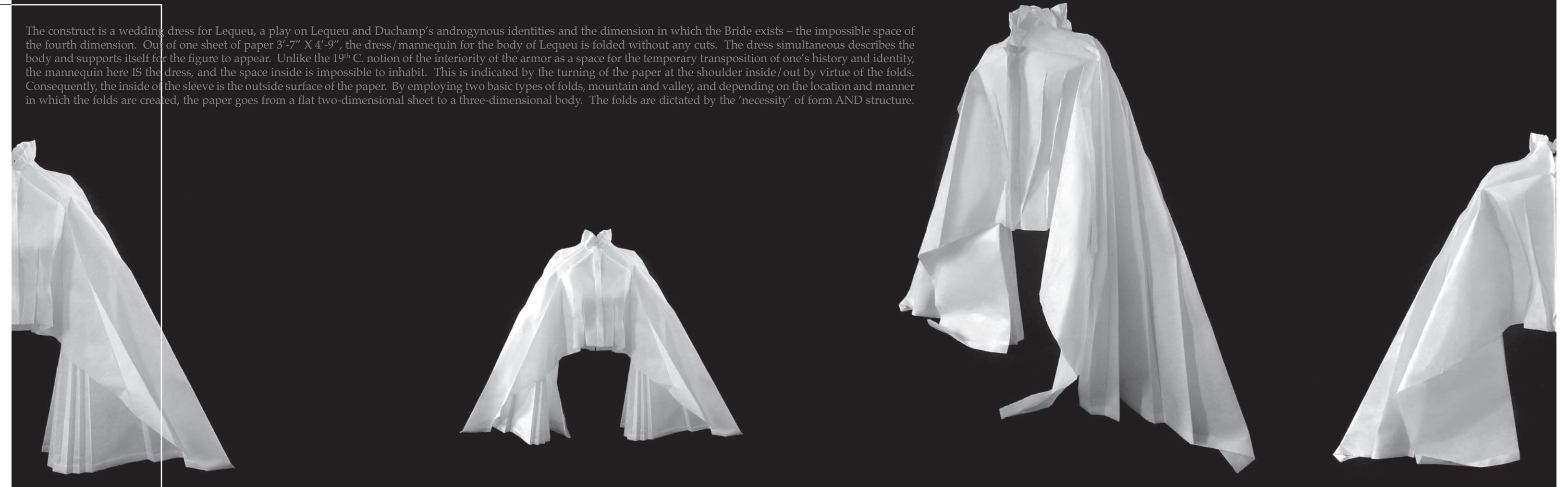
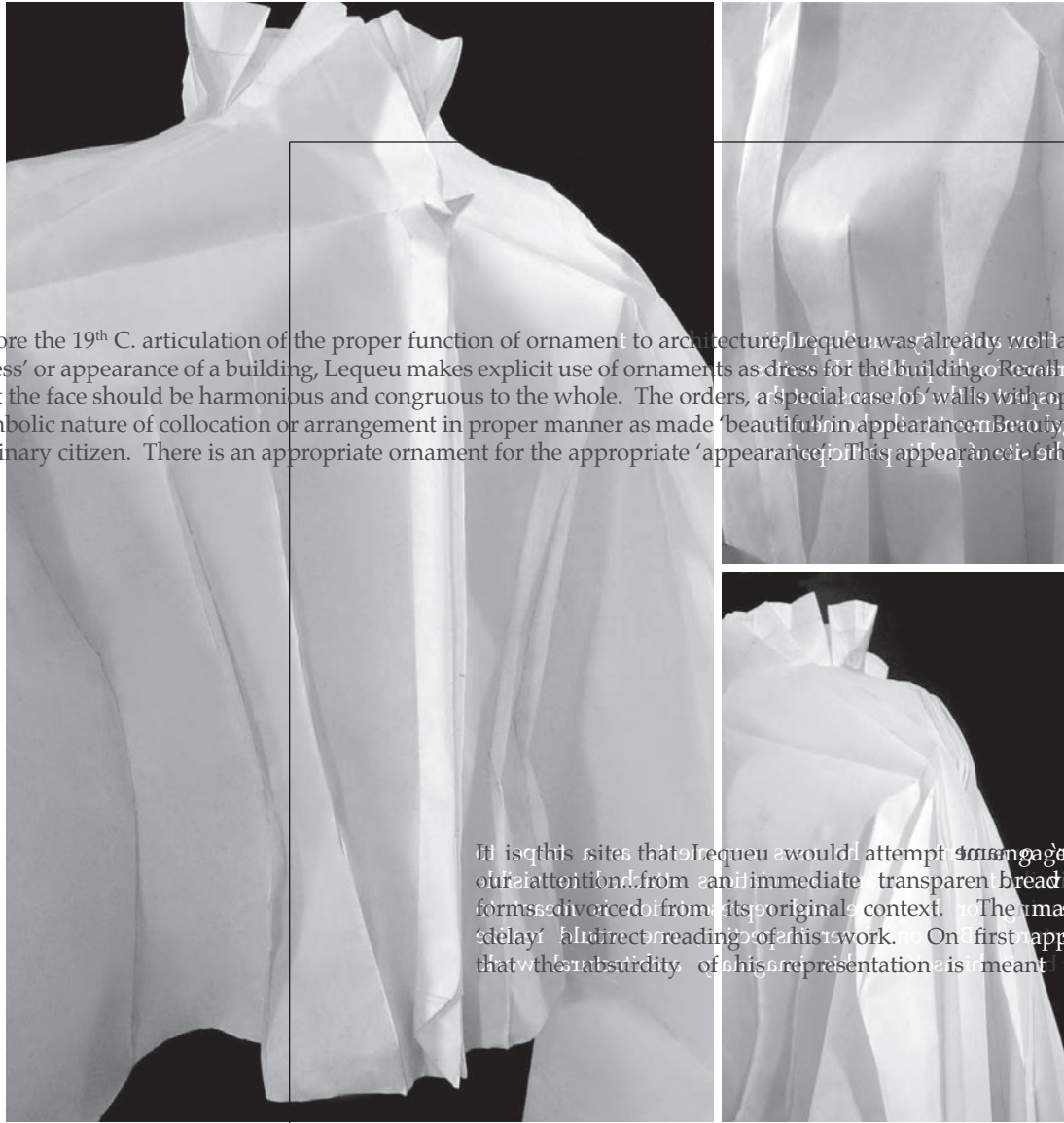
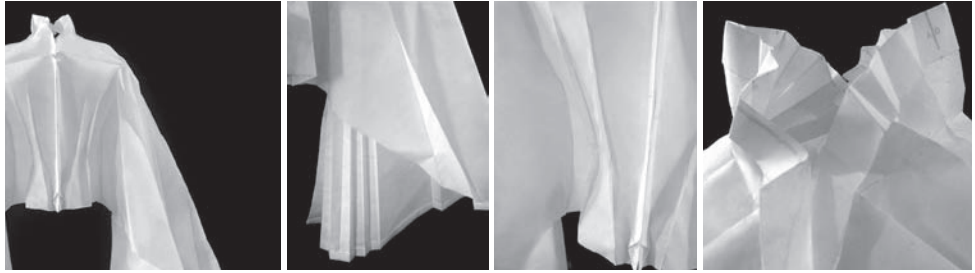


## DRESSING LEQUEU

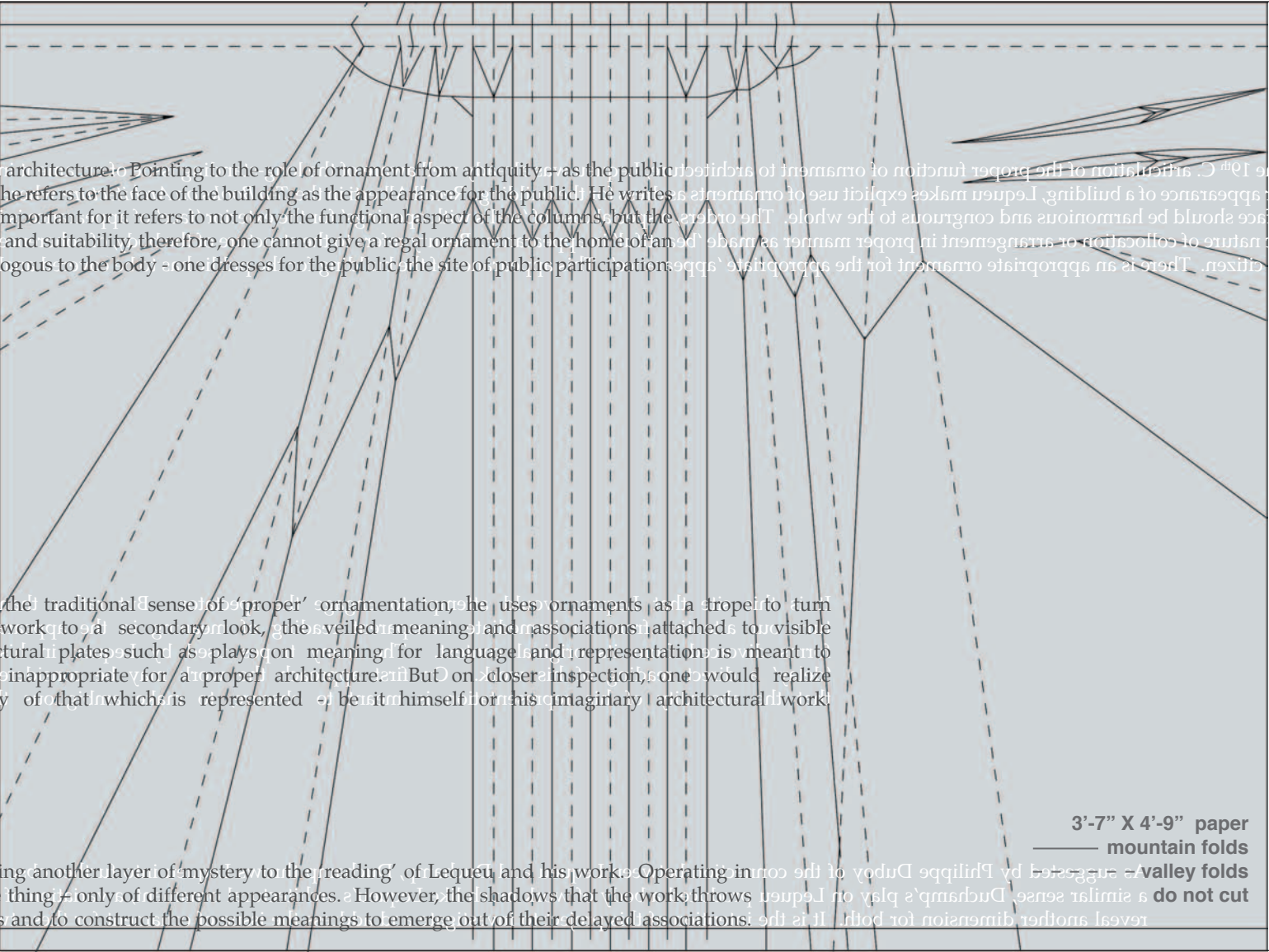
Tsz Yan Ng

The construct is a wedding dress for Lequeu, a play on Lequeu and Duchamp's androgynous identities and the dimension in which the Bride exists – the impossible space of the fourth dimension. Out of one sheet of paper 3'-7" X 4'-9", the dress/mannequin for the body of Lequeu is folded without any cuts. The dress simultaneously describes the body and supports itself for the figure to appear. Unlike the 19<sup>th</sup> C. notion of the interiority of the armor as a space for the temporary transposition of one's history and identity, the mannequin here IS the dress, and the space inside is impossible to inhabit. This is indicated by the turning of the paper at the shoulder inside/out by virtue of the folds. Consequently, the inside of the sleeve is the outside surface of the paper. By employing two basic types of folds, mountain and valley, and depending on the location and manner in which the folds are created, the paper goes from a flat two-dimensional sheet to a three-dimensional body. The folds are dictated by the 'necessity' of form AND structure.





Before the 19<sup>th</sup> C. articulation of the proper function of ornament to architecture, Lequeu was already well aware of the long-standing issue of ornament in architecture. Pointing to the role of ornament from antiquity, as the public function of ornament to architecture, Lequeu makes explicit use of ornaments as dress for the building. In Alberti's *Ten Books on Architecture* where he refers to the face of the building as the appearance for the public. He writes that the face should be harmonious and congruous to the whole. The orders, a special case of 'walls with openings' for the exterior 'face' of appearance is important for it refers to not only the functional aspect of the columns, but the symbolic nature of collocation or arrangement in proper manner as made 'beautiful in appearance'. Beauty, refers to the structure of the body, of coherence and suitability, therefore, one cannot give a regal ornament to the home of an ordinary citizen. There is an appropriate ornament for the appropriate 'appearance' of the building for the public has to be covered analogous to the body - one dresses for the public, the site of public participation.



It is this sites that Lequeu would attempt to engage the spectator. But rather than following the traditional sense of 'proper' ornamentation, he uses ornaments as a trope to turn our attention from an immediate transparent reading of meaning in the appearance of a work to a secondary look, the veiled meaning and associations attached to visible forms divorced from its original context. The many tropes used by Lequeu in his architectural plates, such as plays on meaning for language and representation, is meant to delay and direct reading of his work. On first approach the work may be considered low, inappropriate for a proper architecture. But on closer inspection, one would realize that the absurdity of his representation is meant to obscure, to make ambiguous the reality of that in which is represented - be it himself or his imaginary architectural work.

As suggested by Philippe Duboy of the connection between Lequeu and Duchamp, Duchamp throws Lequeu into further obscurity, casting another layer of mystery to the 'reading' of Lequeu and his work. Operating in a similar sense, Duchamp's play on Lequeu produced a body of work much like Lequeu's architectural ornament, a variation of the same thing - only of different appearances. However, the shadows that the work throws reveal another dimension for both. It is the intention of this project to investigate and address the issue of ornament for these two figures and to construct the possible meanings to emerge out of their delayed associations.

3'-7" X 4'-9" paper  
 —— mountain folds  
 - - - - valley folds  
 do not cut