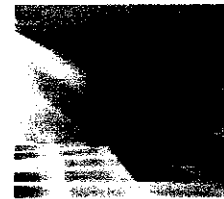


a link between architecture and skin



architecture and fashion

a parallel: borrowing fashion concepts to influence thoughts about architectural design

”in its full spectrum of
design, garments,
people-watching, ad-
vertising, retailing, and
consumption- is the
quintessential modern
e x p e r i e n c e . . . ”

Richard Martin [3]

A parallel::

Like fashion, architecture can also be considered "the quintessential modern experience. Architecture also involves a large range of processes such as, design, materials and advertising, along with long-term aspects. These aspects deal with evolution and change. The built environment consistently transforms and evolves; buildings and spaces are modified for various functions and uses.

When spaces are created or when clothing is designed, architects and designers either connect to their impulse of the moment or look back to connections of past-memories, mementoes, personal values, and history. [3] Another similar issue relates to decisions people make about what to wear or, in this case, how to design; we either:

"clone another personality, depend upon one designer, demand minimalism (or extravagance), or pick a style of the moment. We need to know the designers to get our bearings in the visual, creative, and merchandising phenomenon that defines modern culture." Richard Martin [3]

Fashion as a metaphor::

As clothing covers the body, a shell is applied to the building. The architecture is inspired by the skin, or layers of applications. The skin has a theme which varies.

Materials commonly used, simultaneously cover and reveal the body.



table of contents

parallel	03
acknowledgements	04
issues and positions	05
context/site information	07
programme summation	09
design processes	10
research analyses	11
design studies and explorations	17
results	24
reflection	41
bibliography	43





acknowledgements

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Thank you for all of the positive reinforcement and encouragement. You gave me more confidence than you may know and you helped me feel secure about where I began and where I am now. Thank you!!

Thesis Advisor:: Bob Koester
Thank you for pushing me to make decisions and your complete honesty!!

questions

How does one maintain a balance between the old and new with defined interventions where required?

How does one design for complex public environments?

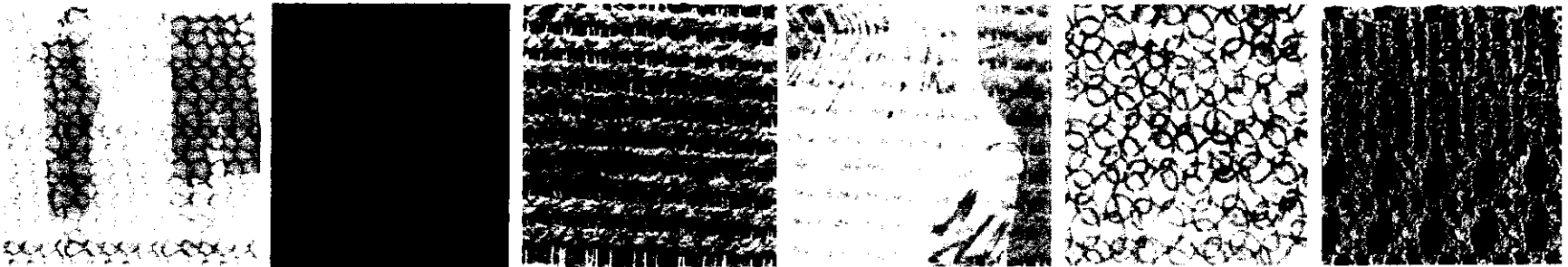
How does one design buildings and spaces which::

actively engage the immediate landscape and enhance the surrounding community?

facilitate for future change and adaptation and engage users and encourage them to participate in the processes of change, modification, and evolution?



answers



The old and new work separately and concurrently; join existing qualities with new ideas while expressing their origins.

Utilize simple and functional design solutions for the mixed uses.

Reuse and recycle what exists, while considering new schemes to attract community.

Create a space that nurtures the built environment. Spaces should be designed to allow simple modification and evolution. The metaphor also relates to the interior; layers within the building create dynamic spaces through patterns and lighting effects. These qualities can be altered by the users.

site

The site is located in the metropolitan area of Seattle, Washington. The city of Seattle has been known as a trend-setter and a precedent for other communities. The community is not only open to new ideas, but also ecologically aware and sensitive to the natural and built landscape. Therefore, the site of the thesis project is within an existing building.



skyline of Seattle



view looking northwest



view looking north, Western Ave.

The building shares the view of Elliot Bay with Seattle Aquarium, Bay Pavilion and other tourist locations. The site is surrounded by residential buildings and also within a few blocks of the Public Market Center.



S e a t t l e , W a s h i n g t o n

site



view looking northwest



southeast facade

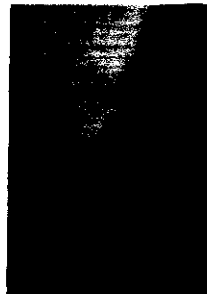


view looking northeast, towards building



interior

Interstate 99 physically separates the existing building from the waterfront. The building also has two entry levels on opposite facades. The 130' X 120" concrete block structure contains 2'-0" dia. poured concrete columns, 20' high, at 20' on center.



Interstate 99 provides a challenge in the design because it offers two atmospheres. The lower level can be considered as:: noise, shadow, loud, energy, movement, vibration, pattern, and flow. The upper level:: light, residential, quiet, empty, urban, facade, intersection, motion. The surroundings provide a stimulating influence to the design.

noise . shadow . energy . movement . vibration . pattern . flow

programme summation

The objective of the programme is to identify main spaces and the relationship between one another. Through this process, the importance of a hierarchy of space is noted. It is also essential to note that easily adaptable buildings contain spaces which establish variety and create a range of uses. The programme also defines the relationship between the existing building and its surroundings.

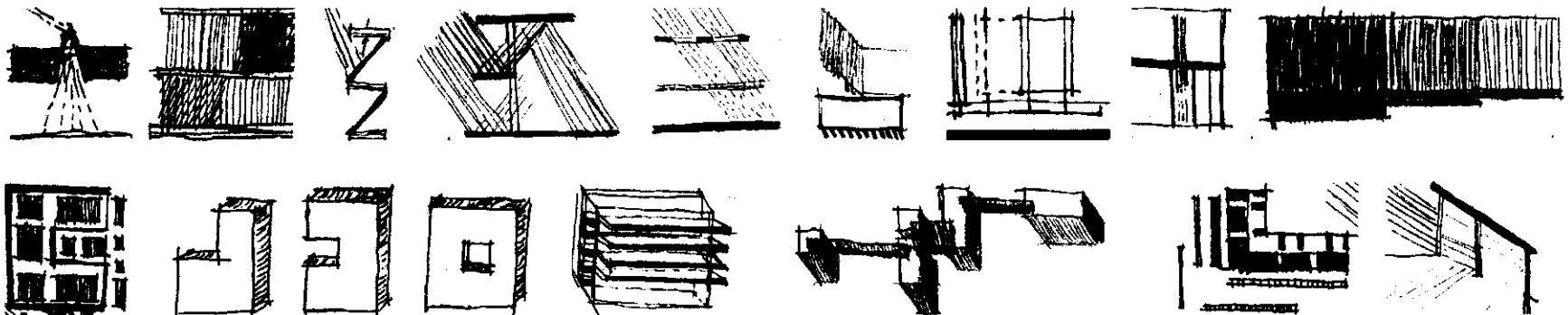
- design studio**
 - owner (fashion designer)
 - 2 assistant designers
- production studio**
 - production artists
 - 2 or 3 seamstresses
 - fabric buyer (in charge of buying and getting fabric to studio)
 - creative director (in charge of entire "look" of collection; involved in the editorial (advertising, photoshoots, etc.)
 - pattern-maker (for unoriginal pieces)
- exhibition**
 - temporary employees (owner hires for specific need:: photographers, set designers, etc.; work shows and events)
- retail store**
 - store manager
 - assistant manager
 - 3-4 part-time sales reps.

Design Studio	3200 sq. ft.
Production Studio	6000 sq. ft.
Retail	7000 sq. ft.
Exhibition	9000 sq. ft.
Net Square Feet	25200 net sq. ft.
Exterior Spaces	garden/lounge

design processes

During the beginning weeks of the project, a record of past projects was established along with an overview of common elements:: layers, daylighting, function and transformation. The discoveries are described in the following diagrams. A film which documented one of Isaac Mizrahi's recent fall lines, was also seen during the beginning stages. Curiosity led to an observation of the similarities in the design process of architects and designers. Throughout the project, a series of light and material studies were conducted. The process involved a play of various light elements:: transparency, density, placement, fold and reflectivity. Through this process, several light qualities were created and discovered. As the layered materials were experimented with, an attempt was made to relate the light qualities to the building shell. A further exploration of layering interior materials to create space also began.

Translating ideas of fashion [layering.material.skin] into architecture



During the beginning weeks of the project, daylighting in sustainable design was explored. The issues include:: movement of sun, sky conditions, climate and site, passive heating and cooling and electric energy generation. These design issues were more than enough and the design objectives had to be specified. After much sustainable research, I made the decision to concentrate on the relationship between fashion and architecture.



“We’re fighting against a fascist fashionista regime, against the Gucci-Prada army.”

The object was to find young fashion designers who have unique design philosophies. Two designers, Tara Subkoff and Matt Damhave created a line by taking “vintage pieces and adding personal touches to them.” [2] Their personal manifesto proposes “that the reader heed the echoes of dissent...buried beneath the white noise of mass production.” [2]

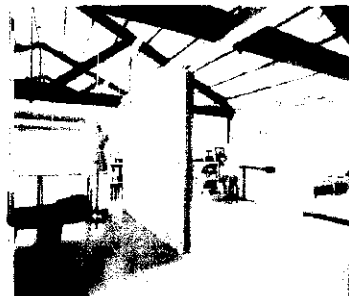
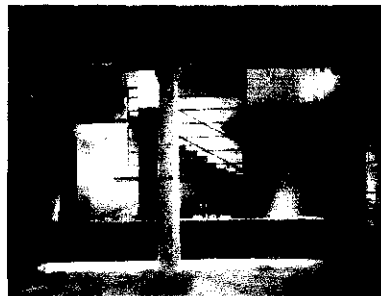
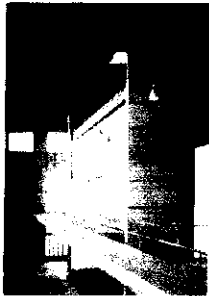


A film which documented Isaac Mizrahi's 1994 spring collection was another fashion exploration. The film showed the entire process, from concept to the runway. His design concepts derived from one film scene which took place in the 1940's. Other design ideas are inspired by ballet dancers or the simplest gesture. Mizrahi has been described as "that rare thing in contemporary design: a life-enhancing intelligence on the loose."^[9] The documentation not only inspired creative thoughts, but showed the designer's work space, rest space, storage facilities, etc.

An attempt to contact a designer from Anthropologie fell short. Anthropologie is "dedicated to bringing the best of other cultures to our own."^[6] Anthropologie's methods could have given a different view of the design process.

"People need to get close to his clothes to feel their essence."

converted spaces

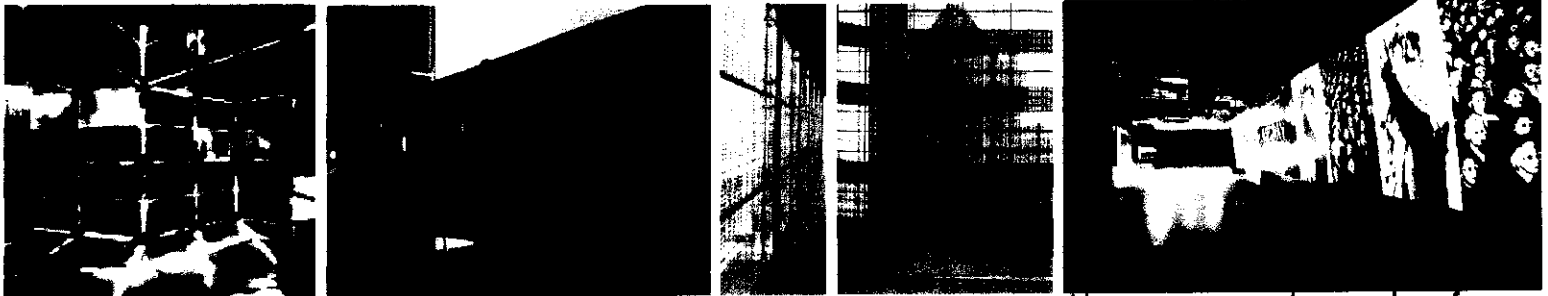


As stated previously, the site of the project is located in a neglected warehouse. Various examples of adaptive reuse projects were examined to understand their restraints and incentives.

"working on an existing building means coming to terms with it; such work involves juggling constraints additional to those arising from the program and from building regulations. These new constraints also act as a stimulus to the imagination; they engage architectural solutions to be developed which would never have been invented from scratch." Phillippe Robert [5]

to install or fit for use in or on an existing structure, especially an older dwelling.

layers of transparency

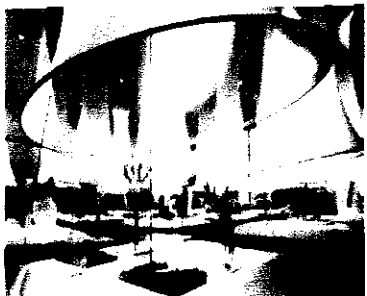
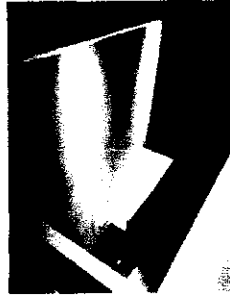
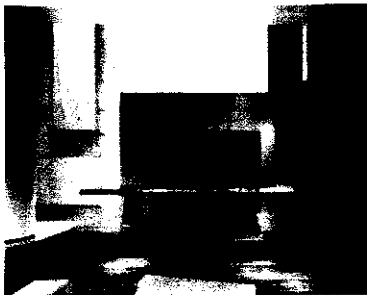


"Illusions of spatial depth are created by the projection of light onto and through translucent surfaces." [12]

Above are several examples of spaces that dealt with issues of transparency, density and reflectivity. Lighting and display technologies are utilized to configure a series of spaces with "varying atmospheric qualities." [12] Another space deploys a two-way mirror screen. The reflectivity and transparency of the screen is dependant upon the lighting conditions on either side.

"The relationship between these rooms is made variable and controlable." [12]

precedent



The following images are recent projects completed by Gabellini Associates. This New York based international design firm is recognized for utilizing a simplicity of means relative to form and function.^[10]

Innovative and functional design solutions are created by using "lighting and rigorously selected and detailed materials as main design elements."^[10]

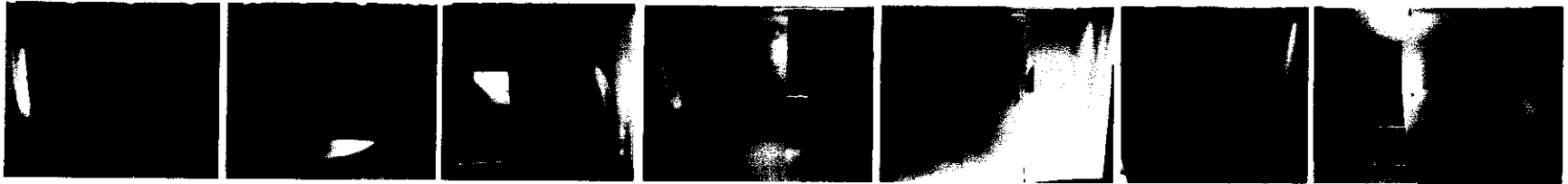
“Beauty must be seen; this requires light.”

Karsten Harries [1]

“Architecture depends on light. As light reveals the forms of architecture and the places made by it, it simultaneously reveals the meaning and the intentions that are released through the process of conceiving, designing and building.”

Louis Barragan [1]

light and material



fold . transparency

depth . movement . dynamic . solitude

The following pages reveal several studies of light and materiality. The pieces were quickly constructed, then reflected on what was observed and sensed. Various materials and light sources were played with to explore::

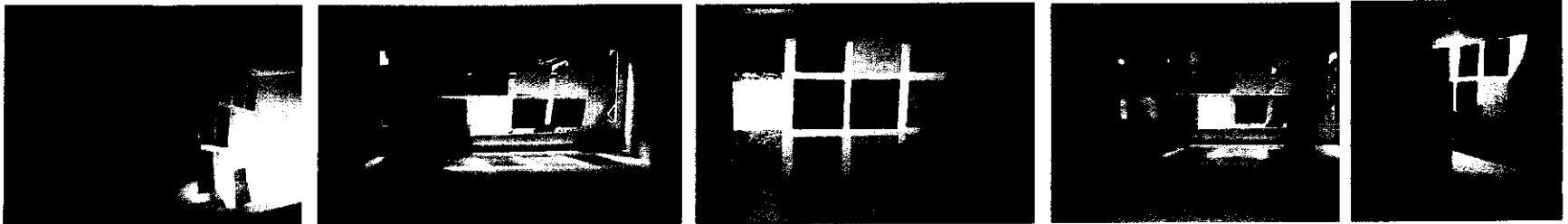
texture . consistency . fold . shape . reflectivity . density . transparency . placement

light and material

color . focus . filter . shape placement . color

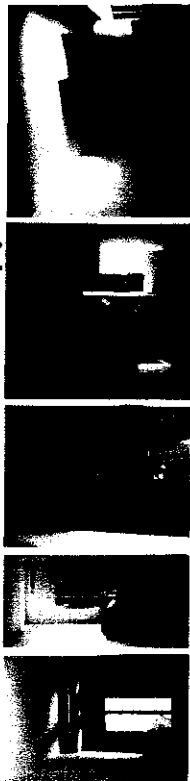
determines how much light is absorbed and how much is reflected.

Mariotta S. Milani



light and material

density . placement

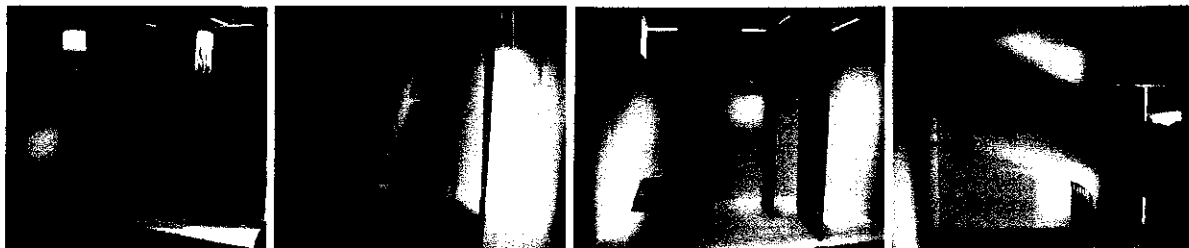


concentrated . constriction . motion . dark . bright



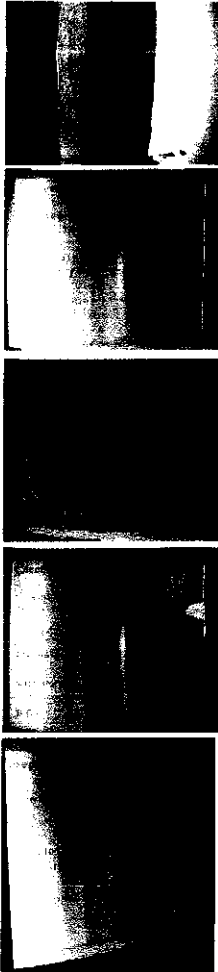
light and material

color . placement focus . filter . pocket . separation



light and material

levels of transparency muted . variation . overlap . revealing . solid . filter





light and material

solid . void . random . segment **reflection . angle**

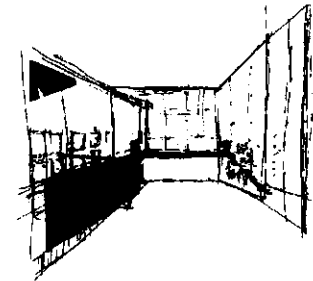
light and material

process:: play with various elements, discover/create light qualities

The manipulation began with the exterior skin, then the metaphor broke down and I related the same ideas to the interior. The next step was to translate the light concepts into built form. I focused on the strongest light elements and began to model possible building facades.

diffusion . direct . highlight . separation . movement . depth

study models



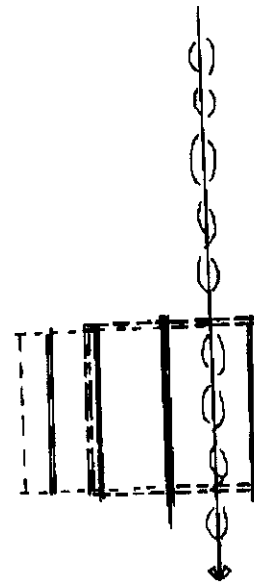
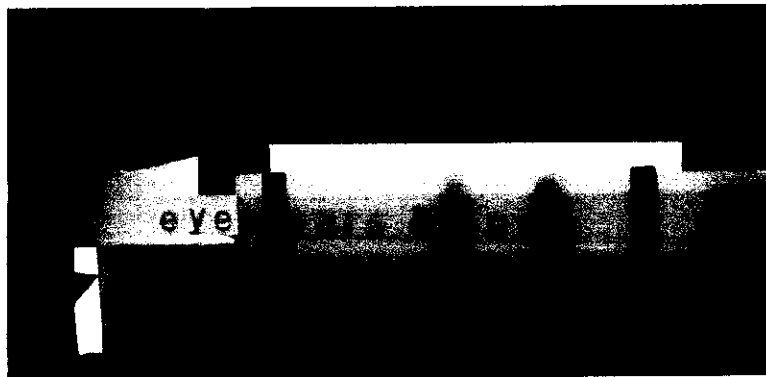
study models

“a window is more than a hole in the wall; it defines a particular relationship between inside and outside and reveals the characteristics of the climate, site, program and occupants.” Mary Guzowski

“...windows are the eyes, ears, and nose of a building.” John Reynolds

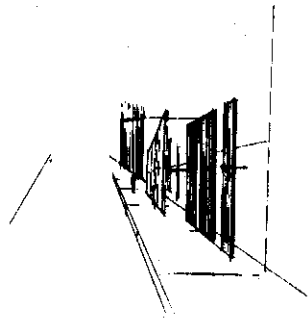


study models



In this study model, I continue to play with levels of transparency, planes of materials, and intensities of light. Within the structure, two slices, perpendicular to I-99, create three main spaces. The idea of "slices" derives from the pedestrian path which previously existed adjacent to the antique warehouse. This path is no longer in use, which causes pedestrians to walk 2 blocks south before they reach a steep staircase. Allowing people to utilize this path, not only offers a connection to the building, but leads them to the waterfront.

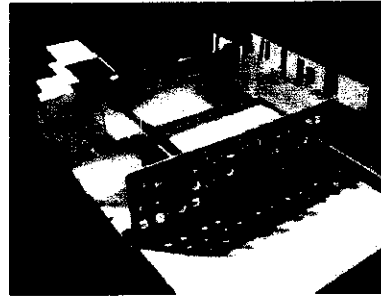
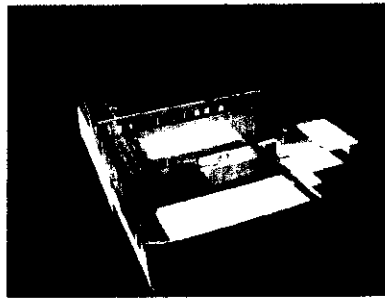
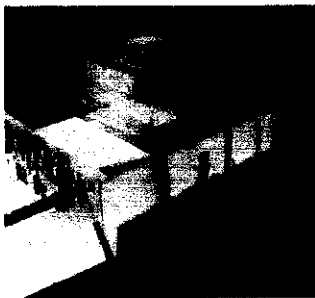
models



“During the day, layers of skin screen the interior...evening, skins become transparent . . . mask and expose different parts of building to give meaning. . . different life at night.” journal entry

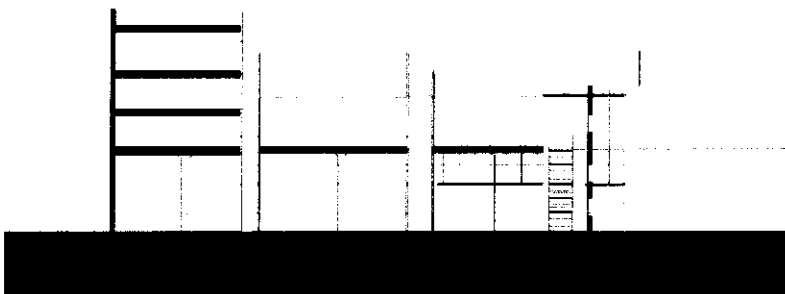
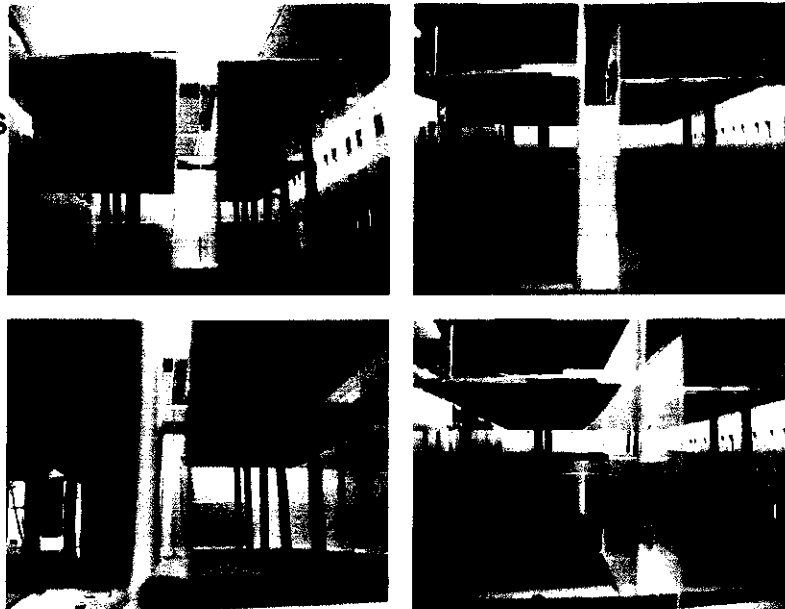


drawings

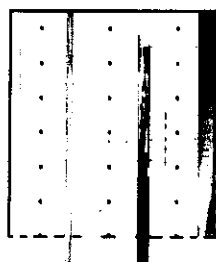


models

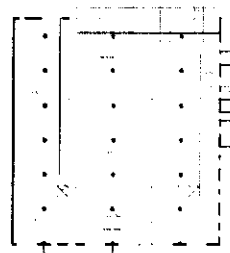
physical wall . light penetrates



drawings



1



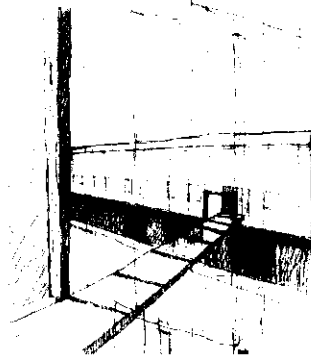
The following schematic images depict the sliced spaces and expressive west facade. Because this facade is viewed at 55 mph, the images are large and easily seen. The glass of the slices is transparent and gives a quick hint of what occurs inside.

first level . second level . west elevation



models . drawings

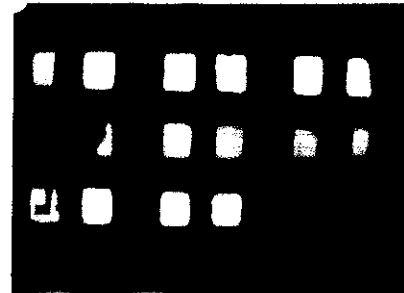
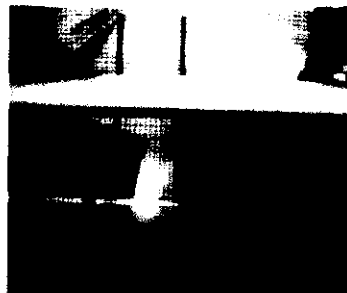
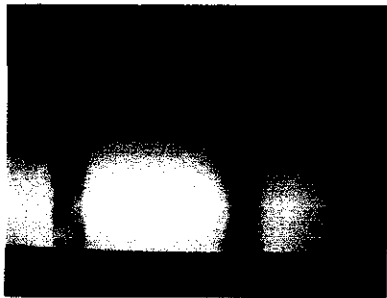
The entry from Western Avenue is connected to the pedestrian path. A passerby can either use the elevator to go directly down or choose to walk across the cat walk and enter the building.



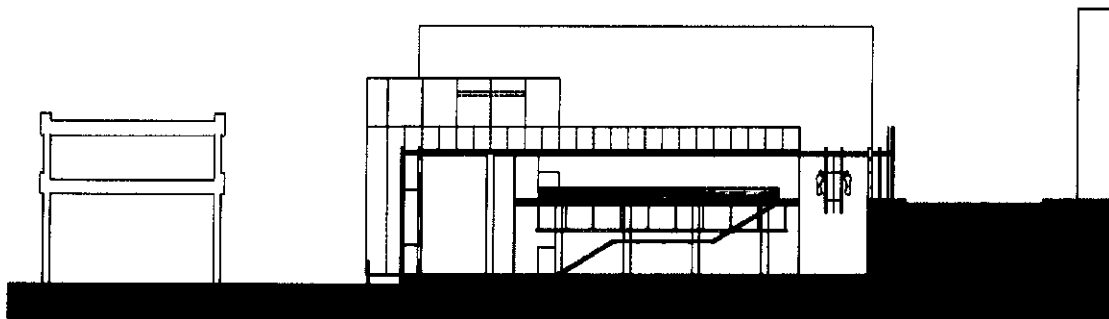
sketch of entrance . photo of entrance . south elevation



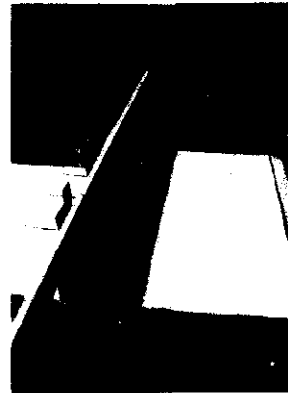
models . drawings



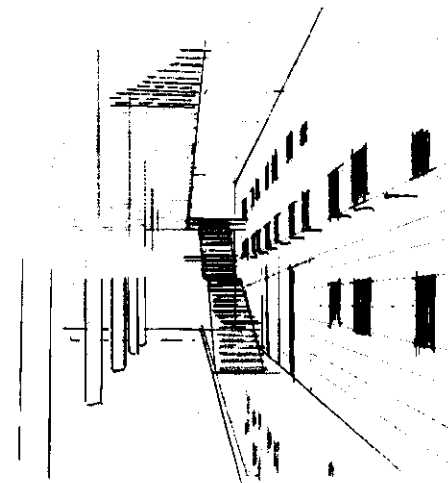
section through retail stair . detail images



models



The retail space features a double-height space, which allows much light to penetrate. The clothing and other articles are protected from direct sunlight by the glass panels on the west and south facades. Sunlight is diffused through the panels and creates a delicate glow. The space remains open to maximize display space while providing enough space for required functions.

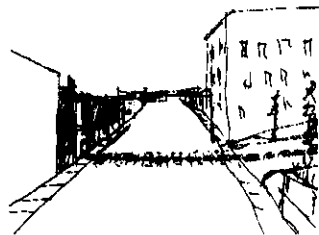
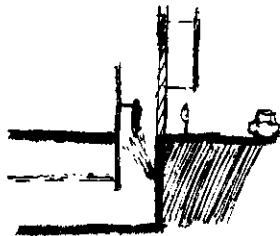


The columns become an organizational element and separate space.

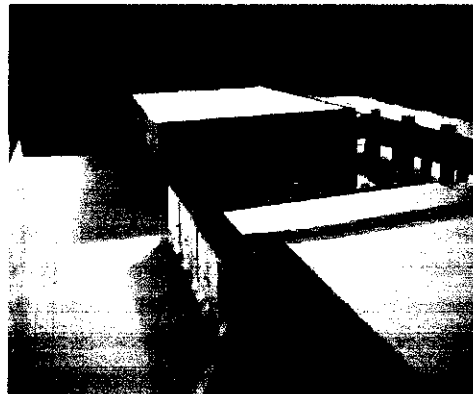
A floating ceiling plane is dropped to create a comfortable human scale and to conceal the lighting.

A perimeter light cove underneath the green surface makes the entire floor plane appear to float.

models . sketches



early sketches



As stated earlier, the existing structure fronts both Western Avenue and 199. These two levels and atmospheres led to the creation of two contrasting, yet complementary facades. Both elevations act as advertising without the typical billboard signage, but designed at two different scales. The east facade [Western] is designed to a human scale. Vehicular traffic moves at a slow pace and those who choose to walk or bike have the opportunity to actually get a glimpse of what resides inside. People have the option to surpass the building or walk between the two parallel glass facades and view the body forms. Slits of transparent glass display current looks and trends.

models

fashion as::
clothing . skin . layers .
garments . coating .
style . elegance . flair
popularity . chic

The following pages include abstract images of light qualities from the final model.



models

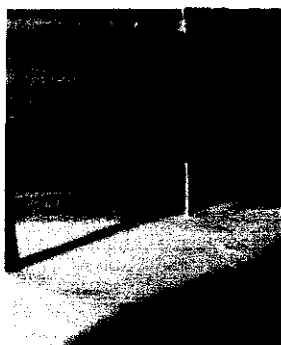


models

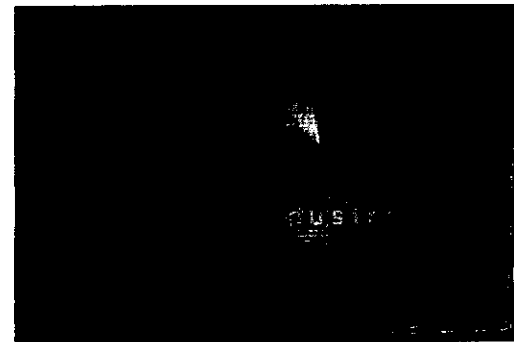


“_the unpredictable play of natural light... Natural light gives mood to space by the nuances of light in the time of the day and the seasons of the year as it enters and modifies the space.” Leeds Eden

models



fashion ideas



Handwritten text, possibly a signature or name, written in a cursive or script style.

"Fashion becomes style, not when the elite wear it, but when it corresponds to "the incipient taste of fashion-consuming public."

conclusions



In many instances, a parallel is met between architecture and fashion. The main one involves a relationship with skins and layers of material and another deals with the issues of transformation and progression.

Common materials and ideas are employed to distinctly express each facade. These facades also have the capability to alter and exhibit different elements of the interior. The interior spaces are open to allow for simple modification and movement. These ideas give the existing structure new value and significance.

This project allowed for much exploration and discovery. A full investigation of light and materiality and its relation to the building set a convincing schematic design.

The next steps of this thesis project would include a thorough study of details and tectonics. The actual materiality of the glass panels, display pieces, and the overall space would push the concepts further.

"Attack the technical side!" Bob Koester

Both architecture and fashion have material, cultural, and emotional value.

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- 7 <http://www.cmpbs.org/cmpbs>
- 8 <http://www.fashion-slash.com>
- 9 <http://www.firstview.com>
- 10 <http://www.gabelliniassociates.com>
- 11 <http://www.greendesign.net/greendesign/index.html>
- 12 <http://www.papermag.com/stylin/fashion/shows/01spring/imitation>