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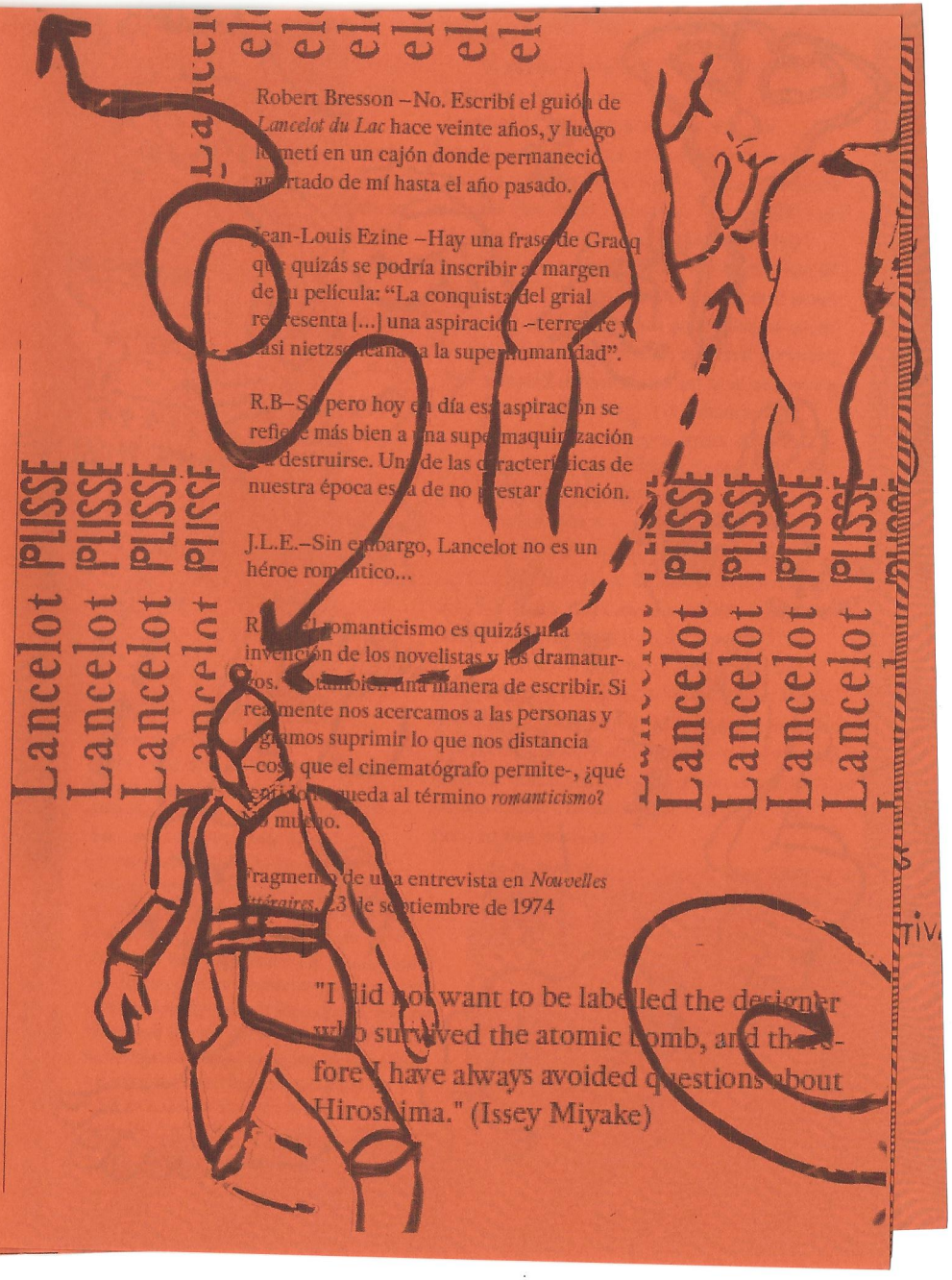
2016



Robert Bresson –No. Escribí el guión de *Lancelot du Lac* hace veinte años, y luego lo metí en un cajón donde permaneció apartado de mí hasta el año pasado.

Jean-Louis Ezine –Hay una frase de Gracq que quizás se podría inscribir al margen de su película: "La conquista del grial representa [...] una aspiración –terrenal y casi nietzscheana– a la superhumanidad".

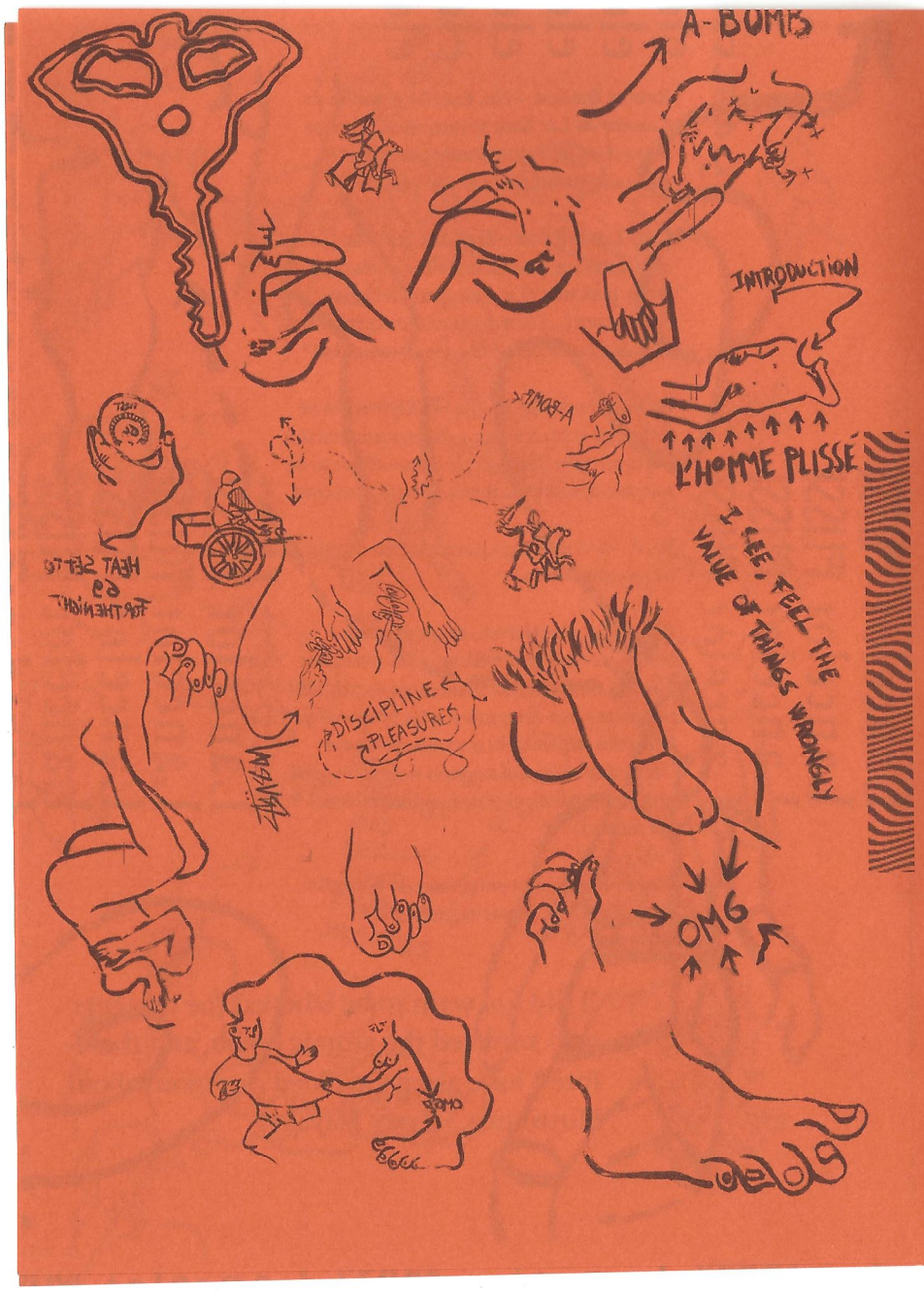
R.B.–Sí, pero hoy en día esa aspiración se refiere más bien a una supermaquinización a destruirse. Una de las características de nuestra época es la de no prestar atención.

J.L.E.–Sin embargo, Lancelot no es un héroe romántico...

R.B.–El romanticismo es quizás una invención de los novelistas y los dramaturgos. Es también una manera de escribir. Si realmente nos acercamos a las personas y logramos suprimir lo que nos distancia –cosa que el cinematógrafo permite-, ¿qué sentido le queda al término *romanticismo*? No mucho.

Fragmento de una entrevista en *Nouvelles littéraires*, 23 de septiembre de 1974

"I did not want to be labelled the designer who survived the atomic bomb, and therefore I have always avoided questions about Hiroshima." (Issey Miyake)



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"Pleats Please", starts to change
of fashion through the permane
discourse. At a socioeconomic l
garments are subject to the persistent
stylistic preferences of consumers who
are influenced by marketing strategies and
professed loyalty to a brand, but his work
also has a lasting significance in altering the
perception of how dresses are worn; a shift
that was initially created through the way the
fabric was woven. An exclusive inquiry into
technique can leave narratives and symbolic
meaning stranded; but, dialectically, it can
fulfill an auxiliary function that is required

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techne.

To explore briefly the above distinctions between intuition and the conceptual reversal of working practices and the resulting inquiry into structural innovation, some examples from the treatment of yarns and textiles might be useful. Since 1988, Issey Miyake has used fabrics woven from high-grade polyester threads in his "Pleats Please" collections.[18] These fabrics are cut and sewn together as patterns that are two-and-a-half to three times bigger than the final garment. The material is folded, ironed, and oversewn to create straight lines. It is subsequently sandwiched between two layers of form-giving papers and fed into a heat press. The garments emerge with a particular surface texture and with permanent pleats, which are directed so that they allow specific vertical, horizontal, or diagonal movement for the fabrics and provide them with concrete flexibility. They create a space around the body in which movements are contained; a specific gesture might be linked to the fabric shell or contrast with it, as for example when a wearer's forward step results in the vertical bounce of a dress through a succession of hoops inside the fabric that rise from the hem to the bustline.

I FIND IT HARD
NOT TO LOOK INTO
IT AGAIN AND AGAIN,
THAT IS,
I WANT TO LOOK
INTO IT
AGAIN AND AGAIN
EVEN THOUGH
I KNOW THAT IS
BAD FOR MY EYES

THE SWEET SPOT BETWEEN A POET AND ARCHITECT

PLEATS PLEASE

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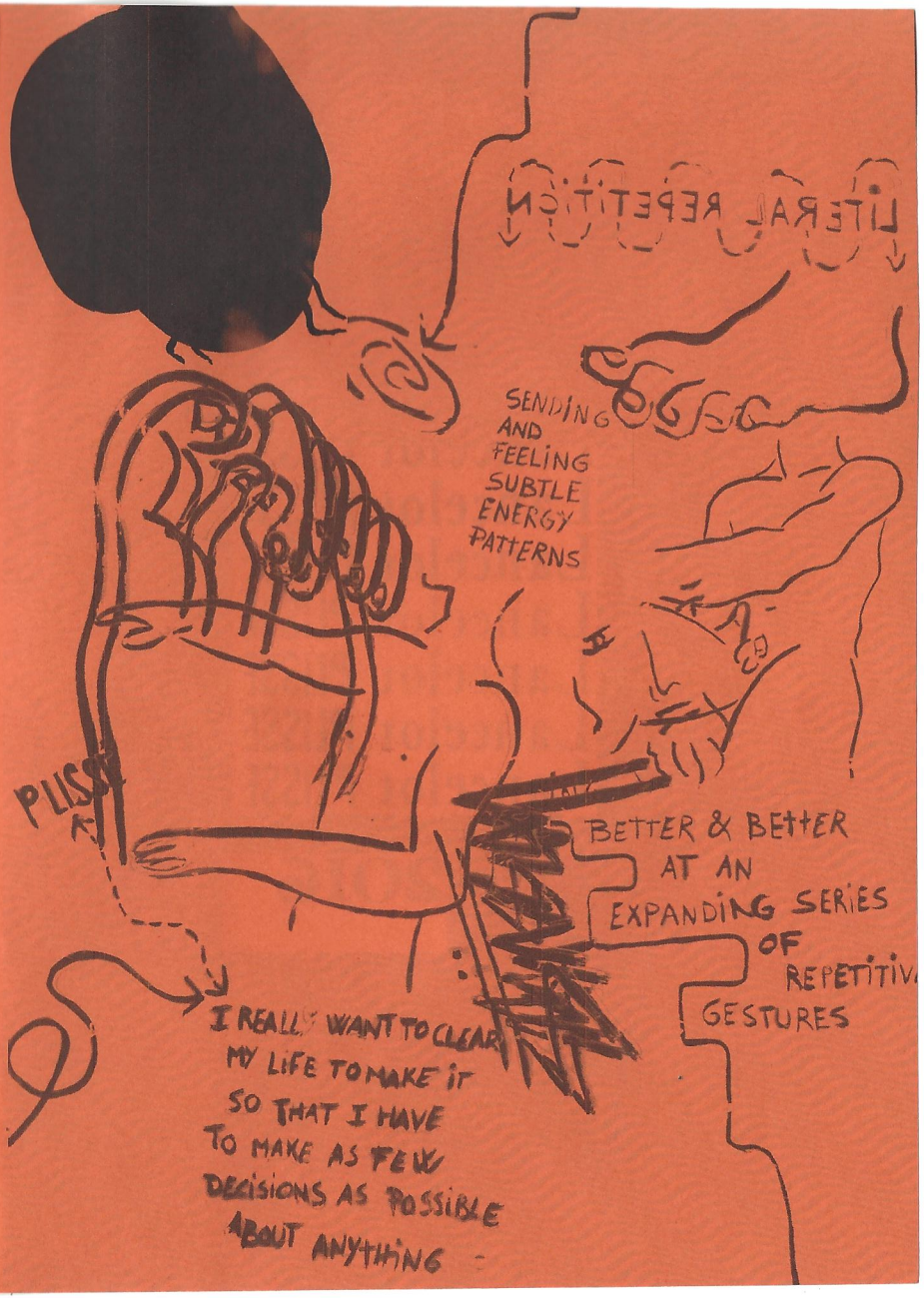

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