THE THIRD SKIN

Carol Conway
April 1991

Kathy Jaremski
Sonny Palmer
Art Schaller

Department of Architecture
Ball State University
Thesis

This is my thesis. What is the thesis anyway, a big question huh? Well I'm taking the thesis as an exploration of those issues that are important to myself personally while applying these same issues to an architectural model.

Prologue

The graphics that you will be seeing at the beginning of this book are a type of research/development that preceded the design development of my thesis. They are arranged chronologically beginning at 1740 and continuing into the 1930's. The last set is my own design featuring a breast plate, cumberbund and woven hip element that will be incorporated into my thesis building that spans a forty year old, defunct, train trestle. I'll explain all of this at a more indepth level.

Thesis Statement

Last semester, Fall of 1990, Sonny Palmer, in our Programming class, asked us my class, seniors at the time to draw up a statement of our thesis idea. This was to also include the professors that we wanted on our thesis committee. To tell the truth, I can't find that statement, but it had a lot to do with sensuality and getting back to a more sensual architecture.
I chose Art Schaller as my studio professor and Sonny Palmer as my architectural thesis advisor.

**Thesis proposal**

Very soon after this statement, our thesis proposal was due. We were asked to talk about our main concept, the issues and our position concerning this concept, how we would schedule our time, what the building would be, what and where the site would be, where we would be looking for information and research concerning our thesis and some sort of precedent that would justify our position. Well most of us were lost, I was. In a fog, a sited person that was now blind. It all happened so suddenly. Gosh! Here it was........Thesis! Slow down please, this is going too fast, I'm not ready for this. Yes, I knew it was coming but, but, but........................................

Well anyway, the proposal was turned in whether or not I was ready. I pushed myself to pull something out of my gut that had mulled around in there for at least the past five years, if not most of my life. That is what the thesis is to me, it is what is important to us as individuals, at a personal level, and we apply it to architecture. Maybe that is what architecture is, maybe it is just us and our feelings reinterpreted in a rational
frame-work.

So for what it is worth, and its worth a lot because with the aforementioned model it is me, right. So for what it is worth, because it will change, here is my proposal as I initially proposed it...
CAROL CONWAY

ARCHITECTURAL DESIGN THESIS PROPOSAL
1990-91
DEPARTMENT OF ARCHITECTURE
COLLEGE OF ARCHITECTURE AND PLANNING
BALL STATE UNIVERSITY

PROJECT TITLE:
A THIRD SKIN

ARCHITECTURAL DESIGN THESIS COMMITTEE

________________________________________
art schaller
architectural design studio professor

________________________________________
sonny palmer
architectural professor

________________________________________
kathy jaremski
thesis committee member
ABSTRACT

We can think of architecture as another layer of ourselves, as an extension of our person, of our persona. We can think of this layer as another skin, functioning as protection, functioning as receptor and acting as advertisement of its inner layers. This layer like the other layers has been muddled by an overt overworking of our rational side that has manifested itself in technology. We can bring the sensuality of ourselves, the adapting, changing nature of ourselves into the third skin of architecture to create a model that is more responsive to and respectful of its user and its environment. We can use our rational side and the technology that rationality wrought to unmask a new and richer inner core.

Our bodies and clothing express a unique nature of the individual. Our body and our clothing will be used as vehicles for the exploration of architecture, this third layer or mask, manifested in a clothing gallery will reflect the first in terms of sensuality, structure, and knowledge thereby informing and consequently educating the first of those elusive layers that desire adjustment between divergent influences.

The context will hold symbols that reflect our inner balance, sensuality, history, technology, and humanity. The river as nature is our balance and sensuality; the trestle our history for learning from our past; the railroad, a technology made obsolete; the village, a metaphor of our civilization that will combine the prior forces to create a holistic model of an inner-core rejuvenated.

Architecture can live and breathe, laugh and smile, stretch and moan, bristle and sweat, just as man, just as woman. Wright and Aalto have spoken of our ties to nature and our rational technical side. Japanese architecture speaks of a spirit of man in one sense, while Rogers with his Pompidou speaks of yet another.

Architecture can move and can be adaptive, can no longer be the "timeless" piece that once it was. Architecture must learn to adapt as quickly as we have learned to adapt. It must keep pace yet temper itself as our bodies temper themselves, with a deference and respect for the limits of the environment of our bodies, our compatriots, our earth.
Carol Conway/Architectural Design Thesis Proposal/1990-91

THESIS TOPIC: ISSUES AND POSITION

We have moved away from our core, our creative core that is the spark of our beginning. Our senses and our intuition are being masked layer by layer. Can technology and rationality, elements that have taken us away from that balanced core, be embraced, to bring us back to our true creative core? Can sensuality, adaptability and rationality, our intuitive and practical, be meshed to bring us forward to a new equilibrium?

Our skin with its sensual implications, our clothing and the articles that adorn this skin, and our architecture as another skin, act as mask, as reflection of the cultures that inform these skins of their complexion, their identity. These three act as extensions of ourselves, extensions of the layers that lie hidden beneath the mask.

I will design a clothing gallery that will speak of our adaptability and sensuality as human beings, that will speak of technology as part of our knowledge base that springs from our need to create. This architecture can become more of what the inner core is and we will become closer to that center by having a visual, three dimensional image of something that is an extension of ourselves. This "mask" can speak to us, remind us of a balance that is not in harmony with our inner core.

Architecture, as a third skin, as extension of ourselves, can take clues from our "mask", our bodies and our clothing, to become more responsive to the individual. Clothing is a skin that conveys an image of our unique character. I will remake items of fashion faded to adapt to our conventions of today to convey this idea of adaptability. Clothing will be the link to ourselves, the mask that can identify inner layers.

We have used architecture to protect us from the elements of nature that could harm us. Now we must use our architecture to protect our inner core from being totally masked. Can we use architecture to reflect back to us who we are and what will lead us back through the many layers to that core that is fruition..
DESIGN OBJECTIVES

Objectives will be to make this building adaptive to its environment and its users by means of a sensitivity to our body, its senses and the technology that we have accumulated. Clothing will be used as the link to architecture and our body and ultimately our spirit.

I want to create spaces that will speak of our inner selves as relating to nature and our outer skins or masks as taking on any number of attitudes that may or may not reflect that inner nature.

As a means of inspiration to show adaptability, I will rework clothing of a nostalgic ilk to serve the contemporary user (1940's satin pajamas updated to 1990's evening apparel). I will also create accessories to garments made from articles of a technological penchant, (copper tubing used as framework for evening bag). All and any of these items will lend credence to the idea of any item being valuable at different moments in time for a different use.

Month one - I will design a that will have a versatility in form. This versatility will be accomplished by use of hardware and other moving parts. This study will begin an investigation into structural systems that will allow a flexibility of the frame and the skin, that will be thought of as a complimentary form to that structure.

Month two - Studies of the skin, textural possibilities, that tie to nature are explored through and investigation of materials.

Month three - Models and diagrams will investigate forms and systems unique to this program.

Month four - I will initiate the final model and drawings of the integrated whole.

I am interesting in defining a philosophy, a concrete hypothesis that will be a pivot to my career as a designer. I am also interested in creating an architecture that is kind to humanity, that will evolve with humanity, takes all that we are, all that we have become, balances these into an harmonious whole that sings the spirit of mankind.
PROGRAM

Parking and bicycle space
    special area set aside for transportation vehicles of the users

Dock and Docking Zone
    vicinity for moorings of small craft and user entry from the riverside

Transition zone
    space changing with the seasons, rendering the forms to adjust to nature and her
    predictability and her whim - a processional and transitional zone from nature
    to man

Work Space
    zone set aside for reworking of clothing and making of new items - in view of
    the user

Dressing Rooms
    space for fitting of garments

Consultation
    space for discussion of ideas for garments and accessories.

Main Gallery, Secondary Gallery, Inner Gallery*
    space for the showing of the fundamental layer, the complementary layer, and
    the layer that will render the garment a balance of the individual

Runway

Sales-
    space for sales trappings

Bathrooms

Employee Lounge

*These spaces will change in response to weather and whim.
Context Analysis

A river meanders through the outskirts of a large midwestern city, cutting under highways and bridges, passing by cabins, cottages and estates. Museums and Universities, Factories and Utilities sprinkle the workings of man at its border. It winds through and is part of a nature held in reverence and a nature scarred by man. It strolls complacently and selflessly past these moments in our civilization. It need not be heedful because it is.....nature.

A trestle that once carried a railroad but now lies still in disuse, used only by the infrequent explorer who picks across its decay and disrepair with great care, respecting, far below, the rivers rushing water. A technology allowed to become obsolete. We must learn from our history.

A village lies on the outskirts of this city, a community that exists because of the river, because of the railroad. It, for years, lay waiting for someone to care, for someone to restore its energy, its vitality. It waited and its fading quaintness was transformed with new spirit. This village is representative of the alliance of nature, history and technology.
ANALYSIS OF PRECEDENT

Frank Lloyd Wright - dynamism - embracing technology - spirit of humanity and nature

Alvar Aalto - technology tempered by nature - sensuality in sight, smell, touch, rhythm, form

Pompidou Center - adaptive and changing

Japanese architecture - symbolism and transitions from nature to the inner realms

Japanese commercial aesthetic - high tech resolution in adaptive form
RESEARCH


Okay, so there it was. We all did one of these to whatever degree of completeness, depending on our frame of mind, age, experience, how serious or flippant we cared to be.

Me

Speaking of experience, I want you to know that I am forty-one years old, I entered this program in the accelerated entry program. I have three gorgeous, beautiful, and equally outrageous children, Jessica, 12 going on 21, Britt 9 and Christopher 5. I'm single, and have been upon entering this program. I really like being single, I was married for nine years, and liked that too. This is a great profession for a women that likes the attention of men, don't you think!

I live and commute from Indianapolis and have a group of friends there but I have acquired a group of friends here that are a real contrast to the group in Indy. Here, I have the pleasure of a more youthful group of friends, and a group of friends whose focus is more intellectual and global in nature. I really have been thoroughly nourished by this type of friendship and as a matter of fact I am devising avenues for keeping my foot in the academic door. I love these friends that I have made here in Muncie and I will miss them desperately.
Well, so, we are all in this together, this sometimes hell sometimes heaven kind of a profession, kind of a place.

Segway

It's nice to segway, don't you think? I just learned that there was a word that describes this leap in the thought process. I love the word and I love to do it, segway that is, but for the sake of saving paper a hot environmental issue at the time of this writing and just for the sake of time this is Friday about 3:00 p.m. and this *book is due Monday at 5:00 p.m. I'll try to stick to the topic.

Proposal changes

Actually the ideas in the proposal didn't change too much. I realized when I finished the thesis, or at least when it was completed to the level that it had to be at the time of course you know that the thesis is never complete, it goes on and on, growing, changing......it's great isn't it? . You know, to your satisfaction and to the satisfaction of your peers and critics, well maybe your criteria is different, but that is mine. So anyway, I realized that I was trying to mesh the rational and the intuitive, trying to mesh and decide what these things were.

I'm just going through the proposal now trying to
dissect and reinterpret for you my changing ideas. Okay, the abstract stands as it is. I do want to say that this third skin thing came from the book *The Natural House Book*. I thought about this skin thing, it made more and more sense and also fed into my interest and ideas about clothing. I like to remake and reuse old clothing or articles to make new things. You'll see all of this later on. The site I have always liked, it is very near my house and the Indianapolis Art League is located very near.

The design objectives really changed, I didn't stay on the schedule I set for myself nor did I complete many of the scheduled items that I had included in this tentative schedule. I am happy to say however, and if this happens to you, just go with the flow, because everything worked out just fine. This process was one that I had never tried before and so things were a little more unpredictable than I had imagined. I'll talk more about this process later.

Aside

The plate shown here is the last and the plate that was fashioned for the trestle.

Artifacts and artisans

The program also changed, it mainly got bigger and a bit more complex, some of the
ideas changed. The idea is that this place would be somewhat of an artists colony that creates articles of clothing and accessories from already existing pieces of clothing or items, found objects etc. For instance something I tried to do, unsuccessfully, was fashioning a pin and a hair comb with clear resin into which various light filaments would be placed. I don’t have photos, - well maybe I will because there is still film in the camera and do some photos, but if there aren’t photos the sketches will do, won’t they? Well they will just have to, okay, so there.

This also seems to be the best place to show you the other items on which I worked. I found a pair of satin, 1940 pajamas that I basically made assymetrical. I removed the old buttons, found some antique black glass buttons, adding these in lieu of the old white and very plain ones. I replaced the cord in the waste with a leather thong sensuality to the wearer, even if not seen and took in the sleeves and pant legs. Presto! An elegant hostess gown.

This belt pictured here was fashioned out of a purse that was acquired free of charge from a garage sale. The belt itself was the shoulder strap from the bag, and the buckle was a pin on the bag. I added
a little pocket to the pin attaching it by means of small holes drilled by my friend Kenny, also attaching the leather through the same means and adding velcro as a buckling element. The buckle as I call it is merely ornament and serves as one side to the pocket. I look at this belt as one of those "fanny packs" but much more sophisticated and elegant. They can look really dumb depending on the context, don't you think?

A friend of mine Brian, collects stuff, mainly old rusty metal out of which he fashions sculpture, but in this case he had collected a series of brass circuits. Being very possessive of his collection I basically told him I was going to confiscate all, if not some, of these circuits. He settled, grudgingly, on giving my four and with some cutting and sanding I got a great pair of earrings. You know I have worn a watch part earring for the five years I have been at this college, maybe that is what started this entire exploration - no actually that is probably what drew me to the earring in the first place.......Who knows.

Okay so this is the kind of item that would be found at this place on White River in Indianapolis, Indiana which, by the way, it one of the most ecologically minded cities in the United States. I think
this complex is highly suited to this place. Indianapolis needs some other standing other than the “Indy 500” to give it status and identity.

Program/Programme

So, the next thing we were asked to do was our program. Well a clothing gallery seemed to be the type of building needed to fit this bill, and that is what I programmed, but as I said, the program changed quite a bit. I'll talk about those changes after you look through the program that I initially turned in. I say initially, now I don’t want to give you the impression that I turned in another because I didn’t, but I do have a bit of a handle on the new square footage and definitely on the functions of the spaces. So here it is and I'm really glad that I got to this spot in my text because it was my goal to do so before I went to Lickity Split. I've never been before, to Lickity Split, and I'm hungry, thirsty and want to dance. So enjoy reading this program or go eat, drink or dance yourself and I'll continue my dialogue upon returning..........................

........................................
........................................
........................................
........................................
........................................
........................................
Estimated cost is in January 1990 of $321,760.00.

The shop will require an area no larger than 2,080 square feet within the boundaries of Broad Ripple Park. This shop will contain the retail monetary and physical aspect of the positive aspects of a garment. It will allow the consumer, by way of Fresh Avenues in Broad Ripple, to buy, and have in color, a unique, and uncharacteristic to their potential. It will allow them to explore their own characteristics in their potential. This shop acts as a means...
there exists between us and the world, a compromise that lends itself to direct attention to ourselves. we also wear apparel as adornment, out of pride and pride of place. yet the art of dressing, if we choose to embrace the word, is also a matter of projection and communication. we are dressing to protect our own identity, shielding our bodies from the gaze of others, and possibly to assert our independence of the mainstream. dressing is an element of shame that we must deal with,

why do we wear clothing?
became an excellent vehicle for the waist, the waist could be hung from various parts of the body. The waist ornament filled humanitie's inner need for change, its versatility and its ability to enhance the form of the human body were the basis of war and English history. When humanity became more complex, they were first used in primitive societies.

The influence of these movements is evident in the indi-vidual and probably for clothing to serve as distinction. Humanity's first desired ornament was the waist or girdle, the first form of clothing was developed. This display and its form is from this point on for the former. Therefore, the formation of an organization to promote the former becomes more important.
Today, our clothing is mass produced and the fashion world is less influenced by the individual. Although an interest in fashion may be met by the desires of the body, the body itself is less influential. Instead, fashion trends are determined by the mass media and the commercial fashion industry. This has led to a decrease in the handmade and custom-made aspects of clothing. The advent of new technologies and materials has made it easier and cheaper to produce clothing on a large scale. As a result, the personal level of individuals is no longer significant in the fashion world.
The scope, impact, community and breadth of their unique needs will come into play in this case. This space, sensitive to the individual, yet comprised of the whole, will be easy to use, and the Indianapolis Art League will exist. The borders of this context once this new and essential element in a world complex toward the inter-crossing of the Broad Ripple and Broad Ripple communities. The shop will enhance the entire and the Broad Ripple. The addition of this shop will enhance the entire and the Broad Ripple.

On a micro level, the whole will be interpreted in a unique and comfortable way. whole and yet relate to the user in a way that is familiar and the user of the parts will inform the user of the parts, and hence the entire piece of architecture and these parts of parts that add up to the whole will become an excuse.
It will be informal but will allow the creator and their natural setting to engage with visual connection to a small room. Warm in and to the workspace.

Table, desk with chair and lamp
Select: two chairs, low

8:00 A.M. - 8:00 P.M.

In, exiting

Browsing, thinking, relaxing, with

120

middle class, wants to make the sale
satisfaction - from the middle,
callion form in the traditional sense.
collar compensation. Has an appetite for middle class options, while
upgraded middle class options, while
born in the middle, from middle to
from the middle of Indianapolis,

A quiet thing is accomplished

A place to wait for set

Waiting room

Graphic material, task lighting at
sufficient for viewing written and

Natural and indirect light

Space Requirements
Space Requirements

- Task light at drawing table
- Pin-up wall
- Cabinets, etc.
- Chairs, large table
- Drawing table, shelves and cabinets
- 8:00 AM to 5:00 PM
- Viewing
- Work

- Ether and into the work
- Drawings, paintings, work
- Drawing, painting, work
- Painting, drawing, work
- Drawing

- Conditions
- Conditions
- Office
- Work

- Quiet
- Quiet

- Very quiet
- Very quiet

- Headlight near seating
- Headlight near seating

- Need lighting over pin-up wall, ample over
- Need lighting over pin-up wall, ample over

- Conduit, plenum
- Conduit, plenum

- Ceiling
- Ceiling

- Design
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Space Requirements

and smoothness while placing the
allow servicing space for deliveryers
balance to the trimmed area will
Figures
and finished in natural wood with
Figures will be perfected.
This area will facilitate cleaning.
The trimmer will be wooden with a light
room with texture and color. The
interior furnishings to decorate the
minimum allowing chairs and
appearance. Color should be kept to a
main characteristic, chair and their
shingles on ceiling. The ceiling must be
move around easily. It must be
large enough for people to
This room should be
anti-plastic, plain, viewing
anti-plastic, designer, seen-
room sounds will help the clients
chair in a steady position. Work-
quiet, with sounds from
from door, lamp. All incandescent
set in the dressing room. Also high
face in front of mirror to have reo
-share, table, shelf.
-soft chair, coat, rack, mir-
-8:00 A.M. - 5:00 P.M.
-Flushing, plain, viewing
-Floor, designer, seen-
-Filing
-100
-20 degrees, humidity appro-
-Filing Room
-None.
acoustic ambiance of this space. 68 degrees with an adjustable thermostat for the comfort of the users. Humidity appropriate to an active to semi-active space.

62 to 70 degrees, individual thermostats to adjust to ambient conditions.

Facility of movement is critical and intense exploration of these methods will determine the desired patterns specific work spaces, their respective employees, and the room as a whole.

2-3 sewing machines with accessory cabinets and chairs, 2 cutting tables, pressing iron, acoustical screens

Task lighting supplemented by natural light. Naturally lighted areas must be equipped with shield to the sun's rays.

To the river, to the waiting room, to the design room. Many views allowing for fatigue relief of the employee.

This space will be light and airy, with a higher ceiling, giving the employees an area that opens up and out. The colors and textures will be lively and diverse. The floor plane will be of a natural finish with area fatigue mats interspersed at critical areas. The circulation will tend toward a circular pattern. respective employees, and the room as a whole.

Acoustical screens, wall and ceiling material will soften the
Space Requirements

- Acoustic material to buffer
- Overhead lighting on-ceiling
- Tables
- Pressing table, utility sink, folding
- Washer, dryer, dye vat

This room will be practised:

- 8:00 AM to 5:00 PM
- Folding and pressing of fabric
- Washing, drying, dyeing
- Shrinkage, dyeing, washing

Midnight control appropriate to
64 to 68 degrees with a hu-

Sound of machines within space and

Seamstressess

None

150

Wash/Dye Room

Washing areas
develop around the river.

river and public walkways that will
and also to gently illuminate the
evening use, as a security device.

There will be ample lighting for

nal

middle with the man-made margin
material that allows the earth to
ways will also use pavers or some
from the river. Pedestrian walk-
landscape so as to create a buffer
those areas not in use. It will be
different vegetation to grow into
parking lot will be paved with

dress.

so that we see in our versatility of
the same quality of change and var-
the site. The building will take on
the scale of the natural elements of
real space and will be sensitive to
able with the scale of the existing
quality. The scale will be compa-

have a hand/soil, intuitive/functional

Exterior Criteria
commercial establishments. Controlling is ideal for this kind of
housing in group colonies. The commercial establishments that are
residential villeges, has given way to
Broadstrippe, at one time a primarily
needs.
bordered by a park that is heavy with
The north side of the river is bor-
old usel is apparent from the site a
north/south axes and a view of the
east the old Monroe Avenues ample in
the Indianapolis Art League. On the
Community. On the west it is
northern limits of the Broadstrippe
banks of the White River are the
site is located on the
Estimated Cost is in January 1990 dollars.

**Total Budget**

- Administrative Costs
- Contingencies
- Professional Fees
- Movable Equipment
- Site Acquisition and Demolition
- Total Construction Cost

<table>
<thead>
<tr>
<th>Cost Item</th>
<th>Amount</th>
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<tr>
<td>Total Sub-Total</td>
<td>$174,000.00</td>
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<tr>
<td>7% of Building Cost</td>
<td>7,800.00</td>
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<tr>
<td>3% of Building Cost</td>
<td>4,680.00</td>
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<tr>
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<td>12,080 EST. X $75/ST.</td>
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<tr>
<td>Sub-Total</td>
<td>$156,000.00</td>
</tr>
<tr>
<td>Budget</td>
<td>321,760.00</td>
</tr>
</tbody>
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**Adjustive Total of Above**

- 3% of Construction Cost | 8,700.00 |
- 7% of Construction Cost | 12,180.00 |
- 15% of Building Cost | 23,400.00 |
- 2% of Construction Cost | 3,480.00 |

**Total**

- Estimated Cost | 321,760.00 |

**ITEM**
Appendix
What did you think? Before break, Sonny spoke with me about getting specific and concrete in the program as opposed to being my natural loose self. As a matter of fact, he commented that I was "dancing in the field of the programme". The programme being the softer side, the feeling and emotive side of the program. I particularly like my square footage glyph - clever and witty, that's me boy! Well not always but now and then this humorous edge appears.

Lickity Split

Lickity Split was really fun. What a great guy Rod is for opening up his home every year for this event. The one bad thing about it was that I was hungry, remember. Well they had run out of food and so all I could do was drink and all there was to drink was beer......poor me! My headache has receded to a small throb, now that the Tylenol has taken hold. Also, the band didn't show, but Dave, acting as D.J., played Meatloaf's Dashboard song and we rocked around a bit. Phil went with me when I left, he drove, we got a milkshake and hotdog Dairy Queen to Phils', to Headliners to see The Hush, where we danced, played pool and listened to Darren's bondage stories. I really wanted to put this in writing so I would have a tangible reminder of last night.
The program done, we got an extension, it wasn't turned in until the first week after we returned from Christmas Break. So here we are one week into the Thesis semester and I am supposed to be forging ahead with my schedule that doesn't want to forge.

Outside critic

My classes get established, I get a general idea about other responsibilities throughout the semester and it is now the third week into the semester and my schedule is still failing to advance. At this point I decide that my outside adviser must be established in order to continue, and so after my one course outside of the Architecture building, I drop into the drama department, ask for the costume area and begin chatting with Kathy Jaremski some one last semester had suggested this department and Kathy or someone, but it was Kathy I happened to find, and what a find.

Kathy really surprised me when she said that she very often draws analogy between clothing and architecture, that she sees and lectures about those qualities of clothing that relate directly to another skin, another layer of our world, our architecture.
The twenties

Kathy gave me quite a few books and areas in the library to find information regarding fashion throughout the ages. We decided, however, that it was advantageous to focus on the twenties. The twenties was the last time that women's fashion made a drastic change. The turn of the century brought with it a new freedom to women. Women began to enjoy sports and enter into what before was strictly a male dominated realm. There had been an underground movement in the eighteen hundreds to shed the corset, but not until the turn of the century were women free of this bondage that had moulded their figures into the preferred male standard of female form. Fabric now flowed beyond a woman's waist, not even alluding to that curve, perhaps even counterpointing this area by billowing out the form around the middle. The twenties donned a female model that was boy-like in form. Straight, linear, slim and lanky. A perfect rendition for the free woman, the woman that had her shackles removed and was flaunting her new-found freedom.

Learning from fashion

I next worked on a series of fashion plates from photos and drawings that I found in
these many books not a part of the original schedule. The plates that you have seen earlier in these pages. I first looked at silhouette of the corseted eras, to contrast the freedom of the nineteen hundreds. I first looked at silhouette in the plate, next adding some detail and finally adding color. My first attempts were really quite ungraceful, but as I practiced my technique used Black India Ink on Bristol with vellum and loose brushes it became more refined and the brush strokes began to speak about areas that had more or less importance, depending on the line weight.

Decision to get wet

I think before this time, I was building some study models starting a small series of shops on the bank of the River, when I had a critique, and that all changed. Sonny commented on my relationship to the water (I had a pier extending into the River. Not saying it was right or wrong, he wondered what my relationship with the water was. That weekend it was crisis time, all of these thoughts and feeling tumbling around inside of me finally coalesced into an idea with which I was comfortable and excited. I would engage the trestle, totally emerse myself into the water, not just get my feet wet but dive in, head first, feeling that wet body, contact my dry one, creating a third realm
that would become my building.

Actually I was not yet engaging the trestle, but sort of hovering around it. The idea was to create a gateway into BroadRipple which is in itself an entity that is being remade. A twenties village that is now turning into a colony of diverse ethnic restaurants, pubs, nightclubs, shops and galleries. The village draws from many a good cross section of the Indianapolis inhabitants.

Remaking and enhancing

So the trestle is being remade, the village is being remade and the clothing and accessories are being remade. This shop/gallery, I am calling it a G'taller is a place where artists concerned with environmental issues of waste, work and perhaps live, because this work is their life. They are dedicated to creative endeavour and equally dedicated to the philosophy that what we have can be built upon to create new. I'm having a difficult time expressing this. Do you know Art Schallers work with collage? He takes beautiful, colorful clippings from fashion magazines and makes collages of beds and chairs, at least when this was written that is what he was doing. Look him up and you'll see what I mean. It's that kind of reuse of articles that have already been fashion but not they are being refashioned. I think I already mentioned the belt, pajamas and light filament jewelry. There is also an old maternity dress to which buttons and loops have been added so that this dress can be worn in many different ways depending on the way the loops are attached to the various buttons.

Break time

I'm getting really tired, are you. Let's take a break. I think I'll call my father who lives in San Jose, Costa Rica in Central America. There was quite a big quake down there a couple of days ago and I want to see how everything is. I'm sure he is fine, since no one was injured In San Jose but I want to call anyway. He usually calls me on his shortwave radio, puts through a phone patch, but hasn't done this lately ..........

Well, Dad is fine, the quake hit 40 miles south, in Limon, on the coast. He gave me his carrot cake recipe which I had lost and thought I'd share with you.

Carrot Cake

2 C. flour
2 t. b. powder
1 t. b. soda
1 t. salt
2 lg. t. cinnamon
sift these.
2 c. sugar
1 1/4 c. oil

mix these.
Now mix 1/2 of the dry mix with the oil mixture and then alternate 5 eggs with the rest of the dry mix into the oil mixture .
If you want raisins, I prefer to leave them out, take a handful an boil or soak them to make them full and moist, add now.
1 t. vanilla
1 lb. carrots shredded (not ground fine.
add these.
1 c. pecans or walnuts
add these.
Put mixture in bundt pan and bake for one hour and 5 minutes at 350 degrees.

Spaces

This is how the program has changed. It has become larger. There is an administration building which will be located on the northern bank of the River around the tracks. By the way I am recommending that this old, defunct trestle be turned into a jogging/biking/walking/ running track, a pedestrian track that I am calling a human path. I want the person who encounters this path to be able to have the choice of merely running along the straight and narrow, of course the building would be interacting with this individual at all times, in one way or another, or to wind in and out of the galleries and workspaces that have been created here. The people who work here would
welcome the public into this domain. It would be a diversion, a relief and a joy to have people that are enjoying themselves share their joy and energy with the building and conversely patron/siteeex/exerciser can enjoy the energy and creations of these people and this place.

Spaces

Back to the program. The other spaces are an accessory building for the creation of shoes, socks, gloves, belts, scarves, hats, jewelry, any accessory to clothing is a possibility. There will be the clothing building where the actual articles of clothing are redesigned.

I would like you to realize that each of these buildings is not only a place of creation but also a space that is given over to gallery display of article. These spaces are meant for people to congregate and speculate to pursue the work that has been newly created. There will be one space within each building that will be set aside for the freshly created. The idea is that when we create something it still has some residual meaning to us, something outside of ourselves that may not be totally integrated into us wholistically. We may need to stand back from this thing for a time in order to digest what it is that was important about this thing, this
project. So there is an honorarium for these articles until that digestion is complete and then these articles move into the gallery/sales area.

The gallery/sales (sallery? don’t think so) area will be two spaces, one for the accessories and one for the clothing. These will be located the the south of the center pier at the entry level of the complex. Beneath this area is the conception space where clients meet with artist, where artists go to meditate and contemplate. This is the place where the conception of the idea begins, where the seed germinates and takes root. I think it is appropriate that the gallery spaces above hold the end product, those products that are the budding and flowering, while the germination of the seed occurs below. Then there is an entryway statement, wall/door and a ramp/stair up from the parking.

Building Silhouette

After making this decision, I began a series of silhouettes in my sketchbook, trying to bring in the quality of the fashion plates. I don’t feel that I was very successful but then I wasn’t using the same medium. I went to pens, fat and thin, trying to tighten up into a more tectonic mode.
Elegance/Sensuality

At this point I began thinking about elegance and sensuality, which I also found apparent in my fashion plates. I don't really know why or how they came about. I do know that I was thinking about men and women, bodies/skin, making love, the water, the trestle. Trestle as masculine, water as feminine. Anyway, these three images emerged and would serve as my concept drawings for the models that evolved and for the plans and silhouette.

Study models

This first study model pictured had a lot to do with the sketches in elegance and sensuality that reminded me of a man and woman reclining/making love around this trestle. I was looking at masculine as rectilinear, feminine forms as curvilinear or more sinuous, the different shapes, forms and characteristics of these.

So weeks went by and I tried to resolve these ideas which at this point were mainly located in the water. Sort of boat/float/dock kinds of experiences. It was disturbing because I would be upsetting the natural ecology of the River in too many ways. John McCormick's said the Army Core of Engineers would never let me build it. A very
bothersome remark, but true—what to do?

All the while I had been generating silhouettes and some truncated plans and elevations of something elusive. My main thrust at this point were the models that I had generated along with some very definite graphic ideas of what the silhouette would be.

Final Process Critique

So three weeks from jury week I gathered my group together and heard their criticisms. There was too much, it was all there but needed to be subtracted. Sonnys' final comment was that the last time we had talked I was going to engage the trestle and that what I needed to do was ENGAGE THE TRESTLE, CAROL!!!!!!!!!!

So engage the trestle I did, and what a great step in the process! I had made the decision to get wet and now I was going to get dry, but the residue of that wetness would move with me from the river, which I had experienced in totality to the trestle which would now feel the water that had been frolicking below its feet for the past forty years.

Final Plan

The plan and elevation were generated by looking back at the other, first plan then elevation, one informing the
other. I really worked hard on the plan mainly visualizing what I wanted the elevation to be. The main thrust of the plan was to hold a curve that would entwine the trestle first in plan but also in elevation and in section. Within this curve there would be orthogonal elements, giving the overall parti that of square within circle.

The accessory building acted as the key to this parti. I had always envisioned this building first, with some sort of a flowing piece around it. The building itself being a tower with this curvilinear element caressing the more rectilinear.

Next came the clothing building as it curved around the bank of the river which I had always envisioned as a shoulder. This building took on a lung like quality. I had been looking at books on the human anatomy, bone structure, tendons, muscles, organs. This process came out of my first study model that had some elements that looked very tendon-like and since I was dealing with human form I thought it would be not only appropriate but educational and exciting to explore these other skins of the human body. This building in built around a ramp that has its beginning at the rivers bottom and continues up through the building.
So I was really working on this in a processional process backwards to the entry.

The galleries were next and rather uncertain, the conception space being much clearer but the section seemed to be the generator of this space. I had always envisioned this space in section.

**Elevation**

I decided at this point to bring this all up in elevation and take a look. Probably the most difficult part of the elevation was the curve around the accessory building and the forms in silhouette around the clothing building. I played and played with this arm thing around the accessory building until I finally decided it was time to look at it in model form.

**Sections**

At this time I had several sections, one through the accessory building, several through the clothing building to look at structure, and one through the gallery/conception space.

**Model**

I decided after much commiseration to build an all white abstracted model. The river would be silver to imitate the reflective quality of water.
The arm form showed its line and stance in this medium, thank God!!! I was really having difficulty with this but the model resolved it. It also became apparent how tall this form must be to handle the fall of the fabric which would drape from the peaks of its form.

The structure of the clothing building became more apparent as the model evolved. I learned that the shoulder of this building could rest on the shoulder of the river. The ramp to the water also revealed itself at this point, until now it had stopped short of diving into and resting at the rivers' bottom.

Pier

Previously I had made a large model of the trestle with its piers. All of these piers are different with the center pier being the most interesting. It is falling apart, has moss and plants growing on it, and it is being held together by this wonderful metal strapping. In my final presentation I referred to it as the drop-dead beautiful pier.

Someone stopped by my desk and picked up this pier and commented how interesting it was. Well I had forgotten the beauty and importance of this pier. How important it was to the whole, so I augmented it in the model giving it its
individuality.

This pier marks the waist of the piece, the pivot of the curve, and the containment of the energy from external to internal. So at this point, in the model, I began working with elements that would reflect this change to the pedestrian.

The gallery/conception space became a real challenge I was moving through the model as I had moved through the plan. I made the decision to use strips of paper to fashion this curvilinear volume, which really worked quite nicely considering I wanted the fabric at this point to become intermeshed with the structure.

The calves and feet or the entry revealed themselves very easily as did the administration building or the hair. As you can see, I am thinking of this building as a person, the parts corresponding to different body parts. I had always thought of the work spaces as the hands and arms that had all of the energy and the gallery and conception spaces as spaces with an internal energy, energy captured within that glows from without.

Let's wrap this up, I'm spent

These photographs of the final model and boards will
show you all that I have been explaining.

Final Thesis Presentation

You can see how I presented, actually the model itself was covered with a gold scarf, and basically I disrobed the boards as I talked about them, the model being the last to disrobe and then talking about the fabric that could garnish and enhance the forms already established.

The boards are not shown in full form, there were actually four more boards to the right. These are shown here in the book in the beginning. They are the fashion plates from the early nineteen hundreds with the last one being my fashion rendition. So the entire presentation was assymetrical.

Administration

This building sits on the bank and it more a part of the tracks than with the actual trestle. Its path is from the accessory building, where it has a more or less open plan. Its mediator to the accessory building is the feeder arm.

Feeder arm

This arm serves as horizontal circulation from administration to accessory. It serves as a device that feeds the accessory building HVAC from the top down.
This HVAC piece that pierces the floors at the center can then become a sculptural element that will service also as lighting and display areas for the just finished accessories. The arm also acts as a device that shields the building from northern winds and can hold fabric that in this context will draped very much like a loosely fitted skirt. The arm also helps to support the floors from above, which allows the skin of window to be exceptionally light and could become a screen that can be pushed to the side in good weather.

Accessory Building

This building has a floor to floor of sixteen feet with an eight foot mezzanine. This mezzanine acts to define the inner most space occupied by the feeder tube. It also can be a place for smaller scale work or for design, something set aside from the actual manipulation of objects.

The bottom floor of this building is meant to flood. It will be a space that can only be and will only want to be occupied at certain times of the year.

Clothing Building

This building will have a circular feel. The program for the seamstress studio that I examined had an ideal model that was circular in
form. The work spaces will be defined by orthogonal elements that also act as structural members supporting the floors. The actual work space will be on level one, level two will house a supply of ready to be remade garments from which the client or artist can select. The third floor is given way to design space.

This building houses the circular ramp as earlier described.

This building in clothed in a tightly fitting piece that will be supported mainly by cables that are also acting as structural members.

Outdoor deck

This space is an outdoor/indoor experience, depending on the fabric treatment. These levels take you to a point under the trestle where you can enjoy the water the piers and the underbelly of the trestle. The northern-most deck hovers very near the flood level of the accessory building allowing a view into this outdoor space in low river settings.

Clothing Gallery

This gallery is a double space area for gallery viewing, with a third space giving way to circulation into the conception space, storage and restrooms. The main gallery will house the cash register
and desk with the remaining space given way to display.

The walls will be layered allowing weaving of cloth within these layers. The interior-most layer will be that of fabric.

Accessory Gallery

This space will be treated very much like the Clothing gallery. Fabric will follow the contours of the structure.

Conception Space

This space is entered from the trestle between the two galleries. Steps will cantilever off the pier and the pier, water and trestle will all be seen and heard upon descent into the conception space.

The Conception space itself will be a pneumatic structure, heavily insulated from sound, sight. The layer that is bouyant upon the water will be thinner to allow the penetration of this acoustic quality. There will individual cores that are canvas lined, with another layer of pillows.

The exit is up through the clothing gallery.

Entry

The entry is from the west side of the track, below the track where the parking will be placed. From the parking a human being climbs a
ramp/stair to a very simple planar door, walks on the steel grated track next to a punctured wall and when the first pier is encountered, the wall stops and the gallery begins.

**Summation**

What a process. I really never thought I would get where I wanted to go. I also came down with a horrible flu when I was building my model.

But it did get done and I am really tickled with the results. It was a lot of work, as a matter of fact at some points it felt as if I was turning myself inside out.

It was a great learning experience about myself and how I look at and process design. This is the first time that I have actually seen how a section can reveal itself. The first time I even considered looking at a section to help me understand what might be happening in a particular space. I think it is the first time I have truly visualized a space, how it will feel, how it might feel around me as I walk through it. How I can manipulate that space to make it feel a certain way.

The fashion plates taught me a lot about human proportion and how that proportion can be fashioned into a larger scale.

I also had great fun with media and feel that I have defined a style of drawing and lettering for myself that is very much a part of who I am.

So now I leave it to you, the reader to gain any more insight than I have already given you. I think it is all here, well, at least most of it. I hope you have enjoyed and if you are about to embark on your own thesis, dig your heels in and expect the time of your life.