

MARTIN MARGIELA - **MMM MAISON MARTIN MARGIELA**

the radical, avantgarde fashiondesigner from Belgium.

TIME

time-less (tmls)

adj.

1. Independent of time; eternal.
2. Unaffected by time; ageless.
3. Archaic Untimely or premature.

timeless-ly adv.

timeless-ness n.

I CAN NOT RELATE TO FASHION IN ANY WAY.

I started with this: For me fashion-design is not appealing in any way. I can't relate in any way. The use of fabrics, the body and the commercial side of it, really are against my ways of working and thinking. Maybe because I never researched any fashion-designer or movement, i have this stereotype image of fashion-design. I tried to look at his work and forget about fabrics and bodies, but to look at the ideas and concepts behind his "fashion". In mr Margiela's work something else is happening. Especially in number **14. A wardrobe for men**. Here a short introduction to number 14.

14. A wardrobe for men

Introduced in spring/summer 2005, 14 is meant to "evoke timelessness." To emphasize how 14 bridges the past and the present, each season Margiela produces a set of replica items. These resemble the original as closely as possible and are labeled with their origin and period.

Each season '14' contains a group of 'Replica'. These clothes the MMM has found and loved yet felt that their strength and allure are such that they should remain exactly as they are. They are slavishly reproduced and carry a second label explaining their origin, function and period. The role of MMM as designers on these pieces is therefore reserved to ensuring that the choice of fabric and their construction resemble the original as closely as possible. What were "one of" vintage garments there-fore become available to many, in their exact size and new.



This wardrobe number 14 works for me as a monument, a memorial or a way to freeze "memories" and let them live on eternal. Maybe even forgotten memories or things. By making exact copies of found objects (or in Margiela's work clothing) they will continue existing in a memorial way. And the possibility to recognize or relate to this as a memory which you could have experienced yourself. I would call this a physical picture of a memory. These last two sentences reminds me of an artist who works with these theme's: Mark Manders. He doesn't make replica's of objects but he puts (everyday-)objects in certain positions combined with sculptures. By doing that he creates a three-dimensional picture where you can relate to, even though you not always have experienced this scenery.

link to: [Mark MANDERS](#)