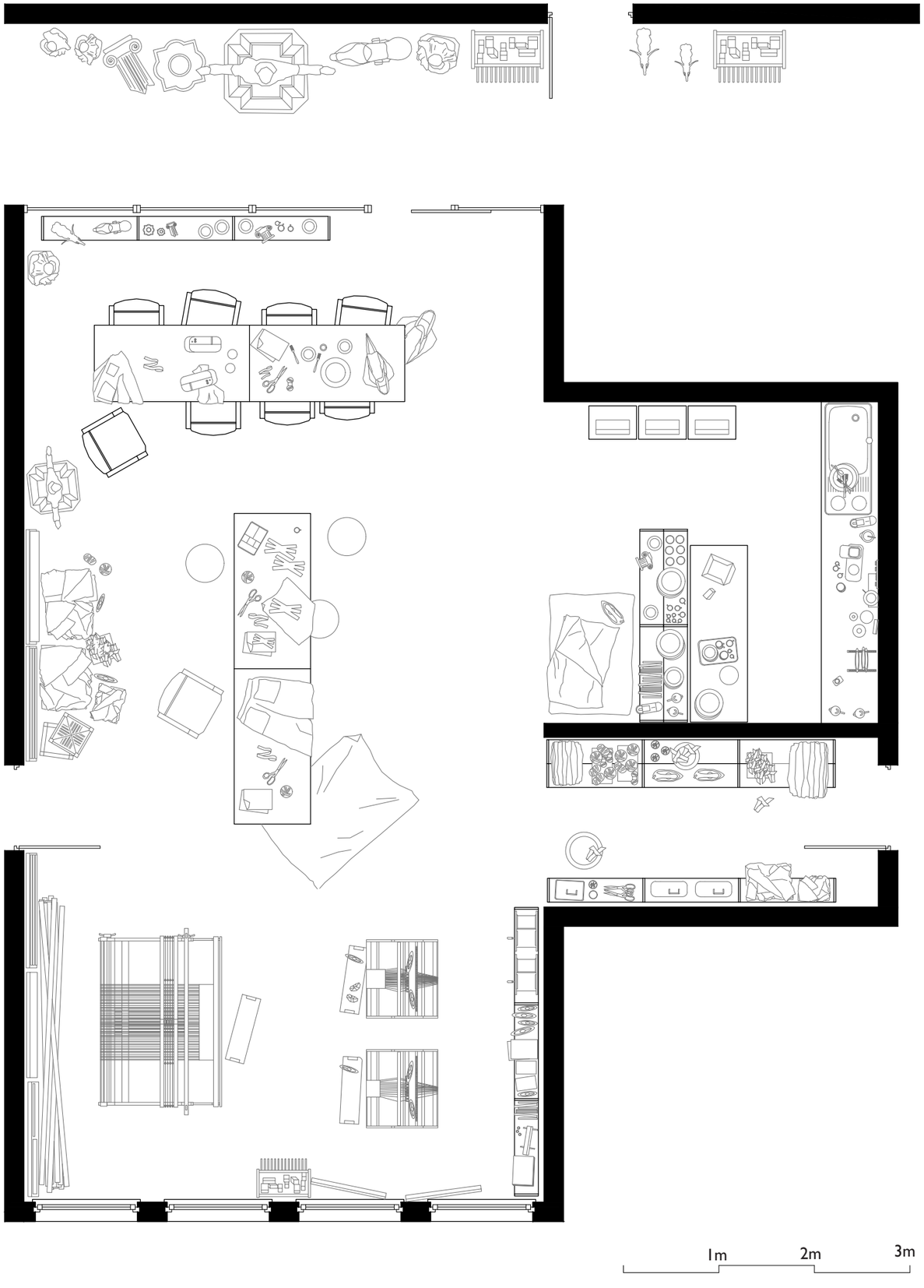


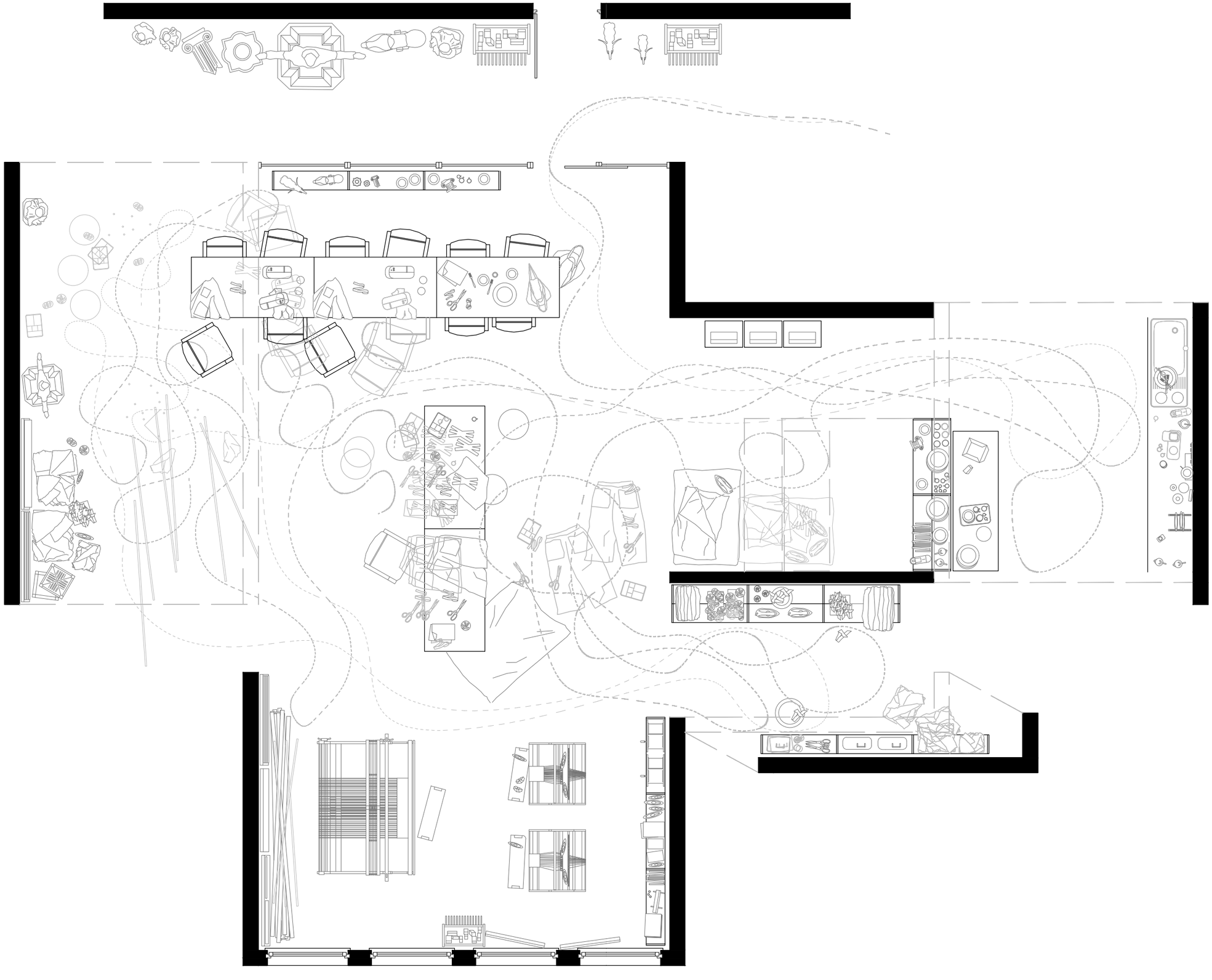









1m
2m
3m


1m
2m
3m

tools and techniques.

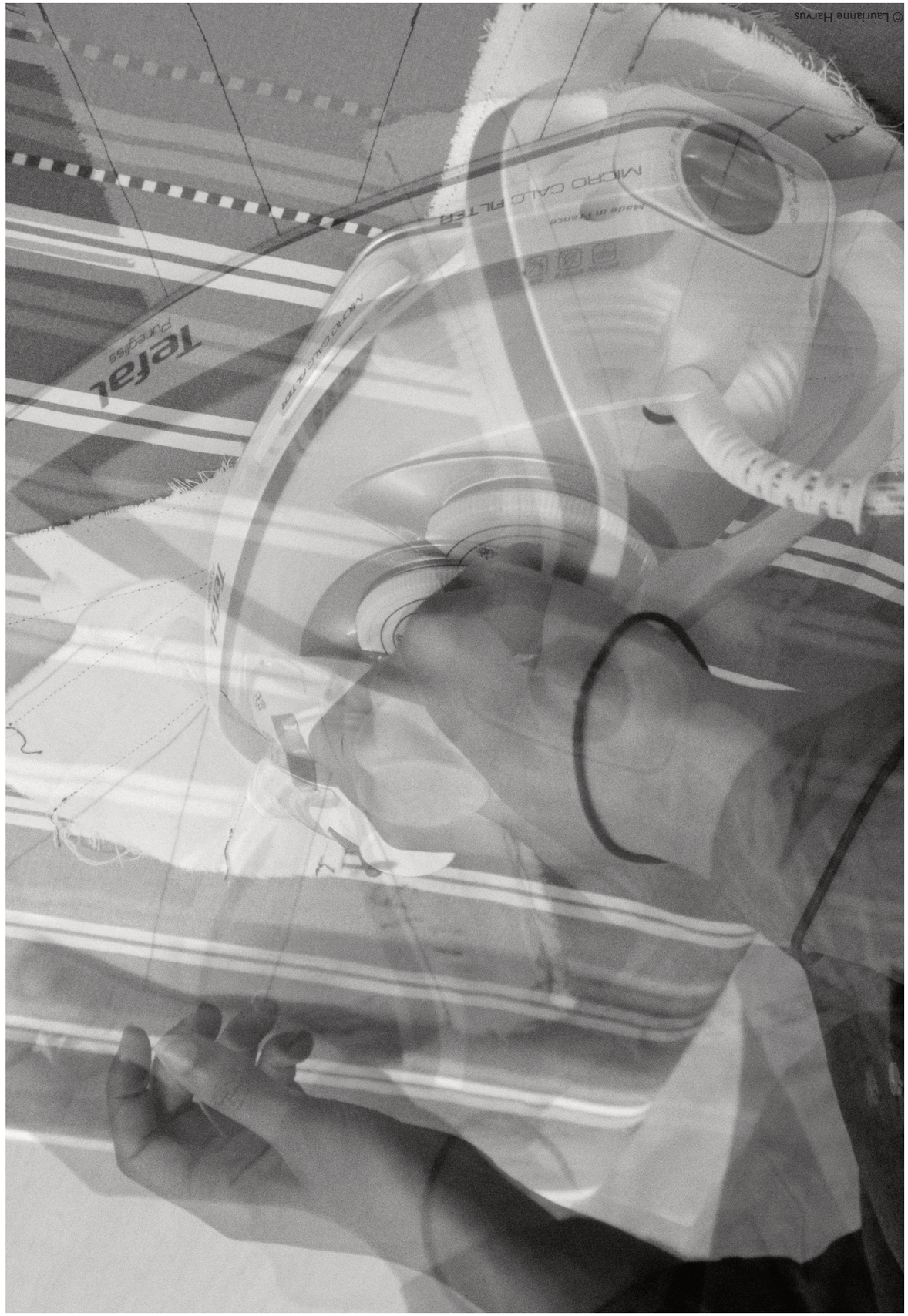
A part of making the sleeves was repetition. The noise, the hand movements, the touch against the tools, it all became familiar fast, allowing to develop skills and use them to go further into details. We adapted to our environment.

> *"The body knows and remembers. Architectural meaning derives from archaic responses and reactions remembered by the body and the senses." Juhani Pallasmaa, architect*

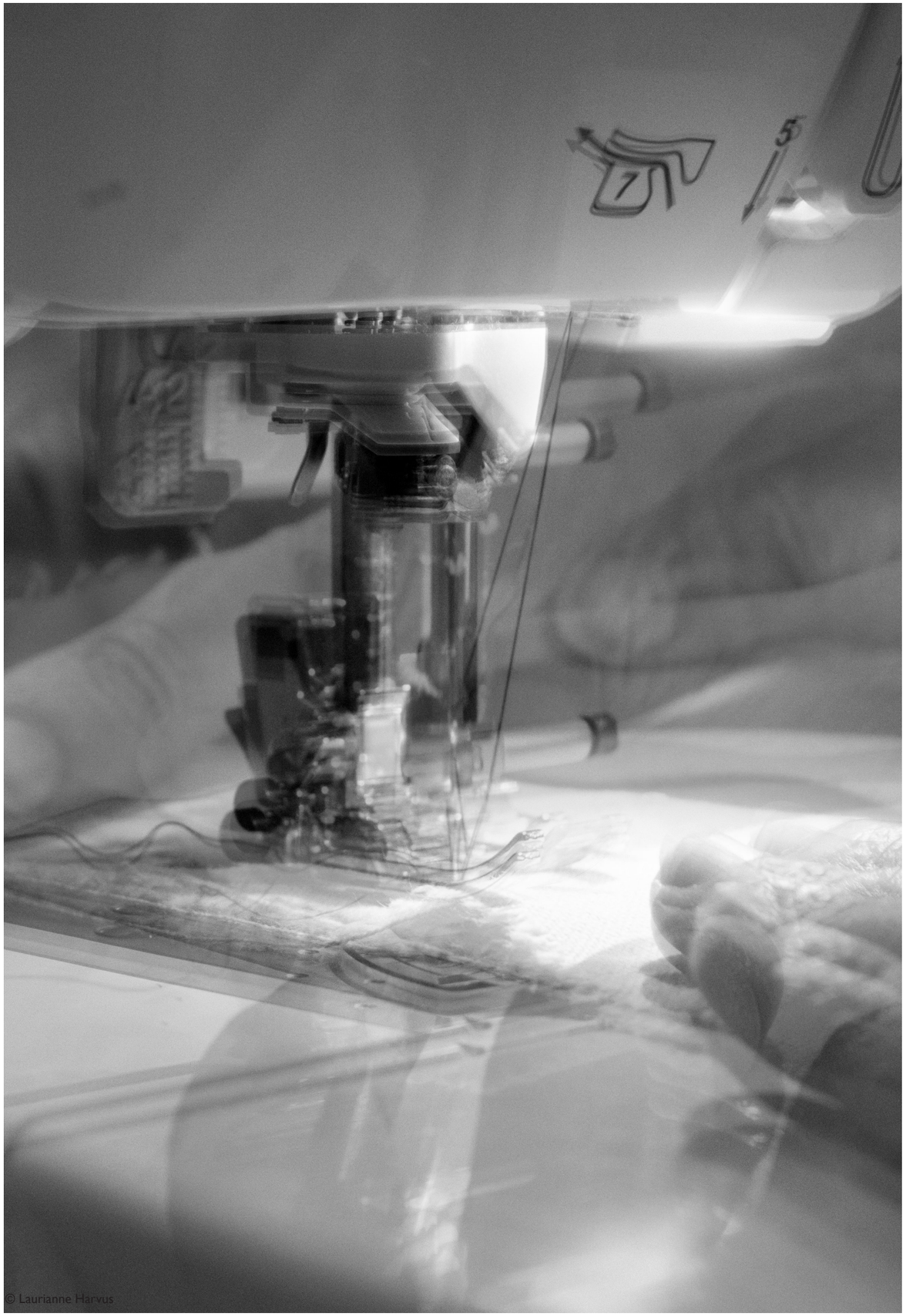
Working on 1:1 scale questions the practice of architecture. Thinking while making full scale activates different thoughts and design process. While the mind seeks for exploration, the hands are working. This builds a closeness between the objects, the tools and the worker.



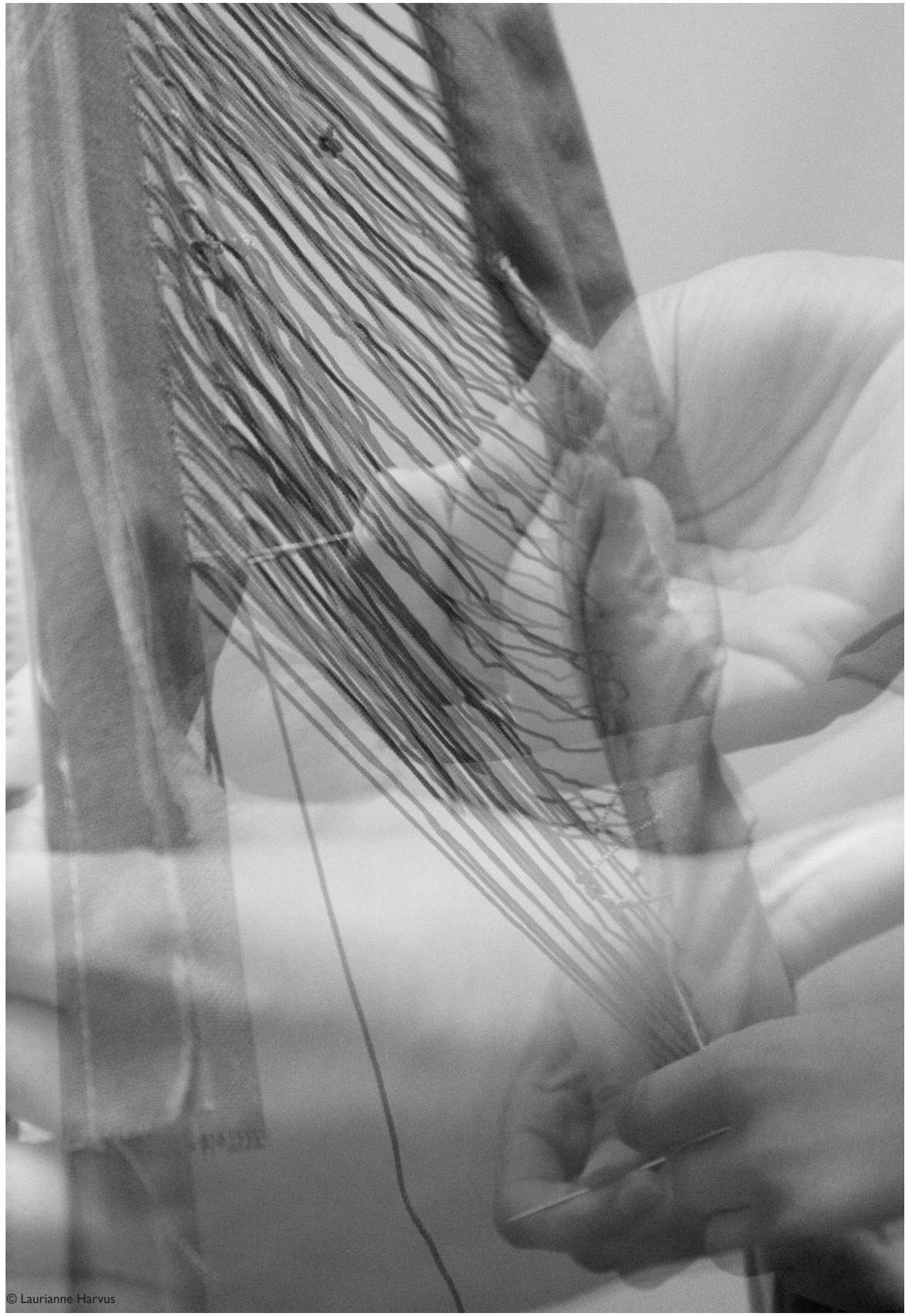
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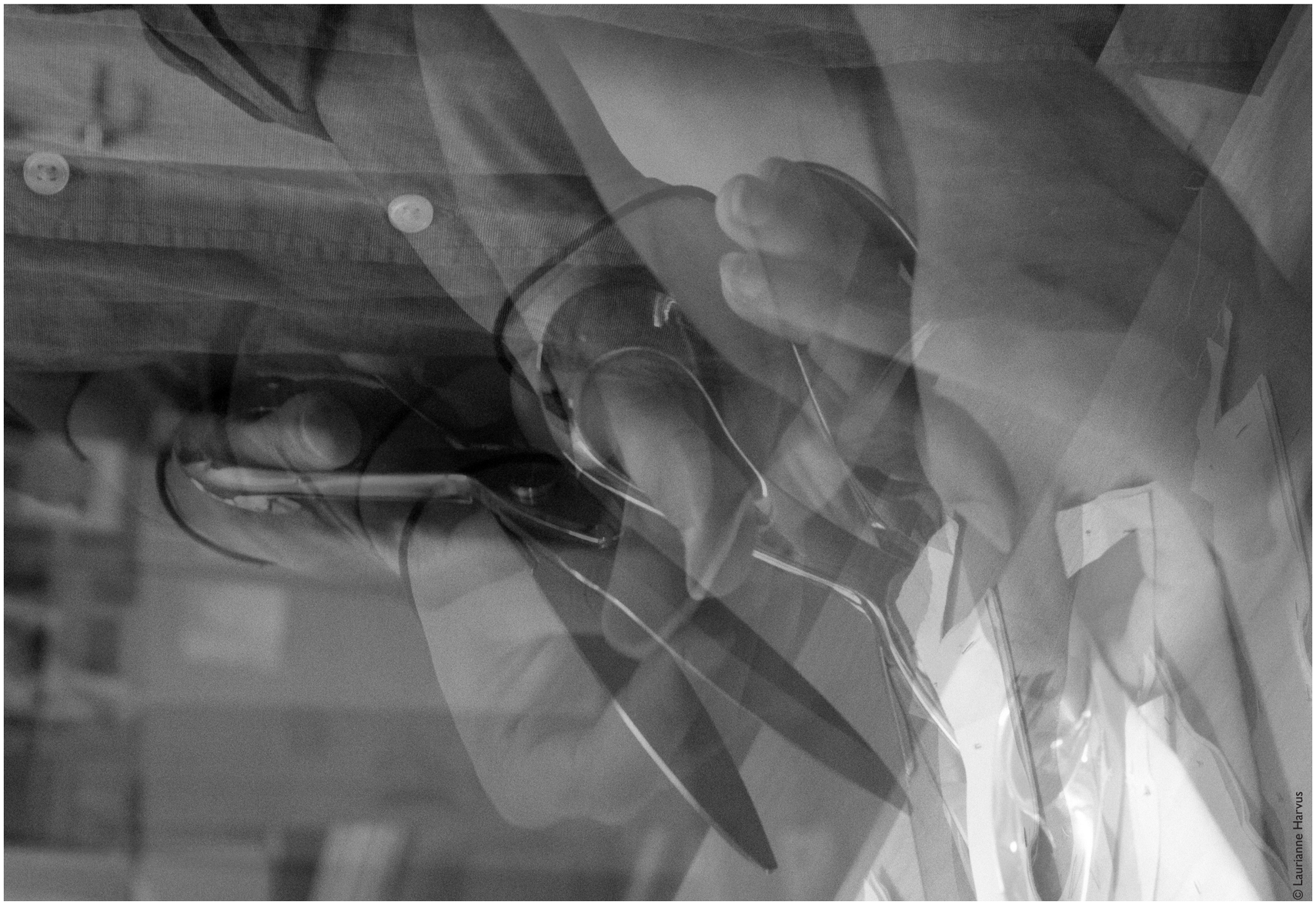
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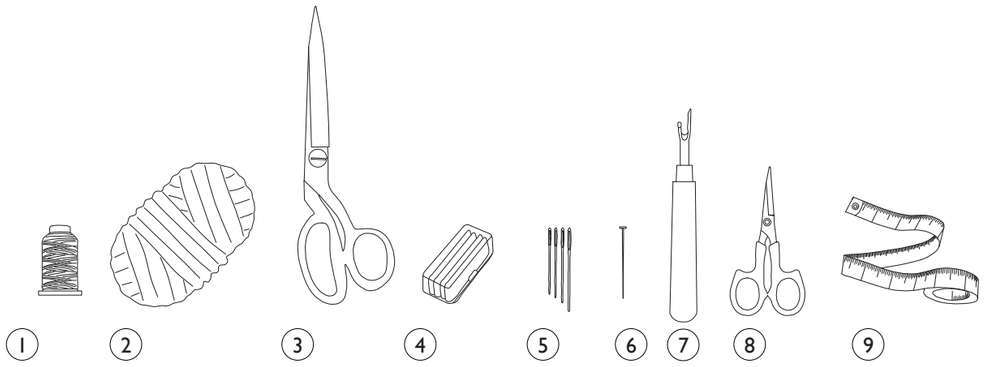
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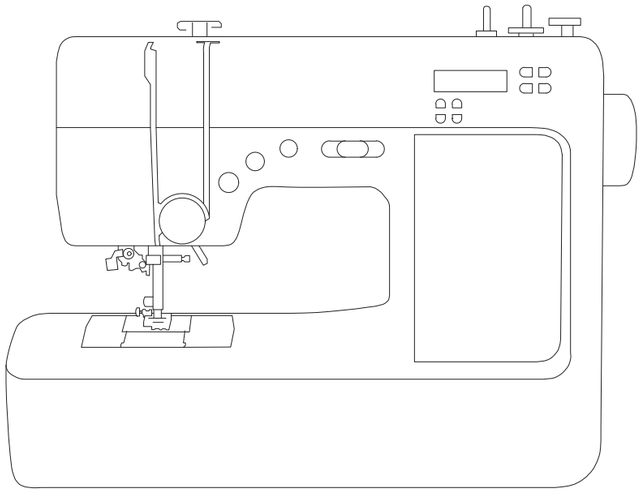


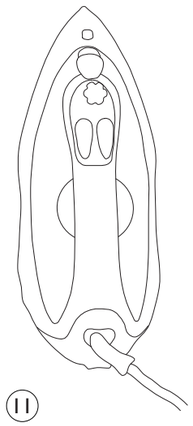
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the tools.

1 - Thread bobbin. Used on different scales, more than a refill for the sewing machine, convenient to work on smaller prototypes and trying some lacing techniques. The different colors and the thread's subtlety allow practical adjustments on the sleeves.

2 - Yarn. Mainly used to lace the sleeves. A key for the joint's structural system. The different colors enable multiple expressions.

3 - Scissors. Specific scissors made to work with fabric. Used to cut fabric according to the pattern.

4 - Tailor chalk. Used to mark and make some lines on the fabric. Convenient to mark the outlines of the sleeve's pattern on the fabric, placing the stitches, pins and marking some adjustments to make.

5 - Needles. Mainly used for lacing. The different sizes allow working with multiple thread and fabric types.

6 - Pins. Convenient to attach the pattern to the fabric and make some clear marks or cuts. Used to prepare the work done in the sewing machine because it temporarily joins fabrics together.

7 - Stitch ripper. Allows mistakes, enables to take a step back, rip stitches and threads.

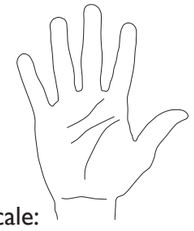
8 - Precision scissors. Useful to cut small elements like threads or to make some detailed adjustments on the sleeves.

9 - Tailor measuring tape. Used to scale the sleeves, measure length of stitches. Allows precision, repetition and therefore the development of a language.

10 - Sewing Machine. Used during the whole design process. More than attaching fabrics together, enable to shift a plain surface to a volume. Make steady stitches, help developing a repetitive language. Convenient on different scales, stitching the pattern, tightening the belt of the joint, the end of the sleeves. Gave a structural approach to the design.

11 - Iron. Useful to flatten surfaces, allows more precision for the following work such as marking the pattern, cutting or sewing. Practical to form a nice finishing touch for the sleeves.

Scale:



prêt-à-porter.

PRêT A PORTER:
A piece of clothing, from clothing manufacture, opposed to tailor-made
French: Ready-to-wear
Lat: Prêt - Presto, praestus, «quickly, immediately,»
Porter - Portare «to carry».

Making prototypes enabled becoming masters of tailoring for bamboo sticks. How does it stand, what are the key actions ? It is studying the tectonics of fabric and construction. It is discovering how they can communicate and reflect on the connection of architecture and art. Exploration enabled to come up with a final form, clear methods and language. The sleeves can now be repeated. The making follows a pattern, with distinct steps. This achievement carried more reflection on the performance and the affirmation of the skirt.

BODY + **SLEEVES** + PERFORM

a SLEEVE

The part of a piece of clothing that covers some or all of the arm
A cover to protect something

Old English: sliefe (West Saxon), slefe (Mercian) «arm-covering part of a garment,» probably literally «that into which the arm slips»

circularity.

Architecture asks for adaptation. The built environment accounts for a significant share of climate impact, responsible for more than 34% of global energy demand and 37% of energy- and process-related carbon dioxide emissions. Adopting strategies that minimize material and energy consumption is crucial for sustainable development. This can be achieved by optimizing the use of existing resources, enhancing the utilization of secondary materials, and embracing circular economy principles.

This design puts forward the reuse of materials. Starting with bamboo sticks found inside the campus. The wood has been used in other projects and serves another one now. It will be able to keep doing the same since the sleeves don't alternate the material. The bamboo sticks remain untouched. The fabric is also from a reuse policy; old clothes and previous art installations… This fabric is transformed to fulfill a new use.

the use of already used textiles.

After achieving a working jointing system, the final form had to be improved and pushed through regarding the circular perspective. The original pattern worked but its shape and use of fabric was not optimal. The joint had to be cut from a piece of fabric, this generated waste. The textile industry, especially with the fast fashion, is one of the most polluting industry. According to Earth Day campaign for sustainable fashion[1], the speed at which garments are produced also means that more and more clothes are disposed of by consumers, creating massive textile waste. The constant speed and demand mean increased stress in other environmental areas such as land clearing, biodiversity, and soil quality. A person buys 40% more clothes than 15 years ago and keeps them half as long. Except that the clothes no longer wanted are thrown away, they often end up underground or incinerated. Donated, they often end up sent to countries like Kenya or Tanzania, in landfills, burned or in the oceans. It became natural to consider using used clothes and fabrics as a main ressource to produce the sleeves.

Using worned out clothes is a way to reflect the human consumption but also during the performance a way to show one possibility of reusing clothing. It is about reusing, not recycling. The material finds a new use. It is not alternated and it finds its lifespan extended. For instance, old pants and curtain works for the sleeves design. Their tube shape allows sleeves for each bamboo sticks.

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1 *https://www.earthday.org/campaign/sustainable-fashion/*

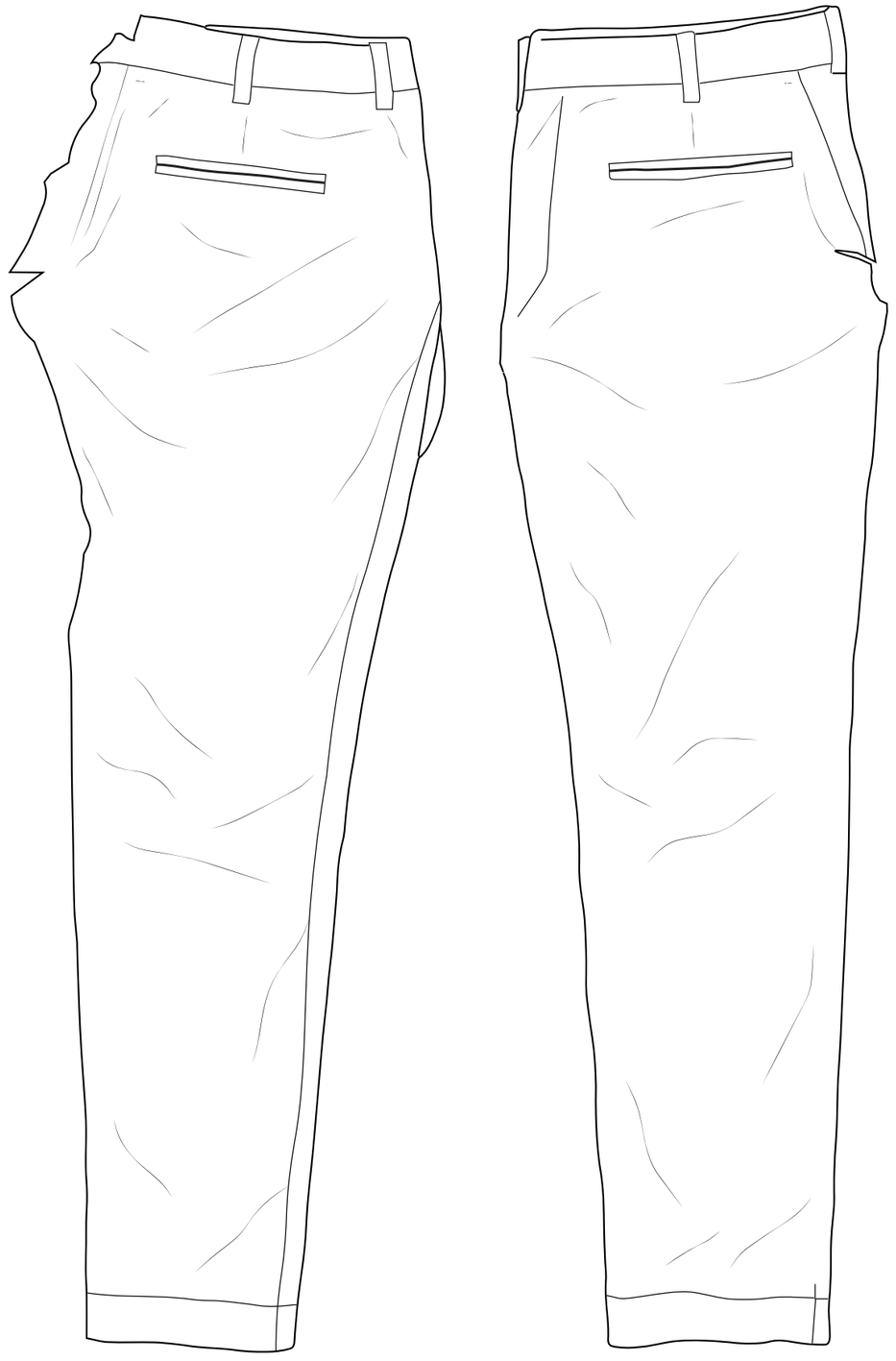
Step 1.

Take an old pair of jeans. (The more used, the better).



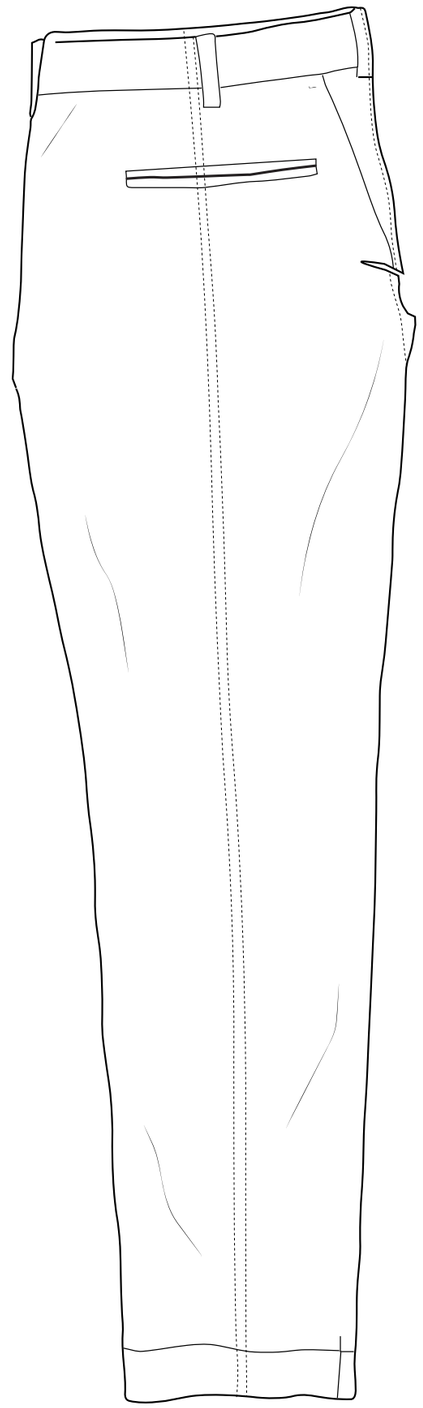
Step 2.

Unstitch the two trouser legs.



Step 3.

Cut pant legs in two, and then stich the open part to create a sleeve.



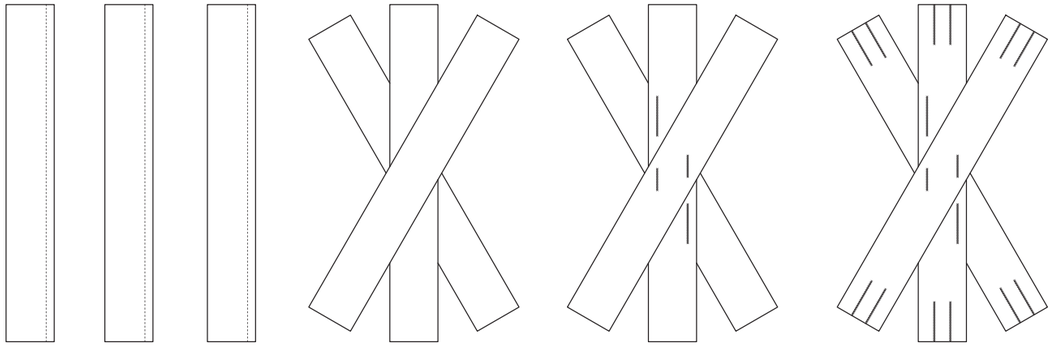
Step 4.

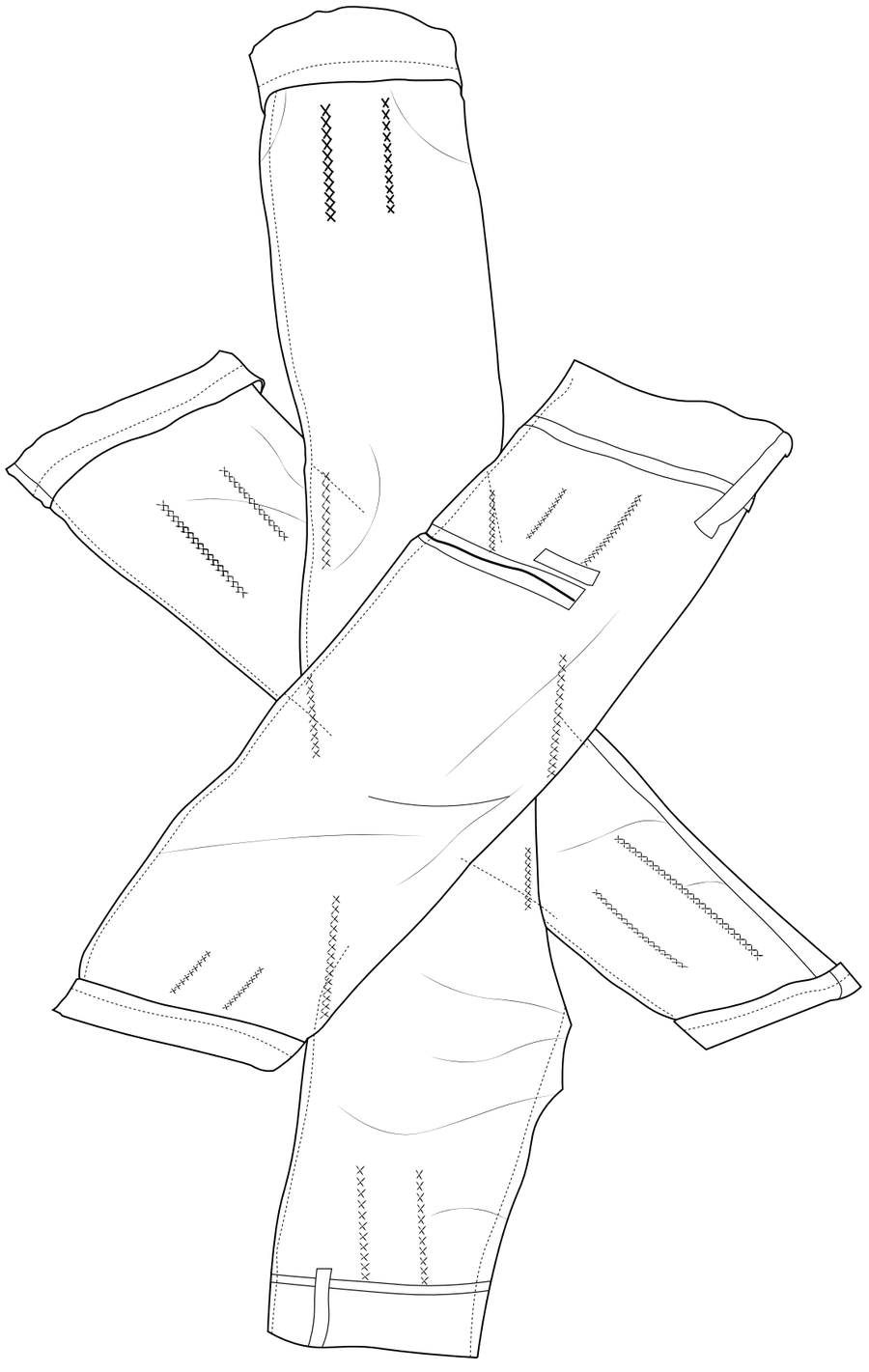
Take tree pant sleeves.



Step 5.

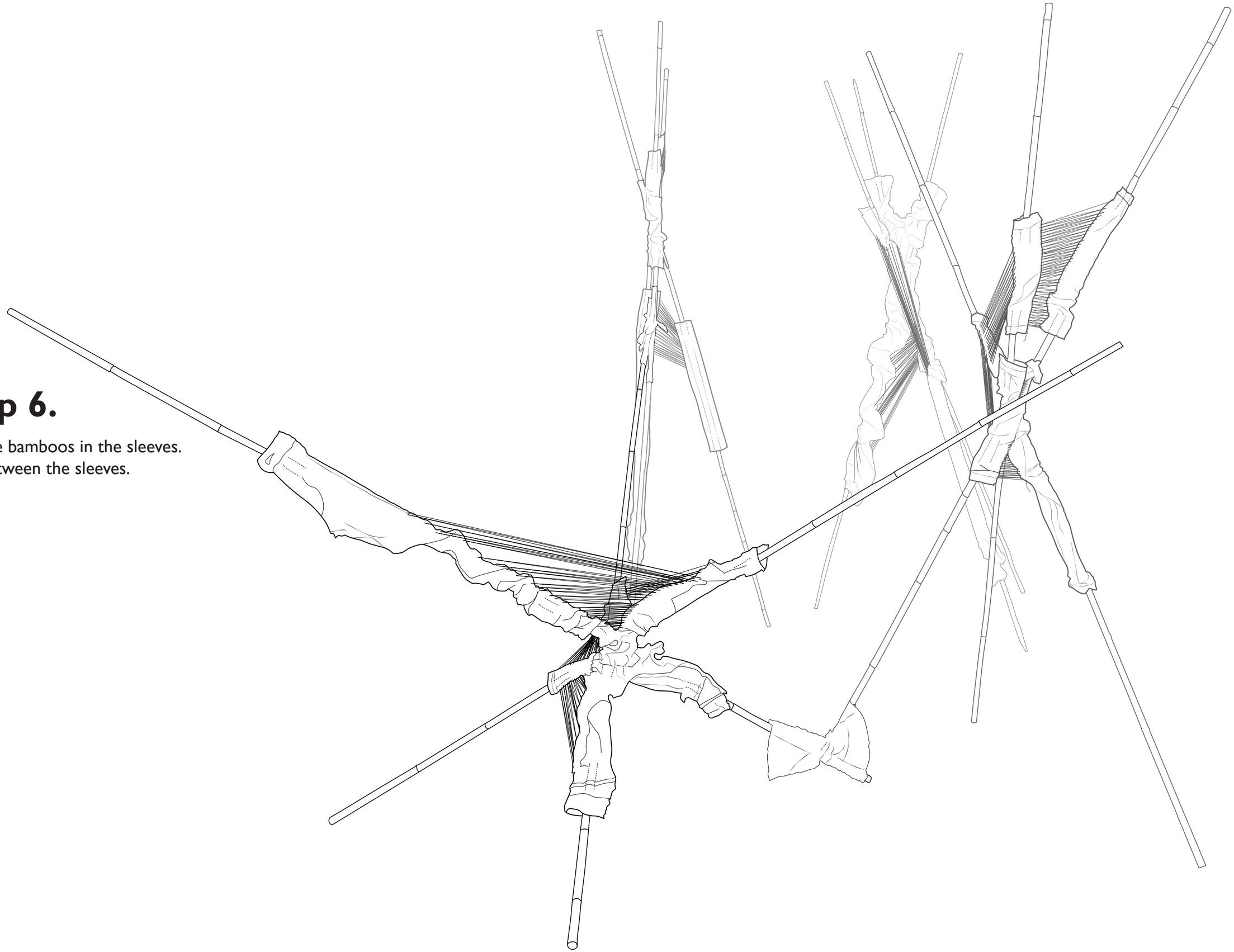
Place the three sleeves one on top of the other, turning them slightly. Sew them with cross-stitches, following the places indicated on the drawing below.





Step 6.

Slide the bamboos in the sleeves.
Lace between the sleeves.



language.

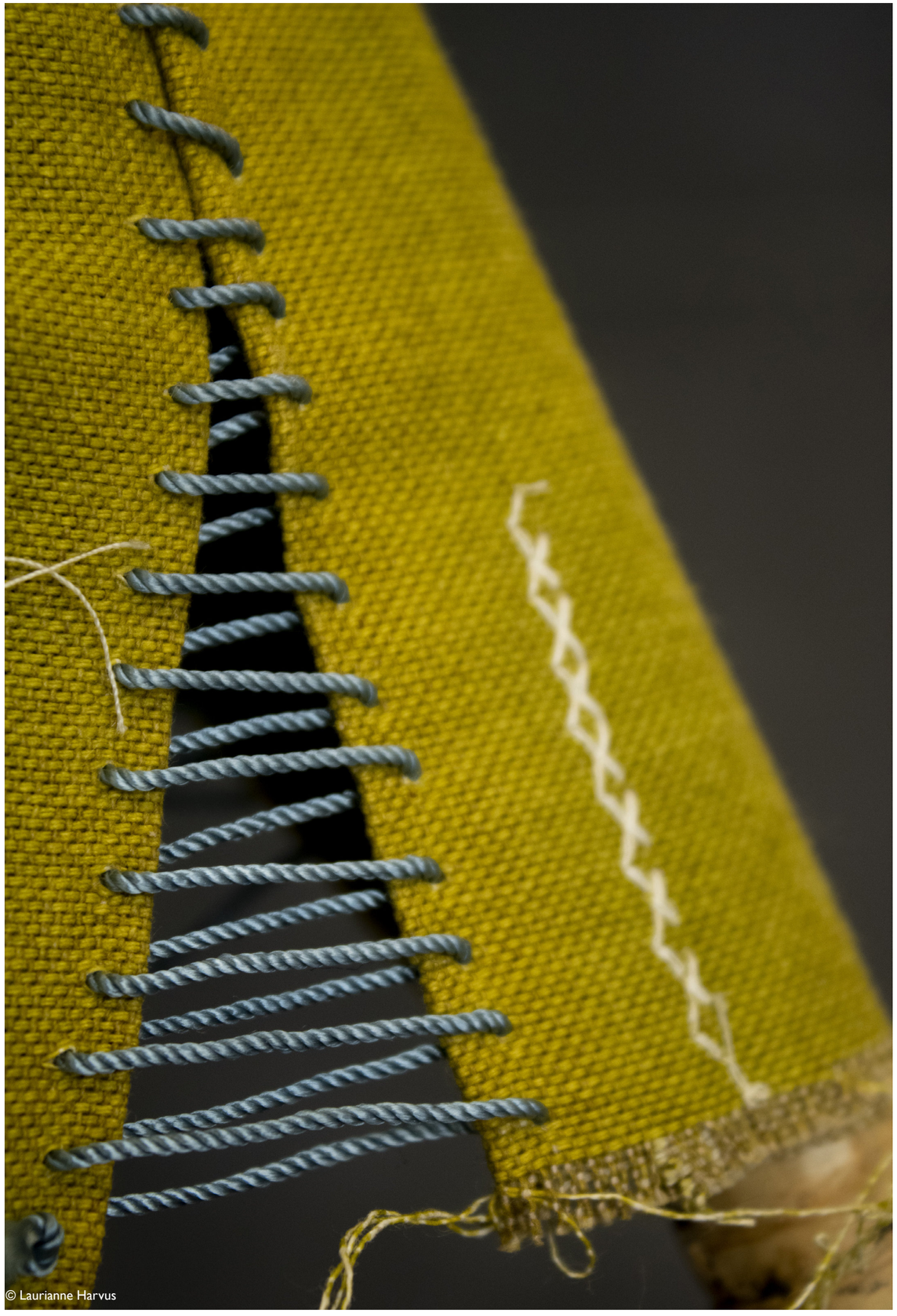
Behind an appearing chaos is hiding order. Textile isn't the first material to be thought about in order to provide structural qualities to a design. The softness of textile is opposite to what the design is about. This material also brings movements, fluidity, and foldings that are not easy to handle. The work becomes handy but poetic when it comes to acting with the textile and not against it. What might look difficult to control becomes a major identity. This is when harmony occurs.

Eventually, the different bamboos sticks assembled as one still produce a visual effect relating to coincidence. The fabrics is never the same, differents colors are used, the heights, angles, direction don't follow rules. Chaos is expressed to some extents.

However, above the look is a rational language, a method. No matter how different each sleeves look, they were all realised with the same tools, techniques. The making is similar to industrial repetition, it is following steps. The stitches are all the same kind, employed in the same length. The regular size of the bamboo sticks mirrors the same dimensions in stitching and sewing. Different colors are used, they were carefully picked so they communicate, they respond to each other. Behind an appearing chaos is hiding order. Rationality balances out choas.


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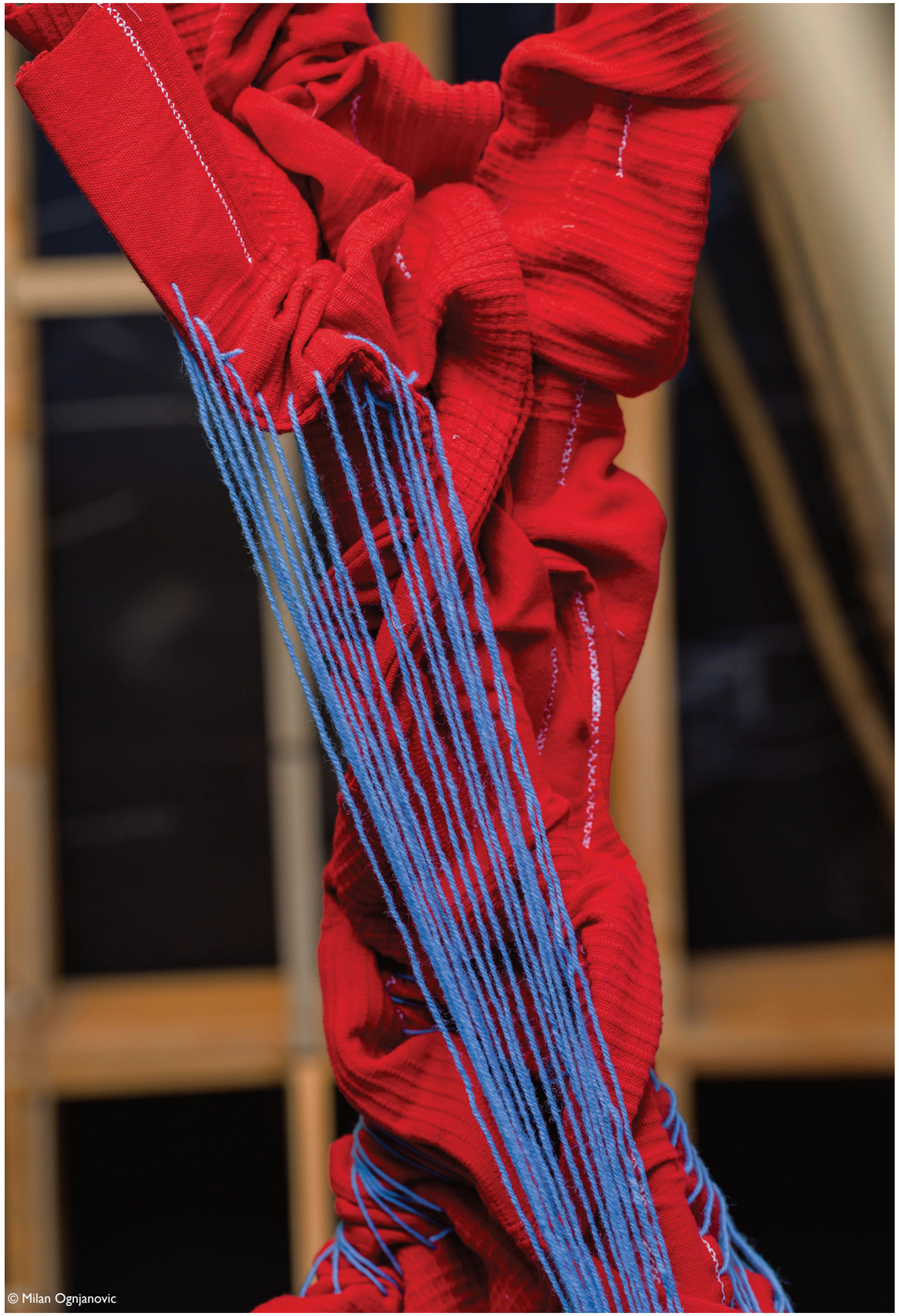

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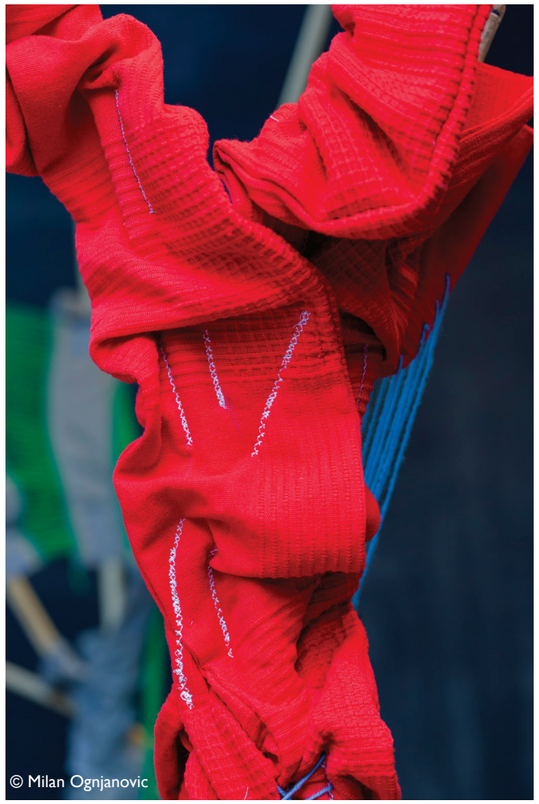

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prêt-à-porter.

PRêT A PORTER:
A piece of clothing, from clothing manufacture, opposed to tailor-made
French: Ready-to-wear
Lat: Prêt - Presto, praestus, «quickly, immediately,»
Porter - Portare «to carry».

Making prototypes enabled becoming masters of tailoring for bamboo sticks. How does it stand, what are the key actions ? It is studying the tectonics of fabric and construction. It is discovering how they can communicate and reflect on the connection of architecture and art. Exploration enabled to come up with a final form, clear methods and language. The sleeves can now be repeated. The making follows a pattern, with distinct steps. This achievement carried more reflection on the performance and the affirmation of the skirt.

BODY + SLEEVES + **PERFORM**

a PERFORMANCE

The action of entertaining other people by dancing, singing, acting, or playing music.
An action or type of behaviour that involves a lot of attention to detail or to small matters that are not important.

Latin: performo - «to form thoroughly, to form»

performance as one description of motherhood.

The skirts are adjusted to the bamboo sticks. The tailors made adjustments so the fit feels right. The fit accentuates the flows of the fabric and the proportion of the bamboo sticks. The diversity of silhouettes makes the caring tailors proud.
The performance can be described as dressing up the bamboo sticks, putting on their clothes just as a mother would do for her young children. All looking nice, they now stand on their own. Fully dressed, they also hold against the rain. They can be by themselves. The object emancipates from the tailors. The job is done, they raised their kids. To some extent, it constructs a relation about independence and dependence, motherhood.


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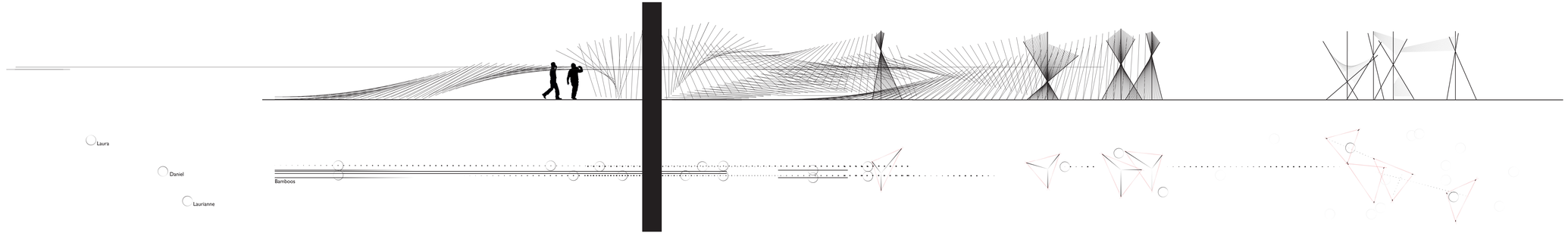

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perform.

The performance began in the morning in front of the school, each of the architects wearing part of our skirt and walking to the KUK. It was a choregraphy, the bamboo were flying, dancing, carried by two dancers.

And then, one from the shoulder to the partner's shoulder. Twice. One on each shoulder.
14:10. Leave the museum with one bamboo for two. Walk around the site, between the other different installations. Place against the wall of the museum.
Pause.
14 :15. Leave the museum with another bamboo for two. Walk around the site, between the other different installations. Place against the wall of the museum.
Pause.
14 :24. Leave the museum with two bamboos, one for each. Walk around the site, between the other different installations. Place against the wall of the museum.
Pause.
14 :26. Take a bamboo and unfold it in the middle of the site.
Pause.
14 :28. Take a bamboo, unfold it and align it with the first one to start forming a line.
Pause.
14 :30. Take a bamboo, unfold it, continue to form the line.
Pause.
14 :31. Take a bamboo, unfold it, finish the line.
Pause.
14 :36. Take an unfolded skirt. Turn it over.
14 :37. Take the skirts and move them to form a space. Three sets. The red one a little further away.
Pause.
14:41 Pick up this group and move it again to try another spot, would the light be better ? Would the bamboo appreciate neighbors ?
14 :46. Put the joints and threads inside pockets. Create secondary connections between the different skirts with the white joints.
Pause.
14 :48. Start lacing between the bamboo.
15 :01. End of performance. Audience applauds. The architects became artists, they leave.

That Friday, it was raining. It was cold.


Laura
Daniel
Laurianne
Bamboos



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feedback.

A constructive review and share of the experience, what was felt by the performers and by other people who attended the event can sum up the performance.
The site offered challenges. With the rain and the wind, plans had to adapt. The masks couldn't be worned. Made of cardboard, they would have gotten soaked. Faces free, it might add more sensitivity, the human connection to the performance is stronger. The masks didn't attract attention, it might have enabled to focus more on the object rather than the performer.
Water had been beating on the bamboo sticks and textiles since the morning, they were soaked. This added weight to the textile, making the installation heavier and therefore more stable. It also changed their color; they became a little darker but also a little more colorful. It contrasted with the grey sky and dull color of the facades.
The structure was tested in completely new conditions, in contrast to the ones in which the sleeves were created, indoors inside the textile lab. Despite the bamboo being wet and causing the wool to slip when lacing, the raindrops created something new, perhaps even more beautiful because they were unexpected. Tiny beads of water clinging to wool and textiles. Beads of water like spider webs in the morning dew. The smell of wet tar was unique as well.

This was a new site. Or at least, the performance influenced the way the bodies behaved, the way the eyes adjusted, looked. The rough ground made it much easier to stabilize the bamboo sticks.

The major review was about the relationship the skirts hold with space. The project was not thought through accordingly to the space in front of the museum. The project would have been bigger, taking up more space, repeated in several places on the site. The question of scale was poorly anticipated. The entire project was conceived in a small, enclosed space, which conditioned the choices throughout the creative process.

This remark, however pertinent, raised questions about its feasibility in terms of circularity. Building on a larger scale means building more, with more material. And even if the material is reused and the wood wasn't affected it would have encounterd limits. Building on a larger scale would have required to use longer bamboos and longer lengths of fabric, and so the consumption would have increased, which is not in touch with an circular logic.

The performance was imagined as a dance. It was choreographed with an emphasis on silence, pauses and observation. This system allowed the audience to see each stage of the process. It was also an echo of the work, in which the process was ultimately almost more important than the result. Despite this, a lack of something was felt during the performance. It was questioned whether it represented enough of the work's range. What about having a table, a sewing machine ? Some fabric and then a thread so the steps that forged the skirt are made visible. It might come from an important attachement of the process. May be the performance could have been about the mother making the clothes for the kid. To also show that it is the role of the textile, in the middle of everything, holding everything together, with no other help than the performers and some friction.

However, the project was realised by three people. We didn't invite enough people and we weren't invited enough. Perhaps there should have been more interplay between groups. Creating a shared performance would have made more sense. A shared choreography that would't split the structures but achieve a ballet, an orchestra, found in rythm and coordination.

pants, bamboos and beyond.

The performance was realised, the skirts stood outside. Dressed, they hold against the rain. Placing them in a different context brings a new perspective on their statement. What do they mean for the public space ? How do they look outside ? The reviews also brought reflection. What could be changed in order to strengthen the close affiliation of art, textile and art ?
The last component of the reflection projects the skirts into a new dimension. Stretching, scaling, telling the sleeves with new stories, new future, it is still an exploration. It enables to comprehend possibilities, limits of the skirt and objectively, figuring windows for the skirt's future.

"Architecture, being the only support and the frame of a potential life, is not an end itself"
Emile Aillaud



7:56. Arrival at school. Small eyes. I didn't sleep the night before. A vague hello to my friends, and I'm off to the back of the room where there's a bit of space left. I put my things on the floor and the model on a chair, afraid to break it. I spent the night alternating between coffee shots and cutter cuts, but the result isn't too bad. It's a house on a cliff. About to collapse? The concept is simple: a view of the landscape, wide-open, sloping rooms, an extension of the house to the outside. This is my first house.

I'm off to find a tripod. For a change, there are a few left at the back of the room. This time, I won't have to run all over the building looking for this precious object. The system is simple. Two modules. Three legs. Another stick. I unfold the first module, the one with the red textile, because it is the same colou r as the steel I've chosen for the joinery in my house. The second is blue, like the sea below my project, stretching as far as the eye can see from the house. I reach my drawing tube and pull out my A0 sheet, overflowing with plans, perspective sections, annotations, and, above all, an "ocean red" title, almost reminiscent of the fragrances of expensive luxury perfumes. I adjust the height so that the jury can see everything without having to bend their backs or raise their heads too high. This bamboo wood system is efficient: raise or lower the textile part to adjust the desired height. The sheets are stored on a cardboard board attached by small rings to the bamboo connecting the two modules of three bamboos, like a curtain on its rod. One day, I think, someone told me that it was students who had thought up this system. I'd like my project to be of use to others one day.

architecture presentation board.



7:35. I pull the car out of the garage. Today is Monday. My favourite day. Yoga day. I started this activity a few months ago, and since then, I can't do without it. It relaxes me and allows me to spend a more serene day at work. My husband looks after the children. At first, I was a bit unsure about the idea. Will he think of everything? Will he remember to make a sandwich for Eve, who has a bike outing today? And then I also thought about what other people would think when they saw my husband looking after our children. «Oh, what a great dad! Pff, the mother must be a slacker.» The kind of remark that can sometimes make you murderous.

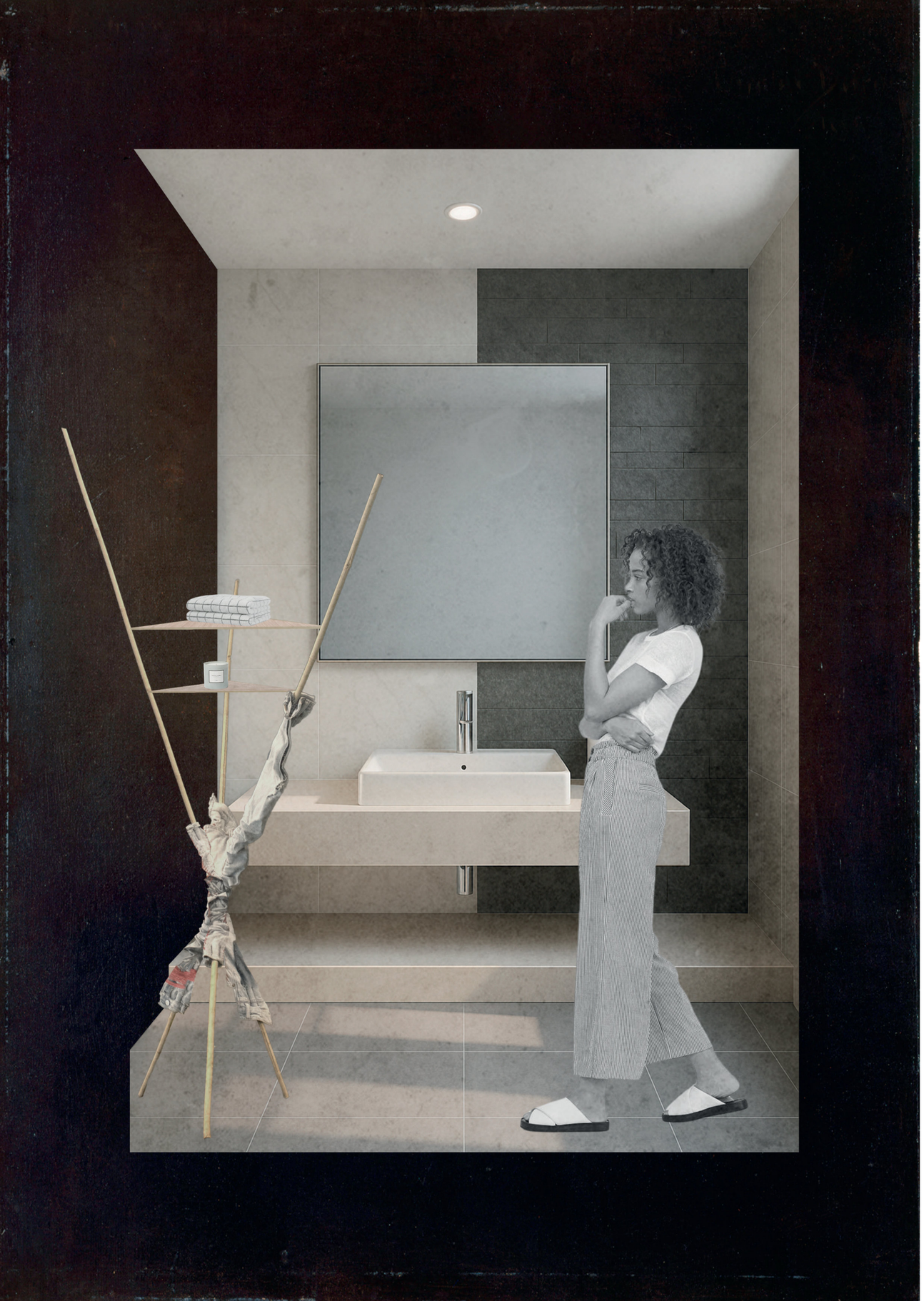
I park in front of the venue, grab my gear from the trunk, and head for the changing room. It's early November, and winter coats are back. The coat racks in the hallway are full. I've always found it a bit odd to have several small coat racks instead of a series of hooks on the wall. It would be more efficient and take up less space, but I guess it's just for decoration. The class has already been going on for a few minutes, so I take a bamboo stick from the corner next to the rain screens and add it to one of the modules. The system is simple. It's just a matter of sliding the stick into a textile piece located in the centre of the installation and holding the whole structure together. This system has always made me laugh, it reminds me of when I used to have to put sweaters on my children. This time, I'm dressing a coat rack.

coat rack.



19:39 It's raining. My pace quickens on the pavement. My umbrella gets caught in a gust of wind. It flips over and nearly carries me away. I narrowly avoid a puddle. I arrive in front of the heavy wooden door. Finally. With one hand, I reach for my key, the other holds the umbrella that's dripping on my shoes. I'm soaking wet. "Where are my fucking keys?"
I enter this dark apartment. I put all my wet things in the hallway and turn on the lamp. I head for the kitchen, open the fridge, and grab some milk. My favoruite mug is already on the counter. Blue with red spots. She gave it to me. Like a last memory of us. I add a little honey to my milk, and because I need something comforting, a little cinnamon. I've never been a coffee addict or even a tea lover. 1 min20 later, I take the cup into my small living room. The apartment is small. I hate it. You can hear the neighbours coming and going all day long, and it's especially cold in winter. I settle down on a sofa and grab my book. Next to it, my plant. Dull leaves, no flowers. I should probably change the water in the flowers. I turn on the light. The lamp is right next to the sofa. It's a module with three pieces of bamboo tied together with a piece of fabric. I was able to choose the fabric. I chose green. A deep green. Almost like a pine tree. It contrasts with the warm, subdued light projected by the luminous ball at the centre of the installation. It contrasts with the greyness of the city.
Here, in this apartment, by the light of this lamp, I'm reading.

lamp.



21:27. The smell of lasagna ragout. My favourite dish. It's simple and easy to make, but most of all it's delicious. It melts on the tongue. It's comforting. You chop your vegetables, add the meat, tomato sauce and pasta to a large saucepan and let it simmer. How long does it take? I honestly don't know. I leave it on for a while and check that the pasta and meat look cooked to me. I add a ton of parmesan and there I am with a plate full to brim in front of the TV. For the third time, I rewatch my favourite film: The Truman show.
So as not to risk staining my white t-shirt, I go into my bathroom to grab a cloth. I got my towel rack from my mother. She was emptying and sorting out the house and wanted to get rid of this little module she'd made years ago, during her Erasmus. It had been lying in the hallway for years but had outlived its usefulness. I was surprised that she would throw away such a symbolic object, so I took it for my apartment. I added two small platforms along the legs of the structure, and it now served as a towel and cloth holder. I think it had even become one of my favourite objects in my apartment, and the one that elicited the most reaction. The jean textile holding the bamboos together had faded a little, but this trace of time made it even more beautiful.

storage unit.



Ema,
The thirty-first floor from the top of the building. Third window from the right. Shutter is almost always half open. Plant on the windowsill.
It's been two days since I last saw you at your window. I think you were reading. And suddenly, I really wanted to read that book too. I didn't know what it was about, but it seemed like the most interesting book in the world. Or maybe it was the writer I wanted to be. The one who keeps you company just before dinner time. The one you dive into and absorb you into another world. A wonderful world. A happy world.
I also hated myself a little at that moment. I remembered the sirens, the government warning messages telling us that the earth's surface was too polluted and locking us up in those two big towers where we couldn't see the top. I remember being happy. I was glad I didn't have to work in that fucking workers' camp, where the hours were horrible for a poor salary. Happy to be on my own, in the comfort of my flat, far from the hustle and bustle of the city. Alone with a view of the clouds. My very own paradise. My hellish paradise from which I can't get down to hug you.
I haven't seen you for two days. Is it normal for me to be worried? The only thing I want now, I think, is to have wings. Two beautiful white wings, a bit like the angels. To join you. Or maybe a bridge.
Imagine if there was a bridge in the sky to join you.
Noah.

building bridge.



We're walking between the railway line and the main road, two bags of laundry in our hands. My friend is in front. Her hair is flying in the wind that has just picked up. We're about to turn off onto the narrow path. Towards the forest.
Tall trees with three branches. Textile leaves. The result of over-consumption? Trans-genetic mutation. Genetically modified organisms. Mad scientist or desperate planet.
The fog has lifted, covering our eyes with a milky veil. I open my eyes a bit more to see. A young woman with dark hair comes towards us. Her head is down, and we can't see her face, which is hidden by a tasteless cap. She passes us, smelling jasmine, and the wind falls silent.
Further on, a young woman with dark hair comes towards us. Her head is down, and we can't see her face, hidden by a tasteless cap. She passes us, smelling jasmine, and the wind falls silent.
Further on, a young woman with dark hair comes towards us. Her head is down, and we can't see her face, hidden by a tasteless cap. She passes us, a scent of jasmine and the wind falls silent.
She's the one. She passes us again. Jasmine. The wind. The pace quickens as our heart rates. Then it all stops, we're out of breath. She's still there, motionless. I move closer. The smell is getting stronger. It stinks. I touch her shoulder, her jacket grazes my hand, I'm about to speak. No sound, I'm overcome with fear. She raises her head. Gently. I hear my heart pounding against my chest.

forest.



In 10 meters, turn left and take the bridge:

- “Hey! Do you know where this bridge is going?” a young lady asks me.
- “Euh… Hey.” I stopped the podcast I was listening to and took off my headphones. “No, I have no idea”
-“I was following the map to go to the swimming pool, and it make me take a different way, but I never see this bridge. I’m pretty sure it wasn’t there yesterday.”
- “Strange. It’s my first time here. We can maybe ask someone else?” I replied, starting to be a bit stress about this situation.

The young lady points out an old man coming out from the dark part of the bridge, where it transforms to some kind of tunnel with a strange shape reminding me of the stories of the dark cave. In the stories something terrible always happens.

- “Hey! Do you know …”
- “mmmmmm” interrupts the man.
- “Sorry, I didn’t get what you said. Could you repeat?”
- “mmmm…… mmmm”
-“You don’t speak English, write on my phone what ….”

Suddenly, he puts his hand over my mouth to stop me from speaking and he lifted his sleeve. And there, some letters carved in his arm. It seems that he had to carve these letters with his own nails, blood running down his hands. I look back at the young lady and see the same fear giving me chills all over my body. Run!

ant.

Comment la pratique au sein du studio détient le potentiel d'altérer une conscience architecturale ?

L'architecture n'est plus un langage monotone ou dépendant à lui-même. Le langage de l'architecte n'est pas fixe ou stable. Il est constamment questionné à travers différents événements. Ces aventures, expérimentations nourrissent l'expérience lui permet de s'ouvrir vers d'autres pensées. Une multitude de disciplines dialogue avec l'architecture. Ces derniers ont la possibilité de nourrir l'architecture, de se mettre à son service. Dans un sens, il y a toujours plus de ressources à emprunter pour enrichir sa pensée et ses ressources.

Le textile a été un sujet majeur du semestre. Il est difficile de contourner l'importance du textile au sein de l'architecture dorénavant. Dans une société où la quantité de textile de seconde main augmente, son réemploi entre entièrement dans une logique de circularité. L'approche de cette ressource par l'art, différentes références et figures, affirme son poids patrimonial. Le savoir-faire dans lequel le textile s'inscrit fait preuve de précision, de délicatesse. Cette sensibilité peut être mise en avant, être partagée et rendue visible par le projet et ce à plusieurs échelles.

La méthode de travail au sein du studio experimental practice est déstabilisante. C'est un travail qui commence par le faire. Réfléchir par le faire est une gymnastique qui bouscule la relation entre la pensée et la main. Au-delà d'une productivité, c'est aussi un moment qui place l'architecte rapidement au sein de son corps et de sa mesure directe au sein du projet. Ce processus de réflexion et de productivité est une approche précieuse.

Aborder l'architecture par l'art est déstabilisant, particulièrement sous le regard de la performance. Il est bien de se déstabiliser quelques fois. Il est bien que ces épreuves prennent part au parcours d'un architecte. Aujourd'hui j'ai conscience que cette dimension architecturale n'est toujours pas ancrée dans ma pratique. En revanche, j'ai dorénavant conscience d'elle, de cette existence, ce dialogue entre art et architecture. J'ai décroché une sensibilité et une écoute envers l'importance de communiquer une question, un enjeu par le projet.

How does practice within the studio have the potential to alter architectural consciousness?

Architecture is no longer a monotonous or self-dependent language. The architect's language is neither fixed nor stable. It is constantly questioned through various events. These adventures and experiments nourish experience, allowing it to open up to other thoughts. A multitude of disciplines engage in dialogue with architecture. These disciplines have the potential to nourish architecture, to serve it. In this sense, there are always more resources to borrow to enrich one's thinking and practices.

Textiles have been a major subject this semester. It is now difficult to overlook the importance of textiles in architecture. In a society where the quantity of second-hand textiles is increasing, their reuse fully aligns with a logic of circularity. The approach to this resource through art, various references, and figures affirms its heritage value. The craftsmanship in which textiles are embedded demonstrates precision and delicacy. This sensitivity can be highlighted, shared, and made visible through the project, at multiple scales.

The working method within the 'Experimental Practice' studio is destabilizing. It is a practice that begins with making. Reflecting through doing is an exercise that disrupts the relationship between thought and hand. Beyond productivity, it is also a moment that places the architect quickly within their body and their direct measure within the project. This process of reflection and productivity is a valuable approach.

Approaching architecture through art is destabilizing, especially under the lens of performance. It is good to destabilize oneself sometimes. It is good that these trials are part of an architect's journey. Today, I am aware that this architectural dimension is still not anchored in my practice. However, I am now conscious of it, of this existence, this dialogue between art and architecture. I have developed a sensitivity and an attentiveness to the importance of communicating a question, an issue, through the project.

Laurianne Harvus

Un problema de escala

Hoy en día existe una gran desconexión entre quienes diseñan los espacios habitables y la escala real donde se van a desarollar.Arquitectxs y diseñadorxs trabajan comodamente desde estudios, oficinas o incluso desde casa llevando a cabo su trabajo a partir de una única visita al sitio (o ninguna). Los análisis se hacen a partir de fotos, de programas de simulación y estadísticas. ¿Realmente entendemos el espacio que intervenimos?

No.

Para llegar a la comprensión de un sitio en el que se busca interactuar con el público y el entorno construido, el sitio se debe de sentir, se debe de habitar. No a través de una computadora ni de modelos a escala, si no a través de los sentidos para así alcanzar un grado de sensibilidad que permita entender el lugar.

En el caso de una instalación efímera (demasiado efímera) como la que fue desarrollada este semestre, el aspecto más importante a entender de la plaza afuera del KUK era su escala y la manera en que la gente transita por el lugar. Esto no fue conseguido ni priorizado durante los tres meses del proceso de diseño.

Si bien, se le dio prioridad al trabajo manual con prototipos en diferentes escalas, manteniendo un trabajo práctico a lo largo del semestre. Se dejó de lado la relación de nuestra instalación con el sitio lo cual culminó en artefactos sin un impacto verdadero en el espacio público.

El taller fue un gran ejercicio de práctica artística y arquitectónica, se llevó a cabo un proceso de pensamiento, reflexión y producción simultaneamente, dando como resultado múltiples variantes de una misma idea. Diferentes perspectivas, diferentes materiales y diferentes técnicas fueron empleadas lo cuál nutrió en gran medida el aspecto estético del proyecto dentro de las cuatro paredes del estudio. Se llegó a un resultado que funcionó de buena manera en el interior pero que fracasó al exterior.

Para llegar a una arquitectura (o expresión artística) que tenga la circularidad como eje rector se deben de conseguir proyectos que tengan un gran impacto (positivo) en las personas y el lugar donde se desarrollan. Un impacto que solo se puede alcanzar teniendo el contexto como un componente vital en el diseño.

A problem with the scale

Today there is a big disconnection between those who design living spaces and the actual scale where they are going to be developed. Architects and designers work comfortably from studios, offices or even from home, carrying out their work on the basis of a single site visit (or none at all), analyses are made from photos, simulation software and statistics. Do we really understand the space we are intervening?

No.

To reach an understanding of a site in which we seek to interact with the public and the built environment, the site must be felt, it must be inhabited. Not through a computer or scale models, but through the senses in order to reach a degree of sensitivity that allows us to understand the place.

In the case of an ephemeral (too ephemeral) installation such as the one that was developed this semester, the most important aspect to understand about the square outside KUK was its scale and the way people pass through it. This was not achieved or prioritised during the three month design process.

Although, priority was given to manual work with prototypes at different scales, maintaining practical work throughout the semester. The relationship of our installation to the site was left aside which culminated in artefacts with no real impact on the public space.

The workshop was a great exercise in artistic and architectural practice, a process of thought, reflection and production took place simultaneously, resulting in multiple variants of the same idea. Different perspectives, different materials and different techniques were employed which greatly enriched the aesthetic aspect of the project within the four walls of the studio. The result was a result that worked well on the inside but failed on the outside.

In order to achieve an architecture (or artistic expression) that has circularity as its guiding principle, one must achieve projects that have a great (positive) impact on the people and the place where they are developed. An impact that can only be achieved by having the context as a vital component in the design.

Daniel Benítez Valdivia

le langage naturel de l'âme sera devenu le mouvement du corps.

> *«La danseuse de l'avenir sera celle dont le corps et l'âme auront grandi si harmonieusement ensemble que le langage naturel de l'âme sera devenu le mouvement du corps. La danseuse n'appartiendra pas à une nation, mais à l'humanité tout entière. Elle ne dansera pas sous la forme d'une nymphe, d'une fée ou d'une coquette, mais sous la forme d'une femme dans sa plus grande et sa plus pure expression. Elle réalisera la mission du corps de la femme et la sainteté de toutes ses parties. Elle dansera la vie changeante de la nature, montrant comment chaque partie se transforme en l'autre. De toutes les parties de son corps rayonnera une intelligence radieuse, apportant au monde le message des pensées et des aspirations de milliers de femmes. Elle dansera la liberté de la femme.» - Duncan, I. (1928). The art of the dance Duncan, pp. 62–63*

Cette jupe est notre danse. Une danse du temps : d'un instant présent, mais aussi d'une continuité future. Cette danse est faite de mouvements, nos mouvements : nos idées concrétisées par nos corps, nos différentes techniques, notre confrontation avec cette matière fluide mais forte, le textile. Nos corps sont les instruments de notre art et montre la nécessité pour nous d'un engagement corporel dans le projet. Il ne s'agissait alors plus de dire nos mouvements, mais plutôt de les vivre, de les expérimenter.

L'expérience du corps se devait également d'être faite dans l'espace et dans le temps : les mouvements créant une chorégraphie, une empreinte éphémère mais ancrée dans un temps présent. L'accent était mis sur l'importance de chaque mouvement, chaque idée qui, une fois réalisés, n'existaient plus. Cette performance établit de surcroît une chronologie. Cette dernière n'avait pour nous pas réellement d'importance, commencer par la fin aurait tout autant fonctionné. Il s'agissait donc plus, pour nous, de montrer et de proposer au public notre processus de création, de réflexion et de le transmettre. Il ne doit donc pas inspirer une forme, mais une manière de travailler. D'abord, la marche dans le site entre les différentes installations, attentifs à l'atmosphère, les détails, les gens qui vivent l'espace. Puis le mur, sa matérialité, sa rugosité, sa couleur. L'attente, l'occasion de prendre du recul, de voir ailleurs, de s'inspirer, de se connecter au site. Ensuite, la première proposition qui fonctionne, mais qui n'est pas si pertinente. Alors, on garde certains objets, mais on les retourne, dans un autre sens, puis dans un autre. Pour finalement, créer une toute nouvelle installation où les différents objets ne font qu'un.

Finalement, la chorégraphie n'est pas parfaite, elle n'est pas finie, mais elle devient plutôt le témoin de notre passage, d'une réflexion où chaque idée a été importante à l'image d'un calque posé au-dessus d'une image. Bien que chaque idée puisse exister indépendamment, elle trouve une plus grande efficacité dans l'interaction avec une autre. Et enfin, jusqu' où aller, où est la limite ? Pourquoi s'arrêter là ? Est-ce qu'on peut aller plus loin ? Est-ce que l'on se doit d'aller plus loin ? Qu'est-ce qui nous l'en empêche ? Est-ce que la limite, c'est l'espace du studio, ou est-ce que la limite n'existe finalement pas que dans nos têtes ?

the natural language of the soul will have become the movement of the body.

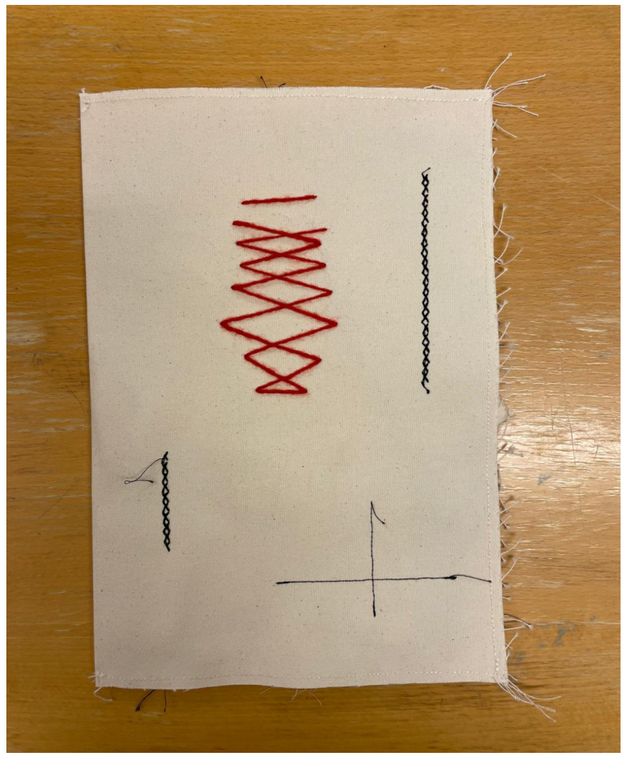
> *"The dancer of the future will be one whose body and soul have grown so harmoniously together that the natural language of that soul will have become the movement of the body. The dancer will not belong to a nation but to all humanity. She will dance not in the form of a nymph, nor fairy, nor coquette, but in the form of a woman in her greatest and purest expression. She will realize the mission of the woman's body and the holiness of all its parts. She will dance the changing life of nature, showing how each part is transformed into the other. From all parts of her body shall shine radiant intelligence, bringing to the world the message of the thoughts and aspirations of thousands of women. She shall dance the freedom of woman" - Duncan, I. (1928). The art of the dance Duncan, pp. 62–63*

This skirt is our dance, a dance of time: a present moment and a future continuity. This dance is made up of movements, our movements: our ideas made concrete by our bodies, our different techniques, our confrontation with this fluid but strong material, the textile. Our bodies are the instruments of our art, demonstrating the need for physical commitment to the project. It is no longer a question of expressing our movements but of living and experiencing them.

The experience of the body also had to be made in space and time: the movements created a choreography, an ephemeral imprint but anchored in the present time. The emphasis was on the importance of each movement, each idea that once made, no longer existed. This performance also established a chronology. For us, the chronology wasn't important, starting at the end would have worked just as well. It was more a question of showing and proposing to the public our process of creation and reflection and passing it on. The aim was not to inspire a form, but a way of working. First, walking around the site between the different installations, paying attention to the atmosphere, the details, and the people living and passing by this space. Then the wall, its materiality, its roughness, its color. Waiting, taking a step back, looking elsewhere, getting inspired, connecting with the site. Then there's the first proposal, which works but isn't so relevant. So, we keep some bamboo but turn them upside down, first one way, then the other. In the end, you create a whole new installation where the different objects become one.

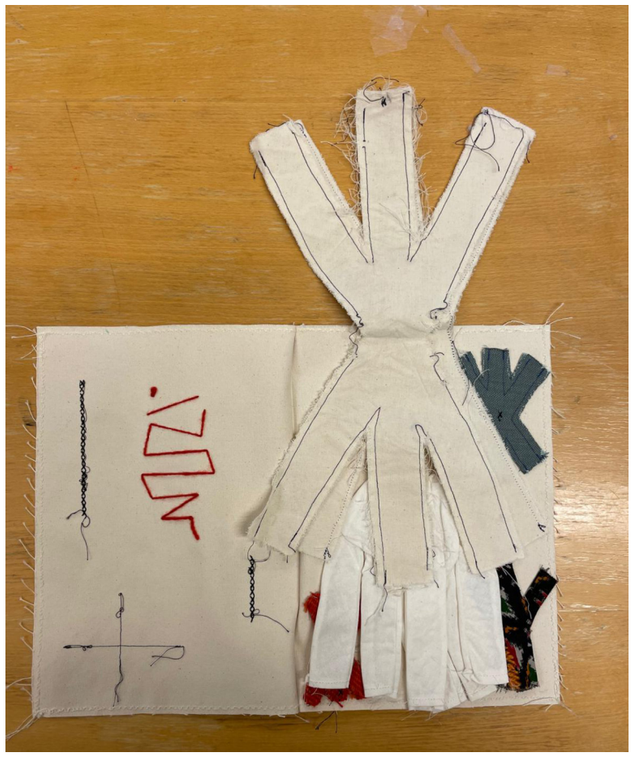
The choreography isn't perfect, it isn't finished, but it becomes the witness of our passage, of our reflection where each idea has been important, like a layer placed on top of an image. Although each idea can exist independently, it is more effective when it interacts with another. And finally, how far do you go, where is the limit? Why stop there? Can we go further? Should we go further? What's stopping us? Is the limit the space of the studio, or does the limit exist only in our heads?

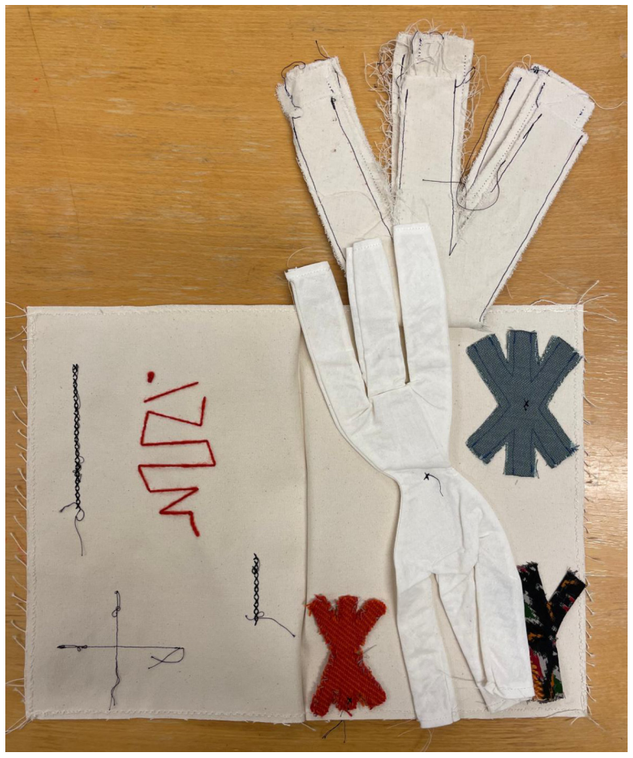
Laura Ahondokpe





gallery of textiles.







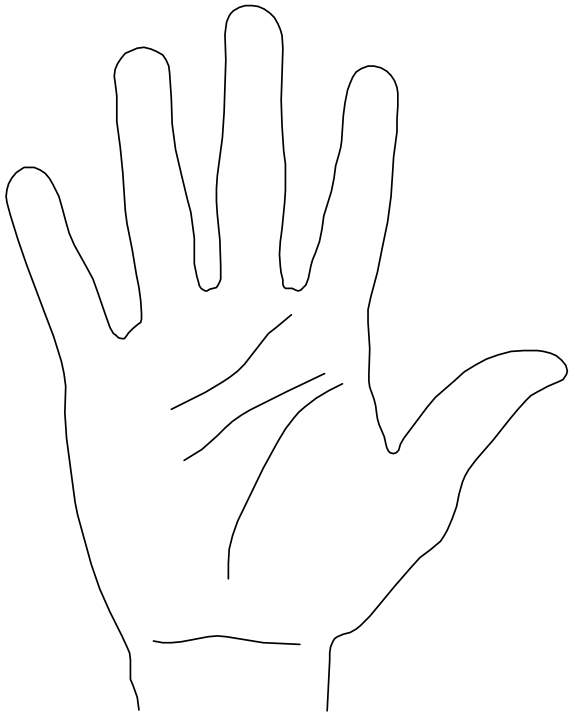
gallery of archives.

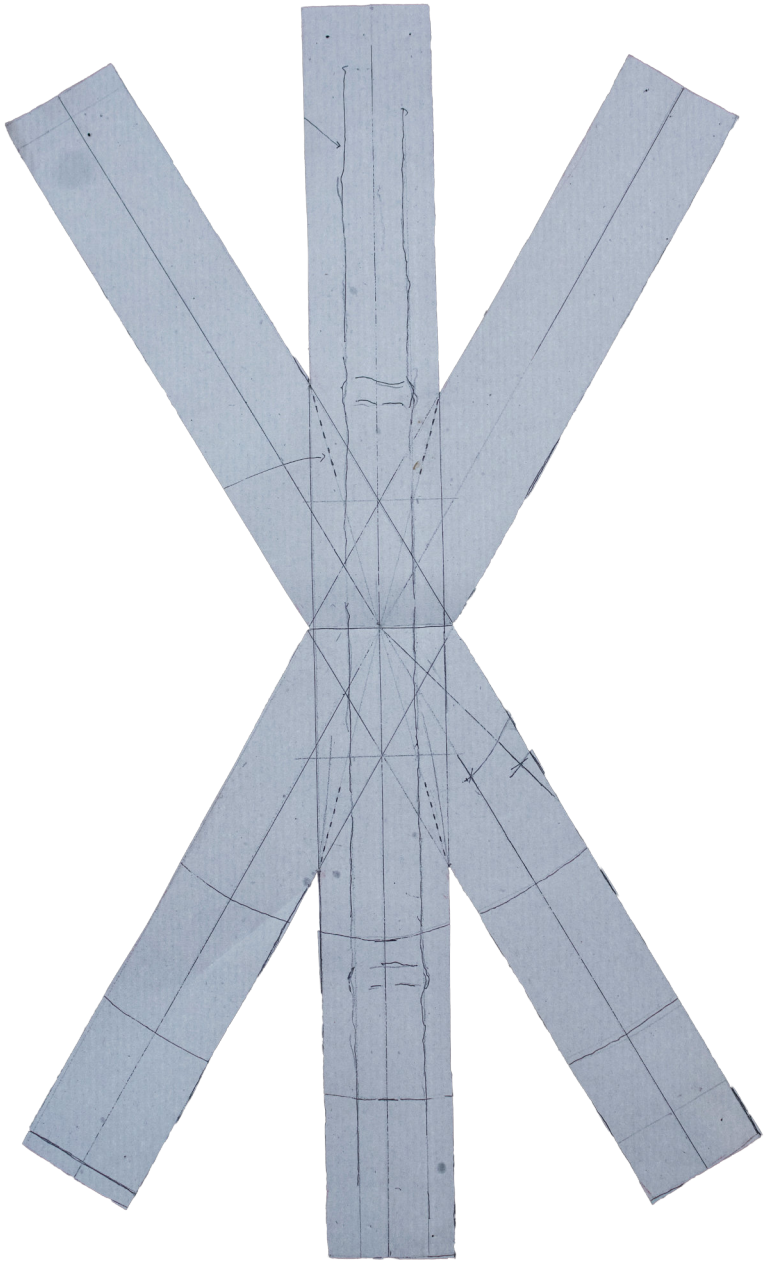
tailoring architecture.

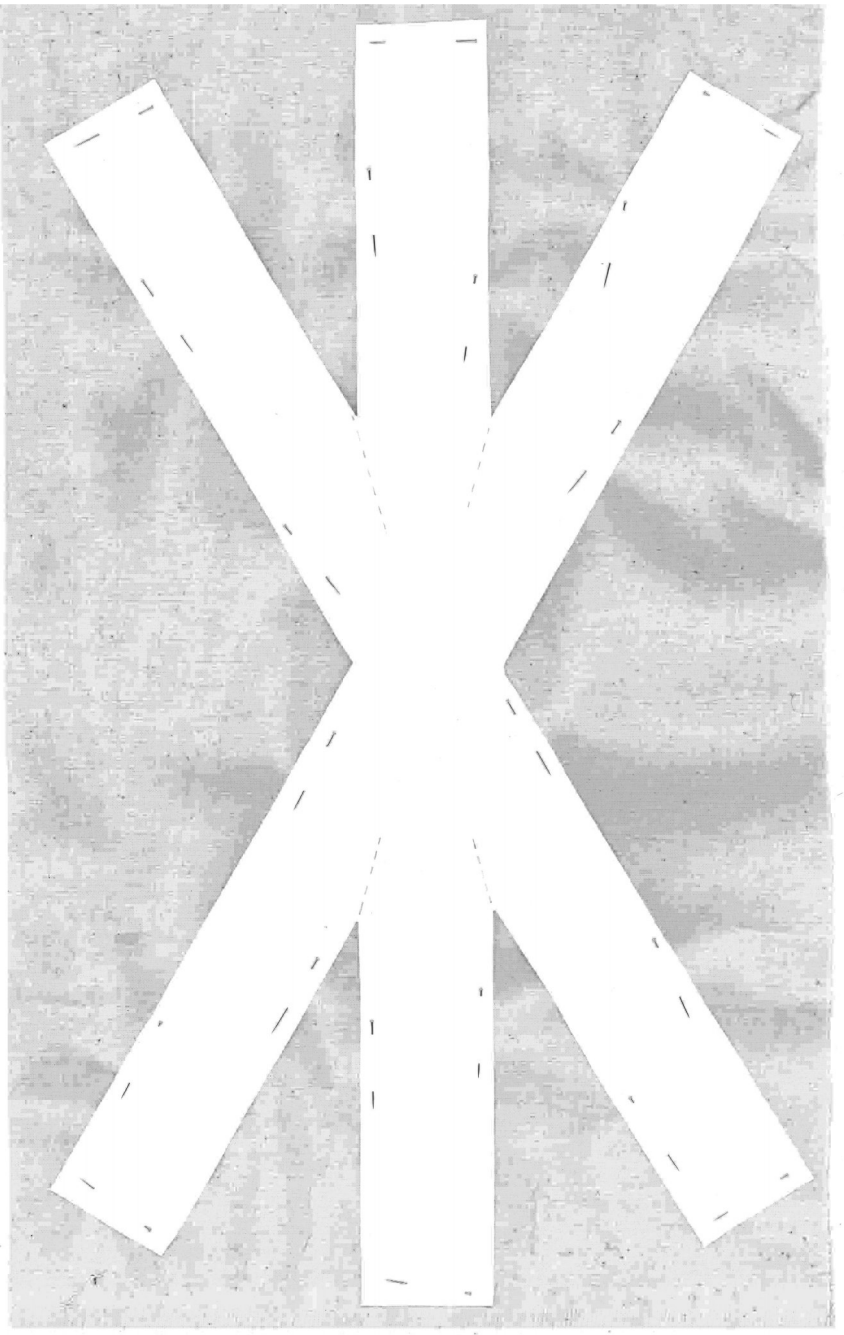
Practicing architecture follows a recurrent process. From designing to drawing and making. Throwing off balance these habits and transforming the design process by using new tools, new ways of making opens to new perspectives.

“Tailoring architecture” defines a process in which the fabric is placed in a central place. Getting familiar with the material and discovering its potentials and limits escorts the design development.

In a way, it demonstrates how architecture can be thought and generated from multiple angles and practices that wouldn’t consider at first. The art of tailoring is the starting point of the design. In a way there is a close relation between the language of the architect and the tailor. The pattern is the new plan. The sewing machine transforms drawings into models and full scale volumes. Tailoring the sleeves on the bamboo sticks to make sure they fit reflects the importance of harmony. Stitches form regularity, they are the composition and repetition.

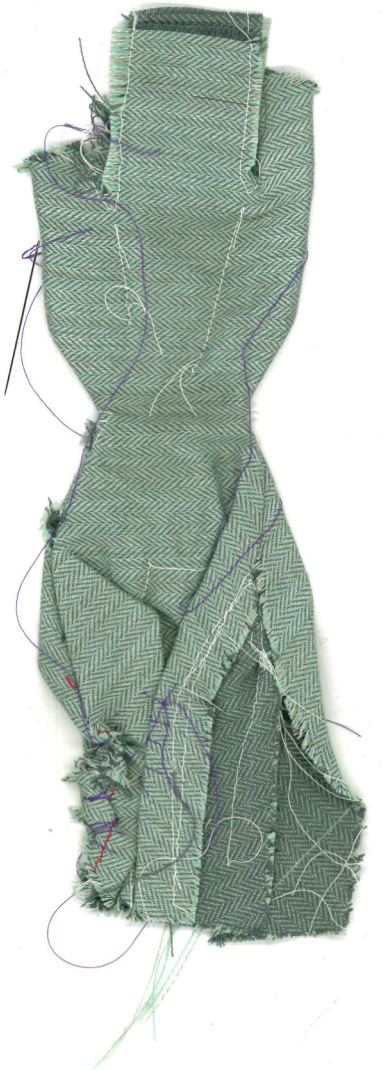


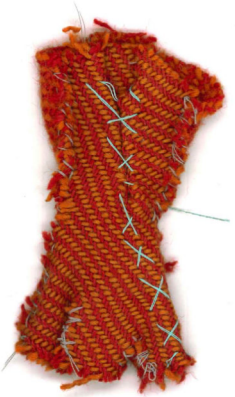








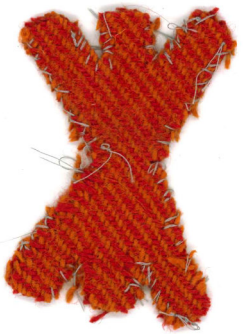


















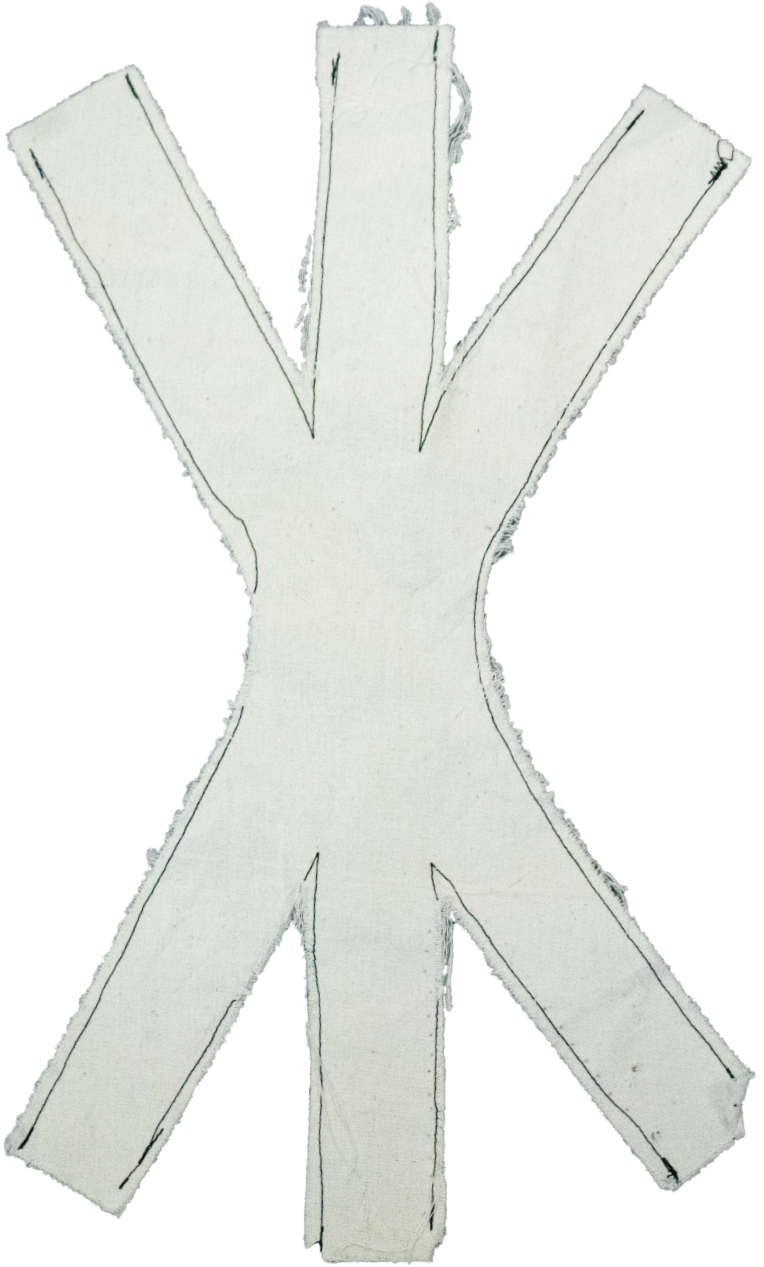




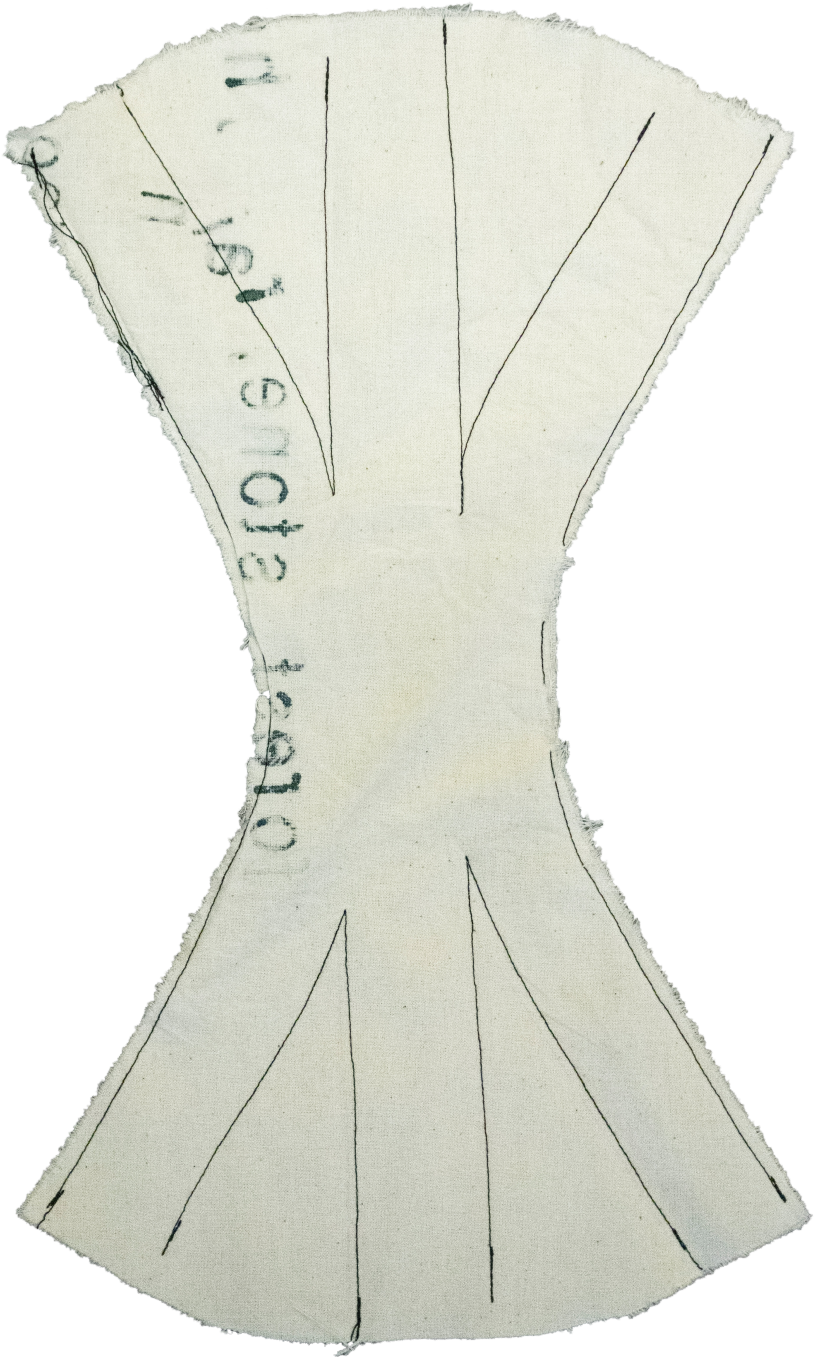












GLOSSARY

Special, unusual, or technical words or expressions is an alphabetical list of them giving their meanings, for example at the end of a book on a particular subject.

Latin : glossarium «collection of glosses», «collected explanations of words (especially those not in ordinary use)

an ARCHIVE:
A collection of historical records relating to a place, organization, or family.
Latin: archivum «written records,» also «the place where they are kept»

a BELT:
A strip of material, typically round the waist, to support or hold in clothes or to carry weapons
A belt worn as a sign of rank or achievement
A strip or encircling area that is different in nature or composition from its surroundings
Old English : belt «girdle; broad, flat strip or strap of material used to encircle the waist»

a BODY:
A material object
The physical structure, including the bones, flesh, and organs, of a person or an animal
The physical and mortal aspect of a person as opposed to the soul or spirit
A person's body regarded as a, object of sexual desire
The main or central part of something, especially a building or text
Old English: bodig «trunk of a man or beast; the whole physical structure of a human or animal; material frame, material existence of a human; main or principal part of anything»

a BOOK:
A number of pieces of paper, usually with words printed on them, which are fastened together and fixed inside a cover of stronger paper or cardboard. Books contain information, stories, or poetry, for example.
Old English: boc «book, writing, written document»

a CHOREGRAPHY:
The composition of dance steps and sequences for ballet and stage dancing.
The steps and sequences of a ballet or dance.
The notation represents such steps.
Old Greek: khoreia «dance» + graphein «to write»

a CLOTHE:
The things that people wear, such as shirts, coats, trousers, and dresses.
Old English: cladian, "cover as with clothing»

a CONNECTION:
A relationship between two things, people, or groups.
A joint where two wires or pipes are joined together.
Latin: connexio «a binding or joining together»
*from *connexare, frequentative of conectere «to fasten together, to tie, join together»*

a CORSET:
A stiff piece of underwear worn by some women, especially in the past. It fits tightly around the hips and waist and makes the person wearing it look thinner.
A stiffened, elasticated, or laced foundation garment, worn esp by women, that usually extends from below the chest to the hips, providing support for the spine and stomach and shaping the figure.
Latin : corpus «body»

to CUT:
To break the surface of something, or to divide or make something smaller, using a sharp tool, especially a knife.
To remove something from something else.

Old English: cyttan «to make, with an edged tool or instrument, an incision in»

a DANCE:
A particular series of graceful movements of your body and feet, which you usually do in time to music.
The activity of performing dances, as a public entertainment or an art form.
Old French: dauncen, «move the body or feet rhythmically to music»

a DUMMY:
A model of a person, often used to display clothes.
Old English :The earliest known use of the noun tailor's dummy is in the 1880s. (the writing of Arthur Conan Doyle, writer)

a FUTURE:
A period of time that is to come.
The chance of continuing success or existence for something.
Used at the beginning or end of a sentence in which there is a decision about a plan of action or a warning.
Latin: futurus «going to be, yet to be»

an GALLERY:
A room or building that is used for showing works of art, sometimes so that they can be sold.
A part of a website where there is a collection of photographs, or a place on a phone where photographs are saved.

Latin: Galilaea, «a room», (1590s - Sense of «building to house art» first recorded In reference to theaters)

a INTERSECTION:
A point or set of points where two lines, planes, etc., cross
An intersection is a group of items that belong to two different sets.
An intersection is a place where streets meet or cross each other.
Latin: intersectionem (nominative intersectio) «a cutting asunder, intersection»
noun of action from past-participle stem of intersecare «intersect, cut asunder»

to IRON:
To make clothes flat and smooth using an iron (a piece of equipment using heat)
Old English: irenen «press clothes»

a JOINT:
A place where two things are fastened together
A place in your body where two bones are connected
Latin : jungere " to blind, to unite, to assemble, to attach"

to LACE:
To attach two parts of an object (usually clothes or a shoe) by a lace that passes alternately from one to the other
Latin: laqueare, "to bind, garrote, entwine, clasp"

a MASK:
A mask is a piece of cloth or other material, which you wear over your face so that people cannot see who you are, or so that you look like someone or something else.
If you describe someone's behaviour as a mask, you mean that they do not show their real feelings or character.
Latin: masca «mask, specter, nightmare,» a word of uncertain origin.

a MATTER:
A physical part of the universe consisting of solids, liquids, and gases.
Latin: materia «substance from which something is made,» also «hard inner wood of a tree»
mater «origin, source, mother»

a MOVEMENT:
The act or process of changing a situation or event, or of changing the way something happens or is done.
A change of position.
An occasion when something develops, changes, or happens in a particular way or direction.
Old English: mevement «change of position; passage from place to place,»
Latin: movere «to move, set in motion»

a PATTERN:
A diagram or shape that you can use as a guide when you are making something such as a model or a piece of clothing.
The repeated or regular way in which something happens or is done.
An arrangement of lines or shapes, especially a design in which the same shape is repeated at regular intervals over a surface.
Old French: patron «patron, protector; model, pattern.»

PERFORMANCE:
The action of entertaining other people by dancing, singing, acting, or playing music.
An action or type of behaviour that involves a lot of attention to detail or to small matters that are not important.
Latin: performo - «to form thoroughly, to form»

PRêT A PORTER:
A piece of clothing, from clothing manufacture, opposed to tailor-made
French: Ready-to-wear
Lat: Prêt - Presto, praestus, «quickly, immediately,»
Porter - Portare «to carry».

a PROCESS:
A series of actions which are carried out in order to achieve a particular result.
Latin: processus «a going forward, advance, progress,» from past-participle stem of procedere «go forward»

to SEW:
To join two pieces of cloth together by putting thread through them with a needle.

Old English: siwian «to stitch, mend, patch, knit together, fasten by sewing,»
*Proto-Germanic *siwjanan "to bind.»*

a SLEEVE:
The part of a piece of clothing that covers some or all of the arm
A cover to protect something
Old English: sliefe (West Saxon), slefe (Mercian) «arm-covering part of a garment,» probably literally «that into which the arm slips»

a SPACE:
The dimensions of height; depth, and zidth within which all things exist and move
A continuous area or expanse which is free, available or unoccupied
The freddom to live, think and develop in a way that suits one
Latin: spatium «room, area, distance, stretch of time»

a STITCH:
A loop of thread or yarn resulting from a single pass or movement of the needle in seewing, knitting and crocheting
Informal: the smallest item of clothing
A sudden sharp pain in the side of the body
Old English: stice «a prick, puncture, sting, stab» (senses now obsolete)
Proto-Germanic: stich «a pricking, prick, sting, stab»

TAILLORING:
The way something is tailored; the cut or fit of something.
The work or profession of a tailor.
Latin: talea «a slender stick, rod, staff; a cutting, twig.»

a TEXTILE:
A type of cloth or fabric, especially ones that have been woven.
Old French: «of or pertaining to weaving; capable of being woven,»
Latin: textilis «woven»

a TYPOLOGY:
A form of classification according to general type, the study and the interpretation of symbols
Old Greek: "doctrine of symbols"
Typos - "a blow, dent, impression, mark, effect of a blow"
Logy - "to speak, tell"

a VOCABULARY:
The total number of words you know in a particular language.
Latin: vocabulum «word, name, noun,»
*from vocare «to name, call,» which is related to vox (genitive vocis) «voice» (from PIE root *wekw- «to speak»)*

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