

EXPRESS YOURSELF: ENGAGING SPACE AND SENSUAL EXPERIENCE
BETWEEN BODY, CLOTHING, AND THE BUILT ENVIRONMENT

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A THESIS BY TYLER WESTCOTT RICE: PRESENTATION MONDAY APRIL 21, 2014

WRITTEN THESIS

THESIS ABSTRACT	3
THESIS PAPER	4
THESIS ADDENDUM	16

DESIGN THESIS

PRECEDENT STUDY	17
SITE ANALYSIS	18
PROCESS WORK	19
FINAL PRESENTATION	27
DIGITAL DOCUMENTATION	40

ABSTRACT

The inspiration of fashion development and the execution of architecture re-development are bound within a common motif of personality and its intended, as well as unintended, expression. A fashion designers approach in addressing personal expression while embracing and reinventing history, although on a smaller scale, is applicable to the inherently intimate process of renovating and modernizing a house. An analysis of the similarities allows the development of a method to approach incorporating a blend of contemporary ideas with individual, or collective expression, while maintaining the significance of the original. A well-executed contemporary architectural intervention to a residential structure, even in the most culturally sensitive areas executed with careful skill and integrity can be more complementary by the contrast of new and old versus trying to copy or replicate the home. (Rogers, 1995) Thus it will ensure the continued use and value within the community and homeowner.

Express Yourself: Expression and Contemporary Architecture Integration in Residential Renovations within Urban Communities from a Fashion Design Method

Introduction

Personal expression through ownership and use of material objects is a significant part of American culture. This is evident in the clothing we wear, the cars we drive, and the homes in which we live.

In this paper I will analyze the similarities between fashion design and architectural design. Although fashion is more capricious than architectural design, the processes and trends are both stimulated by individual expressions of personal preferences.

Individuality and expression of identity are becoming increasingly influenced by an age of technology and the globalization of information exchange. Consumers are becoming more knowledgeable due to advances in technology resulting in readily available information. (Heard 2011) I will address the importance of incorporating individual personal expression into the design and renovation of an older home while simultaneously considering the vernacular of the surrounding community.

How can fashion design theories and methods be incorporated to—integrate contemporary architecture with personal expression in residential renovation?

Fashion and architecture are inherently different; however, both are rooted in fundamental aspects of design relating to identity, life, space, culture and environment. In this thesis I will make connections between fashion and architecture and will focus on understanding how historical influences within both fields can be incorporated with contemporary architectural ideas when renovating a house to reflect the vibrancy and vernacular of the community.

While they use different mediums, fashion and architectural preferences are choices, not necessities. Clothing the body for protection and building shelters against external elements are necessities, whereas fashion and architecture are a direct form of personal expression into the spaces and communities in which we live. There are several factors that influence the decision to opt for renovation over new home construction. For decades there has been a residential architectural trend focused around new construction as our culture is driven by a society of consumerist ideals. However, with rising costs for building custom homes and increased awareness of human impact on climate change, renovating an older home is more practical and attractive.

Many people are finding that renovation is financially feasible and provides more value for the money. It also allows them to retain the charm and character of the home while enabling them to express their own preferences. Another incentive for renovation and modernization of older homes is the desire for closer proximity to downtown urban environments that provide everyday conveniences and public transportation systems.

Renovating a house can be an incredible burden on the architect and the homeowner, as older homes are often unable to support contemporary lifestyles and may require a

new addition. The first question is how the addition of any new spaces will complement the existing structure and its surrounding environment and not detract from it. The second question involves looking at the architectural feasibility itself and how it relates to construction, efficiency of design and performance of the building. Establishing the acceptable size of that structure can be a difficult and subjective decision that is governed by the surrounding architectural style, the tolerance of that community and requirements of the city building department.

Every residential architectural project imposes in a specific historical context and despite the challenges presented by old homes, most have unique qualities that are worth preserving. With a little insight and adaptation, the homeowner's personal expression can be incorporated while respecting the history and character of the existing structure and community. It is important to embrace the historical and architectural elements of the home to create a meaningful dialogue between the old and the new, accomplished only through the successful integration of new design into the existing structure.

This paper is not intended to focus on the elitism of fashion and *haute couture*, but rather on how to incorporate personal expression into a renovation within a diverse community, rich with history. Fashion designers have continually reinterpreted ways of embracing history and reinvented it to give new life to old ideas. What we choose to wear affects people and the climate across the world. (Wit-Paul 2011) It tells the world who we are and what we value. There is a parallel with residential renovation, as it also affects the people and the surrounding community.

Environmental and cultural factors influence both fashion designers and architects alike. We can look at buildings and garments along a historical timeline to identify important cultural and economic conditions, stylistic preferences and new developments in technology and materials. (Hodge, Mears, 2006) It is important to examine these influences and to reinterpret them for a contemporary context, whether we are designing clothes or redesigning a house.

One important theory I have found relevant is the theory of Collective Selection. It is the idea that individuals become leaders of fashion trends, provided that their innovative choices are reasonably in line with the social climate and lifestyles of the times. Fashions emerge from a process of collective selection in which many people adopt the same trends as the individuals or sub-culture groups that initiated these trends. (Miller et al. 1993)

The success of new fashion trends is that each new fashion is an outgrowth or elaboration of previously existing fashion. New fashions are predicted to represent relatively small styling changes rather than revolutionary or visually dramatic changes from the recent past. (Sproles 2013) The innovator's prestige may also further legitimize his/her choice. Thus a new trend in collective tastes is established. An innovator's selections must be in line with the historical continuity of fashion to receive collective acceptance. (Sproles, 2013)

Architecture is successful in the same way, in that it emerges from an existing previous style or trend that has lost its popularity. In an age where variety and individuality are promoted and accepted by consumers as desirable, it becomes quite likely that minor year-to-year variations in fashion will be very acceptable. (Sproles, 2013) Likewise drastic changes in architecture within a community have to be adopted by the collective from subtle changes, reinterpreting the existing and not mimicking or copying. Contemporary additions to older residential homes that depart drastically from the existing structure must be carefully incorporated into the existing building, focusing on stylistic architectural details.

Methodology

I will begin by further defining personal expression as it relates to identity. I will then elaborate on historical influences upon fashion and architecture and similar practices of design in both fields. I will also analyze specific contemporary case studies of homes, architecture practices, fashion collections, and fashion designers that are influenced by both fashion and architecture. Lastly, I will analyze my own design projects in fashion and architecture that reflect historical influences on personal expression.

Personal Expression and Identity

What is identity? What is it in relation to architecture and fashion? Identity provides us with meaning in this current technological globalized information exchange society that we live in. Identity is a difficult term to define clearly, as there are many interpretations and meanings of it. A simplified definition might be that identity is a combination of who you are from birth to death and who you become as you change through experiences in life. This is based around the idea of sameness and difference. Our identities are constantly changing and evolving as they adapt to external influences. (Fiss, 2009) How we internalize and merge those influences with our own persona becomes our identity.

The individuality construct is one of the most often utilized theories in fashion research. For the majority of people, excessive individuality is usually avoided because of the desire to conform and be accepted within a group or community. (Miller et al., 1993) While some fashion theorists have noted that for many, self-identity is driven by changing styles and taking risks, few people are inclined to make drastic changes. (Sproles, 2013)

Within the bounds of group conformity, human beings have a desire to express their individuality through their adopted fashion styles that will identify them as up-to-date with the people in their group. The meanings attached to different styles may evolve over time, so individuals must continually re-evaluate their adopted styles. (Miller et al., 1993) Individuals are constantly searching for information and influences from those with whom they interact and admire. With selective influence, one person might be inclined towards athletic wear, whereas another person might be more interested in business formal wear. Preferences for style will vary based on lifestyle and environmental influences.

Historically, certain colors, patterns, textures, and forms have different representations and meanings for people in different cultures. The differences and depth to the variances that people reference and hold selective influence are a reflection of a person's individuality.

Colonization architecture is one example of the built outcome of recreating a style of particular interest and part of the identity of a group. This is an example of the process of environmental influence and adaptation to a new environment to retain their identity.

There have been many writers who have identified the importance of being able to interact in a personal way with architecture, especially with houses, in order to give proper expression to the personalities and social statuses of the inhabitants. Psychologist Anatol Rapaport argued for open-ended design in housing to permit occupants to take an effective part in the designing of their homes. John Turner, a 19th century architect, suggested that self-built housing not only meets a pressing need for low-cost shelter for the poor, but equally important, provides opportunities for self-expression within the built environment containing a rich communal identity. (Abel, 2000)

Both dwellings and clothing are used to shelter and protect the human body. The clothing we wear tells a story of our unique identity, and the homes that we live in tell a story of how we live within our identity. For some, this is a means of expressing creative values that draw from the past and help define the future. It can also tell a story of how we perceive ourselves and how we wish to be perceived by others.

Fashion | Architecture

Both fashion and architecture have a great deal in common ranging from their historical influences on each other to their design processes. They both address the issue of space and the enclosure of the human body. Textiles are the primary component of fashion design, but in some cultures textiles are also the material used for the dwellings. For instance, the nomadic tribes in the Central Asian grasslands make their tents and their clothing from materials available to them, such as hides and wool from their animals, and the design is influenced by practical purpose, to be easily transported. In Western societies the materials may vary, but the design of a structure is also influenced by its purpose, by historical influences and by

personal taste. Likewise, fashion design takes its cue from current textile trends, references to past styles and creative expression.

Fashion and clothing styles change quickly and the industry is often thought of as being superficial. Architecture is much more integrated into environment and community. Fashion designers create garments for the human body that influence how we move through space. Architects create buildings that impact how space interacts with the surrounding environment. Peter Zumthor notes:

"In architecture, there are two basic possibilities of spatial composition: the closed architectural body which isolates space within itself, and the open body which embraces an area of space that is connected with the endless continuum. The extension of space can be made visible through bodies such as slabs or poles placed freely or in rows in the spatial expanse of a room." (Zumthor, 1988, page 21)

Both fashion and architecture share similar creative processes. They both begin by taking an idea or a problem and working out a solution, first by exploring initial ideas through sketching, and then by transforming them into a complex three-dimensional form. (Brooke Hodge and Patricia Mears, 2006) Fashion and architecture have always developed parallel to each other but in the last 30 years there has been an increased borrowing and collaboration between the two disciplines for ideas and concepts in generating space and form. Both disciplines are looking for inspiration from each other through the use of materials and historical references for concepts and ideas.

While there are many important events and times of great influence and impact on both fashion and architecture, there are two that I wish to focus on: late-19th century-early 20th century Modernism, and the Deconstructivist movement from the late 1970s to the present. These movements are most critical and relevant to the focus of this paper.

The late 19th century-early 20th century Modernist movement was a significant historical marker of fashion design and architectural design. This was a highly industrialized era in which mass production was prevalent and a more dominant driving

design force. In response to this, architects and designers reacted with creative ideas about clothing and housing that broke rules and set new trends.



Fig. 1: Ad for Mercedes-Benz, 1927, outside Le Corbusier's Weißenhof house
<http://www.flickr.com/photos/38651247@N07/4978590360/>

During this time there were many architects who designed clothes, such as Frank Lloyd Wright, and many others who wrote about fashion and clothing. Architects such as Hermann Muthesius and Le Corbusier were concerned directly with dress, either to reform modern appearance or to reflect the deep desire to create a modern style to flow within their interiors.

Fashion and modern architecture are intertwined and are responsible for much cultural discourse and the diverse institutions within which it occurs. The Modernist architect's weakness for fashion is matched and intensified by the fashion designer's weakness for Modernist architecture. Modern architecture ends up being stitched ever more tightly to the realm of dress. (Wigley, 1995) Both fashion and modern architecture at this time brought attention to the theoretical idea of the fabrication of enclosure around structure in buildings and skin on the body. (Kinney, 1999) Smooth surfaces of steel and glass enclosed the spaces of many Modernist building designs, such as in Bauhaus style and

its American counterpart, International style, and could be equated to skin enclosing a body. With a final note by Mark Wigley about Le Corbusier and modern architecture:

"For Le Corbusier, it is not the fit that counts but the space defined by the shape of clothing. The body is just a prop for a work of art. And as an art, architecture is more of address than a suit. In fact, it is precisely, when describing the interiors of his Weisenhof houses that Le Corbusier forges the claim that women's dress is the model for a modern architecture, making the association between modernity, dress, and furniture." (Wigley, 1995, page 316)

The late 1970s and early 1980s marked another key historical shift in the development of fashion design and architectural practice. The term "deconstruction" originated from the writings of French philosopher Jacques Derrida in the 1960s as a way to contradict established conventions. "Deconstructionism" became the maxim for various disciplines, including architecture and fashion, and was architecture's response to Postmodernist attempts to reinstate historical references.

Deconstructivist fashion is often associated with unfinished, frayed, sloppy edges, odd pairing of mis-matched garments, using uncommon materials, and making loose-fitting garments. This style of fashion design was radically different at the time and not well received when it was introduced in the early 1980s. The first to introduce this radical design style were Japanese fashion designers Rei Kawakubo (Comme Des Garçons) and Yohji Yamamoto in Paris as part of their "ready to wear" collection. While the two designers were not actually "deconstructivist" designers, they used specific textiles and design techniques. They did not follow the punk style of design that chose to cut and slash inexpensive readily available clothing but maintained a respect for the craft of fashion design.

Kawakubo drew inspiration from odd objects such as a crumpled pillow and a frog while still maintaining somewhat of a classical form. Yamamoto proposed new forms of dress for women, particularly celebrating the space between the woman's body and the fabric, which was very loose fitting and architectural.

Their garments were carefully made with a basic respect for textiles by minimizing cutting and sewing and emphasizing the inherent quality of the materials. Most of their garments were one-size-fits-all featuring asymmetrical patterns with holes, sheer fabrics, tatters, and unfinished edges. Their designs starkly contrasted with those of other designers of the time, challenging conventional theories of fashion. They subverted notions of gender by incorporating and pollinating historic elements of men's and women's garments into one another in contrast with the highly sexualized and form-fitting designs at the time, embracing things like imperfection. (Brooke Hodge and Patricia Mears, 2006)

In the year following the radical introduction of Kawakubo's and Yamamoto's fashion collection, architect Bernard Tschumi won an international competition to design Parc de la Villette in Paris. The design for the project was a collaboration between architect Peter Eisenman and the philosopher Jacques Derrida. This was the first introduction of deconstructivist architecture to a larger audience.

Architecture and deconstructivism is best explained with a quote by Mark Wigley:

"Deconstruction itself... is often misunderstood as the taking apart of constructions. Consequently, and provocative architectural design which appears to take structure apart whether it be the simple breaking of an object or the complex dissimulation of an object into a collage of traces has been hailed as deconstructive... on the contrary, deconstruction gains all its force by challenging the very values of harmony, unity, and stability, and proposing instead a different view of structure; the view that flaws are intrinsic to the structure. A deconstructive architect is therefore not one who dismantles buildings but one who locates the inherent dilemmas within buildings." (Wigley and Johnson, 1988, page 11)

Common elements in deconstructivist architecture consist of irregular geometric forms as part of the structural system. The forms are no longer conflicting pure forms but rather conflict within themselves. There are many notations and rotations of grids, warped

planes, diagonal elements, displaced functions, perforations, exposed structural elements, and use of different materials.



Fig. 2. Vitra Fire House

Among the many deconstructivist architects is Zaha Hadid, who embraced many of these qualities in her first free-standing building, The Vitra Firehouse on the campus of the Vitra Furniture Company in Weil am Rhein, Germany. The firehouse features concrete and glass elements in a layered fashion with walls that puncture, tilt, and break according to functional requirements. The front of the building appears very closed, heavy and massive but the sides and rear of the building are open and transparent to symbolize that the firemen are constantly in tension and on alert. Hadid's work suggests a very fluid notion of fashion and space and responds to the way humans move through space in architecture.

Through the 1980s and the 1990s designers continued to show deconstructivist elements. Similarly, fashion and architecture have followed ever more parallel aesthetic directions due in part to an increasing cross-disciplinary dialogue between the two fields. Such examples include fashion designers Maison Martin Margiela, Rei Kawakubo, and architects Herzog & de Meuron, Frank Gehry, and Zaha Hadid.

One notable example is the work of Maison Martin Margiela. His designs are described as deconstructed and are among the most conceptual and complex in the industry. His method largely consists of disassembling vintage clothing and reassembling them into garments that are completely new. Many of

his collections have themes of age, decay, displacement, distortion, and transformation. They look as if the pieces are still in progress and could evolve and change with time. He also uses conventional tailoring techniques and garment elements such as pockets, collars and cuffs in new and inventive ways, combined with extremely delicate and sophisticated construction techniques. Through his work Margiela is revealing the possibilities of creating new identities for both the spaces and the clothes through a broader re-visioning of the processes of use, wear, recycling, and regeneration, and reclamation. (2104)

Margiela's work can be compared to that of architect Frank Gehry. My second case study is his personal residence in Santa Monica, California. His family home, a 1920s Dutch Colonial bungalow, incorporates a series of new spaces that were added on to the existing house. The project stretched over a decade from the late 1970s to the mid-1990s. The new spaces were a subtraction from the existing structure and addition of a new structure using readily available, off-the-shelf materials such as chain link mesh, plywood and corrugated metal. The spaces are a drastic contrast to the existing house, with their irregular forms and different materials, while still respecting the existing structure. The two elements meet in certain spots but maintain their own respective identities.

Fig. 3 The Gehry Residence, Santa Monica, CA



<http://abduzeedo.com/architect-day-frank-gehry>

This project correlated with many of the projects in his practice at the time, which consisted of taking buildings apart and re-assembling their elements in new and unconventional ways. (Brooke Hodge and

Patricia Mears, 2006, page 46) Throughout his career Frank Gehry has impacted the profession and the world with his radical buildings. His current work is largely focused around forms linked to art and sculpture, using highly advanced computer-modeling software to generate the designs.

The next housing examples bring together ideas from outside of architecture, such as fashion design. The architects use many tectonic strategies from fashion, such as weaving, folding, draping and wrapping, using materials in non-traditional forms to articulate their buildings' facades, or skins.



Fig. 4. The Curtain Wall House
http://www.designboom.com/history/ban_curtainwall.html

The curtain wall house in Tokyo, by Shigeru Ban, plays off the Modernist themes of skin and building and enclosure. He reinterprets the use of a glass curtain wall system by using fabric instead of glass for the outer enclosure of the home, transforming the idea of the domestic curtain system. Curtains wrap around the entire house, working in conjunction with the inner series of sliding glass doors, so that when drawn they provide protection from the elements.

"House in New England" by Office dA features several distinct exterior skins. Two sides are clad in cedar, in harmony with the local vernacular, and the other two sides consist of a vast array of windows. The rest of the house is clad in black rubber EDPM skin similar to a "couture" wet suit garment. These houses by Ban and Office dA both play with the notion of transparency and change, creating an interesting dialogue between materials from the exterior and the interior through texture, light and movement.

Integration and adoption of minimalist deconstructivist aesthetics by world leading architects and fashion designers of ready-to-wear and *haute couture* has caused a drastic shift in both industries for more than 30 years. As Hodge notes:

"The paradigm shift in architecture caused by deconstructivism and most visibly the deconstructivist architecture exhibition gave way to an unprecedented plurality in architecture, making room for multiple approaches, aesthetics, and ideologies. Since 1988, there has been no one dominant style or architectural movement. The MOMA exhibition-and, moreover, the theoretical discourse that informed and surrounded it - suggested that multiplicity and fragmentation can coexist, opening up new ways of thinking about and building the architecture of the future." (Brooke Hodge and Patricia Mears, 2006, page 46)

The Tyler Westcott Rice Collection

One of my own investigative design projects is a collection of clothing designed to combine fabrics, garment structures and types with contrasting opposites not commonly paired together. The title of the collection is "A love affair... the pairing of opposites." The objective was to create fashionable garments that reflect today's styles and trends and to begin to understand the process of fashion design from an architectural perspective. The entire collection is made from re-purposed, mass-produced garments and fabrics found locally in the Oxford/Cincinnati area.



Fig. 5 Model Garment No. 1 The Tyler Westcott Rice Fashion Show 2013

Inspiration for the designs stemmed from my own living experiences and from the designers studied for this thesis. The collection builds off ideas of Postmodernism and Deconstructivism of the late 1970s and early 1980s. It incorporates variations on the same themes, using different and new materials and focusing on six elements: transparency, light, movement, pattern/repetition, color and transition.

We have moved from Deconstructivism and shifted towards the environmental movement in fashion and architectural design, which is focused around the promotion of ecological welfare of the planet. (de Wit-Paul 249, 2011) Public awareness of the importance and the benefits of reusing our existing urban housing stock has become more prevalent with the onset of this movement. This in part was the impetus for my second investigative project, the renovation of my 1906 cottage that I bought to live in as I attend graduate school at Miami University. Working between the two disciplines, the same six principles followed in the design process for the clothing collection could be incorporated into the renovation. It is

a living experiment between the two that allows me to express my own identity while taking into consideration the history of the house and the community culture. The layering of contemporary architectural ideas with the six elements of transparency, light, movement, pattern/repetition, color, and transition function within the existing house but set the new apart from the old.

Tremont

For the architectural design portion of this thesis, I'm going back to my own roots within the Rust Belt of Midwest America. The Midwest has a high stock of urban homes built in the late 19th and early 20th centuries during a period of booming growth. These homes have a unique charm and character and exhibit a particular attention to craft and quality that make them very durable and worthy of preserving.

I will focus on the urban community of Tremont/Ohio City, located within the city limits of Cleveland. Tremont/Ohio City is one of Cleveland's oldest neighborhoods with many beautiful historic structures reflecting the rich cultural heritage of the community. Tremont is an eclectic community of residents and diverse architectural styles.

There are many historic homes in Tremont that are highly desirable and excellent candidates for renovation. Many of these houses need someone to evaluate them to determine what is important to save and what should be added. The community's dense, rich cultural history deserves a careful approach to the integration of current contemporary ideas.

Conclusion

The number of people wishing to renovate an old home rather than build a new one is increasing. In areas such as Tremont it is critical to respect the history and culture of the community during the renovation process. The design practices of both fashion and architecture help to equip the urban inhabitant with a form of personal expression through material objects.

"Clothing and architecture overlap to fashion the contemporary city. Yet both are about far more than retinal stimulation, fabrication, and fantasy, the spectacular or superficial. Rather they articulate our experiences of being in the world and strengthen our sense of space and self." (Crewe, 2010, page 2105)

Clothing and architecture are physical representations and manifestations of personal expression within our environments. A fashion designer's approach in addressing personal expression while embracing and reinventing history is applicable to the inherently intimate process of renovating and modernizing a house.

We must not lose focus on the urban environment and community during the designing and renovation process. For success with any type of modification to an older home, the materials, color, and architectural style must relate comfortably to its surroundings. "When making any intervention in a historic setting, no matter how minor, the question of how this new part will fit within its surroundings must constantly be asked," Richard Rogers stated in a broadcasted lecture by the BBC.

"Restoring old buildings to their supposed original condition is, I would argue, a spurious notion. The reality is that buildings have always been adapted, reshaped, redecorated, replumbed and relit throughout their lives. But this living process grinds to a halt in the face of over-zealous preservation. As a result, buildings become more inflexible, more expensive to convert and constrict new activity. Worse still is the practice of preserving the facades and hiding an entirely new building within. This expedient solution to preservation reduces an interesting building to the status of a historical shell - heritage camouflaging a modern, and usually banal, commercial building.

"By contrast, history shows us that even our very best buildings can be robustly altered and modernized to respond to contemporary needs, and do so by creating a dialogue between old and new." (Rogers, 1995)

The focus in both fashion and architecture is neither preservation nor replication, but the embracing of history, memory, and cultural

patina in the design process while integrating contemporary aspects. This creates a contrast between the new and old, initiating a dialogue. The new architectural solution should establish its independence from the existing house yet should avoid undermining its original integrity.

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ADDENDUM

POST FALL PRESENTATION COMMENTS

After the completion of the fall presentation of the thesis paper, the comments that were given were somewhat skeptical of the idea of "fashion" and architecture. While they found it intriguing they also didn't buy into it. I believe that what the audience was troubled by was the word "fashion." Moving forward with the writing and design part of this thesis the focus was more around apparel or clothing in architecture and its relationship to the body and form and less about fashion ideas or principles.

SITE ANALYSIS

After I had decided Tremont, OH would be the ideal place for my design project I set out identifying a number of different sites and analyzing them to find which one would be the best one for applying my design theories. I concluded that the best site were two small houses built in the late 19th century that occupied a small city block overlooking an industrial park. The lot was small and had many design challenges in integrating new residential spaces as well as creating privacy and addressing the streetscape.

DESIGN PROCESS

The Tremont Overlook, in Cleveland Ohio is a multifamily housing project that incorporates new and old structures, exploring and incorporating layering and spatial engagement as intimately clothing does to the human body. Layering – transparency – overlapping – light – repetition – re-use – intersection are the basic design fundamentals of this project. The overlapping and intersection of historical elements, city pattern and repetition of Tremont and orientation to the downtown Cleveland grid are what drives this projects organization. Simple forms, sliding partitions, open concepts, indoor / outdoor relationships similar to contemporary Japanese architecture are also elements that were incorporated into the design project.

Architecture is something that should be sensual and exciting stimulating our emotions and sexual desires. I believe that architecture should not just be about the form or the singular spaces that are enclosed under one envelope but should be about the space in-between spaces and their experiences and

how does the body relate to the spaces we inhabit. Both the body and the settings it inhabits should be seen as one.

This is important to every space in which we occupy. Creating experience and memory through everyday basic encounters as we move and occupy space. Architects should think about the body within an interior in the same way they imagine it within the environment. When the space of the in-between becomes realized as a space of its own it allows us to engage with the surrounding spaces and environment.

Imagining architecture as clothing may offer profound new ways of visualizing and exhibiting architectural discourse and practices as sensory emotional registers. Emotions are brought up when certain feelings are evoked or experiences similarly as our clothing does to our senses. Clothing revolves around people and architecture should too. Clothing is the first level of shelter to our immediate body as we move and occupy space. Architecture is shelter and emotional protection from the larger environment and the weather at a larger scale for many people. Just as clothing, architecture can push and pull away from the outer enclosure defined by walls between the interior and exterior and walls that partition and divide spaces in the interior of buildings.

Clothing accentuates reveals and or conceals the body. Clothing is just an abstract form but is only brought to life once the body intersects with it. Clothing is sensual because of its close intimate nature. It is sexual due to its close contact and the creation of the intimate zone between our skin and our clothing.

The design theory for this project is based on architecture that engages the body in the similar intimate way that clothing does. It is an architecture that moves, that is lighter and is more tactile. Materials tactility architecture to allow us to engage similarly with our clothing or as our clothing does with our bodies. It creates spaces with materials that blur traditional boundaries of space creating space in-between and intimate sense of shelter and protection. Clothing pushes, pulls, reveals, and conceals the body in a sort of veiling form.

The same principles of layering, wrapping, threading, sewing, folding, pleating and draping of garments provided the theoretical framework for architects to create a building that has both material and emotional spaces; solid yet sensuous. It was focused on creating spaces that are in-between spaces. The zones that are can be occupied but perhaps don't have a particular function other than for the body that occupies it and bringing it to life by moving through or being in it.

I believe that there are five things that make a good sensual architecture that embraces the body and engages the in-between space similar to clothing. The five things are materiality, layering, color / light, indoor-outdoor principles, and historical reference.

A variety of materials were used and were incorporated in a layering style. Translucent materials such as glass best suited for blurring boundaries between spaces. Including glass and other translucent materials on the outer perimeter of the building allows for indoor – outdoor spaces that engage with the surrounding environment and community.

CLIENTS

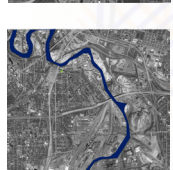
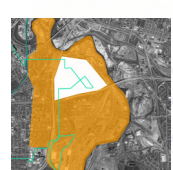
The clients for the project were those that would be compiling a majority of the population in the future. The project is designed for non-traditional households. Those that do not fit the traditional post war nuclear family type. They consist of single parent households, elderly households, young mingles, same sex, couples, interracial couples, and childless middle-aged couples.

In addition to being designed for non-traditional households the project was also designed for those who work from home. The digital revolution of the 1980s led to a significant increase in the number of home based businesses. In 2007 24 million Americans worked either full time or part time out of their homes doubled from 1990. Estimations that more than 2 million home based businesses will be added by 2015. Because of these high statistics I felt that it was appropriate to take it into consideration for the design.

CONCLUSIONS AND DESIGN PRESENTATION FEEDBACK

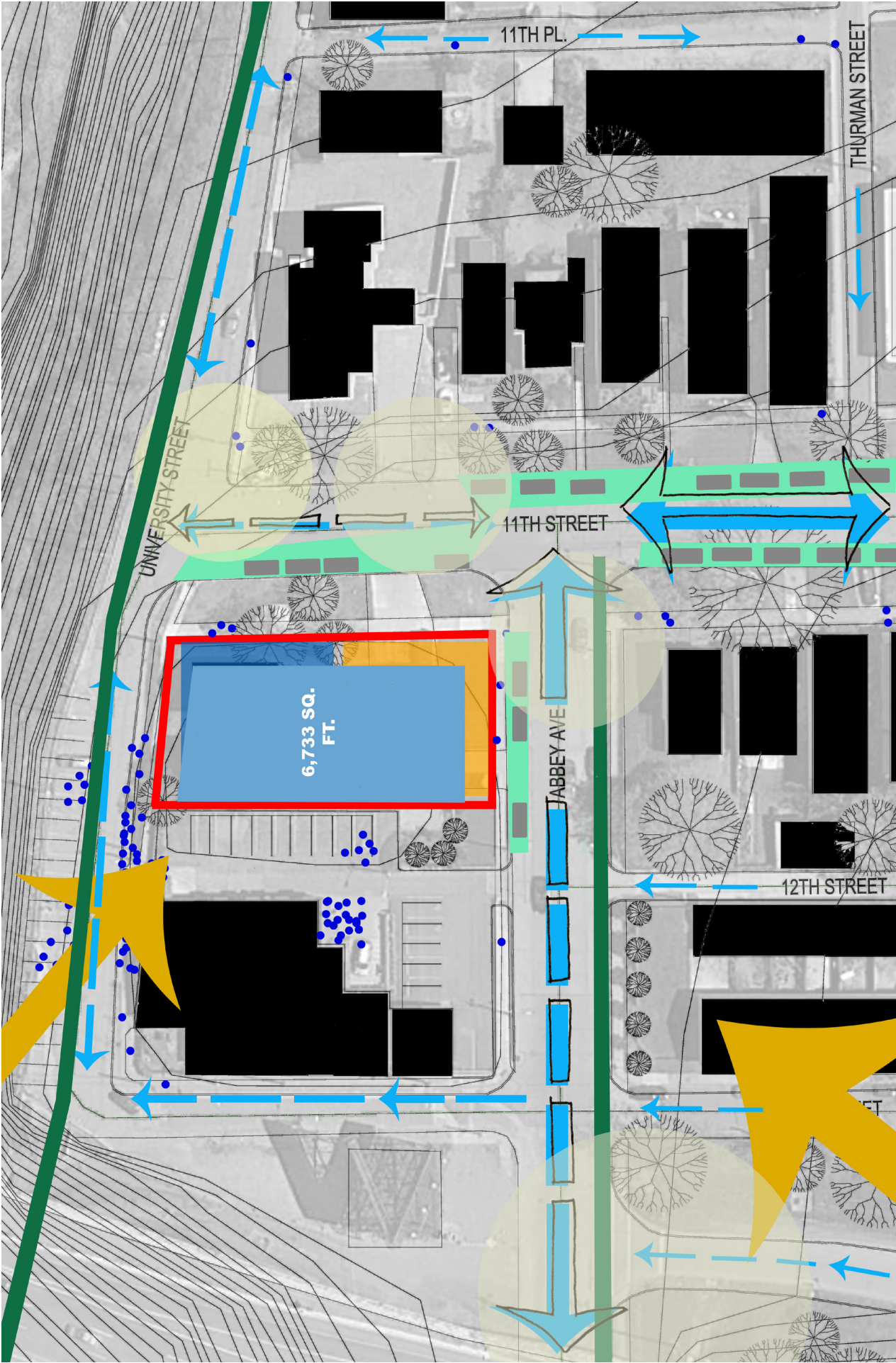
During the final design presentation there was lots of praise from the jurors on the design process and the level of detail achieved in the design. However they also had some issues still with the integration of clothing and apparel theories. They felt that it was not abstracted enough or pushed far enough. They were hoping to see more of the blurring between spaces and indoor-outdoor qualities. They were also would have liked to see a further exploration of material research. I appreciated their feedback and I also agree with them. Given a few more weeks of design I could have done this.

A HOME



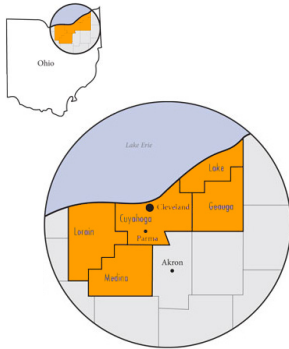
A home is a place for gathering, a place for resting, and a place of shelter. A home has always been centered around the hearth, kitchen, or fire, the place where food is prepared and served. Homes have evolved from single rooms where all the functions occurred in one room to many rooms. What is the home today? What I wish to achieve with this design thesis is to...

- Design a multi family residential mixed use building(s)
- A multi family home that promotes community engagement
- Articulating old and new architectural elements
- To Look differently at how today we live, work, and relax in the urban context of Cleveland, OH and how can they shape the way we live and work?
- To engage visitors to Solokolowski's Polish Cafeteria and surrounding neighbors
- To create an architectural "anchor / model" for the West Side community of Cleveland, OH.
- To design a space that
- To create a commercial / business space to draw and engage people to this site.
- To focus on embracing the garage rather than trying to hide it because it has played a major role in the development of our world and our country.
- Creating spaces that incubate new businesses or ideas to promote engagement, creativity, and innovation and development
- To find similarities of fitting and wrapping in the design as in both architecture and fashion as they pertain to layering and enclosing space.
- Homes are not about their size in square feet but in the amount that they can accommodate comfortably.
- To focus is spatial comfort/ "fit" and body fit in clothing and in architecture.
- To create a home(s) that foster comfortable living, creative spaces, and healthy living.
- Enclosure & Space: Intimacy of Personal Space What is intimate space?
- Personal Space that is both culturally and psychologically comfortable
- To focus on detailing inside the home and outside the home with details that can be universal and unique to the current or future occupants.
- is flexible to accommodate different uses and occupants for current and future uses, reflective of unique identities/styles and lifestyles, different financial backgrounds
- To have homes that constructed and designed using readily available materials reclaimed or purchased at Home Depot or Lowes, in new and innovative ways.
- To create interior spaces that engage with outdoor spaces and people within the community
- Creating a home from the outside is similar to seeing skin through a garment, parts, and pieces but not all... from principles of exposing skin in fashion
- Reflecting life and lifestyle from the inside of the home to the outside of the home
- Revealing different layers – Layers are personal style and values
- To focus on space in between the home and the community the mediating layer between home and community local and regional
- The mediating layer between body and space of the built environment
- To have the needed functional spaces such as hallways incorporated to accommodate more functions so they are not as wasteful spaces of square footage
- To create a better experience- everything is an experience how do we make everyday experiences more enjoyable?
- FLEXIBILITY + TRANSPARENT HOME = FLUID FUNCTIONING HOME TODAY



IMMEDIATE SITE PLAN DIAGRAM

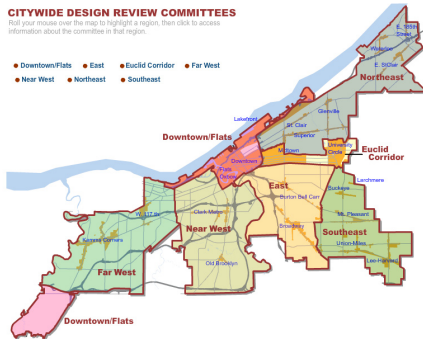
SITE ANALYSIS



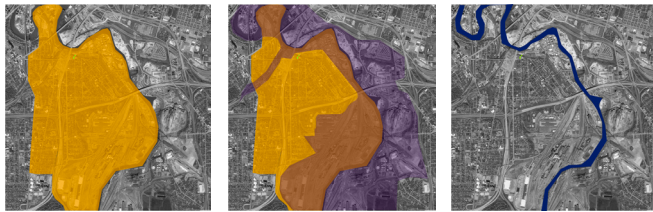
CITYWIDE DESIGN REVIEW COMMITTEES

Roll your mouse over the map to highlight a region, then click to access information about the committee in that region.

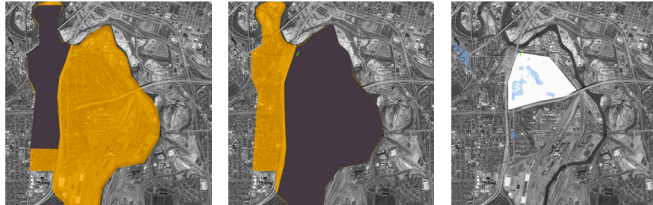
- Downtown/Flats ● East ● Euclid Corridor ● Far West
- Near West ● Northeast ● Southeast



SITE LOCATION: TREMONT, OH-NEAR WEST SIDE NEIGHBORHOOD, CLEVELAND, OH



1. TREMONT BOUNDARIES
2. INDUSTRIAL ZONES
3. CUYAHOGA RIVER



1. UNDERDEVELOPED TREMONT
2. HEAVY DEVELOPED TREMONT
3. HEART OF TREMONT



1. FREEWAYS
2. PLATEAU LINE
3. CALTHORPE AND ASSC. DEVELOPMENT



1. NATIONAL HISTORIC DISTRICT
2. MAIN STREETS
3. BUS ROUTE

SITE: 1103 UNIVERSITY ST.



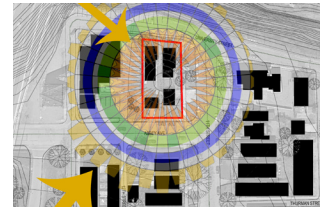
NEW-EXISTING



NEW BIKE PATH



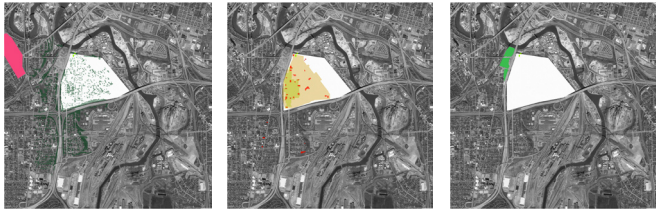
PEDESTRIAN MOVEMENT



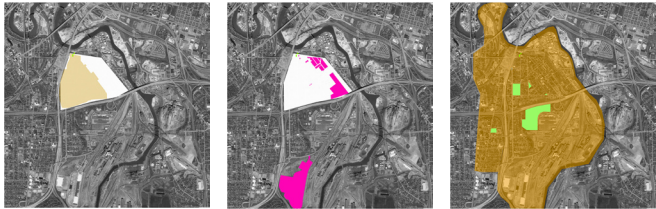
WIND



- 1. FUTURE DEVELOPMENT
- 2. NEW BIKE PATH
- 3. SECONDARY STREETS



- 1. VEGETATION
- 2. HISTORIC SITES
- 3. FUTURE PARKS



- 1. LOCAL HISTORIC DISTRICT
- 2. NEW CONSTRUCTION
- 3. CITY PARKS



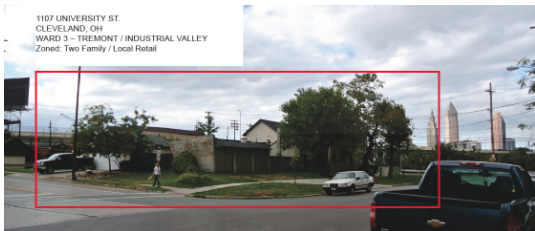
VEHICULAR
TRAFFIC



PARKING



LIGHTING



SITE
PHOTOS





**1. Christian Alexander Fitzgerald II
Luca Czurchry-Vistica (Croatian-Swiss)**

- Dating for 6 years
- Luca's an engineer for ABB travels around the world
- Christian is an artist/entrepreneur
- They are both Mercedes enthusiasts
- They have a Mercedes G63, 2014 Mercedes S, Mercedes Wagon, and a 280SL convertible, Mercedes 560SEL limousine, Range Rover Sport Supercharged.
- Late 20's early 30's

Christian and Luca have been together for 6 years. They first met in Europe when Christian was traveling abroad during his college studies and Luca was on a business trip. Christian is a prominent artist / entrepreneur in the West Side community. He helps organize many fundraisers and charities as well as creating unique works of art and sculpture. Luca travels around the world a lot for work. He often spends more than a week traveling. When he is home they enjoy going out and entertaining guests. They also enjoy traveling to the lakeside and winter retreats in the mountains to ski. Luca has family in Croatia and Switzerland and him and Christian try to visit them together at least once a year. They have a Doberman named Maximillian (Max).



**2. Lorelai (Lori) Foster-Le Blanc PHD
Ronaldo (Ron) Pierre Le Blanc**

- Drive a Volkswagen, and a 1976 Cadillac Eldorado Convertible, Ronald has a Harley night rod motorcycle
- Swingers
- Married 30 years
- Ron is a retired accountant
- Lori is an adjunct professor at Case Western Reserve
- They like to travel a lot
- Spend winters/ spring in the south of France
- Enjoy entertaining guests at home
- They want a low maintenance space / house

Lori and Ron are a very eclectic couple. They are swingers who enjoy art, food, and traveling. They are partially retired and spend only summers and falls in Cleveland and spend winters and springs in the South of France where Ron is from. Ron grew up there but when he was 13 he moved to the US with his family.

Lori and Ron enjoy spending their time in their town home. They enjoy having their morning breakfast in their courtyard. They typically spend their day working around the house or running errands around town. In the fall Lori teaches a class at Case Western University.



3. Andrea Marie Young

- Drives a Chevy Camaro
- Early mid 20's
- Car storage isn't as important
- Financial advisor / actuary
- Likes to go out on weekends – not so keen on entertaining at home
- Enjoys traveling home to the Ohio countryside to visit family

Andrea (Andy as some call her.) is a very outgoing enthusiastic financial advisor at a prominent downtown Cleveland consulting firm. She is a recent transplant from the central Ohio countryside. She enjoys meeting and making new friends and attending sporting events with her friends.

Andrea is an early morning riser and enjoys getting a head-start on work. Her morning typically starts with breakfast and planning her day from her dining room table. She is usually out the door and headed to work downtown by 6:30 a.m. During the winter months she works long hours and isn't a home much. But when she is working long hours she loves to come home relax with a bottle of wine and enjoy a good movie. Her favorite place to relax is in her living room or her bedroom. On weekends she enjoys relaxing, sunbathing, and spending time with friends.



4. Alexander Jason Ciccone

- Medical Sales Rep
- Early 30's
- Dating guy named Donnie
- Works long hours

Alexander is an aspiring professional in the medical sales field. He is a hard worker but also enjoys a good party. He enjoys spending time with friends and going out to nice restaurants and bars on weekends. He also enjoys having guests over for dinner drinks and entertain. He has been dating Donnie for almost a year and Donnie spends a lot of time at his apartment / townhouse. Some of his hobbies include, traveling, cooking, shopping, and playing basketball.

A typical day for Alexander includes him dragging himself out of bed in the morning and going to work. (Not the biggest fan of mornings). He typically works 9-6 and is home by 6:30. When he is not meeting up with friends after work he enjoys spending time at home with his boyfriend and watching movies, working out, and enjoying some real nice red wine.



5. Holly Prokop

- Drives a 1990 Volvo 240 Wagon
- 7th Grade History teacher
- Doesn't travel much- can't really afford it
- Late 20's
- PJ loves playing soccer

Holly and PJ are a young mother and son. Holly is a middle school teacher. They spend their weekends together at school sporting events or socializing with other friends and family around town. They don't travel much but once a year they take a short family vacation with the grandparents.

A typical morning for Holly and PJ starts with Holly getting PJ ready for school. She makes his breakfast and packs his and hers lunches. They usually are running late and run to the car and speed off to his school. After school Holly picks up PJ and takes him home to for a snack and a quick change into his soccer uniform. After soccer practice they return home for dinner, homework, and to prepare for the next day. PJ goes off to bed and Holly spends time watching movies or television catching up on her grading or lesson plans.



Preston James Scott (PJ)

- 6 years old
- Loves soccer
- Loves to paint and draw

PJ is a young spirited 6-year-old boy who loves sports especially soccer. He lives with his mother Holly full time and visits his father 2 weekends a month. When PJ is not playing soccer he loves to play with Legos and draw. His favorite color is orange and his lucky number is 7 (his jersey number). He hopes to someday grow up to be a professional soccer player and travel the world.



6. Timothy Paul Williams (Tim)

Tim enjoys working from home shop / garage repairing and selling bicycles along the new bike trail. He lives alone with his dog Chester. Tim usually eats out or orders food in and spends his time with his friends at local bars and outdoor sporting events. He likes to travel and participate in outdoor recreational activities. He doesn't have many guests over except for the occasional overnight guest.

Tim typically awakens in his studio apartment with Chester sleeping on the edge of his bed. He gets out of bed where he quickly showers and gets ready for his day. He heads to his kitchenette where he makes some coffee and toast and reads news articles or reads his favorite outdoor enthusiast blogs on his iPad. After he and his dog Chester are finished with their breakfast he takes Chester for a walk to do his business. After his and Chester's walk he heads back to open up his small bike repair shop. He is greeted by his one employee Nick that help him manage the store and repair bikes. He typically works until 6 or 7 when he closes up the shop and heads back to his apartment. He begins by planning his evening and what he is going to make for dinner. He either goes out with friends or stays in for dinner and plays with Chester while he is shooting hoops in front of his shop.

DESIGN PROCESS



VERNACLULAR ARCHITECTURE

- SIMPLY HOMES
- TYPICALLY TWO OR THREE BAYS
- PICKED WINDOW OPENINGS
- POPPS OF COLOR
- DETAIL SPENCER IS COMMON
- LEE: BROWN SPACES
- COFFED SHOPS WITH LARGE STOREFRONT WINDOWS
- GABLE ROOF'S
- GABLE SILL'S ARE COMMON
- BRICK IS MOST COMMON
- WOOD SIDINGS IS ALSO VERY COMMON
- FRONT PORCHES ARE SIGNIFICANT SPACES TO ENGAGE WITH OTHERS ON STREET
- GARAGES ARE NOT



UNIT A
Christian Alexander Fitzgerald II & Luca Czurczy-Vistica (Croatian-Swiss)



UNIT B
Lorelei (Lori) Foster-Le Blanc PhD & Ronald (Ron) Pierre Le Blanc (French)



UNIT C
Andrea Marie Young



UNIT D
Alexander Jason Ciccione



UNIT E
Timothy Paul Williams (Tim)



UNIT F
Holly Prokop & Preston James Scott (PJ)

Christian and Luca have been together for 6 years. They first met in Europe when Christian was traveling abroad during his college studies and Luca was on a business trip. Christian is a government architect in the South of France and Luca is a business developer in the West Side community. They hope to open many businesses and continue to travel as a couple. They are currently in the US with their family and are looking for a new home in the US with their family.

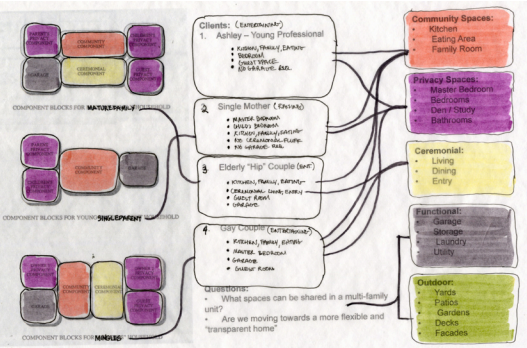
Lori and Ron are a very active couple. They are engaged in many activities, including running and hiking. They are currently in the US with their family and are looking for a new home in the US with their family. They are currently in the US with their family and are looking for a new home in the US with their family.

Andrea is an early morning runner and enjoys getting a head start on work. The morning typically starts with breakfast and planning for the day from her dining room table. She is usually out the door and headed to work downtown by 8:30 a.m. During the week, she works from home with a focus on sales and enjoys a good meal. Her favorite place to relax is her living room or her bedroom. On weekends she enjoys hiking, reading, and spending time with friends.

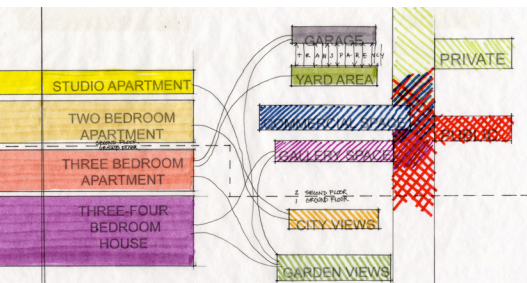
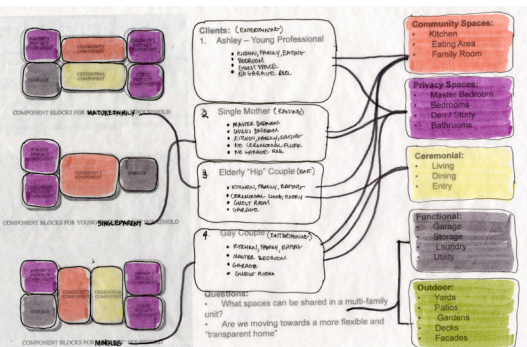
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CLIENT PROFILES



DESIGN PROCESS



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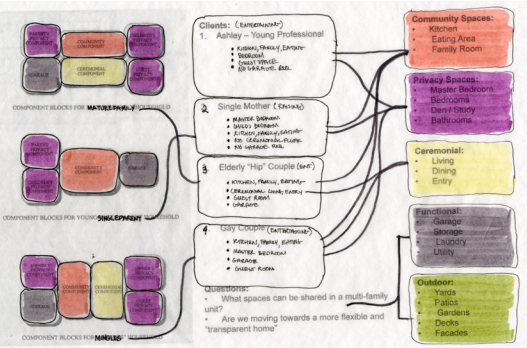
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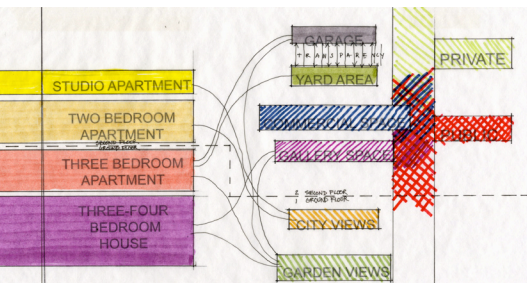
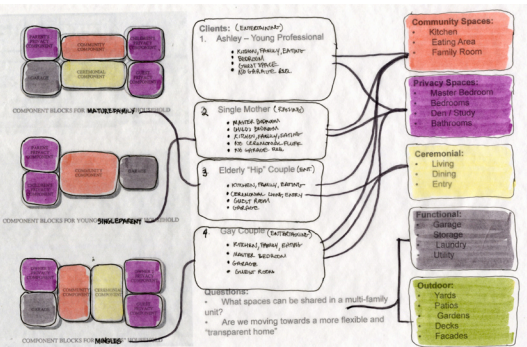
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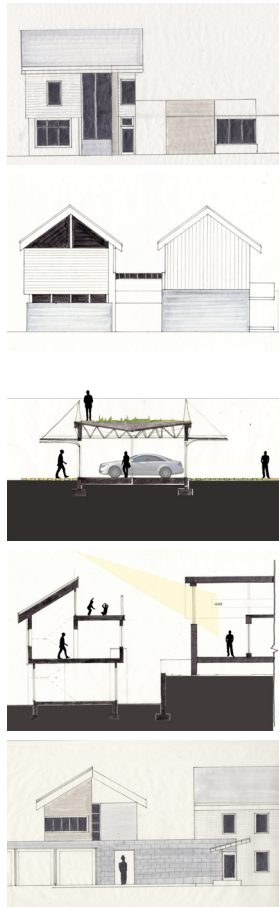
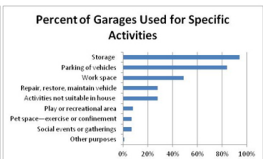
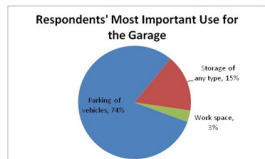
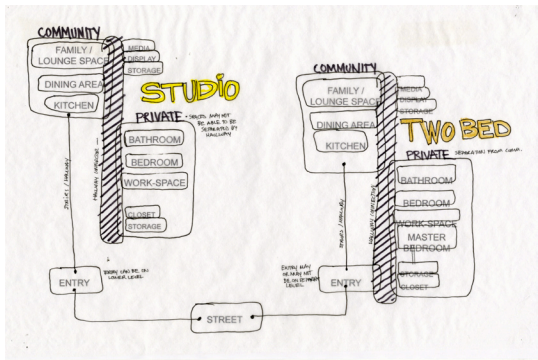
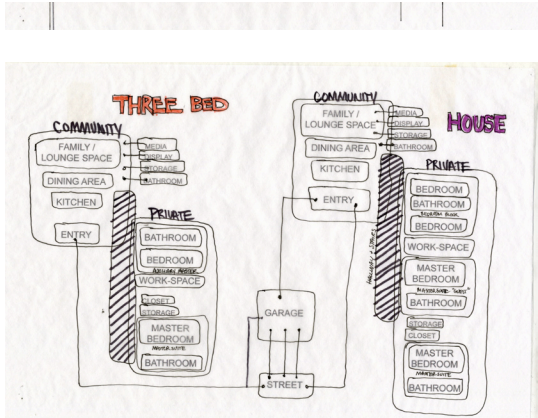
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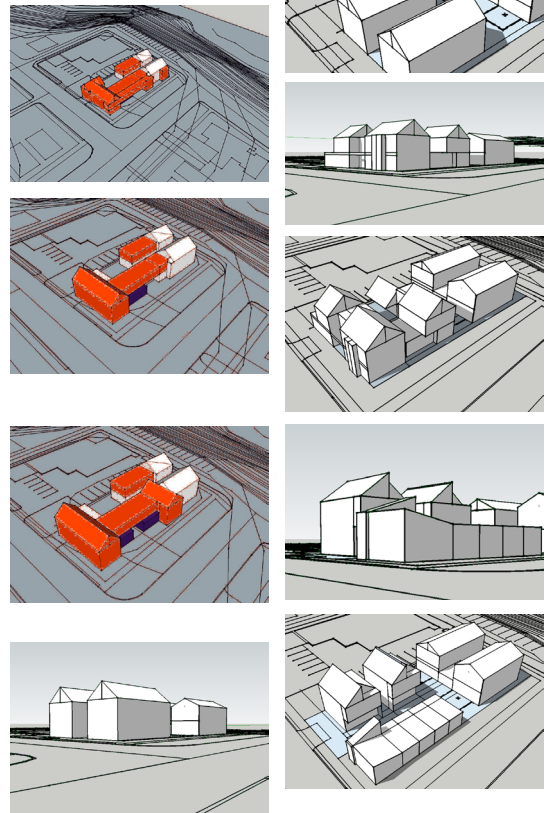


CLIENT PROFILES





DIGITAL PROCESS MODELS



DIAGRAMS

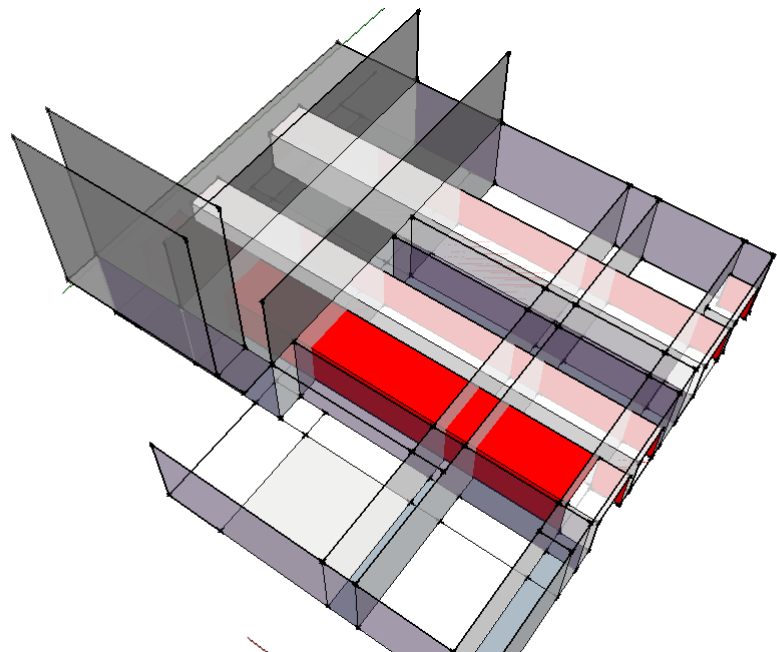
DENSITY



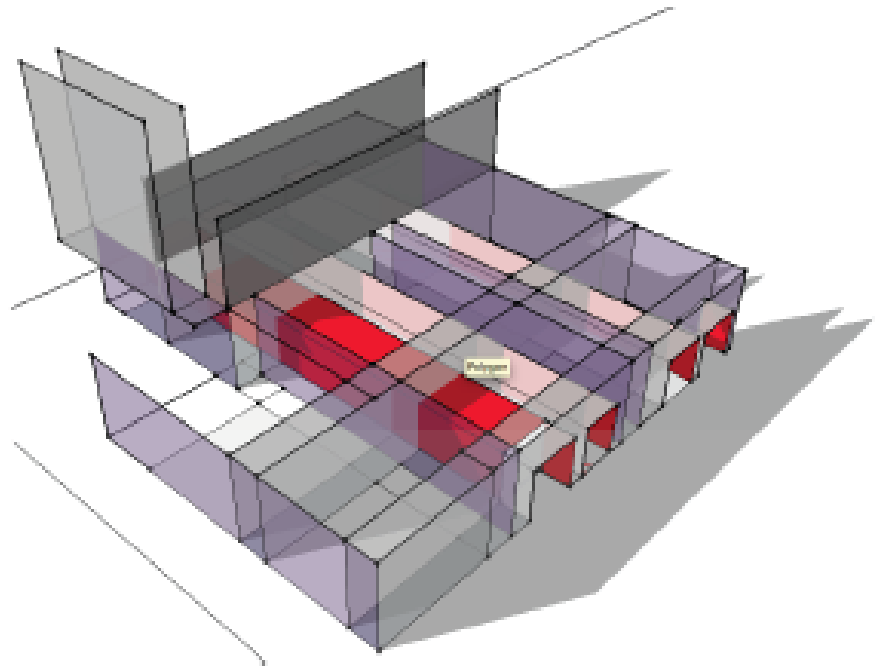
SPACE
IN-BETWEEN
SPACE



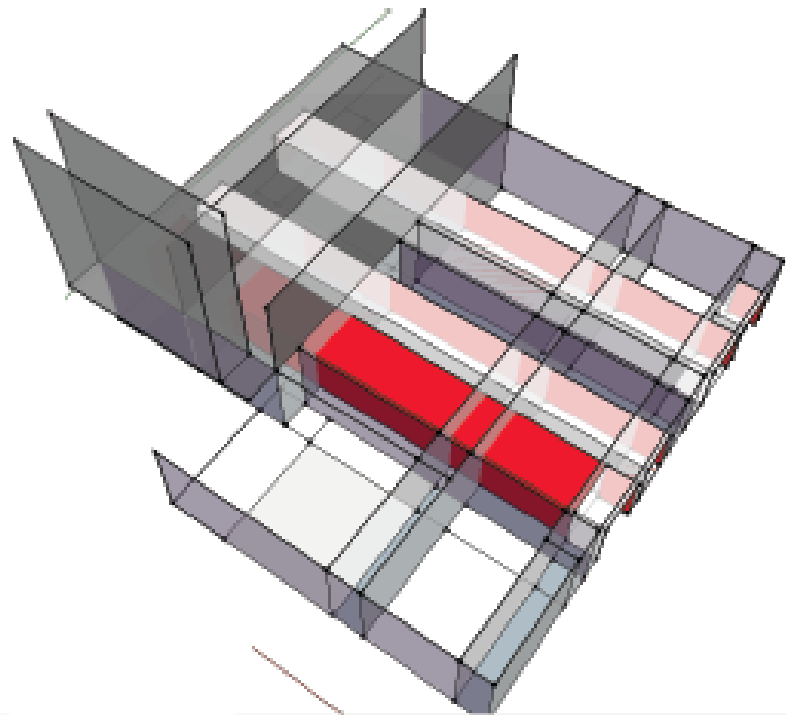
LAYERS 1



LAYERS 2

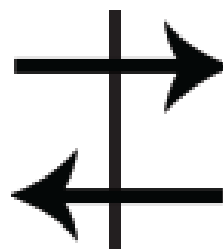


LAYERS 3



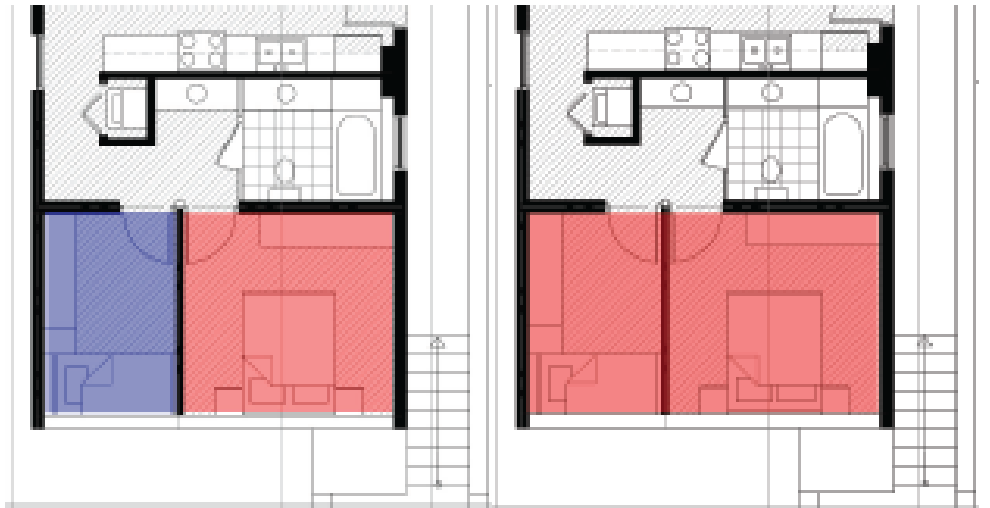
BLURRING
BETWEEN

INTERIOR

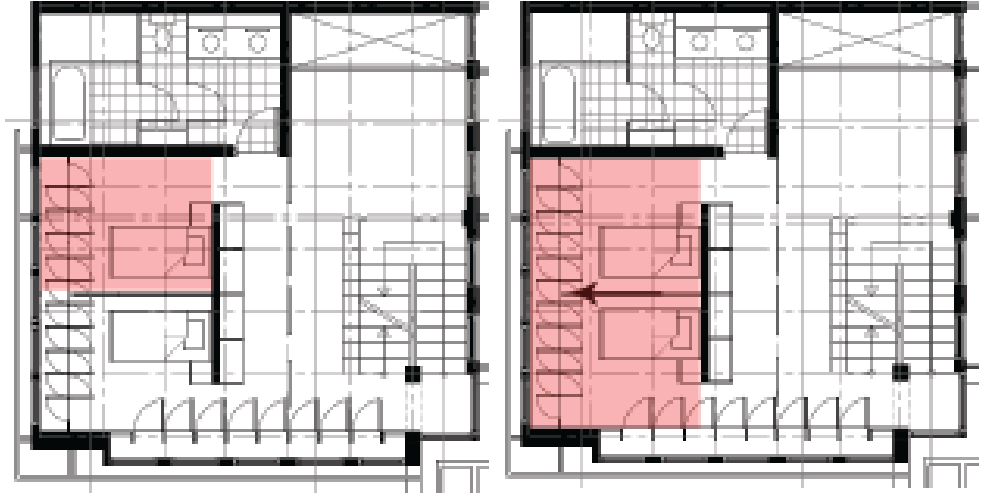


EXTERIOR

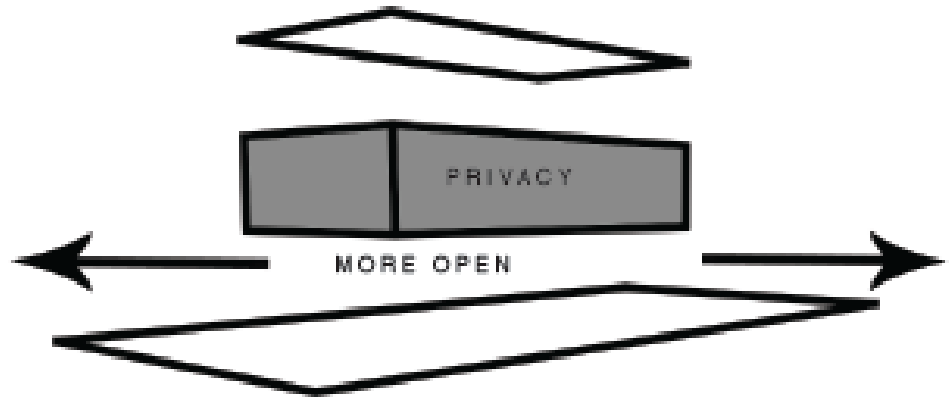
FLEXIBILITY

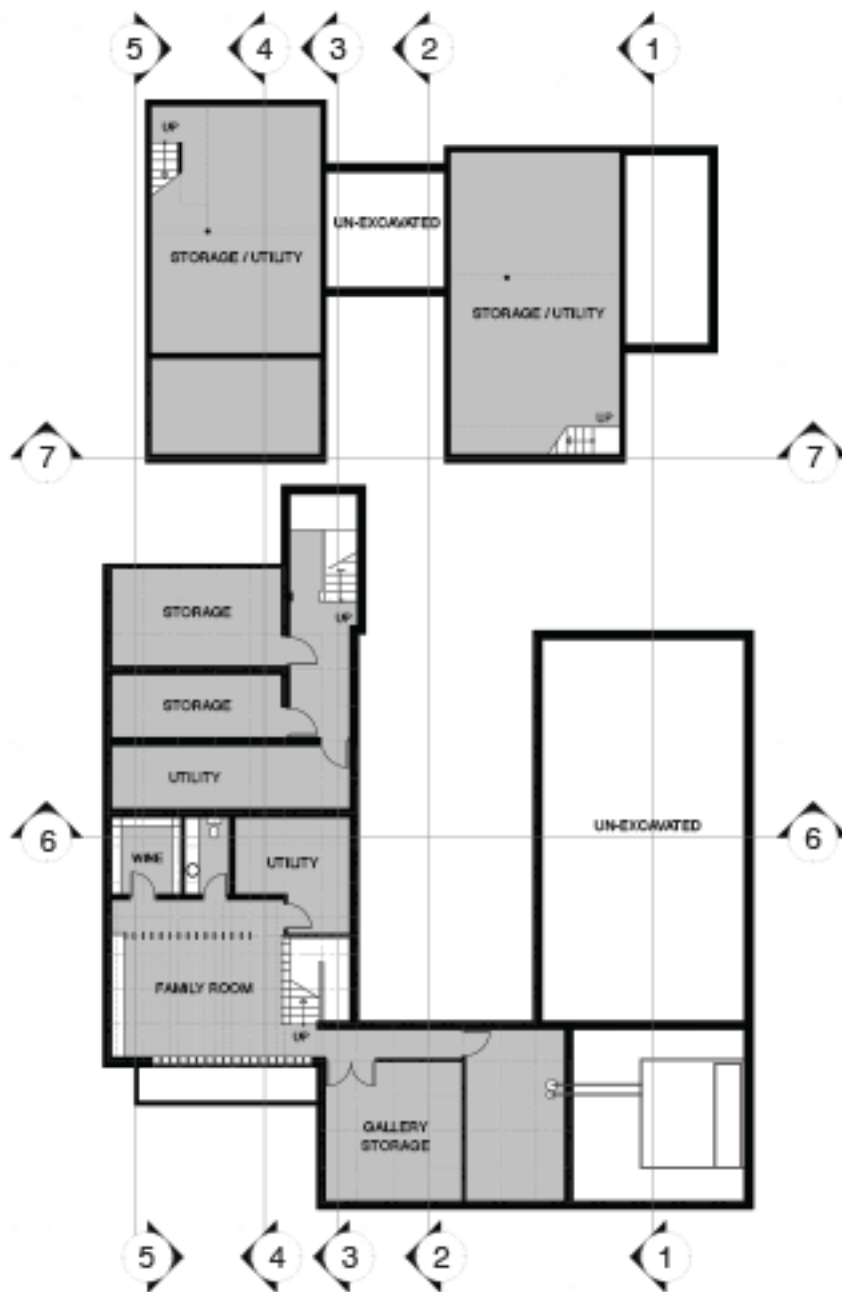


FLEXIBILITY

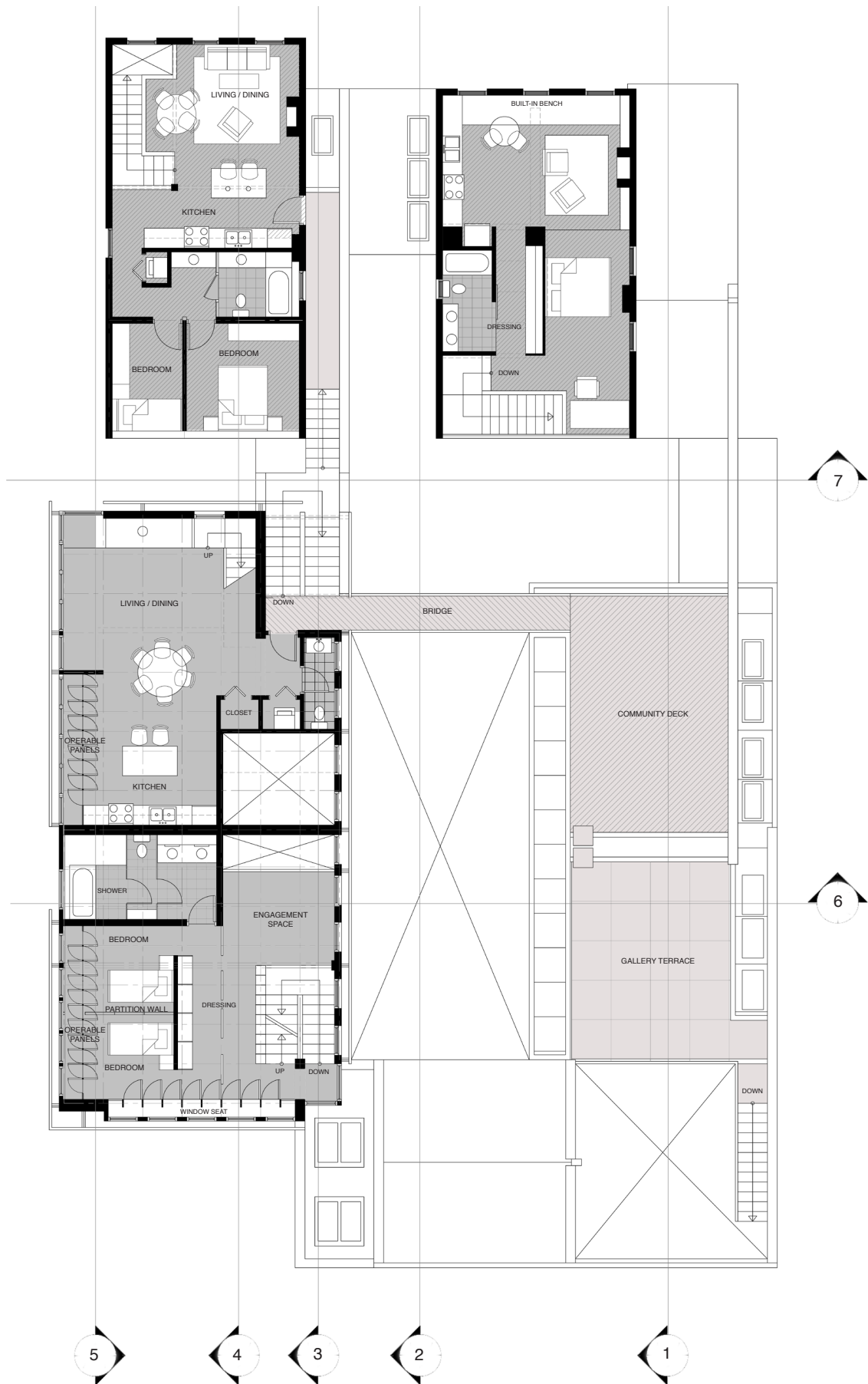


PRIVACY/
TRANSPARENCY

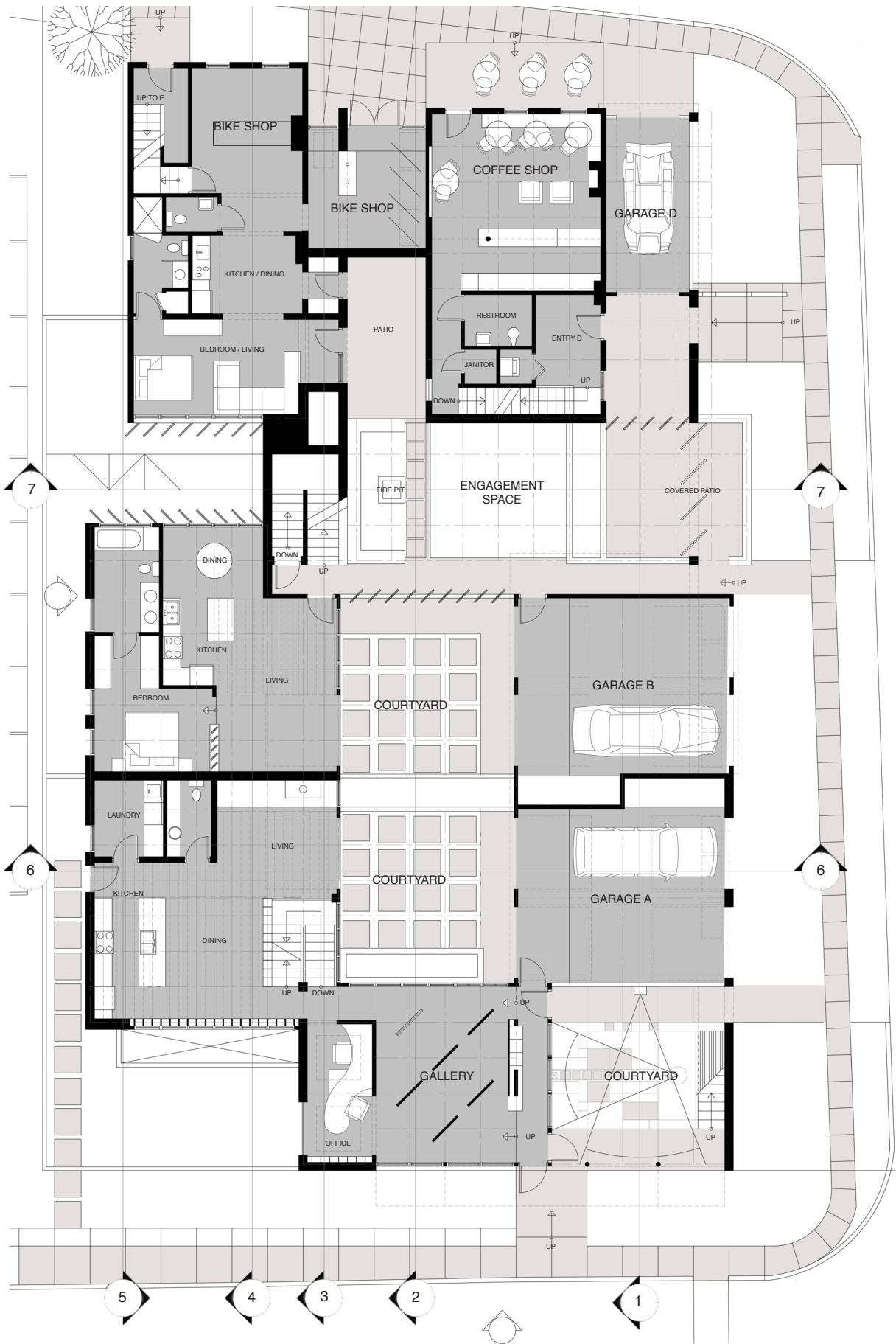




BASEMENT FLOOR PLAN 1/4" = 1'-0"



SECOND FLOOR PLAN

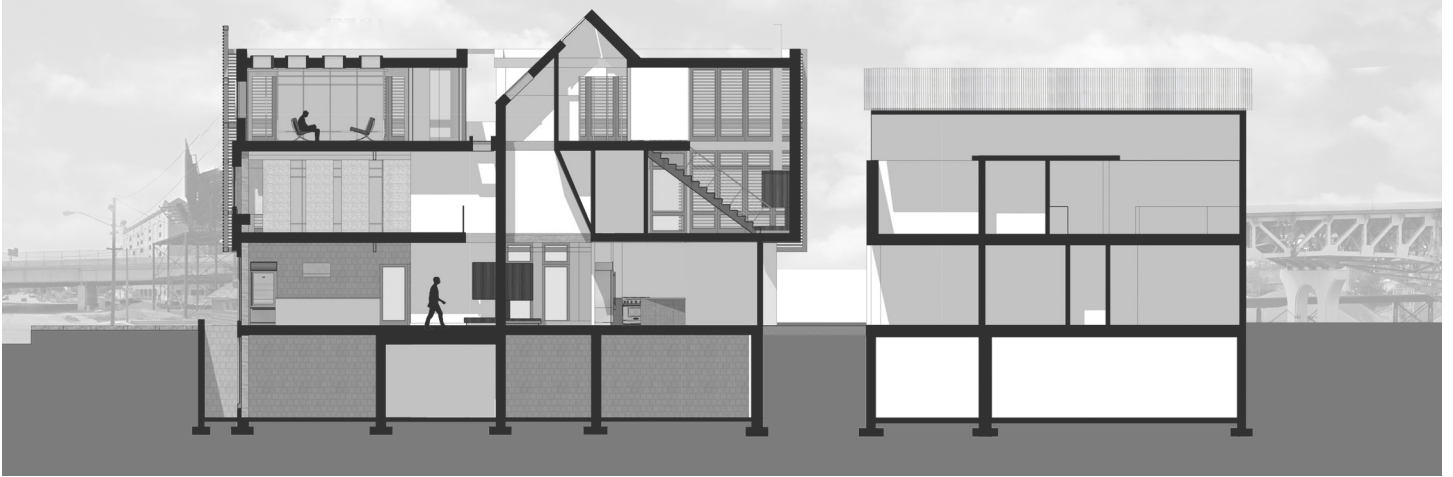


GROUND FLOOR PLAN 1/4" = 1'-0"

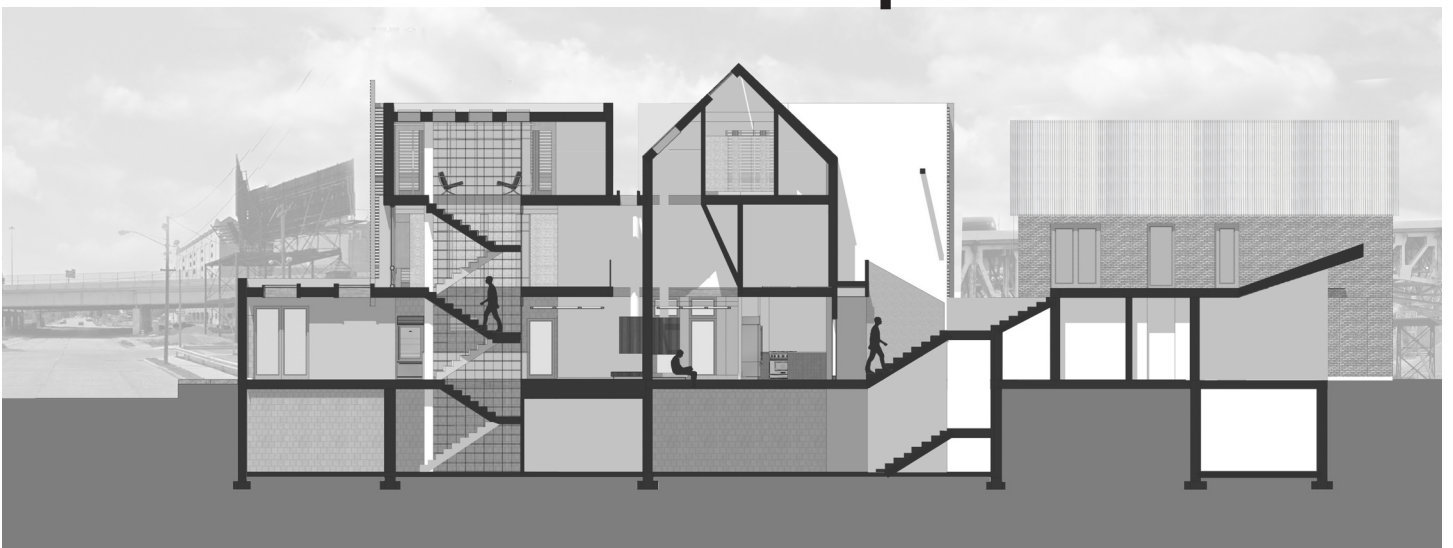


THIRD FLOOR PLAN

SECTIONS

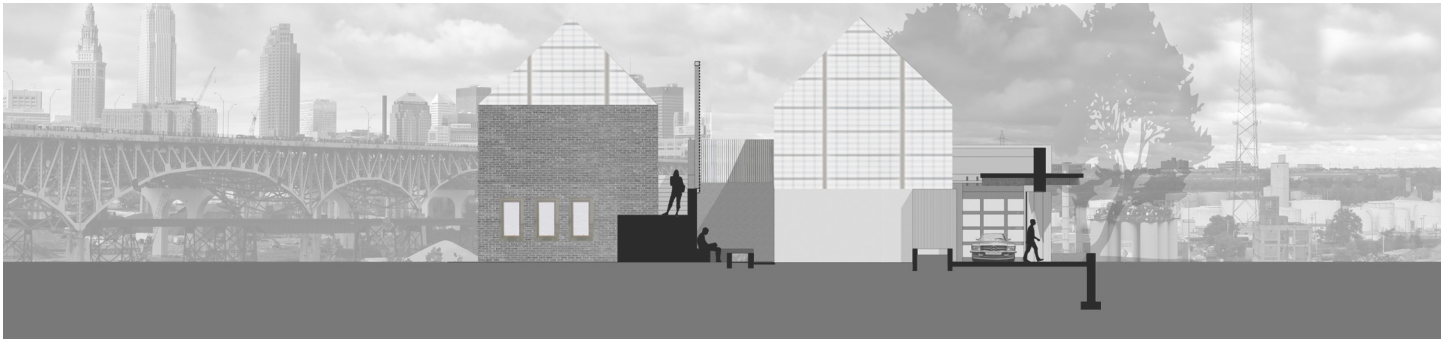


SECTION FOUR 1/4" = 1'-0"

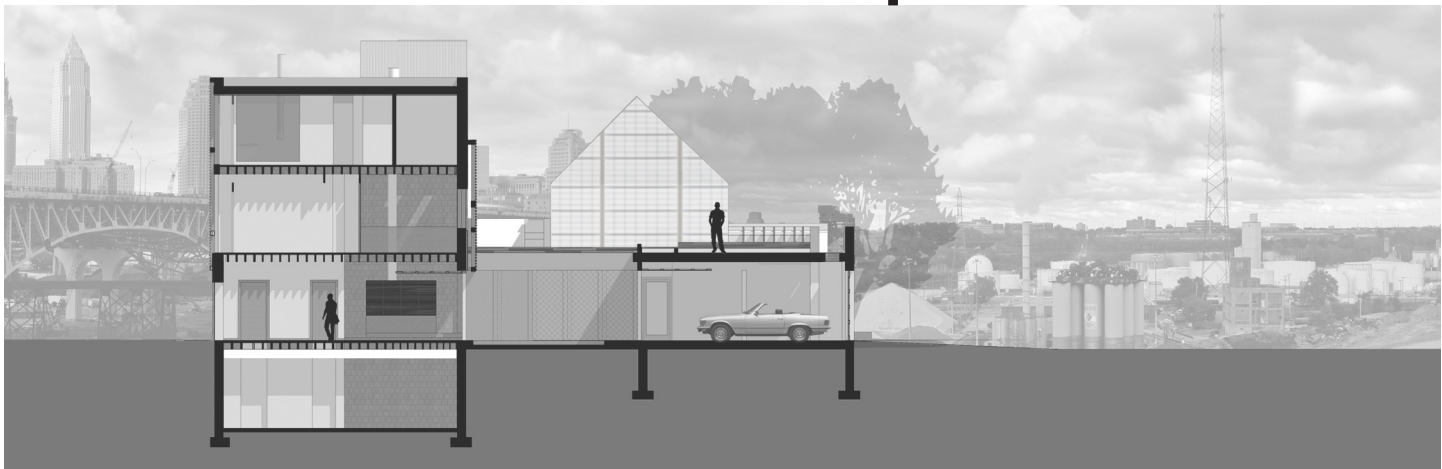


SECTION THREE 1/4" = 1'-0"



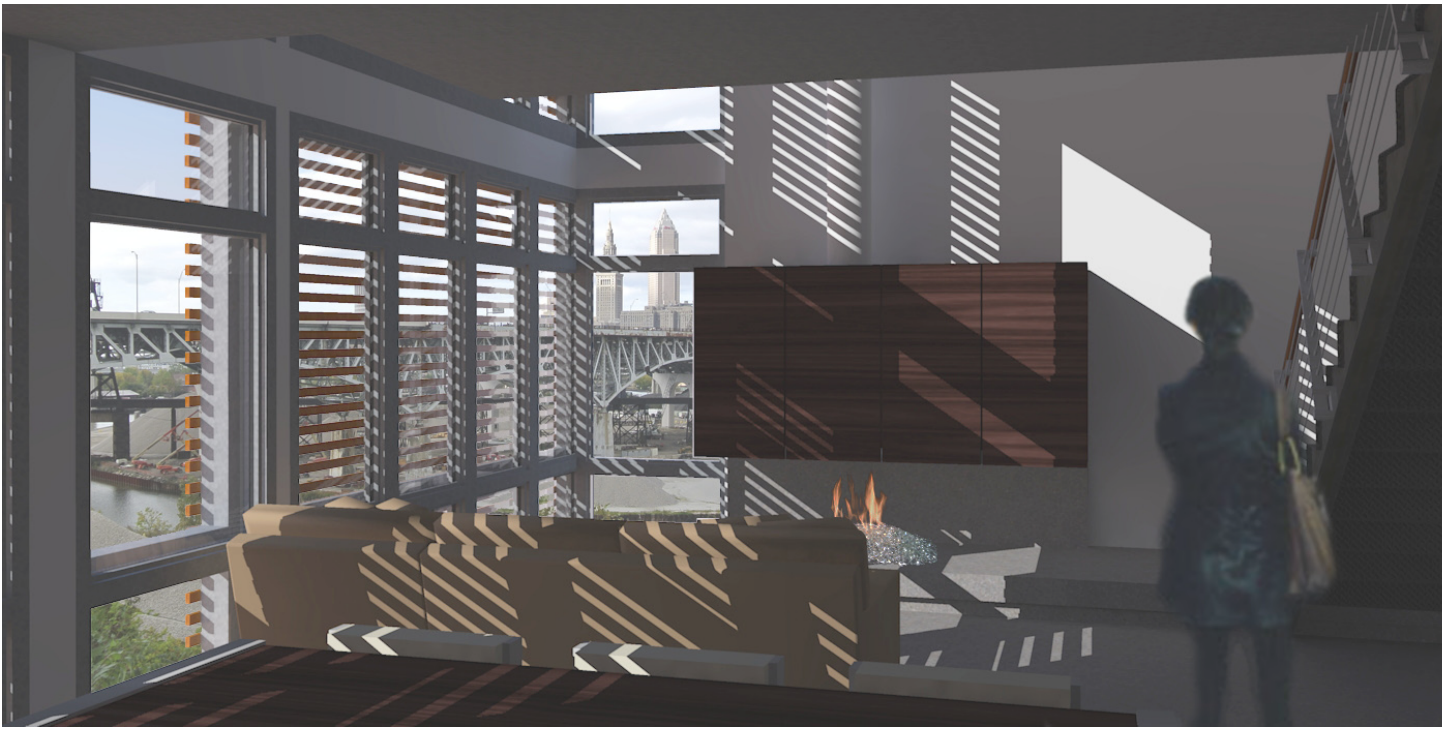


SECTION SEVEN 1/4" = 1'-0"



SECTION SIX 1/4" = 1'-0"





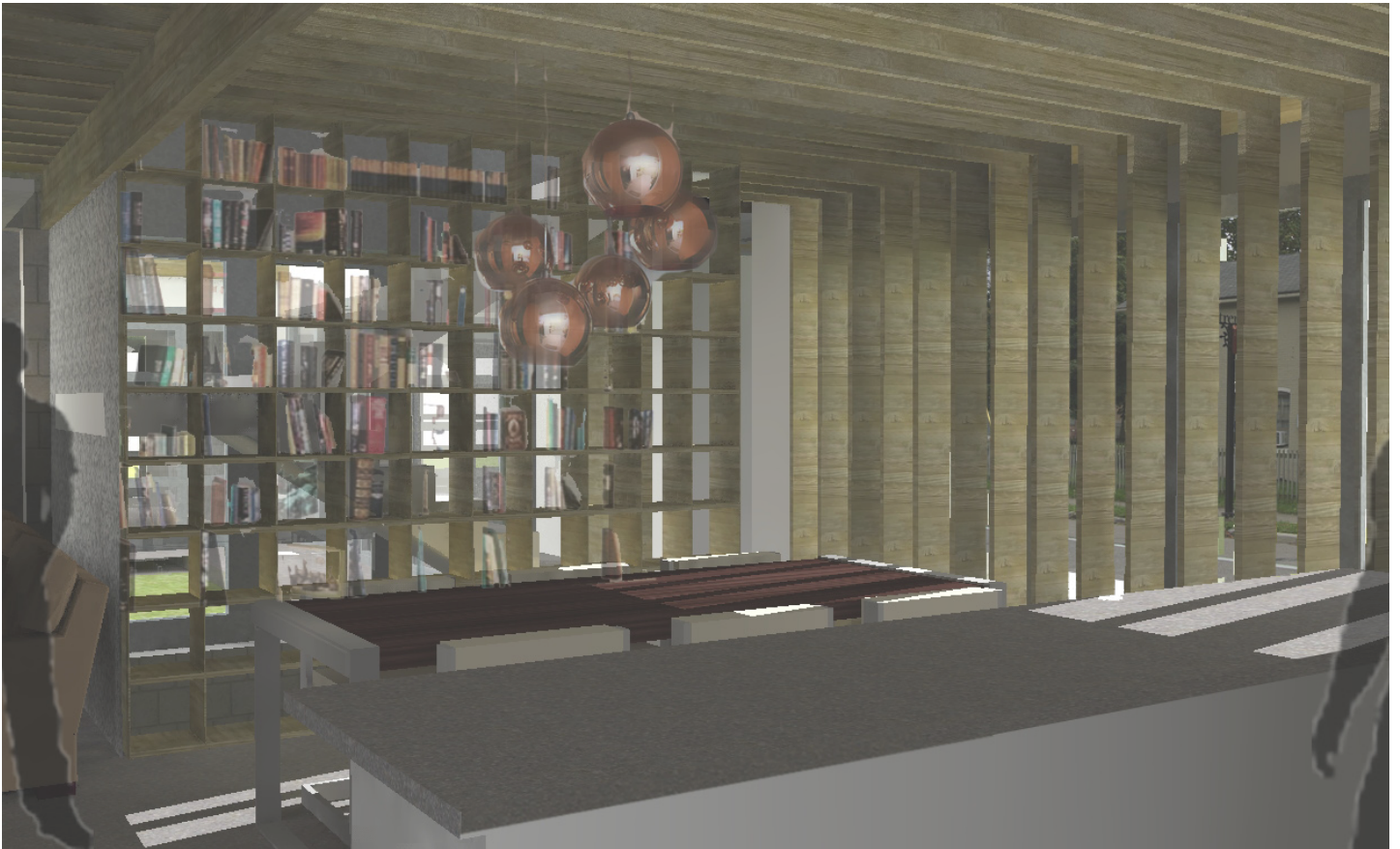
UNIT C LIVING ROOM



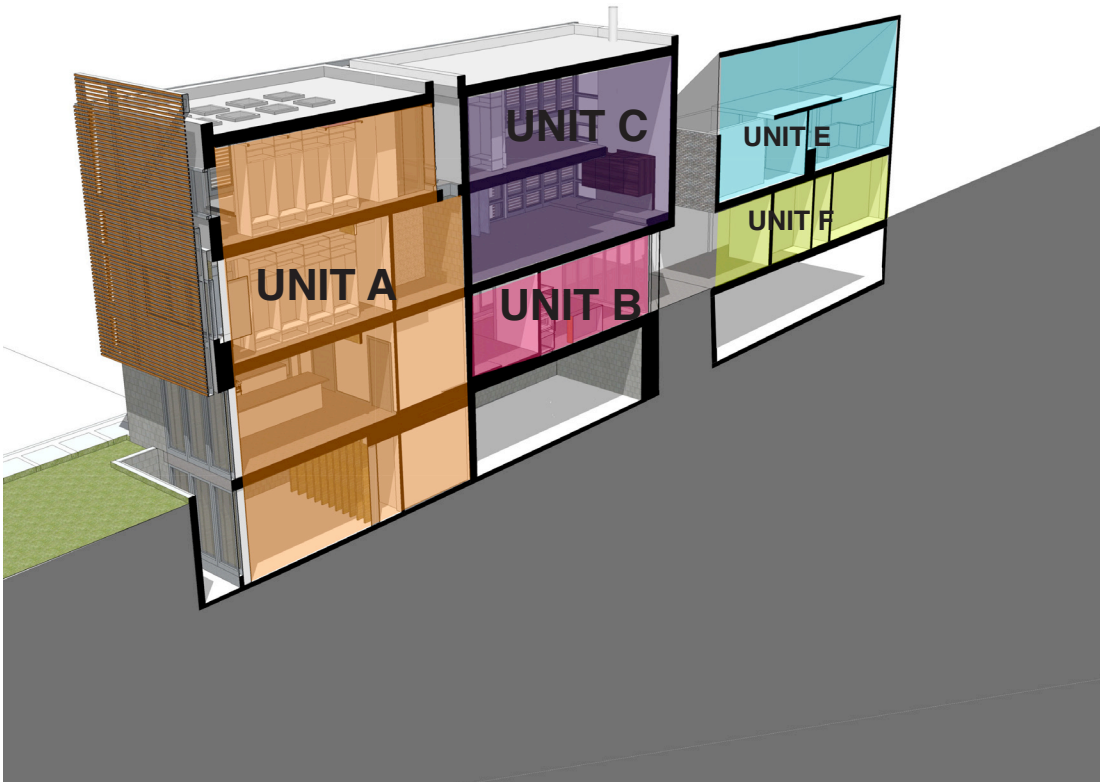
UNIT A MASTERBEDROOM

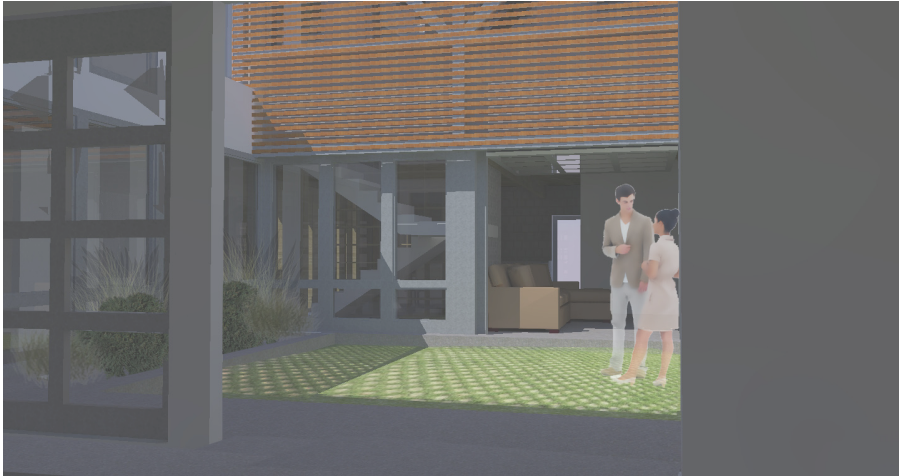


STREET PERSPECTIVE



UNIT A KITCHEN/DININ





UNITA:
COURTYARD



UNITA:
LIVING
/DINING



UNITA:
LIVING
/DINING

