A Formal Building Dress

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A FORMAL BUILDING DRESS

SPRING 2017 THESIS
Kennesaw State University
Department of Architecture
College of Architecture and Construction Management

Thesis Collaboration 2016 - 2016
Request for Approval of Project Book

Maria Jarda
A Formal Building Dress

Thesis Summary:
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

Student Signature: _____________ Date: ___

Approved by:
Internal Advisor 1: _____________ Date: ___ Internal Advisor 2: _____________ Date: ___
Thesis Coordinator: Professor Liz Martin _____________ Date: ___ Department Chair: Dr. Tony Rizzuto _____________ Date: ___
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I. THREE MIN INTRODUCTION

THEOREM

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 cityskape. 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, lazering, 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 active 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 clothe 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 payed close attention to the cloth of the building. How would such an architect approach a different program or the grand fabric of the skyrise.

Bea Szenfeld, a Swedish designer when asked about the inspiration behind her “Decimated” 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 invision 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.
I. INTERVIEW: MAGDALENA GARMEZ

THEOREM

Magdalena Garmez
Environmental Architectural Program at Auburn University

Recognitions

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 Plecniks’ 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 Plecniks’ 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 Sempers 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 Sempers’ 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 imperfect pieces is removed but never the less 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.
I. DRESS TYPOLOGY

THEOREM

DRESS TOP SLEEVE LENGTH VOCABULARY

- armscye
  No sleeve.

- cap
  Extension to 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.

- sweetheart
  Sweetheart neckline, basically used in dresses without straps, it's lined by two motives recalling a heart shape.

- off-shoulder
  The sleeves drop laterally on the arm in a more or less soft way.

- jewel
  A plain rounded neckline that leaves the collar bare. The neck should be in a natural position. If this neckline has to allow the view of necklaces or studded earrings, a narrow band should be added to the collarbone.

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

- scoop
  U-formed neckline that can be more or less plunging.

- straight across
  Typical in the strapless dress. It's a straight neckline above the breastbone.

- bateau
  A wide neckline that runs horizontally, front and back, almost to the shoulder points, across the collarbone.

- 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 joins above the clavicles, leaving part of the shoulders bare.

- spaghetti strap
  A neckline that leaves the shoulders bare and has two thin straps that resemble the "spaghetti".

- asymmetric
  Also known as "casting dated" or "shoulder", presents the bodice with a single shoulder strap and a diagonal one.

- illusion
  It uses two different fabrics to create an optical illusion. The covering bodice ends with a cut-rightifth line, the inner bustier, which is joined by a transparent fabric to face to cover the sternum to the neck.

- greician
  The " greician" neckline is characterized by a piece of fabric which, starting from the center of the breast, opens to surround the neck.

- cowl
  This neckline has the neck draped that falls softly on the chest.
II. COUTURE - IRIS VAN HERPEN

DRESSING ARCHITECTURE [THE COLLECTION]

I. MATERIALITY

1.1 MELTED VIEWS

CRYSTALIZATION
Collection Date: July 2010
Designer: Iris Van Herpen

II. SCREENING

2.1 ORGANIC CUTOUT

CRystalization
Collection Date: July 2010
Designer: Iris Van Herpen

2.2 SIMPLE REPETITION

CAPRIOLE
Collection Date: July 2011
Designer: Iris Van Herpen

MAGNETIC MOTION
Collection Date: July 2014
Designer: Iris Van Herpen
II. FACADE- PRECEDENT STUDY

DRESSING ARCHITECTURE [THE COLLECTION]

I. MATERIALITY

1.1 MELTED VIEWS

II. SCREENING

2.1 ORGANIC CUTOUT

2.2 SIMPLE REPETITION

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

AIRSPACE TOKYO
Built: 2007
Architect: Faulders Studio
City: Tokyo, Japan
Function: Residential
Height: 44 ft
Floors: 4
≈ 30 ft (B)

BURJ DOHA
Built: 2017
Architect: Ateliers Jean Nouvel
Engineer: COWI, Tensile Group
City: Qatar, Doha
Function: Office
Height: 781 ft
Floors: 46
Scale: (A)

FOURTEEN
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: (8)

0-14 TOWER
Built: 2010
Architect: Reiser + Umemoto RUR
Engineers: Yozef A. Selinak PC
City: Dubai, United Arab Emirates
Function: Office
Height: 547m
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: Orsikon
City: Kolding, Denmark
Function: Institutional
Height: 80ft
Floors: 6
Scale: (A)

AL BAHAR TOWERS
Built: 2012
Architect: Aradas UK
Engineers: ARUP
City: Abu Dhabi, United Arab Emirates
Function: Office
Height: 482m
Floors: 29
Scale: (A)
III. MATERIALITY
ANALYTICAL EVALUATION OF THE LAYERS

HAMBURG’S ELBPHILHARMONIE
MELTED VIEWS
FAÇADE EVALUATION

1.1

FACADE EVALUATION

EXTERNAL

INSIDE FACADE

INTERIOR

visibility
plan view

accessibility
plan view
II. SCREENING
ANALYTICAL EVALUATION OF THE LAYERS

AIRSPACE TOKYO
ORGANIC CUTOUT
FACADE EVALUATION

BURJ DOHA TOWER
SIMPLE REPETITION
FACADE EVALUATION
WTC OCULUS
TRANSPORTATION HUB
EXTRAVAGANT EXTENSE
FAÇADE EVALUATION

3.1

O-14 TOWER
CUSTOM FRAMED
FAÇADE EVALUATION

3.2
III. RESPONSIVE ANALYTICAL EVALUATION OF THE LAYERS

4.1 ESKENEZAKI HOSPITAL PARKING DECK
WIND MOVEMENTS
FACADE EVALUATION

4.2 UNIVERSITY OF SOUTHERN DENMARK
SOLAR MODULARITY
FACADE EVALUATION
AL BAHAR TOWER
SOLAR DYNAMICS
FAÇADE EVALUATION

III. RESPONSIVE ANALYTICAL EVALUATION OF THE LAYERS
III. ENCLOSURE DYNAMICS

ANALYTICAL EVALUATION OF THE LAYERS

I. MATERIALITY

1.1 MELTED VIEWS

II. SCREENING

2.1 ORGANIC CUTOUT

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 MODULARITY
IV. DRESS SNAPSHOT
DRESSING ARCHITECTURE PRECEDENT [A PIECE]

4.3

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

MAGNETIC MOTION
Collection Date: July 2014
Designer: Iris Van Herpen
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
IV. LAYER EVALUATION
DRESSING ARCHITECTURE PRECEDE [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 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 mullion facade
   support system
   this is not evident in the micro details

4. LAYER 4: the sun responsive modular units
   exterior screen
   the outermost layer
IV. WALL SECTION

DRESSING ARCHITECTURE PRECEDENT [A PIECE]
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"
Construction Time

NOTE: Construction start time is not available for all buildings. The average construction time is only displayed if there is three or more buildings with construction start and complete data in that year.
V. THREE RUNWAYS

CHOOSING A SITE (THE RUNWAY)
WALL STREET
RUNWAY 1

DISTRICT:
32,353 RESIDENTS
COMMERCIAL ZONING

CIRCULATION:
NO BIKE LANES
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
TIMES SQUARE
RUNWAY 3

DISTRICT:
1,420 RESIDENTS
COMMERCIAL, MANUFACTURING ZONING

CIRCULATION:
HAS BIKE Lanes
5 SUBWAY STATIONS

BUILDINGS:
AGE 1901-1950
9 TALL BUILDINGS

24 nts

117 residents

1,120 residents

183 residents
<table>
<thead>
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<th>Figures</th>
<th>Lefcourt State Building</th>
<th>Lefcourt Empire Building</th>
<th>Macy's Store</th>
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<td>Height: Architectural</td>
<td>484 ft / 148 m</td>
<td>824 ft / 251 m</td>
<td>820 ft / 250 m</td>
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<tr>
<td>Floors Above Ground</td>
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<td>21</td>
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<th>Lefcourt Empire Building</th>
<th>Macy's Store</th>
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<tr>
<td>Official Name</td>
<td>Lefcourt State Building</td>
<td>Lefcourt Empire Building</td>
<td>Macy's Store</td>
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<tr>
<td>Other Names</td>
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<td></td>
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<td>Street Address &amp; Map</td>
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<td>990-955 Avenue of the Americas</td>
<td>1333 Broadway</td>
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<td>10018</td>
<td>10001</td>
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<td>Office</td>
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<td>Retail</td>
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<tr>
<td>Structural Material</td>
<td>Steel</td>
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<td>Completion</td>
<td>1928</td>
<td>1930</td>
<td>1902</td>
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CHOSEN RUNWAY
TIMES SQUARE

BUILDINGS
TIMES SQUARE

SITE AREA
TIMES SQUARE
VI. SCHEMATIC SECTION

REPRESSING THE LEFT SIDE OF BROADWAY

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

[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING

[B] PERSONIFICATION
HUMAN SCALE, THE MODEL OF THE SHOW

[C] REDRESS
THE APPAREL, DRESSES DESIGN

[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 OF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY

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

[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. EXISTING CONDITIONS

EXISTING SECTION
REPRESENTATION OF EXISTING BUILDING MASS/ DRESS
1
PARAMOUNT BUILDING
BUILT: 1927
HEIGHT: 455FT
STORIES: 31
USE: OFFICE

2
BRICKEN TEXTILE BUILDING,
W.T. GRANT
BUILT: 1930
HEIGHT: 403FT
STORIES: 33
USE: OFFICE
VII. SCHEMATIC SECTION
REDRESSING THE RIGHT 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 PROCESS OF DESIGN EXPLAINED, FOCUS POINTS, MAIN 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 of design explained. Focus points, main design and materiality

[E] BUILDING DRESS
Final enclosure schematic outcome
VII. BIRCKEN CASINO BUILDING

REDRESSING THE RIGHT SIDE OF BROADWAY

[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING

[B] PERSONIFICATION
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
SIXTY

VII. 1400 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
EXISTING CONDITIONS

REDRESSING THE RIGHT SIDE OF BROADWAY

EXISTING SECTION
REPRESENTATION OF EXISTING BUILDING MASS/ DRESS
VIII. SITE MODEL
REALIZED DESIGN AND MODELS [THE PARAMOUNT]
VIII. TOWARDS THE FINAL REALIZED DESIGN AND MODELS [THE PARAMOUNT]

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

THE CLADDING OF THE DESIGN CALLS FOR A APPROPRIATE STRUCTURE, ACCURACY LACKING

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

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

DIFFERENTIATE OPPACITIES. DESIGN NEGATIVE SPACE. THE DRESS AND NON DRESS

PERFORATED PANELS, ACCURATELY PLACED ON THE BUILDINGS SOUTH SIDE.

SIXTY SEVEN
VIII. 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 PRO-
POSED 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
FACADE DETAILS
REALIZED DESIGN AND MODELS

THE PERFORATED CLAD

MATERIAL LIKE QUALITY

SECONDARY LAYER ON TOP OF GLASS AND SCULPTED PENETRATIONS

FINITE SCULPTED PENETRATIONS

DESIGNED LAYERS OF OPACITY

MID SIZE SCULPTED PENETRATIONS
A FORMAL BUILDING DRESS

SPRING 2017 THESIS