A Formal Building Dress

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A Formal BUILDING DRESS
RECLOTHING THE HIGHRISE
A FORMAL BUILDING DRESS

SPRING 2017 THESIS
The thesis approaches building façade design from a couture point of view. Examining closer the cloth of the building and its inhabitants. It approaches design from a fashion start, turning dresses into building dresses, thus relating it to its textile origin. Initially, the analysis of dress vs façade falls into 4 categories materiality, layering, exoskeleton, and responsive. Building upon the analysis, essentially the outcome of the thesis is to adaptively redress a high rise. The focused runway is Broadway Street from Penn Station to Times Square. The questions become, What is the appropriate modern day building dress? Can this envelope become inhabitable? How to tackle adaptive reuse and respect aged architecture?

"Textiles were the first form of architecture" Gottfried Semper, 19th century
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My thesis aims at approaching building façade from a textile point of view. What clothes the building and ultimately its inhabitants? Semper, a renowned 19th century German architect, first introduced the idea that textiles were the first form of architecture. At a time where one would go hunt for buffalo skins and close the walls of their home. Today building practices, wall assemblies, and materiality in construction is more standardized. The idea of building cloth and building fabric is symbolic at best. In relation to the body the clothing is a layer that people place over the body for covering due to necessity, culture, and trends. The building cloth deal with enclosure, context, and expression. In other words, climatic needs, materiality, tectonics, and context to the building.

Charles Jenks speaks of a bridging between industries where “architects become sculptors, engineers become designers, artists turn into architects and all these job descriptions become fuzzy”.

A bridge between the industry of architecture and textiles is seen in Iris Van Harpen Al Couture Collections. The Dutch fashion designer collaborates with different professional including architects to challenge the idea of clothing. In her words the designer expresses that this connection is not because the industries are so similar but because they are so different. Through disconnection the designer has challenged the topic of clothing and materiality numerous times in her dresses. My thesis takes 11 of her dresses and analyzes the details, materiality, tectonics, and effect on the body; and comparing these too building facades to see the similarity in these topics the differences and how can one impact the other. How can we rethink the rules in building façade design and influence coming from a fashion industry?

Thus my efforts are to further develop this discussion and see how architecture can be influenced by the dress. This thesis aims to look back and realize the dynamics in details they need to be brought once again to the façade of the building. Taking a high-rise and unclothing it to understand it’s layers and create an innovative solution. The thesis poster shows the New York City skyline and how the skyscrapers ironically represent an outdated garment. If our cities were to be displaced on the runway which century would it resemble and is there a way to re-clothe our cities? To include criteria like nakedness exposure seduction to the buildings we encounter daily. The idea that architecture takes life and becomes personified not only in the eyes of the architect but the public.
In developing the thesis the bridge between architecture and textiles is explored. This thesis is to not be confused as wanting to make facades that are just pretty but to include today's advancements in materiality, tectonics, spacial dynamics. Developing an artistic yet architectural approach to facades, in the cityscape. In general a higher attention to detail needs to take place in the architectural world as facades are concerned, especially high rise facades. Furthermore solving the idea of reusing and updating historical building typologies to be more efficient and fitting.

Facades that lack dynamics or the right treatment to the street edge is not only in the older buildings. Jane Jacobs wrote of American Cities loosing their attention to street treatment in how the majority of buildings are designed today and fail to adress the street. The issue is to not only rethink old facade typologies but to prove that even new typologies need to consider the different layers of a building. To look at a high rise more than just a grand idea or an investment opportunity. To consider the community a high rise creates and the attitude it gives off to the buildings around it.

Now that I brought it back to Jane Jacobs who was originally simply a journalist yet ended up writing one of the most influential urban design books, her studies are expressed yearly in architectural schools around the world. To relate fashion and architecture the dress and the building facade is an approach architecture from yet another field. Apparel are artistic yet concerned around textiles and technique with a high emphasis on details on every stitch and ornament.

Technique in relation to fabrication, with innovative approaches like 3D printing, lasering, precast, robotics assisted assembly and so on. When considering the facade; does one approach it from an artesian or craftsmen point of view. Being careful in detailing on different levels? Does one allow for nature to be activate and present in the design? If natural forces are to activate the facade then how can one produce the interface and medium for custom to take place. What are the layed in rules and regulations of such a mechanism?

I realize that this topic concentrates on a very specific area of architecture. Yes this is necessary, often times when considering environmental technology or sustainability; professors raise the issue of the facade of a high rise and how inefficient it is. Glass towers are in, but they do not always fit the environmental context in which they are placed. In order to compensate for their location in a sunny climate, these high cubes of glass only magnify the sun making the interior conditions extremely warm. Furthermore these high office towers often times don’t even have operable windows, or a means for natural ventilation. Then to balance this heat gain and make it comfortable for the inhabitants of the building massive mechanical systems are put in place. Thus the general facade of the high rise is in question and explored.

I was in one of my civil engineering classes and one of my colleagues was presenting on what he works at the moment. He started his presentation that he wanted to design solar panels. Then he said that their market here in Georgia is not that high thus instead he settled for making the mechanical ac units more efficient. The irony of the matter. Just because Atlanta hasn't caught up with the leading technology and sustainable practices in the world.
This study is about investigating the innovation of facades. This investigation calls for a closer look to detail from the couture world, a environmental suitable answer, while also addressing the old and the new. Beginning with the introduction of the building dress the similarity between a dress and building cloth. This is achieved by taking eight dresses from Dutch Fashion Designer Iris Van Herpen. She became the backbone of this project as her style challenges and pushes innovation in apparel from her unique use of materiality to her collaboration with multiple industries outside fashion. Furthermore the collections come to life because they are a representation of feelings. Feelings expressed with material. The feelings that cloth our spirits and insides is what inspires the designer to dress the outside body.

By thinking of the building facade as a dress certain regulations and questions arise that might have not been worded quite the same otherwise; is the dress style necessary, appropriate in culture, comfortable, appropriate in style, seasonal, or warm?

Personally this idea developed because I enjoy the idea of textiles and fashion. I think of clothing as a natural decision making process, while architecture is often times almost over-thought. I want to combine the expertise that I work on each day, when I head into the closet and apply it to a larger scale than I have before, in a way the general public can relate. Furthermore I remember studying the Prada building, how the designer paid close attention to the cloth of the building. How would such an architect approach a different program or the grand fabric of the skyscraper.

Bea Szenfeld, a Swedish designer when asked about the inspiration behind her “Decimuted” paper installation she said “I was bored of working in fabric and started experimenting with materials. I fell in love with paper and what you can create with such a simple material.” The material that inspires the dress and the dress that is possible because of the technique. In conclusion, the later part of this project is to inversion this “building dress” on a existing building in a adaptive reuse matter in the garment capitol, the metropolis, the world’s biggest urban playground, the city of skyscrapers New York City.
Q: Why did you choose Plecnik, from your previous study, as a precedent that bridges Architecture and textiles?

A: Plecnik was a student of Wagner. Wagner himself was influenced and thought his student about Gottfried Semper. He (Semper) was a very influential German Architect theorist. He proposed in one of his very important books, “Style in Technical and Tectonic Arts”, that textiles are the first form of architecture. He says that the early man used the fur and then later on used the carpets and blankets to create spaces. As architecture started to develop into more physical and permanent forms it emulated the idea of textiles that was the original space. An influential theory at the end of 19th century.

Louis Sullivan, known at that time, and Plecnik was exposed to it. The idea of dressing architecture or cladding, the Germans call it (kleid) meaning dress on a building. Clearly indicating that kind of relationship to the larger idea of buildings that have their structural core hidden and then they have an interior aspect as well as exterior dressing. In Plecnik’s Zacherl House in Vienna and a number of his works from that time; it’s very obvious that the facade is treated as an independent element. The idea is different from modernist thinking, that the structure is hidden.

If you read about Le Corbusier, Mark Wigley writes that Le Corbu thought, even though he writes about the concrete wall that Le Corbu thought about it in that kind of layered. He says although it seems that Le Corbus’ architecture seems very bare and it is, that he applies the white paint, otherwise very minimalist wall. How wonderful that even Le Corbusier who is not caught by that idea of architecture related it to the textile origin, and can be understood as someone who uses that dress reference, as a sheer beautiful metaphor.

In Plecnik’s work is always thought as more complex especially in the architectural boundary so the structure is not central to that facade but is really hidden and that dress is really the kleide or cladding that is really important.

Q: I was wondering between the difference of the clothing and skin as it relates to the building, one seems more permanent. How is this idea as it related to Semper’s view?

A: Skin is more permanent and integral to ones body so yes. Clothing is of course impermanent and changeable and skin is the biggest organ that we have if we reference the human body, therefore integral. Clothing can be really interesting in contemporary arch it becomes something interesting for architects who play this interchangeable facade. Architecturally interactive surfaces or elements of facade it’s maybe closer to that idea of moving. One of Semper’s great rivals. Really another great German Theoretic, whom I thought I’ll never study was Prediger mid 19th century he talked about the idea of transfer something that is impermanent to something that is permanent. Talking about this idea of imprint if you’re building, of the Assyrians. He talked about the column, but it can be applied to wall, so they would create the framework and then the column within the framework and when the column is done they would remove the framework. The idea that impermanent pieces is removed but nevertheless it becomes part of the finished the permanent thing.
Q: How much and to what extent we can treat architectural skin as something integral or temporary? To whatever extent is the metaphor of dressing or clothing appropriate?

A: One can look at it more or less metaphorically. In terms of specific elements or methods. I built a project with a friend called Quilting Studios with a quilter from our area. We tried to built the quilting studio for her based on understanding the layering of the quilts and also some of the less obvious things of the quilting process and that textiles bring in.

Q: How does the idea of materiality and tectonics relates to this cloth, even the idea of weaving?

A: There are many aspects to this, and you would eventually have to narrow it down. Over the ears I have dealt with weaving and quilting and looking at Plecnik and they all have different aspects.

Q: What are some thoughts on the referenced architecture of Herzog and De Meuron?

A: Their architecture really and they give note to Semper, in particular the Semper library. A silk screen type acid wash concrete panels, possibly interchangeable. One can see this idea of dress rather than skin. A number of their projects are cladding like. Ornamental surface that is either modular or textural; having its own presence without exposing the structure, concealing the structure.

Q: A dress has a power to attract and seduce, how can this be related to the building? (Marilyn Monroe)
A: There’s the building Fred and Ginger, like Marilyn Monroe, they were dancing based on two actors.. Gehry did this building in Prague. Yeah a building can tell you don’t go here, It emulated the motion of dancers.

We are all looking for a sense of wonder the Engineer, Architect, Philosopher, looking at architecture but from this sense of textiles and the meaning that architecture gains. Architecture and Structure. The relationship of the building facade and its constructibility that comes in structure and what is the relation. Looking at the Eiffel Tower and how can you dress it for it seems naked.
DRESS TOP SLEEVE LENGTH VOCABULARY

I. DRESS TYPOLOGY

THEOREM

- **_armscyce_**
  No sleeve.

- **_cap_**
  Extension in the front and back of the garment to cover the top of the arm.

- **_elbow-length_**
  Any style sleeve that ends at the elbow.

- **_long_**
  Long sleeve tapered to the wrist so it can be pushed up to stay in place (also called push-up).

- **_drop shoulder_**
  The sleeve is attached to an armhole shaped to extend wider than the natural shoulder.

- **_short_**
  Sleeve length ending about half the distance between elbow and underarm.

- **_bracelet_**
  Three-quarter length cuffless sleeve to show bracelet.

- **_sweetheart_**
  Neckline used in dresses without straps; it’s formed by two moats recalling a heart shape.

- **_scoop_**
  U-shaped neckline that can be more or less plunging.

- **_straight across_**
  A neckline that forms a simple V-drop and can be plunging or low.

- **_off-shoulder_**
  The straps drop laterally on the arms in a more or less a straight way.

- **_bateau_**
  A wide neckline that runs horizontally from bust and back, almost to the shoulder points, across the collarbone.

- **_jewel_**
  A plain rounded neckline fast above the collarbone. The opening is wide enough that this neckline has to allow the view of necklace or pendant.

- **_square_**
  Neckline with four side edges forming two 90° rounded corners. If the corners are perfectly right it’s called “square”.

- **_halter_**
  A neckline formed by the dress straps that get linked behind the neck.

- **_high neck_**
  A neckline that covers partially the neck and totally the breast.

- **_sabrina_**
  Similar to the halter, it goes to one shoulder to the other with a straight line that passes above the clavicles, leaving part of the shoulders bare.

- **_spaghetti strap_**
  A neckline that leaves the shoulder bare and has two thin straps behind the “spaghetti”.

- **_asymmetric_**
  Also known as “shoulder drape” or “shoulder”, presents the bodice with a single shoulder strap and a diagonal cut.

- **_halter strap_**
  A formless U-neck or sweetheart neckline with straps which wrap around and connect at the nape of the neck.

- **_illusion_**
  It uses two different fabrics to create an optical illusion. The covering bodice ends with a cut-off.

- **_queen Anne_**
  It has a collar getting up in the back of the neck and a V-neckline of varying depth. The shoulders are covered.

- **_grecian_**
  The “grecian” neckline is characterized by a piece of fabric which, starting from the center of the bust, opens to surround the neck.

- **_cowl_**
  This neckline has the neck draped that falls softly on the chest.
DRESS BOTTOM
SKIRT LENGTH VOCABULARY

- **Micro**
  - Extremely short skirts, length is less than 7 cm.

- **Short**
  - Skirt that goes below the mid-thigh, is measuring above 7 cm.

- **Knee**
  - Skirt measuring above or at the knee, to mid-knee length.

- **Midi**
  - Skirt length about 60 cm from waist to hem. It also called mini or below knee.

- **Tea**
  - Skirt length about 79 cm from waist to hem.

- **Above Knee**
  - Skirt length about 1 to 3 cm shorter than mini-knee. Skirt length is 5 to 10 cm from waist to hem.

- **Below Knee**
  - Skirt also called inner or cocktail length. Skirt below knee to 15 cm below knee.

- **Maxi**
  - Skirt length about 74 cm from waist to hem. It also called evening or below mini-cut.

- **Ankle**
  - Skirt length about 105 cm from waist to hem. It also called evening or full length.

- **Full**
  - Skirt length about 105 cm from waist to hem. Can reach the floor.

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II. COUTURE - IRIS VAN HERPEN

I. MATERIALITY

1.1 MELTED VIEWS

CRISTALIZATION
Collection Date: July 2010
Designer: Iris Van Herpen

CAPRIOLE
Collection Date: July 2011
Designer: Iris Van Herpen

II. SCREENING

2.1 ORGANIC CUTOUT

CRISTALIZATION
Collection Date: July 2010
Designer: Iris Van Herpen

MAGNETIC MOTION
Collection Date: July 2014
Designer: Iris Van Herpen

2.2 SIMPLE REPETITION
III. EXOSKELETON

3.1 EXTRAVAGANT EXTENSE

3.2 CUSTOM FRAMED

IV. RESPONSIVE

4.1 WIND MOVEMENTS

4.2 SOLAR MODULARITY

4.3 SOLAR DYNAMICS

CAPRIOLE
Collection Date: July 2011
Designer: Iris Van Herpen

CAPRIOLE
Collection Date: July 2011
Designer: Iris Van Herpen

SYNESTHESIA
Collection Date: January 2010
Designer: Iris Van Herpen

CAPRIOLE
Collection Date: July 2011
Designer: Iris Van Herpen

CAPRIOLE
Collection Date: July 2011
Designer: Iris Van Herpen

HACKING INFINITY
Collection Date: March 2015
Designer: Iris Van Herpen

MAGNETIC MOTION
Collection Date: July 2014
Designer: Iris Van Herpen
I. MATERIALITY

1.1 MELTED VIEWS

HAMBURG'S ELBPHILHARMONIE
Built: 2016
Architect: Herzog & de Meuron
Facade: Permatexels Group
City: Hamburg, Germany
Function: Entertainment/Mixed Use
Height: 361ft
Floors: 25
~ 150 FT (A)

II. SCREENING

2.1 ORGANIC CUTOUT

AIRSPACE TOKYO
Built: 2007
Architect: Faulders Studio
City: Tokyo, Japan
Function: Residential
Height: 44fl
Floors: 4
~ 230 FT (B)

2.2 SIMPLE REPETITION

BURJ DOHA
Built: 2017
Architect: Ateliers Jean Nouvel
Engineer: CCOI, Tezla Group
City: Qatar, Doha
Function: Office
Height: 781ft
Floors: 46
Scale: (A)
III. EXOSKELETON

3.1
EXTRAVAGANT EXTENSE

3.2
CUSTOM FRAMED

IV. RESPONSIVE

4.1
WIND MOVEMENTS

4.2
SOLAR MODULARITY

4.3
SOLAR DYNAMICS

WTC OCULUS TRANSPORTATION HUB
Built: 2016
Architect: Santiago Calatrava
Engineers:
City: New York, USA
Function: Transportation
Height: 96ft
Floors: 2
Scale: (B)

0-14 TOWER
Built: 2012
Architect: Reiser + Umemoto RUR
Engineers: Yorael & Seirin PC
City: Dubai, United Arab Emirates
Function: Office
Height: 547ft
Floors: 24
Scale: (A)

ESKENAZI HOSPITAL PARKING DECK
Built: 2014
Architect: Rob Ley Studio
Engineers: Nous Engineering
City: Indianapolis, USA
Function: Parking Deck
Height: 84ft
Floors: 7
Scale: (B)

UNIVERSITY OF SOUTHERN DENMARK, ODENSE
Built: 2014
Architect: Henning Larsen Architects
Engineers: Orbocon
City: Kolding, Denmark
Function: Institutional
Height: 80ft
Floors: 6
Scale: (B)

AL BAHAR TOWERS
Built: 2013
Architect: Aedas UK
Engineers: ARUP
City: Abu Dhabi, United Arab Emirates
Function: Office
Height: 482ft
Floors: 29
Scale: (A)
HAMBURG’S ELBPHILHARMONIE
MELTED VIEWS
FACADE EVALUATION

III. MATERIALITY
ANALYTICAL EVALUATION OF THE LAYERS

1.1

FACADE EVALUATION

EXTERIOR

INSIDE FACADE

INTERIOR

visibility plan view

accessibility plan view
III. SCREENING
ANALYTICAL EVALUATION OF THE LAYERS

2.1

AIRSPACE TOKYO
ORGANIC CUTOUT
FACADE EVALUATION

2.2

BURJ DOHA TOWER
SIMPLE REPETITION
FACADE EVALUATION
III. EXOSKELETON
ANALYTICAL EVALUATION OF THE LAYERS

3.1 WTC OCULUS
TRANSPORTATION HUB
EXTRAVAGANT EXTENSE
FAÇADE EVALUATION

3.2 O-14 TOWER
CUSTOM FRAMED
FAÇADE EVALUATION
III. RESPONSIVE ANALYTICAL EVALUATION OF THE LAYERS

4.1 ESKENEZAKI HOSPITAL PARKING DECK
WIND MOVEMENTS
FAçADE EVALUATION

4.2 UNIVERSITY OF SOUTHERN DENMARK
SOLAR MODULARITY
FAçADE EVALUATION
III. RESPONSIVE
ANALYTICAL EVALUATION OF THE LAYERS

4.3

AL BAHAR TOWER
SOLAR DYNAMICS
FAÇADE EVALUATION

FACADE EVALUATION

EXTERIOR

INSIDE FACADE

INTERIOR

visibility
plan view

accessibility
plan view
IV. DRESS SNAPSHOT
DRESSING ARCHITECTURE PRECEDENT [A PIECE]

4.3

HACKING INFINITY
Collection Date: March 2015
Designer: Iris Van Harpen

MAGNETIC MOTION
Collection Date: July 2014
Designer: Iris Van Harpen
IV. BUILDING SNAPSHOT

DRESSING ARCHITECTURE PRECEDENT [A PIECE]

AL BAHAR TOWERS
Built: 2012
Architect: Aedas UK
Engineers: ARUP
City: Abu Dhabi, United Arab Emirates
Function: Office
Height: 482ft
Floors: 29

ACTIVE SKIN
CLAD CURTAIN WALL - A self-shading exterior wall between sunlight and shadow
EXTERNAL SHADING SYSTEM
INDIRECT SUNLIGHT
PTFE [POLYTETRAFLUOROETHYLENE]
RESPONSIVE
SEMI-TRANSPARENT
IV. LAYER EVALUATION
DRESSING ARCHITECTURE PRECEDENT [A PIECE]

FACADE EVALUATION

visibility plan view

accessibility plan view

TECTORNIC

open  partially open  closed

sun responsive: automatic and self altering system
- also known as kinetic facade
- although the facade is operable this is just in terms of the light and
  adjustment not the ability to be open to clean air
IV. UNCLOTHING THE BUILDING

DRESSING ARCHITECTURE PRECEDENT (A PIECE)

1. LAYER 1: the concrete building slabs
   the steel structure
   the interior

2. LAYER 2: the protective barrier
   inoperable layer
   glass

3. LAYER 3: a macro million facade
   support system
   this is not evident in the
   micro details

4. LAYER 4: the sun responsive modular units
   exterior screen
   the outermost layer
V. THE MANHATTAN CHOICE

CHOOSING A SITE [THE RUNWAY]

CTBUH | Criteria for the Defining and Measuring of Tall Buildings

What is a Tall Building?
There is no absolute definition of what constitutes a "tall building." It is a building that exhibits some element of "tallness" in one or more of the following categories:

a) Height Relative to Context
It is not just about height, but about the context in which it exists. Thus whereas a 14-story building may not be considered a tall building in a high-rise city such as Chicago or Hong Kong, in a provincial European city or a suburb this may be distinctly taller than the urban norm.

b) Proportion
Again, a tall building is not just about height but also about proportion. There are numerous buildings that are not particularly high, but are slender enough to give the appearance of a tall building, especially against low urban backgrounds. Conversely, there are numerous big/large footprint buildings that are quite tall but their size/floor area rules them out as being classed as a tall building.

c) Tall Building Technologies
If a building contains technologies which may be attributed as being a product of "tall" (e.g., specific vertical transport technologies, structural wind bracing as a product of height, etc.), then this building can be classed as a tall building.

Although number of floors is a poor indicator of defining a tall building due to the changing floor to floor height between differing buildings and functions (e.g., office versus residential usage), a building of perhaps 14 or more stories – or more than 50 meters (165 feet) in height – could perhaps be used as a threshold for considering it a "tall building"
WALL STREET
RUNWAY 1

DISTRICT:
32,353 RESIDENTS
COMMERCIAL ZONING

CIRCULATION:
NO BIKE LAKES
2 SUBWAY STATIONS

BUILDINGS:
AGE 1896 - 1933
13 TALL BUILDINGS
HIGH LINE
RUNWAY 2

DISTRICT:
30,191 RESIDENTS
COMMERCIAL, MANUFACTURING, RESIDENTIAL ZONING

CIRCULATION:
SOME BIKE LANES
NO SUBWAY STATIONS

BUILDINGS:
AGE 2008-2017
7 TALL BUILDINGS

1,945 residents
5,224 residents
8,780 residents
5,708 residents
4,092 residents
4,442 residents
TIMES SQUARE
RUNWAY 3

DISTRICT:
1,420 RESIDENTS
COMMERCIAL, MANUFACTURING ZONING

CIRCULATION:
HAS BIKE LANE
5 SUBWAY STATIONS

BUILDINGS:
AGE 1901-1950
9 TALL BUILDINGS

THIRTY NINE
<table>
<thead>
<tr>
<th>Figures</th>
<th>Lefcourt State Building</th>
<th>Lefcourt Empire Building</th>
<th>Macy's Store</th>
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</thead>
<tbody>
<tr>
<td>Height: Architectural</td>
<td>454 ft / 427 ft</td>
<td>622 ft / 569 ft</td>
<td>831 ft / 569 ft</td>
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<tr>
<td>Floors Above Ground</td>
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<td>24</td>
<td>22</td>
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**Facts**

<table>
<thead>
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<th>Lefcourt State Building</th>
<th>Lefcourt Empire Building</th>
<th>Macy's Store</th>
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</thead>
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<tr>
<td>Other Names</td>
<td>1375 Broadway</td>
<td>Building</td>
<td>Macy's Store</td>
</tr>
<tr>
<td>Status</td>
<td>Completed</td>
<td>Completed</td>
<td>Building</td>
</tr>
<tr>
<td>City</td>
<td>New York City</td>
<td>New York City</td>
<td>United States</td>
</tr>
<tr>
<td>Street Address &amp; Map</td>
<td>1375 Broadway</td>
<td>850 6th Avenue</td>
<td>1333 Broadway</td>
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<tr>
<td>Postal Code</td>
<td>10018</td>
<td>10018</td>
<td>10001</td>
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<tr>
<td>Building Function</td>
<td>office</td>
<td>office</td>
<td>retail</td>
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<tr>
<td>Structural Material</td>
<td>steel</td>
<td>steel</td>
<td>steel</td>
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<tr>
<td>Completion</td>
<td>1928</td>
<td>1993</td>
<td>1902</td>
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V. TIMES SQUARE - CHOSEN RUNWAY

CHOOSEN RUNWAY
TIMES SQUARE

BUILDINGS
TIMES SQUARE

SITE AREA
TIMES SQUARE
VI. SCHEMATIC SECTION

REDESSING THE LEFT SIDE OF BROADWAY

PROPOSED SECTION
DISPLAYING THE DESIGN IMPACT IN SECTION
VI. LEFTCOURT STATE BUILDING
REDRESSING THE LEFT SIDE OF BROADWAY

[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING, THE SKELETON OF THE SHOW

[B] PERSONIFICATION
THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW

[C] REDRESS
THE APPAREL DRESS DESIGN
FOCUS POINTS, MAIN DESIGN AND MATERIAL

[D] DRESS ANALYSIS
FOCUS POINTS, MAIN DESIGN AND MATERIAL

[E] BUILDING DRESS
FINAL ENCLOSURE SCHEMATIC OUTCOME
VI. REALTY CORP BUILDING

[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING

[B] PERSONIFICATION
THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW

[C] REDRESS
THE APPAREL DRESS DESIGN

[D] DRESS ANALYSIS
THE PROCESS IF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY

[E] BUILDING DRESS
FINAL ENCLOSURE SCHEMATIC OUTCOME
VI. BRICKEN TEXTILE BUILDING

[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING

[B] PERSONIFICATION
THE RELATION BETWEEN FORM AND HUMAN SCALE, THE MODEL OF THE SHOW

[C] REDRESS
THE APPAREL DRESS DESIGN

[D] DRESS ANALYSIS
THE PROCESS OF DESIGN EXPLAINED, FOCUS POINTS, MAIN DESIGN AND MATERIALITY

[E] BUILDING DRESS
FINAL ENCLOSURE SCHEMATIC OUTCOME
VI. PARAMOUNT BUILDING
REDRESSING THE LEFT SIDE OF BROADWAY

[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING

[B] PERSONIFICATION
THE RELATION BETWEEN FORM AND HUMAN SCALE.

[C] REDRESS
THE APPAREL DRESS

[D] DRESS ANALYSIS
THE PROCESS OF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY

[E] BUILDING DRESS
FINAL ENCLOSURE SCHEMATIC OUTCOME
VI. EXISTING CONDITIONS

EXISTING SECTION
REPRESENTATION OF EXISTING BUILDING MASS/ DRESS

REDRESSING THE LEFT SIDE OF BROADWAY
PROPOSED SECTION
DISPLAYING THE DESIGN IMPACT IN SECTION
VII. CONTINENTAL BUILDING
REDRESSING THE RIGHT SIDE OF BROADWAY

[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING

[B] PERSONIFICATION
THE RELATION BETWEEN FORM AND HUMAN SCALE, THE MODEL OF THE SHOW

[C] REDRESS
THE APPAREL DRESS DESIGN

[D] DRESS ANALYSIS
THE PROCESS IF DESIGN EXPLAINED, FOCUS POINTS, MAIN DESIGN AND MATERIALITY

[E] BUILDING DRESS
FINAL ENCLOSURE SCHEMATIC OUTCOME
VII. WOR BUILDING
REDRESSING THE RIGHT SIDE OF BROADWAY

[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING

[B] PERSONIFICATION
THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW

[C] REDRESS
THE APPAREL DRESS DESIGN

[D] DRESS ANALYSIS
THE PROCESSES OF DESIGN ARE ANALYZED. DESIGN PROPOSITION, DESIGN AND MATERIALITY

[E] BUILDING DRESS
FINAL ENCLOSURE SCHEMATIC OUTCOME
VII. LEFCOURT FASHION GALLERY

[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING

[B] PERSONIFICATION
THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW

[C] REDRESS
THE APPAREL DRESS DESIGN

[D] DRESS ANALYSIS
THE PROCESS IF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY

[E] BUILDING DRESS
FINAL ENCLOSURE SCHEMATIC OUTCOME
VII. BIRKEN CASINO BUILDING

[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING

[B] PERSONIFICATION
THE RELATION BETWEEN FORM AND HUMAN SCALE, THE MODEL OF THE SHOW

[C] REDRESS
THE APPAREL DRESS DESIGN

[D] DRESS ANALYSIS
THE PROCESS IF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY

[E] BUILDING DRESS
FINAL ENCLOSURE SCHEMATIC OUTCOME
1400 BROADWAY

REDRESSING THE RIGHT SIDE OF BROADWAY

[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING

[B] PERSONIFICATION
THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW

[C] REDRESS
THE APPAREL DRESS DESIGN

[D] DRESS ANALYSIS
THE PROCESS OF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY

[E] BUILDING DRESS
FINAL ENCLOSURE SCHEMATIC OUTCOME
EXISTING CONDITIONS

EXISTING SECTION
REPRESENTATION OF EXISTING BUILDING MASS/ DRESS
VIII. SITE MODEL

REALIZED DESIGN AND MODELS [THE PARAMOUNT]
TOWARDS THE FINAL REALIZED DESIGN AND MODELS [THE PARAMOUNT]

TOO MUCH EXPOSURE, THE SKELETON SHOULD HIDE BEHIND THE DRESS.

THE SKELETON IS NOT ABOUT DECORATIONS, FALLING INTO A FAD ALONE.

THE CLADDING OF THE DESIGN CALLS FOR A Appropriate STRUCTURE. ACCURACY LACKING

DIFFERENT LEVEL OF OPACITIES. HOW TO TURN THE 2D EDGES INTO A MATERIAL? IS IT MORE THAN GLASS?

DIFFERENTIATE OPACITIES. DESIGN NEGATIVE SPACE, THE DRESS AND NON DRESS

PERFORATED PANELS, ACCURATELY PLACED ON THE BUILDINGS SOUTH SIDE.

CONCEPT BUILDING DRESS

FORMAL BUILDING DRESS

TERMINAL BUILDING SUPPORT
FROM SKETCH TO SHAPE

REALIZED DESIGN AND MODELS [THE PARAMOUNT]

A REPRESENTATION OF THE OVERALL MATERIALITY IDEA AND FROM MODEL MAKING WAS A MORE ACCURATE WAY TO ENVISION THE PROPOSED DRESS ON THE PARAMOUNT BUILDING. SIMILARLY IN THE TEXTILE INDUSTRY THE DESIGNER OFTEN TIMES DESIGNS ON THE MANNEQUIN.
VIII. SECTION MODEL

REALIZED DESIGN AND MODELS [THE PARAMOUNT]

TOP VIEW

SECTION LOOKING NORTH

SECTION LOOKING SOUTH
SEVENTY VIII.

FACADE DETAILS

REALIZED DESIGN AND MODELS

THE PERFORATED CLAD

MATERIAL LIKE QUALITY

SECONDARY LAYER ON TOP OF GLASS AND SCULPTED PENETRATIONS

DESIGNED LAYERS OF OPACITY

FINITE SCULPTED PENETRATIONS

MID SIZE SCULPTED PENETRATIONS